

**Visual Literacy and Socratic Seminars
in a
Secondary Montessori Classroom**

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Abstract

Often the Arts are marginalized by academia as a bonus event if we have extra time or money. This project is here to prove that the Arts, specifically the Visual Arts have a place in an academic setting and have a valid place among other subjects in the Montessori Philosophy. Being visually literate is as complicated as learning any other form of literacy, but if done correctly, it has the power to improve students' critical thinking skills, observation skills, and their ability to understand complex concepts. This action research will look at 6-8 graders at a public middle school in a large urban area in the upper Midwest. The method of research will involve student surveys, classroom and student artifacts, and observations of Socratic seminars. This study found that by involving students in multiple scaffolding activities, they improved in their ability to become visually literate. Also, by including the students in multiple seminars, their proficiency in visual literacy increased. This method of Non-Traditional Socratic seminars with the use of scaffold activities outlines a frame work for implementing visual literacy content into the main stream of Secondary Montessori Education.

Key Words: Literacy, Visual Literacy, Visual Thinking Strategies, Socratic Seminar, Non-Traditional Socratic Seminars, Art Advocacy

Introduction

Literacy is often most commonly known in terms of its most narrow definition, meaning the ability to read and interpret written text. However, a deeper look at literacy reveals that there are other layers when measuring literacy and a student's level of literacy in terms of visual art. This project aims to take a deeper look into what is meant by visual literacy, the characteristics of an effective visual art seminar, the criteria used to evaluate a student's level of visual literacy, and whether or not visual literacy skills are transferable to other academic areas. The project will employ several methodologies, including Socratic Seminar, Visual Thinking Strategies, and the Graffiti Annotations method to help students become more visually literate.

Literature Review

Visual Literacy

Visual literacy is a specific set of skills, competencies or abilities (Avgerinou, 2003). Visual literacy skills have been specified as reading, decoding, or interpreting visual artworks and writing, encoding, or creating visual artwork (Avgerinou, 2001). Pantaleo (2013 p.352) cites Metros (2008 p.103) stating that visual literacy is the "ability to decode and interpret (make meaning from) visual messages and also to be able to encode and compose meaningful visual communications." Visual

literacy is based on a cognitive function that focuses on critical viewing, thinking, imaging, visualizing, inferring, and making sense or meaning from the visual information (Avgerinou, 2001). Beyond the thinking aspect of visual literacy there is an emotional quality of visual literacy that Avgerinou (2001) talks about as being able to communicate attitudes and feelings through visual communication.

A major part of visual literacy education is teaching students the necessary concepts and language skills needed to be successful when discussing what they see and view in an image (Callow, 2008). Besides the teaching of the language skills to talk and think about visual literacy, a student must also have the skills to create the art in a way that communicates a message. These skills that teach how to create art are the basis for a studio art education.

For visual literacy education to be effective, direct instruction must be used to help facilitate the students' understanding of composition, elements and principles of design, image analysis, and image interpretation (Avgerinou & Erickson, 1997). There are specific skills associated with visual literacy. The students should be able to visualize, critically view, visually reason, visually discriminate, visually think, visually associate, visually reconstruct, create meaning, re-create meaning, have understanding of visual vocabulary and the meaning, and have an understanding of visual design theories (Avgerinou, 2001).

Visual literacy can be taught and learned (Avgerinou & Pettersson, 2011). Higher-level thinking skills do not form unless they are taught to students with intention (Avgerinou & Erickson, 1997). Pantaleo (2013) cites Metros (2008) as noting the importance of teaching analysis and interpretation skills to students as part of visual literacy. Meaningful visual literacy education is more than placing images next to written text. Meaningful visual literacy encompasses students creating rich visual texts that utilize conventions of the art medium to convey the student's own understanding of the world (Albers, 1997).

Because there are so many different ways to view visual literacy and there is no agreed upon definition of visual literacy (Avgerinou & Pettersson, 2011), for the purpose of this research, I will use the definition of visual literacy as follows: the reading and making sense of, analyzing through use of the elements and principles of art, interpreting by citing evidence from the text, evaluating and justifying for the evaluation, and creating of a visual text that communicates a message. The previous listed definition of visual literacy is a combination of the above-mentioned theory and definitions and the Minnesota Visual Art Standards for grades 6-8.

My choice to use Describe, Analyze, Interpret, Evaluate and Create a visual art work as the basis of visual literacy is based on work that I had done with a fellow art teacher at a previous school. We worked in a PLC together and conducted action research centered on Visual Literacy for two years

(Klocke & Miller, 2011-2013). Our process in finding these elements as the focus of our work in Visual Literacy is in large part due to working through a process called “unwrapping the standard”. Unwrapping the standard is a process that Morgan, Brown, Hsiao, Howerter, Juniel, Sedano and Castillo (2013) describe as a process of analyzing the components and requirements of the academic standards that students must master. They go on to say that from the analysis process, creating an educational map of instruction and formative assessments will allow the student to start learning at his or her current level, define progress marks toward mastery, and will allow the teacher to make instructional decisions based on student progress.

Listed below are the standards for MN Visual Arts grades 6-8. By reading over the standards it is notable that they are worded with a lot of academic jargon. So using the process of unwrapping the standards is key to making the standards accessible to the students and the teachers.

State Visual Art Standards.

Visual Arts: Grades 6-8 (2/26/09 Revised)

Strand I: Artistic Foundations

Standard 1: Demonstrate knowledge of the foundations of the arts area

1. Analyze the use of the elements of visual art, including color, line, shape, value, form, texture, and space in the creation of, presentation of, or response to visual artworks
2. Analyze how the principles of visual art, such as repetition, pattern, emphasis, contrast and balance are used in the creation, presentation of, or response to visual artworks
3. Describe characteristics of Western and non-Western styles, movements, and genres

in art

Standard 2: Demonstrate knowledge and use of the technical skills of the art form, integrating technology when applicable

1. Demonstrate the characteristics of the tools, materials, and techniques of various two and three-dimensional media for intentional effects in original artworks

Standard 3: Demonstrate understanding of the personal, social, cultural, historical contexts that influence the arts areas

1. Compare and contrast the connections among visual artworks, their purposes, and the personal, social, cultural and historical contexts including the contributions of Minnesota American Indian tribes and communities
2. Analyze the meanings and functions of visual art

Strand II: Artistic Process: Create or Make

Standard 1: Create or Make in a variety of contexts in the arts area using the artistic foundations

1. Create original two and three-dimensional artworks in a variety of artistic contexts
2. Revise artworks based on feedback of others, self-reflection and artistic intention
3. Develop an artistic statement, including how audience and occasion influence creative choices

Strand III: Artistic Process: Perform or Present

Standard 1: Perform or Present

1. Assemble and prepare personal artwork for public exhibition

2. Revise presentation based on feedback of others, self-reflection and artistic intent
3. Develop an artistic intent, including how audience and occasion impact presentation choices

Strand IV: Artistic Process: Respond or Critique

Standard 1: Respond to or critique a variety of creations and performances using the artistic foundations

1. Analyze and interpret a variety of visual artworks using established criteria

(Minnesota Department of Education, 2008)

Socratic Seminars

Byrne (2011) defines Socratic seminars as “seek[ing] deeper understanding of complex ideas through thoughtful dialogue” (p.13). Byrne (2011) also noted that, “Socrates valued the knowledge and understanding already present within people” (p.13). This concept of valuing the knowledge within someone is a philosophical cornerstone to Maria Montessori’s development of the Montessori educational philosophy. Lillard (2007) noted that, “perception is the origin of all knowledge (p.318).” The knowledge is constructed through meaningful tools and materials that are available in the environment for the child (Lillard, 2007). This constructivist method is in contrast to the behaviorist stance of filling the empty child with rote knowledge (Lillard, 2007). Byrne (2011) went on to discuss that the benefits of a Socratic seminar are: students developing critical thinking skills, learning formal discussion practices, honing listening skills, learning team-building skills that allow for collaboration, and directing their own learning which fosters personal responsibility.

To get a Socratic seminar to be an effective educational tool, there is some preparation that is needed by the teacher and the students. The teacher has a responsibility to prepare the students for the Socratic seminar (Byrne, 2011). The teacher should provide text(s) to the students to read prior to the seminar (Keegan, 2013). Students should reflect upon the texts on their own before the seminar (Keegan, 2013). The teacher should also provide students with scaffolding for the text interpretation based on the complexity of text (Keegan, 2013). The teacher should instruct the students on how to be active listeners, use accountable talk, write meaningful questions regarding theme in the text, and develop annotation style notes that include analysis and wonderings (Byrne, 2011).

Traditional sources for Socratic seminar topics include; literature, history, science, math, philosophy and current events. Non-traditional sources for Socratic seminar topics include; works of visual art, selections of music, philosophical questions and policies, regulations, or legislation (Byrne, 2011). Because visual art is seen as a non-traditional text for a Socratic seminar, there was no formal training for me in how to correctly implement the seminar method into my visual art classroom. I had worked with Visual Thinking Strategies (VTS) previously as an art discussion method. So, I set out to integrate the two methods together.

When selecting a text for seminar, a teacher should consider whether the text is of manageable length or if it will overwhelm the students. The teacher should ask himself or herself if the text will allow the students to explore open dialogue that will lead to sharing of opinions and different perspectives, and if the text will help create conversations that are relevant to students' lives (Byrne, 2011).

During the seminar the teacher is not an active member of the discussion. The teacher only supplies open-ended topic questions for a Socratic seminar and observes the discussion unfold (Keegan, 2013). The Socratic seminar is not a debate; it is only a discussion (Keegan, 2013). The Socratic seminar is not a test; it is an opportunity to make new understandings from the text, share new ideas with peers, and discuss the concepts, values, and issues that are present in the text (Keegan, 2013). Students may have access to the seminar texts during the seminar because the seminar focus is not on information recall; rather it is focused on the students developing application and synthesis skills through peer-to-peer discussion (Keegan, 2013).

Scaffolding Activities for Visual Text as Seminar

Because images are often found to have many possible meanings, until a written text provides guidance as first noted by Barthes (1977) who was later cited by Avgerinou and Pettersson (2011), it is important to give the students guidance in their study of the image. The reason for introducing a visual text is to understand how the text may be interpreted so as to minimize confusion about the text and increase effective communication (Bertoline, Burton & Wiley, 1992).

For the visual text to be most effective, the text should be introduced and allow students to realize their own prior knowledge surrounding the text (Avgerinou & Pettersson, 2011). This guidance of finding their prior knowledge will be directed by scaffolding activities. The first one is VTS, the second is using graffiti annotations, and the third that is ongoing is a student adding to their annotations each time they have a new understanding. The fourth scaffolding allows the student to use the text during the seminar.

Visual Thinking Strategies (VTS) is an open ended question process that develops a relationship between the art and the student in a way that widens the student's aesthetic understanding and acknowledges as legitimate a student's innate intellect that is often tied to his or her emotions (Yenawine, 1998). Moeller, Cutler, Fiedler, and Weier (2013) note that VTS provides an opportunity to allow students time and space to understand the meaning of the visual artwork. The effectiveness of images as learning tools to help increase visual literacy is dependent upon the amount of time that a

student spends with the visual text (Avgerinou & Pettersson, 2011). Using VTS will allow students to engage with the text for an extended amount of time.

The process that was created for VTS starts out with the students looking at the image without talking. That is followed by the students being asked a question by the facilitator, "What is going on in this picture?" or "What more can you find?" The latter question prompts the students to look more deeply at the image while the former open-ended question directs the students to examine the print and offer what they perceive (Yenawine, 1998). If a student offers a response that can be supported by information from the image as proof, the facilitator offers the question, "What do you see that makes you say that?" (Yenawine, 1998). Moeller, Cutler, Fiedler, and Weier (2013) cited the same open-ended questions as the method for developing the discussion during VTS.

The teacher demonstrates active listening by repeating what the students say through paraphrasing. The students comment back to the class and point out the part of the image that is being discussed (Yenawine, 1998). Yenawine (1998) also adds that an equally significant purpose of VTS is the student's ability to solve problems cooperatively.

Nethery (2013) uses the graffiti annotation process to help students enhance their understandings of literacy. The graffiti annotation process offers an active hands-on process that allows the students to make meaningful connections, increase students thinking in the arts, and help to make complicated ideas more concrete (Nethery, 2013).

Nethery (2013) describes the graffiti annotation process as placing an artist quote, image, art vocabulary word, or theme title in the center of a large poster sized piece of paper. Each paper is placed upside down on the table for the students turn over upon teacher directions. As the students enter the room, they are given one of six different color markers at random from the bag of markers. They are asked to sit in spots designated by their marker color. The students are to turn the paper over and read the text on the reverse side. They are to give a definition, question, or reaction to the material on the poster paper. The students are asked to do this quietly. Giving time for each student to respond to the page, students are then asked to rotate to a different poster prompt as a color group, based on marker color. As this process unfolds, students are able to better understand what the artist was communicating through viewing and experiencing fellow students' responses to the prompts.

The use of graffiti annotations is to help the students see what other students are thinking of the same or similar topic that relates to the image being studied. Using this process of graffiti annotations will help the student deepen their understanding of the content in the image. J. W. Berry and S. L. Chew, (2008) found that an activity that can be done to improve student comprehension is for students to write questions at a higher order. J. W. Berry and S.L. Chew, (2008) cite Craik, (2008)

noting that when students create questions at a higher level, it will help improve learning. The kinds of question creation are important to the student's higher-level understanding. The questions must include analysis, synthesis or application to have the benefits of increased levels of understanding, (Craik, 2008). J. W. Berry and S.L. Chew, (2008) found that the more questions that the student created, the greater the improvements in learning that occurred. A. Nwosu, S. Mason, A. Roberts and H. Hugel, (2013) support this previous finding in their research with students in a medical education program. J. W. Berry and S.L. Chew, (2008) go on to state that the best way for a student to develop questions about a topic is to create concept maps. The concept map and the graffiti annotations are a very similar process and therefore, this study also supports the use of graffiti annotations to support higher level thinking.

Getting Middle School students to create meaningful and higher-level questions might be challenging. So how do we get the students to write meaningful higher-level questions? A. King, (1992) found a way to help students generate higher-level questions. She provided a variety of sentence stems in question format to help the students think about the content in different ways. Giving the student time to create questions deepens his or her ability to make connections with previous understandings and blend them with existing understandings.

Assessing Visual Literacy

Callow (2008) cited the New London Group (2000) stating that giving students the language skills to intelligently talk about art is an important step in students gaining meaning from art, and that those language skills are often called metalanguage. This metalanguage is an important step to developing students' ability to talk more intelligently about the visual art (Callow, 2008). Based upon the above definition, referring to the art using metalanguage is a form of visual literacy. Callow (2008) has listed specific assessment principles for visual literacy:

It is an authentic learning experience, it contains ongoing formative and summative assessments, it provides students with varied means for showing their skills and conceptual knowledge, it uses authentic visual texts, it uses compositional and critical dimensions of the visual text, it provides focused activities during which students talk and understand the specific concepts of visual literacy, and it involves students using visual art meta language as part of the assessment. (Callow, 2008, p.619).

Callow (2008) has developed a few age appropriate benchmarks that can be used in assessments for understanding of visual literacy. They include the objectives that the student will be able to:

- Identify parts of an image, why they are liked or disliked, and reasoning for their interest
- Identify concepts such as themes and cultural references
- Use accurate terms/definitions for describing color, line, shape, form, and texture
- Connect the use of a color and how they may be associated with feelings or emotions
- Use accurate terms/definitions for describing pattern, rhythm, contrast, emphasis, and

balance

Visual Literacy Transferable to Other Academic Areas

Visual literacy is a learned competency that reflects students' ability to interpret visual information more robustly and to be able to create visual information. Interpretation and creation of visual information is linked to reading and writing in a traditional definition of text literacy (Heinich, Molenda, & Russell 1982; Pettersson, 1993). However, Avgerinou & Pettersson (2011) state that visual literacy is not limited to only one set of senses; rather, it is thought that visual literacy is acquired through multiple sensory modes. Visual literacy is a mechanism to help improve the verbal literacy skills of writing and reading (Avgerinou, 2003). Because learning visual literacy involves more senses, it has the potential to interest more students through their different learning styles, and it will allow students to make further gains in other illiteracies.

Conclusion of Literature Review

Visual literacy is an invaluable skill that students can develop, and it can give students the necessary concepts and language skills needed to be successful when discussing what they see in an image. Through the use of certain art teaching methods, such the Socratic Seminar, VTS, and the graffiti annotations methods, students can have the opportunity to engage in authentic learning as they develop their visual literacy skills. Having the students practice these visual literacy methods provides students with a formative assessment experience centered on the development of their ability to formally discuss complex issues related to the authentic visual text. Participation in and analysis of student data from scaffolding activities and the Socratic Seminar will help focus this research and provide answers to the following question and sub questions: How do Nontraditional Visual Art Socratic Seminars influence students' visual literacy? Sub questions: What is visual literacy? What are the characteristics of an effective visual art seminar? What are the criteria to evaluate if a person is

visually literate? Are the skills learned in visual literacy transferable to other academic areas? In order to answer the above questions, the teaching methods above will be employed, and then data will be collected through the assessment of student made artifacts and the conducting of student surveys.

Research Questions

Question

How do Nontraditional Visual Art Socratic Seminars influence students' visual literacy?

Sub Questions

What is visual literacy?

What are the characteristics of an effective visual art seminar?

What are the criteria to evaluate if a person is visually literate?

Are the skills learned in visual literacy transferable to other academic areas?

Research Design and Methodology

Participation and Setting

The participants are 6th, 7th, and 8th graders; age range of 11 to 14 years old. There are 36 male students and 44 female students between the three block classes. In block one there are 28 students, in block two there are 25 students, and in block three there are 27 students for a total of 80 students.

The school is a Montessori Middle School set in a large urban school district in the upper Midwest with a diverse population of students. The class is a Visual Art Class that teaches to the State Standards in Visual Art. The school schedule is a four block period day with a 25-minute foundations (advisory) class in the morning. Each block class is approximately 80 minutes in duration. Some elective classes choose to be on a half block schedule. In visual art class students are present for a full block. The visual art block classes run from 7:58 am to 9:16 am block one, 9:19 am to 10:34 am block two, and 11:00 am to 12:20 pm block three.

The classroom is a large space that has many visual art resources. The classroom is set up in stations for students to choose their preferred lesson. There is sufficient space for project and supply storage in the room. By moving a few tables, students are able to all sit in a circle for seminar.

This research was conducted during the months of December 2014 and January 2015.

Materials

All data included in this study was collected at school during the normal school day. Data included in this study was collected with permission from the parents of the student. Students that did not participate in the study were not excluded from the class activities.

The materials that were used during this action research included: annotations pages for each student (Appendix C, D, E), group graffiti theme word pages for each class, a class set of blue, red, and black pens, a color copy of each print in a screen projected presentation format, a student guide to visual art seminar (Appendix J), core questions for each print (Appendix G, H, I), and a roster with student names for each different seminar.

Procedure

The first portion of preparation for the seminar was using a daily question warm up as a way to give the students exposure to the content so they would have some prior knowledge about the images and the components of visual literacy. Listed below in the chart between day 1 and 15 is a description of the events that took place approximately three weeks prior to the classroom Socratic seminars. The day cycles were similar in content but the artwork changed by week. The daily guiding question was only a 5 to 7 minute initial start up activity placed at the beginning of the class. Then students were given instructions on the daily lesson and continued class by working on their art projects.

The main portion of the action research was done over the course of a week. That is shown in the chart below as day 16 to 20. The process is repeated with the same sequence of events for the practice seminars as the final seminar. The students are given a different visual art text each seminar and the visual art texts are the same visual texts that were used for the daily question warm up for the previous three weeks.

Day	Description
1	Introduction of visual content through Daily Guiding Questions (Appendix B). The question/prompt for the day: Describe the image on the screen. The image <i>Ejiri in Suruga Provence</i> by Katsushika Hokusai (Appendix C) was projected on the screen. The classroom discussion that followed talked about how to describe a visual image and students were encouraged to share answers during the discussion. A sentence stem was given to students to help describe the image. "I see ____ in this image." Students wrote down a brief description on their guiding question page that was turned in at the end of the week.
2	Introduction of visual content through Daily Guiding Questions. The question/prompt of the day: Analyze the image on the screen. The image <i>Ejiri in Suruga Provence</i> by Katsushika Hokusai was projected on the screen. The classroom discussion that followed talked about how to analyze a visual image and students were encouraged to share answers during the discussion. A sentence stem was given to students to help analyze the image. "_____ helps create _____ in the picture." Students wrote down an analyzing statement on their guiding question page that was turned in at the end of the week.
3	Introduction of visual content through Daily Guiding Questions. The question/prompt of the day: Interpret the image on the screen. The image <i>Ejiri in Suruga Provence</i> by Katsushika Hokusai was projected on the screen. The classroom discussion that followed talked about how to interpret a visual image and students were encouraged to share answers during the discussion. A sentence stem was given to students to help interpret the image. "I think that _____ means _____ in the picture." Students wrote down an interpretation statement on their guiding question page that was turned in at the end of the week.
4	Introduction of visual content through Daily Guiding Questions. The question/prompt of the day: Evaluate the image on the screen. The image <i>Ejiri in Suruga Provence</i> by Katsushika Hokusai was projected on the screen. The classroom discussion that followed talked about how to evaluate a visual image and students were encouraged to share answers during the discussion. A sentence stem was given to the students to help evaluate the image. "I think this artwork is successful because _____." or "I think this artwork is unsuccessful because _____." Students wrote down an evaluation statement on their daily guiding question page that was turned in at the end of the week.
5	Introduction of visual content through Daily Guiding Questions. The question/prompt of the day: What is the theme? Write a question that relates to theme of the image on the screen. The image <i>Ejiri in Suruga Provence</i> by Katsushika Hokusai was projected on the screen. The classroom discussion that followed talked about how to find the theme of a visual image and students were encouraged to share answers during the discussion. A sentence stem was given to students to help note the theme of the image. "The theme of the image is _____." Students wrote down a theme and were asked to make their own question about the theme on their guiding question page that was turned in at the end of the week.
6	Introduction of visual content through Daily Guiding Questions. The question/prompt for the day: Describe the image on the screen. The image <i>Yang Hsiang Protecting His Father</i> by Utagawa Kuniyoshi (Appendix D) was projected on the screen. The classroom discussion that followed talked about how to describe a visual image and students were encouraged to share answers during the discussion. A sentence stem was given to students to help describe the image. "I see ____ in this

	image.” Students wrote down a brief description on their guiding question page that was turned in at the end of the week.
7	Introduction of visual content through Daily Guiding Questions. The question/prompt of the day: Analyze the image on the screen. The image <i>Yang Hsiang Protecting His Father</i> by Utagawa Kuniyoshi was projected on the screen. The classroom discussion that followed talked about how to analyze a visual image and students were encouraged to share answers during the discussion. A sentence stem was given to students to help analyze the image. “_____ helps create _____ in the picture.” Students wrote down an analyzing statement on their guiding question page that was turned in at the end of the week.
8	Introduction of visual content through Daily Guiding Questions. The question/prompt of the day: Interpret the image on the screen. The image <i>Yang Hsiang Protecting His Father</i> by Utagawa Kuniyoshi was projected on the screen. The classroom discussion that followed talked about how to interpret a visual image and students were encouraged to share answers during the discussion. A sentence stem was given to students to help interpret the image. “I think that _____ means _____ in the picture.” Students wrote down an interpretation statement on their guiding question page that was turned in at the end of the week.
9	Introduction of visual content through Daily Guiding Questions. The question/prompt of the day: Evaluate the image on the screen. The image <i>Yang Hsiang Protecting His Father</i> by Utagawa Kuniyoshi was projected on the screen. The classroom discussion that followed talked about how to evaluate a visual image and students were encouraged to share answers during the discussion. A sentence stem was given to the students to help evaluate the image. “I think this artwork is successful because _____.” or “I think this artwork is unsuccessful because _____.” Students wrote down an evaluation statement on their daily guiding question page that was turned in at the end of the week.
10	Introduction of visual content through Daily Guiding Questions. The question/prompt of the day: What is the theme? Write a question that relates to theme of the image on the screen. The image <i>Yang Hsiang Protecting His Father</i> by Utagawa Kuniyoshi was projected on the screen. The classroom discussion that followed talked about how to find the theme of a visual image and students were encouraged to share answers during the discussion. A sentence stem was given to students to help note the theme of the image. “The theme of the image is _____.” Students wrote down a theme and were asked to make their own question about the theme on their guiding question page that was turned in at the end of the week.
11	Introduction of visual content through Daily Guiding Questions. The question/prompt for the day: Describe the image on the screen. The image <i>The Great Wave off Kanagawa</i> by Katsushika Hokusai (Appendix E) was projected on the screen. The classroom discussion that followed talked about how to describe a visual image and students were encouraged to share answers during the discussion. A sentence stem was given to students to help describe the image. “I see ____ in this image.” Students wrote down a brief description on their guiding question page that was turned in at the end of the week.
12	Introduction of visual content through Daily Guiding Questions. The question/prompt of the day: Analyze the image on the screen. The image <i>The Great Wave off Kanagawa</i> by Katsushika Hokusai was projected on the screen. The classroom discussion that followed talked about how to analyze a visual image and students were encouraged to share answers during the discussion. A sentence stem

	was given to students to help analyze the image. “_____ helps create _____ in the picture.” Students wrote down an analyzing statement on their guiding question page that was turned in at the end of the week.
13	Introduction of visual content through Daily Guiding Questions. The question/prompt of the day: Interpret the image on the screen. The image <i>The Great Wave off Kanagawa</i> by Katsushika Hokusai was projected on the screen. The classroom discussion that followed talked about how to interpret a visual image and students were encouraged to share answers during the discussion. A sentence stem was given to students to help interpret the image. “I think that _____ means _____ in the picture.” Students wrote down an interpretation statement on their guiding question page that was turned in at the end of the week.
14	Introduction of visual content through Daily Guiding Questions. The question/prompt of the day: Evaluate the image on the screen. The image <i>The Great Wave off Kanagawa</i> by Katsushika Hokusai was projected on the screen. The classroom discussion that followed talked about how to evaluate a visual image and students were encouraged to share answers during the discussion. A sentence stem was given to the students to help evaluate the image. “I think this artwork is successful because _____.” or “I think this artwork is unsuccessful because _____.” Students wrote down an evaluation statement on their daily guiding question page that was turned in at the end of the week.
15	Introduction of visual content through Daily Guiding Questions. The question/prompt of the day: What is the theme? Write a question that relates to theme of the image on the screen. The image <i>The Great Wave off Kanagawa</i> by Katsushika Hokusai was projected on the screen. The classroom discussion that followed talked about how to find the theme of a visual image and students were encouraged to share answers during the discussion. A sentence stem was given to students to help note the theme of the image. “The theme of the image is _____.” Students wrote down a theme and were asked to make their own question about the theme on their guiding question page that was turned in at the end of the week.
16	Started with handing out printed copies of the visual artwork <i>Ejiri in Suruga Provence</i> by Katsushika Hokusai and a blue pen to all students. I gave instructions for them to make as many annotations on their copy of the visual text as they could using the blue pen. Once students were done I collected the blue pens and handed out red pens. Then I lead the class in a VTS session and as the session was happening I encouraged the students to make further annotations on their visual texts when they heard or understood something that they did not have on their annotations. After the VTS session and the additional annotations were made I collected the red pens and handed out black pens. Next I lead the students in a Group Graffiti activity centering around thematic words based on the content of the image. The words that were used for the image <i>Ejiri in Suruga Provence</i> by Katsushika Hokusai were, surprise, startled, prepared, wind, upset, lost forever, and challenge. As the students were participating in the Group Graffiti activity I encouraged them to make more annotations about the print on their page. Once done with that I asked students to generate questions from their annotations and make those notes either on the back of their page or in the far outside margins. I collected the black pens and had each student keep their own annotation page.
17	I started with reminding the students about the procedures and guidelines (Appendix F) that we use for Socratic Seminar. Then we talked about what a student would need to bring to seminar to be successful and we discussed the content that I

	<p>would be looking for during the seminar. I also handed out the “Student Guide to Visual Art Seminar” that has listed helping questions for each of the main sections of Visual Literacy and art specific vocabulary with definitions. Then we all gathered our materials for seminar including our annotations for the image <i>Ejiri in Suruga Provence</i> by Katsushika Hokusai, moved a few tables in the room to make space for our seminar circle in the middle of the room and formed a large circle and started seminar. I started the seminar with a single question. “What does it mean to be startled?” I then called on one student and the students took control of the seminar process. I listened to the students’ responses and marked the appropriate notations based on the content of each response. If the conversation seemed to be heading towards a dead end I would offer a question from the “core questions” on the seminar question page (Appendix G). I would then call on a student and they would continue the seminar. The seminar lasted for over an hour. When the block class period was about five minutes from ending I interrupted the Socratic Seminar conversation and asked students to return the tables to the correct places and turn in their seminar annotations. After school this day I calculated the scores for the seminar based on Visual Literacy.</p>
18	<p>I started this class by handing out the visual literacy scores for each student. That consisted of their name and what category they did and did not respond to in yesterday’s seminar. I then talked about how today can be a practice for you to try and practice visual literacy content that you did not do or understand yesterday. I noted how to interpret their scores and what they could do to improve and what resources they have to accomplish that improvement. I distributed the visual art image for our seminar, <i>Yang Hsiang Protecting His Father</i> by Utagawa Kuniyoshi and a blue pen to all students. I gave instructions for them to make as many annotations on their copy of the visual text as they could using the blue pen. Once students were done I collected the blue pens and handed out red pens. Then I led the class in a VTS session and as the session was happening I encouraged the students to make further annotations on their visual texts when they heard or understood something that they did not have on their annotations. After the VTS session and the additional annotations were made I collected the red pens. Because of the one-day to do the preparation and the seminar we did not do the Group Graffiti this day. I did talk about the theme and encourage the students to write theme based annotations and questions. Once done with that I asked students to generate questions from their annotations and make those notes either on the back of their page or in the far outside margins. I collected the black pens and had each student keep their own annotation page. I noted to the students that this seminar should be focused on improving their skill set in the areas that needed improvement. I then reminded the students about the procedures and guidelines that we use for Socratic Seminar. Then we talked about what a student would need to bring to seminar to be successful and we discussed the content that I would be looking for during the seminar. I also handed out the “Student Guide to Visual Art Seminar” that has listed helping questions for each of the main sections of Visual Literacy and art specific vocabulary with definitions. Then we all gathered our materials for seminar including our annotations for the image <i>Yang Hsiang Protecting His Father</i> by Utagawa Kuniyoshi, moved a few tables in the room to make space for our seminar circle in the middle of the room and formed a large circle and started the seminar. I started the seminar with a single question. “What does it mean to protect?” I then called on one student and the students took control of the seminar process. I listened to the students’ responses and marked the appropriate notations based on the content of each</p>

	<p>response. If the conversation seemed to be heading towards a dead end I would offer a question from the “core questions” on the seminar question page (Appendix H). I would then call on a student and they would continue the seminar. The seminar lasted for over a half an hour. When the block class period was about five minutes from ending I interrupted the Socratic Seminar conversation and asked students to return the tables to the correct places and turn in their seminar annotations. After school this day I calculated the scores for the seminar based on Visual Literacy.</p>
19	<p>I started this class by handing out the visual literacy scores for each student. That consisted of their name and what category they did and did not respond to in yesterday’s seminar. I then talked about how today can be a practice for you to try and practice visual literacy content that you did not do or understand yesterday. I noted how to interpret their scores and what they could do to improve and what resources they have to accomplish that improvement. I distributed the visual art image for our seminar, <i>The Great Wave off Kanagawa</i> by Katsushika Hokusai and a blue pen to all students. I gave instructions for them to make as many annotations on their copy of the visual text as they could using the blue pen. Once students were done I collected the blue pens and handed out red pens. Then I lead the class in a VTS session and as the session was happening I encouraged the students to make further annotations on their visual texts when they heard or understood something that they did not have on their annotations. After the VTS session and the additional annotations were made I collected the red pens and handed out black pens. Next I lead the students in a Group Graffiti activity centering around thematic words based on the content of the image. The words that were used for the image, <i>The Great Wave off Kanagawa</i> by Katsushika Hokusai were, force, uncontrollable, storm, power, scared, fear, and scared. As the students were participating in the Group Graffiti activity I encouraged them to make more annotations about the print on their page. Once done with that I asked students to generate questions from their annotations and make those notes either on the back of their page or in the far outside margins. I collected the black pens and had each student keep their own annotation page.</p>
20	<p>I reminded the students about the procedures and guidelines that we use for Socratic Seminar. Then we talked about what a student would need to bring to seminar to be successful and we discussed the content that I would be looking for during the seminar. I also handed out the “Student Guide to Visual Art Seminar” that has listed helping questions for each of the main sections of Visual Literacy and art specific vocabulary with definitions. Then we all gathered our materials for seminar including our annotations for the image <i>The Great Wave off Kanagawa</i> by Katsushika, moved a few tables in the room to make space for our seminar circle in the middle of the room and formed a large circle and started seminar. I started the seminar with a single question. “What does it mean to have trust?” I then called on one student and the students took control of the seminar process. I listened to the students’ responses and marked the appropriate notations based on the content of each response. If the conversation seemed to be heading towards a dead end I would offer a question from the “core questions” on the seminar question page (Appendix I). I would then call on a student and they would continue the seminar. The seminar lasted for over an hour. When the block class period was about five minutes from ending I interrupted the Socratic Seminar conversation and asked students to return the tables to the correct places and turn in their seminar annotations. After school this day I calculated the scores for the seminar based on Visual Literacy. I entered their grades into the school electronic grade book system.</p>

Data Analysis/Results

I wanted to determine if the use of Socratic seminar increases students' ability to be visually literate. The data that was collected during this action research demonstrates that students did increase in their ability to verbally express their visual literacy after participating in a series of three Socratic seminars. Looking at Figure 1, the graph shows the number of times students participated in the seminar based on visual literacy norms. The sections are divided into the six areas of assessment that make up the visual literacy for the purpose of this action research. The number on the left side of the graph represents the students that responded correctly during the seminar.

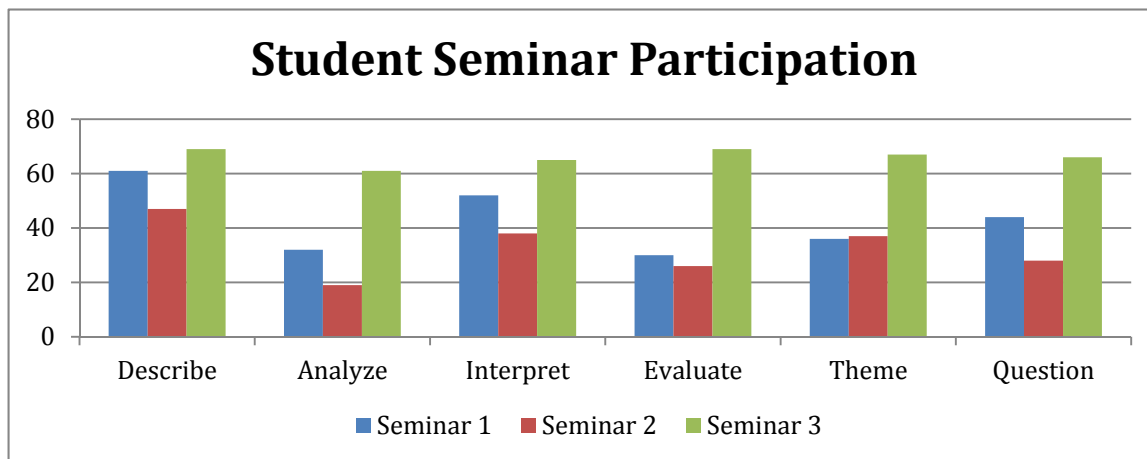


Figure 1: Student Seminar Participation

The first and third seminar time was about the same. The second seminar was approximately half as long. It seems that there is some relationship between the amount of time in a seminar with active discussion and the quantity of visual literacy responses by the students. Seminar one received just short of eighty minutes for discussion time. The second seminar received just short of forty minutes. The third seminar received similar to the first seminar just short of eighty minutes. Looking at Figure 1, it does seem that the duration of each seminar played some role in student responses based on visual literacy norms.

I gave out a survey to students after the last seminar (Appendix R). Through student surveys I found that many students did not make any connections between Socratic Seminars and increasing their Visual Literacy and a few students did make connections between the Socratic Seminar and Visual Literacy. For example, one student said, "I don't know." in response to the question, "What is Visual Literacy?" and another student, responded, "Describe, Analyze, Interpret, and Evaluate". Most of the responses to this question were along the lines of I don't know or blank.

When asked, "What are the different parts to a Visual Art Seminar?" some students responded with either asking VTS questions like "What is going on in this picture?" or "What makes you say that?"

Many students responded with “Describe, Analyze, Interpret, and Evaluate” to the same survey question. It seems that students did not correctly name the parts of Visual Literacy but they did associate it with the Visual Art Seminar.

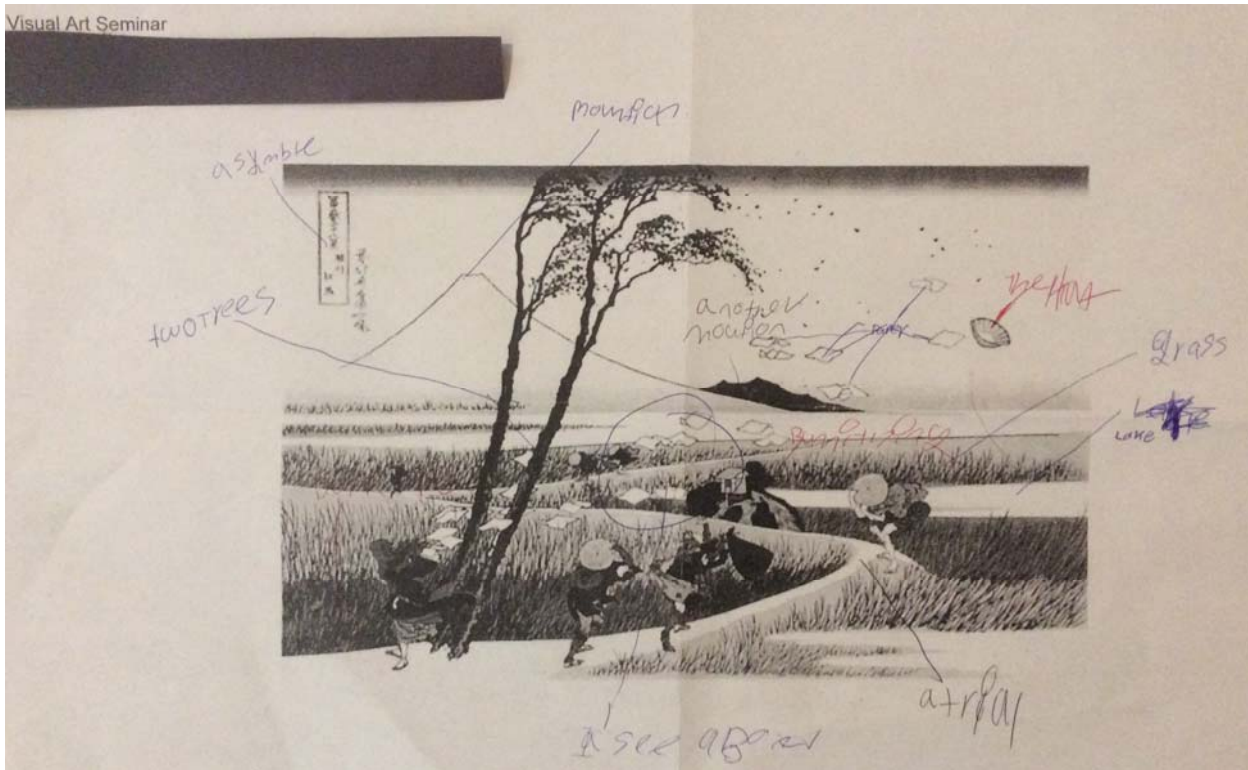


Figure 2: Student Seminar Annotations Example

In Figure 2 the annotations seem only to focus on the descriptive portion of visual literacy. There are no higher-level annotations written out on this page. The student notes common image elements such as: mountain, grass, and lake. However during the seminar this student commented verbally numerous times at a higher-level. Looking back at the record sheet kept during this seminar, this student commented in all of the categories for visual literacy. This student did make new annotations based on different interventions strategies used. Most of this student's annotations were made with the blue pen, seven annotations, with the red pen two annotations were added and with the black pen two annotations were also made. So for this student, the more activities centered on the image it seems that the more annotations are made on the print.

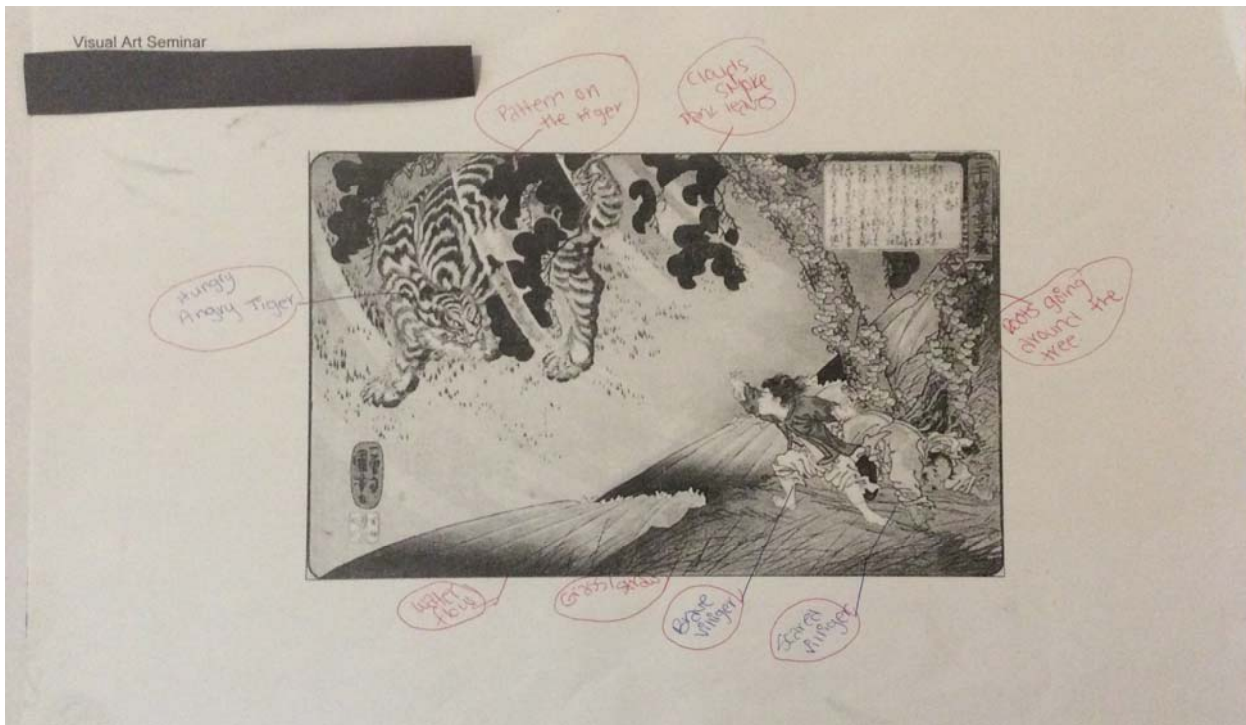


Figure 4: Student Seminar Annotations Example

In Figure 4 the annotations seem to be descriptive and interpretive in nature. The student made three comments in blue that interpreted the mood of the character from the image and also gave the character a descriptive title. The comments made in red were more descriptive in nature yet included art vocabulary in a few of them. The pattern on the tiger and the dark leaves were noted. The only notation on the page made in black was the student's name, which was omitted for privacy in Figure 4. During this seminar this student commented three times in three different categories of visual literacy. The student made comments during the seminar on describe, interpret and evaluate. The student did not make any evaluation comments on the page and was able to make one verbally during the seminar. The annotations on the page were able to offer assistance to the student through making two out of the three comments during the seminar.

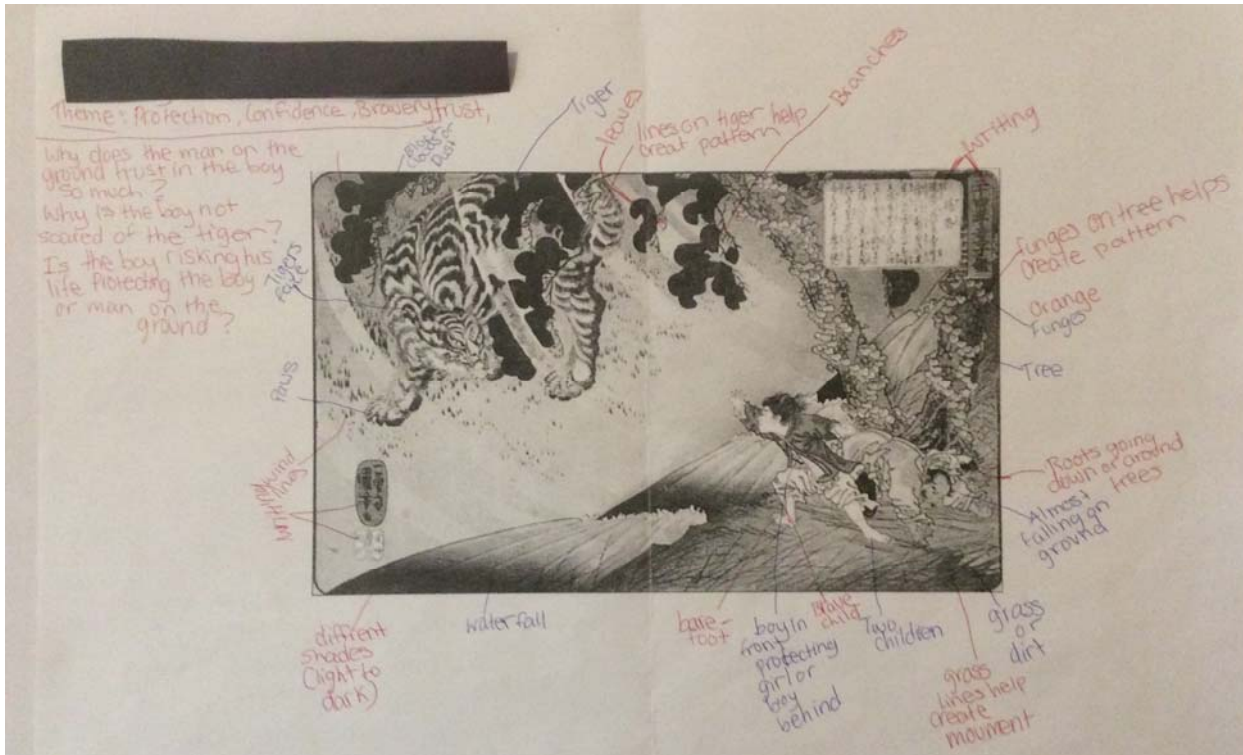


Figure 5: Student Seminar Annotations Example

In Figure 5 the annotations seem to focus on many of the areas of visual literacy. The blue annotations include nine comments that are descriptive and two comments that are interpretive. The red annotations have six comments that are descriptive, four comments that are analytical, two comments that are interpretive, three theme references and three questions. The student made comments in all of the visual literacy categories during the seminar. It seems that the annotations and the activities centered on creating more in depth annotations helped this student be more successful during the seminar.

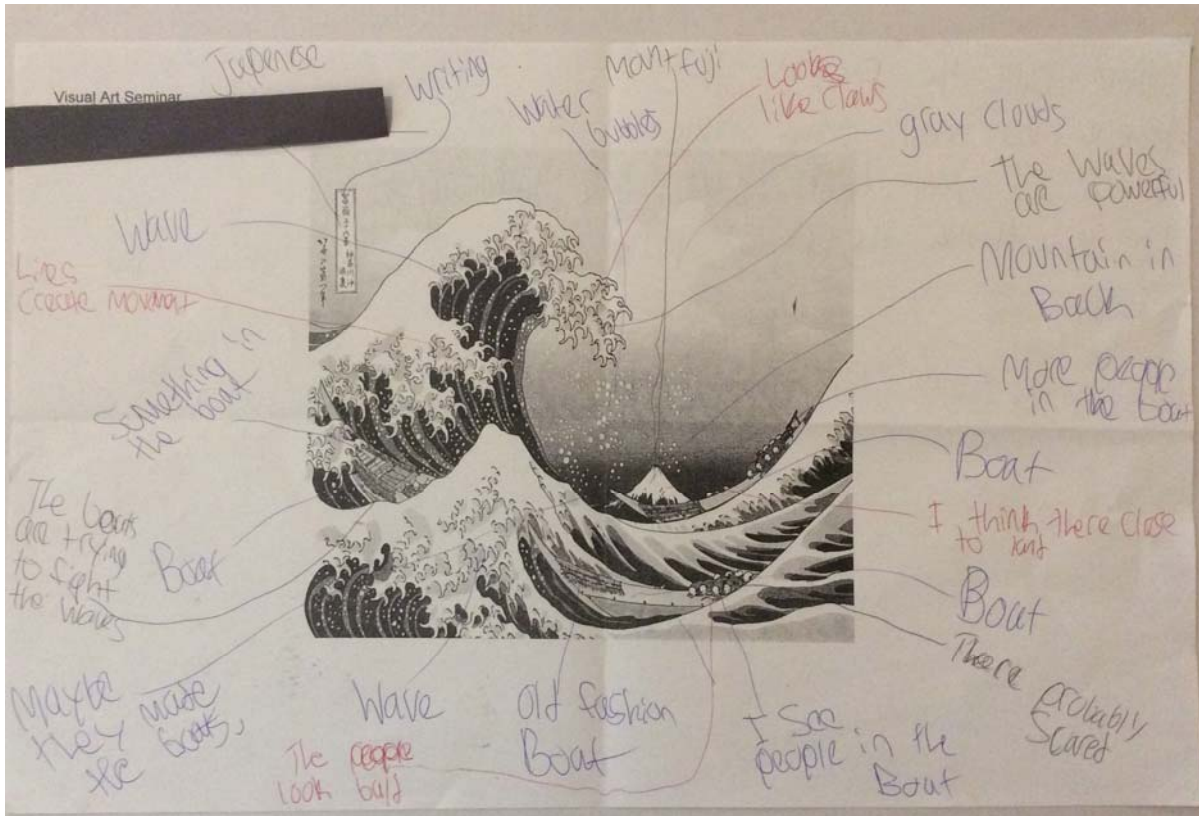


Figure 6: Student Seminar Annotations Example

In Figure 6 the annotations are simple and cover the description area of the visual literacy but there are a few comments that are higher-level in nature. Twelve annotations in blue are descriptive and two of the blue annotations are interpretation. Three annotations in red are interpretation and one is analytical. Three of the annotations in black are interpretive and two annotations in black are descriptive. During the seminar this student only commented very little. He made three comments one for descriptive, one for interpretation, and one for a theme based comment. Even though this student had an answer on the annotation page that addressed the analysis section of visual literacy the student did not make that comment during the seminar. So not all annotation preparations are helpful to all students when looking at the speaking during the seminar.

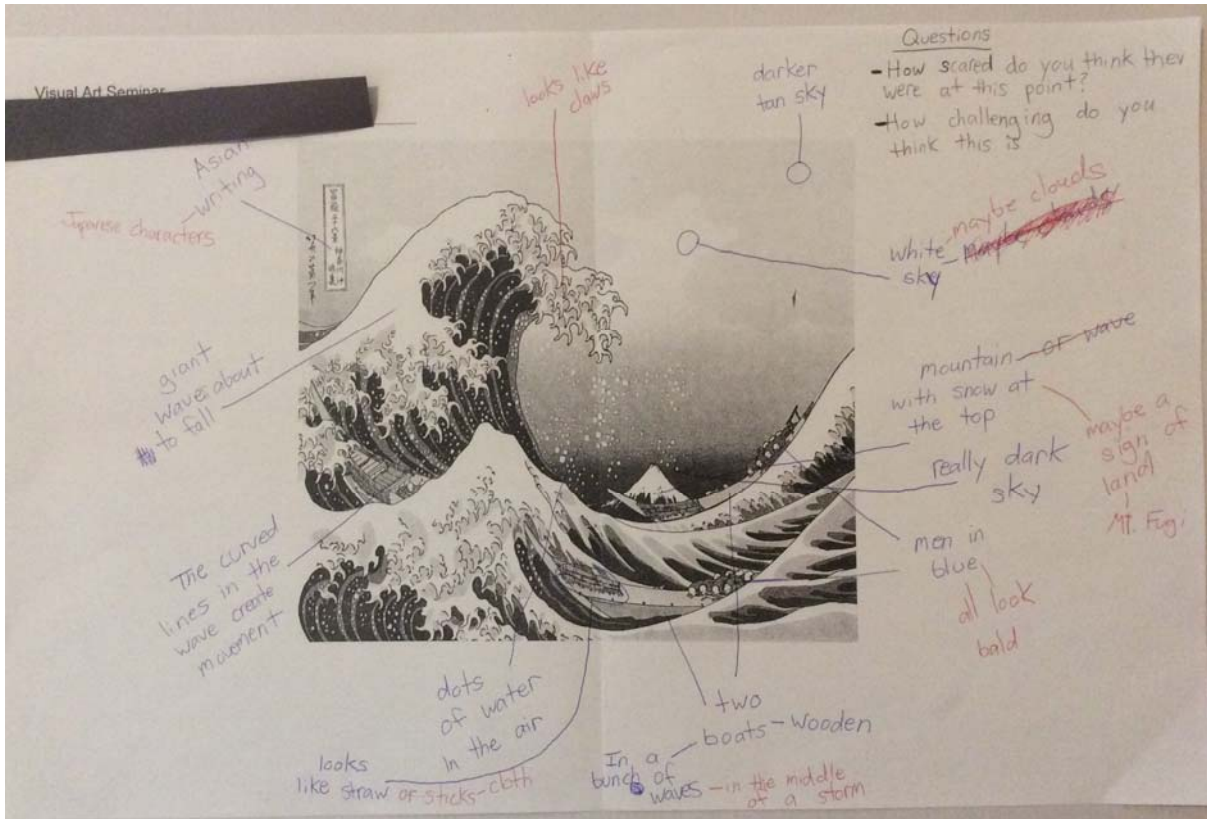


Figure 7: Student Seminar Annotations Example

In Figure 7 the annotations focus on description, analysis, interpretation and questions. There are nine descriptive annotations, one analysis annotation, and one interpretation annotation in blue. Six annotations are descriptive and one interpretive in red. The annotations in black are two questions. This student commented during seminar six different times and made one comment in each area of scored comments for visual literacy.

Limitations

The primary limitation was my own judgment during the seminar regarding which students gave proficient comments in one of the six categories. Having independent observers during the seminar collect the same data that I was collecting as the seminar was happening would have been a better method of creating triangulation and thus increasing the validity of the data.

Another limitation is that I did not develop a measurement to determine how students transferred their knowledge to other academic areas.

Discussion/Conclusion

The main purpose of this action research was to develop best practices around a nontraditional visual art seminar. In the Montessori Secondary I and Secondary II teacher training seminars, there were only examples with written text. I wanted to take the theory of Socratic Seminar and find out how to adapt it with academic rigor to visual art. I wanted to create a robust and practical tool that would show to others that visual art is a valid text in a seminar. I also wanted to help the students understand the Socratic Seminar in a different way and for the students to have a better understanding of Visual Literacy.

As evidences in Figure 1 through Figure 7, students were able to show varying degrees of visual literacy through the written method used in the annotation process. Some students demonstrated robust visual literacy through their written responses on the visual text, whereas other students who had previously demonstrated a high level of visual literacy during the Socratic seminar were not able to convey their knowledge in the written format. Likewise, the responses in the student surveys did not reflect the robust competency in visual literacy that had been conveyed during the Socratic seminar. This data demonstrates that the use of Socratic seminar is a highly effective teaching strategy to teach visual literacy to students who respond better in a verbal manner rather than a written manner.

Students grew in their ability to be visually literate through the Visual Art Socratic Seminar and the scaffold activities. Visual Literacy is defined as making meaning of an image and specifically for the purposes of this study the focus was on Describe, Analyze, Interpret, and Evaluate. The Socratic Seminar was effective in increasing students' understanding of Visual Literacy through the varied scaffold activities. The VTS and Graffiti Annotations tools required the students to read and re-read the visual texts, and that repetition resulted in better visual understanding of the print so that they could better participate in the Socratic seminar. Repeating the seminar format with different images helped students increase their proficiency in the Socratic Seminar process and their Visual Literacy. Analyzing

the Annotations alone did not reflect the students' level of visual literacy as robustly as their verbal discussions during the Socratic seminar.

Future Action Plan

I would like to have a printed group of sentence and question stems so students can use them to help their annotation process. Collaborating with other educators to create a common theme on which to focus during all of our seminars may build the collective knowledge of the students over the course of the seminars that they are using in class. I would also like to limit the focus of each seminar in the future. Having six different areas of visual literacy for the students to focus on was too much. I should focus on two for each seminar and then add them for each successive seminar. Taking time to gradually build up to a seminar that has all of the components of Visual Literacy may help increase understanding in the future. Introducing students to a wider variety of visual art is another important aspect that I would like to focus on for the future. I would like to provide different images from a varied cultural background with a common theme.

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Appendix
Appendix A

Daily Guiding Question

Name: _____ Block: _____

Day 1pt	Question 3pts.	Answer 3pts.
MONDAY Date: <input data-bbox="131 527 402 636" type="text"/>		
TUESDAY Date: <input data-bbox="131 789 402 898" type="text"/>		
WEDNESDAY Date: <input data-bbox="131 1052 402 1161" type="text"/>		
THURSDAY Date: <input data-bbox="131 1314 402 1423" type="text"/>		
FRIDAY Date: <input data-bbox="131 1577 402 1686" type="text"/>		

Appendix B

Guiding Questions Week of December 15 to 19

Monday

Standard:

- Use art terms correctly to describe a work of art. (color, line, shape, value, form, texture, space,)

Objectives:

- understand how to correctly describe a work of art

Guiding Question:

- Correctly Describe the work of art on the screen.

Tuesday

Standard:

- Analyze the use of the elements of visual art, including color, line, shape, value, form, texture, and space in how they create the principles of art in the image, including pattern, emphasis, balance, unity, rhythm, movement, and contrast.

Objectives:

- understand how to correctly analyze a work of art

Guiding Question:

- Correctly Analyze the work of art on the screen.

Wednesday

Standard:

- Interpret the meaning of the artwork by using the analyze statement to support your idea

Objectives:

- understand how to correctly interpret a work of visual art

Guiding Question:

- Correctly Interpret the work of art on the screen.

Thursday

Standard:

- Evaluate a work of art using the visual theme to help support your idea

Objectives:

- understand how to make an evaluation statement using the theme to support your idea

Guiding Question:

- Correctly Evaluate the work of art on the screen.

Friday

Standard:

- Correctly Identify the Theme of an image and create Theme based questions

Objectives:

- understand how to use the theme from the image to generate questions that create further discussion

Guiding Question:

- What is the theme? Create 3 questions that are related to the theme of the art on the screen.

Appendix C

Title: Ejiri in Suruga Province

Artist: Katsushika Hokusai



Appendix D

Title: Yang Hsiang Protecting His Father

Artist: Utagawa Kuniyoshi



Appendix E

Title: The Great Wave off Kanagawa

Artist: Katsushika Hokusai



Appendix F

Seminar Guidelines

- Bring your Seminar materials, annotated text, questions, paper, writing tool
- Take turns and call on each other
- Use formal Language
- Listen Actively: sit up, eye contact, appropriate body language
- Agree or Disagree with statement not with people
- Support your opinions by citing evidence from the text
- Avoid asides and alliances
- Remain open-minded
- Keep the discourse moving (respect our time)
- Invite all members into the discussion
- Sit in a circle
- Eye contact with group and with speaker

Appendix G

Ejiri in Suruga Province Quarter 2 Seminar ONE

Writing Questions

- Write about a time when you were startled but by the end of the event everything worked out to be fine.
- If you had the choice to be really scared because of a natural event or scared of a person which one would you choose and why?
- Write about a time when you had no control of a situation and you had to just go with what was happening, what was difficult and what was easy, why?

Opening Question

What does it mean to be startled?

Core Questions

- What effect does the papers twisting randomly in the air have on the emotional quality of the print?
- What emotion does this print evoke and what evidence from the print can you cite to support that choice?
- How can some of the farmers be ready for the wind gust and have their hats still on their heads yet some were taken by surprise? What makes you say that? Cite specific examples from the image to help you support your answer.
- What kind of mood does the image suggest? Cite specific elements from the image that help you support your answer.
- Do you think that the artist is showing us surprise or confusion in this print? Cite specific elements from the print that help support your answer.
- What is the most powerful color in the image and why did you choose that color?
- Where is the light coming from in the image and what is the significance of the light source?

How do you interpret the meaning of the path that is in the print?

What is the significance of Mount Fuji in the print?

Whip Questions

- Using one word describe the emotional state of the farmers on the path.

Reflection Questions

- What did we do during this seminar that was successful?
- What could we do to improve the quality of our seminar in the future?

Appendix H

Yang Hsiang Protecting His Father Quarter 2 Seminar TWO

Writing Questions

- Write about a time when you were really scared but by the end of the event everything worked out to be fine.
- If you had the choice to be really scared because of a natural event or scared of a person which one would you choose and why?
- Write about a time when you had no control of a situation and you had to just go with what was happening, what was difficult and what was easy, why?

Opening Question

What does it mean to protect?

Core Questions

- What effect does the tiger have on the emotional quality of the print?
- What emotion does this print evoke and what evidence from the print can you cite to support that choice?
- What do you think happened that would put these two people in this dangerous of a situation? What makes you say that? Cite specific examples from the image to help you support your answer.
- What kind of mood does the image suggest? Cite specific elements from the image that help you support your answer.
- Do you think that the artist is showing us fear or trust in this print? Cite specific elements from the print that help support your answer.
- Do you think that the tiger is real or do you think that it represents something else? What makes you say that? Provide evidence to support your answer.
- What is the most powerful color in the image and why did you choose that color?
- What is the significance of the white curved lines near the tiger?
- What is the significance of the Yang Hsiang's arm position?
- What is the significance of the Father's body language?

Whip Questions

- Using one word describe the emotional state of the son or the father.

Reflection Questions

- What did we do during this seminar that was successful?
- What could we do to improve the quality of our seminar in the future?

Appendix I

The Great Wave off Kanagawa Quarter 2 Seminar THREE

Writing Questions

- Write about a time when you were really scared but by the end of the event everything worked out to be fine.
- If you had the choice to be really scared because of a natural event or scared of a person which one would you choose and why?
- Write about a time when you had no control of a situation and you had to just go with what was happening, what was difficult and what was easy, why?

Opening Question

What does it mean to have trust?

Core Questions

- What effect does the claw like wave ends have on the emotional quality of the print?
- What emotion does this print evoke and what evidence from the print can you cite to support that choice?
- What kind of system is in place for these fishermen to be in this dangerous situation? What makes you say that? Cite specific examples from the image to help you support your answer.
- What kind of mood does the image suggest? Cite specific elements from the image that help you support your answer.
- Do you think that the artist is showing us fear or trust in this print? Cite specific elements from the print that help support your answer.
- What is the most powerful color in the image and why did you choose that color?
- Where is the light coming from in the image and what is the significance of the light source?

How do you interpret the wave that has a very similar shape to that of Mount Fuji? Why would the artist want to make the wave appear larger than the actual Mount Fuji?

Whip Questions

- Using one word describe the emotional state of the people that are in the boat.

Reflection Questions

- What did we do during this seminar that was successful?
- What could we do to improve the quality of our seminar in the future?

Appendix J

Student Guide to Visual Art Seminar

Visual Thinking Strategies

1. What is going on in this picture?
2. What do you see that makes you say that?
3. What else can you find?

Visual Annotation Question Progression

Description

- What do you see? Make a complete description of the artwork.
- Write about the subject or setting so that it can be visualized.
- Cite specific details from the image in your description.

Analysis

- What is important to notice in this image? Make a complete analysis of the artwork.
 - Analyze the artwork by identifying the most important principle, and then explain how the element creates the principle. Use specific details from the artwork to support the answer.
 - Analyze: examine the parts of something and show how the parts are related.
- Explain: Discuss reasons.

Interpretation

- What do you think this means? Support your thoughts with evidence from the artwork.

Evaluation

- Is this artwork successful? Why or Why not? Make a complete evaluation of the artwork by citing evidence from the artwork.

Elements and Principles Vocabulary

Elements of Visual Art	Definitions
Line	Defines space, contours and outlines or suggest mass and volume
Shape	An enclosed space defined by other art elements such as line, color, and texture
Color	Has three properties hue, value and intensity
Value	The degree of lightness or darkness
Form	Three dimensional and encloses volume
Texture	Surface quality of an art work perceived through touch or implied through vision
Space	Indicates area between objects in an artwork

Principles of Visual Art	
Balance	Creating stability through the use of elements of art
Contrast	Difference between the elements of art
Emphasis	One or more element of art attracts more attention than anything else
Movement	A sense of motion created by the use of elements

Pattern	Repetition of elements or combinations of elements in a recognizable organization
Rhythm	Elements placed in a way to create the eye moving from one part to another in an artwork.
Unity	A sense of wholeness or belonging created by the use of elements

Appendix K

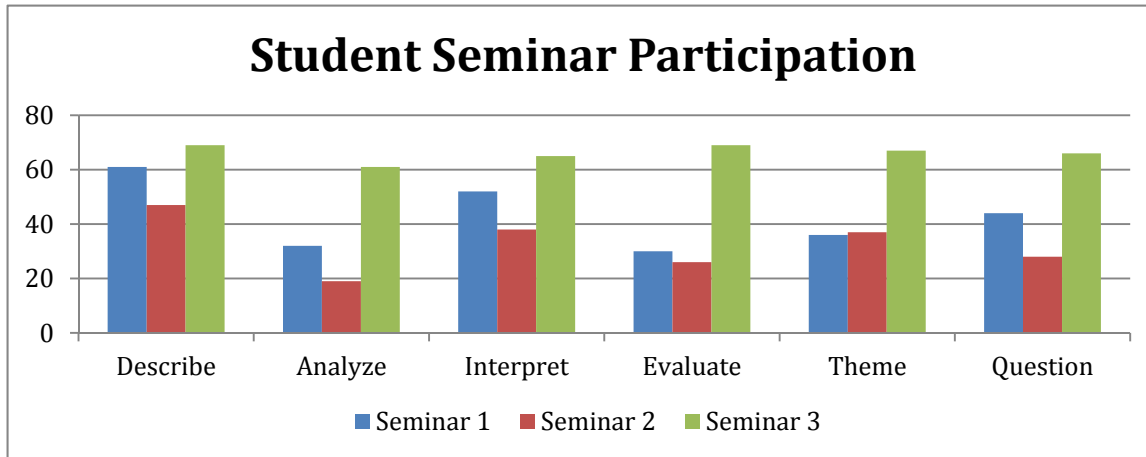
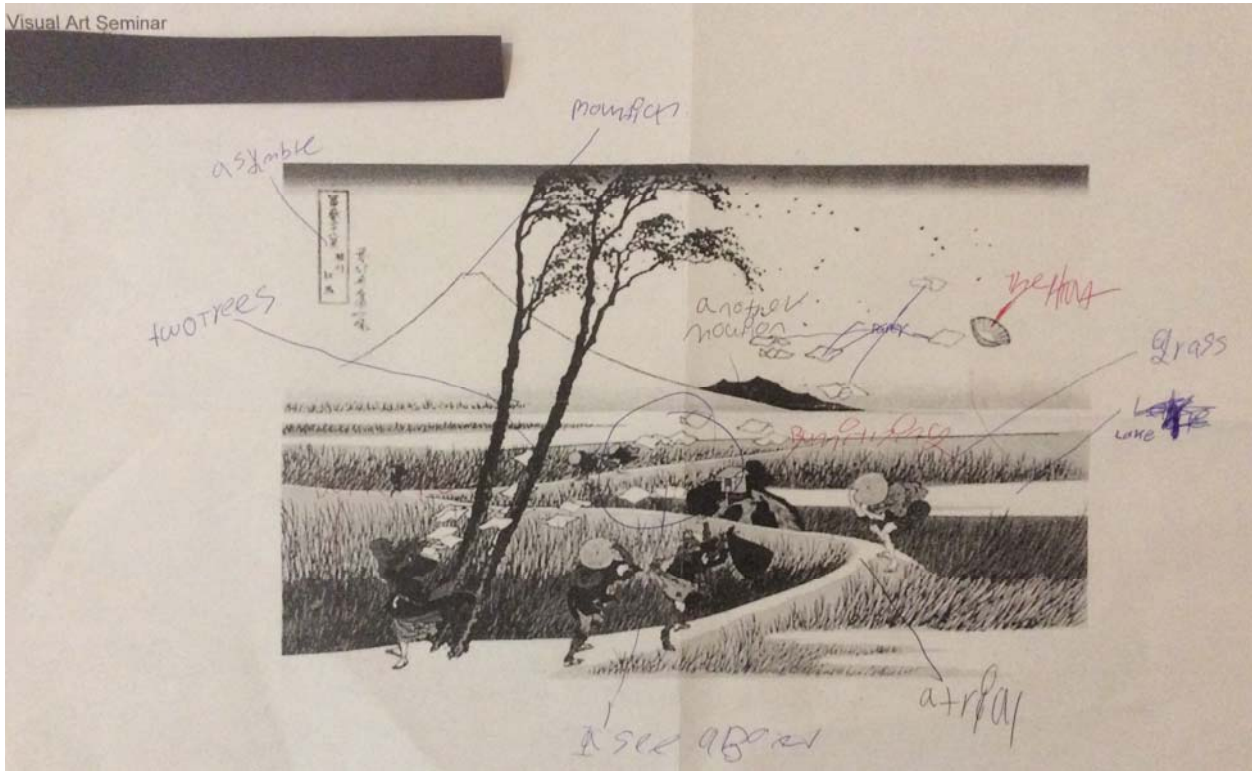


Figure 1: Student Seminar Participation

Appendix L



Appendix M

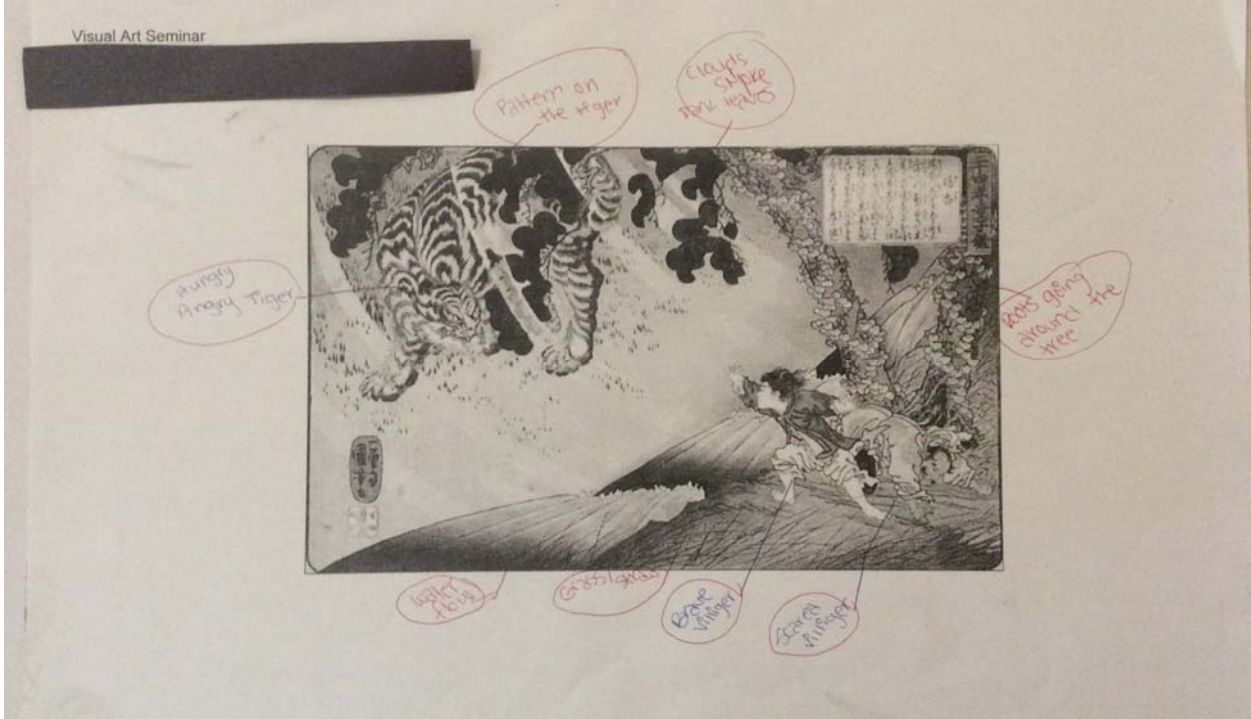
Visual Art Seminar

The sketch depicts a rural landscape with a large, detailed tree in the foreground. In the middle ground, several figures are shown, some carrying loads on their heads. The background features rolling hills or mountains under a sky with some birds or paper-like shapes. The drawing is annotated with numerous handwritten notes in red ink, providing observations and creative prompts related to the artwork.

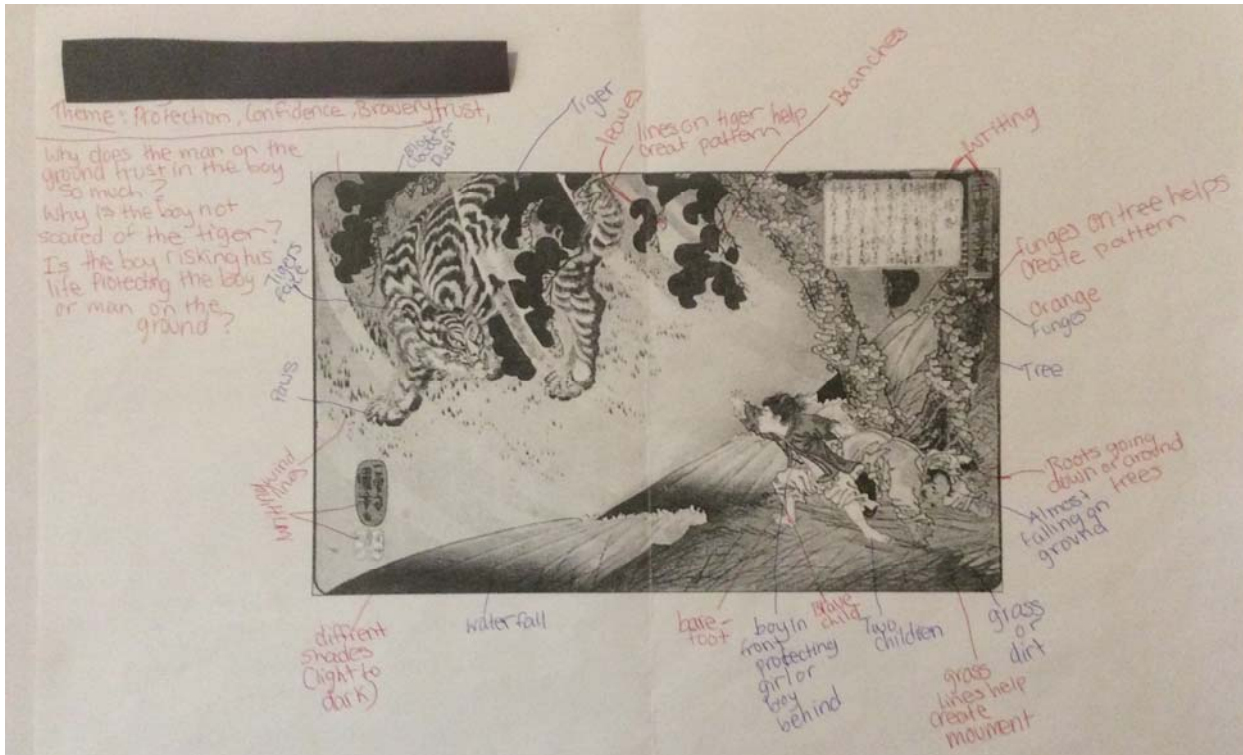
Annotations:

- Wind is blowing the paper
- I see a lot of paper
- The shadow tells me it's a mountain
- The position of the paper is at the side of the mountain
- I see a dog
- I see a shadow
- The shadow tells me it's a mountain
- I see a hat is in air
- These kammers
- The paper creates a pattern of shadows
- Covering nature with his shadow
- Creates a pattern
- I see grass fields
- The lines and shading create texture of grass fields
- The lines on the picture artwork create a pattern of grass fields
- The position of the people on the picture create a movement
- The lines create a tree texture
- I see a tree
- There is a road
- I see a shadow
- The person is carrying two boys
- The person lost its hat
- The person hand is up
- The person face is very short
- The wrinkles create texture
- There is a shadow on the tree
- I see a dog
- There is a shadow

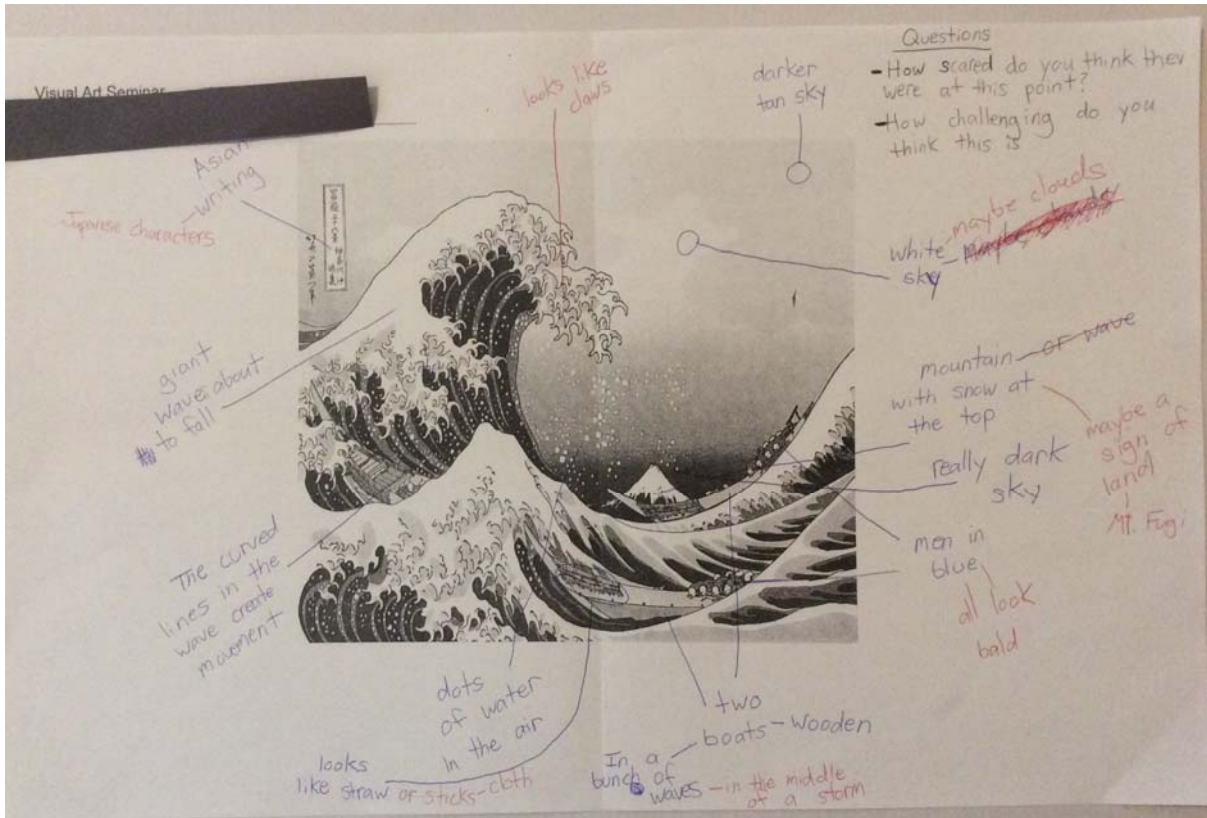
Appendix N



Appendix O



Appendix Q



Appendix R

Survey

Name _____ Block: ____ Grade: ____

Please answer the following questions or prompts.

1. What is your favorite subject in school?
2. Do you like art?
3. How many seminars have you participated in at Parkway?
4. What are the different parts to a Visual Art Seminar?
5. What is Visual Literacy?
6. List the Elements of Art.
7. List the Principles of Art.
8. How do you correctly annotate a visual text?
9. How do seminars help you create better understandings about the topic?
10. How do seminars help you create better art?
11. Is there anything else that you would like to share about seminars or visual literacy?