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* The Cover Page Divider includes:

- Objectives
- Inquiry Focus
- Historical Time Frame and Cultural Factors
- Cultures or Styles introduced with reproductions in ArtsConnectEd pdf Presentation
- Reading Approaches

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Introduction



From ancient times to the present, storytelling has captured the imaginations of young and old alike. *Stories of Art* is a collection of eight short stories written especially for use in middle school art classrooms. In each short story, young people use art to solve a real life problem in their lives. The fictional stories are based on broad interdisciplinary themes that parallel developments in cultures across the globe. Two additional units provide students the opportunity to write their own stories featuring modern or contemporary artists.

Timeline of *Stories of Art* Content

| Stories of Art Theme | Historical Time Frame | Cultural Factors | Culture or Style in ArtsConnectEd PDF Presentation |
|---|--|--------------------------------------|--|
| <i>Our Place in the World</i> We all need to belong somewhere. | 35,000-5000 BCE (and in cultures without writing) | Hunters & Gatherers | <ul style="list-style-type: none"> Aboriginal Australian Prehistoric European Traditional Native American |
| <i>Farm Folk, City Folk</i> We all need to be part of a community. | 5000 -500 BCE | Agriculture, Trade, & Cities | <ul style="list-style-type: none"> Ancient Egyptian Ancient Chinese |
| <i>Great Teachers Long Ago</i> We all have big ideas that guide our choices in life. | 500 BCE - 1200 CE | Western & Eastern Philosophies | <ul style="list-style-type: none"> Classical Greek Buddhist Indian Song Dynasty Chinese |
| <i>Spiritual Worlds</i> We all seek meaning in our lives. | 1200 - 1400 | Religious Crossroads | <ul style="list-style-type: none"> Medieval Christianity Middle Eastern Islam |
| <i>When Cultures Meet</i> We all need to get along with others. | 1400 - 1600 | Science & Invasion | <ul style="list-style-type: none"> Renaissance Preconquest Olmec, Nasca, Maya, Moche, Anasazi, & Inca |
| <i>Powerful Families</i> We all need the strength of a family. | 1600 - 1800 | Wealth & Patronage | <ul style="list-style-type: none"> Northwest Coast Clans European Aristocracy West African Kingdoms |
| <i>Protest and Persuasion</i> We all choose which traditions to follow and which to challenge. | 1800 - present | Revolution | <ul style="list-style-type: none"> 19th C. European Mexican Mexican-American |
| <i>Technology</i> We all use tools, materials, and processes every day. | 1800 - present | Photography, Chemistry, & Innovation | <ul style="list-style-type: none"> Japanese Ukiyo-e woodcuts Impressionist painting Ethiopian containers |
| <i>The Individual</i> We are all, each one of us, unique individuals. | 1900 - present | Modernism | <ul style="list-style-type: none"> European American African American |
| <i>Global Village</i> We all want to thrive in an evolving future. | Today | Diversity & Interdependence | <ul style="list-style-type: none"> Asian American Contemporary Native American |

Each *Stories of Art* unit focuses on two or three key inquiry questions. In addition to the story, each unit presents ideas for projects and art making activities. Also included are interdisciplinary activity ideas that help students transfer their knowledge across the curriculum. Each unit contains activities through which students can address the four art processes around which the National Visual Arts Standards are organized: CREATING, PRESENTING, RESPONDING, and CONNECTING.

Teaching with *Stories of Art*

ELEMENTARY AND SECONDARY GRADES

Designed primarily for middle school, units can be adapted for upper elementary grades. High school students may see themselves as too mature for the stories. However the Themes, Key Questions, cultural and interdisciplinary connections, and suggested studio activities are appropriate for high school, especially for introduction to art classes.

The scheduling of art classes in middle-school (as well as upper elementary and high school) can vary tremendously. One *Stories of Art* unit might be the focus of an entire quarter. Because art teachers are usually responsible for teaching multiple grades, they may wish to develop a multi-year program using all or selected units implemented across several grades. Or teachers may select whatever activity ideas are appropriate for their students and teaching situations.

PRESERVICE ART EDUCATION AND PROFESSIONAL DEVELOPMENT

- *Stories of Art* can be used as a sample of **cross-cultural** art curriculum.
- *Stories of Art* integrates art making and art viewing around **broad themes** and **key inquiry questions**.
- Activities unified by broad themes and key inquiry questions illustrate **higher-order thinking** in art instruction,
- The stories in *Stories of Art* are samples of **fictional reading** in art.
- Pre-service teachers can the stories to practice their skills in **integrating learning in art and reading**, such as:
 - dramatic reading
 - use of graphic organizers to check reading comprehension
 - paired reading
 - foldables for organizing and reporting visual and textual information
 - silent reading
 - reading for fluency and expression
 - identification of art vocabulary and other vocabulary
 - KWL double T-chart for analyzing visual and verbal information
 - KWL + FUN to stimulate metacognition
 - identification of Dolch words
 - independent reading

National Visual Arts Standards

Four Art Processes & General Statements

Eleven Anchor Standards

Creating

Conceiving and developing new artistic ideas and work.

Creating: Anchor Standard #1 Generate and conceptualize artistic ideas and work ***

Creating: Anchor Standard #2 Organize and develop artistic ideas and work **

Creating: Anchor Standard # 3 Refine and complete artistic work

Presenting

Realizing artistic ideas and work through interpretation and presentation

Presenting: Anchor Standard #4 Select, Analyze and Interpret artistic work for presentation

Presenting: Anchor Standard #5 Develop and refine artistic techniques and work for presentation

Presenting: Anchor Standards #6 Convey meaning through the presentation of artistic work

Responding

Understanding and evaluating how the arts convey meaning

Responding: Anchor Standard #7 Perceive and analyze artistic work **

Responding: Anchor Standard #8 Interpret intent and meaning in artistic work

Responding: Anchor Standard #9 Apply criteria to evaluate artistic work

Connecting

Relating artistic ideas and work with personal meaning and external context.

Connecting: Anchor Standard #10 Synthesize and relate knowledge and personal experiences to make art

Connecting: Anchor Standard #11 Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

***This Anchor Standard is divided into three subcomponents.

**This Anchor Standard is divided into two subcomponents.

NOTE: Visual Arts, Music, Dance, Theater, and Media Arts share 11 anchor standards offering opportunities for collaborate teaching and advocacy.

How *Stories of Art* Units Address the Four Art Processes in the National Visual Arts Standards

Stories of Art strongly emphasizes thematic transfer across cultures, high-order (inquiry) thinking, and integration of learning in art and reading. Therefore, in addition to CREATING, PRESENTING, and RESPONDING activity ideas, each of its units offer multiple options for CONNECTING.

Teachers can use this resource by:

- using all the activity ideas presented in each unit
- selecting, and perhaps reorganizing, several activities ideas selected from *Stories of Art*
- complementing their own art activities with ideas selected from *Stories of Art*

Each *Stories of Art* unit addresses the four art processes in these sections:

CONNECTING*

- Introduction to the Theme
- Story with follow-up "Discussion of the Story's Theme" and "Inquiry into the Story" and Graphic Organize to check for understanding
- "Students' Experience with the Theme" and "Inquiry to Students' Experience"

RESPONDING**

- "Inquiry about Artworks"
- ArtsConnectEd pdf presentations

CONNECTING***

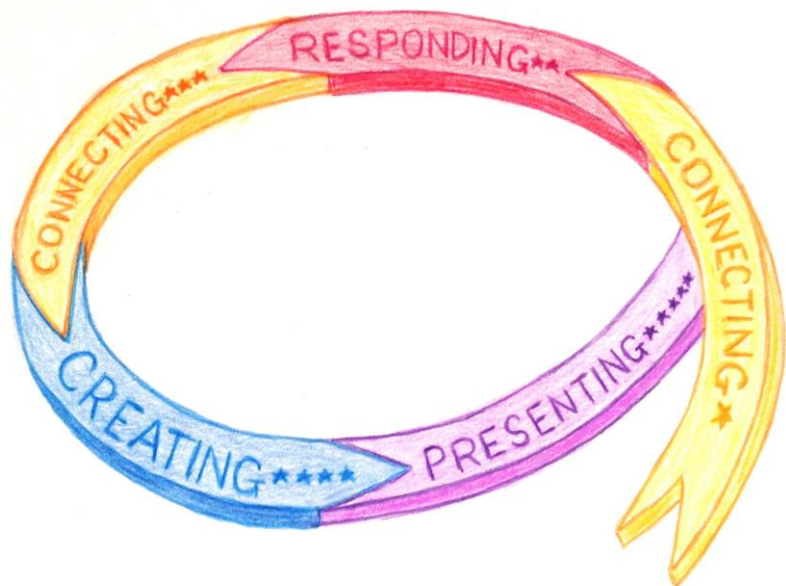
- "Inquiry about Artworks in Context"

CREATING****

- "Thematic Artwork" or "Story Illustration"

PRESENTING*****

- "Exhibition"



Stories of Art Activities that Address National Visual Arts Anchor Standards

CREATING

Cr1: Generate and conceptualize artistic ideas and work.

Cr2: Organize and develop artistic ideas and work.

Cr3: Refine and complete artistic work.

The "Transfer to Studio" section of each *Stories of Art* unit suggests studio projects you can use to engage students in creating their own art. You can choose whether to focus on the beginning, (Cr1), middle (Cr2), on concluding (Cr3) phase of the creating process, or on all three phases.



PRESENTING

Pr4: Develop and refine artistic techniques and work for presentation.

Pr5: Convey meaning through the presentation of artistic work.

Pr6: Select, analyze, and interpret artistic work for presentation.

All "Transfer to Studio" activities in *Stories of Art* conclude with exhibition ideas. Students can develop their presenting skills by preparing their own completed artwork for display (Pr4), for example by matting or mounting a two-dimensional work or by selecting/making a base or finding an appropriate space to display a three-dimensional work. Independently or in teams, students can further develop their presenting skills by selecting, and analyzing, and interpreting their own or classmates' artworks (Pr6) and installing an exhibition of those artworks to convey meaning (Pr5), such as a broad theme. Students' exhibitions might rotate in designated spaces within the art classroom, in hallways, in lobby display cases, or in the school's media center. More ambitious presenting efforts might culminate in an exhibition in the district boardroom, the public library, or other appropriate public or commercial space. Students can also address all the presenting standards electronically, for example, by presenting their work in PowerPoint presentations or on the school's website. Alternatively, students might collaborate to present their artwork in book form.

"Transfer to Diverse Cultures" activities in *Stories of Art* challenge teams of students to collaboratively use the unit's Theme and/or Key Inquiry Questions to focus their own inquiry on unfamiliar artworks and to share their findings with the entire class. Students can develop their presenting abilities by selecting, analyzing, and interpreting unfamiliar artworks (Pr6) and installing an exhibition of reproductions (printouts or photocopies) of artworks to convey meaning (Pr5). Exhibitions might take the form of a mock gallery, a bulletin board display, a PowerPoint presentation, etc. accompanied by text (labels, text panels, captions, etc.)

RESPONDING

Re7: Perceive and analyze artistic work.

Re8: Interpret intent and meaning in artistic work.

Re9: Apply criteria to evaluate artistic work.

The short stories in *Stories of Art* use narrative fiction to introduce artists' intents and meanings (Re8) for making artworks in diverse cultural/historical contexts and further to illustrate how those diverse cultural/historical contexts affect the criteria (Re9) both artists and viewers use to evaluate artistic work. The artworks reproduced in each unit's supplementary ArtsConnetEd pdf presentations were made in the unit's "Key Cultures" and relate well to the unit's "Theme" and/or "Key Inquiry Questions". Students can respond to the artworks through careful perception and analysis (Pr7), by interpretation (Pr8), and by applying appropriate evaluation criteria (Re9).

CONNECTING

Cn10: Synthesize and relate knowledge and personal experiences to make art.

Cn11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Discussion of "Students' Experience with the Theme" and "Inquiry into Students' Experience" in *Stories of Art* helps students reflect on their own personal experiences as bases for their own art making in activities such as those proposed in "Transfer to Studio". When students use broad cross-cultural themes and the contextual inquiry questions of *Stories of Art* to discuss the artworks in ArtsConnected pdf presentations, or when they use the themes on contextual inquiry questions in "Transfer to Diverse Cultures" activities, they deepen their understanding of artworks (Cn11).

Even though the art process of CONNECTING is addressed in the last two Visual Arts Anchor Standards, these standards make excellent starting points for planning lessons and units. Introducing an art project with Cn10 starts with what students already know. Beginning an art viewing activity with Cn11 gives students a context for understanding and appreciating artworks made in cultures or eras different from their own.

Cn10 engages students as **artists** seeking ideas for their own art from their prior knowledge and from their own life experiences. Cn11 engages students as **art viewers** by providing them with a context for understanding unfamiliar artwork.

Developing Curriculum with National Visual Arts Standards

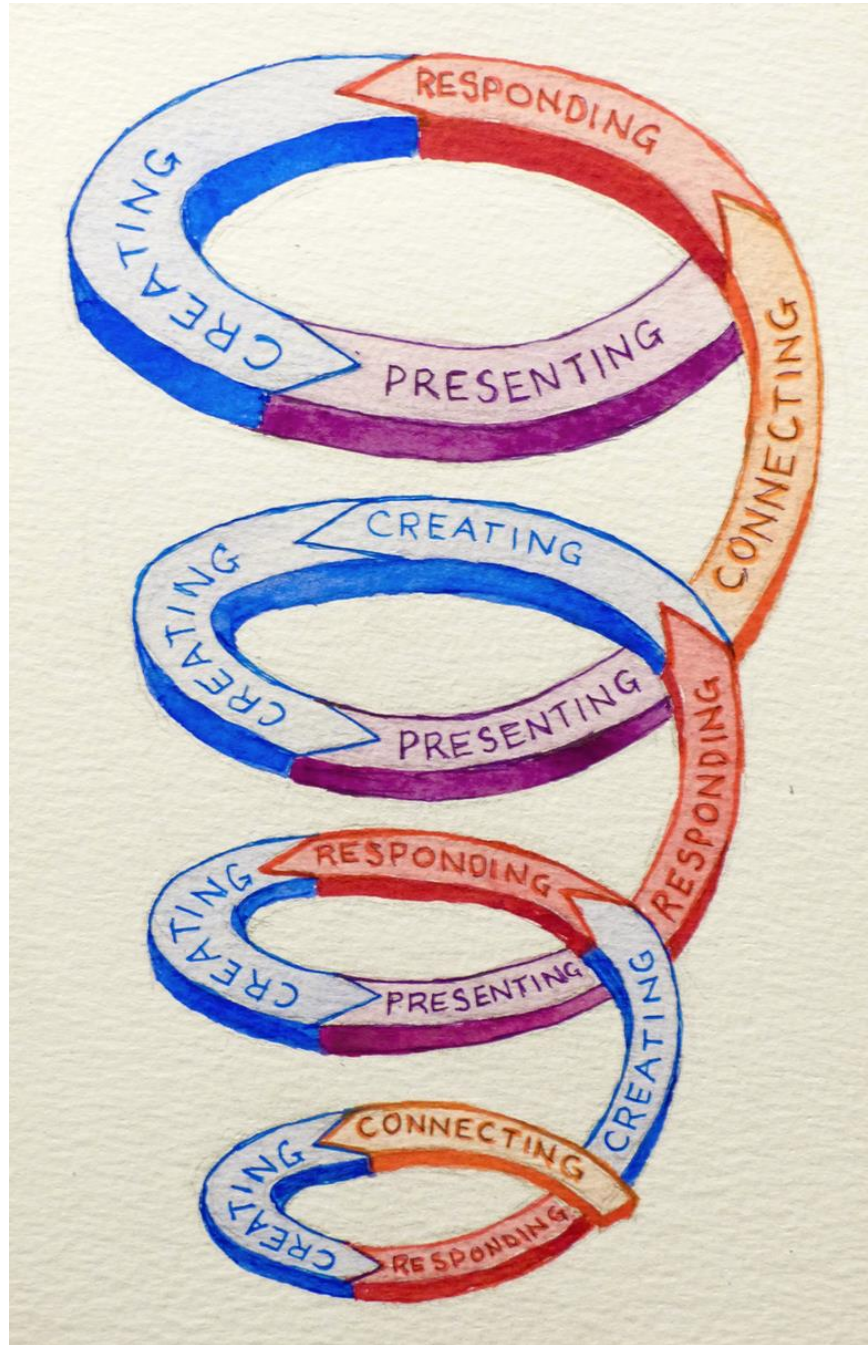
The Visual Arts standards address four primary art processes:

- CREATING
- PRESENTING
- RESPONDING
- CONNECTING

These four art processes are subdivided into 11 anchor standards, which are the same for all 12 grade levels. Specific versions of the anchor standards are identified for each grade level. Two of the CREATING standards have sub-components and one RESPONDING standard has subcomponents, making a total of 15 specific standards for each grade level.

- CREATING = 6
- PRESENTING = 3
- RESPONDING = 4
- CONNECTING = 2

Teachers developing curriculum for a grade or course can organize the 15 grade-specific standards into various longer or shorter unit plans. Each of the four loops of the spiral to the right represents a curriculum unit. This spiral illustrates just one of many curriculum configurations that can address all 15 specific standards for one grade level.



Teaching for Transfer

For any learning to be useful or meaningful it must be transferable. **Transfer is what happens when people find themselves in a new situation, recall knowledge they already have acquired, and use that knowledge appropriately.** If we learn something but are unable to recall it in unfamiliar circumstances or are unable to appropriately apply what we've learned, then can we really say we've learned anything at all?

Studies (Winner & Cooper, 2000) have shown that “for transfer to occur, teachers must teach explicitly for transfer. Teachers need to help students develop strategies in one domain that can be applied to another domain, without at the same time simply teaching students a superficial rule or technique” (pp. 63-4). Pugh and Bergin (2006) found that learning improved when achieving transfer was as explicit goal.

How can teachers ensure that the connections they are making within the art program and across the curriculum are also made by their students? Haskell claims that “for education to be effective, ... curricula must be designed with our eyes focused on transfer of learning” (2001, p. xiv). He further claims that “our future depends on our ability to transfer what we learn, for it's the transfer of learning that creates our understanding of peoples, that creates technological innovation, that creates scientific discovery, that creates our competitive and cooperative edge in a global market, and that creates understanding in an ethnically diverse culture” (Haskell, 2001, p. 8).

Haskell explains that “the essential problem in transfer is when and how something is perceived as being the same as or equivalent to something else” (2001, p. 26). *Stories of Art* is a curriculum resource designed to explicitly teach for transfer. It is built on the notion that a story can form the foundation of an instructional plan that increases students' ability to transfer, that is, that increases students' ability to see sameness or equivalence throughout their art learning, across the curriculum, and in their everyday lives.

The themes and key questions in *Stories of Art* provide bridges for students to transfer understanding about the art of others to their own art making. Each ArtsConnectEd pdf uses the unit's theme and key inquiry questions to build foundations for transfer across artworks from diverse cultures and eras. Each *Stories of Art* unit concludes with touchstones for interdisciplinary transfer across subject matter areas within the school curriculum.

How Art Learning Can Transfer Across the Curriculum

Hetland, Winner, Veenema, and Sheridan (2013) identified eight thinking habits developed in middle school and high school studio art classes that each relate to English Language Arts Common Core Standards and to Math Common Core Standards. They found students developed eight “studio habits of mind”, the dispositions to:

- develop craft
- engage and persist
- envision
- express
- observe
- reflect
- stretch and explore
- understand art worlds (p. 143)

The “Transfer to Studio” section in each unit of *Stories of Art* proposes art-making activities inspired by the theme and key inquiry questions of the unit, thus teaching for transfer between viewing art and making art.

The activities suggested in each *Stories of Art* theme are designed to include interdisciplinary learning experiences, for example, in reading, writing, listening and speaking, technology, social science, and workplace/career skills. Students are asked to seek and read information online or in print. They are asked to write reports focused on the theme or key inquiry questions and to present their conclusions to their classmates. Each theme asks students to work in teams to discover, organize, and present information about diverse cultures. Each unit concludes with suggestions for interdisciplinary transfer to other school subjects such as, history, geography, science, mathematics, literature, world religions, government, other arts, life sciences, physics, world history, world cultures, language arts, engineering, economics, and social studies.

NOTE: Grade-by-grade transfer between learning in art and STEM and learning in art and 21st Century Skills are linked under “Decoding the Visual Arts Standards” on the Creating Meaning in Art website.

How Transfer Can Promote Cross-Cultural Understanding

Among the extraordinary challenges that the United States faces in the twenty-first century are:

- living up to its democratic ideals as its multicultural population grows and evolves, and
- learning how to function effectively and ethically within a global community of nations, through, and sometimes in spite of, its economic and military dominance.

Haskell (2001) proposes that “the transferring of experience is the basis of our human sense of caring, empathy, and compassion for others” (p. 64). The ten themes of *Stories of Art* challenge students to examine a broad theme as it applies to different cultures. In addition, themes five (When Cultures Meet) and ten (Global Village) focus specifically on the challenges of dealing with conflicting, dominating, cooperating, evolving, and overlapping cultures.

Reading Artworks as "Text"

Arizona has adopted reading, mathematics, and science standards, based on the Common Core Initiative, called "College and Career Readiness Standards". Art is not explicitly listed among those standards, but can be understood as a "Technical Subject" within Arizona's "Reading Standards for Literacy, Social Studies, Science and Technology Subjects." These standards focus on "text". Text can be understood broadly to include visual and well as verbal text. When one understands that artworks are considered to be "text" in Arizona's 6th-12th grade Reading Standards (below) then these standards provide strong support for art activities that engage students in learning to "read artworks." Words in brackets are added.

Key Ideas and Details

1. Read closely to determine what the text [artwork] says explicitly and to make logical inferences from it; cite specific textual [or visual] evidence when writing or speaking to support conclusions drawn from the text [artwork].
2. Determine central ideas or themes of a text [artwork] and analyze their development; summarize the key supporting details and ideas.
3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text [within the artwork].

Craft and Structure

4. Interpret words and phrases [or visual features] as they are used in a text [artwork], including determining technical, connotative, and figurative meanings, and analyze how specific word [or visual] choices shape meaning or tone.
5. Analyze the structure of texts [artworks], including how specific sentences, paragraphs, and larger portions of the text [artwork] (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.
6. Assess how point of view or purpose shapes the content and style of a text [artwork].

Integration of Knowledge and Ideas

7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.
8. Delineate and evaluate the argument and specific claims in a text [artwork] including the validity of the reasoning as well as the relevance and sufficiency of the evidence.
9. Analyze how two or more texts [artworks] address similar themes or topics in order to build knowledge or to compare the approaches the authors [artists] take.

Range of Reading and Level of Text Complexity

10. Read and comprehend complex literary and informational texts [or artworks] independently and proficiently.

Reading Art Fiction and Nonfiction

Arizona Standards require building knowledge through “content-rich nonfiction” with substantial attention to literature throughout K-12, as half of the required work in K-5 and the core of the work of 6-12 ELA teachers. The reading standards also require practice reading “complex text” with focus on academic vocabulary, that is, words that appear in a variety of content art [including art vocabulary]. (Arizona Department of Education, 2010)

ART FICTION

The short stories in *Stories of Art* are fictional verbal text appropriate for middle school students.

ART NONFICTION

The “Transfer to Diverse Cultures” activities in *Stories of Art* ask students to read content-rich nonfiction, which includes specific art vocabulary.

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