TURNING ANXIETY INTO CREATIVITY:

USING POSTMODERN PRINCIPLES TO ALLEVIATE ANXIETY AND STRESS

IN THE ART CURRICULUM AND BEYOND

A Masters Degree Proposal by

© Lisa Marie Ferry

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Dedication:

For Debbi Smith.

You always believed in me.

Abstract

The purpose of this action research study is to help students alleviate their anxiety and stress symptoms using activities based on Olivia Gude's postmodern principles. The activities included are the participants own take-along visual art journal kit and classroom projects. Professional learning outcomes include the knowledge to equip teachers with the ability for increased collaboration with guidance departments, expand teacher skill to foster engagement and productivity with not only students with anxiety disorders, but also all students in the classroom. The participants attend MMI Preparatory School in North Eastern Pennsylvania and the ages range from 13-18. I met with the participants several times during the week along with the group of participants at the beginning, middle and end of the study. Throughout the duration of this research, I found that the participants use of the visual art journal kit, based on the postmodern principles, helped alleviate their anxiety and/or stress, and all students had a voice, freedom of choice, and fostered their self-confidence. This research holds substantial evidence that educators can use as a tool for reducing anxiety and/or stress to create a positive environment in the classroom and beyond.

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CHAPTER ONE

INTRODUCTION

According to the National Alliance on Mental Health, someone loses their life to suicide every 15.8 minutes and suicide is the third-leading cause of death among youth aged 15-24 (NAMI, 2010). Similar statistics of the Current Populations Report from childstats.gov (2015), state that there are 73.6 million children who are under the age of 18 in the United States. Of those children, it is approximated that 17.1 million have or have had a diagnosable psychiatric disorder. The Children's Mental Health Report created by the Child Mind Institute present that anxiety is prevalent in 31.9% of children with a psychiatric disorder age 13-18. But even worse is "80% of kids with a diagnosable anxiety disorder are not getting treatment" (Child Mind Institute, 2015). Not only is this an alarming fact, but I have personally seen too many children suffering from anxiety and stress in my years of teaching. Some of the time, it has led to cutting or even worse, suicide. I work with a lot of children who are suffering from anxiety and stress. These students are always looking for a pass to come to the art room so they can blow off steam, get what is on their mind out, and just relax.

As reported by Creedon (2011, p. 34), cognitive research shows that art education programs improve the emotional health of children along with a substantial reduction of stress. Art educators understand that the art room is a safe place. A place where there is a strong positive reinforcement and a place where children can let go of their anxiety and

stress. They also can have a voice to communicate in a non-verbal way and build self-esteem. But how can art educators engage and excite these students with lessons to reduce their stress and anxiety?

While searching for answers, I was introduced to Olivia Gude's work this past summer. Gude explored ways to essentially update the art elements and principles by creating her own postmodern principles to be used at the Spiral Workshop in Chicago. Gude's principles provide a modern take on the elements and principles of art. Incorporating these principles into the art curriculum can inspire the students to create art about cultural and social issues, themselves, and ultimately manage their anxiety to promote self-care. It can allow the students to express and investigate these issues that affect them. Gude originally started with fifteen principles, but some overlapped, so she came up with the following eight principles: appropriation, juxtaposition, recontextualization, layering, interaction of text & image, hybridity, gazing, and representin' (Gude, 2004). Since I detailed some facts about anxiety and stress and included a brief overview of Gude's postmodern principles, I want to put the two together for my study.

Art is proven to reduce stress and combined with an art curriculum that is exciting and new, it will inevitably alleviate anxiety in these children. Gude's postmodern principles can support an art teacher's objectives for an enriched creative curriculum that triggers experimentation, creativity, and self-expression. This will also inspire students to analyze and understand themselves through the art making experience. The child can then identify their anxiety symptoms and, through take-along projects release their

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anxiety and stress through the art making experience. This art making can give them a voice of communication to also work through their anxiety.

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Research Problem: Ever growing anxiety and stress in children

A child's memory, attention, planning, and behavior and critical areas that are affected by anxiety and stress. If a child is suffering from anxiety, how can he or she possibly do well in school? Mark Pollack makes the following point: "Both depression and anxiety carry a high risks of suicide. More than 90 percent of those who die by suicide have a diagnosable illness such as clinical depression, and often in combination with anxiety or substance use disorders and other treatable mental disorders" (ADAA, 2012). Ever rising are children with Generalized Anxiety Disorder (G.A.D). The child will have exaggerated worries about school, such as grades, and social and family issues. For most children, they spend more of their awake hours in school than they do at home. According to a University of Michigan study, the average time spent attending school per week for children and teens is 32.5 hours and then another four hours a week in homework (Swanbrow, 2004). In the school where I teach, MMI Preparatory School, the average amount of time spent on homework is approximately ten hours. Students can have pressures at school both academic and social. This equals a chance for anxiety and stress to sneak into that child's life.

Every year, I have seen students having anxiety symptoms caused by school work, pleasing their caregiver, meeting expectations of their teachers, and fitting in socially. Consequently, Barlow thinks that "anxiety as a loose cognitive-affective structure which

is composed primarily of high negative affect, a sense of uncontrollability, and a shift in attention self-focus or a state of preoccupation" (Barlow, 1991). One with anxiety has a feeling of "helplessness" because of "distortions in information processing" (Barlow, 1991). They exhibit symptoms of anxiety like nervousness, shyness, headaches, stomachaches, tiredness, and withdrawn from activities (ADAA, 2012). There is a need to help these children manage and overcome their anxiety and stress because childhood anxiety disorders generate anguish and impairment. "Cognitive and behavioral techniques, including contingency management, modeling, and relaxation are the most often used" (Mohapatra et al.,2013). Art can promote relaxation which art educators can help students achieve this in the art making process.

Working with some of these children for a few years in a row, they have expressed their stories of their struggles. Research from the Anxiety and Depression Association of America has shown that one in eight children are affected by anxiety disorders and untreated children are at a greater risk to operate poorly in school (ADAA, 2012). The students I teach on a day to day basis confirm this. The students communicate this with me and confirm when they are doing poorly in school. This creates even more anxiety. Anger and behavior issues will and do arise. These students, since feeling safe in the art classroom, will look for art as that avenue to communicate non-verbally. Art offer ways that the student can let their inner-self speak and to discover symbolism and allegory to express their feelings. Art education allows the student to express themselves in ways that are therapeutic for reducing anxiety. Gutman and Schindler (2007), state that their patients could benefit from activities like drawing and painting to obtain happiness. This would offer a medicine-free way to control strong emotions like irrational thoughts.

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As Olivia Gude states, "I knew that a curriculum based on the bland and formal 7 + 7 (art elements and principles) would not engender in teen artists the commitment to get out of bed on a chilly Saturday mornings" (Gude, 2004, p 8). As any art educator can attest, the art elements and principles have been engraved into our brains. Where these elements and principles were fresh and new over 100 years ago, it is time to reconstruct the art curriculum now. Gude's postmodern principles is a way to do just that. Students can investigate and empower themselves through this art making process.

Purpose of the Study

The purpose of this narrative study is to understand the benefits of incorporating Olivia Gude's postmodern principles in the art curriculum and beyond. The goal is to see if these strategies can alleviate anxiety and stress symptoms with the students. In the book, *On Becoming a Person,* Carl Rogers (1961) summarizes instances that encourage self-actualization and personal growth. He explains two major factors that foster creativity. "Psychological freedom-freedom of expression that results in thoughtful outcomes" and "Psychological safety: (1) Accepting the individual as of unconditional worth; and (2) providing a climate in which external evaluation is absent; and (3) understanding empathically" (p.357-358). The art classroom, ideally, is a judge-free, safe zone. The students can express themselves freely allowing them to have their voices be heard.

I will present visual journaling as a tool for alleviating anxiety and stress to the participants. This visual journal will be a take-along kit that will have activities based on Olivia Gude's postmodern principles. Also, included in the kit will be a variety of supplies for the students to complete each activity. The students will see how easy and accessible the journal is to do and becoming effortless to manage their anxiety and stress. I intend to interview a few individuals of whom I have already built a rapport at the school where I teach. At the beginning of each art marking session in the kit, the students will fill out "entrance" cards describing the level of their anxiety and stress. From that point, they will be able to start a project within the kit. At the end of the project, the students will fill out "exit" cards describing the level of their anxiety and stress at that moment. Also, by creating postmodern principle-based projects in the art classrooms of these participants, I hope to find that all students can benefit from these strategies to alleviate their stress. I can also see if these strategies in the classroom, help make the participants more comfortable and be more engaged. Furthermore, by analyzing the finished artwork based on the postmodern principles, I can determine if their art brought forth their story of their anxiety and stress that they were not able to express verbally.

And lastly, conduct another interview at the end of the research discussing how they felt during the art making process and if their anxiety decreased after their art project was completed. I will also do postmodern-based art projects in my eighth grade and advanced art classes, for all of the students, followed by exit cards. All of the participants will be in these classes as well as I hope that they will build confidence with each lesson. A long term goal is to interview the students the following school year to see if they

continued the take-along visual journal and describe their level of anxiety and stress compared to the previous year.

Significance of the Study

This study will be a significant endeavor in managing and alleviating anxiety and stress in students by using postmodern principles in art education. Many school districts across Pennsylvania have limited or eliminated art education in the curriculum. By teaching to the standardized state tests, which does not include art, many schools have cut art completely in their curriculum. Art helps all students "increase self-esteem" and "also it supports the emotional and physical needs of our children" (Creedon, p. 36). The students not being able to express themselves, therefore, not able to relieve stress. Art making takes the students mind off the source of anxiety. It causes a distraction because the artist is focusing on the art and this, ultimately, will clear the students head for awhile. This lack of art education can be a contributor to the ever rising anxiety issues in students when they get to the private school of which I teach. This study will also be beneficial to art educators to be encouraged to explore Olivia Gude's postmodern principles. The need to incorporate these principles into their art curriculum as a new, fresh, and modernized take of the elements and principles of art. These teachers can be rejuvenated in teaching and therefore have a ripple effect on their students to be excited about the art making process. Success at any level can be achieved in the art making process. It can be making a mark or completing all of the steps of a project. Because art

offers an outlet and release, children with anxiety disorders can only benefit from an art making experience. Art educators can incorporate postmodern principles into art education because the child can relate to the topics from their world. A postmodern principle, like Appropriation, creates an awareness of self. The student can take common imagery, add on to it, and manipulate it, and therefore proclaiming ownership. This is something that the child can control showing him or her that he or she can shape their environment. As with many of these postmodern principles, students can choose their own interpretation that they want the viewer to see. Again, they are in control of the outcome; a sense of self.

By understanding the needs of the students with anxiety, teachers, counsellors, and parents can better assist these children suffering from anxiety in a form of a non-medicative option. This take-along, visual journal, that I have created, will incorporate Gude's postmodern principles is a viable option to help students of all ages with or without anxiety and stress disorders.

Research Questions

I will examine if using postmodern principles in art education projects alleviate anxiety and stress. This research will focus on the benefits of a postmodern principle based art curriculum to reduce symptoms of anxiety and stress. Additional subquestions will be explored:

-Will the participants be able to manage their anxiety/stress symptoms while using the prompts in the take-along postmodern principle-based art journaling kit?

-Will the participants build self-esteem/self-confidence?

-Will all students benefit from doing postmodern principle-based strategies in the art curriculum?

Limitations

During the time of my study, I may come across certain limitations. Such factors such as sampling, time, and teacher-objectivity.

Because my research will take place in a small, private school, this research will be limited to 2-5 students from similar economic background. It is critical to consider that this data collected in this singular study is not generalizable to all art classrooms. In addition, there is a limitation of time. This study would be ideal if it would be conducted over at least two to four-year period. Using this time period, I could follow a student from middle school to upper school noting significant changes in their anxiety levels and the effectiveness of tools like a postmodern take-along visual journal. It is my goal, however, that the students in my study will benefit from the tools provided to them for reducing their anxiety and stress symptoms and the experience will help them grow as individuals. And lastly, I will encounter limitations as a teacher researcher because I strive to continuously have success in my classroom and for my students. I plan to maintain absolute objectivity as a researcher.

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Literature Review

In the previous section, I introduced my proposed study, which will focus on using postmodern principles in art education projects to alleviate anxiety and possibly promote self-care. In this section, I will review literature that addresses emotional health, safety, and the art classroom. First, I will examine the emotional health. Next, looking at the challenges in the art classroom, and finally I will conclude by looking at the benefits of modernizing the standard seven elements and seven principles of art to get students motivated to create empowering artwork.

The Process of Art for Emotional Well-Being

When special needs students enter the art room, they often feel safer than they do in other school spaces. According to Gerber and Guay (2006), "the art room can be a refuge, a place for students with special needs to demonstrate their skill and abilities" (p28). Furthermore, cognitive research shows that art education programs improve the emotional health of children along with a substantial reduction of stress (Creedon, 2011). Creedon also cites the arts help children rebuild their emotional health. The arts also drive attention, which in turn initiates learning and memory (Creedon, 2011). Every part of the art curriculum and even every grade level activities allow students to finish a project, let it go with a sense of accomplishment and then move on to a new challenge.

For example, a student may not feel that they are successful at drawing, but shine with a three-dimensional project (Gerber & Guay, p 28).

The whole art making experience can focus on the process, not the product. The experience of the students' investigation can unfold contemporary cultural issues happening in their world (Gude, 2004). Also, Albert (2010) notes that students need to "focus on process of creation. This will increase self-esteem and personal expression" (p 92). With her work and observations in the Jersey City Public Schools, Cindy Nelson likewise agrees on the process and also notes that the art created manifests self-expression, which is equally important to have this experience happening in a safe, non-judgmental environment like the art room (Nelson, 2010).

Challenges of Today's Art Classrooms: The Mental Well-Being of the Students

Research confirms that art making can take one's mind off the source of anxiety (Gutman & Schindler, 2007). According to the Children's Mental Health Report conducted by the Child Mind Institute, the average age of the start of anxiety is six years old. Equally important, the average age that mood disorders develop is age thirteen. Comparatively, there has been research that "rates for having at least one childhood anxiety disorder vary from 6% to 20%" (Mohaptra et al., p 357). Anxiety is considered to be a world-wide phenomenon that occurs across all social classes and all cultures (Mohaptra et al., p 357).

Our bodies are equipped with a risk/resiliency concept. The risk refers to either individual or cumulative stress factors in the child's life and the resiliency refers to the child's ability to spring back from negative outcomes (Bender et al., p144). Risk factors can include poverty, any sort of violence that occurs in the home, in the community, and even in school. As far as resilience, "protective factors", such as a caring parent, family friend, or an authority figure at school, like a teacher, can assist in nurturing the child at risk for anxiety (Bender et al., p144).   As a matter of fact, Katz (1997) argues that school environments can be intentionally manipulated to become resiliency fostering environments that serve to offset the accumulated effects of the various risks. Research has proven that certain instructional activities lead to positive improvement on self-esteem (Wenner, 1993). In addition, Beck and Emery suggest that a person suffering from anxiety should practice "positive self-instructions". Focus on what the person can do, then the person can dismiss the feeling of helplessness and create a feeling that they are in control (Beck & Emery, p 244). When the person with anxiety feels that they are in control, they can do something, thus generating a sense of self-accomplishment or self-esteem.

In connecting the research on anxiety to that on art education, Gude's work is instructive. Gude references Roger's description of psychological safety "that allows creativity to emerge emphasis creating a climate in which the individual's experience is valued and understood, a climate in which the individual is not judged for how well he/she meets a pre-determined model of process or product" (Gude, 2010, p 34). A creative curriculum in art should be "stimulating free ideation, encouraging experimental approach to art making, and supporting students in identifying and manifesting deeply

felt idiosyncratic experiences (Gude, 2010, p31). The key concepts here are individuals need to feel valued and understood in a non-judgmental environment and focus on the art making process. As I mentioned before, Rachel Albert also agrees that we need to focus on the process. She notes that they are integrating their own thoughts and ideas and these students express themselves during the process and "verbalize a sense of relief in being able to express something they were not able to say with words" (Albert, p 91).

Challenges of Today's Art Classroom: The Standard Elements and Principles

Here is the scenario: The bell rings. The students are moaning and groaning as they enter the art classroom. For all they know, today is like any another day that they will be doing the cookie-cutter project. The teacher will stand before them giving a bland lecture on pattern and they will all have to do the same topic and use the same materials to complete the mundane task. In the meanwhile, they are still thinking about the incident on the bus, that they were being picked on and the test that they are worried about that they have to take later that day. Children with anxiety need to feel safe, in control, and be able to voice their issues, but also be engaged in a stimulating art making experience. Art teachers need to teach the elements and principles of art. This needs to be done in a modern way to engage students.

The elements and principles of art have been generally accepted for the past 100 years or so. The current "7 + 7 principles" of art does not excite teens or teachers (Gude, 2004, p7). As Gude (2004) summarizes, there is a need to modernize the principles and

elements. With new postmodern principle concepts as Gude created, a student can

proclaim ownership. The students can choose their own interpretations that they want the

viewer to see. They are in control of the outcome, creating a sense of self. By the same

token, the Art Therapy Connection (ATC) adds that art making increases and develops

social skills, especially in groups, and it also encourages a sense of belonging and builds

self-esteem along with self-confidence (Collins et al., 2010). Art education allows the

student to express themselves in ways that are therapeutic for reducing anxiety.

Creativity is essential to any profession to promote critical thinking and problem

solving. Cultivating creativity allows the art maker to interweave the social issues in the

world and connect their inner consciousness (Gude, 2010). Gude noticed that there were

similar social themes in the students' artwork with a common vocabulary. She created

eight categories that outlined the artwork: Appropriation, Juxtaposition,

Recontextualization, Layering, Interaction of Text & Image, Hybridity, Gazing, and

Representin'. Postmodern principles encircle the specific, the here-and-now. It gives

students strategies to reflect upon themselves and society. And lastly, these principles

give the students an opportunity to communicate their own voices, and use the art making

process to investigate themselves and how they fit into their world. Ming Fang He, Brian

Schultz, and William Schubert agree with Gude. "Replacing Modernist elements and

principles of design in order to promote meaningful art curriculum that interweaves lived

experiences of students, the contemporary society, and the multiplicities of an aesthetics"

(He et al., p32). This is essential. They also note the practices that Gude asserts "share

goals of affecting social change and understands cultural practice" (He et al., p32).

In conclusion, whether the source of the anxiety or stress is an internal or external factor, the research suggests that postmodern principles can help confront it in an investigative and empowering way. Statistics show that the most common mental illness is anxiety and that only a third of the population suffering from anxiety actually receives treatment (ADAA, 2015). Nearly half of those suffering from anxiety also suffer from depression (ADAA, 2015). Even more disturbing is that anxiety disorders affect one in every eight children. Research has proven that these children do poorly in school, withdraw from social experiences, and engage in substance abuse (ADAA, 2015). By having engaging discussions of the issues and creating art in response to those issues, a student can be heard and their feelings can be expressed in a positive way, building self-esteem.

"The arts celebrate multiple perspectives" (Eisner, 2002). Students need to be able to express their thoughts and feeling in a non-judgmental way. Olivia Gude's work at the Spiral workshop at the University of Illinois at Chicago did just that, she questioned "what knowledge do the student need today to stimulate and increase their creative powers" (Gude, 2010). By incorporating postmodern principles, it provokes exploration within oneself and acceptance of others. Art can investigate issues and cultures while prompting critical thinking. For example, a lesson I created inspired by Gude, allow students to discuss social issues, examine Banksy's work and come up with their own drawing addressing a social issue they feel passionate about. By using critical thinking

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skills, the students discuss why and how their art can prompt a difference. Art activities allow students to identify with themselves and their anxiety. Incorporating Olivia Gude's

 postmodern principles into the art classroom gives a fresh outlook on the art making experience. Students are excited to learn and do postmodern activities because it prompts investigation into themselves and others around them. In the safe space of the art room and engaging in these projects, students can reduce the anxiety and stress placed upon them in their home life and in school. Focusing on the strengths of each individual child and reinforcing the positives that they possess will empower his or her identity and help them to better understand. Art education is not only a class, but a tool to support a healthy emotional balance in our children.

CHAPTER TWO

METHODOLOGY

Introduction

The purpose of this study is to determine if art activities based on Olivia Gude's postmodern principles can alleviate anxiety and stress. This study is also intended to help students suffering from anxiety and stress manage their symptoms by logging their anxiety and stress levels. It is essential during and conclusion of this study to collaborate with the guidance department to develop an action plan of cross-curriculum lessons that can benefit all students. Action research will be used to examine this question. This research used for this study will follow the components of a Practical Perception of Action Research (Mills, 2003). These components for teacher-researchers, who have their own authority and decision making, are committed to the school improvement and on-going professional development (Mills, 2003). As a teacher-researcher, I want to reflect in my own teaching practices using a systematic approach. The teacher-researcher "will choose and area of focus, determine data collection techniques, analyze it, interpret data, and develop action plans" (Mills, 2003, p. 9). Being a teacher-researcher it "engages teachers in a four-step process: 1) identifying an area of focus, 2) collecting data, 3) analyzing and interpreting data, and 4) developing an action plan" (Mills, 2003, pg.5). Additionally, I hope to develop an action plan that can be implemented in the art and guidance departments as an option to help students control and manage their anxiety and stress along implementing the activities in my own classroom and benefit all students.

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Methods

  Research Design

This research will use qualitative research design. Qualitative research as defined by Creswell (2007) "is an inquiry process of understanding based on a distinct methodological tradition of inquiry that explores a social or human problem. The researcher builds a complex, holistic picture, analyzes words, reports detailed views of informants, and conducts the study in a natural setting" (p. 249). Qualitative research uses narrative and descriptive approach as data collection. My data collection will include interviews from the student participants and the guidance counselor. Also, data collection methods such as questionnaires/interviews, observations, field notes, and artifacts, like a take-along postmodern principle-based visual journal kit that I have created will be used.

As I was thinking a bit ahead this past summer, I reflected upon the special needs of the students at my school. While researching for a paper I wrote last summer, I read a few articles written by Olivia Gude. I, being burdened with how I could make the seven elements and the seven principles of art a bit more exciting, discovered the work done by Gude at the Spiral Workshop in Chicago. She questions "what do our students need to know to understand the art of many cultures in the past and in the 21st Century?" (Gude, 2004, p. 8). In questioning this, she came up with eight postmodern principles to excite and engage the students. Now that I found a solution in teaching the elements and principles, I want to help the students with anxiety and stress.

As I researched anxiety and stress, I found "the US census estimates that in 2015 there are 74.5 million children under 18. Of these it is estimated that 17.1 million young people have or have had a diagnosable psychiatric disorder" (Child Mind Institute, 2015). Also, according to the National Institute of Mental Health (2016), 25.1 % of children between the ages of 13 and 18 will have anxiety and 5.9% will have a severe anxiety disorder. Feeling compelled to do something for the students suffering with anxiety/stress issues, I started to think about art activities these students can do to relax, but these activities need to be something that the students would want to do. This is where I turned to Gude's eight postmodern principles: appropriation, text and image, juxtaposition, recontextualization, representin', layering, gazing, hybridity. The activities would have to be stimulating and "based on generative themes that relate to the lives of students and their communities" (Gude, p. 8, 2004). Unfortunately, I do not see these students all of the time. I know from having conversations with these students, some of their anxiety/stress happen after school, like on the bus. I wanted to create a tool that the students can have with them wherever they go. This tool would need to contain all the supplies the student would need to do a postmodern-based activity, but in a nice compact kit. That's when I came up with the idea of a take-along visual journal that the art activities would be based upon Olivia Gude's postmodern principles.

Research Setting

MMI Preparatory School is located in north-east, coal mining region of Pennsylvania in the town of Freeland. MMI is a college preparatory private school for grades six through twelve that requires an entrance exam, recommendations, interview, and a review from the admissions board in order to be accepted. Class sizes are small, no more than forty-two per graduating class, and sometimes the students are put on a wait list until there is an opening.

I work with students grades sixth through twelve from general education art to advanced art, anthropology, archaeology, and advisory. All the classes I teach are held in the art room where the participants will have discussions and interviews of their progress with their kits. Also, the participants will be able to participate with their peers in a class-wide, postmodern-based activities. The participants are five females, age 12-18, and two males, age 17-18. I have worked closely with the school's guidance counselor in identifying students known to have high anxiety/stress levels and we both agreed that these students could benefit from this study. The student participants are in the art room between three to eight class periods a week. The student participants also work with me during advisory and other class periods. This art room is the space where students spend a minimum of two, fifty minute classes and one, seventy-minute class. The room consists of six sets of tables that seat four students. There is a quiet area that is carpeted near my desk that doubles as an individual teacher-student discussion area and a "cool down" area for students who need a break from noise and academics.

Logistically, the kit, which I will create, will contain art activities based on Olivia Gude's postmodern principals. In the beginning of each art making session, the student participants will fill out entrance cards that will allow the student to describe the level of their anxiety and stress. From that point, they will flip the card and instructions for a postmodern- based principle activity will be there that they can start. At the end of the art making activity, the students will fill out an exit cards describing the level of their anxiety and stress at that moment. There are also areas on both cards to make any notes that the student see fit, like what is causing them to be anxious or stressed. By using the entrance and exit cards along with the art making activities, the student participants, along with the guidance counselor and myself can reflect upon these visual records to further understand the student's anxiety and stress symptoms and triggers.

Data Collection Methods

For my action research, I will be using the following data collection methods Mills suggests. Conventional sources, like questionnaires, will be used during the interview process. Rating scales will also be implemented to measure anxiety/stress levels and observations of these students in my art classroom. And finally, the artifacts of the participants, which will include the contents of the take-along visual journal kit (Mills, 2003). "In research terms, this desire to use multiple sources of data is referred to as triangulation" (Mills, p. 52).

The first method I will target involves interviews of the student participants, as well as the school guidance counselor. I will attempt to interview these groups in the very

beginning, the middle, and the end of my study. The student interviews, using questionnaires, will be conducted individually with the presence of the school guidance counselor to assist in facilitating the question and answer process. The atmosphere of the interviews will be casual and along with written documentation.

The significance of this collection method is to gain insight and understanding of the student participant's anxiety and stress. Questions addressing their level of anxiety/stress will be included. This will be measured by a rating scale called semantic differential which "asks a student (or parent) to give a quantitative rating to the subject of the rating scale on a number of bipolar adjectives" (Mills, p. 66). These rating scales will be on the entrance and exit cards in the kit.

The second method I intend to use throughout my study is observation by becoming a passive observer. Mills explains that "when teachers take on the role of a passive observer, they no longer assume the responsibilities of the teacher" (p. 55). In my field notes, I will be observing the student participants and how they interact with their peers during class, how they act when confronted with a challenge, how often they communicate with the guidance counselor and me in regards to their anxiety and stress. These student participants usually do not communicate with the guidance counselor or myself unless we seek them out. Since weekly meetings with each participant is part of my study, it will be interesting to see if these students come forth on their own.

The third method of data collection will include the participating student's artifacts. Artifacts, either visual artwork or written documentation of notes and rating scales can "provide the teacher with valuable outcome data" (Mills, p. 70). There will be a lot of

artifacts in the visual journal kit from each participant. I will use these kits to categorize the dates, entrance and exit cards, and look for trends. I will also review the contents of the kit, for example, the cards in the beginning and at the end of each art making activity along with the actual art for improvement in open communication of their fields of anxiety and stress. Throughout the study, the student participants can also reflect on the contents of the kit. The participants can look at what notes were made on the rating scales and the activity to see any trends like possible triggers of their symptoms.

Sampling

   The student participants at MMI Preparatory School are between ages of thirteen and eighteen. I have worked with these students from one to five years. There are seven students total; five female students and two male students. These students will be my main sampling group, however, I have implemented postmodern principle-based projects in my classes as well to benefit the students. The main sampling group can present understanding of some triggers of anxiety and stress. Also if there are possible preventions that faculty and the school can do to reduce or eliminate these triggers.

Data Analysis

As a teacher, I will be creating the take-along visual journaling kits and adjusting them as needed based on the exit cards and interviews each week from the student participants. As a researcher, I will accumulate data of the amount of students (gender specific) with anxiety and/or stress at MMI. I will also collect data from the students participating about their anxiety/stress symptoms and if they are stronger during or after school and evaluate the effectiveness of a take-along visual journal on their anxiety/stress symptoms. I will also on a weekly basis, photograph the entrance and exit cards along with the post-modern principal base art activity in their visual journal kit. All of this data will be organized by date, including my field notes, for this is an important factor to see the progression of the student participants' feelings and work to determine if the study is successful. Hopefully, when reviewing the artifacts, the participants' anxiety/stress levels, recorded from the semantic differential rating scales, will show progression on the positive (calm) side of the scale. Additionally, in conjunction with the interviews, this will be confirmed that these art activities based on Gude's postmodern principles help alleviate anxiety and stress in these students with high levels of anxiety and stress. If this helps relieve the symptoms, I would implement the take-along visual journal kit to all students in my school through the art class and create cross-curriculum discussions to also be used in the group counseling classes.

Ethics

Informed consent will be secured from the Head of School, guidance counselor, all participating students, and their parents. All names will be changed to insure that confidentiality will be preserved for all the participants for every level of the research process. All information will be entered in a secure computer using fabricated names for all participants of the study. The student, parent, nor the school will receive any form of payment for participating in this research. If a participant wants to withdrawal at any time, he or she is free to do so, and all data and information collected from or about that participant will be destroyed.

Limitations & Validity

Because this research will occur within the private school, the study will be limited to the time constraints of the school day and also only over a course of a few months. The school hours are 7:45 am until 3:00 pm. However, since the tool for the student participants is a take-along postmodern principal-based visual journal kit, it will be encouraged that each participant use and enter information and do the activity as needed, even when not in school.

Finally, I will encounter limitations as a teacher researcher because I strive to continuously have success in my classroom and for my students. I plan to maintain absolute objectivity as a researcher. To avoid endangerment to the validity of my study,

procedures will be implemented to ensure the accuracy and credibility of my findings. By

doing thorough observations, audio devices along with the written interview, and the

take-along postmodern principle-based visual journal kit entrees, I will ensure that the

data is clear and concise. On a regular basis, I will share my data and process with my

colleagues, specifically the guidance counselor and Head of School. Their feedback will

help me to provide a clear message applicable to different audiences and a resource that

can be adapted to different ages and learning environments.

CHAPTER 3

DATA COLLECTION AND FINDINGS

Introduction: Data Collection Process

   Research Question: Can an art curriculum based upon Olivia Gude's postmodern

principles alleviate anxiety/stress in the art classroom and beyond?

Research Questions and Data Collection Methods

RESEARCH QUESTIONS	DATA COLLECTION METHODS
1) Can using Olivia Gude's postmodern principle-based art curriculum alleviate anxiety/stress?	~pre and post questionnaire ~rating scales ~response notes ~ open discussion (field notes)
2) Will the participants be able to manage their anxiety/stress symptoms while using the prompts the take-along postmodern principle-based art journaling kit?	~response notes ~surveys ~open discussion (field notes) ~rating scales
3) Will participants build self-esteem and confidence?	~observations (field notes) ~open discussion (field notes) ~exit cards
4) Will all students benefit from doing postmodern principle-based strategies in the art curriculum?	~observations (field notes) ~exit cards ~group discussions (field notes)

The participants of my study are in either my 8th grade art class or in my Advanced Art class. Three of the participants in the 8th grade class are very quiet. In fact, two of them sit by themselves at a separate table. I do not have assigned seats, so I can encourage the students to socialize and collaborate during class. I never hear a peep out of these three unless they need to ask a question like go to the restroom or get a drink of water. Usually at the beginning or mid-project, these students would come and re-assure themselves by asking me, "Is this ok? Am I doing this right?" My answer is usually the same, I reply to them, "What do you think?" I try to encourage individualization and independent thinking. When I give assignments after a lecture/demonstration, I give just a few guidelines and tell them that they can run with it. Most students are quite excited to be able to get creative.

My Advanced Art class consists of juniors and seniors who have chosen this class as an elective. Three of the participants from this group are seniors and are not as quiet as the 8th graders, most likely because there are only ten students in this class verses twenty in my eighth grade class. I generally use the same format when I give a lesson as I do with the eighth grade class. The lessons usually have the same theme and everyone uses the same materials.

My last participant, is not in any of my classes this year. She was in my Advanced Art class last year and I have known her for four years. She came to me because she saw one of the female participants working in the kit and inquired about it. The participant explained the details and suggested for her to come and see me.

When I started this study, I decided to reconstruct my art curriculum based on Olivia Gude's postmodern principles along with the take-along visual art journal kits for the participants. By having the participants do the prompts in their kit, completing the entrance and exit cards, observing the participants in their classes, and getting input from the whole class about the postmodern principle-based projects, I can collect more data to complete my study. Besides, I did want to incorporate postmodern principle-based lessons in my classroom and this was a way that I could try it out and get feedback from the students.

These student participants were given a pre-study questionnaire to complete before I gave them the kit to see if there were any trends between the participants and even some commonalities among genders (*figure 1*). The pre-study questionnaire included eleven questions that the participants could answer: *not true, somewhat true, or often true.* The second part of the questionnaire was an open-ended question: *what do you do or what helps you when you have anxiety or stress?* In addition to organizing the data from the questionnaire by gender, I also logged each participant's response individually to see if there would be a change in their answers in the post-study.

Pre-Questionnaire Results by Gender
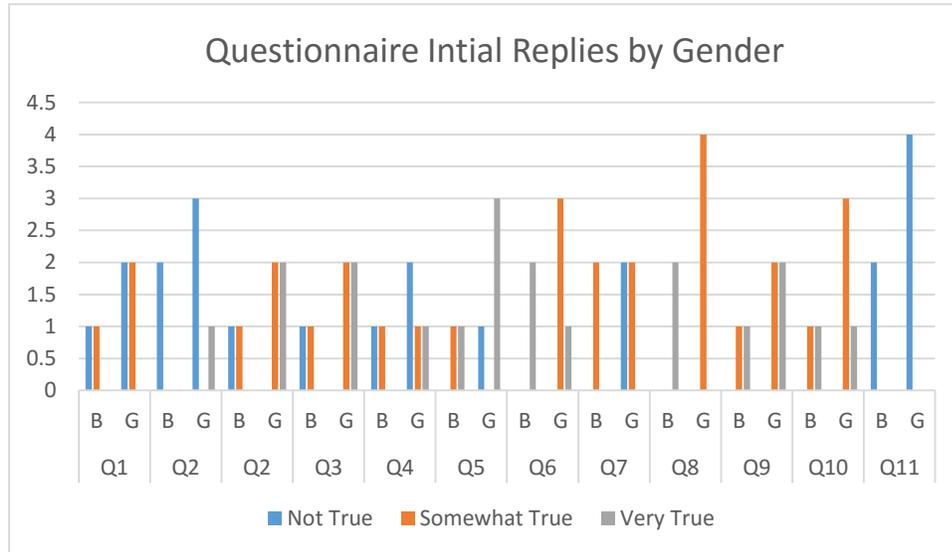
Figure 1: Pre-Questionnaire Results by Gender. Seven participants, two boys and four girls, answered eleven questions (Q1-Q11). Questions on following page.

Questions from Pre-Questionnaire

1) *I get headaches when I'm in school.*

2) *I get stomach aches at school.*

3) *I get shaky when I'm stressed.*

4) *I feel sick when I have to take a test or quiz.*

5) *I feel nervous with people I don't know well.*

6) *I worry about things working out for me.*

7) *I worry about going to school.*

8) *I worry what is going to happen in the future.*

9) *I feel nervous when I am with other kids or adults and I have to do something while they watch me (read aloud, play a game/sport).*

10) *I have problems concentrating in school because I am worrying about something.*

11) *I have trouble falling or staying asleep.*

After the participants returned the questionnaire, I gave the participants a brief overview of Gude's postmodern principles (*figure 2-3*). Then I gave each of them their own take-along postmodern principle-based visual art journal kit (*figure 4-9*). This kit, small in size, is a 5" x 7" three-ring binder. First, it contains a pouch with a variety of drawing tools such as, markers, color pencils, and a 2B pencil. It also contains a glue stick, sharpener, and a kneaded eraser. In addition to these art supplies, there is also a baggie full of magazine clippings, pieces of newspaper, squares of tissue paper, and a variety of found scraps that the participants can use as they see fit. Following the pouch is a series of five postmodern principle-based prompts. The first page of each prompt is an entrance card that has a rating scale for the participants to mark their level of their anxiety or stress. Also included on this card is a space for the participants to write any notes about their anxiety/stress at the moment they start the activity. This includes any triggers/reasons they are feeling the way that they do at that particular time. Upon completion of the entrance card, the participants are instructed to flip the card for the instructions for the postmodern principle-based prompt. The instructions include the name of the postmodern principle, a theme (most of the time it was their choice), further instructions of how to complete the postmodern principle prompt, and an inspirational quote. A reminder to complete the exit card following the prompt page is also included.

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Next, is a blank page for the participants to do the prompt, generate new ideas, and finally the exit card. I stressed to the participants to make sure that they fill out the exit card to document the changes in their symptoms/feelings. Every kit has at least 5 extra blank pages in the back of the kit. This was included because the participant may want to just doodle, especially if they only had a few minutes. I did explain to each participant to feel free to write notes on the front or on the back of the blank pages in the back of the kit since it does not have rating cards. Doodles can be as informative as the completion of a prompt because it can still help release any anxiety/stress and a good reference point to see what mood the participant was in.

The visual art journal kits are based upon Olivia Gude's postmodern principles (Gude, 2004). I decided that I was going to make all eight of her principles into my own posters to post on the wall of my art room for the students to reference at any time. I included names of artists and some pictures of those artists work on the top of each poster followed by an explanation of each postmodern principle. The follow are the posters based upon the eight postmodern principles (*figure 2-3*):

Posters based upon Olivia Gude's Postmodern Principles

APPROPRIATION

If one grows up in a world filled with cheap, disposable images, they easily become the stuff of one's own creative expression. Borrow imagery to create new.

GAZING

Consider who is doing the looking and who is being looked at and the associated issues of knowledge, control, and power.

HYBRIDITY

Today artists see the continuity of their bodies of work as the themes they explore rather than the particular media they use.

JUXTAPOSITION

Images and objects from various realms and sensibilities come together as intentional clashes of random happenings.

Figure 2: The first four postmodern principles posters that I added to my art room. Not all of the postmodern principles were in the kit. Hybridity, for example, was not included because of the nature of the materials.

Posters based upon Olivia Gude's Postmodern Principles

LAYERING

Images are no longer treated as precious and placed carefully side by side but instead are often literally piled on top of each other.

RECONTEXTUALIZATION

Positioning a familiar image in relationship to pictures, symbols, or texts with which it is not usually associated.

REPRESENTIN'

A strategy of locating one's artistic voice within one's personal history and culture of origin.

TEXT+IMAGE

The text does not describe the work, nor does the image illustrate the text. Explore the disjuncture between the two as a source of meaning and pleasure.

Figure 3: The second half of Olivia Gude's postmodern principles. All four of these were completed in the participant's kit at least once. The Text and Image postmodern principle was also completed by Advanced Art and 8th grade art, just different versions.

Examples of the Contents of the Postmodern Principle-based Visual Art Journal Kit

Appropriation: "Borrow imagery to create new"
theme: social statement
use: Borrow imagery from media sources. Create new work by using a pre-existing image and combine with a new one.

☆ When finished, complete "exit" card

"The secret of getting ahead is getting started" - Mark Twain

Postmodern principles: Appropriation Activity
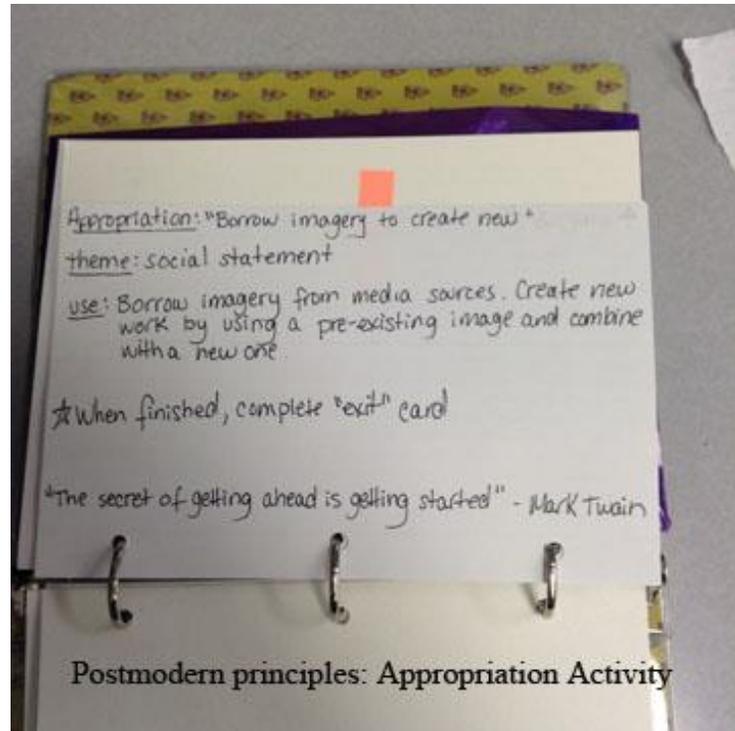
Figure 4. Activity in the kit: Appropriation; to borrow imagery, perhaps from media, to create a new piece of work.

Layering: "what we can see and cannot be seen"
theme: choice
use: materials to "layer" what you want seen or not seen

☆ When finished, complete "exit" card

"Don't watch the clock; do what it does. Keep going." -Sam Laverson

Postmodern Principle: Layering Activity
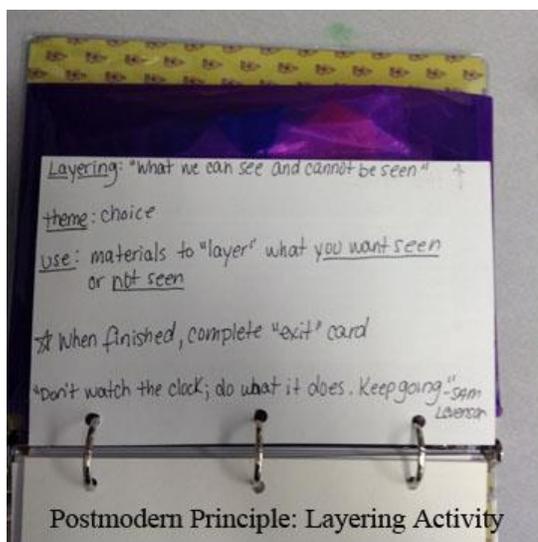
Figure 5. Postmodern principle-based activity in the kit: Layering. Various items in the supply pouch can be used to do this activity. This activity was also done as a class lesson with Advanced Art.

Figure 6. Recontextualization is a postmodern principle that the student would put things together that usually do not go together, like bright, abstract shapes painted on a church.
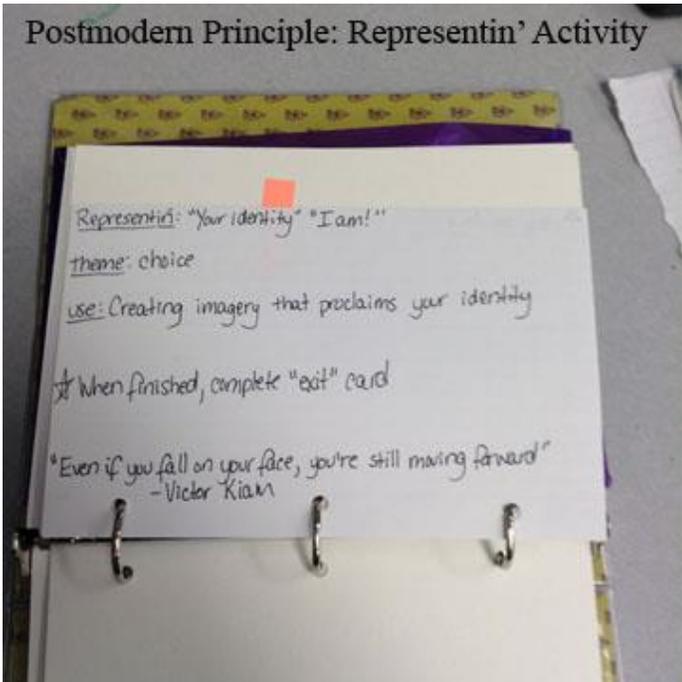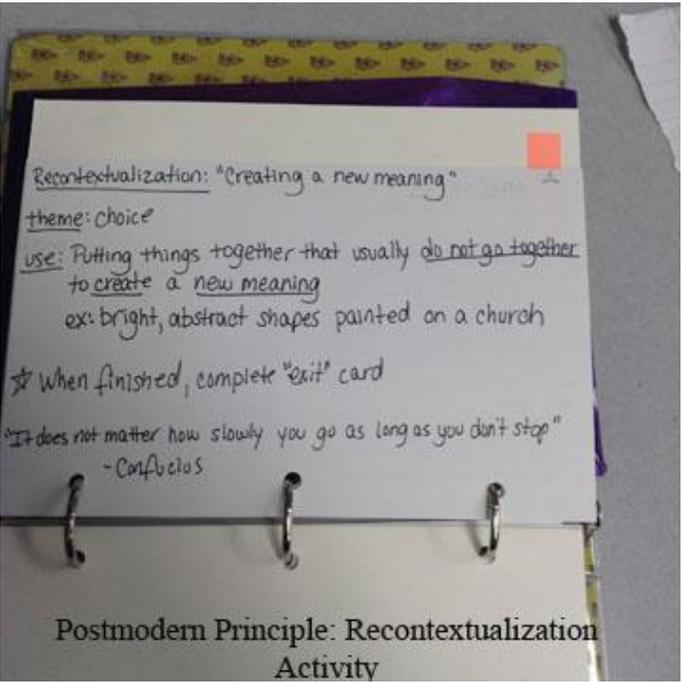
Figure 7. Representin' postmodern principle is a great option to the traditional self-portrait.

Figure 8. Text and Image Activity was also adapted for the classroom for the 8th Grade Art class. This activity, the participant creates a zentangle by incorporating text within the design.
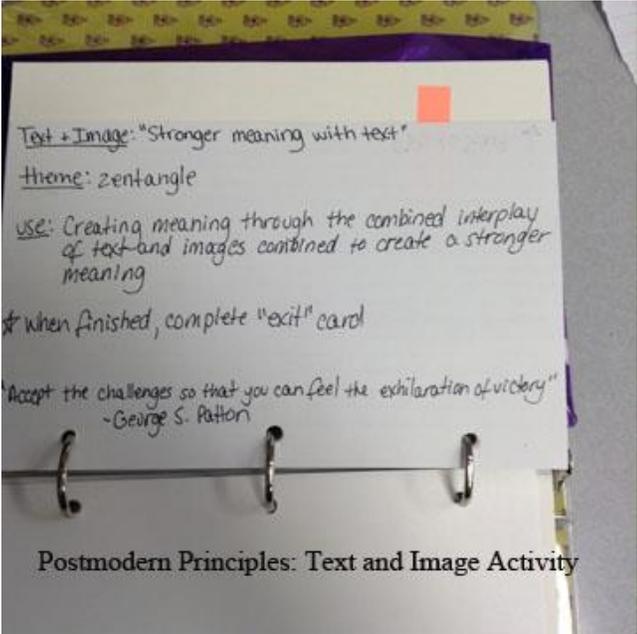
Figure 9. Some of the tools and supplies in the kit. When I would check in with the participants once a week, I would refill as needed. The common things that were use was tissue paper, and magazine clippings.

Lesson Plan Summaries

Each of the following postmodern principle-based lesson plans have been adapted for the classroom. The activities in the take-along postmodern principle-based art journaling kits are based upon these lessons. Data in the form of artifacts have been collected from the participants who finished the activities. The data will be shared in the section after each Lesson Plan Summary. Most lesson plans are presented in either a PowerPoint or a Prezi to the students followed with discussion. The rest is up to the imagination, interpretation, and investigation of the student.

Summarized Text and Image: Banksy and Social Justice Lesson Plan 1 (See extended lesson plan in Appendix C)

With the ever growing issue of bullying, not agreeing with the rules at school, social, and the world, my students have been frustrated and want their opinions heard. The lesson plan *Text and Image: Banksy and Social Justice* gives the students an opportunity to state what issue they feel strong about and to have their voices heard. In addition, students can view various street artists and the social statements that they are making. Background information of some street art is viewed from the film, *Exit Through the Gift Shop.* Exploring the work of Banksy, Shepard Fairey, HATCH, and iHEART will add to the discussion of what makes "good" street art. Students can choose to add words to

make a more powerful statement. This is a perfect opportunity to turn the drawings into stickers that the students can put on their notebooks or water bottles. Just like the street artists, the students can show the world their statements and have their voices heard (*figure 10-11*).

Images From Advanced Art Text and Image: Banksy and Social Justice

Figure 10: (Left) The juniors and seniors in the Advanced Art class were very engaged in the brainstorming discussion of this lesson. Their work shows critical thinking. The colored hands below represent the need for all to get along.

Sample from Advanced Art Banksy Social Justice Project

Figure 11: (Above and Right) An issue that the students are concerned about is right in their community, dress code.

Summarized Text and Image: Barbara Kruger/Meaning of a Photo Lesson Plan 2 (See extended lesson plan in Appendix C)

Another rendering of this lesson is *Text and Image: Barbara Kruger/Meaning of a Photo*. Examining a meaning of a photo and how it can be changed instantly when you add text not relating to the photo. The 8th Grade class viewed a PowerPoint of Barbara

Kruger's work and then they had a small group discussion of other phrases that could be placed onto the photos. Students found their favorite photo online or one of their own and added text in the style of Barbara Kruger, white letters on a red box. The text that they chose was hand drawn on another piece of paper, added a red box around it with a red sharpie. Students then cut the text out and glued where they saw fit. By making the text on a separate piece of paper, the students could adjust the size of each word and play around with the positioning. One-on-one discussions with me along with observations, and exit cards were part of the assessments. I did this lesson with my 8th grade class. A sense of accomplishment and pride surprisingly took place. As students were finishing their piece, they would bring it to me to show me how "cool" it is (*figure 12*). Following the examples from 8th grade, the participant's reaction to the prompts are shown (*figure 13*).

Images from 8ᵗʰ grade Text and Image: Barbara Kruger/Meaning of a photo
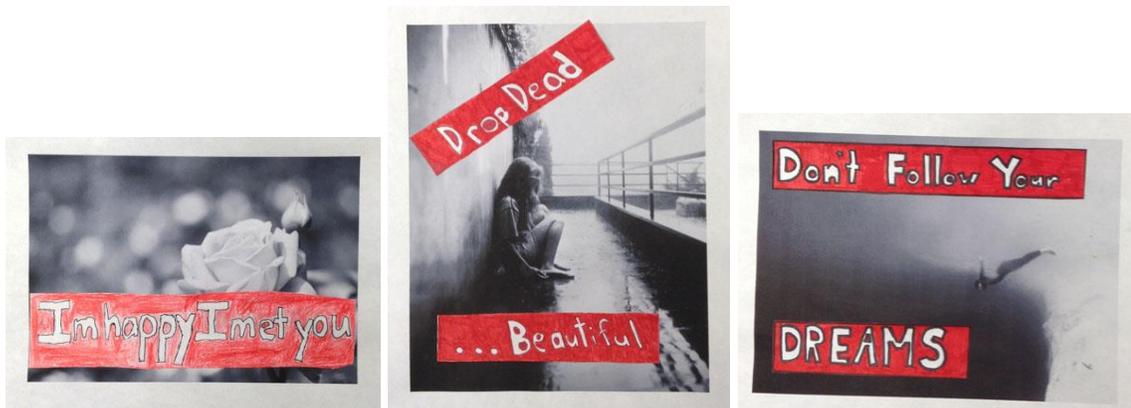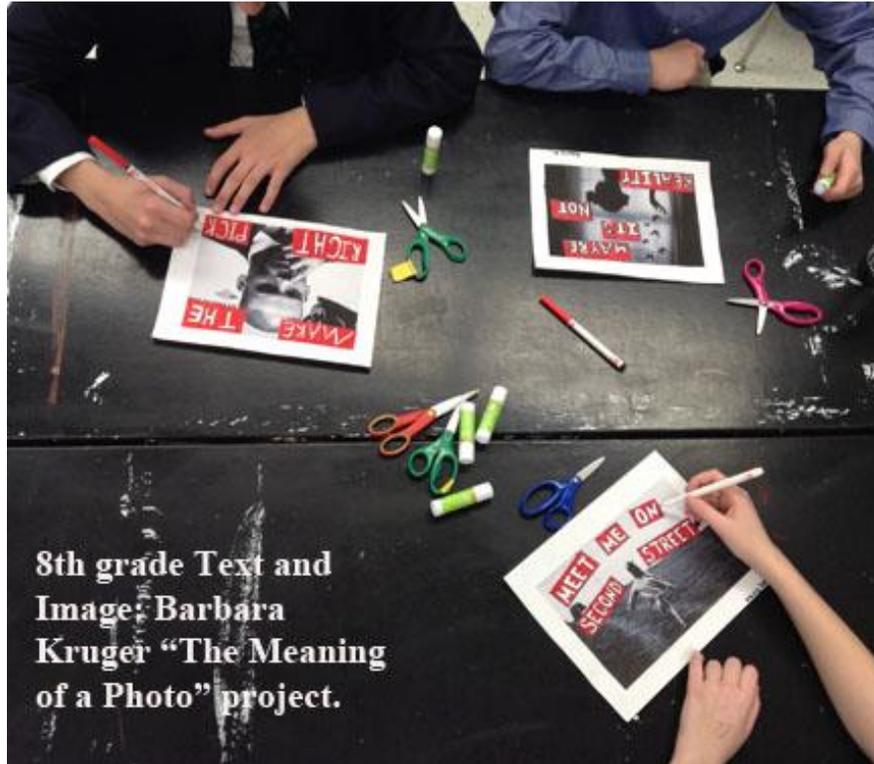
Figure 12: (Above) Samples from the 8ᵗʰ grade postmodern principle-based activity, Text and Image: Barbara Kruger/Meaning of a Photo along with some students working on the lesson.

Images From Participants Text and Image Prompt in their Kit

Figure 13: (Top) Monica's first prompt, which was Text and Image, in her kit. Most of Monica's finished pieces are with Sharpie. (Right) Amanda's interpretation of the Text and Image prompt incorporates her love of zentangles. (Below) Chris's solution to the Text and Image prompt.

Chris's solution to text and Image activitiy.

Summarized Representin' Lesson Plan 3 (See extended lesson plan in Appendix C)

I wanted to construct lesson plans that are completely about the student. I kept this in mind while I was developing *Representin'-What's the Word?* In middle school and upper school, students are discovering more about themselves every day. They are identifying and understanding their likes and dislikes, their peers' likes and dislikes, and learning how to express their inner selves. Technology is a major factor in these students' lives. A need to incorporate technology as a tool for learning into the lesson plan is a must to keep the students engaged. Students can identify factors of their self-identity, participate in the art making process using technology, and describe themselves to others using ATYPO picture app (*figure 14*). In order to get the students motivated, we watched the video, *Kid President 20 Things We Should Say More Often* (Soul Pancake, 2015). This opened up for discussion of positive thoughts and positive thinking. The students can also do think, pair, and share activity prior to the project. Students can make a list of all the positives that they can think of. Technology that the students know is used to take a "selfie", use the app to plug-in the positive words that describe themselves, print, and share. Exit cards are a wonderful assessment tool that can be used to discover what they have learned about themselves and what they learned about their peers. "Amanda" did this prompt in her visual art journal kit. She used her hand to help represent who she is (*figure 15*).

Images from Advanced Art and Participant Representin' Lesson Plan

Figure 14: After taking a "selfie", the student filled in the words describing herself and entered them into the ATYPO app.
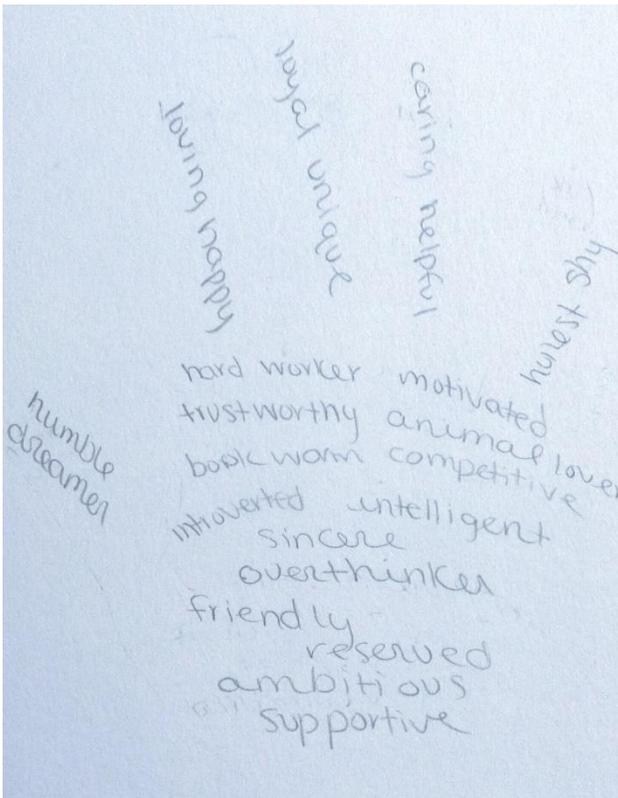
Figure 15: Participant Amanda created her hand with words inside that describe herself for the prompt Representin'. She decided to use her hand because "it is part of me and this is what I want people to see".

*Summarized Layering Lesson Plan 4 (See extended lesson plan in Appendix C)*

"Creativity curriculum creates places for free investigation" (Gude, 2010, p.31).

Students can learn so much more when they investigate for themselves a concept,

thought, or topic. *Layering My Thoughts* lesson plan asks the student to look into their

inner thoughts, to investigate themselves, and discover what they choose to hide. This

can be achieved by layering various types of medium, like tissue paper, paint, newspaper,

or magazine clippings. It is up to the student the subject matter or part of the subject

matter is completely covered up or semi-transparent. It is a matter of sharing or not

sharing, but the decision is completely up to the student. Topics can vary from inner

thoughts to something that the student is obsessed with. Small groups can get together to

talk about how the project made them feel, were they surprised of the results (why or why

not?). Discussions of the thought process can enlighten the students to investigate more

(*figure 16-19*).

Images from Participants Layering Prompt in Their Kit

Figure 16: Participant Catherine decided to use the various supplies in her kit. She stated that she finds comfort in gluing things so the prompt Layering was one of her favorites.

Images from Participants Layering Prompt in their Kit
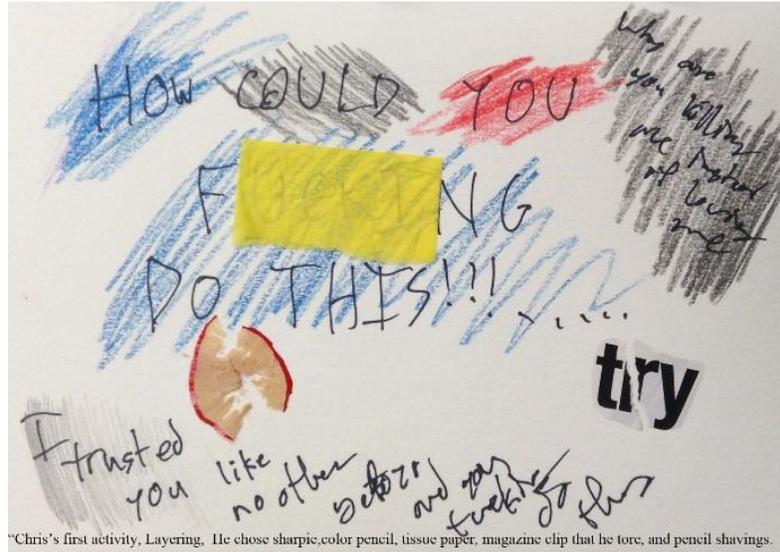
"Chris's first activity, Layering. He chose sharpie,color pencil, tissue paper, magazine clip that he tore, and pencil shavings.

Figure 17: One of the first prompts done in the postmodern principle-based visual art journal, Chris' completed this Layering activity the day I gave it to him. His entrance card was a 9 and when he was finished with the activity, it was a 4.
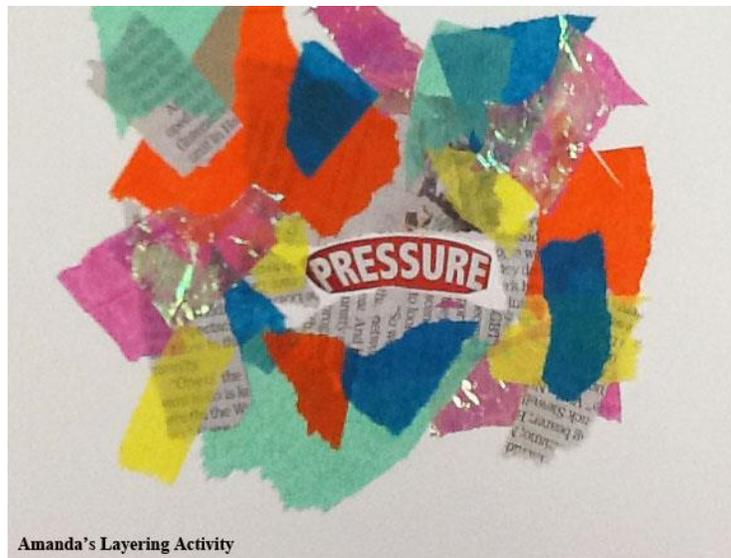
Amanda's Layering Activity

Figure 18: During interviews with Amanda, she shared that a lot of time her head feels like it is going to explode. How ironic that she found in her baggie supplies the magazine clipping of the word pressure.

Patty's reaction to the Layering activity. She enjoys drawing faces and designing clothes.
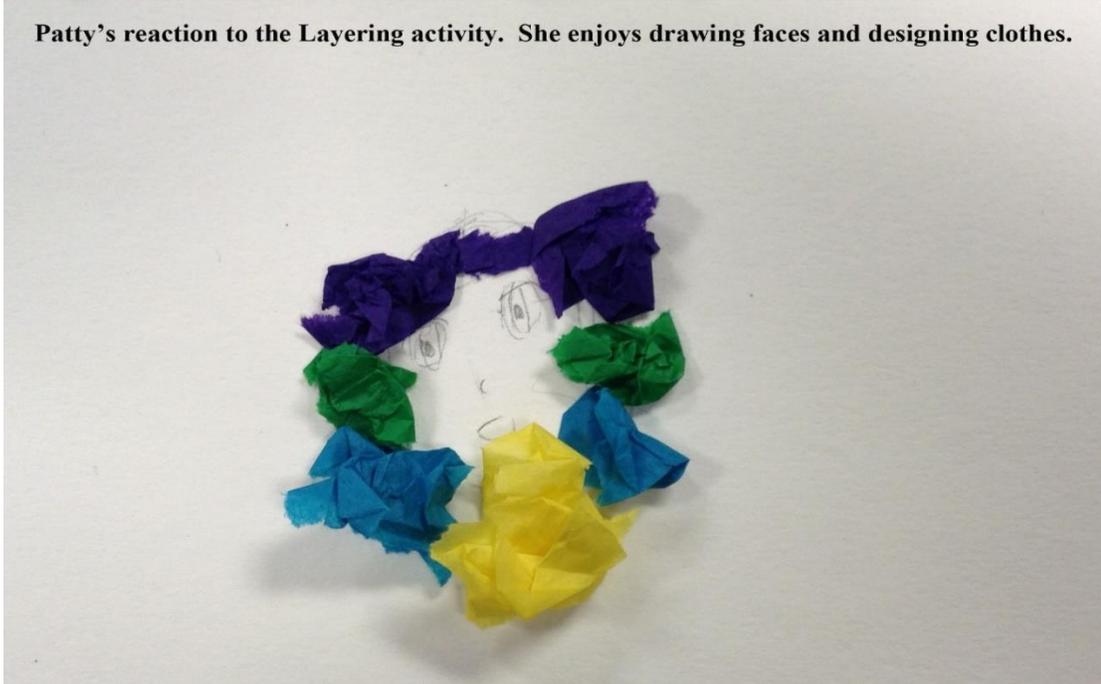
Figure 19: Patty's reaction to the Layering prompt. She is into fashion, design, and likes anime so she decided, based on an informal interview, to layer to tissue paper around the face, partially covering it.

Summarized Recontextualization Lesson Plan 5 (See extended lesson plan in Appendix C)

Asking questions to encourage critical thinking skills is one way to inspire investigation. These questions can be a form of assessment and implemented on response cards, exit cards, or even choral responses. This lesson challenges the student to create a new object or product by using objects or things that are already in the media. The *Recontextualization* lesson plan has the students create a new meaning from objects already in our world. To further understanding, the students will view the work of Fred Wilson and Do Ho Suh and discuss. The students can decide if they would like to invent

something that invades the viewer's personal space or mash objects together then use

their critical thinking skills to come up with a new meaning (*figure 20-21*).

Images From Participant's Recontextualization Prompt

Chris's Recontextualization activity. He decided to do a drawing with one line, just because that is what he felt like doing.
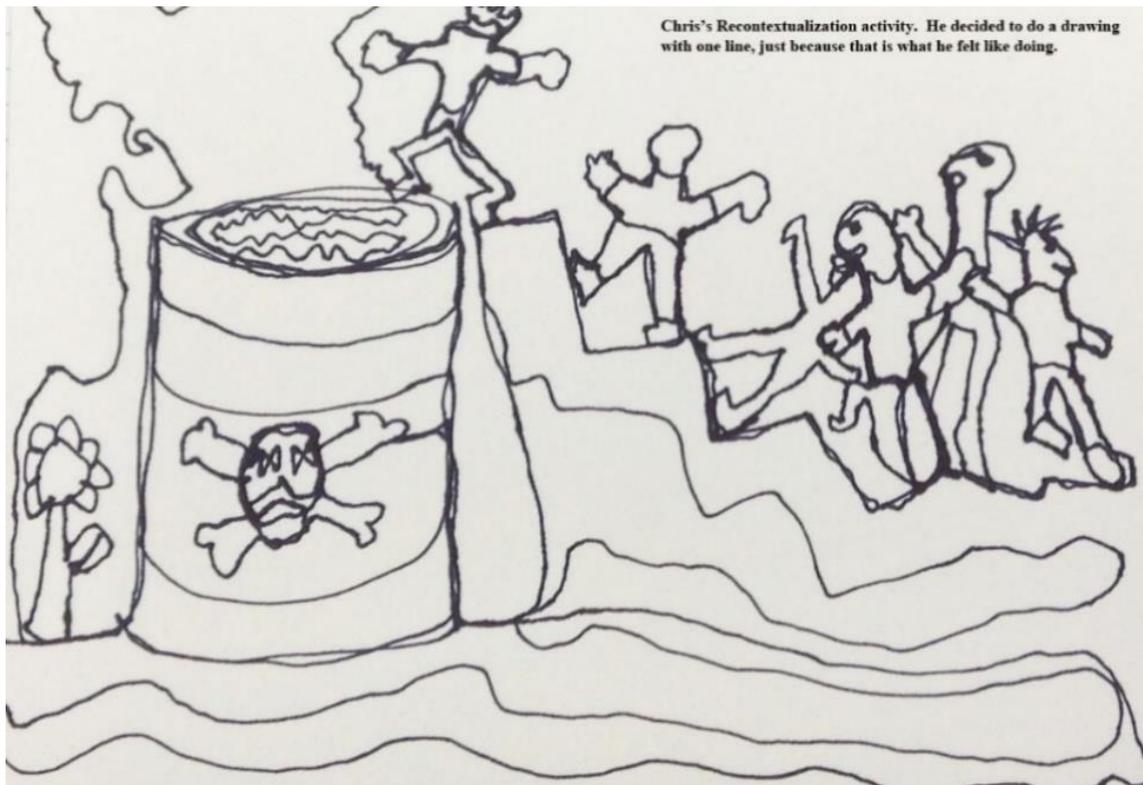
Figure 20: Chris's Recontextualization prompt was completed with one-line contour. He wanted to have the viewer "fill in" the details with the toxic barrel and the people surrounding it.

Images from Participant's Recontextualization Prompt

Figure 21: Once Jenny did her initial drawing, she stopped and thought that she needed color. She told me that she is probably going to add more color this weekend.

Summarized Appropriation: The Concept of Power Lesson Plan 6 (See extended lesson

plan in Appendix C)

   An interpretation is valuable because it is yours. Lessons can be created to amplify

the concept: you are valued no matter what. *Appropriation: The Concept of Power* looks

at power in today's society. There are many versions of what is power and students

should lead the discussion to generate ideas. In addition, lists can be made to brain storm

the topic. This is an eye-opening experience for the student because they can see

different points-of-view. Appropriation is the idea of borrowing imagery to create a new

piece of work. After discussing and exhausting all possibilities of the concept of power,

students can sketch 4-6 separate concepts. From there, they can mix as many of those

concepts as they like to form one composition (*figure 22-23*). For this particular lesson, I

designed a Google Forms survey as the exit card. I have found students are even more

honest doing an exit card on the computer because I cannot identify the handwriting.

Assessment is achieved through peer discussion (observation), critiques, and

presentations by asking open-ended questions.

Images from Advanced Art's interpretation of Appropriation: The Concept of Power

Figure 22: The different interpretations from the Advanced Art class for the postmodern principle-based project Appropriation: The Concept of Power.
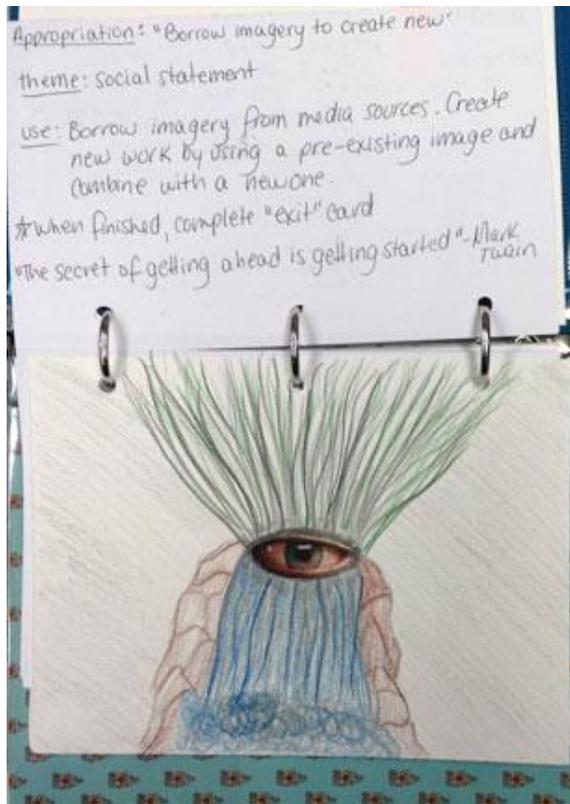

Figure 23: Amanda's Appropriation activity. She chose to use one of the many magazine clippings included in her kit. By borrowing the eye image, "I hope to see the ups and downs of the world".

Summarized Appropriation Lesson Plan 7 (See extended lesson plan in Appendix C)

"Encouraging experimental approaches to making, and supporting students in identifying and manifesting deeply felt idiosyncratic experience" (Gude, 2010, p.31). Another version for the Appropriation lesson is simply borrowing imagery to create a new piece. I feel that encouraging the students to use any type of medium, technology included, will truly emerge a creative outcome. Intended to give students a voice, students will immerse themselves in an information session of advertisements and products that are common to everyone worldwide. Pop Art is discussed, examined, and students are guided to invent their own social statement. Tools like a green screen and a video device are available if the student decides to make a short film. Students now have an opportunity to convey their own message to the consumer.

Summarized Gazing/Appropriation Lesson Plan 8 (See extended lesson plan in Appendix C)

Gazing and Appropriation lesson plan also examines Pop Art, but more specifically, Keith Haring. Students review form, line, and shape and apply it to Haring's style. Next, the students look into the popular media, and ask *what makes popular media and what stands out to me.* Popular media can include items or people. The students will sketch out their own Keith Haring inspired character, add dashed lines to what the character is gazing at. Small group discussion will reveal the inner message each student has regarding their popular media. The students will continue the completion of the project with sharpie and red markers. Students will present their idea to the whole class, which

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will lead to a discussion of students' work that are similar and what makes them different (*figure 24*).

Images from the 8th Grade Art Class interpretation of Gazing/Appropriation Lesson
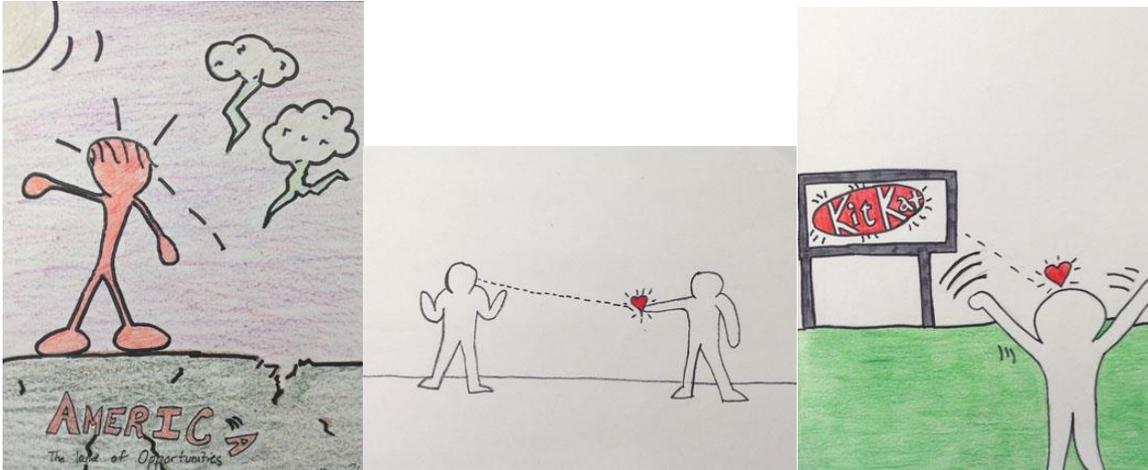
Figure 24: Gazing and Appropriation project made by the 8th Grade Art class. Three of the participants are in this class.

Summarized Juxtaposition Lesson Plan 9 (See extended lesson plan in Appendix C)

"Juxtaposition is useful in helping students discuss the familiar shocks of contemporary life in which images and objects from various realms and sensibilities come together as intentional clashes of random happenings" (Gude, 2004, p.9). This lesson plan examines the excitement of bringing together seemingly random materials to create a sculpture. First, the students will view artwork and videos from the artists Robert Rauschenberg and Meret Oppenheim. Next, the students can break into small

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groups to discuss the concept of juxtaposition and safety with certain adherents. The students are encouraged to find all non-art materials to create a sculpture. Size and shape is completely up to the student. The teacher can give a shout out to families in the school community is the best way to get the most random items for the students to work with. Since this project is very abstract in thinking, it is important that the students stop often to discuss with their peers to be sure that they are on the right track.

Observations and Interview Summaries

For the time period of the study, student participants created pieces of artwork from the activities in their take-along visual art journal kit and also designed pieces on the extra pages of their kit. In addition, postmodern principle-based projects were completed in the participants' art classes. Some of these principles were completed in the Advanced Art and 8th Grade Art, which was followed with observations of participants and exit cards from the whole class. An interview was conducted at the beginning of the study when the participants received the questionnaire. Several informal interviews were held during their art classes, at lunch, break, and passing in the halls.

While observing the participants during the art making process and during the art class critique, I noticed a change that all of the participants had a more confident body posture verses slouching, all were very voiceful during the group discussions and

critiques. When I presented the material for the lesson, a few told me that this was familiar from their prompts in their kit and they felt confident in doing the project. I also observed some of the participants assisting their peers in either understanding of the lesson and/or positioning of the text. Some of the peers went over to the participants and asked for help with the text. I believe this was happening because the participants were further along in their piece. I had the students walk around mid-way to look at each other's progress.   This created awareness of the artistic talents that the participants have. The project after this 8th grade Text and Image Lesson, I found the students going over to the participants and asking for help to draw something. What a boost of self-confidence!

Observing the participants in the Advance Art class was enlightening. First, two of the participants are pretty quiet. The third, he talks quite a bit. This class is much smaller than the 8th grade class and these students, juniors and seniors, have been together in the school for several years so they are fairly comfortable with each other. But as the study progressed, I noticed something. Both of the quiet ones were speaking up a lot more than they ever have during class and a critique. They were producing pieces not assigned. When I interviewed them, they said that the different topics in the kits "were helping to generate more ideas and they were feeling more creative" (Participant D, personal communication, March, 2016). They also liked that a gave very little on the guidelines in the prompts and the rest was left up to them. They all liked the freedom and that they could use topics that mattered to them.

Data Presentation/Documentation

Data from the lesson *Text and Image: Banksy and Social Justice* included an exit card I created through Google Forms online. "Did you feel you got your point across?" "Did you feel you had a voice with this project?" "Did you like this project?" These three questions that were "yes/no" were answered "yes" to all. There were two open ended questions. The first one, "Why did you pick this social issue?" The below answers, I found interesting because the students truly thought about this project and what matters to them as further discussed in an open discussion after the project (*figure 25-26*).

Advanced Art Exit Card Responses from Text and Image: Banksy and Social

-*"Picked Social Media because it is a problem within our society. Especially with kids and teenagers"*

-*"I picked the social issue of equality of race represented through the multiple colors and joining hands because it is one of the most controversial and common issues that society faces today."*

-*"The social issue of appearances and being a unique person is one that stands out to me. In a perfect world, it would be odd to see so much conformity and would be normal to see people doing their best to help others."*

-*"I picked the issue within our school community, girls skirt length, because it is being overly addressed lately."*

Figure 25: Advanced Art Exit Card responses from Text and Image: Banksy and Social Justice Project. The question, why did you pick this topic? (Advanced Art, personal communication, February, 2016)

The second open-ended question asked if the students liked the project, why or why not. The following are their replies:

Advanced Art Responses to Second Question on Exit Cards

-*"It has to do with real world problems and we can relate to it and express our beliefs on it"*

-*"It made me think, and ultimately I learned more about myself."*

-*"I had to think about what issue I wanted to cover and I found that it is simply that people don't do enough to help this world because they're stuck on superficial social media statistics."*

-*"I liked this project because we were able to incorporate art into real issues that people go through and spread awareness. Plus who doesn't love stickers?"*

Figure 26: Advanced Art second response to open-ended question, Did you like the project ? (why or why not). (Advanced Art, personal communication, February, 2016)

Further discussion with the students revealed that they all felt that they had a voice and they could express it easily through their art. Also, the students all believed that they were able to get their point across to the audience. Everyone understood what each other was trying to say through their art. I observed that the students were more energetic and excited with this lesson than with previous lessons that were not postmodern principle-based. The reason is that this lesson appealed to them. It let the student decide what social issue matters to him or her. I incorporated a group discussion for the students to

bounce ideas off each other. I usually never do this because there was no reason to

discuss; here is you lesson, your theme, and your materials, go. Spreadsheet of the

questions and replies are in Appendix C labeled *Text and Image: Banksy and Social*

Justice Answers.

    The Text and Image: Barbara Kruger/Meaning of a Photo was completed in art class

by the 8th Grade. Eighteen students in this class completed the exit cards. The first

question, "*Is the piece you created effective with the message you want viewers to see?",*

all eighteen students answered "yes." The second question, "W*hat would you do*

differently if you were to do this project again?" Most of the 8th graders answered,

"nothing," and the rest of them answered that they would make neater letters. But the last

question is what really stood out: "D*id you like this project? Why or why not?* All

eighteen students answered "yes" to the first part of the questions. For the second part of

the question, all of the answers were similar to this- "I thought my project turned out

really nice" and "This project allows us to choose something that has meaning to us."

Further observations, after the students anonymously finished the exit cards revealed that

collectively the students were very proud of their project and this, in turn, boosted their

self-esteem. All asked when I will be hanging them in the lobby for others to see. See

Appendix C, *Text and Image: Barbara Kruger Exit Card Replies* for complete

spreadsheet of replies and answers.

    Physical exit cards were used for the Advanced Art lesson, *Appropriation: The*

Concept of Power (figure 27). Two of the three participants were actively coming up

with multiple examples during the class discussion of the different symbols of power.

Usually these students are very quiet. The outcomes of the project reflected the one

question on the exit card: *"What is the difference between this project and previous*

projects?" Two of the responses summed up the discussion the students had after

completing the project: "You had to come up with a symbol for a word, but it was your

interpretation of the word" (Advanced Art, personal communication, March, 2016) and

"We had the ability to do our project in any way we wanted and could use any idea we

wanted" (Advanced Art, personal communication, March, 2016). As the students looked

at each other's pieces, none of them were the same, but they all offered an interpretation

of the concept of power. They all agreed seeing different points-of-view was

enlightening. The following are the responses from this first postmodern principle-based

project.

Figure 27: **The Concept of Power Exit Card Questions and Responses** **(Advanced Art, personal communication, March, 2016)**		
Question 1: Did you like the project and why?		Yeah, I like these more symbolic projects
		Yes and no. I liked the concept and the power figures I came up with, but after painting my fist as a power symbol, I didn't want to add other things to it because I

			feel it would ruin it. Ideas of power sort of clash with one another.
			Yes, it required abstract thinking and forced me to paint
			Yes, I really enjoyed this project because it made me realize how many different things symbolize power.
			Yes, I thought it was a great exercise to really think about what has power over us in our society.
			I enjoyed the project because it made me think outside the box
Question 2: What is the difference between this project and previous projects?			
			There was much less guideline on how to do it but instead more on what to do

		This project was about a certain idea and I actually had to think of what I put on the canvas instead of making a painting that just looks good to me.
		We had to create an idea and not something physical
		During our project, I actually did some research. In previous projects, I just did whatever came to my mind, but in this project, I learned about the Eye of Horus.
		In this project we had the ability to do our project in any way that we wanted and could use any idea we wanted. There was no layout.
		The difference between this project compared to previous projects is you had to come up with a symbol for a word, but it

			was your interpretation of the word.
Question 3: Would you rather do this style of projects and why?			
			Yeah, I like doing projects with basic themes that can be interpreted in different ways.
			I liked this, but I think there should be an even balance of "idea" projects and make this exactly projects.
			No because I like a style type of project like image print since I could do anything, but with this you need a certain image.
			I would rather do a project like this because I had the opportunity to be myself and research instead of just following guidelines.

			Yes, it gives the artist free range to do and use whatever is needed.
			I will take on any project because I love a challenge but I liked taking a word and creating a symbol that you think is a good representation of it.
			Yeah, I like doing projects with basic themes that can be interpreted in different ways.
Question 4: Are there any particular themes you would like to examine in future projects?			
			Destruction, tranquility, family
			Happiness
			I would like to do realism since I found through this project that I am really good at painting body parts.

			Wealth is one theme I think would be cool to examine
			Fear, anger, love, happiness
			I don't have any particular themes in mind right now.

In addition to the three classroom postmodern principle-based strategies presented, data was collected from each participant. Photographs were taken of their completed projects and rating cards, observations of the participants in their art classroom, pre and post group discussions, and informal interviews. All verbal interactions were transcribed in a field notebook and Dragon Dictation app and emailed to myself for documentation.

Data Analysis

The data, after the completion of the postmodern principle-based art activities by the participants, has shown reduced anxiety/stress levels. According to their rating sheets (*figure 28*) completed at the beginning and the end of each activity, on the average, the participants' stress came down four levels (*figure 29*). Also, as reported by the notes section on each rating sheet, the participants also can look back on their writing in the notes section for possible triggers of their anxiety and/or stress. "Reflecting upon my

notes can really help manage my anxiety and stress," as stated by participant B.

Discussions held with the other participants confirmed the participant B's statement. In

fact, the participants in the post group discussion all agreed that their kit was "effective

and helped me take my mind off what I was thinking about that had me anxious or

stressed" (Participant D, personal communication, April 1, 2016). The rating scales were

also beneficial to the participants because most of the time the participants made a note of

what was bothering them. They were able to reflect, know their triggers and use the tools

supplied to them, and manage their symptoms. Through further discussion, participants

have found that the kit gave them something that they could be in control of. Also, the

participants expressed that knowing that they had an outlet in place to manage their

symptoms was reassuring.

Figure 28: Rating Scale Entrance Card. The rating scales are to be used at the beginning and at the end of each prompt in the kit. The participant is to rate how they are feel by checking the box below the number on the scale. The scales goes from zero to ten where zero is feeling calm and ten is having a panic attack. There is an area for

RATING SCALE FOR ENTRANCE AND EXIT CARDS

0	2	4	5	6	8	10
Calm/Relaxed	Coping		Stressed		Anxiety	Panic Attack

NOTES:

Participant's Completed Rating Cards

(Each participant was assigned a letter)
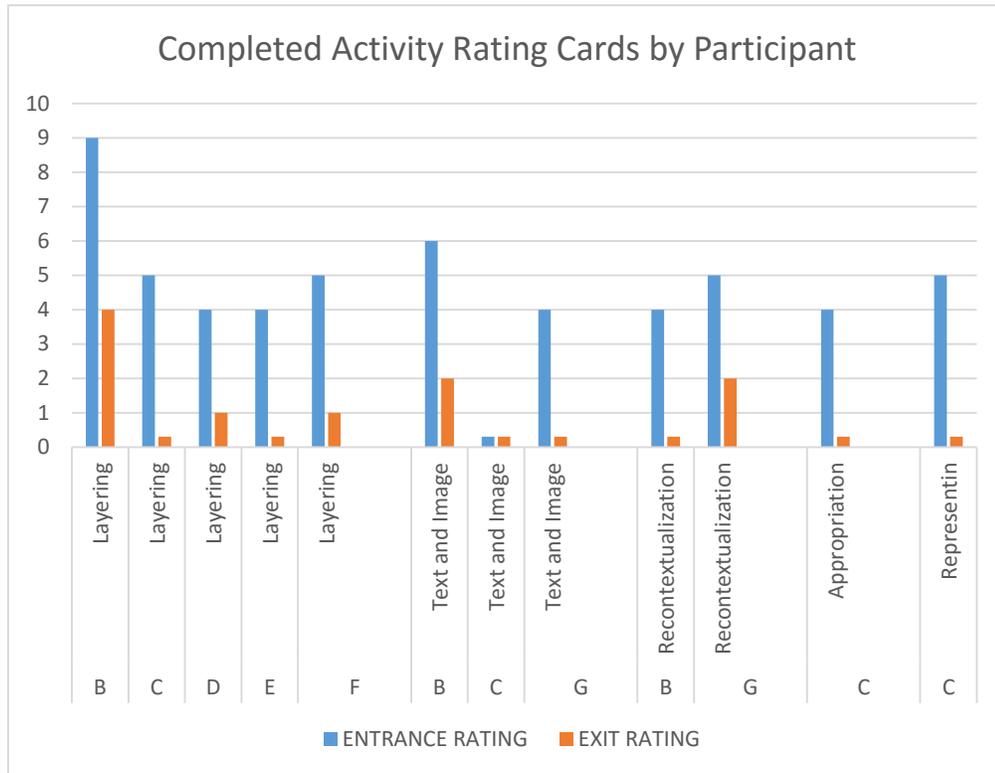
Figure 29: Each participant was assigned a letter to identify each (A-G). The results above are the completed entrance and exit card rating scales to measure their anxiety/stress at the time of the prompt and after.

During the mid-study group discussion, six questions were asked. The first question, *Of the projects you did, did you like them and why?* At that discussion, I had six participants. All of the participants replied yes and continued to discuss with each other why they liked them. Three of them "loved the extra pages" because according to the discussion, sometimes they would only have a minute or two to de-stress. The extra

pages were an easy, quick outlet. Participant E liked being able to "cover things up" as she was referring to the *Layering* prompt. Another enjoyed that he could "put my own individual twist and know that it was not done before; makes me proud of it and takes your mind off stuff" (Participant A, personal communication, March, 2016). Equally important, the question, w*hen do you find yourself getting out your kit?* Half of the participants agreed that before school or before a presentation is when they get their kit out. The other half agreed they get their kit out when they would study for a test or right before a test. The question referring to if the kit was user-friendly was agreed as yes. See Appendix C for completed spreadsheet of all participant's replies.

The students in the art classrooms were very engaged during each postmodern principle-based projects. I have observed the small group discussions and interaction between the students during these projects and noticed more talking and more creative ideas because the students were able to collaborate. There was a noticeable difference in the dynamic of the classroom. The dynamic went from students working quietly by themselves to conversing with each other. I found this exciting, not only because they are generating more ideas, but the fact that the students were being more social with each other by welcoming the quiet ones into their group discussion.

April 1ˢᵗ marked the end of the data collection for my study. A post-group discussion was held. The participants completed a questionnaire and then we had an informal discussion of the study and their thoughts about the whole experience. On the questionnaire, all of the participants marked "yes" to the question, *"Do you feel that these activities/kit helped alleviate your anxiety/stress?"* Every one of the participants

answered "yes" to the question, *"Since this study, do you feel less shaky when you're stressed."* In the pre-questionnaire, a total of five answered sometimes or often true. The participants answered "yes" that they have the tools to manage their anxiety/stress. All reported from the post questionnaire that they will continue to use these prompts after this study. But most importantly, the participants have all felt that they have built more self-esteem/confidence through this study.

Findings

As revealed during observations, interviews, and the post-data questionnaire and discussion, the participants all felt that the visual art journal kit prompts helped alleviate their anxiety and/or stress. The tools they have been given in the kit became very useful. They were able to express themselves and release their emotions out on paper by having the supplies needed on the go. By filling out the rating sheets and notes at the start of their prompt and then again at the end, the participants were able to look back to see the difference in their anxiety/stress levels. The participants can use this information to further explore their triggers of the anxiety/stress. Not only do the participants feel that they "have confidence that I can distract myself from anxiety" (Participant B, personal communication, April 1, 2016), but also the actual tool, like the kneaded eraser, came in handy to play with during a test to relieve anxiety and stress. They all stated that they will continue to do the prompts to manage their symptoms. The participants want me to continue doing the postmodern principles lessons in my art curriculum because "it is

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different and everyone is involved because our opinion on a topic can be used in the project and it matters" (Participant A, personal communication, April 1, 2016).

The students in the art classroom were very receptive to try out projects based on Olivia Gude's postmodern principles. I heard over and over again that they love being able to choose their topic and have that topic relate to something that is going on in the world, in their country, in their state, or in their school. The students are able to express themselves as individuals using these postmodern principle-based projects. There was more collaboration producing an explosion of ideas that I have never seen before. Most previous lesson in my curriculum were teaching strictly the elements and principles of design. The lessons started with a lecture, which included a slide show, the students would gather their supplies, and get started on their project with no collaboration. The students now have a voice and choice in the project enabling them to state their opinion or bring an attention to an issue. This change in curriculum created a positive vibe within the classroom. In addition, if the teacher is excited, it rubs off on the students.

Furthermore, working with the school's guidance counselor, she was excited to see that the participants benefited from the study as she hoped they would. We are both very excited to implement the kits for the next school year.

CHAPTER FOUR
SUMMARY AND CONCLUSION

As a teacher-researcher completing this action research, I have learned so much from the participants and students in my art classes. I am confident that the students benefitted from the postmodern principle-based strategies, not only by alleviating their anxiety/stress, but also giving all the students a voice, freedom of choice, and building their self-confidence.

The participants all agreed that they now have the tools to manage their symptoms. They learned that having an outlet, like the postmodern principle-based visual art kit, can reduce their anxiety/stress by allowing themselves to be expressive and put on paper how they are feeling. Also, the senior participants all said that they were going to continue to use the journal when they go to college because they have seen how helpful it was to them. The three 8th grade participants were very excited to learn that I was planning to continue this kit with all students next year. The 8th graders agreed that many of their friends will benefit from the kit like they did.

I have found that many of the participants looked back on their entries and reflected upon their rating sheets noticing their anxiety/stress level has dropped several levels. The participants learned that they do have control of their anxiety/stress. By discovering this, they gained more self-confidence/self-esteem through the study. These same students in the art classroom, I have found, had also grown in their self-confidence/self-esteem. They were speaking up much more and helping their peers. A nice positive reaction

versus not saying a word and sitting alone. Two of the participants even stepped out of their comfort zone and joined the spring play's stage crew.

By doing the postmodern principle-based projects in my art curriculum, I discovered that the students enjoyed the freedom of choice and were able to create their own voice to issues that are important to them. I learned that they took ownership of the project and had a great sense of pride when completed. I also realized that they enjoyed the small group discussions to bounce ideas off of each other. They were thinking more deeply on the topic and using their critical thinking skills more than I have ever seen. The energy in the classroom was exciting. They were excited and I was just as excited for them. It was really a great feeling. I noticed, as well, that the critiques were much more productive in that the students were more willing to explain their thought process'. It confirms that there was an increase of self-confidence/self-esteem. The students were so proud of their work that they could not wait to have it on display in the school's lobby. Further discussion with the students revealed that they would like to do more of the postmodern principle-based projects as a regular part of their art curriculum.

I have learned so much from my participants and students. Their input on the postmodern principle-based projects and kit prompts made me re-evaluate my teaching practices. I found that I can get the most out of my students when they are completely engaged in topics that matter to them. Also, using different formative assessments, like observations, discussions, and exit cards, takes the pressure not only off of me, but also the students. The stress level drops and students are even more comfortable in the art room. By incorporating postmodern principle-based prompts and strategies in my art

curriculum, the students can utilize their critical thinking skills and focus on the *process* of creating, rather than the end product. And this, the students will find success.

Action Plan

Since the students at the school I teach are very comfortable with coming to me if they or their friends have a problem or an issue, I have a great amount of communication with my school's guidance counselor. We agreed that this kit could replace the art journaling sketchbook for multiple reasons. The kit can double up as a therapeutic journal for their group counseling class and an art journal for postmodern principle-based prompts. The students can combine any emotion that they write about in one class and visually express it in the other. This is very important to be able to express their emotions especially being in a new environment where the demand of a college preparatory school can be overwhelming. The guidance counselor and I agree that these two courses will complement each other and greatly benefit the students. This action plan will also take our collaboration to the next level.

We work together to run our Bridge Camp, which is a camp before school starts for new 6th graders. We do a lot of icebreakers, tours, and activities to have to students make new friends and to be comfortable with their new school. We plan to implement this kit with the new 6th graders at Bridge Camp. We are hopeful that this will give them an outlet to express and learn about themselves while being able to address social issues that matter to them.

Appendix A: consent forms from my research site administration.

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CONSENT FORMS

INSTITUTION SUPPORT FORM

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Mr. Thomas Hood

MMI Preparatory School

154 Centre Street

Freeland, PA 18224

November 25, 2015

To whom it may concern,

I, Thomas Hood, give permission to Lisa Marie Ferry to conduct an action research project in

MMI Preparatory School during the spring 2016 semester in order to fulfill the requirements of

her Master's thesis at Moore College of Art and Design. I understand that this project is intended

to research the benefits of postmodern principle-based art activities for students with anxiety

and/or stress. I understand that Lisa Marie Ferry will be a teacher researcher that will be teaching

art while gathering data during the regular school day. I understand she will be collecting data

with various methods including observation, interviews, surveys and conversation with selected

teachers and students.

Sincerely,

Tom Hood

Appendix B: Included below are letters of support, overview of study for parents, and consent forms for the participants.

Dear Parents,

I am excited to share that I am currently pursuing my master's degree from Moore College of Art and Design. My study is designed to help students manage and relieve their symptoms of anxiety and stress. The data I will need to collect will be in the form of surveys, interviews, observations, and artifacts. An artifact is a physical tool, like a sketchbook or in this case, a visual art journal. I have created a take-along visual art journal that the student participants can use to alleviate their anxiety/stress at any time. It has all the supplies that they would need to complete each activity and also a rating scale for the participant to gauge their level of anxiety/stress at the beginning and at the end. It will also have extra pages to just "doodle" and write. By doing this, it is my hope that the participant and see some trends that will help manage their symptoms. All information is confidential and names will be changed. This is really brief overview of my thesis, but if you have any other questions, please feel free to call or email me. If you decide to let your child participate, please review and sign the enclosed permission form. I will give you a duplicate to keep.

Thank you for your time,

Lisa Marie Ferry

Art, Anthropology & Archaeology Teacher

MMI Preparatory School

lferry@mmiprep.org

570-861-0082

PARENTAL CONSENT FORM FOR PARTICIPATION IN RESEARCH

I give consent for my child _____ to participate in the research titled, "Turning Anxiety into Creativity: Using Postmodern Principles in Art Education Projects to Alleviate Anxiety and Stress," which is being conducted by Lisa Marie Ferry, Graduate Student at Moore College of Art & Design. I understand that this participation is entirely voluntary; I or my child can withdraw consent at any time without penalty, and have the results of the participation, to the extent that it can be identified as my child's, returned to me, removed from the records, or destroyed.

1. The reason for the research is to determine if postmodern principle-based art activities can alleviate anxiety and/or stress and if the students will use the tools given in the research to manage their symptoms on their own.
2. The benefits that my child may expect from the research are: a broader understanding of possible triggers of their anxiety and/or stress, an option to manage their symptoms, and tools my child can use to help alleviate those symptoms during the study and in the future.
3. The procedures are as follows: The research will take place from January – May, 2016. During this time, I will be collecting data using observation, and interview techniques, through individual interviews, surveys, and their visual journals. No discomforts or stresses are foreseen.
4. No risks are foreseen. My child's participation is voluntary. Non-participating students will not be penalized in any way. Grades will not be affected if a student elects to not participate.
5. Participant's identities are strictly confidential. Results will not be personally identifiable. Data collected from the research will be kept secure, locked in a file cabinet off site. Pseudonyms will be used when quotes and photographs taken from individual children are transcribed into data.
6. If there are further questions now or during the research, I can be reached at 570-861-0082.

Please sign both copies of this form. A duplicate will be provided for you.

Signature of Researcher: _____

Signature of Parent/Guardian: _____

Research at Moore College of Art & Design, that involves human participants, is overseen by the Institutional Review Board. Questions regarding your rights as a participant should be addressed to:

Professor Lauren Stichter

Moore College of Art & Design

20th and the Parkway, Phila., PA 19103

215 – 965 – 6811

lstichter@moore.edu

Appendix C: Included in this section are lesson plans created from the visual art journal kit prompts that teachers can use in the classroom for all students. Also included are the interview/survey questions used pre-study, during, and post-study.

C.1

Lesson Title: **Get the Word Out; Banksy and Social Justice**

Grade Level: 10-12

BIG IDEA: Text and Image-Create a drawing of a social issue

ESSENTIAL QUESTION: What social issue is happening in your world that gets you
fired up?

OBJECTIVE
Knowledge: The students will identify social issues in their world. Discovering that
even one voice can make an impact on the public.

Skill: The students will use technology to research street artists and contemporary social
issues

Attitude: Students are being exposed to social justice and social issues in classes in
school, like Modern History and Anthropology class, and through
the information received from the Interact and Awareness clubs.
The students are aware of some issues and have already spoken up
about them.

MOTIVATION
Introduction: Include sample questions you will use to motivate and engage students
The students will view, *Exit Through the Gift Shop,* and discuss. Also, students will
examine other samples of Banksy's work along with Shepard
Fairey, HATCH, and iHEART. Questions to engage in discussion:
What are the different social issues each artist is drawn to? Did the
artist get the message intended across to the public successfully or
is it confusing? What makes "good" street art? Does adding
words help make it more effective?

ADAPTIVE STRATEGIES- List several engagement strategies you will use.

Adaptive Aids: tool to hold stylus, Siri for research, extended time

Exemplar: Visual posters of artist samples, after beginning discussion there will be cards the list of social issues to reference.

ACTIVITY:
What will the students do?

Week 1: View the film, samples, and have discussions. Students will write or enter on their electronic device different social issues that get them "fired" up or feel strongly about.   Students will start to think about what social issue they will do and begin to sketch out ideas.   They will also come up with a list of words (text) that go with their ideas.

Week 2: There will be one-on-one meeting with teacher after small group discussion of exchange of ideas. Finalize sketch and transfer on slick paper, color with markers and scan into computer to be printed on clear sticker.

Supplies: sketch paper, markers, paper for pens, computer, scanner

Vocabulary: Social justice, social issues, street art, text, graphite transfer, graffiti

Closure: strategy you will use each week to tell you what students learned
     Frequent discussion asking: how is this a social issue? Is your final piece effective with the message you want viewers to see? Why or why not? Who are the viewers?

Assessment/Evaluation: Discussions, exit cards, presentation

C.2

Lesson Title: **Text and Image-Barbara Kruger Meaning of a Photo**

Grade Level: 8-12

BIG IDEA: Change the Meaning of a Photo

ESSENTIAL QUESTION: How can you change the meaning of a photograph by adding text
on top of it?

OBJECTIVE

Knowledge: View PowerPoint of Barbara Kruger's work paying particular attention to the text
she uses

Skill: Student will use technology to either take the photograph or search in Google images

Attitude: Students will fell a sense of control because the decisions of the photo and text is
strictly theirs

MOTIVATION

Introduction: Present the PowerPoint about Barbara Kruger. Questions to engage students during
presentation: Take the text away, what is the meaning of the photo?
Take the photo away, what is the meaning of the text? How does each
change when you put them together?

ADAPTIVE STRATEGIES- List several engagement strategies you will use.

Tool to hold stylus, tripod, digital camera, access to PowerPoint

Exemplar: Barbara Kruger samples, Font samples

ACTIVITY:

What will the students do?

Week 1: View PowerPoint and break into small groups to discuss other phrases that could be placed on the photos. Next, students will think of a photo they would like to use or photograph it and print it out.

Week 2:   After examining the photograph, students will decide what text they will place on the phot and where. Several double checks from the small group that they are not "describing" the photo, like a caption. Color in text and cut out them enclosed in the white boxes, glue of photo

Supplies: paper, printer, computer, camera, color pencils or markers, ruler, pencils, glue sticks

Vocabulary: Text, image, photograph, style, caption, balance, bold, b/w

Closure: strategy you will use each week to tell you what students learned

Frequent discussion of the difference between a caption and the insertion of text. Asking questions like: How will your audience view your piece? What meaning do you intend for the audience to see?

Assessment/Evaluation:

Discussions, exit cards, presentation-critique answers

C.3

Lesson Title: **Representin'-What's the Word?**

Grade Level: 8-12

BIG IDEA: I AM!

ESSENTIAL QUESTION: What kind of imagery can be created to describe your
identity?

OBJECTIVE

Knowledge: The students will learn to identify and understand their individual
likes and dislikes. They will learn team building techniques and
also, how to express their inner selves through words and
expressions.

Skill: -The students will learn to use ATYPO picture app on the iPad to
incorporate words that describe themselves, either what they see and/or their
peers. Also, the students will learn to use an IPad or camera for photo taking

Attitude: Eighth through twelfth graders are at a stage of their life that they are
beginning or trying to discover themselves as far as who they are, who they want to be,
and identifying with factors related to their self-identity. They are starting to state what
they like without others influencing them. As in the past, I have worked very closely
with the school guidance counselor in creating lessons of the topics she has discussions of
in the group counseling classes. This is a transition time in their life and this unit is
intended to have them feel good about themselves and the decision that they are making.

MOTIVATION

Introduction: Include sample questions you will use to motivate and engage students
Introduce students to Soul Pancake's Kid President on YouTube.
Video titled, "Kid President's 20 Things We Should Say More
Often". Discuss positive thoughts and positive thinking. Questions
like: "What else do you think we should say or do more often?
What positive words or phrases can you associate with yourself or
your friends?"

ADAPTIVE STRATEGIES- List several engagement strategies you will use. Some students may have difficulty holding a camera or even holding it still to take "selfies". A tripod can be used. When doing the other lessons, an iPad can be used with large text. This is especially useful for students who are visually impaired. An adaptive tool can also be used to hold the stylus. . By working in pairs and helping each other, students can build self-confidence by completing each task.

Adaptive Aids: Time will be extended for all to complete the lessons, non-latex gloves, finger strap (for stylus), step-by-step visuals

Exemplar:

ACTIVITY:
What will the students do?

Week 1: Discuss as a class some of the things that are positive in your life. The sky is the limit: can be things, thoughts, people, etc. Make lists on the board. Discuss how you feel when someone says something positive to you. Students will first start by writing their own name on the top of a paper. Next, they will pass the paper to their right and list something positive about that person whose name is on the paper.

Week 2: Once the papers come back to the owner, the students will work in groups of two to photograph each other with the iPad. After the app and photo demonstration, open the app, take a photo of yourself, and select a few of the words from your paper to use on your photograph. Save and print.

Supplies: Computer, iPad, ATYPO app, and yourself.

Vocabulary: Positive (thoughts and thinking), juxtaposition, contrast, texture, joiners, collage, movement, vantage point, emotion, stationary, constant

Closure: strategy you will use each week to tell you what students learned
Observations, discussion engagement, asking question: What did you learn about yourself? What did you learn about your peers?

Assessment/Evaluation:
Online vocabulary quiz, exit cards

C.4

Lesson Title: **Layering My Thoughts**

Grade Level: 8-12

BIG IDEA: Get it out; thoughts, ideas, or what is bothering you or on your mind

ESSENTIAL QUESTION: Looking at your inner thoughts, what do you want seen
                                        and/or what you don't want seen?

OBJECTIVE

Knowledge: The student will acknowledge their own thoughts and feelings as
                          their own and those feelings and thoughts are part of you. Using art
                          journals as means of communicating.

Skill: Students will learn to put thoughts, emotions, and ideas into words.

Attitude: Students are to use paper as means of expressing themselves rather
                          than using verbal words or text spontaneously without thinking and
                          sometimes can be hurtful.

MOTIVATION

Introduction: Include sample questions you will use to motivate and engage students

                          What is on your mind? Does the daily art journal activities make
                          you think of something? Look at work by Anne Slaughter and
                          discuss what is layering and how can it be achieved.

ADAPTIVE STRATEGIES- List several engagement strategies you will use.

Discussion of Anne Slaughter's work, word game, discussion or emotions; what are they and when do you feel them.

Adaptive Aids: iPad for word game and/or journal, non-latex gloves, time extensions.

Exemplar:

ACTIVITY:

What will the students do? Pre-lesson: encourage students to write a short phrase/words of their mood at the time of their journal entry daily.

Week 1:   Review journal select words/phrases. Sketch, select colors, and decided what areas will "not bee seen" and with what materials.

Week 2:   Review Anne Slaughter's work, get emotion out on canvas and student selects what parts to cover up.

Supplies: tissue paper, acrylic paint, bubble wrap, newspaper, brushes, glue

Vocabulary: mixed-media, emotion, layering, voice, composition, negative space

Closure: strategy you will use each week to tell you what students learned

Observation; use of supplies, and discussion engagement, ask question: How did this project make you feel? Are you surprised of the results? Why or why not?

Assessment/Evaluation:

Online vocabulary quiz, discussions of process, exit cards-learn about themselves.

C.5

Lesson Title: **Recontextualization: Creating a new meaning**

Grade Level: 8-12

BIG IDEA: Creating a new meaning by combining unlikely objects

ESSENTIAL QUESTION: How can you create something new using objects in your
world?

OBJECTIVE
Knowledge: The students will lean to identify and understand their individual likes. They
will learn how to express themselves through imagery.

Skill: The students will use technology to research artists and the objects.

Attitude: Students of this age are trying to identify with something in their world. The
students can learn to take those somethings, combine them and
create their own meaning.

MOTIVATION
Introduction: Include sample questions you will use to motivate and engage students
Students will examine the work of Fred Wilson and Do Ho Suh. The students will
watch the video ART21-Do Ho Suh and discuss. How does
Wilson rearrange unlikely objects; why would he put certain
objects together? In looking at Do Ho Suh's work, what else
occurs in our world that invades personal space; what do you
dislike? What if you put something you dislike mashed together
with something that you like?

ADAPTIVE STRATEGIES- List several engagement strategies you will use.
Discussion in small groups and with the class, viewing videos and artwork
Adaptive Aids: tool to hold stylus, Siri for research with visually impaired
students, non-latex gloves

Exemplar: visual posters of sample artists, list of questions on cards placed on group
tables for a guide to discussion.

ACTIVITY:
What will the students do?

Week 1: Have small group discussions and make lists of objects/things that normally do not go together. Ex: bright, abstract patterns on a church. Once everyone has a new concept, sketch out composition using technology for reference.

Week 2: Decide how concept will be best executed: collage of images, sculpture, paint, etc.

Supplies: depends on student choice

Vocabulary: recontextualization, deconstruct, relationship, context, meaning, composition

Closure: strategy you will use each week to tell you what students learned
    Observations (of art making process) and discussion observations, presentation and explanation of new concept. Questions to be asked: How are you going to explain the arrival of you new concept? What factors led you to decide what things to put together? Is the meaning a global one or personal; is it a message to others?
Assessment/Evaluation: formative (formal and informal)

C.6
Lesson Title: **The Concept of Power**

Grade Level: 10-12

BIG IDEA: Power in Today's society

ESSENTIAL QUESTION: What is your vision of power? What does it mean to you?

OBJECTIVE
Knowledge: Students will learn to identify their individual and collective meanings of
                        power.

Skill: The students will re-examine painting techniques and will learn how to combine
several images into one piece of art work.

Attitude: These students are questioning the concept of power. Between teachers,
                        administration, bosses, parents and figures of authority, the
                        students are questioning and coming up with their own ideas of
                        power.

MOTIVATION
Introduction: Include sample questions you will use to motivate and engage students
      What are symbols of power? Define it in your own words. Is power a physical thing,
                        like a punch in the face or can it be an internal concept?

ADAPTIVE STRATEGIES- List several engagement strategies you will use.
            Discussions, observations, students take turns listing symbols of power on the
board
            Adaptive Aids: extended time to complete lesson, step-by-step visuals,
non-latex gloves, adaptive tool to hold the paintbrush, option to collage vs. painting.

Exemplar:

ACTIVITY:
What will the students do?

Week 1: Discussion of what is power and symbols associated with it. Sketch ideas of the
                        symbols important to you on four panels

Week 2:   Combine sketches into one and transfer onto canvas to paint

Supplies: acrylic paint, sketch paper, pencils, brushes

Vocabulary: Power, graphite transfer, supernatural power, power of speech, power and
force

Closure: strategy you will use each week to tell you what students learned
   Observations and discussions one-on-one, questions asking: What are different types of
power? Were you able to successfully express your interpretation
of power visually? Through peer discussion/crit, did you learn
something new about the concept of power?
Assessment/Evaluation:
   Presentations of work, exit cards-understanding of many types of power

C.7

Lesson Title: **Appropriation: Borrow imagery to create new**

Grade Level: 8-12

BIG IDEA: Making a statement with imagery in the media

ESSENTIAL QUESTION: What commercials or advertisements for products are
overplayed/overviewed? What is your reaction to them?

OBJECTIVE

Knowledge: "Scour for information session". Immersion of products of media found on
television and in magazines/newspaper

Skill: The students will use technology (YouTube) to view commercials and cut out
advertisements in magazines/newspapers

Attitude: Students in middle and high school are starting to state what they like and
dislike without others influencing them. This lesson is intended to
give the student a voice

MOTIVATION

Introduction: Include sample questions you will use to motivate and engage students
What product "jingles" stick in your head, why? What product symbols do you see
too often and what do they say to you?
ADAPTIVE STRATEGIES- List several engagement strategies you will use.
Hands-on gathering info (see knowledge), stations for viewing videos. Rotate
between hands on and station. Small group discussions
Adaptive Aids: glue stick with Velcro strap, non-latex gloves, peer
assisting with technology (IPad) to view videos, peer assisting to google images and print
from computer

Exemplar: step-by-step cards on tables, PowerPoint of some product samples to be used
with discussion

ACTIVITY:

What will the students do? Borrow imagery from media sources. Create new work by
using pre-existing images and combine to create a social statement poster.

Week 1: Discussions in small groups, break off to two in a group, get ideas and sketch
              out composition by visiting the video stations and "scouring
              magazines and newspapers

Week 2:   Get imagery from clip art or google images from computer, magazines to
              create a social statement.

Supplies: poster board, markers, glue sticks, scissors, construction paper, stencils, sticker
              letters

Vocabulary: media, social statement, advertisement, product jingle

Closure: strategy you will use each week to tell you what students learned
      Observations of discussion engagement, vocabulary understanding (random
                  questioning), ability to convey statement for others to understand,
                  questions to be asked: Do you have an understanding of why
                  companies use jingles? What products have messages and what
                  are they? What is your message for your piece and why?
Assessment/Evaluation:
      Formative, informal assessment- response cards, presentation (explanation of how the
                  student arrived to statement)

C.8

Lesson Title: **Gazing and Appropriation with Pop Art/Haring**

Grade Level: 8-12

**BIG IDEA: Using modern media images that consumers are forced to look at and
creating an opinion**

ESSENTIAL QUESTION: What popular items are in the media and how can you
express your opinion with them?

OBJECTIVE

Knowledge: The students will identify popular items in the media. This not only includes
products, but people.

Skill: The students will use magazines, newspapers, or find ideas online

Attitude: Students in middle and high school want their opinions heard in the realm of
popular culture. This lesson is intended to give the student a voice.

MOTIVATION

Introduction: Include sample questions you will use to motivate and engage students

ADAPTIVE STRATEGIES- List several engagement strategies you will use.
Tool to hold the stylus, Siri for research, extended time, and/or work in small groups
(peer assistance)

Exemplar: visual posters of sample of Keith Haring's work

ACTIVITY:

What will the students do?

Week 1 Students will view a YouTube video *Introduction to Pop Art*. Next, the students
will view the Keith Haring Prezi. There will be a small group
discussion about popular items, people, or things happening in the
public.

Week 2:   Students will create an inspired Keith Haring character and then sketch with dashed lines that the character is gazing or looking at to the item, people, or thing.

Supplies: paper, pencils, sharpie markers, bold and ultra-thin, red marker

Vocabulary: Pop Art, Keith Haring, line, form, shape, media, gazing

Closure: strategy you will use each week to tell you what students learned
    Break into small groups and discuss what your character is gazing at and why. Ask questions: were you effective of the idea that you want viewers to see? Who are your intended viewers and why? If you were to do this project again, what would you changed? Then present to the clas in a mini critique.

Assessment/Evaluation: observation, exit cards, presentation

C.9

Lesson Title: **Juxtaposition: A sculpture of non-art materials**

Grade Level: 8-12

BIG IDEA: Bringing together contrasting elements

ESSENTIAL QUESTION: How can you create a sculpture of non-art materials and make them come together to form something else?

OBJECTIVE

Knowledge: Students will examine   Dada movement and photomontages. Also look at Surrealist objects and paintings.

Skill: Students will review sculptural skills, materials and adhering processes.

Attitude: The mind-set of "anything goes" will need to be applied. Looking past traditional art materials and use non-art materials to create this sculpture.

MOTIVATION

Introduction: Include sample questions you will use to motivate and engage students

Students will view the video of Robert Rauschenberg and look through the book that is on the art room resource shelf.   Also, students will view Meret Oppenheim's work specifically the fur-covered tea cup. What is juxtaposition? How does Rauschenberg and Oppenheim use juxtaposition? What would you do differently?

ADAPTIVE STRATEGIES- List several engagement strategies you will use. Headphones, non-latex gloves, extended time, check-ins for understanding Adaptive Aids:

Exemplar: visuals of artists of the project

ACTIVITY:

What will the students do?

Week 1: view the work of Robert Rauschenberg and Meret Oppenheim also included videos. Use book references in the art room to reflect upon their work. Discussion of what is Juxtaposition and how can you

achieve it. Break into small group to make a list of seemingly random objects and how you would put them together.

Week 2: Students will decide what non-art media they will start with and build upon that. Can use found objects as a base. Review of adhering tools and safety will be addressed

Supplies: Variety of found objects, glue, hot glue, wood glue etc.

Vocabulary: juxtaposition, Dada, photomontage, surrealism, contrast

Closure: strategy you will use each week to tell you what students learned
Several questions will be addressed. Do you feel that you utilized the non-art materials to their fullest with your sculpture? Why did you pick the materials that you used? Can you see your piece in a museum, why or why not? If you were to do this project again, what would you do differently?
Assessment/Evaluation:
Observations, vocab online quiz, online quiz of artists, exit cards, presentations

Questionnaire for Initial Interview

Name:			Date:
Directions: Below is a list of sentences that describe how people feel. Read each phrase and decide if it is "Not True or Hardly Ever True" or "Somewhat True or Sometimes True" or "Very True of Often True" for you. Then, for each sentence, put an "x" that corresponds to the response that seems to describe you *for the last 3 months.* Question 12, answer freely in space provided and on back if needed.			

	0	1	2
	Not True or Hardly Ever True	Somewhat True or Sometimes True	Very True or Often True
1. I get headaches when I am at school			
2. I get stomachaches at school			
3. I get shaky when I'm stressed			
4. I get or feel sick when I have to take a test or quiz			
5. I feel nervous with people I don't know well			
6. I worry about things working out for me			
7. I worry about going to school			

8. I worry about what is going to happen in the future			
9. I feel nervous when I am with other kids or adults and I have to do something while they watch me (read aloud, play a game, sport)			
10. I have problems concentrating in school because I am worrying about something			
11. I have trouble falling asleep or staying asleep			
12. What do you do or what helps you when you have anxiety or stress?			

Group Discussion Questions During Study

Group Discussion Questions-During Study						
	Participant					
Date: February 19, 2016	A	B	C	D	E	F
Question 1: Of the projects you did, did you like them and why?						
Question 2: Any Supplies that you wished you had?						
Question 3: When do you find yourself getting out your kit?						
Question 4: Are the activities user-friendly or did they need more explanation?						
Question 5: What images/artists are you drawn to?						
Question 6: What things do you like to sketch or doodle?						

Group Post Data Questionnaire

GROUP POST DATA QUESTIONNAIRE	Name:	
Question	**YES**	**NO**
Do you feel that these activities/kit helped alleviate your anxiety/stress?		
Would you like to continue using these activities after the study?		
Do you notice any correlation between your artwork and mood in the activities?		
Can you see the kit in a classroom setting?		
Can you see the individual activities in a classroom setting?		
Did you feel that you were in control of the outcome of your activities/drawings?		
Since this study, are you still experiencing headaches at school?		
Since this study, do you feel less shaky when you're stressed?		
Do you feel that you have the tools to manage your anxiety/stress?		
Do you feel that you have built more self-esteem and confidence through this study?		
Comments:		

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