MINUTES OF THE SENATE EDUCATION COMMITTEE

The meeting was called to order by Senator Ruth Teichman at 1:35 p.m. on March 10, 2005, in Room 123-S of the Capitol.

Committee members absent: Senators Schodorf, Vratil, and Allen–Excused

Committee staff present: Carolyn Rampey, Kansas Legislative Research Department
         Shirley Higgins, Committee Secretary

Conferees appearing before the committee: Sharon Wagner, Felten Middle School, Hays, Kansas

Senator Teichman informed the Committee that Senator Schordorf was absent because her daughter had been in an automobile accident earlier in the day. Although her daughter was not seriously injured, she went to be with her. Vice Chariman Vratil was unable to attend the meeting due to a prior commitment.

Senator Lee introduced Sharon Wagner, an art teacher at Felten Middle School in Hays. Senator Lee explained that she was invited to visit Ms. Wagner's classroom, and she was very impressed by the way she integrates art into everything else in the student's life.

Ms. Wagner said it was interesting that, as you walk through the Capitol you see E. Felten's sculpture in the cubicles. She went on to say that she would be taking the Committee on a trip to her classroom through a visual presentation. She explained that she teaches sixth, seventh, and eighth grade art, and three years ago she went through the National Board certification process, which she views as a growing experience for teachers. She began her presentation which was entitled, "Making Art Relevant in Today's School Climate or No Child Left Behind in Art." (Attachment 1) At the outset, she said, "We think of art as a canvas for students to contemplate about life. With their critical, imaginative, expressive eyes, they think about the past, the present, and their future. We are concerned about physical and emotional well being, and we do independent and group work." She noted that she is concerned, "With No Child Left Behind Act, we are seeing narrowing of education, and I'm hoping you will see in this presentation how vital the arts really are for an overall education of our students. Historically, we have known that we should be teaching arts, humanities, and sciences. Of course, the No Child Left Behind Act only addresses two of the intelligences; there are eight of them. The arts really do reach all of the intelligences." She explained that the first art standard is the one where you create art work. The second one is about organizing it by using elements and principles so that you have a function or a purpose. The third one is choosing and evaluating a range of subject matters, symbols, and ideas. Number four is understanding the visual arts in relation to history and cultures. Number five is reflecting upon and assessing the characteristics and merits of their work and the work of others. The last is making connections between the visual arts and the other disciplines. Ms. Wagner went on to discuss the assignments she has made this year. She showed the committee the art work of several of her students and related their art to their personalities and lives. In addition, she discussed the tests she gives and the grading standards she uses. In conclusion, Ms. Wagner expressed her concern that her budget has been cut 75% and that art classes are being cut. She commented, "I think that students need to have a place where they can be themselves, and also I think discipline breakdown might happen if we didn't have the arts in school."

After thanking Ms. Wagner for coming, Senator Teichman called the Committee's attention to the minutes of the February 15, 16, 17, and 21 meetings.

<u>Senator Goodwin moved to approve the minutes of the February 15, 16, 17, and 21, 2005, meeting, seconded by Senator Ostmeyer. The motion carried.</u>

The meeting was adjourned at 2:20 p.m.

The next meeting is scheduled for March 14, 2005.

SENATE EDUCATION COMMITTEE
GUEST LIST

DATE: March 10, 2005

NAME	REPRESENTING
anna millham	Sen petersen intern
Justin Bravi	Sen. Teichman's Intern
RUSSELL MILLS	GACHES
Bill Brady	SFFF
Mark Tallman	KASB

MAKING ART RELEVANT IN TODAY'S SCHOOL CLIMATE
OR
"NO CHILD LEFT BEHIND IN ART"

Sharon Wagner, NBPTS
Young Adolescent Art
Felten Middle School
USD #489, Hays, KS.

No Art Student Left Behind
By Sharon Wagner

Preface:

Art teachers must pay close attention to our discipline's vulnerability in the very conservative arena of "No Child Left Behind!" Accountability now placed on the educator, measures student academic success by comparing one class of students' test scores to the next year's class. (Just what does that measure? We're comparing apples to oranges!) Yet, the law is here, and the idea seems to be that math, reading, writing, science, and social studies are the disciplines that count. Because "No Child Left Behind" isn't federally funded and state money is over-spent we have a crisis in education, resulting in a narrowing of education. Art programs are being cut or reduced across the country!

Since art actually connects to all disciplines, there are many strategies arts teachers can use to promote our discipline. We must become advocates of students' <u>complete</u> education! The most powerful tool is for art teachers to demonstrate to administrators, parents, (legislators, school board members, etc.) how art class supports problem solving, reading, writing, social studies, and science standards, in fact, on a very high cognitive level. Teachers who understand the State, National, and Local Standards and how to achieve outcomes that support them, will be able to reveal exactly how the visual arts challenge students to apply the basic skills on a higher cognitive level through the creative process. Howard Gardner's research on the seven (now eight) areas of intelligence suggests that public education currently concentrates on linguistic and logical/mathematical intelligences, (consider "No Child Left Behind.") The arts encompass all intelligences, adding musical, spatial, kinesthetic, interpersonal, interpersonal, and environmental intelligences to the mix. (Oddleifson, 1994) "The arts humanize the curriculum while affirming the interconnectedness of all forms of knowing." (Fowler, 1994)

This article is an effort to share some of the assignments and units that have been successful in **challenging my students to go beyond just making art.** These units apply skills basic to education, integrate knowledge, concepts, and ideas, connect to our State and National Visual Art Standards and to our local school improvement plan.

The first assignment focus was on visual symbolism ("Who am I?") and required problem solving and writing, two of our school goals. In the second lesson, we explored "who are artists?" and applied research skills including reading comprehension, outlining, writing, analyzing, interpreting, comparing and contrasting and evaluating. Third, the students focused upon reflections of their own values by creating a computer designed, visual, and poetic "bio-poem." Then, self-portraits required application of knowledge gained from the research, including formal qualities, technique, style, media, and expressive qualities that would reflect upon their personal life and values.

I began the semester by encouraging early student success in design making. By keeping the assignment simple and personal, the success rate was high. Students need to have a trusting and safe classroom environment when outcomes require personal reflections on values, ideas, feelings, and opinions. I try to establish that trust and confidence early.

This year, my students created a design using pure symbolism to explain who they are. They also wrote a reflection about their ideas, focusing on personal values as well as the symbols. My rubric included formal qualities such as emphasis, pattern, contrasts, balance, but the emphasis was on the expressive qualities of their personality, interests, and values, through symbolism. Examples of 7th and 8th grade work follow:

"I made a kaleidoscope of sports because I enjoy them and also because of the values they teach me. I am constantly changing and learning more things, which in turn affect the way I see the world and myself. I hope to keep my kaleidoscope spinning and to always have an open mind in everything I do."

David Inman, 8th grade

"Everywhere with everyone there is anger and confusion. Anger can overwhelm, destroy, depress, and take over in any situation. When anything uplifting, good, or beautiful comes along, hold on to it and use it to get you out of a maze of confusion. If you only sink into sadness and don't reach out for something better, soon everything good will just fly away and opportunities won't come. Then, all you can do is sit and drown in your own tears and become lost in your own maze and never see the true beauty of life."
Jennifer David, grade 7
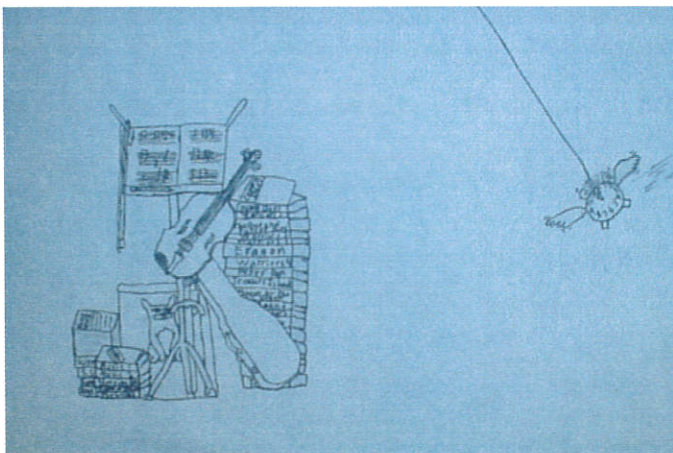
"In my picture there are many things that I like to do and things that I have to do. Constantly I am running out of time to do them as you see by the clock (flying time) that is about to crash into the pile. Life is like the pile of things. Everything is supporting or is being supported by something else. Without support everything comes crashing down. Nothing can survive by itself."
Naomi Kitzis, grade 8

The first assignment helped me to learn about my students in a very personal way, and built their confidence. The assignment connected to State and National Visual Art Standards, including: using knowledge of structures and functions (creating unity); choosing and evaluating subject matter, symbols and ideas; demonstrating an understanding of the relation of visual arts to their culture; reflecting upon the characteristics and merits of their work. Our Kansas Quality Performance Accreditation Outcomes were: working independently, applying complex thinking skills, communicating effectively, demonstrating physical and emotional well being, using an integrated curriculum approach. Our school improvement plan involved problem solving, reading and writing across the curriculum. Students demonstrated both problem solving and writing skill in this assignment. I used the 6 trait (writing) rubric with an emphasis on idea for my summative evaluation of the writing. (I create a rubric for every production assignment using Visual Art Standards. See attachments)

One should be able to design curriculum which applies current pedagogy and standards if we are going to substantiate the value of art in the curriculum. We absolutely *have to go beyond just making art!* Teaching technique, media, style, is only part of our charge. By reflecting on the purposes, ideas, concepts, symbolism, being able to see the simile or metaphor, then, by developing skill in technical performance and using a variety of media, students will demonstrate to our viewers how valuable art is for integration of all disciplines!

Our next unit focused on understanding the visual arts in relation to history and cultures. This included an art history research project and two self-reflection assignments. The art history assignment applied technology, reading and writing strategies, (outlining, compare-contrast, 6 trait,) design, (lay-out, contrasts, color use, font choice, unity, transitions, etc.) math skills (proportion/lay-out) and science (use of technology) standards. Using art prints and my computer, I presented a "two day overview" of artists, (Renaissance to present,) and asked the students to choose artists to research, compare and contrast. We discussed qualities of a good report, then, I made an outline of the decisions made, adding any ideas that I thought we missed. I believe that in giving ownership to my students, they learn more about their artists, art styles, subjects, techniques, and purposes, because they are actively involved in the process. Then they were instructed to create and design a Power-point presentation about their artists to present to the class. I prepared 3 rubrics: 100 points for content, 100 for design of the Power-point, and 100 for the delivery of the presentation to the class and explained them before we entered the computer lab. I explained that we would use what we all learned about these artists to help develop our choices for media, art styles, subjects, and purposes in our art making during the rest of the semester.

We spent about two weeks in our computer lab creating the Power-point presentations. Students combined Internet research with biographical information from Scholastic Art Magazines, and books. (Our collection was the result of a grant received, but I have used public library books too.) Most of our students were familiar with the Power-point program, because it is part of our 6th grade technology curriculum. The students could partner or work alone, but they had to compare and contrast artists and/or their work. I was pleased with the quality of the presentations, and am impressed at the retention of the information as measured by my summative exams. (I created a Power-point summative exam for each class, using the artists and information that was garnered through the reports. See example.)

After students have learned that artists are "real people" with issues and ideas that they must express, I wanted to celebrate that my learners are also diverse, unique, deep thinking, caring, creative artists. They were now ready to create reflective artwork about their world.

I challenged the students to create two self-portraits: one in the style of one or more of the artists that they had just learned about, and the second, a computer-generated bio-poem. Since we share the computer lab with other classes, splitting our time between the art room and the computer lab gave the student mobility and variety, (which is good for the middle school student!) The students were given a formula to use in developing the bio-poem, and a choice of artist, style, media, and size for their self-portrait. (These assignments also related to Visual Art Standards, Kansas QPA, and our school improvement plan standards, which I won't list again.)

To demonstrate what the students learned I have attached examples of student work, (self-portraits and bio-poems,) the bio-poem formula, and rubrics used.

1-4

Coral
Expressive black eyes, smooth brown skin
Friendly, humorous, active,
Sister of Sporty and Clever
Child of Generous, and Mysterious
Who loves her loud, hilarious family,
And the rumble when a motorcycle starts
Who fears loosing the one's closest to my heart
Slimy, squiggly worms,
And not succeeding in life
Who wishes my family were all united in Mexico
For a Mustang convertible,
And excellent grades
Who creates drawing in the style of Frida Kahlo
Happiness among friends,
And dance steps inspired by Indians
Who wonders about the future of mankind
The different patterns of the butterfly wings,
And changes time will have on me
Who dreams of going To Hawaii
to learn how to surf the huge waves,
Of one day becoming a lawyer,
And of watching a world cup soccer match.
Who remembers summer days in Mexico,
And the time I was trampled by a large crowd!
Who believes that I'll go back to the place I love
That happiness is in your own back yard
Acosta

1-5

Jamie
Radiant blue eyes, brilliant blonde hair
Elegant, Organized, Imaginative
Sister of Cleverness
Daughter of Purity and Intellect
Who loves the smell of the air
as soon as it quits raining,
The rumble of the ocean waves,
And watching tropical fish swim
in their aquarium
Who fears suffering and waiting,
The skinny, dreadful, eight legs
of a spider,
And the day when injustice will get revenge
Who wishes mankind could endure under water,
World hunger could breathe its last breath,
And terrorism would decease
Who creates tranquility,
Peace among the fighting,
But, sometimes discontentment
Who wonders what heaven looks like,
How many stars are in the sky,
And why everybody can't be treated equally
Who dreams of a world without violence,
Of fulfilling days to come,
And being the best at something
Who remembers the first
successful back flip,
And earned pride with first place
in the mile
Who believes that your ship won't come in
until you send it out
Ball

1-6

Bryan

Pure black hair, gloomy brown eyes

Active, intelligent, shy

Brother of Delightful

Son of Caring and Bravery

Who loves the sound of a solid swing,

Gaining knowledge,

And the strumming of the guitar.

Who fears being left alone,

The terrible grade on the report cards,

And the bad luck of a family member.

Who wishes my parents would become rich,

To have a two week vacation in Hawaii,

And for world peace.

Who creates laughter in the family,

Music with the guitar,

And trustful friendships.

Who wonders what heaven is like,
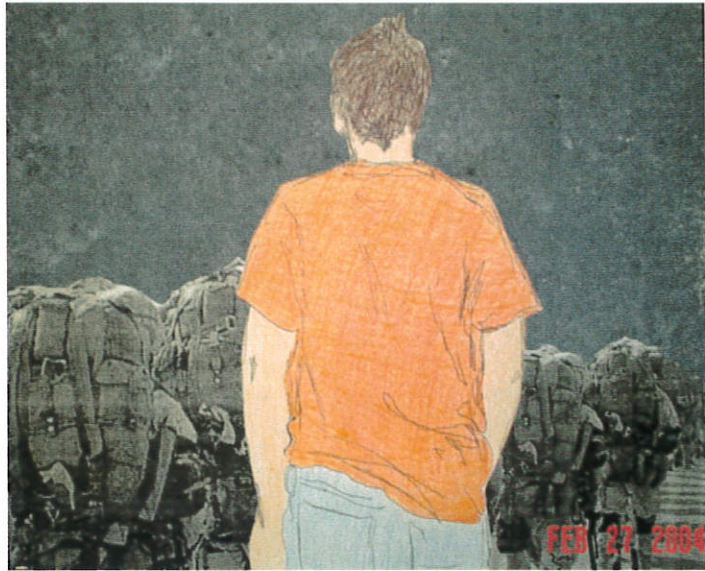
What's outside the universe,

And if the world will come to an end?

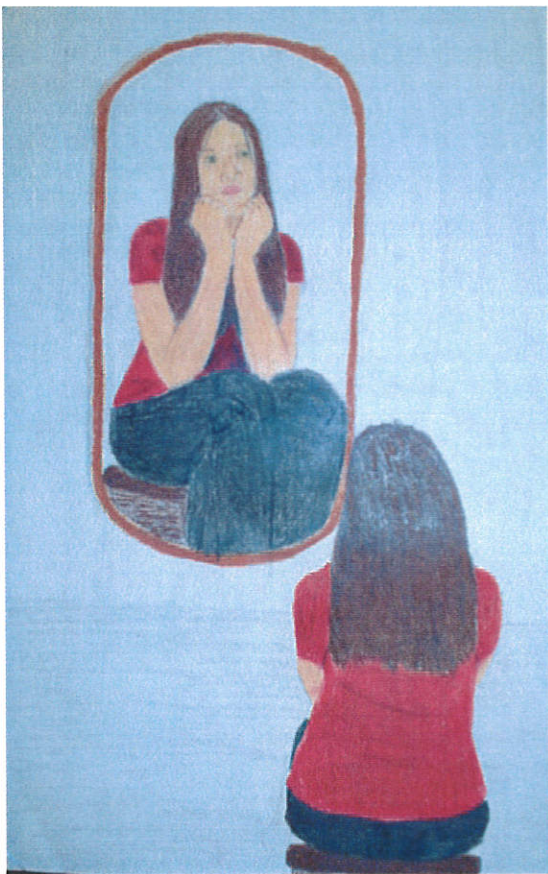Who remembers leaving my relatives behind in Taiwan,

And learning golf with my dad,

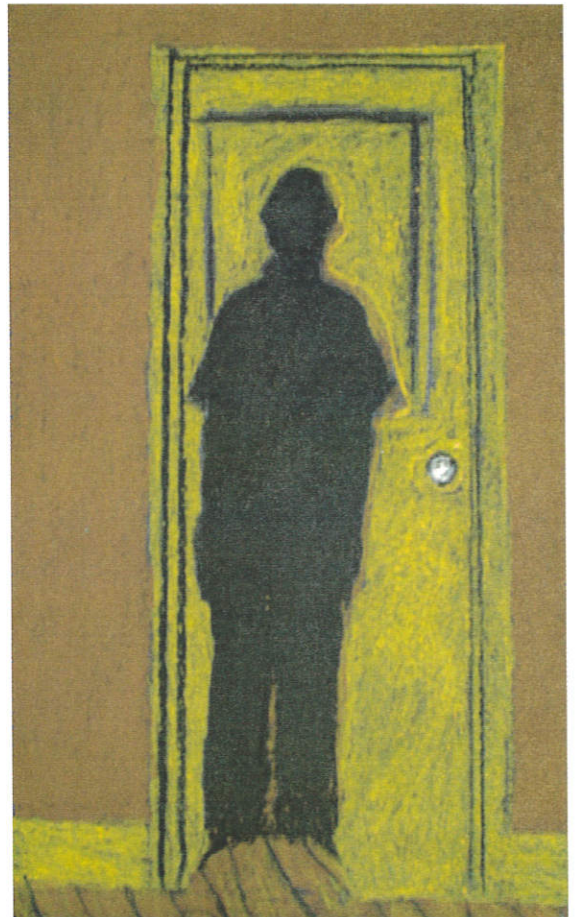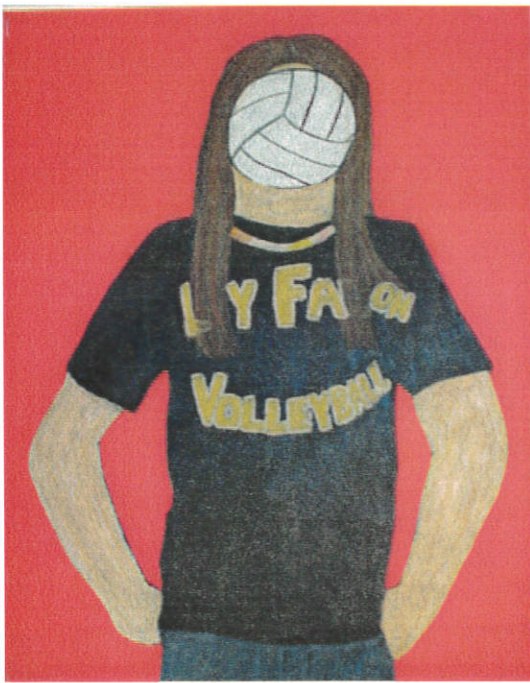Who believes if you love life, life will love you back.

Tsao

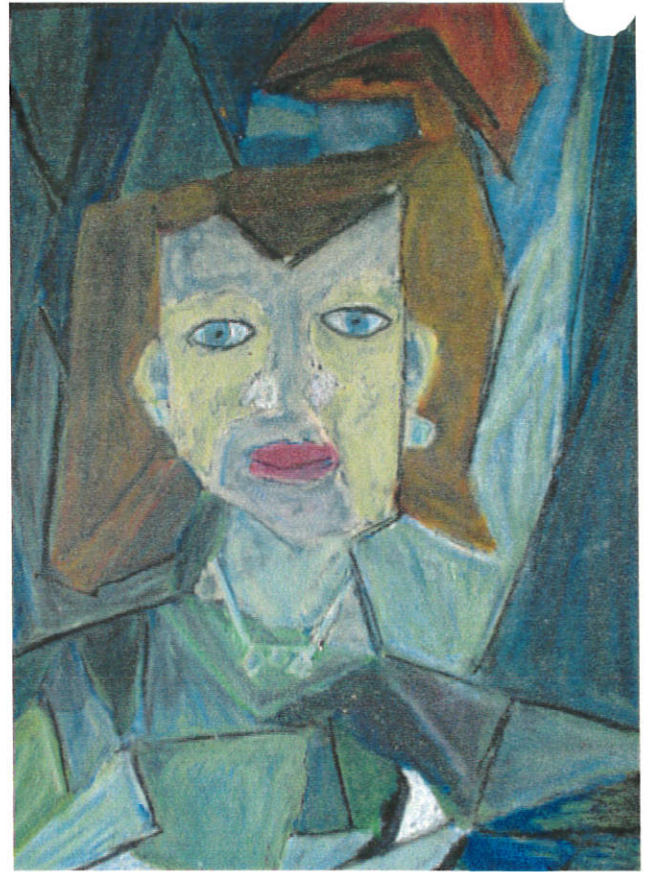Jeff in the style of Magritte

Katherine in style of Rockwell

Shelby in the style of Magritte

1-8

Ashley in style of Magritte

Cubistic Kristen
Style of Picasso

Ben in the style of Chuck Close (figure made using
the name "Ben" repeated)

Cubistic Amanda presented
like Lichtenstein...wow!

Although the students do reflect on their character, values, and ideas in their bio-poems, I find that their self-portraits are often equally reflective. Jeff was paying homage to Magritte by presenting himself from the rear, but the American soldiers marching in Iraq that he is watching is a powerful reminder of his potential surreal future. Katherine is pondering her future, just as Rockwell's pre-teenager is in his illustration of *"The Girl Looking In the Mirror."* Shelby's own figure as the missing part of the door pays homage to Magritte's, *"Unexpected Answer,"* but he could be walking through the door of opportunity…toward his future. Ashley's satire of Magritte suggests her involvement with volleyball and her stature is almost an America icon, casual yet a bit arrogant, and the ball is certainly "in your face!" Kristen is displaying the split, "discombobbled," mood swings of a teenager, through her cubistic self-portrait. Ben was celebrating being "Ben," and Amanda took a chance with her humor as an explosive teenager!

The challenge to fit in all of the Art and Educational Standards and effectively teach visual culture or visual communication is overwhelming at times. When students create in response to their personal experiences, their work reveals their culture, identity, and beliefs. By creating art, and telling personal stories, our students break through their silence and construct new spaces where all voices are valued and diversity is celebrated.

There are also many ways to connect visual art knowledge and understanding with language arts and reading through interpreting works of art. Art student solutions to the problems given are generally on a higher cognitive level, and involve analysis, synthesis, and evaluation. In literature, the importance of Emotional Intelligence is considered to be crucial for success. Art presents a wonderful opportunity to develop student understanding of symbolism, metaphor, simile, and thinking beyond obvious or literal interpretations.

In responding to *"The Great Wave"* by Japanese artist Hokusai, my sixth grade students offered some of the following ideas:

"The Great Wave" shows the times people can go through in life. Sometimes when you least expect it you can run into problems, like someone passing away, not making the amount of money you need, getting a divorce. When the boats are rowing in the painting, it shows that even in the hard times you have to keep giving life your best." (Lindsay)

"The Great Wave" is about standing up for ourselves, learning how to fight for our values and to be strong. It also is a lesson of the importance of working together. If the men want to survive, they must work together. (Heather)

Eighth graders' exit slips from a local art show of work by Kris Kuksi looked like these:

Toni: "My favorite painting is *"Expecting to Fly*." I love this because of the message. The boy is poor and needs family. The feather in his hand means he will soon fly away to a place where he'll have family, food, and clothing. He will have hope for the future."

Kyle: "I like the child on the table with the mirror. It shows emotion; it is sad to see the child dying. It symbolizes the difference between Western Society and the 3d World Society. The mirror is our view of the 3rd World Society. We don't **see** the poverty."

Antonio: My favorite work was *"Expecting to Fly."* I liked it because it looked almost real. It also showed a lot of feeling. The artist was trying to tell the same thing as David Sequeiros with "Echo of a Scream, " that there is poverty and we should do something to help.

Kalie: I like *"Orangutan the Messenger"* because the face is kind of cute. But, no one likes to be a messenger. He looks like the message he is sending is something he doesn't want to be delivering. Maybe it is about war.

Alex: My favorite painting was *"Mosaic Monkey."* Other than it had good organization and all of that stuff, I think it also showed that animals are dying out (due to human's greed.) The artist used an ape, which is very similar to us, to show that we won't kill only nature, but ourselves as well.

Steven: I like the *"Gossip Dog"* because it tells the truth. It is ugly and scary, but so is gossip. I really like the poem coming out of its mouth symbolizing gossip.

My examples have focused on the use of reflective writing, interpretive, and analytical reading strategies to support art concepts and understanding. Every assignment is also worked through our problem solving strategy, POLYA. (What is the Problem, Outline (or brainstorm) possible answers, Labor, Yes or no, and Answer.) Students used visual math in production when they manipulated line, color, shape/form, texture within the space, since they were "directing unity," proportion, rhythm, variety, emphasis, harmony, and balance. These principles were applied in the first symbolic self-portrait designs. It seems like the principles all connect to math concepts. Proportion is a measurement and relates to space use and percentages. Human proportion is a measurement that my students considered in their work. Artists such as Chuck Close, as well as our students, use graphing techniques to perfect proportion or to enlarge. (Ben's Self-portrait was created with a graph.)

Science is also very much a part of our curriculum. Consider color theory, working with metals and clay, photography, computer graphics? All of the designs and self-portraits in my assignments above applied some of these scientific ideas. The students learned about postmodern artists, such as Nam June Paik, who use their genius and technology to explore their ideas about our civilization through unique artistic assemblages. Many of our art assignments focus on personal, environmental or sociological issues, applying media that requires scientific knowledge.

Art is often actually a creative form of social studies. Had there not been artists before the camera was invented, how would we know how civilization looked or what people knew and believed? Words alone cannot explain what was envisioned and understood. Artists explore culture, the world as they know it, and create visual images to explain, inform, explore, decorate, invent, challenge or understand their civilization. Some artists design and create products to enhance living conditions. As we researched and studied artists these ideas became apparent to the students.

Visual culture is part of civilization in spite of "No Child Left Behind!" It is important that art teachers understand the integrating power of our discipline. If we broaden the scope in our classrooms beyond just making art—only as a project, our administrators will see us as a valuable component to the overall educational process. And, our students will understand why a thinking civilization needs the arts, not only to create new ideas and concepts, but also to lead the way to more effective communication, between diverse ideas and cultures. The crossroads of visual culture and art education provides students with authentic learning experiences that offer a cultural field where knowledge, language, and power intersect! This intersection can be the place where cultural, moral, social, and political practices are explored, analyzed and shared in a safe, non-threatening environment. Critical discourse can be learned and practiced in a place where the perspectives of all students are valued. Providing the students with the tools and opportunities to engage in critical thinking and discourse is sometimes more valuable than the product that results in art class. Kertzner (2000) states that the defining characteristics of a civil society are discourse and the ability to effectively communicate, arbitrate differences, and form partnerships. Quality art classes are more than teachers presenting information about artists, and teaching art techniques. They include providing students with meaningful learning that prepares them for living in a world of diversity.

Oddleifson, E. (1994) What Do We Want Our Schools To Do? *Phi Delta Kappan* vol.75, 446-453.
Fowler, C. (1994) Strong Arts, Strong Schools. *Educational Leadership* vol. 52, 4-9
Kertzner, D. (2000) The Arts and Public Talk: Rejuvenating Democracy Through Imagination. *Push,* (Spring 2000) R. Swearer Center for Public Service, Brown University Electronic Newsletter, Section III
Kansas State Board of Education. (2002) Kansas Curricular Standards for Visual Art, Topeka, KS. The Kansas State Department of Education.

	A	B	C	D	E	F	G
1	SYMBOLISM AND "ME NOT!		emerging	average	competent	outstanding	unique!
2							
3	IDEA represent me						
4	effective line use						
5	effective shape use						
6	color is symbolic, contrasts						
7	use of texture or pattern						
8	UNITY						
9	variety						
10	emphasis						
11	balance						
12	SYMBOLISM QUALITY						

Analytic Rating Guide

Ideas and Content	5	4	3	2	1
Organization	5	4	3	2	1
Voice	5	4	3	2	1
Word Choice	5	4	3	2	1
Sentence Fluency	5	4	3	2	1
Conventions	5	4	3	2	1

Day 1 and 2........Find 3 good articles about your artists....biographical articles.
Hi-light the information that you can use, copy and move to Microsoft
Word. Make a hard copy of that information. Underline or hi-light the
parts that you need for your report, put your name on it and turn it in.

CHECKLIST FOR POWERPOINT CONTENT

I have enough hard copy information to write my script to use during the
presentation._____

1. Artist's life, where lived and when._____
2. Artist's childhood_____
3. Artist's adult life....where, when, what was it like?_____
4. Happenings in the world and in the artist's environment that influence what
he/she created._____
5. Examples of the artist's work with title and any other info' such as where we can
see it, media, size_____
6. I have at least 10 art works chosen to show artist's style and
purposes._____
7. I have added a photograph of the artist if there is one, and a self-
portrait_____
8. I printed a self-portrait for Mrs. Wagner_____
9. I can explain how the work is organized...using elements and principles
applied._____
10. I have documented and can explain my evaluation of the work.

⊁ QUOTES

1 - 12

COMPARE AND CONTRAST DIAGRAM

HOW ALIKE?

HOW DIFFERENT?

WITH REGARD TO

ERA

NATIONALITY

CULTURE

PERSONAL LIFE

COMPARE AND CONTRAST DIAGRAM

HOW ALIKE?

HOW DIFFERENT?

WITH REGARD TO

SUBJECT

MEDIA/TECHNIQUE

STYLE

PURPOSE

	A	B	C	D	E	F
		NOTI	EMERGING	AVERAGE	COMPETENT	OUTSTANDINGI
ARTIST POWERPOINT PRESENTATION CONTENT						
influence from childhood and adult life						
contextual influence(culture,time and place)						
cultural influences						
self portrait and/or photo						
quote of quality						
artwork chosen, quality (10)						
artists ideas, purposes						
artists style and techniques						
media used, art form						
what you liked best/least						
evaluation, informed value of work						
ARTISTIC DESIGN OF POWERPOINT PRESENTATION						
effect page design, relates to artist style						
color contrasts/ readability						
effective page layouts						
minimal or effective sound effects						
effective transitions						
unified, repeated transitions						
flow, connects, makes sense						
innovative, effective choices of artwork						
font choice, repeated, unified						
overall creative unity						
PRESENTATION QUALITY TO AUDIENCE						
attention getting beginning						
talk loudly for audience						
clear annunciation						
you know the information/explain it						
you make the info. interesting, and true						
you help us understand the content						
you lead into each point with clarity						
summary, closure,						
...ur informed evaluation of artists and styles						
with a quote, a question to the audience, or something to make us remember your report!						

Self Portrait Plan

Name_____
Hour_____

A. Attach your thumbnail sketches of how you want to illustrate your person.
B. Explain how your sketch relates to your artist's style of creating art.
_____
_____

C. Explain what from your bio-poem will be noticed in your self-portrait.
   a. I am portraying the following physical characteristics _____
   _____
   b. I plan to show the following character traits_____
   _____
   c. by employing the following techniques (ie. Color use, movement,)
   _____
   _____

   d. If you are also going to portray some of your likes, dreams of, memories, wishes, etc., explain which ones:
   _____
   _____

D. What media (materials) do you need? _____
   a. Why are you choosing to use that media? _____
   b. Why do you think it will be the most effective media to use? _____
   _____

BIO-POEM

First Name
2 Physical Characteristics
3 Personality Traits
Sister/Brother of (use personality traits)
Child/Daughter/ Son of (personality traits)
Who loves (3 things that I can visualize)
Who fears (3 things)
Who wishes (3 things)
Who Creates (3 things, one about your artist)
Who wonders about (3 things)
Who dreams (3 things)
Who remembers (2 things)
Who believes (1 thing, make it exceptional!)
Last Name

Helpful hints: Use imagery instead of simply naming an object.
Example: Instead of saying, "Who loves football," say "Who loves making the winning touchdown!" or "catching the winning pass!"
DO NOT USE ONE WORD....who loves "football" Make it visible, poetic!

If a category doesn't work for you, create your own category.
Example: Who knows, Who thinks, Who likes, Who plays, etc.

Organize so that each new line begins with a new thought, and capitalize first words in each line. Also capitalize the names (characteristics such as Encourager) because they are now proper nouns, or names.

Bio-poem self editing
50 points of 200 points

Name_____
Hour_____

1. Are my descriptive words clever, poetic, or easy to visualize? (Physical characteristics) _____
2. Did I use character traits to explain sister/brother of and child of? _____
3. Did I capitalize the names I gave my siblings and parents? _____
4. Have I honestly portrayed my own character/values throughout? _____
   a. How did I exhibit humor? _____
   b. Example of how I communicated that I can think beyond the obvious? _____

5. My best imaging (description that I can visually imagine)...was? _____
_____

6 Did I use one word responses?_____ (how many?_____If you did, why?_____

7. What responses were vague, hard to understand, that I changed to improve? How did I change them? _____
_____
_____

8. Are my responses specifically written and expressed through my own creative words, rather than through "generic responses?"(For example, "I wish for world peace, to win the lottery, and to sleep)_____
_____

9. When I read my bio-poem, I can see my own experiences, my own uniqueness, and myself? _____ For example, (something that is truly unique to me)_____
_____

10. Is the last line a powerful way to end the poem? _____If so what makes it powerful? _____
11. Is the last line written in a unique way or is it pretty generic?_____
12. If I were grading my bio-poem, I would give myself_____because_____
_____

13. Why is it important to reflect upon my personal data before I create a self-portrait? _____
_____

14. What will I borrow from my bio-poem to try to express about myself in my self-portrait? _____
_____

21. Why is this called "grafitti art?"

22. What do you think the message is (the work to the right?)

23. How could teenagers (or anybody for that matter) use this advice? (What is the message?)

24. This is "Concentric Rings" by Kandinsky. What other artist does this make you think of (style) and why?

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