Theses and Dissertations   Graduate School

2006

Traits of Writing, Traits of Art

Michelle Ciancarelli Becker
Virginia Commonwealth University

Follow this and additional works at: http://scholarscompass.vcu.edu/etd

Part of the Art Education Commons

Downloaded from

http://scholarscompass.vcu.edu/etd/1264

TRAITS OF WRITING, TRAITS OF ART

A thesis submitted in partial fulfillment of the
requirements for the degree of Master of Art Education Work
at Virginia Commonwealth University.

by

Michelle Ciancarelli Becker

Major Director: Pamela Taylor Ph.D., Department Chair
Department of Art Education

Virginia Commonwealth University
Richmond, Virginia
May 2006

Acknowledgement

Table of Contents

List of Tables

Abstract

TRAITS OF WRITING, TRAITS OF ART

By Michelle Ciancarelli Becker M.A.E

A thesis submitted in partial fulfillment of the requirements for the degree of Master of Art Education at Virginia Commonwealth University

Virginia Commonwealth University, 2006.

Major Director: Pamela Taylor Ph.D., Department Chair
Department of Art Education

A study was conducted of Introductory Art students to find if the six traits of writing as written by Spandel/Stiggins (1997) would have influence over a narrative painting when combined with the six traits of painting. Inconclusive findings were reported. Data difference between the treated and untreated class was less than one point. More research needs to be conducted to study transfer of knowledge from verbal to visual as well as from one curriculum to another with both curriculums teaching same material.

List of Appendices

Appendices Page

With the growing weight of standardized test scores, higher expectations for achievement and teacher accountability, our children are faced everyday with the pressure to succeed academically. Along with their academic classes most children are experiencing a related art program that can dramatically improve overall student achievement, believes Russ Chapman (1998), veteran of education and Principal of Shady Brook Elementary School in Bedford, Texas. According to Chapman (1998), with the use of art as a cross curriculum tool, students will have better retention, think smarter, perform better and be motivated to succeed. Richard Deasey, director of the Arts Education Partnership in Washington D.C., wrote for *Principal* in 2003 that he believed some of the effects of an art-centered curriculum may include greater motivation by successful teaching, less absences and greater parent involvement.

The goal of this study is to examine the collaboration of writing and art for higher-level idea development as well as more expressive communication through narrative painting. It will be interesting to see if the connection of art and the academe is made and if that connection does boost student overall achievement, raise self-esteem, give ownership to outcomes and ultimately make for a confident learner.

Chapter One

The Issue of Connection

We see in our classrooms everyday that not every child grasps educational concepts in the same way. Some of our children are left behind because of their mathematic or linguistic applications. By using the six traits of writing as documented by Vicki Spandel and Richard Stiggins in their book *Creating Writers: Linking Writing Assessment and Instruction Second Edition* (1997) this author intends to find out if strength of personal expression and idea development is applied in the art room when writing and art are combined to achieve a big idea.

Richard Deasey (2003) agreed that the creative arts not only build hands on experience and practice but they also give children the avenue for self-expression that will in turn create the self-esteem and confidence that every child needs. Deasey wrote for *Principal (January/February 2003)*, "The use of good arts not only builds skills needed to learn other subjects, including Reading, Writing and Math but motivates students to learn-particularly those at risk to fail." The children that may be viewed as academically

challenged are the children who will benefit from having their academic world enhanced in the art room. To use art and the academic environment is a way to reach children that may not have been reached before (Deasey 2003). These children are the ones who have the tendency to be left behind within the standardized testing realm. These are also the children that may learn using other tactics. The use of art as one of those other tactics may induce learning, self-esteem and confidence that these children can carry into their academic classes. Deasey (2003) also explains that because confidence is boosted along with self-esteem, behavior problems might be reduced.

James Blasingame, Assistant Professor for the Department of English and English Education at Arizona State University wrote about the purpose of art and writing in an article titled, *Educational Reform and Its Connection to Art Instruction: Art and Writing,* for The National Art Education Association in Spring 2005. Blasingame (2005) explained that well-known artists have written as a way to process thinking about their artwork. The example of Vincent Van Gogh is used with his letters to his brother Theo. It is stated that Van Gogh used this correspondence to really make his ideas take shape in his mind before he created anything on canvas. The overall idea here is that writing has been seen to

address artistic dilemmas and writing may lead to the big ideas that happen when creating. This research was focused on discovering if the direct influence of using idea and voice from the six traits of writing (Spandel/Stiggins 1997) enables the students to create more expressive narrative paintings with clearer ideas as compared to a class that does not have the influence of ideas and voice.

The use of questions in an art room to induce thought process is one that Blasingame (2005) believes is important. Blasingame (2005) states that higher order thinking is not something that is new to art education. In fact, the thinking levels of art reach the highest points of Bloom's (1956) taxonomy of cognitive development (knowledge, comprehension, application, analysis, synthesis and evaluation). The questions that Blasingame (2005) brings up within his learning environment are designed to create written responses on the higher end of Bloom's (1956) taxonomy. The goal here, Blasingame (2005) believes is to challenge the students with questions and answers and have them reach that higher order thinking. The process of questioning, explained Blasingame (2005) is one where the questions are not ones that just require small answers or answers they could get from the classroom. Blasingame (2005) also believes that writing can enable the art teacher to see

what is going on in the mental process of the student. This is especially helpful in the art room when the educator wants to challenge their students to the next level of thinking and examining.

Blasingame (2005) has an outline designed for art educators that is intended to use the process of writing in art rooms for higher order thinking. The steps of prewriting, drafting, responding, revising, editing and publishing can be used at any time during the product making process (Blasingame 2005). The children can use these steps in response to a work of art, as an artist statement or to present their artwork in a public forum (Blasingame 2005). This process can also be used in sections for personal reflection. A hierarchy can be formed using these steps when creating an artwork, in the sense that prewriting can evolve into the formation of an idea or message in their minds that they would like to explore. Drafting can become sketching. An in progress critique will be capable of becoming the response. While revising and editing will become the artistic changes the students will make to their products that they feel will make the product stronger and ultimately achieve their personal and unit goal. The final step of publishing can become the time when the artwork will be displayed.

Karen Ernst, a resource teacher in Westport, Connecticut sees the power of drawing and literacy in her artist workshops. In an article for *Teaching K-8* (1998), titled *Drawing Improves Literacy,* Ernst (1998), examines the difference between students that write first compared to students that draw first. Ernst (1998) found that for some students writing before they created helped them see what they want to artistically achieve. For other students, Ernst (1998) found they preferred to draw in their journals to express a message or to answer a prompted question. The freedom to accomplish either a written passage or a drawn passage for personal expression was the goal for Ernst (1998) in the workshop.

The use of writing in the art room is also illustrated in an article titled "Writing through art…Combining Writing and Arts Instruction" for *School Arts* (1993) by Faith Zajicek, Art and English educator. Zajicek (1993) uses strategies in her art room that combine the use of writing with the creation of a visual image. Zajicek (1993) believes that the similarities of thought and processes are inherent in both disciplines. The idea of process is the key word in both subjects, for each is a process of exploring our own thoughts and ideas and conveying them to others. Zajicek (1993) uses writing strategies to enhance detail in drawing,

something she believes is missing from student artwork.
Zajicek (1993) also uses a self-written evaluation for the
completion of student work. The students are given a list of
expected outcomes and they evaluate their work through a
written critique. The students evaluate the extent to which
they have fulfilled the objectives by responding to specific
items. Descriptive questions may be used to have students
explain the process and media they used (Zajicek 1993).

Louise Cameron also documented the influence of details
and description from writing to artwork in an article for
School Arts in April 1997 titled, "Draw a story…Write a
picture". Cameron (1997) is the Head of Youth and Family
Programs at The Saint Louis Art Museum in St. Louis,
Missouri. Cameron (1997) and the Saint Louis Art Museum
encouraged students to combine writing and drawing. As
hundreds of entries were received, Cameron (1997) realized
that a developing theme in both writing and art not only
helped students increase the amount of description in their
written work, it also encouraged them to include details in
their drawings. With the popularity of the first call for
writings and drawings the Saint Louis Art Museum sponsored a
traveling exhibition that gave St. Louis students another
opportunity to link these two forms of communication. The
new project was dubbed "Draw a Story, Write a Picture" where

classes were encouraged to visit two exhibitions on migration. The students were to both write a story and create a drawing based on this experience. The experience of seeing these exhibitions was portrayed through images from young to older students. Each artwork and written response was displayed to explain the experience. The written pieces were viewed as explanations similar to a label being used under a work of art. The public response was positive with the labels helping visitors to look more closely at the artwork and thereby making personal connections (Cameron 1997). Through these writings and drawings, the community felt that this younger generation aptly conveyed their feelings by mirroring their life experiences as was evident by the community's enthusiastic response to the children's work.

The transfer of writing and art was also seen in Mary Buckelew's classroom. Buckelew (2003), a former high school teacher who now teaches as West Chester University in Pennsylvania, shared her experiences with writing and art in her tenth grade English classroom in "The Value of Art in the English Classroom: Imagination, Making the Tacit Visible" for *English Journal* May 2003. Trying to make a connection to her students and the process of writing was a challenge for Buckelew (2003). She was trying to create a

common language in the classroom and came across a tactic that created common artists as well as common writers. Buckelew (2003) created a lesson where the students had to select a postcard of an artist's work. Taking this postcard the students studied it and focused on a prompted free write (Buckelew 2003). The free write asked the students how this painting or postcard was similar to their lives in relation to their families, communities, social environments, friends, school…(Buckelew 2003). Once the students were done creating their free writing they were asked to share their thoughts and connections (Buckelew 2003). The students were able to "read" the paintings very similar to reading a written passage (Buckelew 2003). Buckelew (2003) saw connections on several levels, the first being that the artwork connected to the students. In other words, the students saw a connection to themselves in a painting and were able to link themselves visually to the representation the artist was trying to show. Secondly, by creating a free writing exercise the students were also able to express themselves through words. Lastly, the connection was made from art to writing. The students were able to take a visual image, connect themselves to it by the colors, shapes and lines. They then took that connection and expressed it using free writing and then having that free writing, they were

also able to express themselves through written word. By appealing to their visual sense, Buckelew (2003) was able to give her students the tools to visually see a written word. Words were no longer just shapes that created letters, they had emotion and expressed messages. By using a visual starting point, Buckelew (2003) was able to give her students the tools they needed to be able to express themselves in written form.

Thinking and writing about artwork enhances understanding and enriches creative experiences associated with art production, explains Jeff Dietrich (1997), Art Educator at the Oley Valley School District in Oley Pennsylvania. In an article titled, "Generating Art Through Writing" for *School Arts*, 1997, Dietrich (1997) created a two-part unit with his art class. The first part instructed the students of a fourth grade class to created stories to enhance Civil War era photographs. This was an introduction to the unit on creative writing and to have the students get comfortable writing in the art room. The second part of the unit was to create a drawing of a dwelling influenced from Beverly Buchanan's shacks. The students were to create a drawing and writing piece about a dwelling and then create a structure of a dwelling. The overall completion of the project showed beyond simply integrating language art

techniques within an art lesson. It showed the students that ideas for artworks could be developed and refined in a variety of ways over an extended period of time (Dietrich 1997).

In an article titled, "Art of the Narrative: Interpreting Visual Stories" by Beth Goldberg for *Art Education* in March 2005, Goldberg (2005) explains that artworks with narrative content have the potential for many levels of interpretation and are especially intriguing for young viewers. Goldberg (2005), the director of Learning to Look, an arts education outreach program for Marin County elementary school students, believes themes about work, play and family interaction, which relate directly to a child's life experience, are especially ideal for exploration. Goldberg (2005) a Curator of Exhibitions at Falkirk Cultural Center in San Rafael, California, used the Visual Thinking Strategies (VTS) developed by art educator Philip Yenawine (2001). The VTS, Goldberg (2005) explains fosters cognitive growth through interaction with art images. Goldberg (2005) discovered the following three primary steps that stimulate student thinking, communication, and visual literacy skills. They are: looking at art of increasing complexity, responding to developmentally base questions and participating in group discussions that are carefully

facilitated by the teacher. Goldberg (2005) explains that this process invites students to focus, become reflective and to enhance critical thinking skills by asking questions.

In a study preformed by Edith Norris, Kouider Mokhtari and Carla Reichard for the September/October 1997 edition of *Reading Horizons* titled, "The Influence of Drawing on Third Grades' Writing Performance", it was researched exactly what type of influence, if any, drawing actually had. The experimental group was set up with sixty students who drew before they wrote a paragraph. The controlled group of fifty-nine students initially wrote a paragraph. The results showed that the overall writing performance of the students who drew before they wrote tended to produce more words, sentences, and idea units than the students who did not draw (Norris, Kouider, Reichard 1997). Also there was a higher level of enthusiasm for the students that drew first. The researchers commented on how the students that only wrote would groan and complain when the task was presented to them. The amount of confidence was also larger for the experimental group compared to the control group. The findings were reportedly consistent between boys and girls regardless of group membership (Norris, Kouider, Reichard 1997). Having researched how drawing influences writing, it is this researchers interest to find how writing influences

the art product. This research will consist of a treated group of students that have a writing influence before creating a work of art and compare them with a group of students that create without a writing influence.

Chapter Two

Membership and Methodology

The purpose of this experimental, empirically based study is to research a group of Introductory Art students to see if the development of ideas and expression within a narrative painting are raised when influenced by Ideas/Content and Voice from the six traits of writing (Spandel, Stiggins 1997). Narrative painting is defined as "Art which represents elements of a story" as documented in Artlex (www.artlex.com, Michael Delahunt 1997-2006). Research will include two of the six traits of writing as written by Vicki Spandel and Richard Stiggins in their book titled, *Creating Writers: Linking Writing Assessment and Instruction Second Edition* (1997). The six traits of writing were concepts created by Writing and English teachers for years as explained by Spandel and Stiggins (1997). "They are an inherent part of what makes writing work, and they have been around virtually as long as writing itself" (Spandel, Stiggins 1997). Spandel and Stiggins (1997) give credit to Paul Diederich (1974) for creating the six traits of writing. Diederich (1974), an early

researcher identifying these traits, wrote in his book, *Measuring Growth in English* (1974), how the process of discovery took place. Diederich (1974) asked teachers, writers, editors, business people and other readers to rank samples of student as work-high, medium and low and then identify those qualities, or traits, which had caused them to rank the paper as they did. Idea, mechanics, organization, wording and flavor were targeted as the most important traits of these writing samples. Over time these traits were altered and revised to create the most recently edited six traits of writing; ideas, organization, voice, word choice, sentence fluency, and conventions (Spandel, Stiggins 1997). This researcher will be focusing on two of the six traits and using them with a treated class of Introductory Art students to see if the final narrative painting is created with more attention to expression and clearer ideas than a class that does not have the influence of these two traits.

For the purpose of this study, ideas and voice will be used within the research of the treated class. An idea as a trait is defined as "clarity, detail, original thinking and textual interest" (Spandel, Stiggins 1997). Ideas are the heart of the message, the main thesis, impression or story line of the piece, together with the documented support,

images or carefully selected details that build understanding or hold a reader's attention (Spandel, Stiggins 1997). The writing trait of voice is the presence of the writer on the page. When the writers' passion for the topic and concern for the audience are strong, the text virtually dances with life and energy and the reader feels a strong connection to both writing and writer (Spandel, Stiggins 1997)

These two traits and all their encompassing qualities were used to instruct the treated class on how to create their narrative painting using a written passage that they choose. Their written passage came from their favorite book, the novel they are reading in English class, or their own personal writings. As a class the students went over their individual passages that they had picked using the two traits of writing. They asked themselves the questions posed to reflect on the passages that they have picked. The treated class also learned about two of the six traits of painting that this researcher has created. Along with the influence of Blasingame's article, the six traits of painting have a direct connection to and were devised from the six traits of writing. The two of the six traits of painting that we focused on were ideas/sketches with sub questioning that asked, What is the story that you want to

show visually in your painting? And what message are you going to send in your painting? After answering these questions, students were instructed to create a sketch that illustrated their story idea and then to create their final drawing. They were asked to indicate where everything will go, including the people, setting, and action and also to figure out the foreground, middle ground and background of the drawing from the influence of the writing passage. Preplanning is the direct connection to voice of the six traits of writing. Preplanning asks what painting techniques students would use to show the mood and emotion of the painting. The students learned about five painting techniques that helped create a texture and mood in a given image. These five techniques include, dry brush, wash, texturing, stippling and blending. Preplanning also asks questions about color, what colors students would use to show the mood and emotion of the story, and what textures they wanted to depict.

Introductory Art is defined as students who may not have had an art experience in elementary school and who are now in middle school. These classes of seventh and eighth grade students were randomly selected through schedule assignments. These classes were seen everyday for a semester of the school calendar. Because the creative

background of these students was not known, a survey was conducted to examine the level of art knowledge prior to their enrollment in Introductory Art. The survey also collected other demographic information. The researched classes involved both seventh and eighth grade students with ages ranging from eleven to fourteen, with eighty percent being twelve years old. Of the forty-eight students participating in this research, four were in eighth grade. Of the forty-eight students, thirty-two were female leaving sixteen males in these introductory classes. All the students had experienced art in elementary school with twenty percent of the students having taken additional art courses outside the academic environment for an average of one year.

During this time both classes of students were presented with a drawing evaluation. This evaluation centered on basic drawing skills (Appendix 1). The students created a drawing that showed a person in the foreground, middle ground and background of an image. The purpose of this evaluation was to assess prior drawing knowledge as well as specifically how to draw a person in perspective. The focus was on the size of the person as they were shown in various planes of the composition.

Chapter Three

Preplanning and Learning

The treated class of students used a descriptive written passage to create their narrative painting unit to study and document if the influence of writing raised awareness and development in terms of students' ideas, content and expression in their paintings. Their progress was compared to the untreated class who created their narrative painting from a memory. Ideas and voice will be the focus of this research to see if students who have the influence of these traits will be able to connect them to ideas and preplanning in their narrative painting.

At this point in the study the treated and untreated classes started to venture down different paths. The treated class was asked to bring in a passage from a class reading, a poem, or something of their own that they had written. The untreated class was asked to think of a personal memory. The goal here was to examine if the treated class could create a painting with more expressive ideas when influenced with a written passage as opposed to a class that only had their personal memory to work from.

Based on ideas and content from the six traits of writing (Spandel/Stiggins 1997) the students in the treated class read their passages and decided what they wanted to show. What was the subject of their chosen passage? What important details were relevant in the story that they had to show for the story to thrive? Was the message in the story clear in their drawing? The students also had to think about the voice of their painting in relation to the six traits of writing (Spandel/Stiggins 1997). How could they show enthusiasm for the subject through their painting? How did they want their viewers to feel when they looked at their painting? Would the painting hold the viewers' attention?

The students also learned the six traits of painting in relation to their story. With ideas and sketching the students contemplated their individual stories that they wanted to paint and thought in terms of the message that they wanted to represent. Literally, where was the foreground of the painting? The challenge was in determining who was in the background and how would the student show this in perspective? It was necessary for the student to show their story visually in their painting. Focus was on translating emotion and setting up the composition of the painting.

Voice was also involved with the six traits of painting. What were the textures and how could they use the painting techniques, specifically, texturing and dry brush to show those textures? Where would those painting techniques best be placed in their painting? What colors would best represent the students' story and how would the colors reflect the mood?

Each class was similar in its nature of instruction and presentation of curriculum. At this time, both classes learned about painting techniques that they would use to show perspective with color and texture. We discussed color and its relation to the mood and emotion of a painting. The students created value scales and explored blending colors together to create tints, shade, and monochromatic and analogous colors. They put together their own palette that they decided would best represent the mood in their paintings. This was also the time when both classes learned about the art history aspect of narrative painting. The treated class had the added assignment of learning the two of the six traits of writing as well as two of the six traits of painting. These two sets of concepts were continually reinforced throughout the duration of the study.

The untreated class completed a goal setting self-report during this time (Appendix 2). The goal setting self-

report helped the students to think about their personal memories and visualize the story they wanted to show. The untreated class had to draw a sketch of their personal memory. We discussed who was in the painting and what was the subject. Once the students determined their ideas they began sketching on the paper in which they would do their actual painting. With this study it was important that the students drew first on paper instead of painting first. The reasoning behind this was their thoughts on the six traits of painting and the six traits of writing needed to be placed on the paper so the theme was followed. There were many students from the untreated class repeatedly changing their minds regarding their personal memory. Once their personal memory was placed on the paper in the form of their drawing, they would then be committed to the subject matter. They could add to it but the subject remained the same.

The treated class created a goal setting self-report (Appendix 3) during this time as well. This self-report asked the students to name their personal goals for this lesson and what they wanted to accomplish. This enabled the students to place ownership on their paintings. They were being asked what they thought and had the opportunity to document their thoughts and problem solve their way through the formation of their paintings. It also asked what types

of colors, lines and textures the students planned on using to visually show their narrative story. This was an opportunity to visualize their paintings and plan on what specific things they wanted to paint in order to better visually depict their written passage.

Because they had experience with the six traits of painting and writing, it was interesting to see how the treated class completed this task. The questions on the self-report were used so students could determine how they wanted to create their painting, and then write out what their thought was. It was a way to not only have a sketch of their plan but also a written response to how they planned to create their work of art. This questionnaire also set the course to have the students become independent learners and it gave them ownership of their work. The decisions that they were making for their artwork were being written down and the goals that they were making were developed to remind them to stay on course to completion of their narrative painting. Instead of being accountable for only their artwork, they were being held personally accountable for their written work as well. This gave them the sense of ownership and independence that middle school age students thrive to achieve. It was interesting to see the number of students who did not trust themselves with this freedom.

They were very cautious of committing a wrong answer on the questionnaire. They were still trying to tell the instructor what she wanted to hear rather than to think for themselves. It took time to teach the students to trust themselves. There were not any answers given to them, and the instructor made it clear that all the decisions were the property of the student. Because students at this age are trying to get every answer right this new freedom of independent thinking was something they battled. Not surprisingly, many students could not fathom the idea that the teacher would not grade their own opinions and decisions.

The difference between the two classes at this stage was the thought processes that were taking place. The untreated class, not having completed the goal setting task, went straight to drawing their personal memory. The spontaneity of forming an idea of what to paint and then creating it is a creative and dynamic experience in an art room.

Chapter Four

In Progress Creating

Once the students had their ideas drawn out on paper they were ready to paint. This was exciting to watch. The amount of problem solving and personal interest was astounding. The treated class developed a vested interest in their paintings. They wanted to represent the written word as accurately as possible. When it came to color choices the students took their time in focusing on which colors would best represent the mood that they wanted to portray. It was nothing less than magical to watch student's problem solve their way and attempt representation with color and texture. Essentially, they wanted to capture their intangible emotions about a written passage and create something tangible from it.

Towards the middle of the completion of their painting the students stopped and completed an in-progress evaluation (Appendix 4). The in-progress self report had the students in the treated class explain how they were specifically showing voice and idea in their narrative painting. It also had the students explain color and painting technique

choices that they were using to express emotion and mood within their painting. It asked students to think about what they were doing and to decide how best to show their descriptive paragraphs in terms of composition. This gave the students the opportunity to stop and take a step back from their artwork. The prompted questions asked if the students were meeting their personal goals for their artwork. This permitted the students to remember back to the goal setting self report that they completed.

As always, problem solving occurred and the students changed their minds when they were in the midst of creating. That occurrence was celebrated. This in-progress report was used to motivate the students to accomplish their personal goals. Again, it was important to realize that ownership boosts confidence. Also, this questioning was consistent with the idea trait from the six traits of writing (Spandel/Stiggins 1997). Idea creates words that encompass the main idea of a passage. The students were able to express their ideas in writing and then show them visually. The in-progress report also asked the students specifically how they were going to show the who, what, where and when of their written passage. This helped the students to think about the mood, emotion and message of their painting so

that it could directly show their written passage in a
visual manner.

This evaluation helped the students to remain on task
and focused on what the end result. This tactic was
especially helpful with the untreated class (Appendix 5). It
seemed that because the students did not have a written
story that they were creating, it was more difficult for
them to stay on target with the subject of their painting.
This in-progress critique also enabled the students to see
their progress and to check up on whether or not they were
completing the goals that they had set for themselves at the
beginning of the unit. It was a tool that held them
accountable as individuals and also it was a way to develop
as independent learners with ownership of their artwork and
the decisions they made.

Chapter Five

Evaluation of Data

The last phase of this study was a completion of paintings with a visual interpretation of a written passage when colors and textures used for expression were stressed. The evaluation phase had two parts. The students completed a self-evaluation and educators from the Art and English departments evaluated the work for this research. A four-point scale was used with the objectives for each category explicitly listed. The evaluators were not aware of which groups of paintings were from the treated or untreated classes (Appendix 6).

The student self-evaluation was based on specific questions pertaining to the six traits of writing (Appendix 7). Questions were also based on expression and the illustration of a story. The final self-evaluation and report asked the treated class to describe how they specifically used voice and idea from the six traits of writing to create a painting that visually depicts their written descriptive passages. It asked what colors they used and how those color choices and painting techniques

showed the message and mood of their descriptive paragraphs. The untreated class was asked if they were able to visually express their personal memories, and also asked to explain what, if anything, they would have done differently (Appendix 8).

The educators that evaluated the artwork were from two different educational departments. The total years of teaching experience for the English educators was 19 years. These teachers currently use the six traits of writing within their English curriculum. For the treated class the total class average from the English teachers evaluations was 3.4166 out of a possible 4.0. For the untreated class this class average was 3.2447 out of a possible 4.0.

The total years of teaching experience for the art educators was 13 years. The total class average given by the art educators for the treated class was 3.2400 out of a possible 4.0. The total class average for the untreated class was 3.3234 out of a possible 4.0. For the treated class the difference between the teacher evaluations was .1766. The untreated class difference between subject matter was .0784.

The questions on the evaluations were broken down and were calculated separately. The first question looked at individually whether or not a story was being shown

visually. This question encompassed both ideas from the six traits of writing and ideas and sketches from the six traits of painting. It was important to research whether the students had found a way to explore a story visually as well as effectively express that story visually. For the treated class the averages of all teachers for showing the story visually were 3.3714 out of a possible 4.0. For the untreated class the total average for the first question was 3.25 out of a possible 4.0. This question was then explored by gender. For the treated class it was found that the girls had a higher score showing a visual story with a total average of 3.5 compared to the boy's average of 2.96. For the untreated class this average for girls was 3.1166. The boys had a higher average for showing a story visually with an average of 3.3833. Further research might explore the reasoning behind the success of one class over another, as well as differences between genders. The differences might be just with only this particular class or group of students.

Expression through the use of color was also researched within each class. The traits of voice and preplanning are created with the same characteristics. Voice for the six traits of writing accomplishes what preplanning does for the six traits of painting. They both are used to define

expression and mood in different forms. Voice deals with the written word as preplanning deals with the visual. Preplanning uses color and texture as the key to the mood and expression shown in a painting. These traits were individually examined in the evaluation. For the treated class the class average for expression through color was 3.2761 out of a possible 4.0. For the untreated class the class average for expression through color was 3.50833 out of a possible 4.0. When these findings were broken into gender it was found that in the treated class the girls average was 3.375 and the boys, 2.96. For the untreated class the girls had an average of 3.5 and the boys had similar findings with 3.51. This finding tells that the untreated class was able to show more expression through the use of color and texture than the treated class.

Looking at the total class averages it was found that the treated class average for this research was 3.3107 out of a possible 4.0 (Table 1). The untreated class average was 3.30104 out of a possible 4.0 (Table 2). The overall differences between the class averages were .1. These classes were then broken into gender as well. Here it was found that the treated class the girl class average was 3.4312. The boy class average was 2.925. The untreated girl

population had a class average of 3.4854. The untreated boy class average was 3.116.

This researcher finds that further study needs to be completed to find the difference between these two classes and at this point finds the research to be inconclusive. Questions arise as to if the information given in class was being transferred to the artwork. If not, what is stopping the connection from happening? If the cross curriculum material is being taught in another classroom what stops the student from transferring it into the art room? If the information is given in the art room what stops the students from transferring that knowledge into an artistic way? Although there was little difference between the studied classes, this researcher feels strongly that connections were made between the information taught from the six traits of writing. A continued effort will be made to include the six traits of writing within the art classroom as well as continued teaching of the six traits of painting.

List of References

List of References

Blasingame, J. (2005) Educational Reform and Its Connection to Art Instruction: Art and Writing. The National Art Education Association, V.14, No.1.

Bloom, B.S. (Ed.) (1956). *Taxonomy of educational objectives: The classification of educational goals: Handbook I, cognitive domain*. New York: Longman.

Buckelew, M.B. (2003) The Value of Art in the English Classroom: Imagination, Making the Tacit Visible. *English Journal* p.49-55

Cameron, Louise. (1997) Draw a Story, Write a Picture. *School Arts* v96 n8 p20 (2)

Chapman, R (1998) Improving Student Performance through the Arts. *Principal* V. 77 20-24

Deasey, R.J. (2003) Don't Axe the Arts. *Principal,* 82(3), 15-18

Delahunt, Michael (1996-2006) www.artlex.com, art dictionary

Diederick, Paul B. 1974. *Measuring Growth in English*. Urbana, IL: National Council of Teachers of English.

Dierich, Jeff. (1997) Generating Art Through Writing. *School Arts*, v96 n6 p19 (3)

Ernst, Karen. (1998) Drawing Improves Literacy. *Teaching K-8,* 28-29

Goldberg, B. (2005) Art of the Narrative: Interpreting Visual Stories. *Art Education, p25-32*

Norris, E; Reichard, C; Mokhtari, K (1997) The Influence of Drawing on Third Grades' Writing Performance. *Reading Horizons* v. 38 p. 13-30

List of References continued

Spandel, Vicki; Stiggins, Richard J. (1997). *Creating Writers; Linking Writing Assessment and Instruction (2nd ed.)*. New York: Longman Publishers,

Yenawine, P (2001). *Basic VTS at a glance*. New York: Visual Understanding in Education.

Zajicek, Faith. (1993) Writing Through Art, Combining Writing and Instruction *School Arts* v93 n3 p24 (1)

Table 1

Data collection of research
Treated class 21 students 16 girls 5 boys

	KB	KP	MM	JB	PO	Totals
1F	3.875	4	3.125	3	4	3.6
2F	3.5	3.375	2.75	3.5	3.625	3.35
3M	4	3.25	3.5	3.375	3.875	3.6
4F	3.5	2.375	2.875	2.625	2.875	2.85
5M	4	3.5	3	3.5	2.5	3.3
6M	3.25	3.625	3.125	3	2.875	3.175
7F	3.75	3.875	3	2.75	3.375	3.35
8F	3.625	3.625	3.125	4	3.75	3.625
9M	1.75	2	1.375	1.75	1.375	1.65
10F	3.875	2.875	3.375	3.25	4	3.475
11F	3.625	3.5	3.25	3.75	3.5	3.525
12F	3.375	3.125	3	3.625	3.375	3.3
13F	2.75	3.375	3.25	3	2.125	2.9
14M	2.875	2.125	2.875	3.75	2.875	2.9
15F	3.5	3.5	3.375	3.125	4	3.5
16F	3.5	3.75	3	3.125	3.75	3.425
17F	4	4	4	3.875	3.875	3.95
18F	3.875	3.25	3.5	3.625	3.875	3.625
19F	3.625	3.5	3.375	3.5	3.5	3.5
20F	3.5	3.375	2.875	3.25	3.875	3.375
21F	3.875	3.875	3.125	3.375	3.5	3.55

Total averages for treated group: 3.3107142857
Boy's average: 2.925
Girl's average: 3.43125
English teachers: 3.4166666667
Art teachers: 3.2400793651
Story visually shown boys: 2.96
Story visually shown girls: 3.5
Expression through color boys: 2.96
Expression through color girls: 3.375
Total average story visually shown: 3.3714
Total average expression through color: 3.2761
KB class average: 3.505952381
KP class average: 3.3273809524
MM class average: 3.0892857143
JB class average: 3.2738095238
PO class average: 3.3571428571

Table 2

Data collection of research
Untreated class 24 students 12 girls 12 boys

	KB	KP	MM	JB	PO	Totals
22F	2.625	2	2.875	2.75	2.375	2.525
23M	2.75	2.25	2.625	2.625	2.25	2.5
24F	3.75	3.25	3.125	3.875	3.625	3.525
25M	3	2.625	3	3.375	3.625	3.125
26M	4	2.625	3.875	3.875	4	3.675
27M	3.625	3.375	3.5	3.375	4	3.575
28M	3.25	3.75	3.75	3.875	4	3.725
29F	3.875	4	3.625	3.875	4	3.875
30F	1.875	2.25	2.5	2.5	2.375	2.3
31M	3.875	4	3.375	4	4	3.85
32M	2.75	3.625	3.125	3.375	3.375	3.25
33F	3.75	3.5	3.75	4	4	3.8
34F	3.75	4	3	3.75	3.75	3.65
35F	3.625	3.75	3.125	3.5	3.875	3.575
36M	3	2.5	2	2.625	2	2.425
37F	3.75	4	3.5	3.75	4	3.8
38F	4	3.5	3.5	4	4	3.8
39M	3.625	3	3	3.5	3.25	3.275
40M	2.625	2.375	3.125	3.375	2.75	2.85
41M	3.625	3.625	3.5	3.625	3.5	3.575
42F	4	3.625	3.5	3.875	3.75	3.75
43M	2.625	1.625	1.75	1.875	1.75	1.925
44F	3.5	3.375	3.375	3.5	3.75	3.5
45M	3.5	2.375	3.625	3.5	3.875	3.375

Total averages for untreated group: 3.30104
Boys total average: 3.1166
Girls total average: 3.4854
English teacher's average: 3.2447
Art teacher's average: 3.32324
Story visually shown boys: 3.38333
Story visually shown girls: 3.11666
Expression through color boys: 3.51666
Expression through color girls: 3.5
Total average story visually shown: 3.25
Total average expression through color: 3.508333
KB class average: 3.36458
KP class average: 3.125
MM class average: 3.12604
JB class average: 3.43229
PO class average: 3.4114
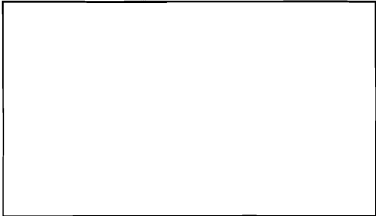
Appendix 1

Define:
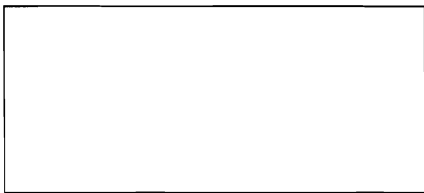Perspective drawing:

Middle ground:

Foreground:

Background:

In the spaces below draw images that illustrate the
definitions of the word above.

Draw a picture that shows you in the foreground.

```




```

Draw a picture of you in the middle ground. What is around
you?

```



```

Draw a picture with you in the background. How do we know
you are in the background? What is around you?

```


```
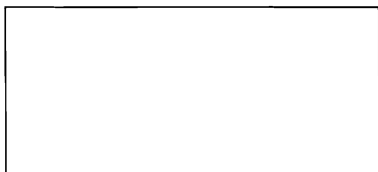
Appendix 1 continued

In the space below draw me a picture of what your world
would look like if you were a worm? What would everything
look like when you slithered out of your wormhole?

Now create a picture of what your world would look like if
you were a bird. What would everything look like if you
were flying over it or sitting in a tree?
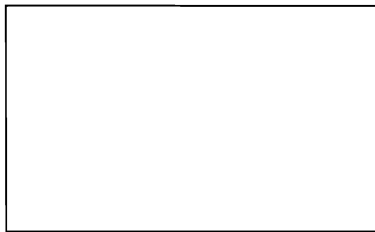
Appendix 2

Goals to set for yourself. Narrative Painting.

What are your personal goals for this lesson? What do you want to accomplish?

What parts of your memory do you want to show in your painting?

Do you think it will be easy to show your memory visually? Why or why not, please explain.

What types of colors are you going to use?

What type of painting techniques are you going to use?

Appendix 3

Goal setting handout
Goals to set for yourself. Narrative Painting.

What are your personal goals for this lesson? What do you
want to accomplish?

  What are some things that you are going to illustrate in
your painting that are written in the passage that you
picked?

  Do you think it will be easy to visually show your written
passage? Why or why not, please explain.

  What types of colors are you going to use to show the mood
and emotion of the story?

  What type of painting techniques are you going to use to
show the mood and emotion of the story?

Appendix 4

This is an in-progress critique for your Narrative Painting.
You are to explain a written passage visually in a painting.

1. What are your goals for this artwork? Are you reaching your goals?

2. What steps are you taking to reach your goals?

3. What is the most important part of the written passage that you want to visually show in your painting?

4. Why is that part so important?

5. How will you show the following information in your painting? What painting techniques and colors will you use?
   a. Who
   B where
   C. What
   D. When

6. Explain what you think so far about your painting, do you like it? Why or why not?

7. What else do you have to do to your painting to make it complete?

8. How do you think idea and voice from the six traits of writing is helping your painting?

Appendix 5

This is an in-progress critique for your Narrative Painting.
You are to explain a written passage visually in a painting.

1. What are your goals for this artwork? Are you reaching
   your goals?

2. What steps are you taking to reach your goals?

3. What is the most important part of your memory that you
   want to visually show in your painting?

4. Why is that part so important?

5. How will you show the following information in your
   painting?
      a. Who

      B where

      C. What

      D. When

6. Explain what you think so far about your painting, do
   you like it? Why or why not?

Appendix 6

Evaluation for Narrative painting research

	Mastery			Below Ave.
	4	3	2	1
Is a story created? Can you see a story within the painting?				
Student used painting techniques that reflect texture (Painting techniques are defined as blending, texturing or stippling and wash)				
Student used expressive colors that reflect a mood or emotion in the painting				
Student illustrated a who in the painting				
Student illustrated a where in the painting				
Student illustrated a when in the painting				
Student illustrated a what in the painting				
Student showed perspective in painting Perspective in terms of overlapping, color, shade, size and color choices				

Appendix 7

Final written critique for Narrative Painting. Please answer the following questions about your Narrative Painting in **_complete sentences_**.

1. What were your goals for this artwork? What did you set out to accomplish?

2. Did you meet those goals? How did or didn't you?

3. What did you show in your painting from your written passage?

4. Do you think your painting visually shows your written passage? Why or why not?

5. What colors did you use to show emotion and mood? Did it work? Why or why not?

6. What painting techniques did you show in your painting? Did they create the texture and perspective the way that you wanted them to? Why or why not?

7. Explain how you represented the following in your painting:
   a. Who

   b. What

   c. When

   d. Where

Appendix 7 continued

8. What do you like most about your painting? Why?

9. What do you like least about your painting? Why?

10.   How did you show voice or preplanning in your painting?

11.   How did you show idea and content in your painting?

Appendix 8

Final written critique for Narrative Painting. Please answer
the following questions about your Narrative Painting in
__complete sentences__.

1. What were your goals for this artwork? What did you
set out to accomplish?

2. Did you meet those goals? How did or didn't you?

3. What did you show in your painting from your story or
memory?

4. Do you think your painting visually shows your story or
memory? Why or why not?

5. What colors did you use to show emotion and mood? Did
it work? Why or why not?

6. What painting techniques did you show in your painting?
Did they create the texture and perspective the way
that you wanted them to? Why or why not?

7. Explain what represented the following in your
painting:
    a. Who
    b. What
    c. When
    d. Where

8. What do you like most about your painting? Why?

9. What do you like least about your painting? Why?

Vita

Michelle Ciancarelli Becker was born on June 18, 1974, in
Suffolk County, New York and is an American citizen. She
received her Bachelor of Arts in Art History and a minor in
Photography from University at Buffalo, New York in 1998 and
her certification to teach Art Education from Buffalo State
College, New York in 2000. She has subsequently taught in
Fairfax County, Virginia for 5 years.