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The Art of Adventure

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UNIVERSITY OF NORTHERN COLORADO
Greeley, Colorado
The Graduate School

THE ART OF ADVENTURE

This Action Research Submitted in Partial Fulfillment
of the Requirements for the Degree
of Master of Arts

Sarah Aiken Revell

College of Performing and Visual Arts
School of Art and Design
Art Education

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has been approved as meeting the requirements for the Degree of Master of Arts in College of Performing and Visual Arts in School of Art and Design, Program of Art Education.

Accepted by the Research Committee:

Connie Stewart, Ph.D., Chair

Donna Goodwin, Ph.D., Co-Chair

ABSTRACT

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This action research project about using art to reflect on an experience explores community, the purpose of education, and the results of implementing an art debrief. Inspiration for this project came from my own personal desire to use art to examine an experience. I, as the researcher, organized a day with a local non-profit that provides adaptive skiing. Photos were taken of the participants to be used for a time of reflective art making about the experience. There were a range of responses from being extremely impactful for one participant, to not being immediately beneficial for another. The data gathered helped generate a lesson for a high school photography class that combined adventure, photography, and reflecting through art. This research could be incorporated into various types of curriculum, included in experiential education, and used on a personal level as a way to help inspire positive experiences and growth.

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To my supportive parents for always believing in me. To my students and colleagues that inspire. To Kelly for finding my laugh. My professors, Donna and Connie, for making this experience the greatest reflective adventure.

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PREFACE

The most memorable moments of my life have taken place outside of school. As I look back on my life, I recall adventurous experiences as being the most impactful to my personal growth. One summer, after a rough transition back into teaching, I did a sailing and mountaineering expedition with the National Outdoor Leadership School (NOLS). NOLS provides guided experiences designed to teach skills in an outdoor environment. The course took place during the summer in British Columbia, Canada. I spent the prior months buying the right equipment and attempting to train by hiking with a rock filled bag around the neighborhood. We started the trip at NOLS headquarter in Mount Vernon, Washington. We spent the first day organizing equipment and rations. I was anxious about the size of the bag I would need to carry, but it didn't keep me from packing some art supplies. I managed to bring a small camera, a sketchbook and some pencils I could take with me on the hike. I was not surprised when I realized that I was one of the smallest and oldest in the group. We all prepared a separate bag for the sailing portion that would follow the mountaineering.

The first day hiking was a mix of emotions. We loaded a boat to cross a lake near the Homathko Icefield. We were dropped off in a setting dense with trees and bushes. Figuring out how to walk with a 50-pound pack was hard enough. Climbing over and balancing on decades of deadfall made me doubt my decision to go on this adventure. We hiked most of the day and only made it a mile. One of the bigger, younger guys on the trip needed to stop due to dehydration. Even though I had my moments of self-doubt, I

realized that even the biggest and strongest guys struggle as well. I only took one photo this day because I was struggling so much, but I can vividly remember the physical and emotional feelings of doubt and relief.

The first lessons of the hike involved taking care of basic human needs. We no longer had a house with the usual necessities. We discussed proper bathroom and hand washing procedures so people avoided getting sick. This course gave me the confidence and the tools to cook for a group of people. We switched duties by setting up the tent, retrieving water and cooking. It took over a week to get to the glacier. Within the first day, the boots I had rented started to delaminate at the sole, flapping and catching on rocks the entire time. Even though I was frustrated at the rented equipment, I learned to not let it bring me down. Years later, as I recall this adventure and the boots, I feel guilty for possibly slowing the team down. The guides realized that the boots would not work once we got to the ice. Luckily, they coordinated with the helicopter that was dropping our rations to bring an extra pair of boots as well. The remainder of the hike was epic. The fifty-pound bag felt less heavy as I became accustomed to it. The scenery was incomparable to anything I had ever experienced, and the camera and sketchbook captured moments worth remembering for a lifetime.

After three weeks on land and ice we met up with a couple sailboats and new guides. The change of pace and activity allowed me time to process and reflect mentally and artistically on the icefield experience. Sailing still provided its moment of learning. The guides talked and shared information on meditation and thought control. I realized that through practice, patience and active reflection, I could understand and change the

way I feel about an experience. I also realized that everyone has a different perspective of the same experience.

Spending five weeks with complete strangers in an unfamiliar, spectacular landscape opened my eyes to the strength of my inner self. This experience helped me understand the importance of individual perspective, which reduced anxiety when working with people. I cleared my thoughts of societal expectations, and gained the confidence to take the path I find to be the most interesting experiences. The experiences gained from this adventure were a natural way to reboot my perspective on life. I continue to use the photographs and imagery in my own artwork to further share and process the experience.

CHAPTER I
INTRODUCTION

Rationale

From my experience, the cycles of life continue to spin at varying speeds whether or not the person is in control. The pressure of society to live a certain way can weigh down and divert a person's true purpose. Society's expectations, a person's job, relationships or current status can create moments of haze and fog that can blur a person's sense of self. These moments can be created through mundane and repetitive daily behaviors. Anxiety, depression, and self-doubt create the ditch of a monotonous life. Escaping this narrow path through varied thinking and ventures can open doors to new perspectives and feelings. These thoughts I found to be similar to John Dewey (1934).

Life itself consist of phases in which the organism falls out of step with the march of surrounding things and then recovers unison with it – either through effort or by some happy chance. And in a growing life, the recovery is never mere return to a prior state for it is enriched by the state of disparity and resistance through which is has successfully passed. (p.13)

My personal feelings and the academic contexts provided by Dewey inspired this action research project of using an art project to debrief an adventurous experience. This qualitative study will be used to determine the success of using photography and a series of art making prompts to engage participants, and help them debrief an adventurous day.

Teaching art is an amazing and rewarding job, but there is more to life than educating students. After my first-year teaching, I spent the summer hanging around town, reading novels and soaking up the sun. The following summer break, I learned that having a plan to explore and experience a new place was a better use of time, and promoted personal growth. I invested in my first set of backpacking gear and booked a trail building vacation in the White Mountains of New Hampshire. I came back with an appreciation of trail work, the effectiveness of working together, and the knowledge of how to create a smooth hiking path with limited tools and material. It was this trip that helped me realize I can plan and still have adventures as an adult that promote overall improvement.

My first four years of teaching were a great experience, but I learned that I need to continue challenging myself and seek out new experiences or I would become bored and depressed. After the first four years of teaching, I quit teaching to be a lift operator at a ski resort in California. Experiencing the mountains, the environment and culture of play, relieved my anxieties of being a teacher the rest of my life. After my year in the mountains, I moved back home to Virginia to continue working fun part-time jobs. One job was with Challenge Discovery, a high ropes team building company. This job provided first-hand knowledge of facilitating experiential education. The goal of each day was to provide a series of events that would slightly nudge the participants out of their comfort zone, while also being careful to avoid the panic zone. At the end of each event, the facilitators would debrief the experience with group questioning. Participants and facilitators had the potential to learn so much about themselves and their team. I learned first-hand the extreme importance of debriefing experiences.

Three years then passed while I worked a variety of part time jobs. I continued to look for and apply to art teaching openings, but the availability was limited. I realized that the more fun the job, the least amount of money was being offered. Eventually, I was hired back at the first school where I had taught. I was excited to start saving money again, but concerned about repeating the same mistakes I made during my first teaching foray.

I tried a different style of teaching my first year back. Using my experience from Challenge Discovery, I tried to create a team based experiential learning environment in the high school art classroom. Some units I developed I felt were a success such as a color theory unit based around Frisbee golf. Students painted Frisbees using their knowledge of the color wheel. I then set up a course with 18 holes that had color theory questions at each location. Some students enjoyed it; some ran around crazy not able to handle the freedom; and some groaned about having to walk the entire class period. I eventually reverted back to a conventional way of teaching unable to fight a losing battle.

I participated in the NOLS mountaineering and sailing course after my first year back at teaching. I was not sure what mountaineering was at the time but it sounded interesting and opportunity to experience a new landscape. What I did not know at the time was how rough the transition back to teaching was going to be for my psyche and my faith in people and society. Looking back, I realize I was struggling with who I was as a person, an artist, and a teacher at that time.

The NOLS course inspires me every day. The guides, the environment, the fellow students, the physical, and mental challenge are all something I seek often. Working with high school students, I have realized that they feel the weight of society, peer, and family

pressures attempting to guide them in a certain direction. I see similar struggles with my friends and family members who are going through divorce, strained relationships, health issues, and poor employment options. Sara Wilson McKay (2013) describes exactly how I felt at the time, “the ability to withstand the social pressure of limited ideas about what constitutes a teacher involves resisting anesthesia – the numbing qualities that perpetuate the status quo at many levels of our society” (p.5). This action research project used art to debrief an adventure. Feedback was gathered to help gain the participant’s perspective on the art making and project. Adventures can be a meaningful way to reboot a person’s outlook on life. With this realization, I have helped provide adventurous learning experiences to inspire students at the high school I work at and visitors to this community.

Context

Summit County, Colorado is an unusual place to live given the landscape and adventurous atmosphere. Millions of people visit the area year-round to seek experiences in the outdoor or to relax in the beautiful surroundings. Breckenridge Outdoor Education Center (BOEC) is a local non-profit that provides experiences for a variety of people. They specialize in adaptive sports such as assisting amputees on the ski slopes by providing the gear and guidance to the participant. “The mission of Breckenridge Outdoor Education Center is to expand the potential of people of all abilities through meaningful, educational, and inspiring outdoor experiences” (Breckenridge Outdoor Education Center, n.d., p. 2). The BOEC has been around for over twenty years and rely heavily on donations and volunteers. This research has inspired me to volunteer with the BOEC. The action research project focused on the overnight participants. During the

extra time in the evening, I presented an art project as a form of debriefing, using photos from the day and mixed materials such as papers, pens, and paint. The participants' artwork and feedback were used to determine the success of the art debrief.

The BOEC and my employing high school are situated in the heart of the Colorado Rockies. They are surrounded by four world-class ski resorts and is a training ground for Olympic athletes. Summit County is considered rural with only 30,000 permanent residents. A large portion of the residential housing consists of second homes for vacationers, making the current housing market for locals very limited. Eighty percent of the land in Summit County is federal public land and most homes are less than half mile away from open space, making Summit County one of the most easily active places to reside in the country.

Research Question

The purpose of this research is to study the effectiveness of debriefing an adventurous experience through art. Adventure can be an experience that develops and strengthens many aspects of a human. An effective debrief is vital in the concluding stages of an experience to help a participant realize individual and team development and how to apply it to the future. A debrief can be in the form of a group talk led by a facilitator or personal reflection. In this action research project, a debrief is a reflection on the event designed to promote growth and self-realization. I want to know if debriefing an adventure with art will promote an active acknowledgement of personal growth.

I believe photography has great potential to help a participant reflect on their experience. With the influx of amazing cell phone cameras and durable adventure cameras, images are easily available to share and save the moments of the day. Printing

and further altering the image with words, thoughts, and colors with mixed materials can provide the participant with an artistic piece that can be appreciated immediately and viewed at a later date. I wanted to know if using photographs as a base to a mixed media reflective art piece at the end of the day could help a student or participant realize personal growth.

The information I gather can be shared with local adventure providers and incorporated into the classroom. Sharing the concept of adventure to reboot someone's outlook on life will encourage healthy methods to positive thinking and to help mitigate depression. This research helped design lessons and activities that debriefed an experience using the arts in a classroom setting. Through this action research project, I want to study the effects of providing or sourcing memorable adventurous experiences and using art to process and debrief it.

Definition of Terms

- Adventure: according to Mortlock, 1973 as cited in Hopkins & Putnam, 1993.

Is a state of mind that begins with feeling of uncertainty about the outcome of a journey and ends with the feeling of enjoyment, satisfaction, or elation about the successful completion of that journey... The initial feeling of uncertainty of outcome is fear of physical or psychological harm. There can be no adventure in Outdoor Pursuits without this fear in the mind of the participant. Without the fear, there would be no challenge. Fear extended to terror, however, is not adventure. (p. 67)

- Adventure Education: “A conscious and overt goal of the adventure is to expand the self, to learn and grow and progress toward the realization of human potential” (Miles & Priest, 1990, as cited in Hopkins & Putnam, 1993, p.66).
- Debrief: a careful review upon completion.

CHAPTER II

LITERATURE REVIEW

This action research project is based on the premise that significant learning can take place outside of the classroom through lived experiences. “Not all educative experiences are restricted to institutional learning, and that much education does and can occur in non-formal settings” (Hopkins & Putnam, 1993, p. 7). Well-designed schools and knowledgeable teachers can create transformative educational experiences that can inspire students’ imaginations and sense of being in this world. This literature review will support focus on evidence regarding the value of reflecting and debriefing adventurous experiences through art in an educational setting.

An adventure “can be described as an experience that involves an uncertainty of outcome” (Pike & Beames, 2013, p. 2). Hopkins and Putman (1993) expand on the concept of adventure with the following:

An adventure can be of the mind and spirit as much as a physical challenge. It normally involves us in doing something new, of moving beyond our experiences in discovering the unknown or meeting the challenge of the unexpected. We experience similar emotions when we begin to write a poem or undertake other creative activities, are involved in unaccustomed social situations, are faced with a challenging hand of bridge, begin to acquire new skills or knowledge, or begin a daunting abseil or rock climb. All of these activities involve us in ‘extending our being’ and it is in this essential novelty that their value lies. (p. 6)

All educational experiences have the potential to be adventurous and every adventure has the possibility to be educational. It is up to the teacher or facilitator to frame, organize the activities and materials, then debrief or reflect to show how to apply the learning gained from the adventure. Examining research about debriefing and reflecting will support creating new methods in and out of the classroom that could help the participant and students realize and apply personal growth.

Philosophies of Education

It is important to understand the various possibilities of education. A review of educational philosophies will support research into enhancing how adventure can find its way into the classroom. Even though an art teacher is writing this literature review, the information and conclusion found here can apply to all areas of education.

Hannah Arendt, a 20th century political philosopher, wrote of “education as a process whose aim is to make human beings feel at home in this world” (Tamboukou, 2016, p. 136). Even in the early 20th century, Arendt sensed a crisis of alienation and the absence of independent thinking. In *The Crisis of Education*, Arendt (1954) writes of the politicization of education in America. America is a land of immigrants, and family units are essential to the protection and growth of a child. A school should be a bridge for the young person to learn about the world.

School is by no means the world and must not pretend to be; it is rather the institution that we interpose between private domain of home and the world in order to make the transition from the family to the world possible at all. (Arendt, 1954, p. 188)

A teacher and a school should present all aspects of life even if there is no solution to life's problems. At best, a school should give students the tools to think creatively about how to solve the world's problems they care deeply about. Education can provide experiences to students so they feel more at home in the world.

Arendt (1954) worries about the role of the teacher as an authoritarian figure and the lack of play in the primary and secondary school curriculum. The consummation of social media and the constant push of information can distract humans from allowing their independent and free thought to become evident. As a teacher, I struggle to compete with the influx of technology and the ease of copying ideas from online resources. Education, and especially art education, can be facilitated in a way that helps young people come to terms with their life, society, and know that they have choices for the direction of their future. It is important for students to be aware of external influences, such as technology, and to discern the relevance of the information.

Alfred Whitehead (1928), a mathematician and philosopher, wrote that the purpose of education should help students understand life in all its forms. Whitehead put more significance on the affective interpretation of experiences rather than the cognitive interpretation. Most importantly, Universities and schools should preserve and connect the enthusiasm of life with knowledge building experiences. Teachers should facilitate making emotional connections to information and the world versus lecturing to students. Whitehead also wrote of the transformative role of an imaginative educational philosophy. "The combination of imagination and learning normally requires some leisure, freedom from restraint, freedom from harassing worry, some variety of experiences and the stimulation of other minds diverse in opinion and diverse equipment"

(Whitehead, 1928, p. 642). The art room and the environment outside of the school building can be ideal spaces for working with a variety of material and perspectives without the overbearing rules of society.

Arendt and Whitehead both consider reflection and creativity a priority in education. Even as a mathematician, Whitehead understood the importance of fostering creative thinking. One of his last books is titled *Adventure of ideas* (1967). Tambouku interprets Whitehead and Arendt with this quote: “It is in the realm of sustaining and supporting creativity that education takes up artistic dimensions; it becomes the art of inspiring ideas” (2016, p.141). A goal of education is for students to be able to visualize, execute and reflect on multiple solutions to an issue.

John Dewey also wrote of the importance of experiences in education. “Every experience should do something to prepare a person for later experiences of a deeper and more expansive quality. That is the very meaning of growth, continuity, reconstruction of experience” (Dewey, 1938, p. 47). Education should provide relevant experiences to connect the material to “actual conditions of life” (p.48). The teacher, being the more mature individual in the classroom delivers the contents, but should also collaborate with the pupils so they additionally feel responsible for the direction of the curriculum. “The teacher loses the position of external boss or dictator but takes on that of leader of group activities” (p. 59).

A study by Jiyeon Na and Jinwoong Song (2013) researched the importance of experiences in a science education. They analyzed Dewey’s writings as they regard experiences and also researched how a science education could improve if students’ experiences were incorporated more accurately. Na and Song summarized Dewey’s key

points about experiences in the following way. First, an experience is defined as a transaction taking place between an individual and his/her environment. Second, an environment is whatever conditions interact with the person whether it be nature or a toy. Lastly, an experience has both active and passive elements. “For an experience to exist there needs to be a reflective moment about the active and passive elements” (Na & Song, 2013, p. 1034). For example, through the act of making a snow sculpture, one can learn the qualities of the snow such the coldness, the density and the strength of the frozen precipitation. Making the sculpture is the primary experiences and realizing the qualities of the snow is the secondary experience.

Dewey believed education should start with a direct experience and then lead into an indirect experience. A direct experience is something that is immediate, personal and gained first hand when one participates in a situation (Dewey, 1938). An indirect experience is gained through representative material like speech, writing, and images. Reflecting on a direct experience with an indirect experience, such as an art project, could provide connections and transformation not otherwise realized.

Not all experiences are beneficial to education. Negative experiences, or mis-educative experiences, distort or affect the growth of further experiences (Dewey, 1938). Every preceding experience affects all future experiences and state of inquiry. Inquiry into previous experiences can transform the information into knowledge and allow the person to get the most of their past and present experiences. Making these past to future connection is a sign of maturity. “The teacher should provide a stepping-stone for students’ earlier experiences, but at the same time, lead students into a larger and better organized field of subject matter” (Na & Song, 2013 p. 1036). Basically, a teacher should

take into account the student's perspective gained from prior experiences. This can be difficult in a setting full of diverse pupil backgrounds. The teacher, or facilitator, should also plan experiences that pull from prior knowledge that excites pupil's inquiry into the experience.

This research project assumes that the true purpose of education is to help students lead a rich life through meaningful experiences. This assumption is supported by Arendt (1954), Whitehead (1928) and Dewey (1938). Teachers are successful if they spark a sustainable student interest into inquiry of a variety of matters. With inquiry, students explore experiences through imagination, creativity, material, reflection, and conversing with diverse minds to better themselves and the society they live in.

Current Status of Art Education

The theme of the 2018 Colorado Art Education Association (CAEA) conference was the Art of Play. Workshops were developed around the concept of play such as The Playful Portrait Holga-The Toy Camera; Movement in Art; Game of Life Lesson; The Art of Forest Schools; and Playing with Photography. My attendance at these workshops reassured me of my current classroom procedures and inspires me to create better units. Using the word play in an institutional setting can reduce the rigid rules seemingly felt by students and teachers. The art room is often seen as a part of the school building that is more relaxed and promotes freedom of choice.

A 2018 article in *Art Education* described forest schools, a way of educating the students outside the classroom. The author Melanie Bradshaw believes the rise of accountability in schools and the testing culture have reduced student-led learning experiences (2018). She discovered that forest schools still hold value to free play,

exploration, and experiences to inspire curriculum. Characteristics of forest schools include use of natural spaces, unstructured time, manageable risks, independent play, and a sense of community. The environment serves as a guide for learning, adventure, risk, and collaboration. These characteristics can “inform the way art educators might use forest schools to inspire how we teach and encourage students to learn through art” (Bradshaw, 2018, p. 32). “In the art room, adventure and risk can be offered through a change in location, presentation of new media, or simply units or lessons that encourage students to play with ideas or media in new ways” (p. 33). I attended a workshop at the CAEA conference about forest schools. I was surprised by my disappointment in the content at the end of the talk. Basically, the presenter shed light on Forest Schools resembling the ideal childhood of playing in the woods after school. I questioned the need for this kind of school if I felt playing outside is what kids should be doing when they are not in school. Schools are an important place for students to gain knowledge not otherwise presented in their family and social circle. Maybe the reduction of the number of children who are freely playing outside has given rise to the importance of the concepts found in forest schools.

Outdoor Adventure, Social Theory, and Society Expectations

One does not need a guide or leader to have an outdoor adventure. For example, Summit County Colorado is surrounded by a beautiful and extremely welcoming landscape. With the right equipment and a map, one can create your own adventure exploring the abundance of trails and ski resorts. But not everyone seeks out these experiences. This section focuses on understanding what makes people want to go on an adventure.

Outdoor adventure can help people make sense of the world. Adventures are often social affairs. The society we grow up in can dictate the qualities of an adventure such as clothing, equipment, governing bodies and traditions (Beames & Pike, 2013). As adults, it is important to play. Like children learning to do anything, play is essential to human growth. “Removing students from the classroom setting...to a park or even a walk around the block, helps to shift the learning environment and present new, dynamic artifacts for students to draw inspiration from” (Bradshaw, 2018, p. 32). Artifacts are the materials and ideas we are surrounded with make-up cultural norms. Presenting students with new and inspiring artifacts can help them challenge destructive expectations.

A sense of community and collaboration is built through adventures and forest schools. Participation in a group adventure or outdoor educational experience requires teamwork and effective communication to problem solve. Respect and conflict resolution skills are built quickly in a higher risk situation.

One study done by Baena-Extremera, Granero-Gallegos, and Ortiz-Camacho (2014) researched the effects of an adventure education on the growth of the student. The group of researchers from Spain redesigned a school’s physical education program with a control group as well as an experimental group. They used questionnaires focusing on the satisfaction and boredom in school, physical self-concept, responsibility and relationships. At the conclusion of the school year, the researchers noted many positive points in growth in the areas they questioned. The “data points out that students who learn specific content through adventure projects are very happy and motivated” (Baena-Extremera, Granero-Gallegos, & Ortiz-Camacho, 2014, p. 379). Their study also reviewed projects and research completed by other teachers, researchers and outdoor

educators. They concluded that “adventure projects helped students to increase their commitment to the task, learned to find solutions to real problems and collaborate with peers and experts” (Baena-Extremera et. al., 2014, p. 381). More research is needed to determine the effects of novelty and data analysis that crosses boundaries of countries.

Mary Ann Kluge (2007) organized an outdoor adventure workshop for learning and transformation for aging women. She wanted to use experiences in the outdoors to unburden the group of women from the negative mindset of growing old. This study is important because it tackles the effects of the weight of society’s expectations. As individuals age, moving through life, they are presented with moments of transition. Transition refers to “periods of major change in a person’s life during which his or her entire world view is challenged and the situational context calls for a readjustment in social roles and activities” (Kluge, 2001, p. 179). Being conscious of moments of transition allows for more growth and development. Experiential education is designed to allow the participant to be more conscious of moments of growth and learning. It is a deliberate process. “Developmental adventure education is a type of experiential learning that involves frontloading or framing activities to mirror learning goals” (Kluge, 2007, p.181). Planning is purposeful and activities will build on learning from previous activities. Kluge’s workshop was well planned out with thoughtful activities in mind meant to questions the preconceived thoughts about aging of the female participants. She administered a follow up survey confirming that lessons learned during the workshop transferred to the participants’ daily life (Kluge, 2007).

Art as a Form of Debriefing

In school, students are often given assessments to determine how much content they absorbed during a unit of study. The following lessons are then, ideally, designed around the results of the assessment to further enhance and grow the students' body of knowledge. As stated earlier in this research, not all learning takes place in an educational setting, but can be an experience situated elsewhere. It is essential to the conclusion of an experience to reflect on and debrief the learning in order to apply the growth to the future self. "We have to understand the significance of what we see, hear and touch" (Dewey, 1938, p. 68). Debriefing an adventurous experience is an assessment at the end of a unit. When participants "are able to use such experiences to modify behavior in other situations, such adventure activities become real springboards to growth" (Hopkins & Putnam, 1993, p. 152). Like an assessment in school, it is important at the conclusion of each initiative to invite participants to share "the what" - what happened during the activity; the "so what" - what they discovered and felt about the experience; and the "now what" - how their new learning might transfer and integrate into their lives (Kluge, 2007, p. 185). These three questions can be framed, asked and answered in a variety of ways to get to the heart of how to apply what happened during the experience to the future.

Giving purpose to an experience is discussed by John Dewey in his book *Experience in Education* (1938). Debriefing is way to give an experience purpose. Purpose involves observation of current situation, knowledge of comparable past situations, and judgment that combines past and present knowledge to give meaning (Dewey, 1938). Thinking and reflecting about an experience requires a pause in impulses. During this pause, debriefing methods can develop the understanding of an experience so

the knowledge can be used in the future and could enhance the intellectual freedom of the individual. Being present in an experience is essential to gaining knowledge, more importantly is the ability to reflect on the past to understand how we arrived in the present situation.

Developing metaphors that are representative of a real-life situation are a powerful method of change (Hartford, 2011). “People who have had a metaphoric experience in which the outcome has been successfully altered will have reorganized their typical life strategy” (Bacon, 1993 as cited in Harford, 2011, p.148). The facilitator or teacher needs to design an activity and articulate the connections prior, during, and after the experience to help the participants apply their metaphor. During Kluge’s (2007) workshop for aging women, the debriefing sessions were organized so the women could challenge established norms and narrative therefore their experiences were richly described using metaphors. Showing the metaphor as an art project could further enhance the learning from the experience. “The Arts encourage reflection; when linked to direct, immersive experience in nature and the environment they become a potent vehicle for learning and transformation” (Gray & Birrell, 2015, p. 335).

Thoughts and concepts generated within a person can be difficult to express using just verbal language. Representative language sometimes can be used without fully understanding the literal meaning, especially in cross-cultural groups (Hartford, 2011). “The widening of the personal and professional horizons is a function of the reflection on the adventure experience” (Putnam & Hopkins, 1993, p. 158). Developing a metaphor into a clear visual image through an artistic creation could help validate the experience and connect it to the future more effectively than only a verbal statement.

CHAPTER III

METHODOLOGY

Plan

This action research project began in the winter of 2018. As a full-time art teacher at a public school, a likely place I could have started using adventure based educational practice was in my own classroom. I presented an adventure art idea to the high school's art club in the fall. They all thought the idea was interesting, but nobody could commit to an after-school adventure requiring time and equipment. I will continue to advertise with the local high school students as well as using this research to inspire new curriculum.

Through my initial research, I realized the local community is also be a source of inspiration and data. John Dewey (1938) believed in the importance of knowing how to utilize the surroundings in an educational experience. "A teacher should become intimately acquainted with conditions of the local community, physical, historical, economic, occupational, etc., in order to utilize them as resources" (Dewey, 1938, p. 40). I contacted the Breckenridge Outdoor Education Center in an effort to find assistance with facilitating an adventure for my high school students. The staff at the BOEC suggested I volunteer with them and incorporate my research through their participants and experiences. The volunteer sessions included participants that were already seeking an adaptive sports experience and were staying overnight at the lodge owned by the BOEC.

This project is considered action research because I implemented an art project as a form of debriefing the day for a group of skiers and sought out feedback. The images and feedback were used to determine the effectiveness of the art debrief. An action researcher “use[s] what they learn to better understand or improve education practice or to solve a particular problem in an authentic setting” (Buffington & McKay, 2013, p. 246). By volunteering at the BOEC, I had the opportunity to provide artistic debriefs in a supportive environment.

This research collected qualitative data. Images of participant art work were analyzed and thick description of participant attitude and settings improved the transferability of the information. “Thick description includes details regarding participants’ attitude and motivation as well as possible meaning behind their actions” (Adler & Clark, 2005, as cited by Buffington & Wilson McKay, 2013, p.55). Participant statements immediately following the art activity provided a sense of the level of participant involvement in the artistic debrief. Following up with the participant four weeks later provided evidence of whether the art debrief was successful or not. Participants that acknowledged growth and have applied the growth to the future would be an example of a successful debriefing experience.

Procedure

Volunteering with the BOEC gave me the opportunity to work with a wide range of people. I spent November training with the BOEC and coordinating dates to facilitate an art project after a day of skiing. One session was completed on January 23, 2019 with a group of adults seeking an adaptive skiing experience. Each participant is usually given an instructor and a volunteer to help and teach them through the day. Participants were

seeking an adaptive skiing experience on Breckenridge Ski Resort. On the day I planned the adventure art project, I traversed the resort and positioned myself at a spot on a busy slope where I could capture a decent action photo of each participant during the day. In the evening, I printed a photo of each participant. Next, I facilitated a mixed media art project for them.

The art project was designed to help the participants reflectively debrief about their day on the slopes and their overall visit with the BOEC. Participants had a choice of which photo they wanted printed. The participants were guided through four prompts designed to promote internal reflection and future application of personal growth. “To reflect is to look back over what has been done so as to extract the net meaning which are capital stock for intelligent dealing with further experiences” (Dewey, 1938, p. 87). The goal of a debrief is to understand what happened, how it happened, and what to do with the information in the future. This research was guided by the desire to understand how can art enhance the debrief, if at all.

A variety of art materials were available for the participants to utilize. I completed an example of the art project to have on hand, but did not promote my individual interpretations. Observations were made during the art-making session to help provide a sense of engagement. For example, I observed attitudes of participants, types of questions asked and time spent working.

Data collected include images of the completed art project and observations made during the day and during the art project. I collected interview responses from the participants and the BOEC co-facilitators. I reflecting on my own moments of adventure to diversify and personalize the research. Through studio classes, I processed an

adventure through mixed media interactive art pieces. Some adventure sports that I have explored so far are motorcycle riding, mountain biking and slalom water skiing. These pieces helped me realize how I have grown through the activities and the connections I have made with the world.

Participants

Institutional Review Board (IRB) approval from the University of Northern Colorado was given to work with participants from the Breckenridge Outdoor Education Center. Participants who signed up for an overnight experience were given the opportunity to be part of the research. All participants were adults and were accepted into the overnight program by the BOEC as being able to participate in the experience. They were of varying age and ability and were made aware of the research prior to arrival. The participants were already seeking an adventurous experience with artistic elements. Participants were contacted before arrival by a BOEC administrator with consent. BOEC co-facilitators provided helpful feedback at the conclusion of the participants' experience.

Participants from the January 23rd, 2019 session were a mixed gender adult group. They stayed in the BOEC facilities for four days. Five males and two females participated in the art debrief. The main group of seven utilized the specialties of the BOEC because they had been diagnosed with Parkinson's disease. Those seven were allowed to bring a buddy, which I noticed was a family member, friend or significant other. Two of the buddies participated in the art project. Two of those with Parkinson diagnoses did not sign the consent form, but did minimally engage in the art project. The group came together as strangers for their experience. They were from different parts of the United States. The level of severity in the progression of Parkinson's varied widely

among the seven participants. One man used a wheel chair, one a walker, and there were some visible signs of unbalance and fatigue in others. A few had no outwardly visible signs of impairment, but were still buddied with a BOEC instructor for their stay. The age range was from mid-thirties to mid-fifties. These participants created the artwork, and provided feedback immediately following the art activity and then again, a month later.

This action research project relied heavily on my participation with the group at the BOEC. “A participant researcher is fully involved in the activity under study and critically reflective for a self-study” (Sagor, & Williams, 2016, p. 247). Without my presence with a camera, art materials, and prompts for the art project, this research could not happen. It was essential that I be an active participant so I could gather the qualitative descriptive data. The creation of my own art work reflecting on adventurous activities was also a source of data. For example, I made interactive art about mountain biking and water skiing.

Data Collection

In the role of researcher, I collected the data during the planned adventure. Data collected was in the form of images of participant generated artwork and interview responses from participants and fellow facilitators. A journal of noteworthy experiences, thoughts, and observations was used to document the effects of debriefing an adventure through art. Participants were encouraged to take photographs, videos, and/or record thoughts throughout their experience on their own accord.

The experiences provided depended on the group goals and decision made by the BOEC lead facilitator. I assisted in participant engagement and reflection through the art debrief. At the conclusion of the day, participants printed a photo of their liking. The

photo was captured by the researcher's camera with permission. The photo was altered to print in black and white so participants could have full control of applying their choice of color. After printing, participants were given four prompts to further enhance their art making on their photo and self-realization.

Table 1. Prompts given to participants during their art debrief.

1. What moment of the day does your photo capture? How do you remember feeling in this moment? Pick a color that represents this feeling to illustrate the background of your photo.
2. How would you describe your feeling of anticipation for this day? Use varying lines in your image to depict this feeling visually.
3. Recall the moment you felt great success or victory. Add a layer of tracing paper or magazine cutouts recalling this moment through words or illustrations. Cut, arrange, and glue the tracing paper.
4. Recall the moment you felt the most concerned or scared. On another piece of paper, create a mix of textures by folding, crumpling, and distressing the paper. Remove a portion of your photograph. Glue the textured paper to the back side of your photo to fill the gap.

Table 1. These prompts were given to participants to help guide them through their art debrief.

Artwork was photographed to be analyzed later. At the conclusion of the art making, participants were asked what they thought of the art making experiences and final art piece. These thoughts were recorded in a word document. Each art piece was matted with a choice of gray, black, white, red or blue board and stored it in a plastic protective sleeve. I hoped the matting would encourage the participants to display their art at home. Participants were also given the opportunity to print and mat other photos or the same photo without the mixed media alterations.

I interviewed the BOEC lead facilitator on the effectiveness of the art debrief with the following questions. By interviewing another facilitator, I hoped to gather data about

observations I may have not noticed. I also wanted to get input on my interpretations of the experience and the art debrief that would help in confirming or potentially reason to reconsider my interpretations.

Table 2. Questions used during interview with the BOEC facilitator.

1. How effective was the art making experience as a method of debriefing the day?
2. Describe a moment that you might have witnessed a participant realize a moment of self-growth through their art making about their adventure?
3. How was the art project worthwhile, or not, to the participant's overall experience with the BOEC?

Table 2. These questions were used during the interview with the BOEC facilitator to help gauge the effectiveness of the art debrief.

Four weeks after the adventure and art making experience, the participants were contacted through phone or email, depending on their choice of contact method stated on the consent form, to respond to the following questions.

Table 3. Questions used to follow up with the participants.

1. Where is your art piece now?
2. What does it remind you of?
3. Describe something new you learned about yourself through your adventure and art piece?

Table 3. These questions were asked to the participants four weeks after the art debrief to help gauge the effectiveness of the debrief.

By waiting four weeks to contact the participants, it gave them an opportunity to do something with their artwork. An essential component to a successful debrief is acknowledgement of growth and proof of applying it to the future. A person's past is a huge resource of information and art can help use it productively according to Dewey. "Art celebrate with peculiar intensity the moments in which the past reinforces the

present and in which the future is a quickening of what now is” (Dewey, 1934, p. 17).

Displaying the artwork could represent the participants desire to be reminded of their past experience. If the participant no longer had their art work, it could mean that the time spent reflecting and debriefing with art was not as beneficial to them.

Data gathered from the participants was crucial to the analysis of this research project. Other methods such as images of participant art work, recorded observations, and the researchers own generated art helped triangulate the data.

Analyzing Data

The artwork examples, interview responses, and journal entries were analyzed for evidence of participant realization of growth and change through debriefing an experience with art. Evidence of art induced realization is the visualization of significant moments and communication of how to apply growth to the future. Similarities and differences in responses were examined for evidence of a worthy art piece or one not valued, personal reflective qualities, and meaningful use of debrief time. BOEC co-facilitators interview responses were evaluated to rate justification of the art experience. Responses were organized in a table to help compare evidence.

I expected that not every participant would benefit from this experience. I had hoped to glean from this data information about how to present artistic methods that the majority of participants would both enjoy and also learn something about themselves. Obvious patterns that were sought were participant attitudes and the type of questions asked by the participants. The art project could also be altered to better suit the group or the facilitator’s debriefing goals.

Limitations

Immediate limitations were the lack of willing, interested, and motivated participants. This research involved weather, equipment, and terrain that posed a higher level of risk to bodily harm not usually found inside the classroom. The researcher was cognizant of both participant and personal bias during the interpretation of the data. Participants' choice in color, imagery and other mark making could be interpreted differently depending on the viewer. An adventure can still be life changing without the use of art. Some participants could care less about art making or have low level of confidence in art. Participants' prior experience with art could negatively or positively affect the artistic product. Additionally, the level of participant energy and motivation can be a factor in the production of artwork. Exhaustion at the end of the day could limit the ability of some of the participants. The interview response of the co-facilitator helped confirm or deny the benefits of using art as a debriefing method.

The group that participated in this research came to the BOEC for an adaptive ski experience because they have a Parkinson's diagnoses. Physical limitations I noticed were balance, strength, and gait. Energy levels required frequent and longer breaks. Speech was slurred in some participants making it difficult to understand request.

Fully understanding the benefits of the art project to the individual participant is also hindered by the lack of deep feedback. The goal of the art debrief was not to prevent anybody from doing what they wanted to do in the evening, but to enhance their experience in a non-stressful way. As a teacher, I was fully aware that I was not in my classroom, but was collaborating with the BOEC. I was in no position to discipline, fully demand participation in the art project, or require quality and timely responses to

feedback questions that were asked. The majority of participants responded, but the depth of their feedback seemed to be shallow. Limitations, like constraints, add to the unexpected nature of this qualitative research.

CHAPTER IV

RESULTS

The Adventure and Photography

The art debrief session that took place with the BOEC January 23, 2019 was personally inspiring. I am a classic introvert who is very capable and comfortable doing things on my own. Teaching has required me to be more comfortable with groups, but I also have a purpose in the classroom. Walking to town the morning of the research activity, I was thinking how anxious and eager I was. I had packed a tote of art supplies in my car, charged all my camera batteries, but made the decision to leave the photo printer in the warmth of my house. I did not know how the below freezing temperatures would affect the equipment.

I arrived early to the BOEC office. The office staff is always extremely outgoing, helpful and curiously asked why I was there. I had been conversing with a few people about the day's events, but not to everyone. I simply said I was there to hang out with one of the groups and take photos for an art project. A camera has always calmed my social anxiety. Hiding behind a camera gives me a sense of purpose, like being a teacher in a classroom.

The group of middle aged adults with a diagnosis of Parkinson's arrived about 9 am. They had already been on the slopes the day before, and were ready to go out quickly after arriving. I introduced myself to as many people as I could, but with the hectic nature of the office and everyone's individual goals to get out on the slopes, it was a rushed

introduction about myself and the research project. Each participant had a BOEC instructor and a volunteer to help them reach their skiing goals. Some of the participants also brought a buddy, such as a family member, friend, or significant other.

I joined in with a female who seemed interested in having me along to take some photos. She was skiing well on the blue runs. Her balance was a challenge, but when she was in motion, gravity seemed to assist her. I experimented with the GoPro and my 35mm DSLR camera with the variety of lenses that I had stored in my jacket. I learned that the 55mm prime lens offered the best zoom and quality. I kept the camera on manual exposure, but with automatic focus. My photography is typically of landscapes and interesting light, so the pressure to capture an image of each participant was a good challenge. I did learn through this research about the best equipment and technique for taking snowy action photos.

After a few lift rides up with the first female skier, I began to feel pressured about capturing photos of the other participants. There were seven participants with Parkinson's and two additional buddies out riding that day. The weather was a typical winter day - temperatures in the twenties with overcast skies. I was already warned that people might head-in early due to exhaustion. I had taken a few photos from the lift of some of the participants, but I was not pleased with the quality. The BOEC's bright green jackets helped me spot some of the participants. I transitioned to the other female skier who was learning to ski with outriggers. She had skied the day before, but was quickly exhausted. She and her instructor hoped the outriggers would help her balance and conserve energy.

While riding with the second female, I came across the first male. His guides were showing him some ski moguls. I maneuvered through some trees to capture a series of images of him hitting some bumps. He was stoked that I was there.

During lunch, I was able to sit down with the group and get to know them a little bit better. I began to realize who the buddies were. There was also a birthday being celebrated. After lunch, I followed another gentleman who was riding in a bi ski. A bi ski is a device that has a seat and leg supports mounted on top of two skis. The rider can hold outriggers making it easier to balance. An instructor can also hold the back of the chair and control the bi ski without the help of the rider. I was able to get a few photos of him and his son.

As the afternoon went by, I was feeling confident in the number of photos I had taken but still wanted a few more decent images. I then realized that if I stationed myself at the base of a popular run that funnels everyone, I would have a better chance of getting an action shot of the rest of the group. I caught a decent photo of the last few skiers in the group. The other BOEC instructors seemed interested in what I was doing and maybe kind of jealous.

Art Making Session and Analysis of the Prompts

I returned to the BOEC office around three o'clock. I started editing some of the photos, but made the decision to go get the art supplies and meet the group at the lodge. The lodge is owned by the BOEC and is near the ski resort but the participants still needed to load the van. They arrived before me, but I was well organized and began the art debrief before 5. I had already uploaded the photos and made some choices about the best images for each participant. They had the final say in which photo was printed. Each

photo was desaturated, lightened and contrast increased and then printed on matte photo paper. The photo printer produced quality images and the technology worked flawlessly. Some participants wanted different versions, crops, and edits which increased the time it took to start the art prompts, but did show artistic decision making by the participants.

I had packed the tote full of quality art supplies. The BOEC lodge had large tables with plenty of space to spread out. The other facilitators had started making dinner. I laid out markers, colored pencils, watercolors, chalk pastels, oil pastels, art stix, charcoal pencils, construction paper, magazines, tracing paper, scissors, paint brushes, water cups, glue, and tape. I also packed precut mats and plastic sleeves to frame the art work.

I guided the participants through the four prompts.

Prompt #1: *What moment of the day does your photo capture? How do you remember feeling in this moment? Pick a color that represents this feeling to illustrate the background of your photo.*

There were some hesitations, questioning and clarification needed before the participants confidently started working on their image. A few asked for a new print after experimenting with some of the materials. I had anticipated that watercolor would be the best choice for this prompt, but most people went to the chalk pastels. The pastels are quick, bright, and easy to blend. The photo also shows through nicely. It is difficult to determine if this prompt created a deep reflection to the day. Color can be extremely expressive, but meaning can vary widely depending on the person's background and personal preferences. Overall, after comparing and analyzing the participants' images, I am satisfied with the results of this prompt. A warmup or a graphic on the expressive qualities of color would have been helpful for the participants.

Prompt #2: *How would you describe your feeling of anticipation for this day?*

Use varying lines in your image to depict this feeling visually.

Participants were still getting into the groove of meaningful mark making. The diverse selection of materials that could create lines might have been overwhelming. Looking back at all the art work, each piece has a unique collection of lines. Three of the participants used chalk while the other four used markers. Line, like color can be extremely expressive. The expressiveness can depend on the weight, color choice, length, path, and placement of the line.

As we worked through the prompts, people started creating at different speeds. I realized that having a print out of the prompts would have been helpful, as well as a quick printout of expressive qualities of color and line.

Prompt #3: *Recall the moment you felt great success or victory. Add a layer of tracing paper or magazine cutouts recalling this moment through words or illustrations. Cut, arrange, and glue the tracing paper.*

This prompt created a good distraction to mark making with the chinks, markers, and pencils. I had gathered a ton of outdoor, powder, and skier magazines to keep the imagery similar to the activity of the day. The school district has a classified email and fellow teachers were more than happy to get rid of their magazines cluttering the house. The magazines provided a variety of words and imagery to choose from. I was impressed and satisfied with the depth of thought and results of this prompt.

Two gentlemen faded out after the third prompt. I believe one of the fellow's birthday was this day and his mind was wanting to be elsewhere. Eisner (2002) states, "the meaning secured from a work depends not only on the feature of the work but also

on what the individual brings to it” (p.17). The other guy was working from a wheel chair, which required him to ask for materials further down the table. His annunciation was poor due to the side effects of the Parkinson’s, which could have led to the frustration. The birthday fellow scurried out pretty quickly. Even though dinner was being made, he and a few other men wanted to go to town. I expect an art project was the last thing he wanted to do.

As the participants worked through the prompts, they became less stressed about what to do. They observed each other, which help the group motivation and creative flow. I suggested a variety of different ways each prompt could be completed, but did not promote one specific way.

Prompt #4: *Recall the moment you felt the most concerned or scared. On another piece of paper, create a mix of textures by folding, crumpling, and distressing the paper. Remove a portion of your photograph. Glue the textured paper to the back-side of your photo to fill the gap.*

This final prompt took some more clarification. I demonstrated the technique and showed the proper way to use an art knife safely. Only one person used the tracing paper and the rest went for the removal and substitute with magazine pages. Not all participants textured their additional paper scraps.

Three of the four prompts used the elements of art, color, line and texture and associated it with a feeling or an emotion experienced during the day. Appropriating the magazine images in prompt three provided another source of inspiration and removed the stress of creating from new versus finding.

Analysis of Participant Artwork

After I presented all the prompts, the participants finished at varying times, which actually worked to my advantage. I was able to mat and securely store their art work in a plastic sleeve. I took a quick photo of their completed work. I tried to talk to them about their work, not wanting to pressure or overwhelm the participants with an in-depth reflection. I received some simple, but honest thoughts about the hour of art marking that will be discussed later. The following table organizes the participants artwork, my analysis, and interpretation of the image.

Figure 1. Analysis of participant 1's artwork.



Researcher's analysis: *Background color capture how you feel in the moment:* The entire background has been considered for this task. The trees have been filled in with green. The snow has been filled with a light orange. The orange could represent optimism while the illustration in the trees brings attention to the natural elements of the skier surrounding.

Lines represent anticipation of the day: Some blue chalk lines arch and zag out from the skier. A shadowy silhouette drawn in blue chalk appears behind the skier as well as a blue smudgy figure further in the distance. A buildup of orange marks balances the two front corners. The use of complementary colors, blue and orange and the weighted corners gives a sense of balanced excitement.

Success is seen in magazine/tracing paper: Step appears to have been skipped.

Figure 1 (Continued).

Concerned or scared in the removed parts: A jagged diagonal line is removed from directly behind the skier. The space is filled with red marks that bleed into the photograph. This space follows the skier's path possible showing concern for choosing the right trails. I remember this participant was excited to venture to higher, steeper terrain after lunch.

Figure 1. Participant 1's artwork and researcher's analysis.

Figure 2. Analysis of participant 2's artwork.

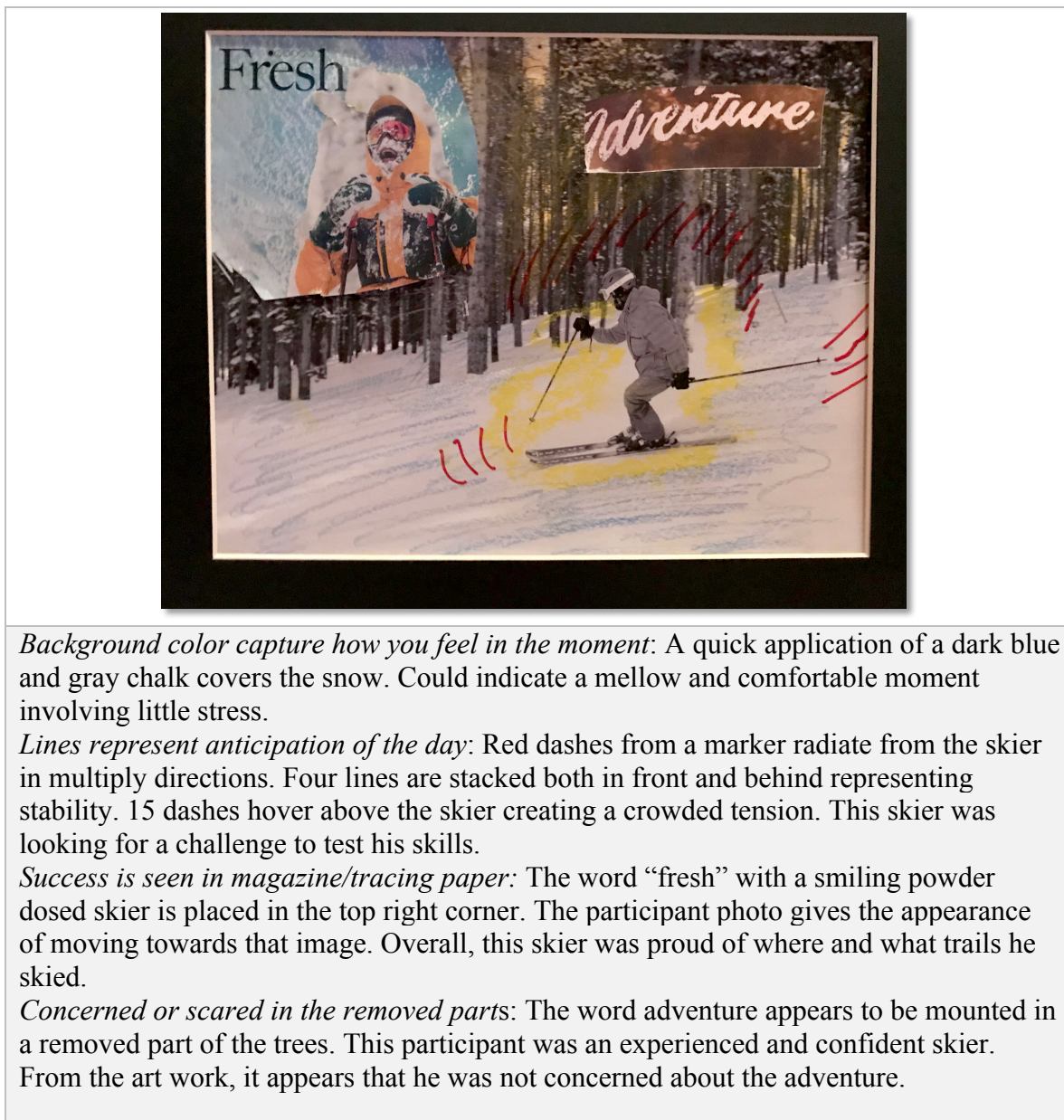


Figure 2. Participant 2's artwork and researcher's analysis.

Figure 3. Analysis of participant 3's artwork.



Background color capture how you feel in the moment: Lots of bright pastel fill the negative space behind the skier. The use of bright colors and intense stacking of the chalk colors could represent happiness. A deep red fills the top corner opposite of the skier could represent the sense of danger.

Lines represent anticipation of the day: Black lines from chalk radiate from the skier's backside and head. Yellow chalk smears the black lines. This could represent conflicting emotions.

Success is seen in magazine/tracing paper:

Warm, bright magazine patterns arch around the front of the skier almost representing a shield. A torn red texture is pasted directly in-front of the skis. Her posture appears to be dodging this attachment. Her success could be associated to her relationship with accepting help and of her physical balance.

Concerned or scared in the removed parts: A triangular shape is removed from directly behind the skier. Splotches of red and black magazine print out is mounted behind. The triangular shape could represent peaking or a concern for balancing.

Figure 3. Participant 3's artwork and researcher's analysis.

Figure 4. Analysis of participant 4's artwork.



Background color capture how you feel in the moment: Yellow and green marks fill the area in-front and behind the skier. The yellow could represent the feeling of lightness while being in nature.

Lines represent anticipation of the day: Five squiggly blue marker lines fill the space to the right of the skier. The dark blue color could represent a calm approach to the day. The wavy stroke of the line gives a sense of flow.

Success is seen in magazine/tracing paper: The participant utilized the tracing paper in a unique way by tracing his figure to add repetition to the composition. An additional figure is added to the foreground and background. This participant had only skied a few times and was also the son of one of the men diagnosed with Parkinson's. The repeated figures could represent how proud he is of his technique given the few times he had skied.

Concerned or scared in the removed parts: It is difficult to decipher the removed parts because of the tracing paper blurs the image below. It appears that the top corner has been torn off and a piece of dark paper has been attached in its space. The tearing technique could represent how he was torn to stay home with his family and work or come and support his father.

Figure 4. Participant 4's artwork and researcher's analysis.

Figure 5. Analysis of participant 5's artwork.

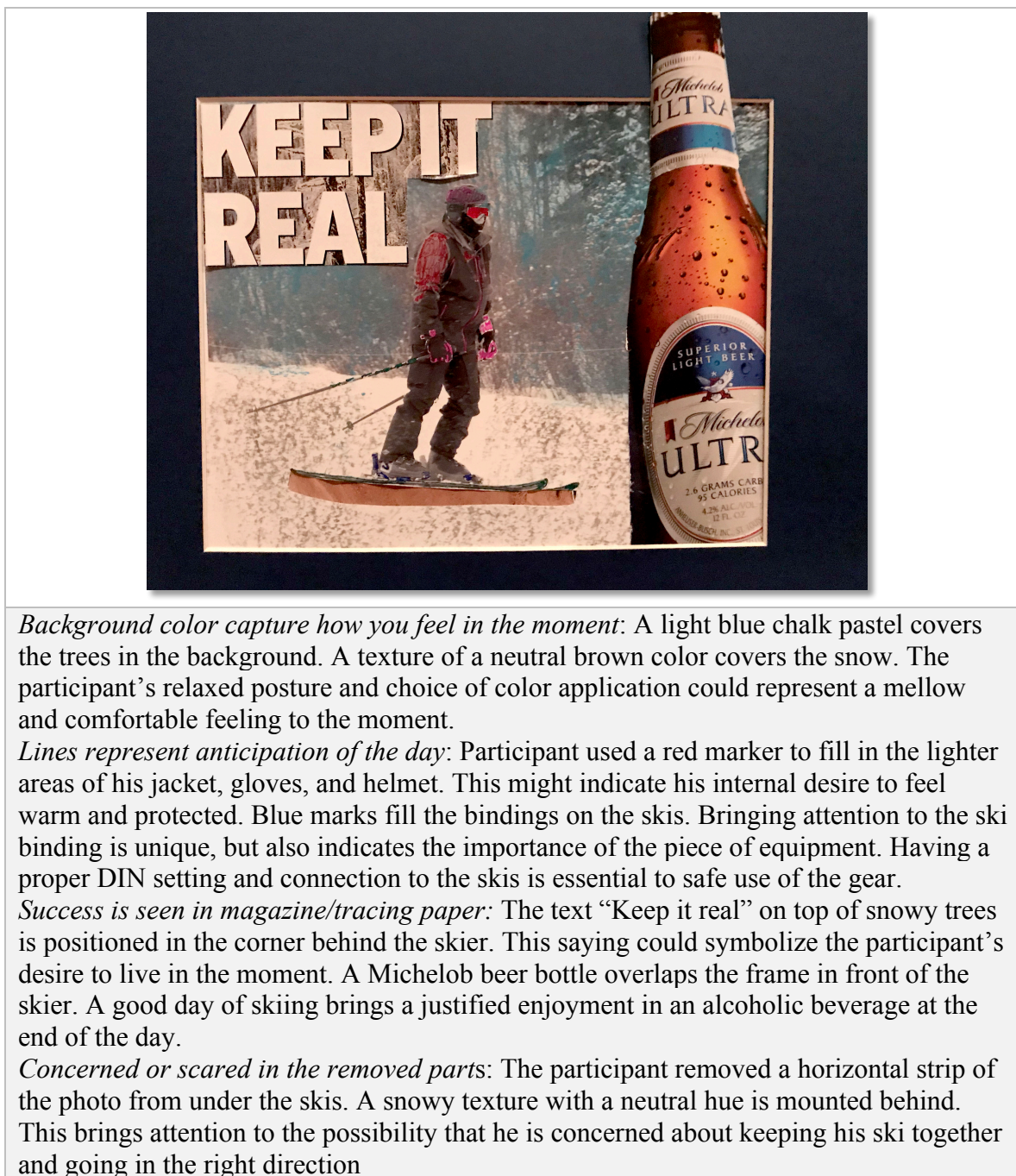


Figure 5. Participant 5's artwork and researcher's analysis.

Figure 6. Analysis of participant 6's artwork.

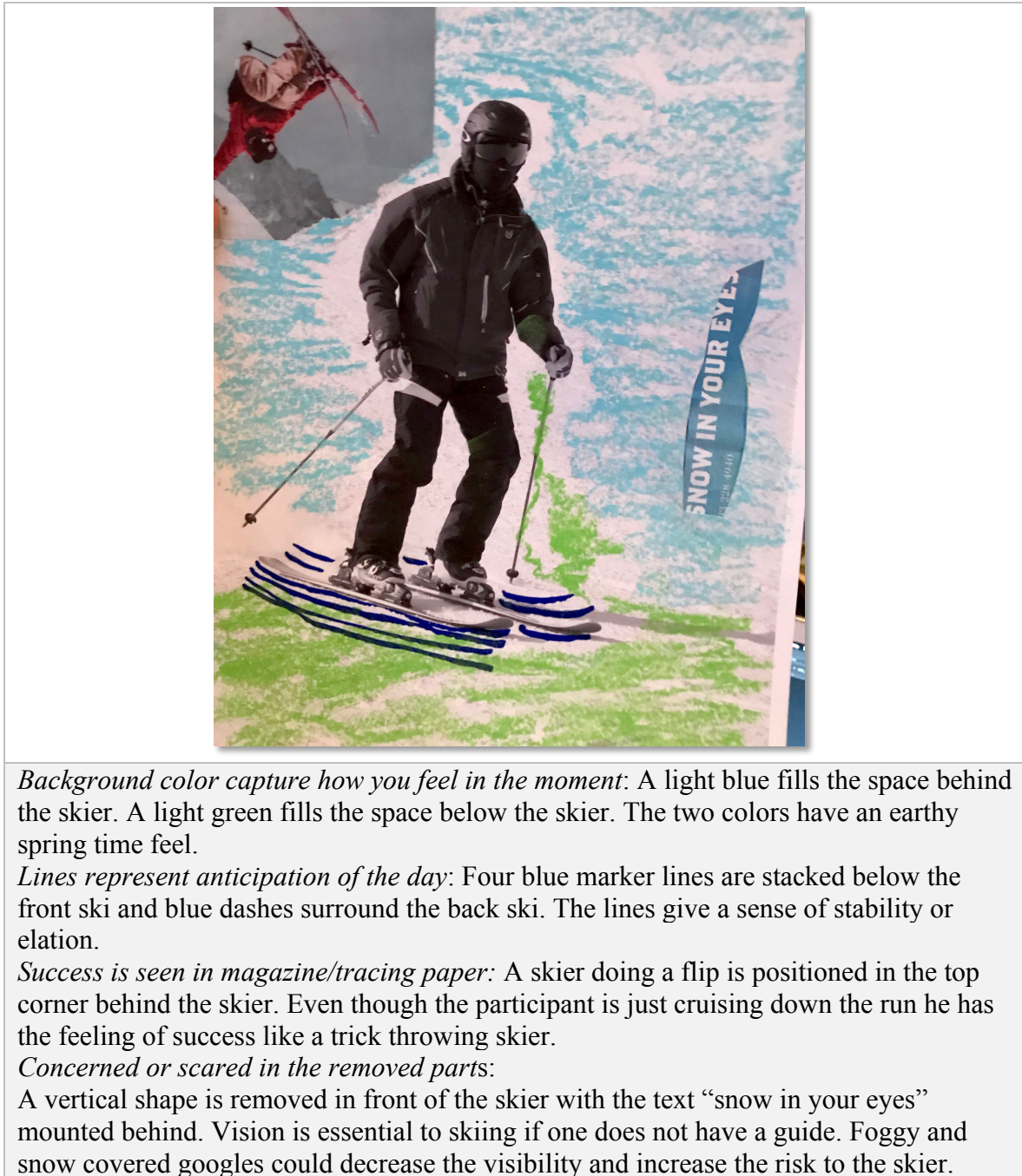


Figure 6. Participant 6's artwork and researcher's analysis.

Figure 7. Analysis of participant 7's artwork.

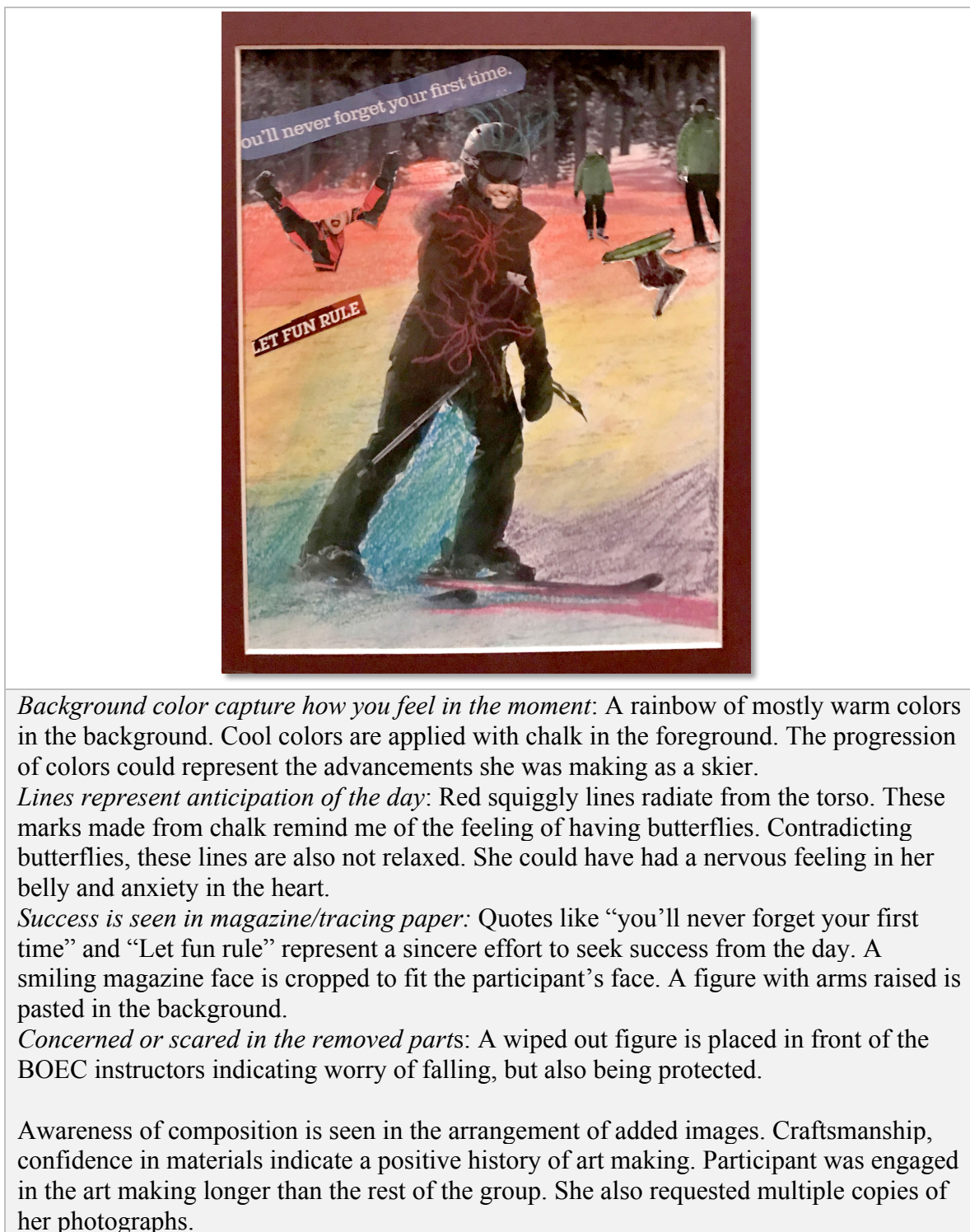


Figure 7. Participant 7's artwork and researcher's analysis.

Two of the participants faded away before finishing their work. One fellow asked for a new print after starting, which indicated that he was not happy with how he started the work. He was also celebrating his birthday this day. The second fellow worked until almost the end, but did not want his image mated. I did not get a photo of his work, but I did notice he saved his art piece.

Statements immediately following the activity

As participants were finishing up, I tried to converse with them about their art piece. I was able to get a few simple statements that summed up the feeling of the activity. I was matting and photographing the image at the same time, so it was difficult to take in depth notes at this moment. A video or audio recording would have been beneficial to be able to revisit feedback and observe side conversations. Three of the statements clearly indicate the project was a success. The statement, “I didn’t come here to think” was to the point and helpful to indicate that this project could have been too much for this participant. Two participants shared they simply thought it was cool.

Table 4. Statements following the art making session.

<i>“Art helps remember the feeling inside. The emotions on the inside. In that moment.”</i>
<i>“I really enjoy this. Makes me think about things. Instead of read”.</i>
<i>“I didn’t come here to think.”</i>
<i>“Made you remember.”</i>
<i>“It was cool.”</i> Twice
<i>“It was alright.”</i>

Table 4. These quotes were recorded immediately following the art debrief with the participants.

Feedback from lead facilitator

Each participant was partnered with a BOEC instructor. One instructor was the lead facilitator and managed the whole group. I coordinated with him prior to January 23rd about logistics, and respected his advice. He was making dinner during the art making session, but the kitchen was right next to the tables we were working at. I was able to talk with him three weeks later while I was volunteering again at the BOEC. His responses were not in-depth, but it was important to get another source to confirm my own judgements.

Table 5. Feedback from lead facilitator

<p>1. How effective was the art making experience as a method of debriefing the day?</p> <p><i>“2-3 were into it, 5-6 ok with it, 2-3 not into it. “</i></p>
<p>2. Describe a moment that you might have witnessed a participant realize a moment of self-growth through their art making about their adventure.</p> <p><i>“Don’t know how profound it was but one of the females seemed to absorb the most information. The project helped her focus. She had a rough start the day before with pain, balance, and energy. Day two was better. She is also the youngest and newest diagnosed with Parkinson’s. She was looking at all experiences to grow and accept what was happening.”</i></p>
<p>3. How was the art project worthwhile, or not, to the participant’s overall experience with the BOEC?</p> <p><i>“It was not profound, but it allowed them to use a different part of their brain other than sitting around.”</i></p>

Table 5. These questions were asked and comments recorded from the lead facilitator following the art debrief.

Feedback from participants gathered a month later

Gathering feedback from participants a month later was surprisingly difficult. It took a few emails and phones calls to finally get responses. Even though seven people

finished the artwork and signed the consent form, I only received feedback from five participants with which I was satisfied. I did not anticipate the delay and possible participant hesitation in responding to the three questions.

The first question: Where is your art piece now? I asked this question because I believe displaying photographs and artwork is an indication of enjoyment of the activity or a reminder of the experience. Elliot Eisner’s quote about viewing and displaying artwork that one has made is an indication to my hopes for the participants. “Ideas and images are very difficult to hold onto unless they are inscribed in a material that gives them at least a kind of semipermanence” (Eisner, 2002, p.10).

Table 6. Participant responses to where is your art piece now?

<i>“Book shelf in living room.”</i>
<i>“In my bookshelf in my office at home.”</i>
<i>“My piece is stacked with all my other artwork taken down in preparation for painting.”</i>
<i>“Not being displayed.”</i>
<i>“Being displayed.”</i>

Table 6. These responses were recorded a month after the art debrief and were an indication of where their art piece currently exist.

The second question: What does your art piece remind you of? All the feedback received was positive but only one was in depth and personal. Again, Eisner’s writing about art helped justify this question. “The works we create speak back to us, and we become in their presence a part of a conversation that enable us to see what we have said” (Eisner, 2002, p. 11).

Table 7. Participant responses to what does your art piece remind you of?

<i>“A personal moment beyond just skiing.”</i>
<i>“A great week of skiing with breakthroughs and new friends.”</i>
<i>“Three days with new friends.”</i>
<i>“It reminds me of the most special time I have had in the last six months. I had energy, my medication worked, I was surrounded by friendly, interesting people, the snow and I was able to ski. Something I thought would never happen again in my life.”</i>
<i>“That trip specifically.”</i>

Table 7. These responses were recorded a month after the art debrief and helped the researcher gauge the reminiscent quality of the participant’s artwork.

The third question: Describe something new you learned about yourself through your adventure and art piece. I hoped this question would help participants recall a moment of growth or success that their art work might have helped them remember. Eisner’s writings, again, support this question. “Through the arts we learn to see what we had not noticed, to feel what we had not felt, and to employ forms of thinking that are indigenous to the arts” (Eisner, 2008, p.12). Overall, the participant feedback was thoughtful, but not too specific.

Table 8. Participant responses to describe something new you learned about yourself through your adventure and art piece.

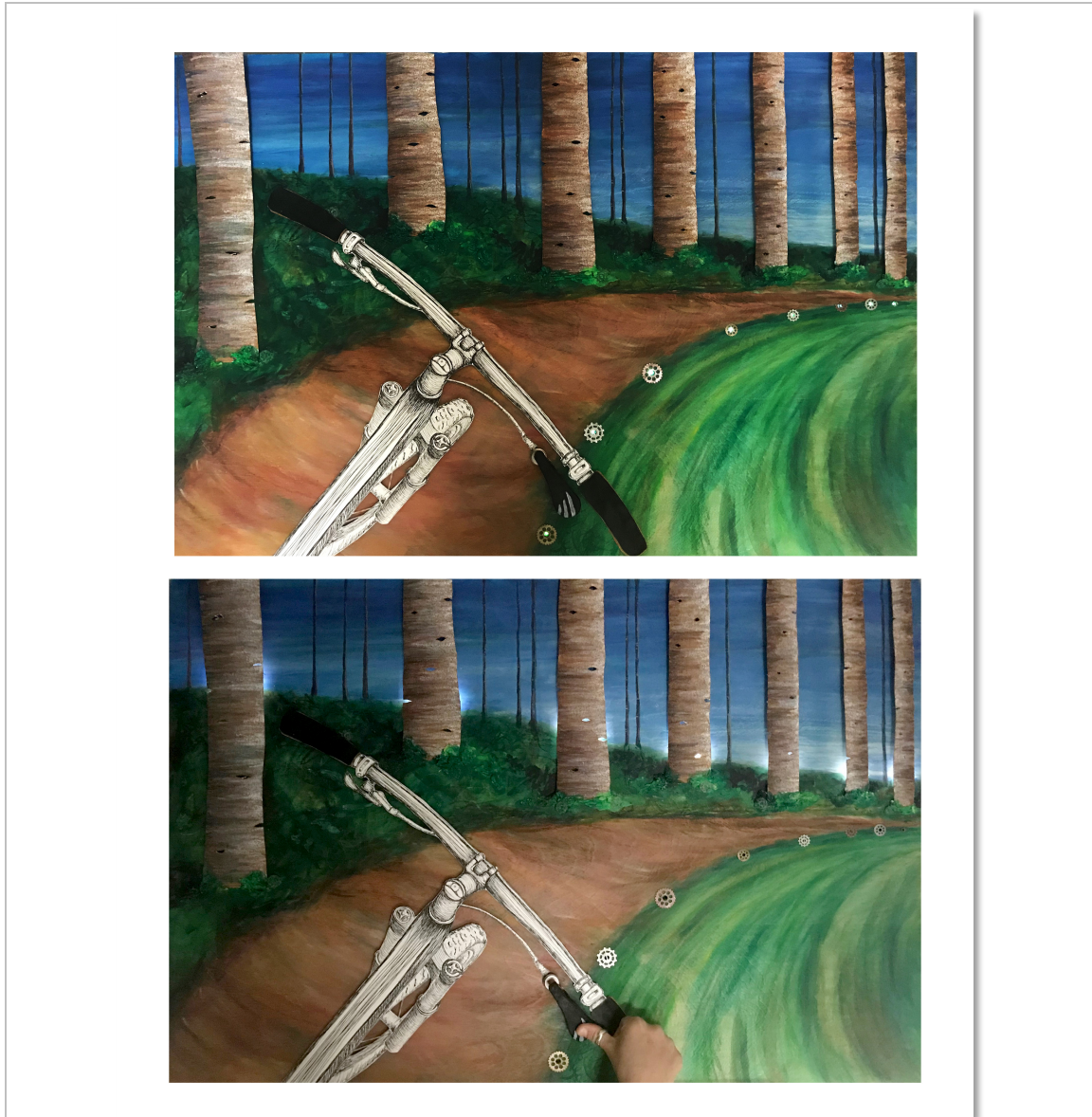
<i>“Allowed me to explore beyond just skiing.”</i>
<i>“An interesting way to reflect on the day.”</i>
<i>“I have a latent eye for the arts that I should develop more.”</i>
<i>“I’m luckier that I thought.”</i>
<i>“I learned that I am often stubborn regarding my independence. That accepting help in little ways, such as taking someone’s arm on an icy path, doesn’t mean I’m on the road to a nursing home.”</i>

Table 8. These responses were recorded a month after the art debrief and helped the researcher gauge the effectiveness of the prompts and art project.

Analysis of personal art work about adventure

The tables below contain static images of the researcher's art work about a selection of adventurous activities. The artworks are interactive by inviting the viewer to be part of the piece through perspective and viewer touch that generate light or sound. The works were completed during the researcher's time at UNC through classes and independent time. My goal was to create an interactive interpretation of an adventurous moment.

Figure 8. Research analysis of mountain biking artwork, *In the Moment*.



In the Moment contains layers of mixed media elements to provide a variety of textures. Detail pen work in the bike handlebars contrasts with the sketchy marks in the background. White LED lights show through from behind the cork trees once the viewer presses the gear lever. The LED lights on the trail are continuously lit until the viewer activates the gear.

There is rhythm, movement, and textures in mountain biking. To recreate this flow, I used active mark making, vanishing path, and object placement. The continuous lights on the path symbolize the downward gaze and tunnel vision during a moment of focus. Pushing the lever on the handlebars cuts the circuit to the path lights and illuminates the horizon line. These lights are a reminder to look up and enjoy the moment.

Figure 8. Images of *In the Moment* mixed media panel with analysis.

Figure 9. Research analysis of slalom water skiing artwork, *Sprayful*.

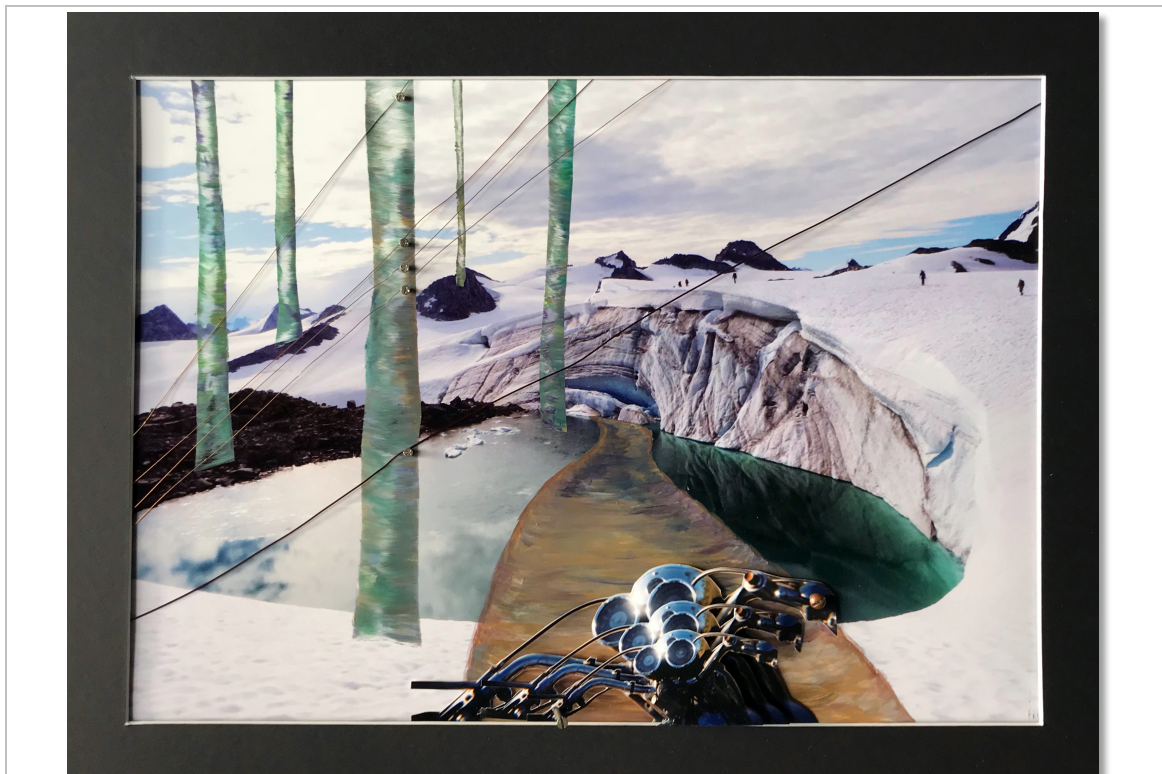


Sprayful is a mixed media panel about slalom waterskiing. Waterskiing is a family bonding endeavor and a favorite activity of mine. The sounds and feelings involved in the experience are exhilarating. The rumble of the engine, the ease of being at the helm, the g-forces of slinging across the wake and flying around the turns, the smoothness and initial shock jumping into the river water and finally the pure exhaustion of a full body sensational workout.

The form of the art work begins as an exploration of darkroom techniques. I have a collection of film images of my family water skiing developed a while ago. I created digital negatives of some skiing photographs I had taken recently. Through the film and digital negatives, I explored double exposures, painting with developer, exposing through cellophane and bubble wrap. These images are collaged on to a 24"x44" panel that is painted with a slalom skier. The water downed acrylic paint and flicks of texture further interpret the visual and sensual feeling of skiing. Sounds such as engine, wind, and splashing can be activated by the user through a MakeyMakey device and touch points engineered through an attached ski rope and conductive wire. Hopefully, the sensations of slalom skiing, the pure joy of being with family on the water is visible in the art work.

Figure 9. Image of the mixed media panel *Sprayful* with analysis.

Figure 10. Researcher's analysis of motorcycle riding artwork, *Absorption of an Experience*.



Absorption of an Experience is an artwork questioning the many ways we take in information, reflect on an experience, and generate ideas. The artwork consists of layered photographs and paintings that represent life experiences I seek out and enjoy. I experimented with the electronic media, Makey Makey, to incorporate sound and touch through the power lines that are juxtaposed across a glacier landscape using trees as their guide. My artwork lacks the pain and suffering to create dramatic change, but my work maintains a narrative to encourage curiosity for the world and one's place in it. *Absorption of an Experience* can demonstrate to others and myself my desired place in the world; in nature, moving through the environment, and in awe of what is in the world that I am capable of participating in.

The power lines are a metaphor for information and distraction that we need to sift through in our daily lives. When the power lines are touched, sounds of a cell phone vibrating, texting, receiving, and sending messages are heard. Power lines are so common and typical that we easily do not notice them. One can be annoyed when the power lines go down, when landscapes are clear cut, or transformed to accommodate for the structures that transfer power and information across the state and country. The same can be said for sending and receiving digital information. Touching the screws on the motorcycle plays back sounds of a bike starting up and driving off to escape the power line sounds.

Figure 10. Image of the mixed media artwork, *Absorption of an Experience*, with analysis.

Conclusion

Overall, the art debrief was engaging for the majority of the participants. Seven out of the nine were satisfied enough with their art work to take it home. Three are at least still displaying it. Only two gentlemen did not finish the art work, and just one of those two totally checked out. The focus, questions asked, and appreciation afterwards gave me a sense of success about the project. I agree that the project was not profound as the co-facilitator stated.

I do believe one of the participants did reach the point I for which I was hoping. She focused on her work the longest. She did not hesitate with the prompts and art materials. She recorded notes about the prompts at the end and requested multiple prints of her photos that we matted. We also discussed the best way to display the images. Her feedback a month later was also the most in-depth.

CHAPTER V

CONCLUSION

As a teacher, I have noticed that taking the time to sit down and reflect on an experience can be time consuming, tedious, and overwhelming for some people, myself included. Especially if that experience was exhausting, exhilarating, or not engaging. I have also noticed where something that stimulates thoughts and memories on an experience can lead to active reflection. For example, a smell, a song, or visiting a street from childhood. I observed during this research that viewing photographs of an experience is a quick way to access the imagery and start retrieving surface feelings generated during the experience. Furthermore, simply drawing and manipulating the image additionally helped new realizations emerge. This action research project was, for me, an intriguing and gratifying way to understand, more deeply, my personal art making philosophy and share this form of debriefing with the community and students.

Overall Findings

This research project encouraged me to get out of my comfort zone. It was an adventure in itself. Sourcing and inspiring adventurous experiences can only go as far as the participants are willing to attempt. The hardest part of this research was coordinating adventurous moments, and consecutively setting aside a block of time for participants to reflect and create. I am grateful for the opportunity to have worked with the BOEC. According to the data, there was a range of responses from being extremely impactful for one, and not immediately beneficial for another. Engagement varied with each individual.

Gathering participant feedback during and after the art debrief proved helpful, but the most important information gathered was the observations made prior, during, and after the art debrief.

Summary of Important Findings

I learned that people, especially adults not in an art class, might appreciate set examples of how to connect the elements of art to human emotions. I learned that my general demeanor and excitement about an idea can be contagious to some people in the group, but just because I am excited about an idea does not mean that everyone else will be. As time passes, and the likeliness of interacting with this group of adults and students alike becomes minimal, I would like to believe what Eisner mentions: “During the various stages of the life cycle, lessons learned years ago may emerge that one was not aware of learning. Maturity can promote appreciations never before experienced” (Eisner, 2002, p. 50). Maybe, hopefully, ideally- these adults will have an experience in the future and decide to create art about it, and for it, on their own.

Working with Adults, Community and Photography

Reflecting back on my experience as a teacher, I realized I have not worked with a group of adults with a common disability. I learned that the energy level and desired outcomes for an adult is different than that of students in a classroom. To repeat this study, I will research and design a significant activity specific to the group of adults with whom I will be working.

Developing my planning and outreach skills was a side benefit that I was not expecting. Working with the local community proved to be the most successful and rewarding part of this research. The initial struggle of finding a way to implement my art

debrief was immediately relieved after my first phone call to the BOEC. I had spent months prior to that call trying to coordinate with other guided outdoor companies and trying to plan my own adventure with a group of high school students. Money, timing, and commitment always prevented full implementation. This project encouraged me to be more involved in the community, to have more faith in people, and the importance of feedback.

Using photography as a starting point for the art debrief was also extremely successful. Photographs, whether taken personally or as part of a group, proved to provide immediate imagery to reflect on. Using a photographic image as a base of an artwork takes the stress out of staring at a blank canvas. With the proliferation of social media that uses photography, this method is a relevant, and modern way to reflect deeper into an experience.

Using the Results

The information that I gathered through this research helped inspire the final assessment for the photography classes I teach. Teaching in the visual arts is boundless because there are so many different ways a teacher can present concepts, techniques, and knowledge. This research aligned perfectly with the direction my curriculum was going. With a month remaining in school, I presented the *Photographing an Adventure* final. See Appendix B for the full presentation.

I always love introducing new units. Students sense my excitement about the materials and I am eager to receive feedback so I can adjust wording and requirements for the students. This presentation was no different. I gave the students a little background to my research and made them aware I was very open to suggestions.

Introducing this final with the four prompts about being students seemed to go over well. I provided to the students a drone photograph of the high school on matte photo paper. I laid out a variety of mixed media art materials that corresponded with the four prompts. The four prompts were exactly like the ones used during the BOEC, but adapted to fit the curricular needs of a student in high school. I was worried that what I was asking was going to be too vague or abstract to them. I used my learnings from my research by providing examples of how color, line, and texture could be expressive. The prompts were also projected and the students could work at their own pace. This warm-up project took an entire block of eighty minutes. Observations and conversations I had with the high school photography students were encouraging and thoughtful. I heard multiple times how fast the class went by, which is an indicator of an enjoyable art session. Responses provided by the students about the four prompts were brief, but thoughtful. I gave students time to answer the reflection questions the following class period.

Table 9. Reflection question to photo final warmup and a sample of student responses.

<p>1. How do the colors in the background express your feeling of coming to school?</p> <p><i>“I chose blue/red colors on my school because the blue can represent a wound down joyful vibe. The red/orange instead of being joyful is meant to be chaotic and overwhelming. This correlates to the workload classes and social life at the school. These two colors clash personally with blue, lack of energy, oppose the bright chaos of the school. I chose green to represent the adventure out of school and I, therefore, applied it to the towns and mountain outside of the school”</i> (student response, 5-1-19).</p>
<p>2. How do the placement and type of lines represent your anxiety towards your least favorite class?</p> <p><i>“The chevron design of the mountains that I drew on the back represent my anxiety because I get mountains represent how much work that needs to get done and the top of the mountain is where everything is done. Also, the picture is taken from farther away, so the mountains are big if you come close to them”</i> (student response, 5-1-19).</p>

Table 9. (Continued)

<p>3. How did you represent success through the imagery or words you collaged onto your image?</p> <p><i>“I wrote the word, "imagine" because I am pretty happy with my work in the Imagine book this year. I put it over the art wing in the building because that is my favorite wing and I feel like I have achieved a lot there”</i> (student response, 5-1-19).</p>
<p>4. How did you represent your concerns about being a student through texture?</p> <p><i>“The texture I added was broken up because when I get nervous I start to fall apart. I covered it in tape because I get very concerned when things are not straight forward and clear”</i> (student response, 5-1-19).</p>

Table 9. Reflection questions and sample of student responses to the art debrief about being a high school student.

The warmup to the final mirrored the BOEC art debrief and set the stage for what the students could do for their final project. Plenty of time was left in the semester for students to plan and implement their adventure. Students had enormous freedom in what was considered an adventure. Knowing that time, money, ability, transportation, and equipment could hinder student’s motivation to complete the project, I spent a lot of time inspiring and brainstorming with the students.

Every student presented their project during the final class period. Quality of projects varied, but most were interesting. Written reflections were required to supplement the photographic piece. During the presentations, I asked questions to help the students focus on the purpose of their project and how photography helped them reflect on their adventure. Below are some images of projects and quotes from the students.

Figure 11. Student artwork from photo final.

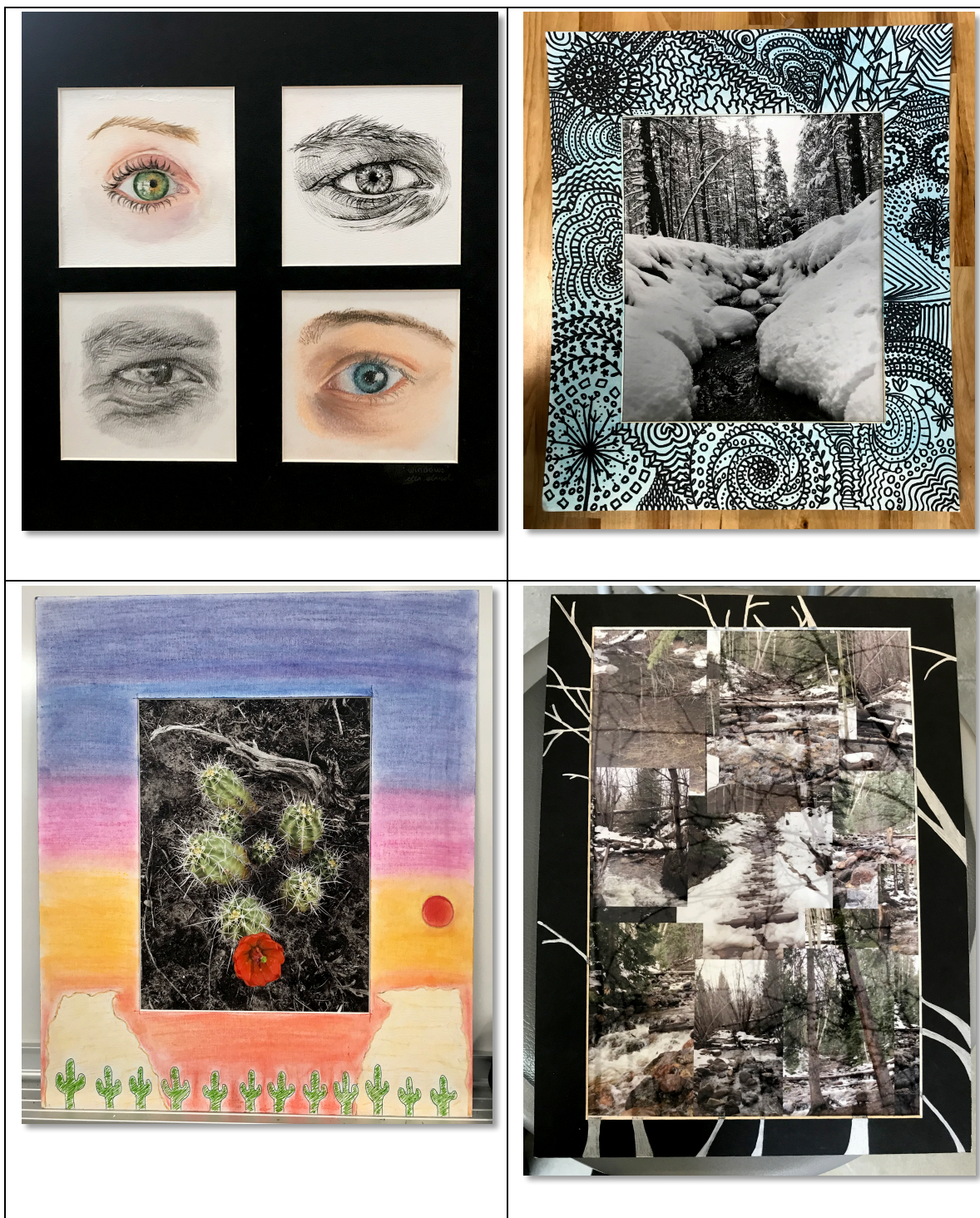


Figure 11. (Continued)



Figure 11. (Continued)



Figure 11. A sample of final projects completed by the photography classes.

Table 10. Student quotes during final presentations 5/31/19-6/5/19.

<i>"Open eyes and nice to be away from technology."</i>
<i>"Appreciate more of what's around me."</i>
<i>"Lot of little details in life that are easy to miss"</i>
<i>"Stop worrying about school so much and take my chubby dog out for a ride"</i>
<i>"Being with mom was really nice."</i>
<i>"Memories to cherish when I get older."</i>
<i>"I liked how soothing it was to draw over it."</i>
<i>"Live in the moment. To see what I saw. Getting up early made me happy."</i>
<i>"Drawing changed my attitude about the day."</i>
<i>"I realized I should get out more."</i>

Using the art debrief format as a classroom project, I was able to seek and receive feedback during multiple stages of the project. Being a teacher in my own classroom, compared to volunteering with the BOEC, provided more insurance of prompt and sufficient feedback. I even saw a few students smile while presenting their work.

Implications

Another surprising result to this research was how photography and art can inspire an adventure. Comments from the students indicated their final project inspired them to try something new with their day and process it through art making. Concluding with thoughts from Dewey seems appropriate. “The most important attitude that can be formed is that of desire to go on learning” (Dewey, 1938, p. 48). Motivating someone to be curious about the world and themselves through art is the biggest implication of this research. “That a person, young or old, gets out of his present experience all that there is in it for him at the time in which he has it” (Dewey, 1938, p.49). Adults and students alike trying to make sense of an experience, or moment in their life, could benefit from reflecting with art.

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Appendix

Appendix A: IRB Approval Verification



Institutional Review Board

DATE: January 14, 2019

TO: Sarah Revell

FROM: University of Northern Colorado (UNCO) IRB

PROJECT TITLE: [1353389-2] An Exploration of Adventure in Developing Self-Growth Through Artistic Experiences

SUBMISSION TYPE: Revision

ACTION: APPROVED

APPROVAL DATE: January 14, 2019

EXPIRATION DATE: January 14, 2020

REVIEW TYPE: Expedited Review

Thank you for your submission of Revision materials for this project. The University of Northern Colorado (UNCO) IRB has APPROVED your submission. All research must be conducted in accordance with this approved submission.

This submission has received Expedited Review based on applicable federal regulations.

Please remember that informed consent is a process beginning with a description of the project and insurance of participant understanding. Informed consent must continue throughout the project via a dialogue between the researcher and research participant. Federal regulations require that each participant receives a copy of the consent document.

Please note that any revision to previously approved materials must be approved by this committee prior to initiation. Please use the appropriate revision forms for this procedure.

All UNANTICIPATED PROBLEMS involving risks to subjects or others and SERIOUS and UNEXPECTED adverse events must be reported promptly to this office.

All NON-COMPLIANCE issues or COMPLAINTS regarding this project must be reported promptly to this office.

Based on the risks, this project requires continuing review by this committee on an annual basis. Please use the appropriate forms for this procedure. Your documentation for continuing review must be received with sufficient time for review and continued approval before the expiration date of January 14, 2020.

Please note that all research records must be retained for a minimum of three years after the completion of the project.

If you have any questions, please contact Nicole Morse at 970-351-1910 or nicole.morse@unco.edu. Please include your project title and reference number in all correspondence with this committee.

Sarah -

Appendix B: Consent Forms for Participant



CONSENT FORM FOR HUMAN PARTICIPANTS IN RESEARCH

TITLE: An Exploration of Adventure in Developing Self-Growth Through Artistic Experiences

Sarah Revell

(804)837-7024 – reve5760@bears.unco.edu

Dr. Connie Stewart

Advisor

School of Art and Design

University of Northern Colorado

Purpose and description: I am working on my Master's degree through the University of Northern Colorado. I am exploring the value of debriefing an adventure through art. The purpose of this research is to study the effectiveness of debriefing an adventurous experience through art. Adventure can be an experience that develops and strengthens many aspects of a human. An effective debrief is vital in the concluding stages of an experience to help a participant realize individual and team development and how to apply it to the future. A debrief can be in the form of a group talk led by a facilitator or personal reflection.

If you choose to participate, you will be asked to create an art work at the end of the day. Prior to the start of the day, the researcher will present or remind you of the end of the day art making session. During the day, you will be encouraged and provided the opportunity to take photographs and record thoughts, sounds and images. With permission, the researcher can assist in the picture taking by recording images with the researcher's camera. This will allow the participant to be in the photograph. You will choose a photograph from the day's adventure and it will be printed on an ink jet printer in your presence. The photograph will be used as the base of the artwork. All images will be immediately and permanently deleted from the researcher's devices at the conclusion of the experience. At the end of the day, the researcher will present four prompts leading you through a series of art making tasks using a variety of materials to alter and add to the chosen printed photograph. The art making session can be as quick as 10 minutes or take as long as an hour. Your interest and engagement will determine the amount of time needed. The researcher will record in a word document your thoughts about the art piece immediately after completion. Four weeks later, you will respond through phone or email to 3 follow-up questions that will take less than 5 minutes.

Page 1 of 2 _____
Participant initials here

Appendix C: Consent Form for BOEC Leader



CONSENT FORM FOR HUMAN PARTICIPANTS IN RESEARCH

TITLE: An Exploration of Adventure in Developing Self-Growth Through Artistic Experiences

Sarah Revell

(804)837-7024 – reve5760@bears.unco.edu

Dr. Connie Stewart

Advisor

School of Art and Design

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If you choose to participate, you will be asked to continue doing your job such as the planning, presentation and facilitation of the prescribed Breckenridge Outdoor Education Center experience. At the conclusion of the day, I will present and facilitate an artistic debrief. No additional work is needed from you other than observing the client, the researcher and the produced artwork through the artistic debrief. At the end of the clients' experience, I will ask you 3 questions about the artistic debrief that will take no more than 10 minutes.

In my analysis of the client's artwork, verbal reflection and your interview responses, I will seek evidence of a worthwhile debrief using artistic means.

Risk to participant is minimal. The participant may benefit from this study through self-reflection. Participant can exit the research and interview at any moment

If we use the results of this study, for example in presentations, publications, or reports, we will: Report individual participant data, but we will not identify that participant by name or any other way.

Page 1 of 2 _____
Participant initials here

Appendix D: Presentation for Photography Final

Photo Final Warm-up

Use the aerial photo of your school to create a mixed media art work about your thoughts and feeling about being a student at this school.



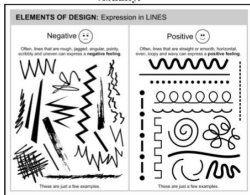
Prompt 1:

1. As you wake up to come to school how would you describe your overall feeling? Pick a color that represents this feeling to illustrate the background of your photo.



Prompt 2:

2. How would you describe your feeling of anticipation for your favorite or least favorite class? Use varying lines in your image to depict this feeling visually.



Prompt 3:

3. Recall the moment you felt great success or victory being a student. Add a layer of tracing paper or magazine cutouts recalling this moment through words or illustrations. Cut, arrange and glue the tracing paper.



Prompt 4:

4. Recall the moment you felt the most concerned or nervous being a student at SHS. On another piece of paper, create a mix of textures by folding, rolling, crumpling and distressing the paper. Remove a portion of your photograph. Glue the textured paper to the back side of your photo to fill the gap.



Reflect on the choices you made in your mixed media art

1. How do the colors in the background express your feeling of coming to school?
2. How do the placement and type of lines represent your anxiety towards your least favorite class?
3. How did you represent success through the imagery or words you collaged onto your image?
4. How did you represent your concerns about being a student through texture?

Rubric

Relate and Connect to Transfer- MYP Criterion C: Thinking Creatively
 4.2 Communication through advanced visual methods is a necessary skill in everyday life. Students will process their thoughts and feeling about being a student at SHS by following through the 4 prompts and answering the reflection questions.

1	2	3	4
-Limited use of materials to communicate that do not relate to prompts -No response to reflection questions -Poor use of time management. Left a mess.	-Adequate use of materials to communicate feelings about being a student. -Adequate responses to the 3 reflection question. -Adequate use of time management.	-Substantial & creative use of materials to communicate thoughts & feelings about being a student. -Substantial & informative responses to the 4 reflection question use appropriate grammar -Substantial use of time management and studio cleanup.	-Excellent, creative & explorative use of materials to communicate thoughts & feelings about being a student. -Excellent & thoughtful responses to the 4 reflection question use appropriate grammar -Excellent use of time management and effective studio cleanup.

Photograph an Adventure

Photo I Semester Final

Use photography as a way to reflect on an experience

I firmly believe that photography and art can help us see and realize growth within ourselves and community.

You have to commit to an idea and be open to possibilities.

What adventure can you or we have that you could document with a camera?

An adventure can be of the mind and spirit as much as a physical challenge. It normally involves us in doing something new, of moving beyond our experiences in discovering the unknown or meeting the challenge of the unexpected. We experience similar emotions when we begin to write a poem or undertake other creative activities, are involved in unaccustomed social situations, are faced with a challenging hand of bridge, begin to acquire new skills or knowledge, or begin a daunting abseil or rock climb. All of these activities involve us in 'extending our being' and it is in this essential novelty that their value lies.

—Hopkins and Putman (1993)

Task

Design an adventure that you could document with a camera.

Complete the **concept development** and decide on equipment.

We could also plan a group hike one weekend or meet up in town after school.

- DSLR
- Film SLR: B/W or color
- Drone
- GoPro
- Polaroid
- Darkroom activities
- Cell Phone camera
- Pinhole
- Alternative Darkroom techniques

Create a photo project and presentation for the final day

You get to determine what is an adventure. I am happy to help plan and meet you with equipment and inspiration. We can even do a group thing.

With the photos, plan and create a mixed media photography artwork that explores and reflects on the adventure you had.

Photo Essay	Website	Photoshop Poster
Mix Painting with Photography	Drawing & Photography	Alternative Darkroom Techniques
3D Sculpture		

Analyze the imagery you gathered to help you reflect on the day

Consider the four prompts that we went through about being a student at SHS. How can you connect your emotions to the Elements & Principles of Design?

How can you answer/express these reflective prompts within your artwork?

- How did you feel before the adventure?
- Was there a moment of self doubt or failure?
- Was there a moment of victory or success?
- Did you learn a new technical task?
- Did you learn something new about yourself?

ELEMENTS OF ART

The elements of art are the building blocks used by artists to create a work of art.

SPACE

Space is the area between and around objects. The space around objects is often called negative space; negative space has shape. Space can also refer to the feeling of depth. Real space is three-dimensional; in visual art, when we create the feeling or illusion of depth, we call it space.

FORM

Forms are three-dimensional shapes expressing length, width, and depth. Balls, cylinders, boxes, and pyramids are forms.

COLOR

Color is light reflected off of objects. Color has three main characteristics: hue (the main property of color, what differentiates colors, whether those light or dark it is), and intensity (how bright or dull it is).

- White is pure light; black is the absence of light.
- Primary colors are the only true colors (red, blue, and yellow). All other colors are mixes of primary colors.
- Secondary colors are two primary colors mixed together (green, orange, violet).
- Complementary colors are located directly across from each on the color wheel. Complementary pairs contrast because they share no common colors. For example, red and green are complements, because green is made of blue and yellow. When complementary colors are mixed together, they neutralize each other to make brown.

SHAPE

Shape is a closed line. Shapes can be geometric, like squares and circles, or organic, like free-form or natural shapes. Shapes are flat and can express length and width.

LINE

A line is a mark with greater length than width. Lines can be horizontal, vertical, or diagonal, straight or curved; thick or thin.

TEXTURE

Texture is the surface quality that can be seen and felt. Textures do not always feel the way they look for example, a drawing of a porcupine may look prickly, but if you touch the drawing the paper is still smooth.

PRINCIPLES OF DESIGN

The principles of design describe the ways that artists use the elements of art in a work of art.

MOVEMENT

Movement is the path the viewer's eye takes through the work of art, often to focal points. Such movement can be directed along lines, edges, shape, and color within the work of art.

PROPORTION

Proportion is the feeling of unity created when all parts (lines, amounts, or numbers) relate well with each other. When drawing the human figure, proportion can refer to the size of the head compared to the rest of the body.

PATTERN

Pattern is the repeating of an object or symbol all over the work of art.

UNITY

Unity is the feeling of harmony between all parts of the work of art, which creates a sense of completeness.

VARIETY

Variety is the use of several elements of design to hold the viewer's attention and to guide the viewer's eye through and around the work of art.

EMPHASIS

Emphasis is the part of the design that catches the viewer's attention. Usually the artist will make one area stand out by contrasting it with other areas. The area could be different in size, color, texture, shape, etc.

RHYTHM

Rhythm is created when one or more elements of design are used repeatedly to create a feeling of organized movement. Rhythm creates a mood like music or dancing. To keep rhythm exciting and active, variety is essential.

BALANCE

Balance is the distribution of the visual weight of objects, colors, texture, and space. If the design was a scale, these elements should be balanced to make a design feel stable. In symmetrical balance, the elements used on one side of the design are similar to those on the other side. In asymmetrical balance, the sides are different but still look balanced. In radial balance, the elements are arranged around a central point and may be similar.

Statement of Inquiry: Art can be a form of personal reflection.

Inquiry Questions

- **Factual:** What is considered an adventure?
- **Conceptual:** How can art inspire personal growth?
- **Debatable:** What other ways can a person reflect?

Global Context : Personal & Cultural Expression
Key Concepts: Identity
Related Concepts: Boundaries & Play

Standards Assessed

Observe and Learn to Comprehend- MYP Criterion A: Knowing and Understanding

- 1.1 Visual art has inherent characteristics and expressive features**
Students will create a mixed media photographic piece about their adventure.
- 1.3 Art and design have purpose and function**
Students will use photography as a form of personal reflection.

Envision and Critique to Reflect- MYP Criterion D: Responding

- 2.1 Reflective strategies are used to understand the creative process**
Students will reflect by presenting their imagery to the class using the Feldman Critique method.

Invent and Discover to Create- MYP Criterion B: Developing Skill

- 3.2 Assess and produce art with various materials and methods**
Student will complete a personal photography project using digital, darkroom and mixed media methods.
- 3.3 Make judgments from visual messages**
Students will share their thoughts and judgements during the class critiques.

Relate and Connect to Transfer- MYP Criterion C: Thinking Creatively

- 4.2 Communication through advanced visual methods is a necessary skill in everyday life.**
Students will visualize and plan their adventure and photographs through sketches, research and note taking.

Summarized Rubric: 3 - 4

3	4
<ul style="list-style-type: none"> -Substantial, relevant and thoughtful interpretation of the concept of 'adventure' -Substantial use of photographic equipment to showcase the student's vision. -Substantial use of personal reflection with the Principles & Elements of Design by connecting emotions. -Substantial and confident use of available materials to create an expressive photographic project that reflects on the adventure. -Substantial craftsmanship -Substantial presentation of finished project using the Feldman critique method. Substantial planning process is visible through sketches, research, props/models/locale exploration and photographic experimentation 	<ul style="list-style-type: none"> -Excellent, original, relevant and thoughtful interpretation of the concept of 'adventure' -Excellent use of photographic equipment to showcase the student's unique vision. -Excellent use of personal reflection with the Principles & Elements of Design by connecting emotions. -Excellent, exploratory and unique use of available materials to create an expressive photographic project that reflects on the adventure. -Excellent craftsmanship and quality -Excellent presentation of finished project using the Feldman critique method. -Excellent planning process is visible through sketches, research, props/models/locale exploration and photographic experimentation