

**THE IDEA JOURNAL:
IMPLICATIONS FOR STUDENT LEARNING**

BY

MADELAINE YVONNE LEMAY

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Submitted to the Faculty of Graduate Studies
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of Manitoba in partial fulfillment of the requirements of the degree
of
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Abstract

The *Idea Journal* is essentially a response log. The goal of the study was to examine this particular initiative and its support for student learning. In the context of the Manitoba Language Arts Curriculum, Grade 5 students were given an example of a particular “text” to view. The class had a brief, five minute discussion of the technique employed by the message-maker and the perceived message. A range of texts was presented to the students. The time frame of two months allowed for eight different texts: visual art samples, instrumental musical selections, songs, photos, print advertising, television commercials, film and mathematical representation in the form of graphs.

During the discussion portion of the class, the teacher used reflective thinking questions, suggested by David Perkins (1994). These questions directed the students to i) look for the story or event, ii) seek symbolism and hidden meaning and to be aware of iii) mood, iv) personality, v) historical and cultural context and vi) technical support.

The students then turned their attention to the creation of their own message. This portion of the class was approximately ten minutes in duration. They were encouraged to explore the possibilities that music, art and prose offered for their response to the text. The anecdotal record noted contributions to class discussions and student comments about their work.

The approach has been effective. The Perkins questions have performed a crucial function by providing the format. The students have learned to use a variety of comprehension strategies to monitor their own thinking. The internalization of the thinking strategies has resulted in thoughtful responses. Work habits and attitude have influenced student responses. Most important, however, is the fact that all students did engage in effective message-making. Students recognized commonalities and made connections between the different text forms.

Acknowledgements

I would like to thank Joan Walters for her support. Her encouragement led me to participate in the University of Manitoba Summer Institute of 1998 geared at exploring the role of the Arts in the Viewing and Representing sections of the new Language Arts Curriculum. It was through this exploration that the idea for this thesis was born.

I would like to thank my husband, Jerry, who has read, reread and edited my text. He and our three children, David, Robert and Marie, have encouraged and supported my work throughout the past two years.

Finally, I would like to thank my students for their enthusiastic participation in this study. Their ideas, their journals, and their contributions are the crucial elements.

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Chapter 1

Introduction

1.0 Rationale

The Province of Manitoba has recently produced a new English Language Arts curriculum aimed at meeting the needs of students who will graduate in the 21st century. The new curriculum has added two dimensions to its program: viewing and representing, expanding the number of language arts to six: listening, speaking, reading, writing, viewing and representing.

The Manitoba *Grades 5 to 8 English Language Arts: A Foundation for Implementation* (1998) document suggests that students be given opportunities to “analyze, evaluate and respond to various kinds of texts” (p. 3). The students are to respond “personally and critically” to a variety of oral, print and other media texts. They are to respond by “reflecting, creating, analyzing, synthesizing, and evaluating” (p. 59). The students are to “learn to comprehend, interpret, analyze, and communicate with others” after “interacting with a variety of text forms and genres” (p. 149). Students are to work toward developing “clarity and artistry” (p. 271). As well, students are to “come to know how language preserves and enriches culture” (p. 363).

As a classroom teacher, with 23 years experience, I have always used integration to fulfil multiple objectives. I have developed themes for my language arts program such as historical novel studies and environmental units to meet the goals of the science and social studies curricula. This has served to strengthen the students’ comprehension in more than one area. The *Idea Journal* study was conceived with the same desire, namely, to explore a way to meet the goals of the new language arts curriculum while enhancing other subject area understandings.

The Manitoba *Grades 5 to 8 English Language Arts: A Foundation for Implementation* (1998) document, has prefaced its discussion of outcomes and strategies with an identification of the text types and the different forms that representation can take. The term “text” has been redefined to recognize the diverse types of communication that exist. Messages can be delivered through a number of sign systems including oral, print, visual, musical, and mathematical. Media texts incorporate all or some of the above. The list provided in the curriculum document includes films, recordings, pictures, artifacts and language experiences (p. 3). Literacy is now recognized as the ability to access, analyze, evaluate and communicate messages in a variety of forms. The document includes this goal for students, “Effective literacy learners are able to apply a wide range of strategies flexibly as they construct meaning and develop creative and critical thinking skills” (p. 59).

My study was based on classroom experience over an eight week period which explored the implications of an *Idea Journal* for student learning. An idea journal serves to track idea generation and personal responses. The students produced a journal to track their experiences with the varied types of text. In this study, the students were encouraged to respond to a particular type of “text” on a weekly basis. The students were asked to recast the messages that we considered into another sign system. Their resulting message communicated their response to the text.

1.1 Background for the study

This year my teaching assignment is a combined class of Grade 5 and 6 students in a French Immersion setting. In order to make viewing and representing the focus of my English Language Arts programming for the 1998-1999 school year, I began using an idea journal with my students.

In this study, the idea journal was essentially a response log. The students were given opportunities to “view” diverse text forms and respond in their idea journal.

The students were encouraged to experiment with diverse text forms in their responses. Their responses could include: a drawing or painting of the feelings evoked by the text under consideration, a poem, a musical composition or a written description of their feelings or reaction. This “representing” was intended to reflect the diversity of text that the students were encountering. The *Manitoba Curriculum Framework of Outcomes and Standards* (1996) offers examples of representing, suggesting that “representing enables the students to communicate their ideas visually through a variety of media, including charts, posters, diagrams, scribbles, photographs, video presentations, visual art, drama and mime” (p. 6). My intention, with the idea journal, was to expand the students’ message-making abilities.

My original intention was to make viewing and representing my focus for the school year. Initially, my reasoning was based on a desire to teach the newly mandated English Language Arts curriculum. After introducing the project in the first term, however, I became very interested in the ways that the idea journal, itself, was supporting student learning. Students were participating with enthusiasm and I felt that there was a very real possibility that the idea journal was succeeding in developing more than just the students’ message-making ability.

I decided that I would like to document and analyze the student idea journals more closely in order to determine if there were student learning outcomes linked to the journals themselves. It was at this point that the focus for this thesis became clear to me. I had informally tracked the student progress of the autumn term and was very pleased with the project from the point of view of my original intended goal, that of

allowing for a viewing and representing focus for the year. Now, my focus was to investigate the idea journal as a means to support student learning.

1.2 Overview of the Project

I will provide a brief overview of the first term procedures to serve as a background for the project as well as to indicate the first term student experiences. I informed parents about the reasoning for the project at the open house evening in early September. I provided an informational letter (Appendix 1) at that time. During the first week of September, the students were given art prints as their text and asked to respond to them. I suggested that they consider responding by: drawing or using a visual art technique, music or song, poetry or drama. I explained to them that we were seeking to share how the “text”, in this case art, made us feel.

The prints were chosen from the *Art Image* series. The students, for the most part, chose painting or drawing, as their text of choice, for their responses. While this is not surprising, since art was the medium of the message, I was pleased to find that some of the students used poetry. One child did paste a photo for his response to the first painting.

Later, came the task of evaluating their work. I decided that I did not want to actually write in the journals. I felt that if they were to become the personal responses that I was striving to encourage that this would somehow diminish them. However, I did want to follow their progress. I settled upon a standard rubric (Appendix 2) that I stapled in their books. This allowed for the removal of all teacher comment and response at the end of the year. It also served to remind both parents and students that the viewing and representing focus was an area to be evaluated.

The rubric is deliberately simple and allows for adaptation to the many forms of representation we will consider. There are two elements: clarity of response and artistry. These elements are intended to underscore the importance of their

meaning-making in their response. Clarity of response is defined as the degree to which the information provided will be intelligible to a reader. Artistry is defined as their choice of artistic technique, poetic imagery or rhythm, appropriate melodies or musical soundscapes. These two terms were suggested by the curriculum document, General Outcome 4 which states, “Students will listen, speak, read, write, view and represent to enhance the clarity and artistry of communication”(p. 271). The term artistry essentially measured the appropriateness of the students’ choice as well as the level of success that the student had respecting the conventions of the medium of expression chosen.

Week two was based on responses to sound effect tapes. Students used primarily art and poetry in their responses. However, I noticed that many students began to incorporate both, enhancing their final product. As well, I was particularly pleased with the student who came up with an original response. Her response to the night soundscape was to write a letter home to her mother, as though written on a camping trip.

Week three was based on responses to poetry. Students responded to a variety of illustrated poems that I read aloud as our starting point. Once again, progress was evident. The humorous nature of several of the school poems led to a number of cartooning responses. As well, poetry begot poetry in response. The watercolour illustrations of the bird selections resulted in watercolour responses too. One young girl, who was quickly becoming identified as an innovator, once again chose an unusual approach. She brought in a CD of the soundtrack for the Titanic as her response to the bird poetry. Her explanation for her choice was that it “sounded like the poem.” Another child’s response was to incorporate watercolour with cutout illustrations and cutout words.

The first theme for the month of October was print advertising. We used the magazine "Scope," a Scholastic Books publication, as our source. This magazine was particularly effective because it is written for a young audience. Students responded very well to the print advertising texts. Our class discussion focused upon the not-so-subtle promise of beauty associated with the blemish products. The students were quick to point out the unrealistically gorgeous skin quality of the featured teens despite the association with problem skin. This led to a role play response that a group of girls acted out for us. Their focus was the artificiality of the ad. It also led to a discussion of male-female roles. Both of the ads targeted young females. As well, we discussed "Barbie", the doll, and the influence of her hourglass figure on a generation of females.

After the print advertising, we turned our attention to television commercials. We watched a Staples commercial that suggested that "Back to School" was only viewed as fun by parents, poked fun at adults in general and suggested that the loss of all of their school supplies was terrific. Our conclusion was that the company was targeting a child's dislike of school to encourage them to shop at their store! We then looked at a commercial for fat-free hot dogs that used a game show format. Again, it appeared that the commercial was deliberately talking down to children. They weren't impressed. We also discussed sexual stereotyping with the Eaton's commercial that had "You've come a long way baby" as its theme. It involved a jazzy tune, colour contrast and sensuous movement on the part of the female character. Everything was white except for the people and ultimately the Eaton's store symbol. Leaving her "man" chained to the stove as she heads off in a business suit, the obvious message is that "times have changed."

This white colour scheme was observed in two other commercials as well. Both the Philadelphia Cream Cheese commercial and the Eggo waffles commercial

used the same technique to highlight their product. The commercial for cream cheese used the angelic image with the unstated but implied “out of this world” taste while the waffle was in a totally white kitchen where the toast was used to prop up a wobbly table.

Students continued to respond primarily through art but this time the response often had a parody of the advertising lingo included as well. One boy replaced the Skittles “Taste the rainbow” with “Taste the money” in his journal entry.

Photographs were our focus in November. We began with two very effective posters produced by Canada Post as part of their Heritage Series, that relied upon actual photos to evoke the appropriate sentiments for Remembrance Day. One was an empty beach with barbed wire, an abandoned tank and a discarded helmet. The second was an open drawer that had various pieces of memorabilia arranged within. Our discussion enhanced the subsequent preparations for the Remembrance Day assembly.

The next photo was from the National archives. The students effectively read the text using the visual clues. It is a photo of a family grouped in front of a railway station. It is apparent from the ill-fitting clothes that they are not wealthy. Almost hidden in the background is a sign advertising the cost of a full meal as 25 cents. Our discussion concentrated upon what the depression may have meant in real terms to the people who lived through it. For some of the students, this resulted in response reflecting their feeling of good fortune to live with all of our comforts and supports. The final photo was actually a part of a Health lesson. It was the first time that we used the idea journal outside of the Language Arts time slot. The Second Step Program (1992) is an anger management program that relies upon picture card as stimulus for discussion. The students reacted in their idea journals first and then we proceeded to the whole group discussion. The common element in the student

responses was the use of role-play. This response was not surprising since that is the technique favoured by the Second Step approach and the program is used from Grades 1-6 in our school.

December's focus was film techniques. For this theme, I was again able to make direct curricular links. Our first film, *La montagne noire*, was a film that we viewed for our French unit. By viewing it, for the first time, as an idea journal experience, we focused upon the techniques used by the film maker, with the story as of secondary importance. Our second film was *Glorious and Free*, a Heritage Canada production sent out to the schools in 1997. The unifying feature of the film was an original song and musical score. Using video clips and still photos, employing the flag as a recurring symbol, the message was extremely effective. A direct contrast was provided by *Choose*, a production of the Provincial Police Service whose production date was 1989. The message was clear. It is an anti-drug film but the techniques employed were definitely low-budget. The original song and music had lost its appeal due to the passage of time as had the video game format. Finally, we viewed two selections from the *Heritage Minutes* series. One was the tribute to teachers and the second was the segment on the Vikings. In terms of technique, the students were impressed by the surreal technique of ghosting images used in the Viking presentation.

It was during the month of December, that I began to regard the project as being suited for systematic analysis and discussion. My focus was to investigate the idea journal as a means to support student learning. I wanted to test this teaching method and decided to explore the possibility of a structured project to fulfill the requirements for a Master's thesis.

Chapter 2

Review of the Literature

A framework for this study requires a dual focus: text must be defined and journaling defended as a technique. I consider the arts to be representative of the broadened term “text” that the students will be asked to consider. The term “text” has been redefined to recognize the diverse types of text that exist. Messages can be delivered through a number of sign systems including oral, print, visual, musical, and mathematical. Media texts incorporate all or some of the above. The list provided in the document includes films, recordings, pictures, artifacts and language experiences (p. 3). Therefore, I will first turn to the literature that supports the unique contribution the arts make to the development of thinking skills and learning.

Next, I will turn to literature that supports the use of journals in enhancing student learning. Here, the journal will be presented as a vehicle to attain the General Outcome 1 as presented in the Grades 5 to 8 English Language Arts curriculum (1998), that “Students will listen, speak, read, write, view, and represent to explore thoughts, ideas, feelings, and experiences” (p. 3). What is referred to as “exploratory language” in this curriculum document describes classroom interaction that leads to the evaluation and analysis of different kinds of texts. The suggestion is that students be encouraged to “clarify their thinking through drawing, mapping, sketching, role-playing, and writing” (p. 3). Journals will be used to track this process, for the purpose of this study. Literature in support of this teaching method will be considered.

2.0 The Role of Arts in Education

I firmly believe that the arts perform a crucial role in education. There are a number of well respected contemporary theorists who espouse this belief. With reference to the work of Elliot Eisner, Maxine Greene and Ernest Boyer, I wish to

explore the particular contributions that the arts offer to providing a well-rounded education for the students that we encounter.

Elliot Eisner defines learning as deriving meaning from experience. In a presentation at the Cubberley Conference held at Stanford University in May 1969, Eisner, (1971) identified the ideal as providing “an educational program that will prepare students to derive meaning from experience through the diverse windows that the various arts and sciences provide” (p. 167). However, he notes that there is a secondary type of learning that educators need to consider. He refers to it as the “cultivation of idiosyncrasy” and defines it as “providing students with the opportunity to attend deeply and extensively to the pursuit of their own aesthetic and intellectual interests” (p.167). It is important to note the words ‘deeply and extensively’. For lest one consider that Eisner is advocating the development of general inquiry skills and proposing a problem solving curricular focus, he was quick to state that generalized process development would not attend to the specific characteristics and demands of the particular medium of expression.

Eisner was a speaker at the January 1987 Getty Foundation Conference. His presentation discussed the “magic” of what art can do for learners. This presentation effectively summarizes his take on the definition of learning seen through the lens of the arts. He pointed to the potentialities of the human mind to see the subtle and the complex cognitive skills that are called upon when the imagination is called into play. He pointed to how the forms of literacy are expanded when one’s ability to represent meaning is expanded, referred to as “artistic literacy.” He explained that our ability to represent meaning requires an understanding of rules and syntax appropriate for each text form. He spoke of how artistic literacy allows us to experience and to “know what we cannot articulate” (1987).

Eisner's more current work continues to develop this theme. In an article for Phi Delta Kappan, published in April 1992, entitled "The Misunderstood Role of the Arts in Human Development", he discusses what he refers to as widely held beliefs about the mind, knowledge and intelligence. Essentially, he contrasts the scientific view of learning and intelligence with the opportunities for learning and growth provided by the arts.

The first commonly held belief is that "Human conceptual thinking requires the use of language" (Eisner, 1992, p. 592) by which he means words. He refutes this claim with reference to the thinking that we can observe in a child's purposeful actions before he learns to speak. His second point of departure from the stereotypical view of learning is his contention that "Contrary to popular opinion, in the beginning there was the image" (p. 592). As he explains, a symbol requires what he calls a referent. Language is a symbol system and as such requires referents. He contends that they are experiences, possessing qualities, real or imagined. He suggests that recognizing the information contained in the image is a cognitive event.

The second misconception that Eisner addresses is that "Sensory experience is low on the hierarchy of intellectual functioning" (p. 592). He describes the subtle distinctions made when one considers the arts as perceptual learning and accords them an essential place in learning. As he describes the commonplace use of examples in instruction, he points to the role of perception as being paramount. He suggests that:

Since no teacher has direct access to a child's mind, it is the child's ability to see the connections between the example the teacher uses, what the child already knows, and what the teacher hopes he or she will understand that makes the example instrumental to new meaning. In short, understanding

depends on the child's ability to think by analogy and to grasp, often through metaphor, what needs to be understood. (pp. 592-593)

The third misconception that Eisner addresses is that "Intelligence requires the use of logic" (p. 593). Here, he begins by acknowledging that there are certain fields of endeavor that require logical consistency such as those involving mathematics and science. However, he cautions that to regard logic as necessary for intelligence will effectively "banish from the domain of intelligence those forms of representation whose meanings are not conveyed by and do not depend upon the use of logic" (p. 593). As he continues with this caution, he suggests that we consider that artists do their thinking within the medium in which they work. He suggests that we separate rationality from logicality.

He next takes issue with the idea that "Detachment and distance are necessary for true understanding" (p. 593). He acknowledges that emotions can negatively affect one's perceptions if emotions are allowed to run rampant. But he cautions against ignoring their essential function. The example that he provides is that of a human relationship. Relationships are predicated upon emotion. He notes that detachment and distance can be useful, but he cautions that "any conception that assigns them dominion in cognition misconceives the ways in which understanding is fostered" (p. 593).

The final stereotype with which Eisner takes issue is the belief that "Scientific method is the only legitimate way to generalize about the world" (p.593). Eisner agrees that the need to generalize is fundamental. He takes issue with the suggestion that art is about particulars and does not lend itself to generalizations. As he argues, "Generalizations are not only scientific and naturalistic; they also emerge from those intense forms of experience that we call the arts" (p. 593). Here, he makes

specific reference to the role of fiction in the communication of important generalizations about human nature.

The second half of this particular paper is also important for the analysis that it offers. It is here that Eisner points to the essential character of learning engendered by the arts and points to the role that they play in furthering the goals of education. He begins by pointing out that the arts demonstrate that solutions to problems may take many forms. He cautions that with the goal oriented curricula of today, standardized performances may result. He reminds us of the importance of creating opportunities to think in unique ways by investigating the multiple perspectives offered by the arts.

He speaks about the importance of recognizing the marriage of form and content that the arts provides. As he explains, it is necessary to push for the deepening of perception rather than seeking to simply categorize experiences.

Eisner next makes the argument for the more appropriate conditions of teaching and learning for the preparation of today's students for real life situations. Once again, he contrasts the scientific philosophy of education that operates, as he puts it, within a "technology of management" style. As he describes it, the main ingredients are objectives, a rational plan and work to be evaluated as the goal. In contrast, he offers the arts as acknowledging the possibility of chance, the importance of unanticipated opportunities and as teaching the need for insight and purposeful flexibility. As he so eloquently remarks, "purposeful flexibility is a mark of fluid intelligence coping with the vicissitudes of the unpredictable" (p. 595).

Eisner concludes this discussion with the declaration that the arts make two important contributions to learning, expression and discovery. The arts express meaning and discovery occurs when students learn to respond. He tells us specifically, that "as children learn to manipulate, manage and monitor the nuances

of voice, movement, and visual form, they discover the effects that their own fine-tuning achieves” (p. 595).

In an even more recent article, published on the ArtsEdNet website, entitled, “Why Art in Education and Why Art Education (1998)”, Eisner develops this last suggestion more fully. He further suggests that exercising judgment is necessary for both the creation of art and in its appreciation. He suggests that “school programs that inadvertently teach children there is a correct answer to each important problem they encounter, mis-teach children in serious ways” (p. 3). He also discusses the aesthetic dimension of art as the cultivation of our senses. Playing with words, Eisner suggests that anesthetic dulls the mind while the aesthetic characteristics of art establish the connections between the mind and the senses (p. 4). A synthesis statement is his comment on language. “The limits of language are not the limits of our consciousness” (p. 5). The recent change as evidenced in the expanded notion of “text” seems to respond to Eisner’s comment. There is a recognition that text need not be word based.

Ernest Boyer, President of the Carnegie Foundation for the Advancement of Teaching, shared the podium with Elliot Eisner at the Getty Foundation Conference of January, 1987. It is obvious that they share similar philosophies. Both are dedicated toward underscoring the important contribution that the arts make to learning and intelligence. Boyer’s analysis compliments the essential argument that Eisner presents. Boyer spoke of how the quality of a culture can be measured by its range of symbol systems. He pointed to the arts as a means of extending the symbol systems of our culture. He cautioned that the arts are not enrichment, rather they are the language that allows us to hear acutely, feel sensitively and see clearly. He claimed that the arts are a universal language. He saw the arts as inspiration for

creation. It is interesting to note that both Eisner and Boyer talk about language at times, as meaning words and at other times, as meaning so much more.

Boyer (1995) pursues these general themes in more depth in his chapter, called "The Educated Person," in *Towards a Coherent Curriculum*, a ASCD Yearbook publication. He addresses the age-old question of what should schools be teaching. His answer is many-faceted but he accords an essential place to the aesthetic dimensions of learning. He speaks of the dangers inherent in ignoring the important role of the arts in learning. "It is tragic that for most children the universal language of the arts is suppressed, then destroyed, in the early years of learning, because traditional teaching does not favour self-expression and school boards consider art a frill" (p. 20). He acknowledges the fact that the role of art in the development of critical thinking skills is becoming widely recognized.

In Boyer's article (1996) entitled "Art as Language: Its Place in the Schools, he makes the case for aesthetic literacy, claiming it to be as basic as linguistic literacy. His definition for aesthetic literacy rests upon the belief that music, dance and the visual arts are languages. He makes a strong statement regarding the power of the arts when he refers to the actions of dictators. As he puts it,

dictators recognize the power of nonverbal symbols in shaping attitudes and values. Tyrants who seek to control the hearts and minds of men censor not only speech but music, dance and the visual arts. Hitler destroyed books, controlled speech, and outlawed the arts that did not fit his twisted view.

Stalin exiled Russia's splendid poets and suppressed new forms of art. (p. 2)
He concludes that we must embrace the arts in order to have the languages necessary to make meaning in our increasingly complex world.

The third voice in the discussion of the importance of the arts in education is that of Maxine Greene. She addressed the 34th Annual Conference of the ASCD,

March 3-7, 1979. In “A View of Curriculum: the Personal, the Social, the Cognitive,” she defines the role of education as creating meaning in experience. She speaks of helping students to ‘be present to the world and to themselves.’ She too, like Boyer, refers to aesthetic literacy. Her message is to provide children with the means to break from tradition, we must allow them new standpoints on experience. She named this breaking from tradition, calling it “reflective learning.” She stressed the need for the aesthetic encounters to be intensely personal. She too, cautioned educators not to settle for mastery of competence and advised them to seek instead cognitive adventures. She concluded with the hope that wholeness be restored to our world. This has implications for what I was trying to encourage with my students. By offering a wide range of choices to the children, I hoped that they would try new responses, that they would risk-take.

Greene’s 1990 article, “Arts Education in the Humanities: Toward a Breaking of the Boundaries,” continues her discussion of the type of learning that the arts offer. She explains that what she envisions is “the provision of opportunities for people to go in search of their own imagery, to work with shapes and colour relationships, to try to transfigure their own commonplaces into something never seen on earth before” (p. 150). I hoped to help my students to seek out their “own imagery” in offering different examples of texts and responses. She refers to “exploratory co-learning” as the process whereby the teacher nurtures an informed awareness in her students, teaching them to really see the world. She suggests that this be done if we, as teachers make metaphors visible and provoke our students to attentiveness. This was a major consideration for my study.

With *Releasing the Imagination* (1995), Greene revisits and develops the description of the unique opportunities for learning that the arts offer. She describes the ideal classroom as one “most provocative of thoughtfulness and critical

consciousness”(p. 23) where teachers and learners conduct a collaborative search. She uses the word ‘imagination’ to encompass the aesthetic role of the arts, “to awaken, to disclose the ordinarily unseen, unheard, and unexpected” (p. 28). Like Eisner and Boyer, Greene calls for giving our students opportunities to “tap the full range of human intelligence and that as part of our pedagogy, we enable them to have a number of languages to hand and not verbal or mathematical languages alone” (p. 57).

In a recent article published by Phi Delta Kappan, January 1997, entitled, “Metaphors and Multiples: Representation, the Arts, and History,” Greene describes her teaching approach that effectively mirrors the philosophy that she espouses. She refers to the class that she taught for teachers-to-be that dealt with the history of public education. Acknowledging her belief that “the symbol systems we associate with the several arts ought to be included in attempts to make meaning” (p. 388) she used literary works, paintings and other art forms in conjunction with the more standard works. In describing what she believes that she accomplished with this approach, one is given an appropriate concluding quote for this section on the contributions to learning that the arts can provide:

In the process of our inquiries, we have found our perspectives opening, as imagination is released and one-dimensional explanations give way to a notion of multiple realities. We have discovered a new energy in posing questions in the light of lived situations and from articulated vantage points. At once, we have discovered and rediscovered the pleasures that come from reflective encounters with works of art. Class dialogues have been enriched, and unexpected possibilities for research have emerged. (p. 388)

2.1 Journaling

Having established that the arts have an important role to play in enhancing the learning of students, the next focus will be to justify the choice of journaling as the appropriate means to encourage reflection and response. Here, the simplest response is to point to the reflective nature of the experience of keeping a journal or response log. The literature that most closely responds to what I am striving to accomplish also deals with the notion of creativity and intelligence.

The General Outcome 2 from the Grades 5 to 8 English Language Arts (1998) curriculum document suggests that “Students will listen, speak, read, write, view, and represent to comprehend and respond personally and critically to oral, literary, and media texts (p. 59). It is recognized that “comprehension is a complex and dynamic process of constructing meaning that must be learned and practised in meaningful literacy contexts” and that “Students benefit from explicit strategy instruction and practise in using a wide variety of texts” (p. 59). Journals might be used in a number of ways to attain this outcome.

Vera John-Steiner’s *Notebooks of the Mind: Explorations of Thinking* (1985), explored the mental strategies employed by famous visual artists, musicians, scientists, choreographers as were evidenced in their notebooks, diaries or sketchbooks. She noted the differing focuses of the creative individuals and indicates the kinesthetic, musical, verbal and spatial features of their notes. Her thesis supports the belief held by Howard Gardner (1993) in the existence of multiple intelligences. Gardner identifies eight types of intelligence: linguistic, logical-mathematical, spatial, musical, bodily-kinesthetic, interpersonal, intrapersonal and most recently, naturalistic. Gardner’s expanded list of intelligences was very helpful in analyzing the contributions of the students in both the discussion and journaling portions of the study.

John-Steiner indicated that the notebooks were used “to explore and develop as well as abandon ideas during a major project” (p. 162). She mentioned that for Darwin in particular, the recurring image was of nature as a branching tree (p. 88). For some, music was the starting point and for others, it was the spatial logic of movements. Referring to the notes, sketchbooks and journals that she had consulted, she concluded that they indicated that “a diversity of representational modes exists just as there are a diversity of expressive means by which thinkers convey their discoveries to others” (p.212).

John-Steiner (1985) is working to answer the question *What is creative thought?* and points to synthesis as a defining element. This, she defined as the “pulling together of ideas, images, disarrayed facts and fragments of experience, which have previously been apprehended by them as separated in time and space, into an integrated work” (p. 77). The self-reflection displayed in the personal documents that she studied, demonstrated the process clearly. For painters, images were the means; for writers, words; and for the mathematicians and scientists, recurrent patterns were in evidence (p. 198). She stated that the “task of translating inner speech into effective language is the task of communication” (p. 114). Since her studies have led her to conclude that creative individuals journal in different ways, employing graphic, musical or verbal languages, it lends credence to the belief that education must respond to the multiple ways of knowing and reflect this diversity in the teaching process.

Using John-Steiner’s theory that creative individuals explore ideas in a variety of ways as a starting point, teachers can encourage experimentation with different modes of expression by presenting ideas in a variety of ways and encouraging reflection and even imitation of the same. Since a unifying link shared by the individuals that John-Steiner studied was the existence of notebooks, journals

or diaries, encouraging the use of a journal in which the students reflect upon different ideas or texts, should encourage creative thinking skills.

Creative thinking skills are identified by David N. Perkins (1994), as what he calls reflective thinking. In his book, *The Intelligent Eye: Learning to Think by Looking at Art* (1994), Perkins suggests that art can be used to develop thinking skills. Though Perkins focused on visual art in his text, the possibilities for extension and application to a wider range of “texts” is apparent. It is interesting to note that Perkins’ background is not exclusively focused on the arts. He received his Ph.D. in mathematics and artificial intelligence from the Massachusetts Institute of Technology in 1970 and was a founding member of Project Zero at the Harvard Graduate School of Education. Though this project was originally concerned with the psychology and philosophy of education in the arts, it now has cognitive development and skills as its focus. Furthermore, this research is aimed at understanding creativity, problem solving and reasoning in the arts, sciences and daily life (p. 95).

It is Perkin’s contention that “in order to think better, people need to develop general commitments and strategies toward giving thinking more time and thinking in more broad and adventurous, clear and organized ways” (p. 4). He makes a distinction between what he refers to as “experiential intelligence” used to reach quick, reasonable conclusions and “reflective intelligence” whose role is to operate as a control for the experiential intelligence. Experiential intelligence is the prior experiences that cause us to arrive at automatic and spontaneous reactions and responses. Reflective intelligence is the management of our thinking. As Perkins indicated, “by cultivating awareness of our own thinking, asking ourselves good questions, guiding ourselves with strategies, we steer our experiential intelligence in fruitful directions” (p. 15).

Perkins (1994) developed this idea further by distinguishing between what he refers to as the 90% solution versus the 10% solution. Here, the intuitive reasoning that he called experiential was judged as efficient and sufficient for 90% of the time. It is useful to be able to make quick sense of the world around us. However, he identified the remaining 10% of the time as time where a quick fix is not ideal. He clarified this position by indicating that the weakness of the experiential thinking patterns is the likelihood that nuances and creative solutions may be missed. Art is an area where subtlety and complexity are commonplace. This was the focus of his strategy. As mentioned earlier, he identified four strategies or dispositions that contribute to the development of reflective intelligence. These are taking time to think, be broad and adventurous in looking, be clear and deep looking, and be organized (p. 34).

Perkins' (1994) theory also deals with the transfer of learning. He was quick to note that it is not automatic that transfer of learning take place. He maintained that "we will get transfer when we teach for transfer" (p. 87). Together with a colleague, Gavriel Salomon, he prepared a model for ensuring transfer of learning. Abundant and diverse practice coupled with reflective awareness of principles and deliberate mindful connection making were the key ingredients (p. 87).

Perkins (1994) provided concrete examples in support of the approach that he proposes. This is particularly helpful in that it provides a framework that was appropriate in my study to enhance the student reflections. He suggested that three to five minutes at least be set aside for the "looking" initially (p. 41) and then proposed a number of possible questions that will lead to reflection. He suggested asking the viewer i) to look for the event or story, ii) to uncover any surprises, iii) identify mood or personality, iv) seek symbolism or uncover hidden meaning, v) look for historical or cultural connections and technical supports (p. 52). As he noted, the list is not

meant to be exhaustive, rather it provides a starting point. He called the questions “nudges” given to experiential intelligence by reflective intelligence (p. 87).

As was noted at the beginning of the discussion of David Perkins work, though *his* focus was developing thinking skills using the visual arts as the impetus, his approach is equally suitable for the variety of text formats suggested by our new language arts focus on viewing and representing. I proposed to investigate the effect of these questions as a framework for exploration of student learning within the idea journal. The texts provided by music, poetry, photographs, advertising and film can all be treated to reflective analysis in the manner outlined above.

Les Parsons’ (1990) book, *Response Journals*, complements the format for reflection proposed by Perkins. Parsons’ work outlines a journal format where students reflect upon what they have been “reading, doing, and talking about and then reflect on how and why they respond as they do” (p. 3). Like Perkins, Parsons uses questions to encourage reflection. He asks them to look for the element of surprise, consider feelings and identify characters and issues. My goal of enhancing student learning with the Idea Journal format was mirrored in Parsons’ claim that: “The process of recording their responses to a wide range of media experiences will help students, first, to codify them and, later, facilitate analysis and understanding” (p. 24). In a later book, *Expanding Response Journals in all Subject Areas*, Parsons (1994) commented upon the journal format, clearly linking the process to the cognitive skills proposed by Perkins. Defining the purpose of the response journal, Parsons claims that they represent “a technique to ensure that higher-level thinking processes are regularly addressed and that learning is routinely personalized, deepened, and extended” (p. 13). Although our format and purposes are similar, I differ from Parsons in that my goal is to encourage a multiplicity of responses not to focus on language as the means.

A third source that offered support for the journaling approach was Gillian Robinson's *Sketch-books: Explore and Store* (1996). This text is part of a series entitled *Art and Design for Learning*, which is a series of books which aims to provide a number of individuals involved with teaching with a platform from which to write about working with children and the thinking which lies behind their work (p. 5). This text differs from the first two in that it represents a handbook for instruction with many concrete examples of children's work and the classroom uses for sketch-books in general. The focus of her work is the use of sketch-books. For Robinson (p. 7), sketch-books can have many different and varied exteriors but share a common interior. She says that they represent a world of imagination, personal reflections, visual memories, resource book of ideas both developing and polished. However, children are free to explore whatever interests them. This is quite different to the method that I employed for the idea journal project since I provided the text and required the students to respond to it. However, we do share common goals.

Robinson judges student responses as personal, and clarity of the message is the focus rather than a "right answer" (p. 31). Furthermore, what she refers to as "sketch-book behaviour" closely approximates what I hoped to engender with the idea journal exploration. Robinson concludes:

It is my belief that sketch-book behaviour can inform a child's attitude to the whole learning process. It reinforces a child's natural curiosity and propensity for discovery and exploration of ideas; the ideas of other people and, more especially, his or her own, whilst enhancing self-esteem and setting the child within a context and tradition, the sketch-book also offers them autonomy of thought and is ultimately a reflection of the child's confidence and independence. (p. 29)

The encouragement of self-directed exploration and the enhancement of self-esteem are goals that both of our approaches share. As was the case with David Perkins' analysis of learning using visual art as the stimulus, Gillian Robinson's free exploration can be adapted to offer support for the idea journal's free responses to supplied texts. It is her contention that involvement with sketch-books will "foster an attitude to learning which is creative and process-oriented and encourages them from an early age to function as researchers" (p. 95).

2.2 Literacy and the Arts

Literacy and the Arts for the Integrated Classroom : Alternative Ways of Knowing (1994) by Nancy Lee Cecil and Phyllis Lauritzen is another sourcebook for teachers who wish to explore the possibilities offered by the deliberate integration of the arts into language art instruction. The authors acknowledged that their approach is grounded in cognitive psychology, naming Howard Gardner and his theory of multiple intelligences as their starting point (p. xiii). It is their contention that "through the blending and flowing across different communication systems, children will actually generate new meanings and expand existing ones as they struggle to express themselves through a variety of media" (p. xiv).

I found that the Cecil and Lauritzen's definition of the arts was much less formal than the concept of the arts presented in the earlier-mentioned studies. This was a closer approximation of the term "texts" that the viewing and representing mandate of the new curriculum has proposed. The Manitoba *Grades 5 to 8 English Language Arts: A Foundation for Implementation* (1998) document includes films, recordings, pictures, artifacts and language experiences (p. 3). Cecil and Lauritzen included needlework, carpentry, jewelry, folktales and murals. Like these authors, I decided to explore a wide range of messages or texts with my students.

Christine H. Leland and Jerome C. Harste (1994) presented a new term that provided a useful mechanism for the subsequent analysis of student learning. Their article, "Multiple Ways of Knowing: Curriculum in a New Key (1994)", discussed "transmediation," defined by the authors as a process of movement between and among sign systems. They explained that when one takes something that one knows verbally and recasts it as art, that in essence what has occurred is the development of a new perspective. They claimed that this process "encourages reflection and supports learners in making new connections" (p. 340). This is precisely what I hoped to encourage. I asked the students to consider recasting the messages that we considered into another sign system. Their resulting message communicated their perspective.

An argument in support of the viewing and representing focus of the new Language Arts curriculum was effectively presented by James Flood and Diane Lapp in a recent article entitled: "Broadening Conceptualizations of Literacy: The Visual and Communicative Arts(1997). I found their discussion to be particularly helpful in presenting the new approach to parents. It was their contention that "in order to be literate, learners need to be able to orchestrate a variety of sign systems to create texts appropriate to the contexts in which they find themselves" (p. 339). Our society will require a facility with multiple means of communication from its graduates in the 21st century in order to respond to the anticipated technological advances.

There was a secondary message in the Flood and Lapp article with implications for my project. It is the conclusion, "Opportunities for displays of knowledge in multiple media applaud diverse talents and thereby motivate learners to see themselves as learners and even as experts in some areas, while also encouraging them to try harder in areas in which they may have a particular reluctance, such as writing or drawing" (Flood and Lapp, p. 344). This describes the process of

encouraging self-motivation. The possibility for risk-taking and increased confidence that comes from being part of a new initiative is another area that I considered as a by-product of the idea journal experience.

The link between the role of the arts in education and the development of thinking skills is the fundamental focus for this study. The newly mandated curriculum that now includes viewing and representing sections needs a practical vehicle to facilitate integration in classroom practice. This study suggests that journaling, coupled with a framework of thinking questions, will facilitate student learning.

Chapter 3

The Study

3.0 Method

This was a qualitative study. The research methodology relied upon careful observation, record keeping and interviews. The intention was to explore the educational implications of the Idea Journal for student learning. Using the student journals as the primary source of data, the analysis was supported by anecdotal records of the classroom interaction. The anecdotal records included information on the contributions of the participant students to the classroom discussion as well as information about their choices and purposes gleaned from informal questioning as the students are working. Parents were interviewed at the conclusion of the study. The intention in including the parent interview, was to find out if there were any carry-over activities outside of the classroom.

The narrative data was used to investigate the effect of the Idea Journal upon student progress in the area of viewing and representing. The small sample investigated allowed for tentative conclusions and opened the way for further research and study.

3.1 Sample Selection

The sample was composed of the ten Grade 5 students in my combined Grade 5 & 6 class. This sample included the entire Grade 5 group. I noted the students' classroom contributions in a systematic anecdotal record and I analyzed their idea journals for evidence of growth and development, for the eight week period of the project, March 1st to April 30th, 1999.

I sent permission letters to all of the Grade 5 students and their parents (refer to Appendix 3). The selection of only Grade 5's was to be able to focus on a group

whose maturity level and age are similar. As well, the students in Grade 6 were faced with the provincial testing that may have affected their participation.

The ten students were all working at grade level. One student who had a December birthday, was twelve years old for the period of the study, six of the others had celebrated their eleventh birthday, three were still ten years old. There was an equal number of males and females. They all had very supportive, interested parents as is evidenced by the fact that all parents turned out for Student-Led conferences.

The students had traveled extensively and had varied experiences to draw upon and share in class discussions. In this calendar year alone, all of the students with the exception of one, had made at least one trip out of the province. Three of these trips were for skiing holidays and three of the trips were to Florida. One of the students had flown six times to various destinations.

The upper middle class environment was reflected in other ways, as well. All of the students were involved in lessons after school. Two children only participated in soccer; two children had soccer and one other activity, namely, jazz dancing or hockey. One child had football and a special math school for his extracurricular activities. Three children had three different lessons, swimming, ringette and soccer for one; soccer, hockey and diving for another; and ringette, soccer and piano for the third. The last three students had five, six and eight activities respectively. The child with five lessons had soccer, ballet, musical theatre, tennis and piano. The student with six lessons mentioned art, piano, golf, swimming, skiing and badminton. The child who had eight extra-curricular commitments explained the wealth of lessons by mentioning that they belonged to a private club. He listed badminton, curling, swimming, tennis, golf, soccer, hockey and squash.

Five of the students had only one sibling; three students had two siblings; two students had three.

Parents' occupations reflected a range of upper middle class positions. There were two doctors, a nurse, an Air Force General, two lawyers, a stock broker, an accountant, a professor, a librarian, a President and a Vice-President of their respective companies, two government executives, a rare book shopkeeper and an artist. One mother had recently left her job at a bank, one mother was a stay-at-home mom and another mother worked part time at the school.

Four of the students had a cottage at the lake, two of the children said that they had two family cottages. Four of the students did not have cottages. Two of the four without cottages had moved to Manitoba from the East.

Four of the students had been at our school since the nursery program, four since Grade 1 and two had one and two years respectively.

Two of the students, Peter and Danny (all names have been changed), had difficulty with completion of work and had been encouraged to develop their answers more fully on both of the report cards issued for this school year. Two others, George and Steven, had missed more frequently than their classmates due to illness.

George, Steven and Samuel were participants in the school enrichment program for Mathematics. George, Joan and Peter were classroom representatives to the Regional Chess Challenge. Peter placed second and went on to the Provincial finals where he placed fourth. The five girls were all members of the school enrichment program for Language Arts. The girls were particularly skilled in both reading and writing. The criteria for selection in the school enrichment programs is high standing on the standardized testing for the subject area under consideration.

All of the students were school patrols with the exception of Peter, Danny and Samuel. Joan, Susan, Karen, George and Mary were all cast members for the spring musical. To be chosen for the musical means that they had successfully auditioned and demonstrated musical experience or talent.

It was indicated in a letter to parents that the project, begun in September of 1998, would be continuing for the entire class. Student materials selected for inclusion in the study would not identify the student by name. The evaluation of the participant students would continue to be identical with that of their classmates. There would be no penalty if a student chose not to participate. The purpose for the parent interview was explained and the time frame indicated.

The six parents who volunteered for the study were thanked for volunteering and the process of random selection of two parents for the interview was explained.

3.2 The Research Process

The format for the use of the idea journal within the subject of Language Arts was developed as a result of the experience in the autumn term. Students were given an example of a particular “text” to view. The Manitoba *Grades 5 to 8 English Language Arts: A Foundation for Implementation* (1998) document, has prefaced its discussion of outcomes and strategies with a redefinition “text.” Messages can be delivered through a number of sign systems including oral, print, visual, musical, and mathematical. Media texts incorporate all or some of the above. The list provided in the curriculum document includes films, recordings, pictures, artifacts and language experiences (p.3). For the purpose of the study, eight types of text were selected. Students responded to visual art samples, instrumental musical selections, songs, photos, print advertising, television commercials, film and finally mathematical representation in the form of graphs (see Appendix 4 for list). Three different examples of the text under consideration were used to constitute a sample. The time frame of two months allowed for eight different text samples to be used to stimulate responses for the student idea journals.

The class had a brief, five minute discussion of the technique employed by the message-maker and the perceived message. Questions such as those suggested by

David Perkins (1994), to encourage reflective thinking, served as guidelines for the discussion. The students were directed to i) look for the story or event, ii) seek symbolism, iii) uncover surprises or hidden meaning, iv) identify the mood, v) look for personality, vi) make historical or cultural connections, and vii) identify technical supports. The students then turned their attention to the creation of their own message, their personal response to the provided text. This portion of the class was approximately ten minutes in duration. Students were then permitted to take their journals home to enhance them or continue their meaning-making.

The anecdotal record was created immediately after the discussion portion of the class. While the students worked in their idea journals, the contributions of the sample students as well as details describing the class discussion were noted. Photos were used to document the student work. As well, photos of the stimulus were also included. The video and audio selections were referenced.

The parent interview was deliberately open-ended. A time limit of one hour was imposed. The questions were presented to the parent at the beginning of the interview. They were asked to speak generally about their child's participation in the Idea Journal project. Next, they were asked to describe any extension, if any, that the project may have had into their home life. Finally, they were asked for their impressions of their child's comfort level with the viewing and representing focus of the new Language Arts curriculum.

The interview took place in the school library at a convenient time. One interview was held after school and another during a lunch hour. The library is a comfortable location that allowed for a relaxed atmosphere, conducive to a private discussion. Refreshments were served to enhance the session. The interview was audio-taped and transcribed.

3.3 Data Analysis

The data consists of the students' idea journals, anecdotal records of students' contributions to related classroom discussions and their comments while working on their responses. The written record of the final parent interview provided additional data. Common themes were identified and analyzed. I looked to find ways that the idea journal supported student learning by analyzing the actual journal entries with the filter provided by David Perkins' (1994) work with thinking skills. Student learning was analyzed with reference to Perkins' thinking questions.

Perkins (1994) suggested asking the viewers a number of questions to lead them to reflection. I used his suggested questions as the starting point for our discussions. Students were encouraged to look at the presented text, seek the event or story, look to uncover any surprises, identify mood or personality, seek symbolism and uncover hidden meaning. As well, the historical and cultural context was considered and the technical supports identified. Content of discussions and student reflections was evaluated with these criteria as a starting point. Progress was viewed as a function of a student's facility in responding to these questions.

Student idea journals were also analyzed for indications of risk-taking behaviour. By this, I mean evidence of experimentation with a variety of styles of message-making, responses that were unusual or different from the majority of responses, changes in the amount or type of participation in the class discussion prior to beginning the personal response as well as an increased ability to verbalize the thinking that underscores the response.

3.4 Limitations of the Study

The fact that I have a combined class of Grade 5 and Grade 6 students definitely influenced the sample selection. The decision to limit the study to the Grade 5 students rather than include a mixed sampling was to avoid the possibility of

bias in results that failed to allow for differences related to maturation and skill developmental differences. Furthermore, the demands made upon the Grade 6 portion of the class due to provincial testing also had to be considered as creating another possibility of bias.

The result of limiting the focus to the Grade 5 students in this mixed class, however, left a small number of potential participants. Ultimately, this did not prove to be a problem since all of the possible ten students did opt to participate.

The students involved in the project must be considered in the context of their community since the life experiences and the knowledge that they bring to their idea journals certainly impacted upon the sophistication of their responses. The community has shown itself to be very supportive of school initiatives and has shown itself to be very interested in their children's progress. The upper middle class environment has allowed for many outside experiences that served to broaden their responses. This supportive environment must be taken into account if one views the results of this study seeking possible applications to other situations.

The fact that I had been using the Idea Journal since the start of the school year was advantageous. The students were already accustomed to the approach. This allowed for the observation of student participation and response that was unaffected by the "newness" of the experience. The rubric used first term was used again to help provide continuity. The framework of questions structured the study differently from the initial project and allowed for systematic analysis.

The tiny sample size could not be controlled for gender. The focus of the study was student learning. The assumption was that the students will perform in similar ways.

It is recognized that conclusions drawn from a small qualitative study such as this one are specific to the group that it describes. It is my belief that the idea journal

has proven to be a viable tool in encouraging student learning within the viewing and representing focus of the language arts curriculum and beyond.

Chapter 4

The Eight Weeks

4.0 Week 1 - Art Prints

Our first lesson was prefaced with the introduction of the questions patterned upon the thinking questions proposed by David N. Perkins (1994). I explained to the class that this next eight-week session with the idea journals was going to include a discussion or consideration of the elements of story or event, surprise, mood or personality, symbolism and hidden meaning. These key words were displayed on the blackboard on a poster created for that purpose.

We then considered the first print, by Andre Derain, called Fishermen's Boats (Figure 1). Students were accustomed to including the title as well as the date for their entries so I wrote the title on the board. Our discussion began, however, with what the students actually saw in the piece. Students overwhelmingly agreed that the boats in the artwork were definitely sailboats not fishermen's boats. They judged the mood to be carefree and happy. Joan spoke for the class when she stated that she did not see fishermen, rather that she saw sailboats. I wanted them to delve deeper, so I drew their attention to the silhouetted figures in the foreground of the picture and refocused their attention on the title. They conceded that perhaps the figures in the foreground were the fishermen and that perhaps the small boats in front of them were the fishermen's boats that the title referred to. (Note: When we later referred to the guide that accompanies the Art Image series, we realized that the boats were indeed fishermen's boats, typical of the Mediterranean village where they were painted. This did not detract from my purpose. Rather than seeing the interpretation as wrong, I suggested that it was an attempt to respond to what we saw in the images.)

I then covered the top of the print and asked for their impressions of colour and mood based upon what remained visible. They suggested that the mood was

somber. When we focused upon the upper portion of the print, the contrast was evident. George shared the knowledge that the time of day was likely morning due to the pink clouds. Others suggested that the painter may have wanted to suggest happy mood with the use of pink for the clouds. We then considered movement. The seated silhouetted figures were immobile in contrast to the activity on the beach before them.

I did not want to plant suggestions for representation but I was wanting to focus their attention upon expanding their responses. I mentioned that reading text was the first step in communicating with the creator of the message. I referred to it as a conversation that they were entering into. As I suggested, they needed to try and understand the message and then respond to what they had understood. I cautioned them that ignoring the message and simply responding to their first impression would be akin to being rude and not listening to someone in a conversation. I suggested that they try out their messages upon a classmate by asking them what they understood from their chosen message format. In retrospect this turned out to be the most difficult thing to engender. It may be related to their age and maturity but the students were very resistant to altering their responses. They were very happy to tell about their response but seemed disinclined to check out its effectiveness as a message.

As the students worked to create their responses, sailboats predominated. George was involved in drawing a sailboat when I stopped to ask him about his message making. He told me of how he sails on Lake Winnipeg. When I asked him about his interpretation of the print and pointed out that we wouldn't see his personal experience if he didn't find a way to communicate it. He said that he would add that to his drawing, indicating that it would be neat if he wrote in the white portion of the sail. Unfortunately, he did not add any additional information and handed in the drawing as it was. Samuel referred to his experience with sailboat races and Susan

mentioned how it made her think of sailing upon Lake of the Woods (Figure 2). Steven chose to draw a sailboat for his response. Samuel incorporated the new vocabulary but did not respond with a text of his own. He tried to identify story, event, mood and symbolism. I mentioned to him that he needed to choose a text format for his response.

Three poems were produced. Mary's poem (Figure 3) referred to Florida because that was where she associated "lots of boats" and she referred to the mood as happy and suggested that the bright colours were evidence. Cathy also referred to the mood as happy and stated that the colours were responsible for the creation of the mood. She made reference to a Hawaiian vacation in her poem. Karen chose to focus upon the fisherman. She did not use the sailboat image but rather chose a fish as a symbol. Karen's response was directly linked to the original artwork. Her poem was called The Fisherman.

So happy is the fisherman coming home from sea,
With a twinkle in his eye,
There never was a happier guy.
He has a boatload of fish.
Money is his wish,
When he sells his fish,
Happy is the fisherman coming home.

Joan chose to produce a skit where three characters discussed what they saw in the art print. Pencil sketches that focused upon fish with dangerous looking teeth, resembling sharks were the choices of Danny and Peter. Danny did acknowledge that his reason for focusing upon the fishermen was that they appeared to be looking at something in the print. Peter offered no explanation for his choice of image.

Realizing that the closest that most of the students had come to actually incorporating the David N. Perkins questions was the reference to mood as was evidenced by casual references to bright happy colours, I knew that I had to encourage their incorporation more effectively.

The second class, therefore, started out with refocusing our attention upon the key words that represented the reflective questions. We then considered the artwork, called the Port of Montreal, by Adrien Hebert (Figure 4). I suggested that I wanted their consideration of the key words to be evident in their responses.

The initial response coloured the classroom contributions and discussion. Cathy said that she saw the Titanic in the image. She had a lot of support from her classmates. We then paused to discuss the difference in scale, the industrial nature of the port and the fact that this ship was arriving. Too, we considered the lack of portholes as indicating the likelihood that this was a freighter and not a passenger ship. However, the thought had been planted and it proved very difficult to move beyond it. The influence of popular culture media images was to surface on more than one occasion during the study.

We did focus upon the use of colour to communicate mood. I deliberately contrasted the murky greens with the vibrant colours of the previous day. Susan mentioned pollution as accounting for the colours. She went on to draw a picture of downtown Winnipeg and suggested that the link was pollution, in her image from cars and in the artist's work from boats. Karen drew a waterfront scene and suggested that it made her think of "an old boring town." Cathy was unyielding over her Titanic reference, drawing the Titanic sinking. She justified her choice by suggesting that it was big like the Titanic and that the dull colours made it sad and that the Titanic was sad. Peter and Danny used pencil sketches. Danny focused upon an iceberg and ship, clearly more closely related to the Titanic than the art print. Peter drew a detailed

picture labeled “Polotion is bad” showing a large freighter with a huge hole torn out of the bow by a giant fish.(Note: Student responses have been reproduced verbatim, here and throughout the thesis, without correcting the spelling or grammatical errors.)

Joan responded to the colours (Figure 5). She chose watercolour to imitate the colours of the print. She justified her choice by referring to the colour of the bottom of the ocean as similar to the dark, green smoky port. Mary also used watercolour to paint what she referred to as people watching boats on a gray day (Figure 6). Steven and George chose to paint too but neither added any written explanation. Samuel chose an interesting response. He drew a map of eastern Canada with a line heading from Europe, signifying the journey that this ship may have made.

The third print (Figure 7) was an Emily Carr print called *Indian War Canoe*. Once again, the discussion revolved around the goal of message making. I again introduced the analogy to a conversation and pointed to the Perkins’ questions as a means to decode the initial message. The discussion of the print touched upon the recognition that the markings on the canoe were west coast style. The students recognized the Haida style associated with their totems. The word dugout was explained and contrasted to the birchbark canoe of the eastern woodlands. We considered the composition of the painting with the canoe placed in the foreground, Carr’s use of colours and the images that were visible in the distance.

Karen’s response focused upon the colours used, she painted a rainbow. Susan also chose to paint her response, painting an abandoned boat from her lake and writing to explain the connection she had made. Danny’s pencil sketch had a written link once again. His sketch of three figures in a canoe was accompanied with the words “This is probably what they looked like in the war.” Peter was absent for this lesson. Steven drew a boat with no accompanying text. George also used a pencil drawing to communicate his perspective. He added aboriginal images on the boat,

placed two figures and an animal figure in the boat and entitled it, "People Fishing." Two of the responses referred to Pocahontas, those of Cathy and Mary. Like the Titanic reference, the effect of popular culture was in evidence with this association. Samuel drew a war canoe with a setting sun in the background. This time he did not include any of the new vocabulary. Joan again used a cassette to present her response. Here she created a "rap" response describing what she saw in the print.

When I marked the week's responses, I used the section of the rubric, called clarity of message, to indicate the need for recognizable links to the work under consideration. For the responses where no link was visible or no link had been provided, I chose to give out "2" which indicates that the response is unclear, and difficult to read. As well, I added a note to a number of the evaluation sheets advising them to look for the link to the questions. When I handed them back, I reviewed the expectations as being a participant in a type of dialogue. I shared orally, some examples of what constituted a link to the work under consideration. For example, I noted that some students had identified the key elements such as mood or story since their responses communicated that aspect. However, I suggested that annotating their response would ensure that they would be credited by me for the thinking that was underlying their response.

4.1 Week 2 - Songs

This week's text of choice was songs. I deliberately chose songs by Manitoba artists who I thought would appeal to the age group, whose lyrics had a story to tell (Figure 8). I prefaced the first class with the desire to see consideration of the Perkins' questions in their work. I challenged them to delve deeper, to move past a quick response, to "read" the text and seek the artist's meaning. I asked that they try to create a related textual response. I referred back to the previous week's discussion of the Titanic and indicated that the response was acceptable as long as the

justification was provided and the appropriate vocabulary employed. I also referred to the second component of the scoring rubric, namely the artistic technique of choice. I suggested that a pencil sketch was an acceptable choice if the techniques of shading and texturing that we had used in class were also employed. I cautioned them not to provide images in isolation. For example, the image of a sailboat, fish or fishhook were too obscure without a link to tell us about the connection to the print.

Our first selection was Bigfoot Stomp from the CD *Treasure By the Long River: A Musical Journey to Amber Beach* (1997) by Winnipeg artist, Brent Parkin. We listened to the song three times. First, they simply listened. This was followed by a discussion of what we heard. Then, I played it a second time. Again, we shared what more they had understood. I then passed out the lyrics and we listened again. While listening, this third time, I asked them to consider the rhythm. I really hoped that they would pick up on the sounds that Bigfoot would make. I suggested that a large footprint wouldn't communicate a message nor indicate that they had interpreted the songwriter's message. I suggested that they evaluate both the original message and test their "meaning-making" by asking a partner to "read" it back to them. By this I wanted them to judge the clarity of their message by hearing another person's understanding of it. As with my first attempt, the students wanted to tell about their intended meaning and added no further details if their message wasn't judged to be clear. They seemed to believe that the reader was lacking skill rather than see any lack of clarity in their message. This was the case when I asked for further explanation as well.

More people began to incorporate the proffered terms but still many resisted developing their ideas further. Joan used the phrase 'story line' and referred to the intended audience as being children. Susan mentioned the story and Cathy touched upon story, event and mood. Mary mentioned story and chose to cartoon her

response. Danny drew a pencil sketch with no additional shading and paraphrased the story elements below it. George sketched, also with no additional shading, elements from the song. Peter drew a more detailed picture but did not incorporate any of the terms. Samuel's contribution mentioned story, surprise, mood and hidden meaning. He also provided a coloured sketch. Karen focused upon the mood that she identified as "frightened" though she considered the song to be funny. Her sketch was colourful and detailed (Figure 9). Steven drew a detailed living room scene with an image of a footprint on the television screen. He suggested that it made him think of when he saw a program on Bigfoot. He suggested that "People try to imetate bigfoot but it is never the real one."

The second song was The Ballad of Gordy Ross from the CD *Longbottom* (1997). Ted Longbottom is another Manitoba artist whose songs recreate the time of the fur trade. We followed the same format as the first day, listening, sharing and then the lyrics were distributed. In addition, we discussed the term ballad, resulting in a focus on the element of story. The discussion drew upon their prior historical knowledge of the fur trade from our social studies lessons. We focused upon the reference to the Orkney Islands and the term Country wife was explained. We noted the 10 cents a day pay scale and I mentioned the Hudson Bay Company policy of allowing credit to its employees that served to create more indebtedness. We referred to a recent trip to the Museum of Man and Nature where we had seen an actual York boat. This song allowed for us to focus on the terms hidden meaning and symbolism. "Some sleep in the waters deep" and "the rocks and rapids took them both", were identified as figurative language.

Karen's response focused upon the story as did Susan's. Both girls illustrated their comments with colourful drawings. Mary mentioned mood and used the word surprise, another Perkins' term to refer to her response to the upbeat tempo for such a

serious message. Joan's poetic response was very sophisticated. She communicated her take on the song very well. She also drew a voyageur in great detail and added colour (Figure 10). Cathy's response was difficult to connect. She drew a country farm. I assume that country wife may have sparked this link for her. Danny was sick and missed this and the next song. George underlined his favourite lines and drew a forest scene. He added colour. Peter sketched the wharf and focused on the ten cent daily wage and the work as being "living hell." He used symbols to communicate the word hell. Steven concentrated upon the ten cent wage too. He contrasted the present day price of a chocolate bar at one dollar to the price fifty years ago that he suggests as five to ten cents. He linked it to the story in the song by equating a ten cent wage to one dollar today. Samuel handed in an incomplete response for this one. He noted that the story was of a young man working for the fur trade and that the mood was tired and overworked.

The next song, *Incident at Seven Oaks* was also taken from the *Longbottom* CD. I chose this song for its link to Manitoba history but also with the ulterior motive of hoping that they would investigate the actual occurrence and extend their learning in that manner. The students possessed some prior knowledge. We had discussed the Metis people and studied the aboriginal people of the plains in our Social Studies program in January.

I provided the bare outline of the event with the information that Governor Semple had made the selling of pemmican in the Red River colony illegal, angering the Metis by threatening their livelihood. Semple's motivation was to develop the colony, encouraging farming over the fur trade. The situation was strained when a group of Metis encountered the Governor and a group of farmers at Seven Oaks. The Governor drew first, causing the farmers to shoot. The Metis appeared to fall, the farmers laughed thinking that they had killed them all when in reality the experienced

horsemen had shifted sideways on their mounts. The Governor and his party were killed in what became known as the massacre of Seven Oaks.

This was not a successful choice. The song was too graphic and the students failed to move beyond the violence. Guns were the image of choice. Karen drew a musket and referred to the story. Mary drew drops of blood and rewrote lines from the song in the droplets (Figure 11). George also drew a musket and referred to the song as bloody, gross and said that it reminded him of war (Figure 12). Joan included a skull with her choice of images. Susan used a pencil sketch with the note that it was supposed to be black and white. I assume that she chose that to reflect the mood. She did not incorporate shading techniques. Cathy drew a bloody governor and acknowledged the story element. Peter's pencil drawing was a revolver not even a rifle. He was still resisting incorporating the terms but he did add the statement, "Don't have wars because of stupid things." Steven drew a tank and explained that the song reminded him of how war starts, listing the steps as "1. Two rulers get in an argument, 2. They start firing at each other and 3. Other country's get into the fight."

When I handed back their journals this time I again underscored the importance of including references to the Perkins' questions that we were using in our discussions. I suggested that they look at their evaluations and consider where they had been most successful. Once again, I used "2" to indicate unsuccessful communication. I noted that everyone had incorporated colour except Danny who was absent for two of the selections.

4.2 Week 3 - Print Advertising

Our first ad was entitled "Show Me the Milk" and featured the young actor (or a look-a-like) from the movie, Jerry Maguire. He has a chocolate milk moustache and beside his head are factual statistics about milk (Figure 13). This ad allowed for a discussion of hidden meaning, symbolism and the surprise elements discussed by

David Perkins. I deliberately chose ads from my daughter's Teen magazine, hoping to choose ads geared at a young audience. For the students who were familiar with the movie, it worked very well. Joan, however, had not seen the movie and as she put it, she didn't get it. In this instance, the attempt to deliberately harness the popular culture was shown to have its limitations.

The discussion preceding our responses was animated. I read the milk statistics aloud and asked if they recognized which movie it referred to. They knew Jerry Maguire but didn't immediately connect to the slogan "Show me the money" that had been the source of the take-off "Show me the milk." I asked them if they could guess what the last four words were, after reading the statistics first. No one was able to, much to my surprise. Then I asked if they could associate any phrase or slogan with the movie - finally someone suggested the "Show me the money" slogan and right away made the connection to "Show me the milk." This seemed to please them enormously. Next, I asked if they could guess the name brand of overalls that the youngster was wearing. They listed a couple before guessing the Gap. This led to a discussion of how products are advertised in hidden ways.

Their responses reflected the focus on hidden meaning. Mary added a consideration of symbolism, story and event, linking the positive response to Jerry Maguire as the "cool" symbol for milk. She used colour effectively to highlight the link between the movie slogan and the ad's appeal (Figure 14). Cathy picked up on these same elements. Danny added colour to his response and mentioned the surprise that he felt when he realized that Gap was also being advertised. Peter's sketch was quite basic with incomplete erasures but he did include some details, such as the glasses and spiked hair and the milk was coloured brown. He also added the comment, "Hey, it's the kid from Jerry Meguire."

Karen chose a before and after sketch to focus on the fact that in the past, chocolate milk wasn't a choice offered to children. George created take-off slogans for other products that all began with "Show me the..." Susan focused upon the fact that I explained that my daughter had this particular ad on her bulletin board. She sketched a picture of three girls checking out the ad and discussing its meaning. Steven commented upon the effectiveness of the ad by acknowledging that it was cute but stated that he didn't think it would influence him to buy milk. He used letters that were shaded and alternated brown and white to reproduce the advertising logo and included a drawing of a hand holding a glass of chocolate milk. He also commented upon the Gap jeans element of the ad, concluding "I don't think if you see a little gap name on his close it is really isn't worth it to pay all of that money."

Samuel's slant on the ad was rather sophisticated. He referred to what he called "accidental advertising" and said that it could make one ad into many. He diagrammed the links between milk, the Gap, Jerry McGuire and actors. I spoke with Samuel about the need to develop his information and to present it in an artistic text format, suggesting that prose was a possibility. Despite the fact that diagramming is a form of representing, I wanted the students to move beyond the organizing function of representing and toward artistry. Samuel was ready to move ahead. He was always first to finish.

Coke was featured in the next selection, also taken from the Teen magazine. In it three girls are sprawled out in a very feminine bedroom, laughing, eating popcorn and painting their nails (Figure 15). We decided that it was likely a pajama party. The girls were casually dressed with their hair tied up and they appeared to not be wearing make-up. The text was "Real. Cool. Bold. Fun. It's what's on the inside that really counts. Always Genuine. Always Coca-Cola." The Coca-Cola was actually presented using the symbol rather than typed words. Two bottles of Coke were visible

but not the focus of the ad. One was casually held in the girl's hand, the other was on the bedside table. We had an animated discussion about this one too. The major conclusion of the students was that this was blatant in its attempt to manipulate the public.

Joan was definite when she suggested that the message was that you are cool if you drink Coke and that you will resemble a super-model if you do so. Danny recognized the story. He also touched upon the symbolism though he did not refer to it as such. As he put it, "They probably think that they are cool when they drink Coke, well, I like Coke too."

Susan and Mary indicated that they saw fun as being promised in the ad. Karen, Mary and Susan recognized the hidden meaning as being the message that all that counts is what's on the inside. This was acknowledged as having a double meaning in our class discussion. We suggested that friendship was one interpretation as well as the actual contents of the bottle in a literal sense. Karen and Mary referred to the element of story. George mentioned how it made him think of his party at the lake where they stay up all night drinking Coca-Cola. Cathy described the elements in the ad that indicated that it was a slumber party then drew a picture of a girl drinking Coke and lifting weights, with this slogan, "She's strong because she drinks Coca-Cola! Always Coca-Cola."

Peter's drawing showed a television announcer claiming, "Drink Coke and have fun" with a person lying on the floor in front of a TV saying "Ya right." This message appears to be right on track but as I indicated to Peter it leaves the reader to guess at his purpose since he provided no supporting text or details. It is possible that Peter was commenting upon his ability to see through the ads.

Steven focused upon the intended audience in his response. He concluded that the concept of cool was directed at teens because it's "there thing to be cool and it

makes you cool.” He drew and coloured a large bottle of Coke to accompany his analysis. Samuel took my advice from the day before. His response was offered in a poetic format. He mentioned the happy mood and identified the event as a slumber party. His poem:

If you want to be happy, drink Coke,
(So the ad says) it’s no joke.
Drink Coke to have fun,
Either at home or on the run.

The next ad was for Eaton’s. It was actually an advertising supplement, included in the newspaper. The predominant colour was blue. The front page pictured two girls whose faces were tinged with blue staring forward into the camera as if they were being bathed in the reflected light from the movie screen in front of them (Figure 16). This theatre analogy was continued within the eight page insert. The coloured images inside featured laughing teens seated casually in a theatre spilling popcorn. The title of the supplement was New and Blue and it was for a denim sale. The lettering was yellow and we remarked on how effective it was in contrast to the blue.

Susan linked her response to that of the day before. She indicated that the messages were very similar. Drink Coke and be cool, wear jeans and be cool. Both ads promise fun and friends. She supported her interpretation with a cartoon of two telephone conversations between friends about a trip to the mall. The premise was that if you had jeans the trip would be fun and you’d be cool. However, when the girl’s mom said she couldn’t have jeans, she knew that she wouldn’t have fun.

Both Joan and Karen focused their response on the effectiveness of the colour choices. Joan, who was adamant about not buying into the message of the promise of cool fun the day before was very impressed by the Eaton’s ad’s appeal. She suggested

that the size of the ad and colours employed made it very effective. Cathy noted the colours and referred to the intended audience as being teenagers and adults. Teens are featured but parents pay the bill. Both Cathy and Karen (Figure 17) mentioned mood as being happy. The message about jeans making you cool was noted by Danny, Karen and Mary. For Mary, the Eaton's message was hidden in the focus upon the movie theme.

George used an audio cassette to present his thoughts on the ad. While he claimed not to have liked it, and said that it was very "complicating" he said that he eventually got it when we kept talking about it. He said that he particularly liked the reflected blue from the screen onto their faces. He noted particularly, "I was the one who said they're in a movie theatre, they're in a movie theatre!"

Peter began an appropriate response but did not complete it. The statement "It will make you stand out in a crowd" was connected but the pencil images were not finished nor was his response labeled or dated. In an attempt to push for a more complete contribution, I used the rubric's number 1 to indicate incomplete work and spoke to him personally about how he might develop his ideas more fully.

Samuel created imaginary dialogues to underscore the main idea that jeans equate with cool. He targeted parents and kids under the heading Hidden Meaning. "Hey parents! Look at all these cool kids wearing bluejeans! Wouldn't you like to some for your kid? and Hey kids! Don't all these other kids look great in blue jeans? Don't you want a pair?" Steven noted that the ad didn't really move him. He concluded that the purpose of the ad was to get you to buy jeans from Eaton's because they are so blue. He drew various styles of jeans to support his comments.

I felt that we had made progress by the end of the third week. Slowly but surely, the students were beginning to incorporate the Perkins' thinking questions into their responses and using the terms in our general discussion. Only Peter and George

made no reference to the Perkins' terms. The other students were beginning to experiment with the terms either one at a time or up to as many as four terms as in the case of Mary.

4.3 Week 4 - Television Commercials

The first commercial was for Classico Spaghetti sauce. Our discussion focused upon all of the images that were used and the mental links associated with each. The presentation of the commercials was similar to the approach that we used for the songs. I played them for the class. We discussed what we had noticed, heard or understood the first time through. We then watched a second time with the goal of adding to and refining our first impressions. By the third viewing, we had a pretty good grasp of the presentation. Tomatoes "plump as a baby's cheeks" was supported with images of glistening red tomatoes and followed by a shot of an adorable, red-cheeked plump baby. Olive oil as "pure as my grand-daughter's heart" was supported with the shot of a young girl looking like she was on her way to church. Portebello mushrooms picked by the light of the moon had the camera panning a night scene with the Italian lady stooped over. A view of Tuscany and the light of dawn also supported the claim of absolute freshness and purity of ingredients. The music and the woman's accent were Italian.

With such a wealth of images and symbolism, the students had no trouble responding. Karen mentioned story and message before linking her response to a T-shirt from Italy that she owns. Joan liked it because of the link to family and the poetry. That is quite interesting since she clearly rejected other appeals linking beauty and fun to advertised products. Danny recognized the message of freshness as being central but then lampooned the grandmotherly character picking mushrooms with a creaking back. Cathy identified many links, mentioning freshness, family and the music. Mary's response was a bit like Danny's. She illustrated her discussion of

the central elements with a plate of spaghetti with baby's cheeks and granddaughter's hearts the featured ingredients. She mentioned the symbols, the story and the surprise element of the sauce being from Italy. Samuel identified the hidden meaning as promising a home-made flavour (Figure 18). He illustrated his response with the moonlight scene for the mushrooms, the baby for the tomatoes and the girl for the olive oil (that he identified as Canola). George focused on the same elements and indicated that the story is about the freshness.

Susan concluded that the message about freshness was so effective that she would recommend it to her mother. She included a disclaimer but admitted that she did "kind of believe it". Steven identified the hidden meaning as the suggestion that all other brands lie when they say that they pick the ingredients fresh but that Classico was "all real."

Peter's drawing was more detailed but still had no explanation. He featured a figure saying, "Don't forget my 57 year old fresh sauce" and a person responding with "Yum, tastes good with sauce, not." In the foreground he drew what appears to be a heart, with the words, "thump, thump." He did label and date his work.

The next commercial was for Odour-Eaters. The music was upbeat, the images of purity and freshness. A sweet-smelling baby is featured, looking like he had just come fresh from a bath. A dancer dressed in white floats across the screen and the sun is streaming through an open window where a green garden is visible. Toes are bare and kissable. The shoes that the odour-eaters are being placed in are shiny and new.

Samuel captured the premise and the promise of the commercial with his cartoon. As he explained, it starts out in black and white since the mood is glum when the character suffers from smelly feet. All this changes, however, when odour-eaters solve the problem. To mark the change, he uses colour. Mary used a

cartoon to tell the tale too. She prefaced her cartoon with a discussion that highlighted the jingle “Odour-eaters’ feet are sweeter” and mentioned mood, event, story and the surprise element of seeing a dog featured. The suggestion here by the advertisers, appears to be that odour-eaters can tackle any odours.

Susan’s poem mentions the dog too with the stanza “They’ll feel as good as a puppy that’s clean, (not stinky like your feet have lately been!)”(Figure 19). Karen focused on the jingle and the symbolism that pointed to freedom and fun that is promised. Steven offered a before and after illustration with “Peuw!” and “ahhhhh!” over each. George mentioned the girl in the story as being happy because her feet smell better but remarked that the commercial itself was too “girly.” Cathy focused her attention on the message of beautiful feet promised by the commercial and she too, remarked upon the presence of the dog. Danny must have had some experience with the product because he suggested that the odour-eaters would have an odour too and that their smell would simply advertise the problem that you have with stinky feet. He, again, chose to cartoon his response and added colour.

Joan also remained unconvinced. She discounted the claim that they would solve a problem with foot odour and presented a fake survey with the notation, this is fake data. She critiqued it with the statement, “This is just a bunch of people dancing around in bare feet.”

Peter’s response was finally more detailed. He used colour and a large illustration for this one. His drawing showed a smiling person with large feet resting on his shoulders and the caption, “Use oder eaters and have good smelling” and a label suggests that this is during the commercial. Underneath, the same figure has a green face, and the caption reads “I don’t get it isn’t oder eates the same as athelets clener. I don’t think so.” His comment is a bit obscure but hints at the artificiality of the taped testimonials.

The last commercial was for the laundry detergent, Whisk. This was great for illustrating the surprise element, too, since it was not apparent until the very end of the commercial which product was being presented. Karen grasped the story as being that a woman has so many things to do that she uses Whisk to do her laundry. She features an attractive woman exclaiming over the cleanliness of her laundry. Joan's poetic critique was very appropriate. She suggested:

If you ask me this lady was insane
She thought her life was a pain
For heaven sakes, just relax
Go for a walk, get a bikini wax
but don't complain about the laundry.

Joan was unimpressed by the special effects that amused her classmates and made a point of stating that no fancy special effects will sell laundry detergent.

Danny focused on the "Conquer flab" segment that showed someone running after a truck with a huge ice-cream on the top of it. As he concluded, the hidden meaning was that if she catches it she will defeat the purpose and gain flab (Figure 20). Steven's response was very detailed. He identified eight of the images from the commercial and concluded that humor was the technique employed to communicate the message. He incorporated the terms, personality, story and hidden meaning in his response.

Samuel focused on the hidden meaning, too. For him, it was captured in the slogan, "Do it once, do it right." His conclusion was that after a long day, you just want to do the laundry once. Cathy responded to this aspect of the commercial too. She felt that since there are a lot of things you have to do each day, the idea is that you don't want to repeat your laundry. She also noted the effective use of colour in the washing segment. Mary focused on much of the symbolism and hidden meaning

that the commercial presented. Listing: train the dog, pet husband, control frizz, locate stuff, conquer flab (actually it was “combat cellulite”), do the laundry, do it once and do it right, prevent osteoporosis and train the children (actually it was “introduce the children to the family infrastructure”) - she then illustrated a selection of them.

George identified the story as being about one mom and her life and identified the hidden meaning as it will make your life easier. In the discussion portion, he was the one who noticed that the children were looking up towards a picture of a king and queen and that the royal couple had the mother and father’s faces. He was so excited to have been the one to see it first. He is the one to have noticed that the blue in the Eaton’s ad was a reflection from a theatre screen too. Susan’s focus is how the commercial will encourage someone to purchase the product. The television image lists out the 10 billion things you have to do each day, the parents are watching television and the children are in bed. The woman turns to her husband and suggests that they buy some Whisk.

Peter was unconvinced. He suggested that “I think this is a non effective commercial because Wisk is probely the same.” He used a pencil drawing of a figure saying, “Buy Wisk to do your laundry once and right” and thinking, “not.”

Week 4 saw the introduction of more variety in students’ responses. Cartoons and poems were added to the discussion of the Perkins’ terms and illustrations.

4.4 Week 5 - Instrumental Music

I tried to vary the instrumental selections to encourage the widest range of responses. The first choice was deliberately lively, taken from *Joie de Vivre* by Les Bucherons. The fiddling music was suggestive of old time country dances, lively and bold. I suggested that the students listen with their eyes closed and try to imagine an event or story to fit the music. I asked them to consider the mood of the music and

offered them the opportunity to consider a soundscape for a response. I demonstrated what I was referring to by offering some symbols that could be interpreted as imitating the musical score. Jagged lines could represent a break or surprising loud sound; dots could suggest gentle sounds; and similarly alternating long and short lines could be base lines. I hoped that they would experiment in this direction but the story element predominated in their work as did the idea of mood. Many of the students also focused on the abrupt ending to the piece.

For Mary, the story involved teenagers kayaking down a rushing river. Karen saw people at a dance, as did Cathy. Cathy's story had a darker element though, she saw the barn dance ending abruptly with someone getting shot. Susan's poem described a party. Peter drew a series of seven images ending with a coffin. His explanation "The song reminds me of life because in the song it was all alive and joyful and then it just died." Steven drew the gates for Festival du Voyageur and suggested that the music reminded him of that. Joan's response was very different (Figure 21). She created an almost life-size figure with a papier mache head, dressed in a plaid shirt, jeans and a tuque. On his chest she pinned a note suggesting that she was thinking of a link to the voyageurs. She even brought in a wooden chair to complete her tableau. The Irish jig was noted by both Cathy and Karen and jigging figures illustrated by Danny. Both George and Samuel were absent for this one.

The second selection was intended to provide a direct contrast for the first. For this purpose, I chose *Ludwig van Beethoven Piano Concertos Nos. 2&4*, performed by Wilhelm Kempff and the Berlin Philharmonic Orchestra. Steven referred to his first and last opera visit with his grandmother, Joan mentioned a quartet playing at a ball or fancy supper and a ballet. Danny drew a ballerina and mentioned the element of surprise that it hadn't been Swan Lake. Susan referred to

royalty. Karen saw a boatribe at sunrise. Mary envisioned a story of a chase between a chipmunk and a bear but also remarked that it reminded her of a dinner party tape.

Samuel poetically referred to it saying, "It makes me think of a warm field with music flowing through it." Cathy saw fairies dancing on the water with pretty flowers (Figure 22). Peter drew a lovely bird, richly coloured and included a smiling sun at the corner of the page. It was the first time that he offered more than a simple pencil sketch. I told him how beautiful I found his bird to be. George was still absent.

The third selection was a guitar instrumental taken from *Songs, Hymns and Carols: Delightful Guitar Instrumentals for Christmas* performed by The New American Guitar Ensemble. I chose *Winter Wonderland* in the hope that not everyone would immediately associate it with Christmas. Three students referred directly to the song by name but their impressions were different. For Samuel, the mood was relaxing and he saw someone sitting by a window with it snowing outside.

Joan poetically referred to each note as a song to itself. She mentioned that the words of the song are corny but "when it's played on the guitar it sounds different." Steven was reminded about the school sing-a-longs at Christmastime when the school sings Christmas carols. Cathy said that it sounded "Christmassy" and suggested a sleigh ride with kids jumping off the back.

Mary said that it "reminds me of Christmas even though its not Christmas music. It was like a campfire and kids laughing." Danny identified his surprise that it wasn't Jingle Bells and said that the guitar sounded like a banjo. Susan and Karen focused upon the element of fun. Karen saw a family outing to a fair and drew a Ferris wheel. Susan presented some fun things to do in each season, swinging, sliding, skating and bicycling.

Peter's response was "I think this song is like TV shows... they keep playing the same thing." His sketch of a guitar player on a swing was obscured by an overlay

of colour but a tiny sign with Santa on it was visible in the off to one side. George drew an old-fashioned sled in front of a house with the words guitar melody on the side of the sled and snow falling.

Week 5 saw the further expansion of possible message-making choices with the introduction of Joan's puppet. As well, it marked the turning point for Peter, who had lagged behind his classmates in the development of his responses. Despite the fact that he still had not included reference to the Perkins' terms, effort and detail were evident in his week's work.

4.5 Week 6 - Photographs

To illustrate the concept of photos as text, I wanted to choose photos that had a story to tell. For this purpose, I chose photos from old issues of *Life* magazine. Old issues were ideal since I didn't want prior knowledge to enter into their interpretation of the selections. If they already were familiar with the stories being presented, it would be difficult to assess their ability to 'read' the photographs.

I shared the real story only after the students had begun their response. I explained to them that the goal was to interpret the evidence in the photograph and devise a plausible explanation or story for it. The first picture was of relief workers in Mexico City who are in the process of lifting a newborn baby to safety (Figure 23). The workers are surrounded by rubble. This prompted references to a present day disaster, namely Kosovo. For Samuel, "Because of all of the barbed wire fence broken and lying on the ground and because of all of the holes, I think they are rescuing a baby after a war or an air strike." For Steven, "It reminds me of the tragedy going on in Kosovo." George, too, said that it reminded him of the Kosovo invasions. Karen does not mention a specific location but does suggest that it is the result of a bombing.

Danny thought that a house exploding could have accounted for the scene (Figure 24). Mary mentioned an earthquake scenario. Susan was reminded of the film “*Twister*” where the disaster was caused by a tornado. Cathy suggested that the baby might have fallen down a hole with its mother. She seemed to have ignored the rubble and other details suggesting a major calamity had occurred. Peter focused on the amazing technology that had allowed for the baby’s rescue. He identified the mood as happy and drew a stick figure listening for the sounds below the rubble where the baby was.

The next photo was of a young man whose head and face is silhouetted behind a large flame (Figure 25). Our discussion began with a question from Steven. He wanted to know if it was an appropriate response to say that the person was setting himself on fire in order to commit suicide. I responded with the explanation that if he were doing so that the entire person would have been engulfed in flames. This effectively directed the students to devise other reasons for the image. Everyone except Danny and Jane decided that it had to be a magician’s act that was being advertised. For Danny, he thought that the person had bought phony cigarettes that presumably exploded into a solid flame. Jane referred to the native story about the man who stole fire, wrote a poem and attached a drawing that she had made some weeks before for another purpose (Figure 26).

Mood was mentioned by a number of students. Samuel suggested that for a magic show, the mood would be “very excited, amazed and perplexed.” George said that the mood would be “bizarre.” Karen and Susan suggested “mysterious” for the mood. Mary said that it would be “cool and scary.” Peter thought that the mood would be “nervous.” Cathy identified the mood as “serious.”

The final photo was a lighthearted image of a man carrying a Great Dane up an escalator with a small sign indicating that dogs must be carried, visible in the

foreground (Figure 27). The students all agreed that the mood was humorous, Karen went so far as to use the word hilarious. The actual photo was taken on a pier in southern California. The landlocked students in my class associated the escalator with a mall. We discussed whether it was likely to have been a staged photo. It had not seemed to have occurred to them that it was very likely to have been.

I was very pleased to note the number of our Perkins' terms that were used for this series of responses. Steven referred to five elements, George, four; Samuel, Karen, Mary and Cathy, three; Susan, two and Peter and Danny, one. Cathy's response included a colourful illustration as well as her explanation for the Perkins' terms (Figure 28). It is possible that the increased facility with the Perkins' terms arose from the practice of the first 6 weeks. However, it is also very possible that photographs, particularly those selected for publication, contain the elements that we are seeking.

4.6 Week 7 - Film

The three film clips that I chose are from the *Heritage Minute Series* produced by Heritage Canada. They are ideal for the purpose of discussing film as text. They last only one minute and incorporate many different film techniques.

The first selection, entitled *The Peace Tree*, tells of an aboriginal legend where the Peacemaker counseled the Iroquois nation to throw down their war clubs to rid the world of evil. As the war clubs rain down into a pit, a huge tree grows up in their place and an evil warrior mask flies upward as if in smoke. The displacing of an evil symbol with one of peace and tranquility was not lost on the students. The techniques of ghosting images, musical accompaniment and voice-overs were commented upon by the students.

For Joan, Peter and Danny, their focus was the mask. Peter's response was impressive. He produced a large, colourful mask (Figure 29). He placed a small sign

post at the bottom of the page that read, "Caution, war demon in pain." Joan drew a mask with a tree next to it. Danny's mask was totally red and he referred to the event as being the peace between the Huron and the Iroquois.

Susan's focus was the tree. She drew the war clubs underneath her tree in a hole along with the evil spirit. She labeled her images and referred to the story, mood and the hidden meaning. Karen also chose to focus on the tree with her illustration. Her drawing was not as detailed but she offered an analysis of the symbolism that referred to the images and techniques. Mary and Cathy both chose to write about their "reading" of these texts. Their format was similar. They used lots of colour to highlight the Perkins' terms and then used a contrasting colour to explain what they had understood. I was pleased to see that though they shared the format, their explanations were different.

George drew a simple mask and made reference to the elements of story, surprise and event. Samuel contrasted the symbols of war with those of peace, both in words and images. Steven focused on the wind. For him, this suggested the Wizard of Oz. His illustration was of Oz but he did mention the elements of story from the film clip.

The next day, Danny arrived at school with a gorgeous book on aboriginal legends. He said, "I thought you might like to see this because it's sort of like the film." I was delighted since it marked the only concrete instance of extending the ideas from the study that I observed.

The second video clip was about the first woman to be elected to the Canadian Senate. I chose this segment deliberately to contrast the multitude of images from the first example. Here, there is just one woman speaking. There are no other distractions. It allowed us to focus on the less obvious techniques employed by

film makers to communicate meaning. After our initial viewing, we watched it a second and third time seeking the details that helped to determine the message.

Joan had an interesting contribution to make. She suggested that the way the woman spoke was somehow an ‘educated accent’ and sort of “British.” This was very perceptive, since the cultured tones of the person speaking did in fact point to both breeding and poise. I asked them to comment upon her clothing and jewelry. Her subdued make-up, rather severe tailoring and pearls contributed to setting a “serious” tone for the piece. We also noted the importance of the setting. The paneling in the background was suggestive of a lawyer’s office or a courthouse.

Mary and Cathy discussed their impressions with colourful text once again. Mary supplemented her text with a detailed portrait of the first female senator. Karen, too, drew a portrait of Emily Murphy and added a discussion of mood, symbolism and hidden meaning. I was interested to note that for her, the hidden meaning was that men and women are equal. This took the piece a step further since the 1929 creation of female senators rested upon the definition of women as persons under the law. Peter’s pencil sketch shows a female figure holding a sign that reads, “We are people” and shows two closed doors. He also has a crowd of women symbolized by heads with long hair, shown on a road with the words “We are people!” in front of them.

Steven focused upon the problem faced by Emily Murphy in 1929 but did not mention their successful resolution. George’s response was very colourful (Figure 30). He provided a detailed discussion surrounding his drawing that touched upon elements of symbolism, story and mood. Samuel, too, focused upon the symbolism and the story elements. Joan specifically focused upon two elements, the earrings and her speech. The earrings, she suggested were “not too classy to detract you yet quite

elite.” Her speech was categorized as having clear “pronunciation.” As well, she noted that the make-up was pale.

Danny reached slightly different conclusions. He said, “In the background there are lots of books witch represent that she’s like a lawer and she speaks slowly and cleary witch means she is rich.” He drew his figure on a four poster bed.

The last video clip told the story of the Saguenay River fire of the 1800’s. Once again, it integrated with the Social Studies curriculum. This clip had very effective use of music and visual images. As well, there was a mixture of speech and voice-overs to tell the story. Samuel referred to the music as exciting and suggested that it “really gets your attention.” He also noted that the “overlapping scenes lets them show you more in one minute.”

Peter drew a tornado and suggested that his link was appropriate since “like a fire tornadoes destroys every things in it’s path and is very dangerous.”

Steven provided a detailed written response for this piece. He also offered a perspective on hidden meaning that was very appropriate given the historical context. He said, “In the olden days they used fires for heating but sometimes it doesn’t work out that well and you start a fire.”

Susan made a personal link to this story. She spoke of her grandparents cottage in the Lake of the Woods and how they sometimes have to help fight fires. She also noted how she is sad when it is too dry because they can’t have camp fires. Joan’s idea was to build a model log house and then, with adult supervision at home, she burned it. She provided photos of the procedure and a paper with burned edges to complete her response (Figures 31&32). On the paper, she included direct quotes from the video clip. This response was an example of the risk-taking behaviour that I was hoping to encourage. As well, the additional time required to complete the response represented carry-over to her homelife.

Karen focused on the element of fire and its link to the story as well as its reflection of deliberate film technique, “a flashing on and off thing.” George was absent for this one. Danny provided a colourful illustration with the fire as the central element. He explained his choice as “Most of the colour goes to the fire so that it really sticks out.” Both Mary and Cathy again provided a detailed and very colourful representation of their ideas of the Perkins’ terms. Mary touched on the personality of the central figures, noting that the dad encouraged the child who was scared and said that she couldn’t swim. Cathy categorized the music as “adventurous” and noted that they let the animals out before they saved themselves by going to the river.

Week 7 was particularly successful. The discussion portion of the class and the subsequent responses were detailed and representative of the Perkins’ terms.

4.7 Week 8 - Mathematical Representation

The final week offered three examples of mathematical representation in the form of graphs and tables. These alternative texts were chosen to demonstrate how tables and graphs present information in ways that organize and summarize. The students were encouraged to select their own priorities for their responses. The first example offered statistics on life expectancy (Figure 33). Our class discussion revolved around the surprise that most felt when they considered the relatively low life expectancies mentioned. They had many examples of family members that did not fit the statistical formula provided. This led to a discussion of what the table was really reflecting. The students suggested that the inclusion of people who do not have the advantages of good health and nutrition may account for the difference between their personal family experiences and the statistical norm.

The boys who take Math enrichment responded mathematically to this series. Steven graphed the years 2000 to 2040 predicting that life expectancy will climb to 110 by the year 2040. He also used 85 years as his starting point for the year 2000

suggesting that the 77 year prediction on the provided chart was too low. Samuel chose two graphs to represent his response. The first was a bar graph of the same information presented in line graph format. The second was an interesting summation of the extension of life expectancy by decade. His second graph pointed to the years of greatest change. Peter was absent for this one. George maintained that the data was false since his grandmother had already outlived her life expectancy.

The girls, who are all involved in Language Arts enrichment, responded to the story aspect. The girls drew and wrote about the passage from birth to death. The element that they noted was "story." There was very little to distinguish one from the other. Mary's was the most colourful (Figure 34). Only Jane, who has frequently sought a different response, offered a variation on the theme. She, too, focused on the birth to death theme but she used Lego. Her models reflected the progress in extending life expectancies. One of her models was hooked to a machine. She explained that this was to indicate the advances in modern medicine due to technology.

The next graph indicated the growth in world population from the year 1650 to the present (Figure 33). Once again, there was a male/female split in the nature of the responses. Samuel, again, offered two graphs for his response. One plotted the information in a bar graph format and the second reflected growth. Danny also produced two graphs, one reflecting the table and the second labeled differences, reflecting growth. Peter graphed the information from the table using a computer generated colour graph for his response. Steven focused on the 4 billion jump from 1950 to the predicted figure for the year 2000. He sketched a picture of the globe sectioned off into thirds, assigning a third to each part of the world. George was absent.

Karen drew a picture of the globe with no additional explanation. Susan offered a colourful drawing showing how the population had doubled from 1650 to 2000. Her math was incorrect since the population in actual fact is more than 10 times the figure for 1650. However, her representation reflected the diversity of races. Cathy concluded that there are more and more people “every millenium or year.” Mary used flesh coloured happy faces with “bonjour” on one side and “hi” on the other. Jane’s perspective was unique (Figure 35). She used a small green balloon covered with sequins to represent the world’s total population. She indicated that each sequin stood for 100,000,000 people and added the advice “Think about it!”

The last selection was a table listing the results of a survey of students reflecting their number of siblings (Figure 33). Steven responded with a chart of his own identifying siblings in three families in our school. Samuel graphed the information in two different ways (Figure 36) as did both Danny and Peter. George commented that “This one is true because they actually found that out.” He then proceeded to “read” the information that could be gleaned from the table. Mary drew two characters sharing the number of siblings that they have as did Cathy. This time the girls were sitting close to one another. I suspect that they may have collaborated on this one. Karen again sketched out the information provided with no additional interpretation offered. Susan’s response was a personal one. She drew the number of siblings that she has.

Jane drew a globe crowded with stick people and the comment that the graph “shows that families vary. It’s a good thing though because if you had 21 siblings each the world would look like this and this is a very artistic look.”

This last week was a disappointment at first. I had hoped that the students would have read more into the statistical information presented. After consideration and when the results of the last week are compared to the first, a different

interpretation was suggested for the results. When one considers that the students are unaccustomed to “reading” their mathematics, it is possible that the reading of this text requires practice.

The mathematical representation section was our final text sample. The eight weeks had passed very quickly. I was left with the task of analyzing the student work and contributions. First, though, I interviewed two parents about their child’s work.

4.8 The Parent Interviews

The parent interview was deliberately open-ended. A time limit of one hour was imposed. The questions were presented to the parent at the beginning of the interview. They were asked to speak generally about their child’s participation in the Idea Journal study. Next, they were asked to describe any extension, if any, that the study may have had into their home life. Finally, they were asked for their impressions of their child’s comfort level with the viewing and representing focus of the new Language Arts curriculum.

The interview took place in the school library at a time convenient to us both. One interview was held after school and another during a lunch hour. The library is a comfortable location that allowed for a relaxed atmosphere, conducive to a private discussion. Refreshments were served to enhance the session. The interview was audio-taped and transcribed.

The first parent to be interviewed was Peter’s mother. She had very little to contribute to the overall analysis of the project since Peter had done very little work at home. She did suggest, however, that she did not consider her family to be particularly artistic and said that Peter was a ‘sketcher,’ preferring to use pencil over colour drawings. It was interesting though that she was aware of the undertakings of the last two weeks. She said that the new journal, much larger than the first scrapbook had been brought home at night to be worked on. She was also aware of

the coloured mask from the Heritage Minute series. He had proudly showed it at home and told her of my positive reaction. As well, he had spent considerable time on his computer graph response.

I asked her to comment generally upon Peter's participation in the Idea Journal project. She suggested that his personal growth in the area of responsibility could also account for his more developed responses toward the end of the project.

I asked about possible areas of carry-over of the project into their home life. I used the example of the advertising segments and inquired as to whether they had sparked any discussion at home. Her response was disappointing. She suggested that Peter's older sisters frequently commented upon the artificiality of ads and that Peter contributed little on his own. As she put it, "Our family is quite conscious of that sort of thing and any contribution that Peter might have made would not have been seen as particularly linked to school."

Susan's mother was the second parent to be interviewed. This interview provided a direct contrast to the first. Susan brought her journal home to work on throughout the entire project time period. She shared what she was doing with not only her mom but also with her younger siblings.

When asked about any carry-over of the project into their home life, she immediately mentioned the effect of the print ads and television commercials. Susan apparently was very impressed by the thought of the "hidden meaning" and her mother specifically mentioned the links that Susan had seen between the message about Coke and fun and the Eaton's ad's promise of jeans and cool. According to her mother this led to many discussions with her father on the topic of effective ads and commercial message making.

It was interesting that as we spoke it occurred to me that Susan was the eldest child in the family while Peter had been the youngest. It is possible that it was more

evident that Susan was expressing a new awareness due to her position in the family whereas Peter's contributions may not have been as easily tracked. Even if Peter's contributions to family discussions had become more insightful, his contributions would still have been those of the youngest child or sibling and may not have stood out as clearly.

I then asked Susan's mom how comfortable she felt Susan was with the focus on viewing and representing in general. This led to a most interesting comment. She asked me to clarify something that I had mentioned in my initial letter. She asked me if I had actually provided audio tapes for the students to use. When I responded affirmatively she expressed a concern that Susan had not availed herself of the opportunity to try it. As she put it, she had encouraged her to experiment but Susan had been quite content with her choices. Susan's confidence in her selection of an appropriate type of expression was similar to Cathy's confident determination to proceed with her Titanic link despite encouragement to rethink her response. It is possible that this is a reflection of a stage in the cognitive development suitable for eleven year old children.

This led to my acknowledging that I had been a little disappointed not to have received any musical responses despite the fact that I know that many of the students play musical instruments and sing in the musical. Again, Susan's mother shed some light on a plausible reason for this. She said that recently their family had taped a family concert to send to her mother who lives in the States for much of the year. As she mentioned, it was so much fun and the children had such a good time that she knows that they will do it again. I shared with her my intention to seek opportunities to incorporate more music into my normal routine in coming years. Coincidentally, at that morning's recess Susan's friends told me that they intended to make her listen to

three hours of music since she didn't know any. When I shared this with her mom she laughed and said that Susan really didn't listen to any of the popular music.

Taking all of this into consideration, we concluded that Susan had participated very enthusiastically and that given time she would likely experiment with musical messages too. I concluded our interview with a discussion of the covers that Susan and her friends had created for their journals. Her mom said that she remembers, too, being amazed at their size and the detailed decorations. I indicated that I would be asking to borrow the journals in order to share them with others. Her mom was quick to indicate that I could borrow it but that I must agree to return it because she wants to keep it. I was delighted with her enthusiasm and obvious pride in her daughter's work.

Chapter 5

Analysis

5.0 Themes to be Analyzed

The goal of this study was to explore the implications of the *Idea Journal* for student learning. The main themes that I consider in this chapter are: i) the incorporation of the Perkins questions relating to story, event, symbolism, hidden meaning, mood and personality; historical context and technique; ii) examples of risk-taking behavior, such as increased experimentation with different message-making techniques and increased participation in both the discussion and the written component and iii) the question of multiple intelligences and student predisposition for certain modes of expression. As well, I discuss the unanticipated outcomes and disappointments.

5.1 Perkins' Questions

As I indicated, the starting point for any analysis of the project's implications for student learning would be undertaken with reference to the Perkins' questions, namely the elements of story, event, symbolism, hidden meaning, mood and personality, historical context and technique. Students began to incorporate this language of analysis. Not all of the students used the terms consistently. However, all of the students were able to identify the elements when participating in the class discussions.

Perkins makes a distinction between what he refers to as "experiential intelligence" used to reach quick, reasonable conclusions and "reflective intelligence" whose role is to operate as a control for the experiential intelligence. Experiential intelligence is the prior experiences that cause us to arrive at automatic and spontaneous reactions and responses. Reflective intelligence is the management

of our thinking. As Perkins indicated, “by cultivating awareness of our own thinking, asking ourselves good questions, guiding ourselves with strategies, we steer our experiential intelligence in fruitful directions” (p.15).

I believe that the students effectively made the transition from a reliance upon the intuitive reasoning that Perkins called experiential thinking patterns to the reflective intelligence patterns that he maintained were needed to interpret the subtle and creative. The most progress was noted towards the middle of the study.

Students began to automatically incorporate the specific terminology in both the discussions and in their responses. Their first responses were often simple connections and underdeveloped thoughts. Almost all of the students began with single images of boats as their first response. George’s growth demonstrates the pattern. His sailboat response had no written explanation of any sort on the first day. By week 4 he mentions 2 Perkins’ terms and includes an illustration and an explanation. For some of the students, their incorporation of the Perkins’ thinking questions occurred earlier on (A detailed analysis of students’ work appears in Appendix 5). Samuel experimented with the terms on the first day and continued to include them in the weeks following. Cathy mentions mood on day 2 of the first week. By week 2, Mary and Karen are starting to use the terms. Week 3 was the turning point for Danny, Steven, Susan and Joan. Peter was the most resistant. He only used a single term, ‘mood’ and that was restricted to week 6.

By the end of the study, the quality of their message-making was much improved. Terms introduced through the Perkins’ questions and framework were coupled with illustrations and commentary. This lends credence to the strategies that Perkins proposed, namely: “taking time to think, being adventurous in your looking and being organized” (p.34). With only fifteen minutes being set aside for the study,

three times a week, the students needed a certain amount of exposure to the format, in order to develop the habits of looking.

Similarly, they had to experience “adventurous looking” either vicariously or with their own messages. Joan’s role was to model the “adventurous- looking” for her classmates. Her skits, rap song, puppet, three dimensional models and burned house offered multiple examples of representing. Through her, I believe that they began to look for novel and different responses.

The aspect of organization was also important. The format of presenting three examples of each type of text helped to create a shared experience. This was particularly noticeable with the print advertising samples of week 3. Students made reference to the similarity of the messages with their promise of happiness and popularity. Certain terms were easier to identify within some samples. For instance, hidden meaning was easier to associate with advertising than with music. Mood predominated with the musical selections and with the art prints. Story was very much in evidence throughout, perhaps because it was the most universal of the terms. However, once the students had used the terms successfully they tended to use them again.

The artistic quality of some students’ responses supported the conclusion that if an artistic response was successful, the links to event, story, symbolism, hidden meaning, historical context and technique, would be self-evident. Students who succeeded through the adoption of a particular artistic technique, such as poetry, painting or song were very aware of this ultimate goal. This became most obvious when I reviewed the responses to Joan’s work in particular. Her large puppet response to the voyageur instrumental piece (Figure 21) was viewed as “double fives” by one of her classmates. This reference to our assessment rubric (Appendix 2) assumed that she would receive full marks for her reading of the text and full marks

for her response. There was also the recognition that the time and energy required for such a detailed response would in itself be of merit.

They were correct. I know that I encouraged this belief. The entire study was predicated upon the belief that the arts contribute a particular perspective that is indeed a “language” in its own right. From the very first day, I had stressed the importance of decoding or reading the message communicated by the artists whose work we were using as our ‘texts.’ I support the idea that art has a stand alone quality in this context. I was also hoping that students would go that step further, be inspired to create something unusual and novel.

Similarly, the detailed mask response (Figure 29) produced by Peter with the accompanying sign reading, “Demon in pain,” was both an insightful reading and an appropriate response. He, too, received full marks for that message. I believe that his response was particularly impressive considering his resistance to incorporating Perkins’ terms and employing artistic techniques to aid his message-making.

Like Peter, the students that initially resisted using the Perkins’ terms and developing the artistic quality of their responses did ultimately enhance their production and include additional features. George and Steven continued to use pencil but did experiment with the Perkins’ terms. They tended to refer to at least two of the terms and sometimes more, by the second half of the project. They discussed story, surprise, event and hidden meaning. Peter only referred to the element of “mood” but often did make indirect references to other terms as well. For instance, when discussing the photo of the Great Dane, he describes what is happening in the photo and refers to it as ‘funny.’ He did not identify the terms “story” or “mood” but effectively describes them.

Some of the students developed the analysis of the message portion of their response at the expense of their personal response. Samuel, Mary and Cathy

discussed the Perkins' terms in great detail and added a small illustration to complement it. This was quite obvious when one considers the proportion of the page occupied by the written analysis compared to the illustration (Figure 28). The possibility exists that this type of response is also indicative of a type of predisposition for interpersonal communication. This will be discussed in more detail in the section dealing with Gardner's theory of multiple intelligences.

It is quite difficult to track progress in terms of the frequency of use of Perkins terms because some of the "text" forms lent themselves more readily to this type of analysis. The video clips, for example, were intended to tell a story, communicate a mood, and often used a hidden meaning to deepen the message. The songs too, lent themselves to analysis in ways that the instrumental music did not. The photographs did not possess this depth of meaning nor did the mathematical tables and graphs. For some students, this restricted focus resulted in significantly reduced responses. For many of the students, one statement was all that was included for the mathematical response.

I suspect that the mathematical strengths of three of the boys, Samuel, Steven and George translated into their preference for a concise format. Their most developed responses were in the final mathematical section whereas the group composed of all the girls, whose strengths are Language Arts, shone in the areas most clearly telling a story.

It became apparent early on, that some of the students were predisposed to respond in a certain way to such a project. A liking for or facility in art translated to an artistic response. The students have been exposed to many different techniques in the elementary art program. They did not hesitate to incorporate watercolour as early as the first lesson. They used sketching, cartooning, models and collage, as well. Even students, whose responses were not clearly linked to the text under

consideration, frequently used a detailed sketch for their initial response. The detailed fish and the boat and fishhook may have represented an area of security for the individual students. However, this appeared to only apply to the visual arts.

The students' musical strengths were not reflected in their responses. Possible reasons for this apparent anomaly will be discussed further in the "Suggestions for Further Research" section.

The playing field seemed to become more equal when the Perkins's questions were factored in. Everyone's response could be assessed through the filter, presented by the questions. The variety of responses that were possible also helped to encourage students to experiment with new techniques. The Perkins' format functioned to support students whose initial "looking" was automatic and one dimensional, to develop a more sophisticated approach.

5.2 Risk Taking Behaviour

Student idea journals were also analyzed for indications of risk-taking behaviour. By this, I mean evidence of experimentation with novel, unusual or unique styles of message-making, changes in the amount or type of participation in the class discussion prior to beginning the personal response, as well as an increased ability to verbalize the thinking that underscores the response.

As was noted within the context of the individual lessons, George did participate effectively in the class discussions. He was the one who noticed the faces of the parents in the Whisk commercial and the reflected light from the theatre screen in the Eaton's ad. For the most part, his journal entries were pencil sketches and they were frequently underdeveloped. For instance, though he indicated that he intended to write in the drawing of the sailboat for the first lesson, he did not do so.

He did, however, provide an audio tape, for his Eaton's response. This choice meant that he took the extra time to tape his thoughts on the ad rather than to write or

illustrate his response. As a consequence, this was one of his most complete and detailed entries. Here, he did note that his contributions to the class discussion, mentioning that he was the one who had realized that they were in a movie theatre and that the blue light from the screen was reflected on the girls in the ad.

Danny was initially reluctant to participate in the study. His mother attached a note to his signed permission slip, indicating that she had encouraged his participation. I spoke with her and assured that his participation would be anonymous. As well, I restated that he could withdraw at anytime without penalty. I consider his continued participation to be a form of risk-taking. The cramped writing of the Perkins' terms on his responses seems to indicate a continued lack of assurance. However, in fact, his response was detailed and well thought out (Figure 20). Danny gradually grew in confidence and his responses gained sophistication accordingly.

By far and away, Joan was the resident risk-taker. Her responses were deliberately creative and different. The word "creative" needs defining in the context of this study since it is a term that may be assigned many interpretations. Seeking the new and novel approach with self confident experimentation is the definition that best describes her behaviour. She went far beyond the possibilities that I had suggested. Her balloon model for world population, and Lego model representing life expectancy, her burned log cabin, poetry, water colours, puppet, rap song and skit inspired her classmates. Joan is undoubtedly a creative individual and she chose to produce responses that extended her learning and served as models for her classmates. She made mention, during the first week, of her intention to experiment with many of the options that had been encouraged, saying "I haven't done a poem response yet."

5.3 Student Strengths and Gardner's Theory of Multiple Intelligences

The students certainly employed their strengths. I have already mentioned that the boys who have a mathematical strength expended the most energy on the mathematical representation. The girls who have a strength in Language Arts responded the most fully when the story was most evident. Susan loves poetry. Her most powerful responses were poetic.

Howard Gardner's theory of multiple intelligences is helpful in considering this area of student strengths. Gardner (1993) identifies eight types of intelligence: linguistic, logical-mathematical, spatial, musical, bodily-kinesthetic, interpersonal, intrapersonal and most recently, naturalistic. Using these intelligences as a filter, it is quite evident that the linguistic strengths characterize the female portion of this class. These are the students who receive enrichment for that subject area. The mathematical strengths of the boys receiving enrichment in this area and the students who excel in chess also become apparent.

George is a student whose interpersonal skills are highly developed. He is a school patrol, plays competitive hockey and participated particularly well in the classroom discussions. He has great rhythm as was evident in his dance routine during the musical.

Joan is a very independent student with very sophisticated intrapersonal skills. She is a self-reliant, self-confident student. She remarked after working on a poetic response, "My poem was awesome!" She also possesses a high degree of interpersonal skills. She is a natural leader, swims competitively, has assumed responsibility as a classroom rep for the environment committee and is a school patrol.

Karen's skills in the area of interpersonal skills are evidenced in her role as a peer mediator, elected by her classmates to help settle disputes that arise on the playground. She also takes drama and dance classes.

Susan and Cathy are both school patrols. This is an activity that indicates interpersonal ties. Susan was very taken by my daughter's liking for the Jerry Maguire ad. I had mentioned that it was from her bedroom bulletin board. Susan incorporated this in her response. She, too, mentioned links to her family holidays in Lake of the Woods and her grandparents working to fight fires in the same area. These links seem to reinforce her interpersonal strengths.

Susan takes music lessons. Most of the students were involved as cast members in the school musical. This means that they had solos or performed in a duet or trio. Samuel, Danny, Cathy and Peter were choir members for the musical.

When considering their participation in class discussions and their receptiveness to trying out the new focus provided by the Perkins questions it is quite possible that highly developed interpersonal skills lead to more involvement in the discussion portion of the lessons. This may account for the quicker adoption of the new strategies on the part of the students who were more involved in the initial discussions.

Perhaps the most indicative, though, of growth and development, were the cases of the children whose responses changed over the course of the project. Here, two children really stand out. They are Danny and Peter. Danny's first entries were hurried pencil sketches which evolved over time to become detailed responses. Interestingly enough, he began to add colour at the same time that he began to incorporate the Perkins' terms in his analysis. Over the last four weeks of the project he used all of the terms except personality. His drawings became very detailed and

colourful, for example, his response to the Whisk commercial (Figure 20). For Danny, colour seemed to be a reflection of the completeness of his response.

I have already mentioned, how pleased I was when Danny brought a book on aboriginal legends into class to complement our lesson. He is a student who is not particularly strong in either the areas of interpersonal or intrapersonal skills. He has developed a more responsible attitude toward his work. He was not a school patrol but he did participate very well in the choir for the musical. I believe that he benefited from this teaching endeavour. His confidence and pride in his work was apparent. I think that Gardner would suggest that the project provided ways for him to succeed that were tapping intelligences other than the linguistic or logical-mathematical intelligences that tend to characterize our teaching. Gardner stresses the importance of “taking seriously each child’s proclivities, interests, and goals and, to the maximum extent possible, helping the child to realize those potentials” (p. 74). In order for students to experience success they must believe that they are capable of achieving a positive outcome. For the weaker student, this is the ultimate in risk-taking.

Ultimately, I believe that this particular study points to the importance of offering a systematic approach for a new initiative. The format and structure of the study, provided by the set of questions, allowed students to progress at their own rate. The students who took longer than their peers to explore the variety of message-making opportunities at least were exposed to the experimentation that was happening around them. By allowing students the opportunity to respond using their strengths, I believe that the likelihood for seeing risk-taking was increased as well. It is easier to imagine that students will experiment within areas where they feel confident.

For students whose task orientation is poor, the structured approach allows for the development and refinement of skills. Peter was much more resistant to responding in anything other than a superficial manner. His mother had suggested that the family was not particularly artistic and that her son was a “sketcher.” We were monitoring his work to encourage the development of more consistent work habits. It is possible that we were seeing work that was incomplete rather than work indicating a shallow response.

The first week even the date and titles were absent. Week 2 the titles and date were added but no Perkins’ terms. Week 5 saw the closest to a Perkins’ term with his assessment of the mood of the music. The word “mood” does not appear but he does describe the music as alive and joyful. Also in Week 5, Peter’s colourful bird response emerged (Figure 37). Again, in Week 6, he mentions the photo of the Great Dane as funny but does not refer to it as mood. Only at the end of Week 6 when responding to the fire photo, does he finally write the word, “mood” and he identifies it as nervous.

The final two weeks, Peter still effectively ignored the Perkins’ terms but produced responses that clearly showed his comprehension of both the terms and the “text.” His “demon in pain” response to the Peacemaker video was outstanding (Figure 29). His women’s rights response was also right on track. The final graphing activities were very well done. His mother suggested that the final two weeks were also the time where he took his book home to work on his responses. He chose to make a large journal when he finished his original scrapbook. His first entry was the “demon in pain.” Like Danny, I believe that in the final weeks, the project somehow connected with his knowledge and abilities, and energized his work. His positive attitude, new large format journal, and most detailed responses occur at the end of the study.

Two other responses stand out for similar reasons. Samuel's response to the Port of Montreal (Figure 38) and Karen's response to the Whisk commercial (Figure 39) were both clearly connected and meticulously detailed. For both students, they seem to represent an attainment of a level of competence and a comfort level with the goals of this project that was reflected in subsequent work.

5.4 Unanticipated Outcomes

There were unanticipated outcomes. The covers of their journals and in fact, the journals themselves were strong indicators of student self-motivation. I provided a selection of art paper for them to use to make their own books. I suggested that they might like to decorate their covers but did not provide class time for the purpose. Once the first couple of girls chose to decorate and personalize their covers with cut out images and letters, many of their classmates followed suit. Four of the girls went a step further and bought fluorescent manila tag paper to use as a base for their covers. The covers were like art projects. They reflected the personalities and interests of their owners.

I find it fascinating to note that George, whose work was characterized by good intentions and incomplete responses, never did complete his cover. He has the "I" and "D" and the beginning of the "E" but that is all. Almost everyone chose very large journals, twice the size of the scrap books that we had used first term. As mentioned earlier, the new, larger format seemed to energize Peter's responses. I will definitely offer large paper choices in the future since it seemed to represent a personalization of their work that far exceeded my expectations. They were large and difficult to fit in their desks but almost everyone chose to create a large journal. The positive attitude demonstrated by the students certainly impacted upon the success of the study. The students' participation was active, enthusiastic and most important, it was also contagious.

The second example of an unanticipated outcome is the sophistication that emerged in the written responses of the last weeks. The video clip on the first female senator was analyzed in depth. Samuel used the terms, “authority, culture” and the adjective, “spectacular.” Mary used the term “sophisticated” and spelled it correctly. Cathy described her speech as “pronounced perfectly.” The students developed a facility in uncovering the hidden meaning and recognizing the layers of meaning that exist. It may be that the students were developing their descriptive vocabulary as a consequence of the extended analysis.

A third example was the amount of carry-over into other subjects and projects. “This is like an Idea Journal project” was a frequent refrain. It was heard at Science Fair when they had to prepare effective displays and again when we submitted entries to a Heritage Canada sponsored poster challenge. Similarly, they drew upon their newly acquired skills of representation in an outings logbook. This was a project where the students were required to provide a record of our activities on special class outings. The children were offered the same suggestions and choices that we had used for our Idea Journal work. I was very pleased that Joan chose an audio tape format for this project and Mary, Susan, and Cathy produced photo journals. Samuel used the computer very effectively for his outings logbook. The other students used a combination of sketches and text to describe the day.

5.5 Disappointments

I was disappointed that very few people carried the project past the confines of the classroom. I had hoped that research would have been the response to the historical references that the songs and video clips provided. I had hoped to encourage a wider range of responses in more of the students. Joan was the exception not the norm. No one produced a soundscape for the instrumental musical selections despite the fact that I patterned one for them. No one played music despite the fact

that many of the students play instruments. Only Joan created the rap song. Danny did make reference to the Huron and the Iroquois rivalry though he was incorrect about the dates. Susan referred to her grandparents and their experience with the threat of fire there.

It is possible that the time allowed was too short a period to encourage a more developed response. I suspect that a longer class period would have encouraged more experimentation. For the purposes of this study, the time frame was appropriate. The students who carried their responses further tended to be students who demonstrate good work habits and commitment to task. Even Peter began to bring his journal home in the last weeks once his work habits had begun to improve.

The lack of musical responses may have been a consequence of lack of access to musical instruments in the classroom. The students who have instruments at home would have had to have waited to prepare their response at home. As well, the students who take formal lessons may have had a similar experience to that mentioned by Susan's mother in the interview. They may have had little experience with free expression and informal playing of music.

The Idea Journal study did serve to support student learning. Students developed a facility with the language of analysis provided by the Perkins' questions. The structured approach resulted in the gradual growth of skills as was evidenced in both the discussion and journaling portions of the classes. Students did risk-take. Students developed their descriptive language and increasing sophistication was noted in their analysis. For the most part, students responses reflected their personal strengths. Work habits were found to correlate with degree of success for the students. Positive attitudes resulted in enhanced production. Self-confidence appears to be a possible by-product of participation.

Chapter 6

Conclusions and Implications for Future Research and Practice

6.0 Conclusions

Without a doubt, this project has been a valid exercise. All of the students have developed more facility in the reading of diverse texts. Their journals all reflect an awareness of the importance of message-making and the existence of layers of meaning. They have acquired a vocabulary with which to discuss their understanding of the “text” under consideration. This has enhanced our discussions as well as the written responses of the students. The thinking strategies have carried over into other lessons where symbolism and hidden meaning have been identified. Some of the students have improved their work habits and the sophistication of their responses as a consequence.

The approach has been effective. The Perkins questions have performed a crucial function by providing a much needed format. The students have learned to use a variety of comprehension strategies to monitor their own thinking. The internalization of the thinking strategies has resulted in thoughtful responses. Work habits and attitude have influenced student responses. The students with very good work habits and high levels of self-esteem progressed before their peers whose attention to details was less developed and who lacked confidence. Most important, however, is the fact that all students did engage in effective message-making. Students recognized commonalities and made connections between the different text forms.

To be ready for the 21st century, the information age, students need to listen, speak, read, write, view and represent to comprehend and respond personally, critically and aesthetically to oral, print and other media texts. I believe that the Idea Journal project suggests a way to accomplish exactly that.

6.1 Recommendations for Future Research

Four questions indicate areas for further research. Firstly, is the question of student predisposition for certain modes of expression and the apparent anomaly presented by the lack of musical responses. Secondly, there is the apparent gender split regarding the language arts focus and mathematical choice of expression. The third area suitable for further research is that of the question of the effect of the multiple intelligences and the abilities that students demonstrate in their areas of strength. Lastly, the influence of pop culture was a sub-theme that presented itself on a number of occasions. It would be interesting to investigate pop culture as a deliberate focus to evaluate its impact.

It was apparent that students chose to respond with art or poetry if that was an area where they felt comfortable. It was noticeable that they did not choose music despite the fact that everyone had formal music classes with a music specialist and that many of them had music lessons outside of school. It would be interesting to explore whether offering opportunities for free exploration within the formal music program would encourage musical responses. I am not a music teacher and suspect that the music teacher is likely to have a wealth of classroom initiatives that would lend themselves to the development of free exploration on the part of the students. Perhaps a team effort, that of the classroom teacher and the music specialist would provide answers to this question. Availability of musical instruments may also impact on the decision of the students to use music for their responses. Once again, a team effort could work to discover if there would be a difference if the student had access to instruments at school.

Secondly, there is the apparent gender split regarding the language arts focus and mathematical choice of expression. In this study, the girls tended to use a story approach to their reading of the message and their message-making. I assumed that

this was due to their participation in the Language Arts enrichment program. The boys, on the other hand, appeared to favour a more concise mathematical expression. Again, this appeared to be linked to their participation in the enrichment program for Mathematics. It would be very interesting to discover whether this tendency would be repeated in other classes of Grade 5 students. The possibility exists that the split is more closely related to gender than to an identified strength.

The third area suitable for further research is that of the question of the effect of the multiple intelligences and the abilities that students demonstrate in their areas of strength. Gardner (1993) identifies eight types of intelligence: linguistic, logical-mathematical, spacial, musical, bodily-kinesthetic, interpersonal, intrapersonal and most recently, naturalistic.

The areas that served to indicate the need for further research were those related to both the interpersonal and intrapersonal intelligences. The choices made by students in their responses and the level of participation in the classroom discussion appeared to be related to these "intelligences." When Samuel, Mary and Cathy chose to focus upon the Perkins' terms and developed the analysis portion of their response I at first saw this as unfortunate since it appeared that their personal response was lacking. It is interesting to consider, however, that perhaps they were demonstrating their strengths in the area of interpersonal intelligence, and demonstrating good skills of relating to other people. It may be that students who follow teacher's directions the most closely are demonstrating interpersonal strengths.

In the same manner, Joan's very creative responses could be linked to personal qualities indicative of a high level of intrapersonal intelligence, namely self-confidence, independence, the ability to work well on her own and stick to a task. As well, her choice of 3-D models reflects the bodily-kinesthetic intelligence as does her choice of dramatic response-making.

The boys' generally concise responses and mathematical strengths can be viewed as examples of logical-mathematical intelligence. The vocabulary growth and the element of "story" that was so very common to the girls' responses indicates linguistic intelligence.

Attitude changes that I observed in the course of the study appear to be clearly linked to the self confidence engendered by encouraging students to explore multiple message-making opportunities. I attribute this development to the opportunities for students to demonstrate their abilities in ways that reflect a more comprehensive demonstration of their talents.

Lastly, the influence of pop culture was a sub-theme that presented itself on a number of occasions. Future research could deliberately manipulate references to elements from pop culture. The effect of the films, Titanic and Pocahontas were apparent in the discussions of the art prints in the first week. It amounted to a type of prior knowledge that almost all of the students possessed. This served to both obstruct and enhance our discussions. Despite the fact that developing alternate responses was a challenge once the Titanic had been mentioned, the influence of pop culture was also a positive influence on other occasions. The reference to Barbie and the promise of beauty that was linked to our discussion of the Coke and Eaton's' advertising was a very positive extension and led to a discussion of sexual stereotyping.

6.2 Implications for Classroom Practice

For any teachers who want to explore the possibilities for student learning, offered by focusing upon the viewing and representing forms of language arts, following the format of this study should prove beneficial. I found that deliberately structuring opportunities to view and respond, opened my eyes to other possibilities that have led me to consider different directions for further exploration. Firstly, in the

future, I will use the journal as a means to integrate subject matters. I found that the stronger the link to actual subjects that we study, the deeper the response. The area of viewing and representing can easily be addressed outside of the subject of Language Arts. My choices, for the most part, were materials that I had used in the past and judged to be effective. They were drawn from a number of subject areas, including art, social studies, health and mathematics. I would strongly advise teachers wanting to replicate this study in their own classrooms to use materials that they know to be effective and that they find to be personally appealing.

As well, I will let the natural rhythms of the school year dictate the “text” to consider rather than progressing by themes. I did note that the first selection for each week generally resulted in the most detailed response. This way, the graphic representation would be treated when it occurs naturally in the Mathematics class. Similarly, the photo selections offered by the Second Step Health Program would be ideally suited for the photo text treatment. Musical integration can be accomplished in both Language Arts and Social Studies. Similarly, Art Prints can be integrated for artistic merit or to enhance another subject area. Sexual stereotyping and consumer awareness have their places in both the Health and Language Arts program.

For the purpose of the study, fifteen minutes was the amount of time allocated. Integration should allow for longer class sessions. It may be that longer classes will result in more depth to the responses.

As well, more access to musical instruments in the classroom may result in more musical experimentation. As Susan’s mother mentioned, having fun with music at the family level added another dimension to music-making for them. Offering a relatively unstructured format may result in more exploration.

Another possibility would be to team with another teacher to explore the possible links to music, dance and computer. The adoption of different forms of

message-making may be more likely if these responses are modeled for the students frequently enough to make them viable options. My “soundscape” format was definitely new to them. We had no prior practice or samples. In retrospect, it is not surprising that no one decided to try it. Perhaps if the music teacher offered examples, they would feel more confident and be more likely to experiment. Similarly, exploration of dance techniques, perhaps in the Physical Education class, would offer opportunities to explore this choice.

Another advantage to teaming with another teacher would be to provide a curb to possible teacher subjectivity. It is possible that the artistic merits that I would assign or perhaps miss, would be viewed differently by a colleague. This would help to improve the quality of both the presentations and the evaluations.

Poems, watercolours, cartoons, sketches are familiar techniques. Even the drama choice or the rap song were options that they had explored before. The student response was very encouraging. I think that David Perkins was right when he suggested that time to think, being adventurous in your looking and organization were the key elements (p.34) in learning to think, by looking.

A student asked me this week if ours was the only class to have had the Idea Journal project this year. I said, yes and he said “We were lucky.” I think I was the lucky one.

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Appendix 1

This letter was presented at our annual “Meet the teacher” evening in early September. This evening is intended to introduce the routines of the classroom and to provide an overview of curriculum and programs.

September 15, 1998

Dear parents,

After participating in a summer institute dealing with viewing and representing and the Language Arts curriculum, I am excited to begin to implement the changes that have been so recently mandated. I would like to share with you an overview of the activities that I have planned as well as an overview of the theory that underscores it.

Our new curriculum identifies six language arts, namely, listening, speaking, reading, writing and most recently, viewing and representing. It is the integration of these six that allows students to accomplish the goals of the language arts program. Recognizing that traditional programs have focused upon the reading and writing, our new curriculum is designed to draw attention to the other sign systems that students will be required to work with, respond to and create in the future.

The term “text” has been redefined to recognize the diverse types of text that exist. Messages can be in oral, visual, musical, technological, as well as print format. Media text can incorporate all or some of the above. Literacy is now recognized as the ability to access, analyze, evaluate and communicate messages in a variety of forms.

To recognize the importance of this portion of the curriculum I am proposing that the students produce an idea journal this year. We will use our journal to track

our experiences with the varied types of text. The concept of an idea journal is a journal that contains personal responses. The students will be encouraged to respond to a particular type of “text” on a weekly basis. In much the same way that we read silently for 10 minutes each day, we will read these messages too.

For example, in week 1 we will respond to art prints. Each day, a different print will be placed on exhibition. Each student will then be asked to use their idea journal to respond. Their response could be a discussion of how it makes them feel, a drawing or painting of the feelings evoked, a poem or perhaps a musical response. The journal could be supplemented by an audio cassette, a computer diskette or a musical score. Friday would be the designated sharing session. In small groups, students will share their responses. This sharing could take many forms. They may decide to perform their response or to share their impression of the week’s favourite.

The idea here is to underscore the importance of “seeing” in many ways. Similarly, the goal is to encourage different types of responses. Do not be concerned if your child tends to use only one type of response initially. It is to be expected. However, once they begin to realize the possibilities that exist, I feel confident that they will begin to experiment with different text forms.

Other weeks will include media texts such as advertising, song lyrics, poetry, television commercials, photos and film footage. Each of these types of text contain limitless possibilities for exploration. At the same time, I will model certain types of responses such as creating soundscapes, exploring photography and using sketching as a way to respond. I am certain that this project will expand our view of the role of message-making.

The students will use the scrapbook that was on their supply lists for their idea journal. You may be asked to provide a blank cassette if they decide to explore the audio response possibilities. Computer technology may be employed but the

limitations of our time in the lab will necessitate their using a computer at home rather than one at school. Art paper will be available as will the appropriate supplies.

We will be proud to share our journals at the Student Led Conferences in the fall. I expect that they will reflect the growth and development the this program is designed to foster. I hope this note helps to clarify both the purpose and the format of this project.

Sincerely,

Madelaine Lemay

Appendix 2

Idea Journal Evaluation

The scale used here is:

Excellent - 5 points - The response is detailed, clearly connected and communicates a message.

Very Good - 4 points - The response is clearly connected and communicates a message.

Good - 3 points - The response communicates a message.

Unclear - 2 points - The response is difficult to “read”.

Incomplete - 1 point

Clarity of your response - have you provided sufficient information for the reader to understand your “text”?

Day 1 _____ Day 2 _____ Day 3 _____ Day 4 _____ Total _____

Text format - have you used **artistic technique** in your artistic response? or **imagery** or **rhythm** for your poetic response? or appropriate **melodies** or **musical soundscapes**?

Day 1 _____ Day 2 _____ Day 3 _____ Day 4 _____ Total _____

Appendix 3

February, 1999

Dear Parents,

I am writing at this time to describe a project that I would like to undertake with a number of volunteer Grade 5 students and their parents, with the goal of fulfilling the requirements for the thesis component of the Master of Education. It involves the *Idea Journal Project* that I have undertaken with the class for the 1998-1999 school year. By formalizing my record keeping and with a systematic analysis, I am interested in investigating the implications for student learning provided by the Idea Journal.

I am attaching the original letter that I provided for your information in September. This will serve to review the goals and format for the Idea Journal Project. What I am proposing to do is focus on students from the Grade 5 portion of the class for the purpose of my study. For every 4 student volunteers, I want to interview 1 parent at the end of the project.

The reason that my focus is only Grade 5 is that I need to consider a group whose maturity level and age are similar. As well, the students in Grade 6 are faced with the provincial testing that may affect their participation.

The time frame for the project is eight weeks. I am hoping to begin the formal study by March 1, 1999 and aim to conclude the study April 30, 1999. The Idea Journal project will continue for the entire class, in the same fashion as was described at the beginning of the year.

Entries in the Idea Journals of the study participants will be photographed and some of the photos or colour photocopies will be included in the thesis. Student comments in the class discussions or on their evolving journals may be included,

though no reference will be made to the students by name. Evaluation of the participant students will be identical to that of their classmates. There will be no penalty for choosing not to participate in the project. As well, students may withdraw from the research studies at anytime without penalty.

If more than 2 parents are willing to be interviewed, a random selection will be made. Anyone offering to participate will receive a phone call informing whether or not they had been selected to participate. The final parent interview is intended to provide another dimension for the assessment of the effect of this new class initiative on student learning. It will last no more than 1 hour. The interview will be taped. The tape will be destroyed once it has been transcribed.

Thank you for your support and cooperation. Please sign the permission slip below if you are interested in becoming involved in this project. If you would like further information, please feel free to call me at the school , # 488 -1137 or my advisor, Dr. Joan Walters at #474 - 9021. A summary of the results of the study, once it is completed, will be available upon request.

Sincerely,

Madelaine Lemay

Informed Consent

Student's name _____ (please print)

You are being invited to participate in a research study related to the Idea Journal Project scheduled for an eight week period from March 1, 1999 to April 30, 1999. Your commitment is to share your Idea Journal, as a work in progress and agree that photographs be taken of the journal, for the purpose of inclusion in a master's thesis prepared by Madelaine Lemay. You are assured of anonymity. That means that I will not refer to you by name. The photographs of the pages of your journal and your comments about it will be reported without referring to you by name.

This consent form is intended to indicate a willingness to participate, with your parent's permission, in the project. There is no penalty for choosing not to participate in the project. Withdrawal from the project without penalty is possible at any time. Please ask your parent(s) to read and sign this form. Only one parental signature is required.

_____ Signature of researcher

_____ Student signature

_____ Parent signature

Parent Interview Form

As was indicated, I would like to follow up on the Idea Journal Project with a parent interview at the conclusion of the study. If you are interested in participating in this interview, please complete the attached permission slip. You are under no obligation to participate in the interview, even if your child is a project participant. Withdrawal is possible at any time. If more than the required number of parents offers to participate, I will use random selection to determine who will be selected.

If you would like to receive a copy of a summary of the results at the completion of the project, please include the address to which you would like it directed. Thank you for your cooperation.

Sincerely,

Madelaine Lemay

Parent Interview Permission Slip

Parent's name _____ (please print)

_____ I would like to participate in an interview at the conclusion of the Idea Journal Project

_____ I would prefer not to participate in an interview at the conclusion of the Idea Journal Project.

_____ I would like to receive a summary of the results of the Idea Journal Project.

The address to direct the summary is:

Appendix 4

Materials Used in Order of Presentation

1. Art Prints from: Brière, Monique. *L'Image de L'Art, Cinquieme Annee, Primaire* (1985). Laval, Quebec: le centre de documentation Yvan Boulerice Inc.

The first was 5.6, Andre Derain, Bateaux de pecheurs, Collioure, collection The metropolitan Museum of Art, N.Y. The second was 5.7 Adrien Hebert, Le port de Montreal, collection Musee d'art de Joliette. The last print was 5.5 Emily Carr, Pirogue indienne de guerre, collection Le Musee des beaux-arts de Montreal.

2. Songs: Bigfoot Stomp from the CD *Treasure By the Long River: A Musical Journey to Amber Beach* (1997) by Winnipeg artist, Brent Parkin.

The second song was The Ballad of Gordy Ross from the CD *Longbottom* (1997) by Manitoba artist, Ted Longbottom. The next song, Incident at Seven Oaks was also taken from the *Longbottom*(1997) CD.

3. Print Advertising: National Fluid Milk Processor Promotion Board Ad, appeared in the magazine, *Jump*, January 1998 issue. The Coca-Cola Company Ad appeared in the magazine, *Teen*, July 1996 issue. The Eaton Ad was a supplement in the *Winnipeg Free Press* for the week of March 8-14, 1999.










4. Television Advertising: the commercials were videotaped from Channel 4 on the evening of March 7, 1999. The first was for Classico spaghetti sauce, the second was for Odour-eaters and the third was for the laundry detergent, Whisk.





5. Instrumental Music: The first selection was the Axe Dance, from, *Joie de Vivre* by Les Bucherons. The second selection was a portion of piano concerto no. 4 from *Ludwig van Beethoven Piano Concertos Nos. 2&4*, performed by Wilhelm Kempff and the Berlin Philharmonic Orchestra. The last selection was Winter Wonderland, from *Songs, Hymns and Carols: Delightful Guitar Instrumentals for Christmas* performed by The New American Guitar Ensemble.





6. Photos: Back issues of *Life Magazine* were the source for the photographs. The first was taken from the January, 1986 issue. The second was from April, 1985 and the last choice was from an October 1987 issue.


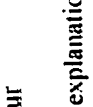


7. Film: The film selections were taken from The CRB Foundation Heritage project, a series of 60 second video clips that celebrate Canadian history. The first video was the Peace Tree, the second was Emily Murphy, First Woman Senator and the third was the Saguenay River Fire.





8. Mathematical Representation: the selections were from *Quest 2000, Exploring Mathematics* (1996) Don Mills, Ontario: Addison-Wesley Publishers Limited, pages 165-167.





	Week 1 Art Prints 	Week 2 Songs 	Week 3 Print Ads 	Week 4 Television Ads 
Samuel	<ul style="list-style-type: none"> • story, event, mood and symbolism • colour, illustration, explanation • colour, illustration 	<ul style="list-style-type: none"> • story, surprise, mood, hidden meaning, colour, illustration • story, mood • story, mood, pencil sketch 	<ul style="list-style-type: none"> • symbolism • mood, <i>poem</i> • hidden meaning, skit 	<ul style="list-style-type: none"> • hidden meaning, colour illustration • mood, comic format, colour • hidden meaning, pencil sketch
Danny	<ul style="list-style-type: none"> • pencil sketch, explanation • pencil sketch, touch of colour, explanation • pencil sketch, touch of colour 	<ul style="list-style-type: none"> • pencil sketch, explanation • absent • absent 	<ul style="list-style-type: none"> • colour, illustration, surprise • colour, illustration, describes symbolism without term • colour, illustration, describes mood 	<ul style="list-style-type: none"> • illustration, colour, explanation • colour,  • explanation • colour,  • hidden meaning
Steven	<ul style="list-style-type: none"> • colour, illustration, explanation • watercolour, illustration, explanation • colour, illustration 	<ul style="list-style-type: none"> • colour, illustration, explanation • colour, illustration, explanation • colour, illustration explanation 	<ul style="list-style-type: none"> • colour, illustration, personality • colour, illustration, explanation • pencil sketch 	<ul style="list-style-type: none"> • hidden meaning, story, pencil sketch • pencil sketch, explanation • personality, story, hidden meaning, describes mood, pencil sketch
Peter	<ul style="list-style-type: none"> • pencil sketch • pencil sketch, explanation • absent 	<ul style="list-style-type: none"> • colour  • colour, illustration • pencil sketch, explanation 	<ul style="list-style-type: none"> • pencil sketch, touch of colour • pencil sketch  • incomplete pencil sketch, explanation 	<ul style="list-style-type: none"> • pencil sketch  • colour, illustration, explanation • pencil sketch, explanation

	Week 5 Instrumental Music 	Week 6 Photos 	Week 7 Film 	Week 8 Mathematical Representation 
Samuel	<ul style="list-style-type: none"> • mood, personality, symbolism, colour illustration • mood, colour illustration • absent 	<ul style="list-style-type: none"> • story, surprise, mood • story, mood • event, mood 	<ul style="list-style-type: none"> • symbolism, colour, story • symbolism, colour illustration, story • symbolism, colour illustration, story • absent • absent • pencil sketch, explanation 	<ul style="list-style-type: none"> • two graphs, colour • two graphs, colour • two graphs, colour
Danny	<ul style="list-style-type: none"> • colour illustration, event • cartoon, colour, event, story • story, pencil sketch 	<ul style="list-style-type: none"> • colour illustration, event • colour illustration, symbolism • colour illustration, symbolism 	<ul style="list-style-type: none"> • pencil sketch, explanation • mood, story, pencil sketch • mood, story, hidden meaning, surprise 	<ul style="list-style-type: none"> • colour illustration, cartoon • two graphs, colour • two graphs, colour
Steven	<ul style="list-style-type: none"> • pencil sketch, explanation • story, surprise, mood, pencil sketch, explanation • pencil sketch, explanation 	<ul style="list-style-type: none"> • mood, surprise, personality, hidden meaning, pencil sketch • story, pencil sketch, explanation • personality, story, surprise, event, mood 	<ul style="list-style-type: none"> • pencil sketch, explanation • colour illustration, explanation • pencil sketch, explanation 	<ul style="list-style-type: none"> • pencil sketch, explanation • pencil graph, explanation • pencil chart, explanation
Peter	<ul style="list-style-type: none"> • pencil sketch, explanation • colour illustration • colour illustration, explanation 	<ul style="list-style-type: none"> • describes mood, pencil sketch, explanation • pencil sketch, explanation • mood, explanation, colour illustration 	<ul style="list-style-type: none"> • colour illustration, explanation • pencil sketch, explanation • pencil sketch, explanation 	<ul style="list-style-type: none"> • two graphs, pencil • computer graph, colour • absent

	Week 1 Art Prints 	Week 2 Songs 	Week 3 Print Ads 	Week 4 Television Ads 
George	<ul style="list-style-type: none"> • colour illustration • watercolour • pencil sketch with touch of colour 	<ul style="list-style-type: none"> • pencil sketch, explanation • colour illustration, explanation • colour illustration, explanation 	<ul style="list-style-type: none"> • colour illustration, explanation • pencil sketch, explanation • audio cassette 	<ul style="list-style-type: none"> • pencil sketch, story • pencil sketch, story, hidden meaning, explanation • pencil sketch, story, hidden meaning, explanation
Joan	<ul style="list-style-type: none"> • skit • watercolour, explanation • audio cassette 	<ul style="list-style-type: none"> • colour illustration, explanation • <i>poem</i>, colour illustration • colour illustration 	<ul style="list-style-type: none"> • explanation, mood, hidden meaning, surprise • colour illustration, symbolism, explanation • colour illustration, explanation 	<ul style="list-style-type: none"> • colour illustration, explanation • hidden meaning, colour illustration, explanation • <i>poem</i>, explanation
Susan	<ul style="list-style-type: none"> • colour illustration, explanation • colour illustration, explanation • watercolour, explanation 	<ul style="list-style-type: none"> • colour illustration, explanation • colour illustration, explanation • pencil sketch, explanation 	<ul style="list-style-type: none"> • colour, <i>poem</i>, explanation, hidden meaning • colour illustration, explanation • <i>poem</i>, explanation, symbolism 	<ul style="list-style-type: none"> • <i>poem</i>, colour, explanation • <i>poem</i>, colour illustration • colour illustration, explanation
Mary	<ul style="list-style-type: none"> • <i>poem</i>, colour illustration, explanation • watercolour, illustration, explanation • colour illustration, explanation 	<ul style="list-style-type: none"> • <i>poem</i>, colour, story, explanation • mood, surprise, explanation, colour illustration • colour illustration, explanation, story 	<ul style="list-style-type: none"> • story, symbol, event, personality, colour illustration • story, explanation, colour illustration • hidden meaning, colour illustration, explanation 	<ul style="list-style-type: none"> • story, surprise, explanation, colour illustration • story, mood, surprise, colour <i>poem</i> • story, hidden meaning, explanation, colour illustration

Week 5 Instrumental Music 	Week 6 Photos 	Week 7 Film 	Week 8 Mathematical Representation 
George <ul style="list-style-type: none"> absent mood, pencil sketch, explanation absent 	<ul style="list-style-type: none"> mood, story, surprise, colour illustration mood, surprise, explanation, pencil sketch event, mood, explanation 	<ul style="list-style-type: none"> event, story, surprise, colour illustration story, mood, symbolism, colour illustration absent 	<ul style="list-style-type: none"> explanation explanation explanation
Joan <ul style="list-style-type: none"> colour illustration, explanation colour illustration, explanation, mood poem puppet, explanation 	<ul style="list-style-type: none"> colour illustration, explanation colour illustration, explanation colour illustration, explanation, poem 	<ul style="list-style-type: none"> colour illustration, symbolism, explanation poem model, colour illustration colour illustration, explanation 	<ul style="list-style-type: none"> poem model, explanation poem model, explanation colour illustration, explanation
Susan <ul style="list-style-type: none"> poem, explanation, colour illustration pencil sketch, explanation mood, story, hidden meaning, colour illustration 	<ul style="list-style-type: none"> story, colour illustration mood, hidden meaning, colour illustration mood, story, colour illustration 	<ul style="list-style-type: none"> story, mood, hidden meaning, colour illustration story, mood, colour illustration story, mood, colour illustration 	<ul style="list-style-type: none"> colour illustration colour illustration colour illustration, explanation
Mary <ul style="list-style-type: none"> story, event, mood, surprise, colour illustration story, event, mood, surprise, colour illustration story, event, mood, colour illustration 	<ul style="list-style-type: none"> story, mood, hidden meaning, colour illustration story, mood, colour illustration story, mood, event, hidden meaning 	<ul style="list-style-type: none"> story, mood, symbolism, hidden meaning, colour illustration story, mood, personality, colour illustration story, mood, techniques, personality, colour illustration 	<ul style="list-style-type: none"> colour illustration explanation, colour illustration explanation, colour illustration

	Week 1 Art Prints 	Week 2 Songs 	Week 3 Print Ads 	Week 4 Television Ads 
Karen	<ul style="list-style-type: none"> • <i>poem</i>, colour illustration • explanation, colour illustration • watercolour, explanation 	<ul style="list-style-type: none"> • colour illustration, mood • colour illustration, story • story, colour illustration 	<ul style="list-style-type: none"> • surprise, hidden meaning, colour illustration • hidden meaning, story, colour illustration • hidden meaning, personality, colour illustration 	<ul style="list-style-type: none"> • event, story, explanation, colour illustration • colour illustration, hidden meaning, mood, event story, surprise, colour illustration
Cathy	<ul style="list-style-type: none"> • <i>poem</i>, colour illustration, explanation • pencil sketch, mood, explanation • colour illustration, explanation 	<ul style="list-style-type: none"> • mood, story, explanation, colour illustration • colour illustration, explanation • colour illustration, explanation 	<ul style="list-style-type: none"> • hidden meaning, colour illustration • colour illustration, hidden meaning, story • colour illustration, mood explanation, mood 	<ul style="list-style-type: none"> • hidden meaning, explanation, colour illustration • surprise, mood, hidden meaning, colour illustration • surprise, story, symbolism, colour illustration

	Week 5 Instrumental Music 	Week 6 Photos 	Week 7 Film 	Week 8 Mathematical Representation 
Karen	<ul style="list-style-type: none"> • story, mood, surprise, colour illustration, explanation • story, surprise, mood, colour illustration • story, mood, colour illustration, explanation 	<ul style="list-style-type: none"> • event, story, colour illustration • surprise, mood, colour illustration • story, personality, surprise, colour illustration 	<ul style="list-style-type: none"> • surprise, mood, symbolism, colour illustration • mood, symbolism, hidden meaning, colour illustration • event, mood, colour illustration 	<ul style="list-style-type: none"> • pencil sketch, explanation • pencil sketch, explanation • colour illustration
Cathy	<ul style="list-style-type: none"> • surprise, personality, story, event, mood, colour illustration • event, mood, surprise, colour illustration, explanation • story, mood, colour illustration, explanation 	<ul style="list-style-type: none"> • story, mood, surprise, event, hidden meaning, colour illustration • story, mood, hidden meaning, colour illustration • story, mood, colour illustration 	<ul style="list-style-type: none"> • story, mood, event, surprise, personality, colour illustration • story, mood, personality, surprise, explanation, colour illustration • story, mood, personality, colour illustration, technique 	<ul style="list-style-type: none"> • colour illustration • colour illustration, explanation • story, colour illustration, explanation

Note: The terms that have been highlighted reflect elements other than the Perkins' questions that the children have incorporated in their responses.



Figure 1

THIS PICTURE REMINDS ME OF THE SAILBOAT AT
LAKE OF THE WOODS.

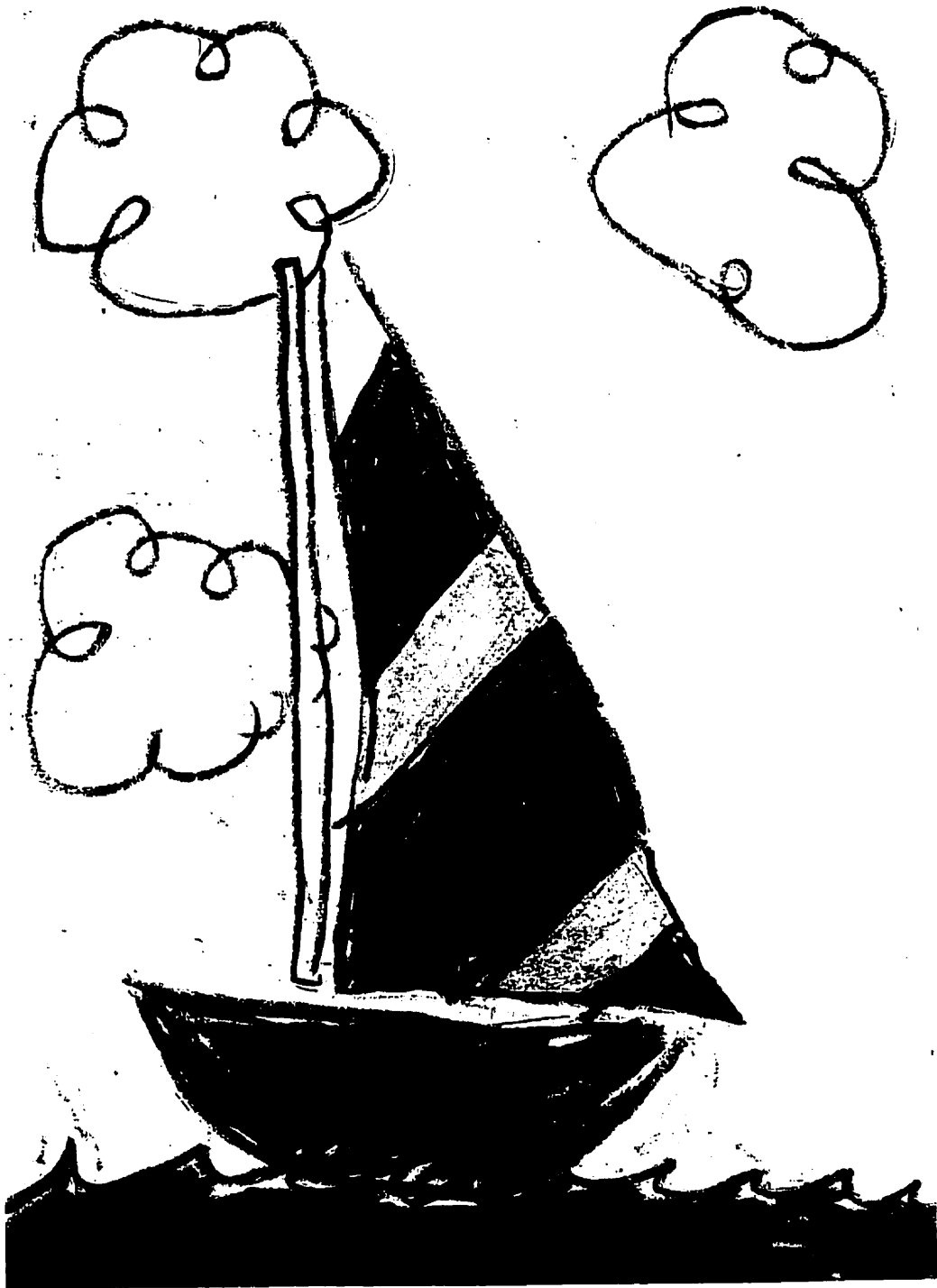


Figure 2

1957 JOURNAL / "ACE" B. "Painting"

"Pateau de Pêcheurs"

This makes me think of Florida because in
a there's lots of boats. I think he must of been happy
he painted it because there's lots of bright colors.

Florida

Sailing by on a hot summer day
A wonderful day to play,
In a boat or on land,
In the water or on sand,
At the beach the waves are big
Build a castle, we love to dig.
A cold ice cream to end the day.
When we get home we all say.....

I LOVE FLORIDA!

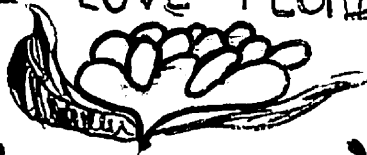


Figure 3

Figure 4



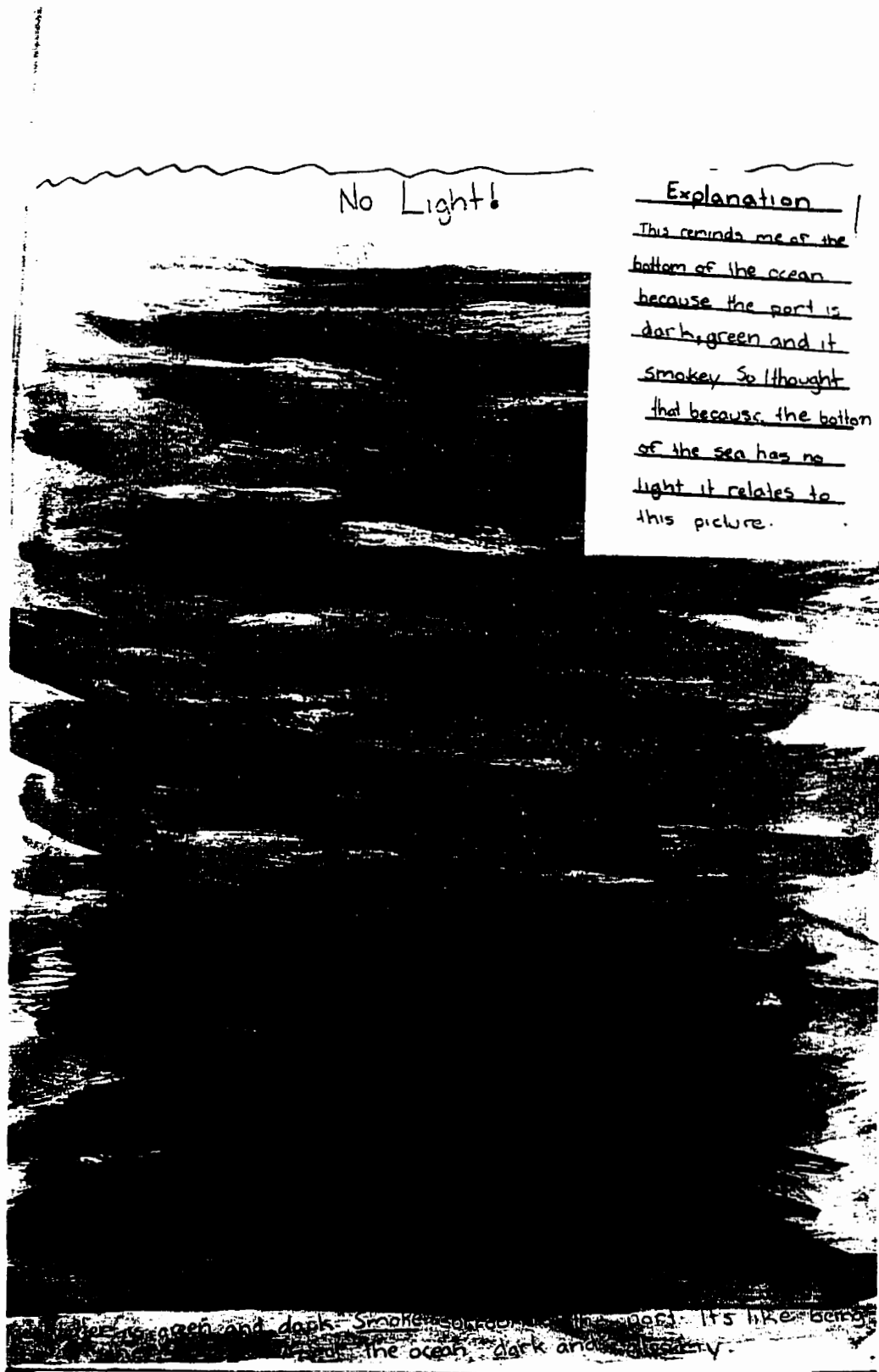


Figure 5

MARCH 1944
The

This reminds me of people wearing coats coming
out on a gray day, because we used dark colors.



Figure 6



Figure 7

Bigfoot Stomp

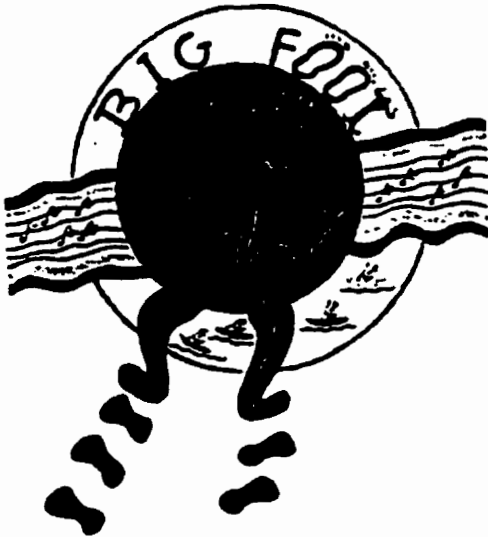
I was walking through the swamp one day
When I came upon a scary sight
The hair stood up on the back of my neck
My heart pounds with all its might
Down in the mud
Staring back at me
Was the biggest footprint
I ever did see
Before I ran I realized
Those prints were fresh
There was no doubt about their size

Chorus

You better run real fast
Just don't stop
Run through the woods
And run through the swamp
When you feel the ground tremble
From the bigfoot stomp

Bigfoot is tricky
He don't want to be found
But he leaves those big foot prints
Deep in the ground
I don't think he hurt anyone
But when I saw those big prints
He had me on the run
Ground is shakin'
Branches are breakin'
Bigfoot is close at hand
And from what I've heard
And from what I can tell
He must be half beast
And half man

Bigfoot is fast
He runs like the wind
Don't know where he's going
But I've seen where he has been
I don't know
I think he's misunderstood
Lives his life alone
Deep in the woods



The Ballad of Gordy Ross

T. Longbottom/G. Pruden

My name is Gordy Ross
My age is three and thirty
I'm a tripman for the HBC
My work is hard and dirty
Sometimes I ache unto my bones
My work is hard and dirty
My father was an Orkneyman
A fur-trade man was he
My mother was his country wife
A woman of the Cree
And I was born to the fur trade life
In 1843

Oh the river flows
The free wind blows
The seasons pass away
And the wild geese fly
In the autumn sky
But they'll be back someday

When I was but a young lad
I joined the Company
I worked the York boats hauling fur
For ten cents a day
I broke my back in a York boat
For ten cents a day
And when you're in a York boat
The work is living hell
And where you'll sleep at the end of
the day
There's no one that can tell
And where some sleep in the waters deep
There's no one left to tell

We worked as tripmen on the boats
Jean-Louis Pique and me
The rocks and rapids took them both
Someday maybe it's me

It aint no life for a young man
Someday I'll walk away
But I guess I'll work another season
I can't seem to save my pay
No it aint no life for a young man
I can't seem to save my pay

Incident at Seven Oaks

T. Longbottom/G. Pruden/D. Koulack

Grant called for his chestnut mare
As he lit his pipe to smoke
We watched the ragged farmers come
From a shady grove of oaks

Semple acted like a fool
When all is done and said
That summer's day in the setting sun
The governor lost his head

I saw his blue eyes open wide
As if in dumb surprise
Bright blood flowed in tides
From the hole between his eyes

There was Grant with twenty-five
More coming every minute
Until we formed a deadly ring
Our enemies within it

Grant sent a messenger to speak
He said Semple you're a liar
The Governor he drew his gun
But he had no chance to fire

Twenty Metis guns rang out
The air was still and clear
And when we fell down to reload
They began to laugh and jeer

But their laughter died when we
jumped up
And the dead began to fall

Some fought and died some ran away
We killed them one and all

Semple's men were twenty-four
And twenty of them fell
The smoke and heat and the bloody reel
Made Seven Oaks a hell

And late that night by a dancing fire
Old Falcon sang a song
Of the Bois Brules and victory
As we laughed and sang along

Figure 8

BIGFOOT STOMP

March 9th

The point is that the person is frightened, and the
nature of the song was funny
The song was funny



Figure 9

The Ballad of Gordy Ross
Poem

At first the song was happy and joyfull.
The harmonicas played and it sounded like a
wonderful time.

The words all rymed and the voices chimed.

Then I read the dreadful letters one by one.

People drowning, crying, dying it was all
to much.

He said the work was hell at first I couldn't
tell But the words slowly sunk in, I felt
heavy and sad and I cougint a chill.

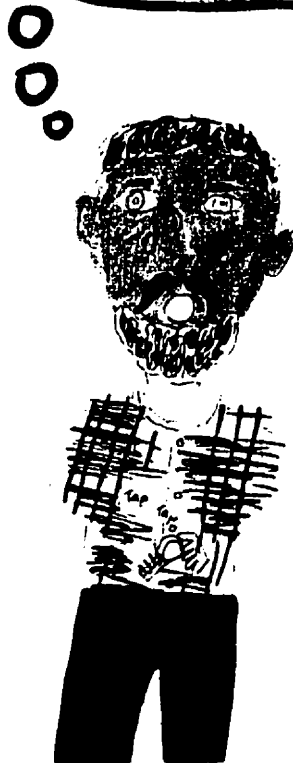


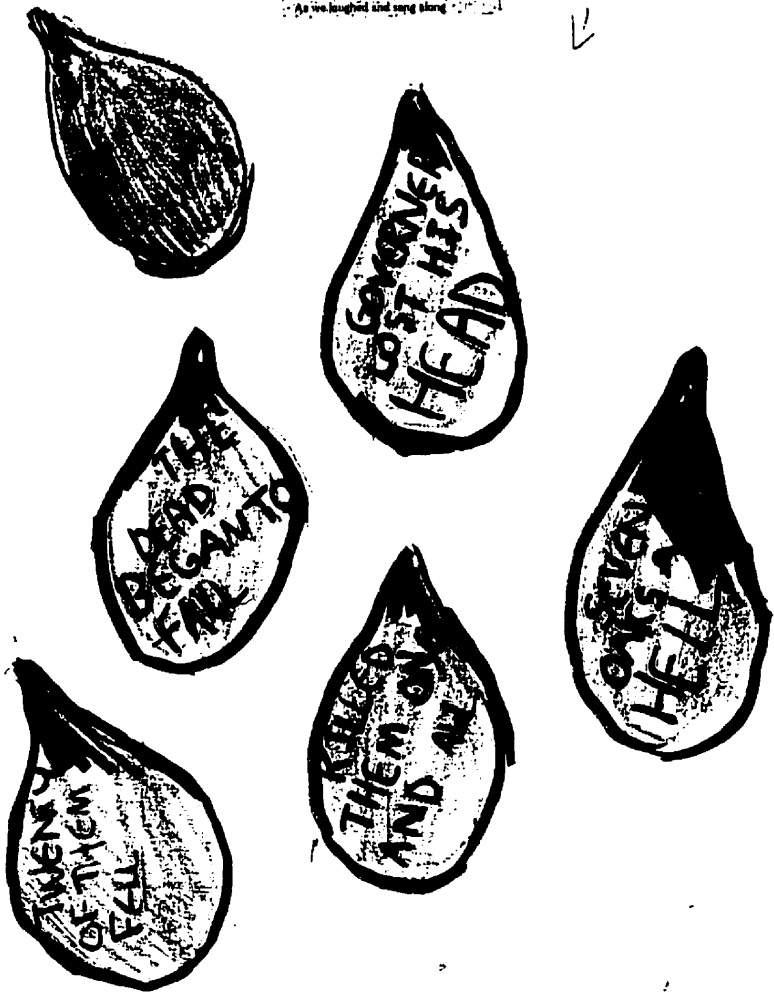
Figure 10

This is also a story

Scapple said that's fine
 What, all to show and see
 That woman's day is the ending one
 The governor lost his head
 I saw his face open wide
 All in a dumb surprise
 Bright blood flowed in lines
 From the hole between his eyes
 There was Grime with twenty-five
 More coming every minute
 Until we found a deadly ring
 Our enemies within it
 Grime said a message to speak
 He said Scapple you're a liar
 The Governor had his gun
 But he had no chance to fire
 Twenty Men gave their lives
 The air was still and clear
 And when we fell down to relax
 They began to laugh and jeer
 But their laughter died when we
 Jumped up
 And the deed began to fall
 Some fought and died some ran away
 We killed them one and all
 Scapple's men were twenty-four
 And twenty of these fell
 The snake and heat laid the bloody feet
 Mark Seven Oaks a hell
 And late that night by a dancing fire
 Old Falcon sang a song
 Of the Bois Brules and victory
 As we laughed and sang along

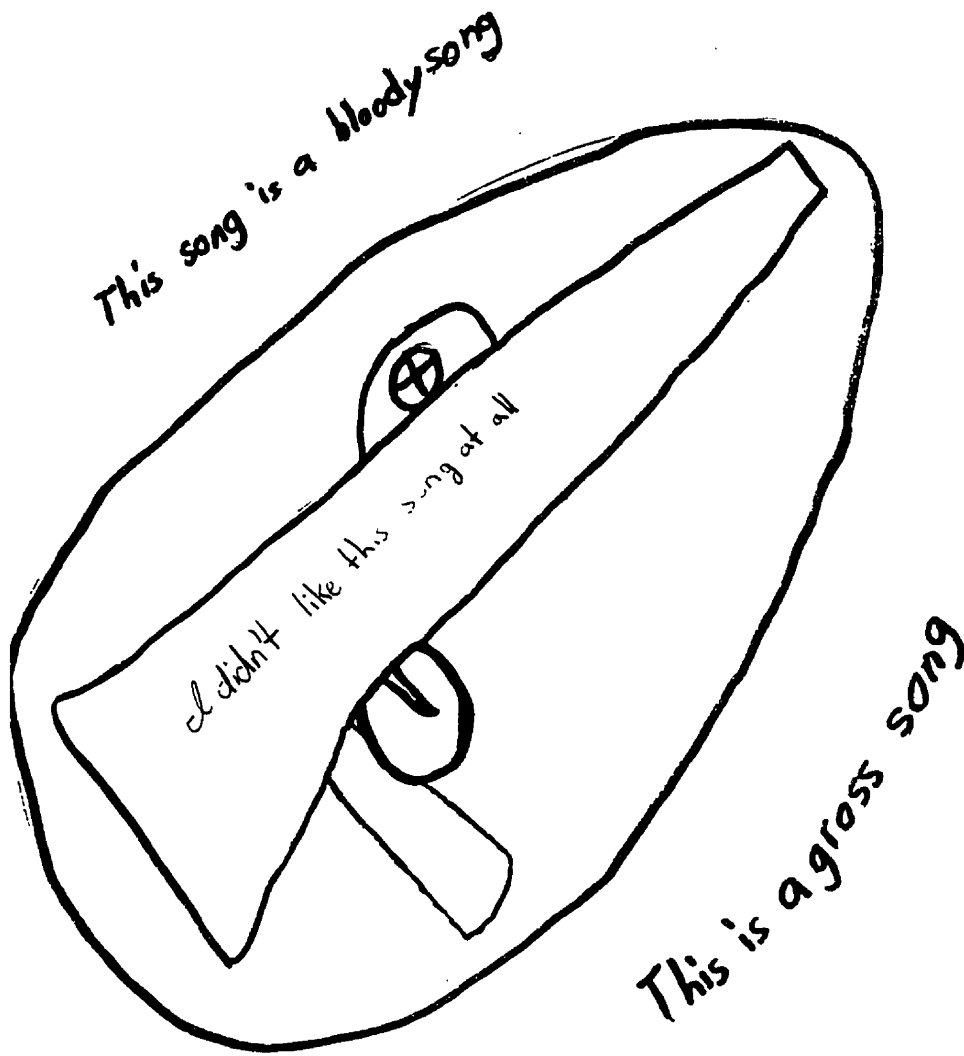
This is all blood stuff

← BLOOD



top

Figure 11



incident at Seven Oaks
 Longbottom's Frیدن D. Koolack
 We ended for his chestnut mare
 he lit his pipe to smoke
 watched the rigged farmers come
 on a stumpy grove of oaks.

Sample acted like a fool
 When all is done and said
 That summer's day in the setting sun
 The governor lost his head

I saw his blue eyes open wide
 As if in dumb surprise
 Bright blood flowed in tides
 From the hole between his eyes

There was Crane with twenty-five
 More coming every minute
 Until we formed a deadly ring
 Our enemies within it

This song definitely reminds me of war.

Crane and a messenger to speak
 He and Sample got a line
 The Governor he drew his gun
 But he had no chance to fire

Tobacco pipes glow ring out
 The air was still and clear
 And when we fell down in retreat
 They began to laugh and jeer

But their laughter died when we
 jumped up
 And the dead began to fall

Some fought and died some ran away
 We killed them pie and all

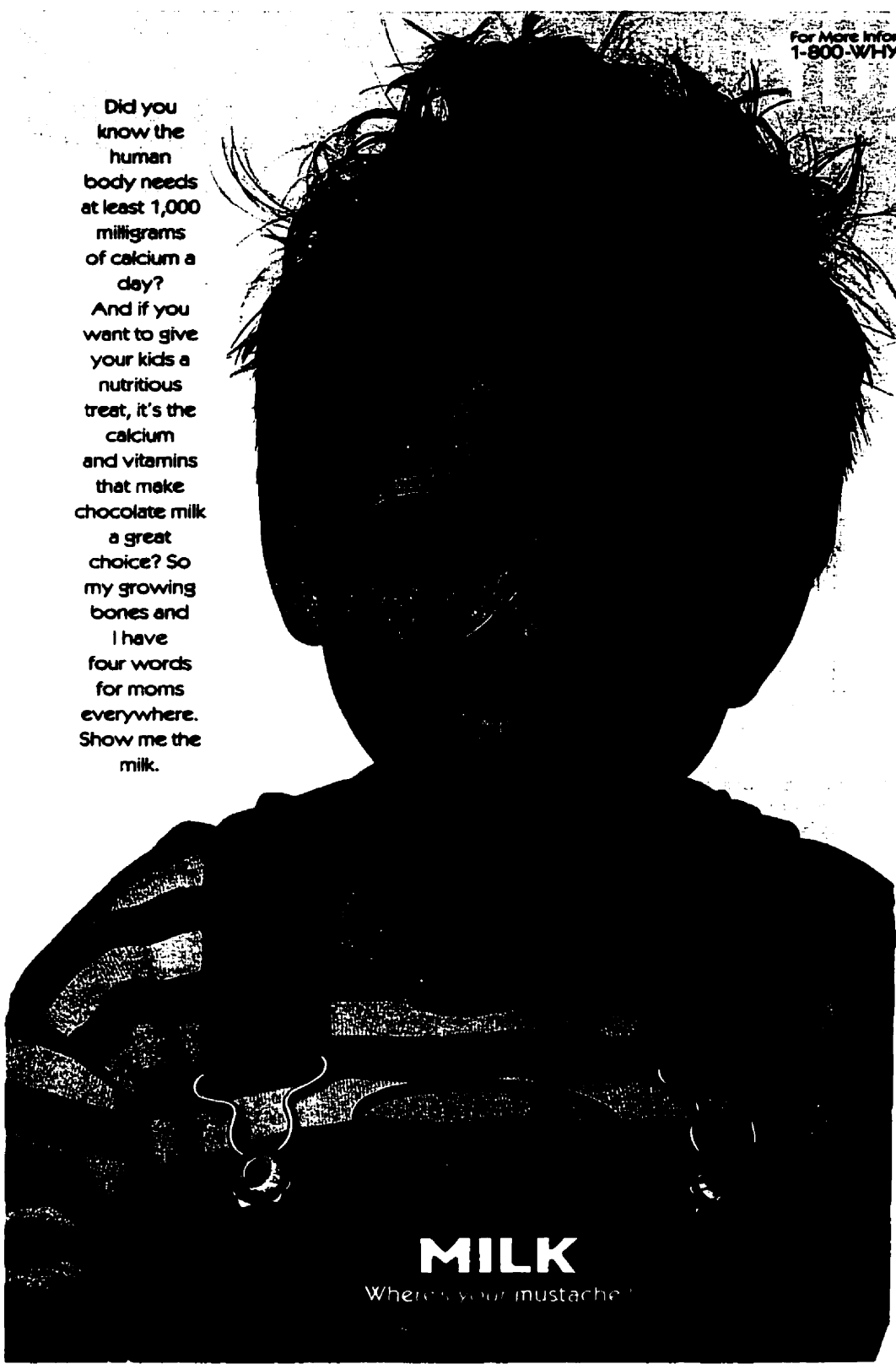
Sample's gun had twenty-five
 And twenty of Sample's
 The oaks had been shot the bloody
 Mark Seven Oaks a hell

And here that night by a dancing fire
 Faded away a song
 Of the pain broken and victory
 We had broken that war's silence

Figure 12

For More Info
1-800-WHY

Did you know the human body needs at least 1,000 milligrams of calcium a day? And if you want to give your kids a nutritious treat, it's the calcium and vitamins that make chocolate milk a great choice? So my growing bones and I have four words for moms everywhere. Show me the milk.



MILK

Where's your mustache?

Figure 13

Handwritten notes at the top of the page, including the words "also", "hidden", "Meaning", "milk", "you", "think", and "Jerry Maguire".

**SHOW
ME THE
~~SECRET~~
MILK!
Cool Now! This
Milk is GOOD!**

Figure 14



Figure 15

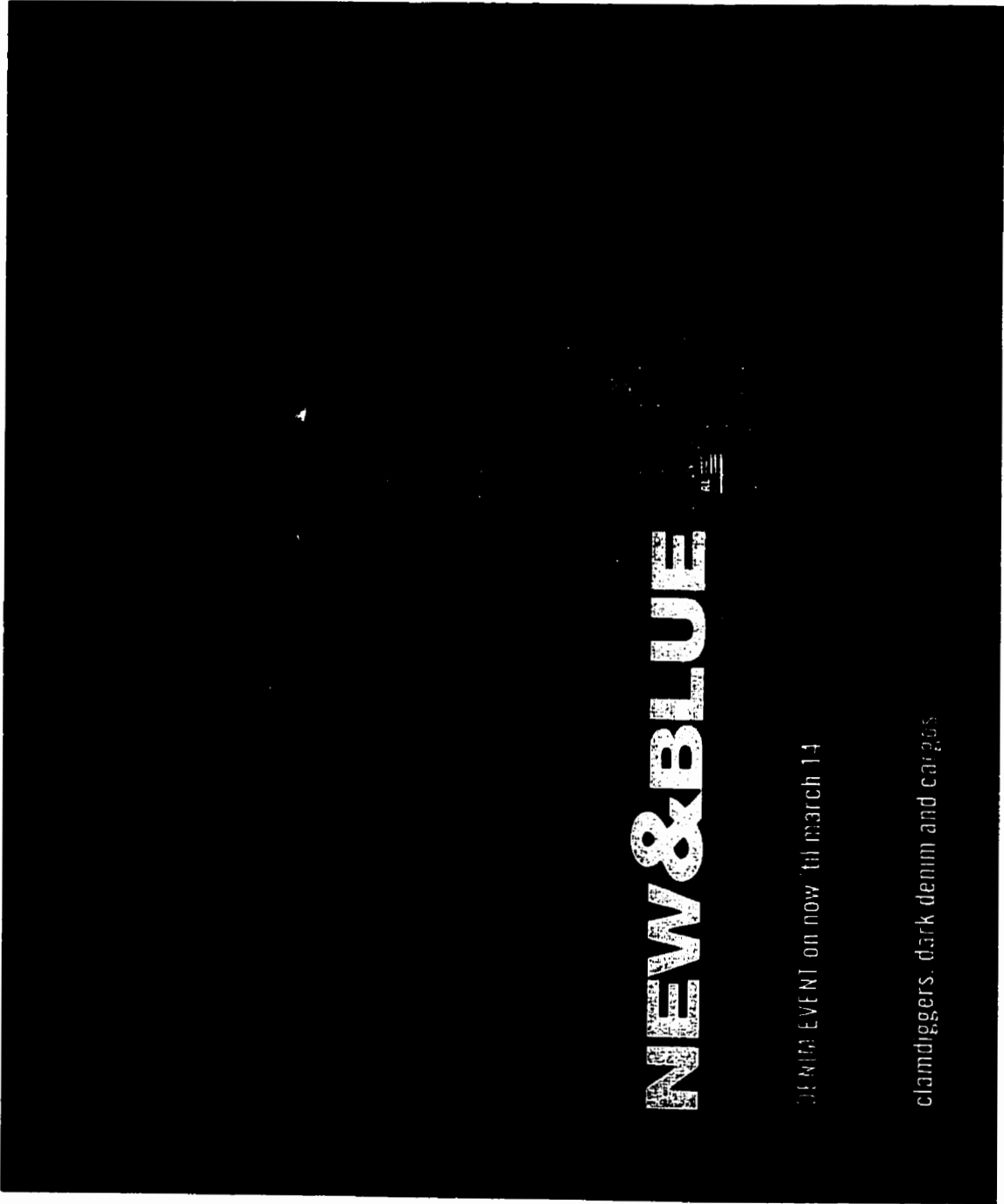


Figure 16

March 18 1999

"EATONS NEW AND BLUE"

I think that this add is for teenagers and adults because in the pictures its teenagers. The teenagers mood is happy because they are wearing nice clothes and blue jeans. The first page was really dark and blue wrote in white colour.

'NEW AND BLUE' and 25% OFF and Important brand names.

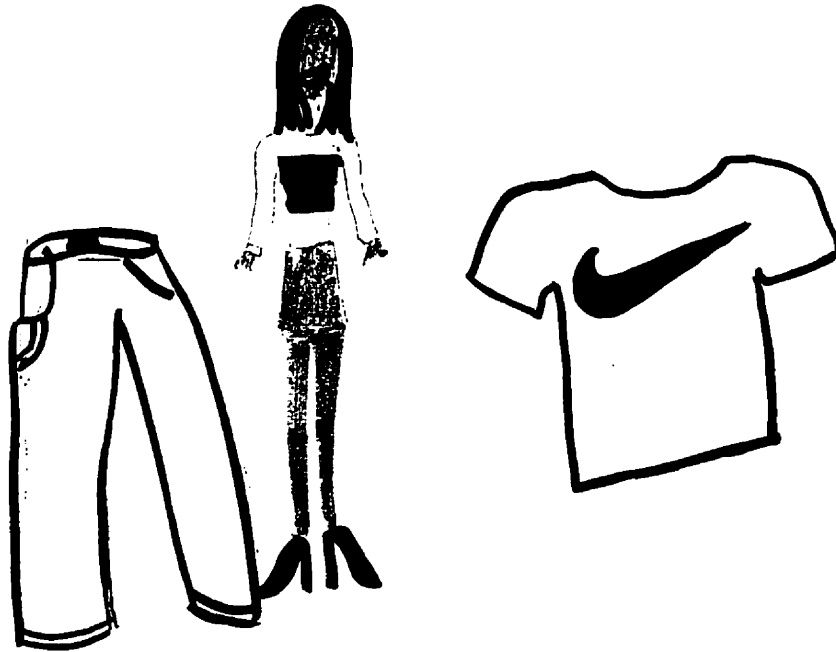
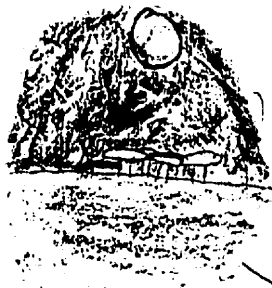


Figure 17

"Classico Spaghetti" Part 1

Hidden Meaning: if you buy Classico,
your spaghetti sauce will taste just like
home made.



Mushrooms picked
by moonlight



tomatoes as
plump as a baby's
cheeks



classico sauce



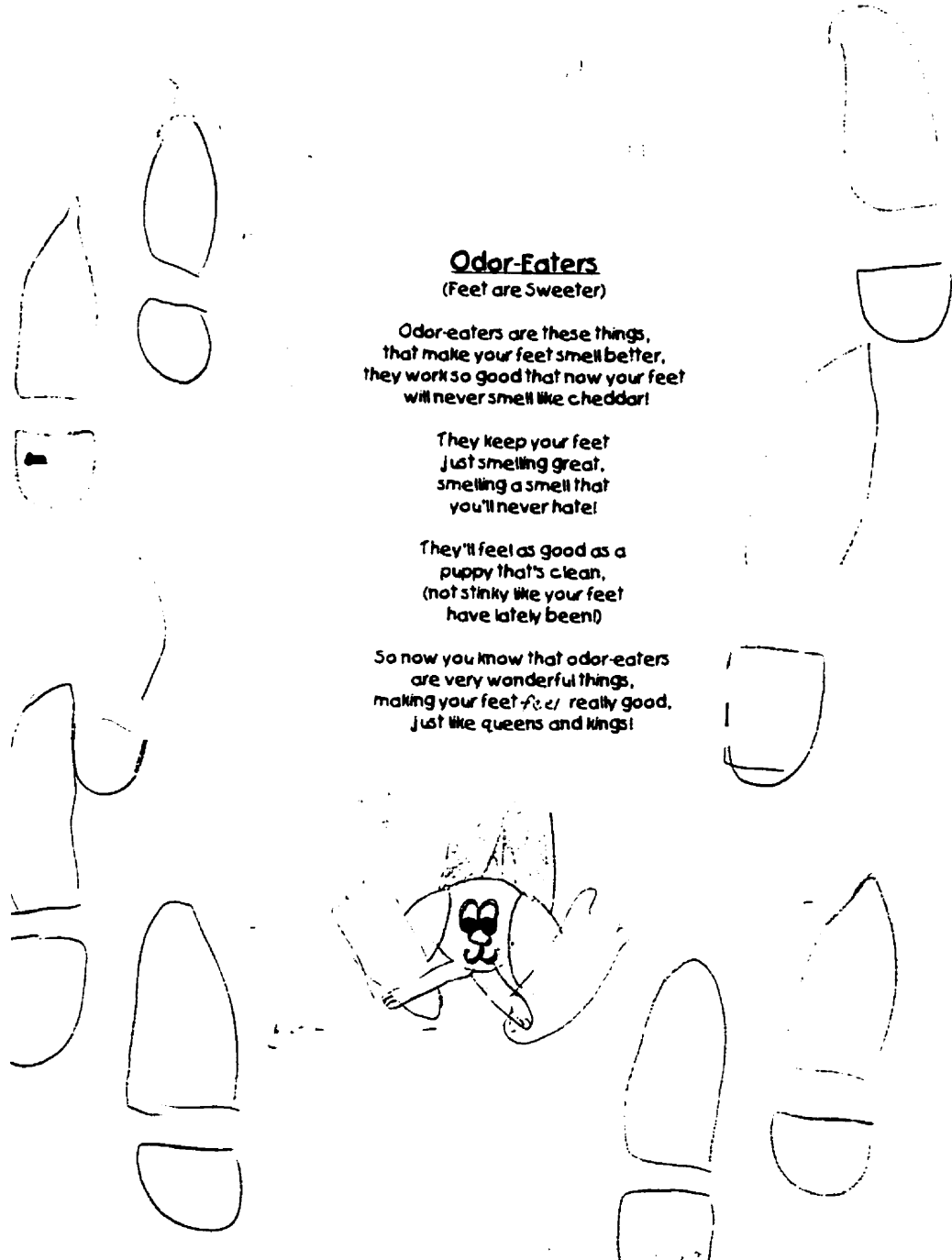
lands oil
as pure as
my granddaughter's
heart

Figure 18

March 23rd

Odor Eaters
(feet are sweeter!)

In the commercial they had a dog that was clean, and not stinky, and I think that is meant that was how your feet would feel if you'd buy Odor-Eaters.



Odor-Eaters

(Feet are Sweeter)

Odor-eaters are these things,
that make your feet smell better,
they work so good that now your feet
will never smell like cheddar!

They keep your feet
just smelling great,
smelling a smell that
you'll never hate!

They'll feel as good as a
puppy that's clean,
(not stinky like your feet
have lately been!)

So now you know that odor-eaters
are very wonderful things,
making your feet feel really good,
just like queens and kings!

Figure 19

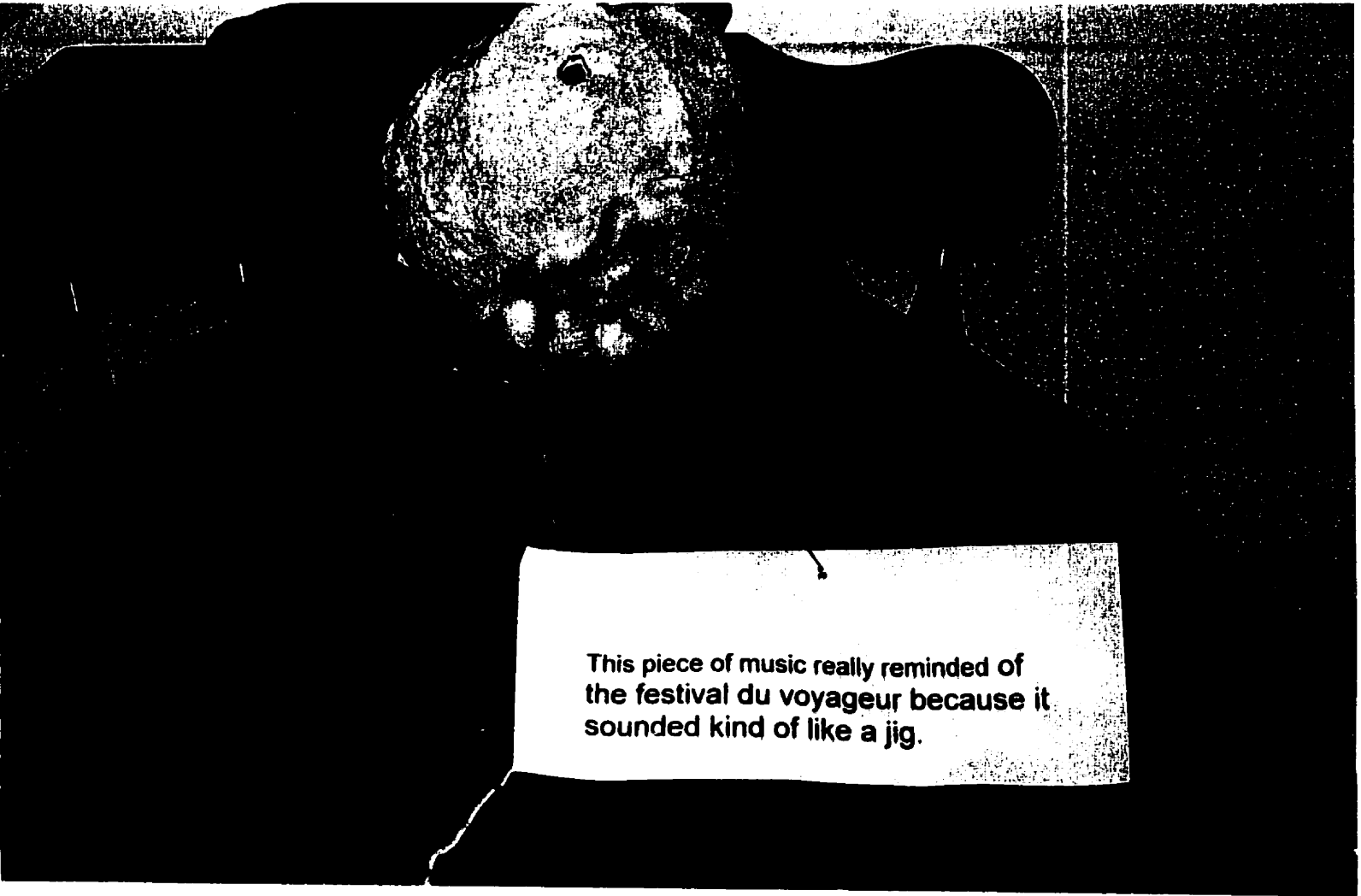
Whisk



29.02.2012

In this part of the whisk ad she is running after an ice cream truck while saying "congratulations!" so if she misses it she'll succeed ^{in competing for} but if she catches it, it will have defeated the purpose and gain flab instead of losing it.

Figure 20



This piece of music really reminded of
the festival du voyageur because it
sounded kind of like a jig.

Figure 21

April 7, 1999

It sounds like
the movie Fantasia.

Event: It sounds like fairys
dancing on water with pretty
flowers. The water would be
clean and blue.

Mood: It sounds mysterious
and suspicious. It sounds
exciting. ~~at~~ Midnight

Surprise: There are a lot of
little surprises. The music gets
louder and softer.

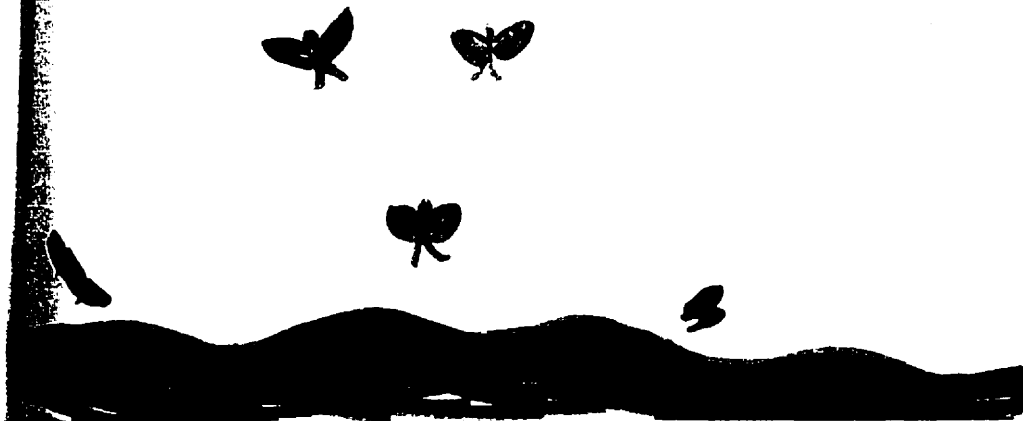
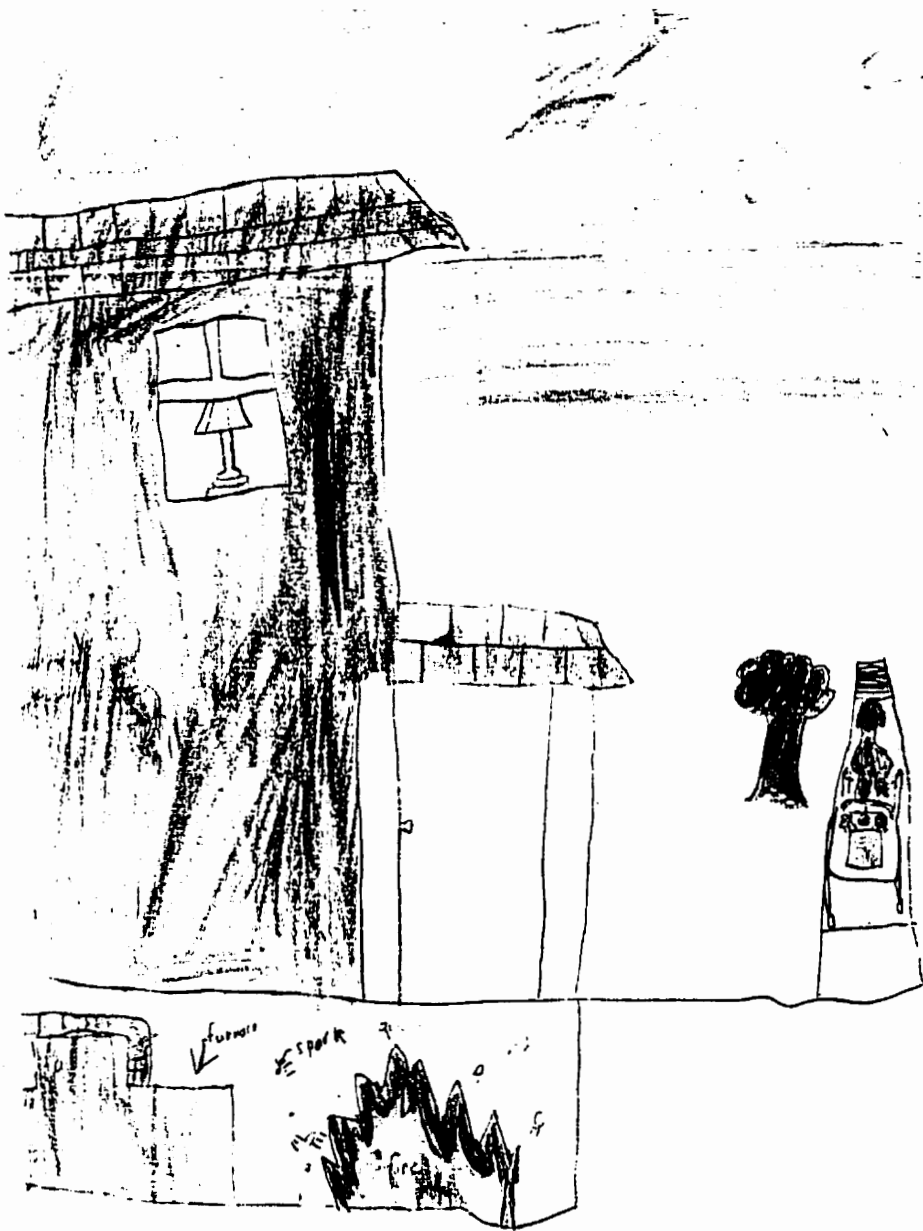


Figure 22



Figure 23



this is what I thought happened.

Figure 24

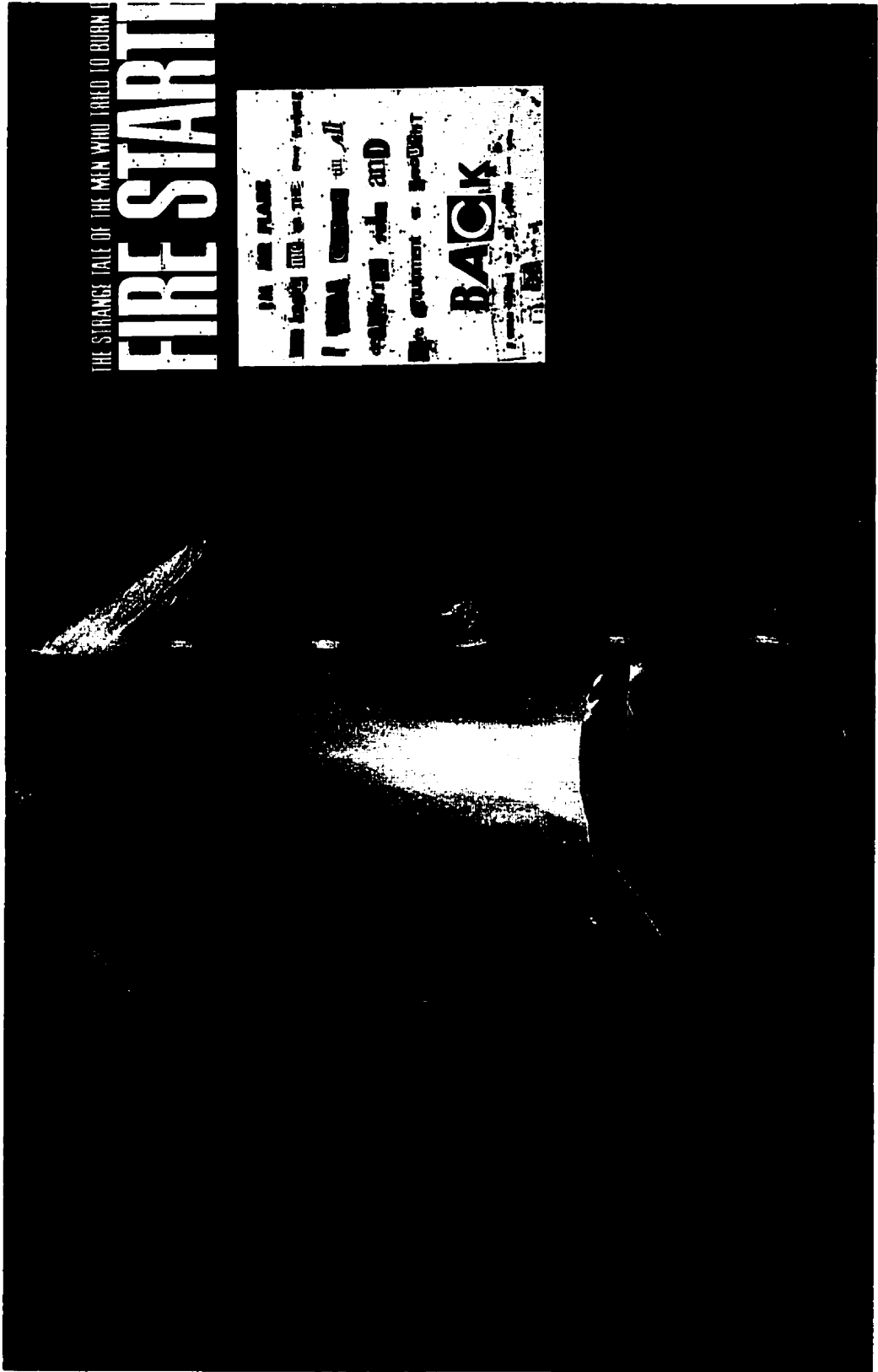


Figure 25

This picture reminds me of a picture I drew of
an eyeball with fire in it. Because it reminds me of
the native story about the man who stole fire. April 14th 94

Fire on fire

Fire burning in your hands
Fire flowing through your hair
Fire, Fire everywhere!
It breathes in the oxygen
and it sends out heat
Fire burning, swimming, turning
Burning in your hands!

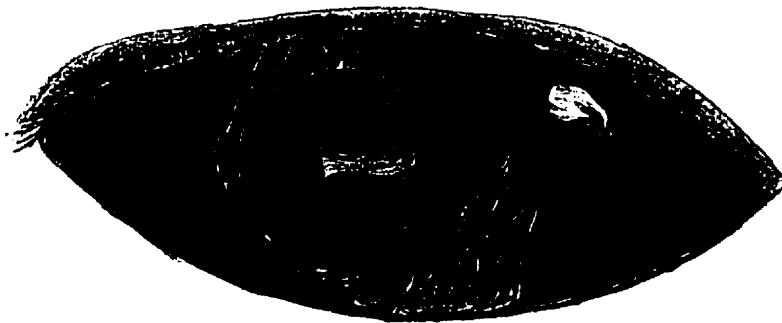


Figure 26



© ANDREW HARRIS

Up the Dane Staircase

OK, so I weigh 175 stripped, which is my usual attire, and he weighs a lousy 165. OK, so he's seven times my age. But hey, Rules are rules—even in southern California. Halfway up the escalator at the

Redondo Beach Pier, I thought I heard him mutter, "I should have bought a Shih Tzu." But when we reached the top, I gave him a big wet kiss and told him he really oughta take a box. (Wow.) ☐

April

14 99

Story: Maybe he is trying to carry his dog because the sign says "Dogs must be carried" and his dog is huge so he is trying to carry it.

I think they were trying to make you laugh because he has a big dog and has to carry it. But the person look like he's having trouble.

Hidden Meaning: The hidden meaning is when you read the sign otherwise you wouldn't understand



Dogs must be carried

Figure 28

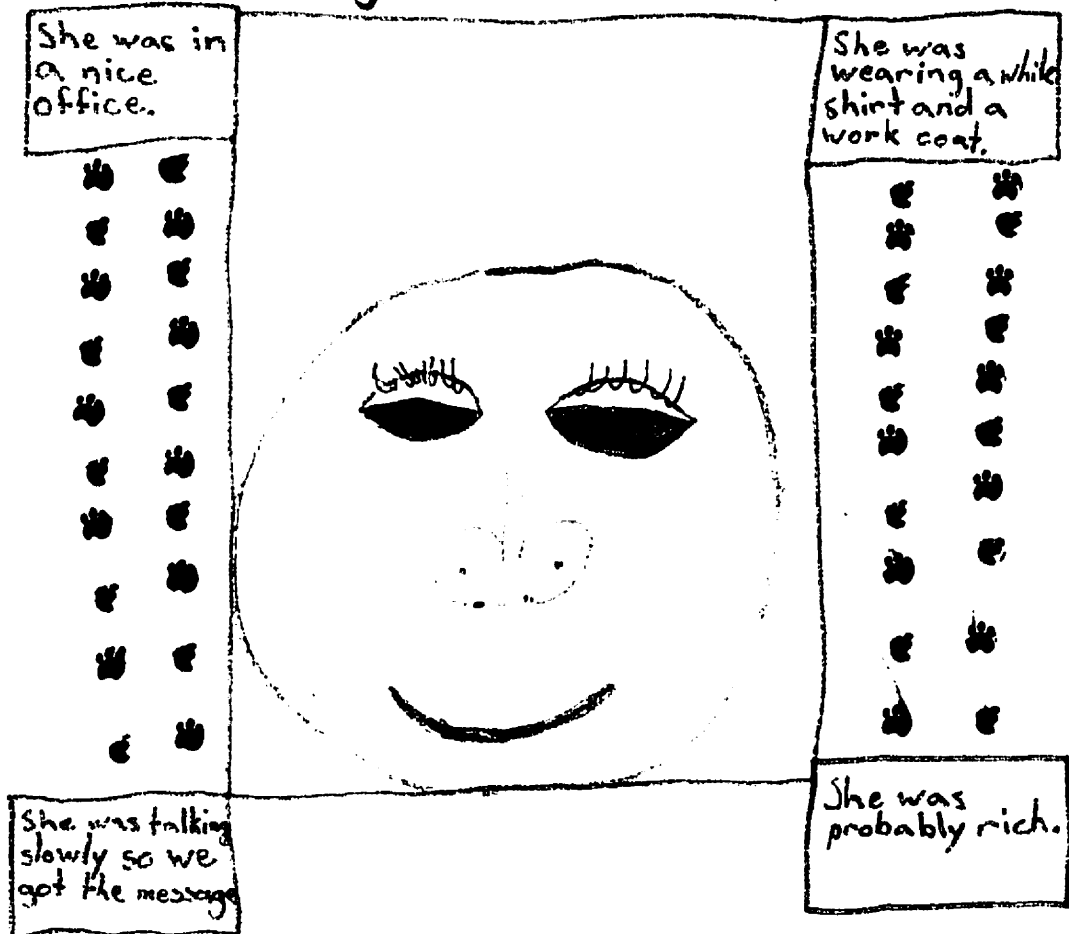
4/15/90



caution
Mr. Demian
in photo

Figure 29

The story is a woman telling us about, her not being able to be a senator.



There is a very serious mood when you hear this woman talk in the commercial.

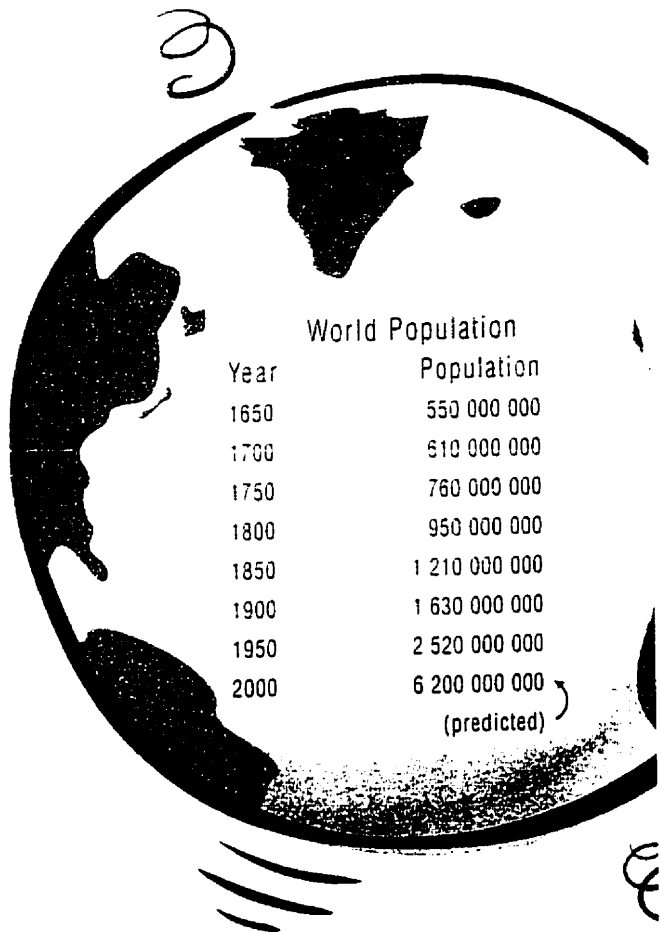
Figure 30



Figure 31



Figure 32



Draw a graph or plot for the sibling information.

This table shows the world population up to the year 2000.

Year Born	Life Expectancy	Year Born	Life Expectancy
1920	54.1	1960	69.7
1930	59.7	1970	70.8
1940	62.9	1980	73.7
1950	68.2	1990	75.4

The table shows years of life expected at birth for people born in the years shown.



Figure 33

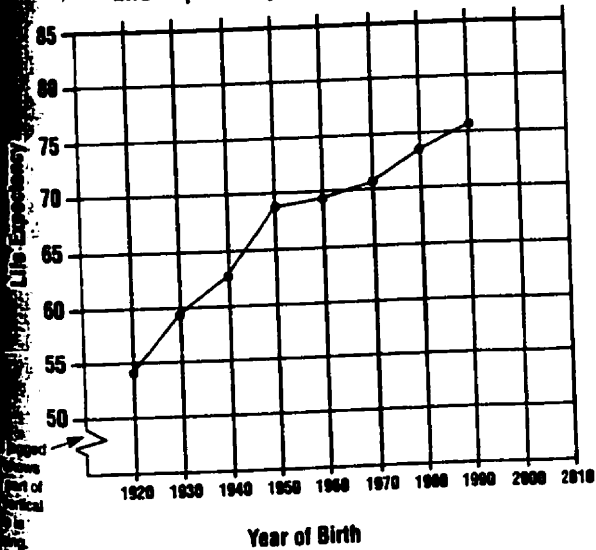
The table shows years of life expected at birth for people born in the years shown.

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1920	54.1	1960	69.7
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1940	62.9	1980	73.7
1950	68.2	1990	75.4



The broken-line graph represents the same data.

Life Expectancy Based on Year of Birth



look sideways



look sideways

from 700

Figure 34

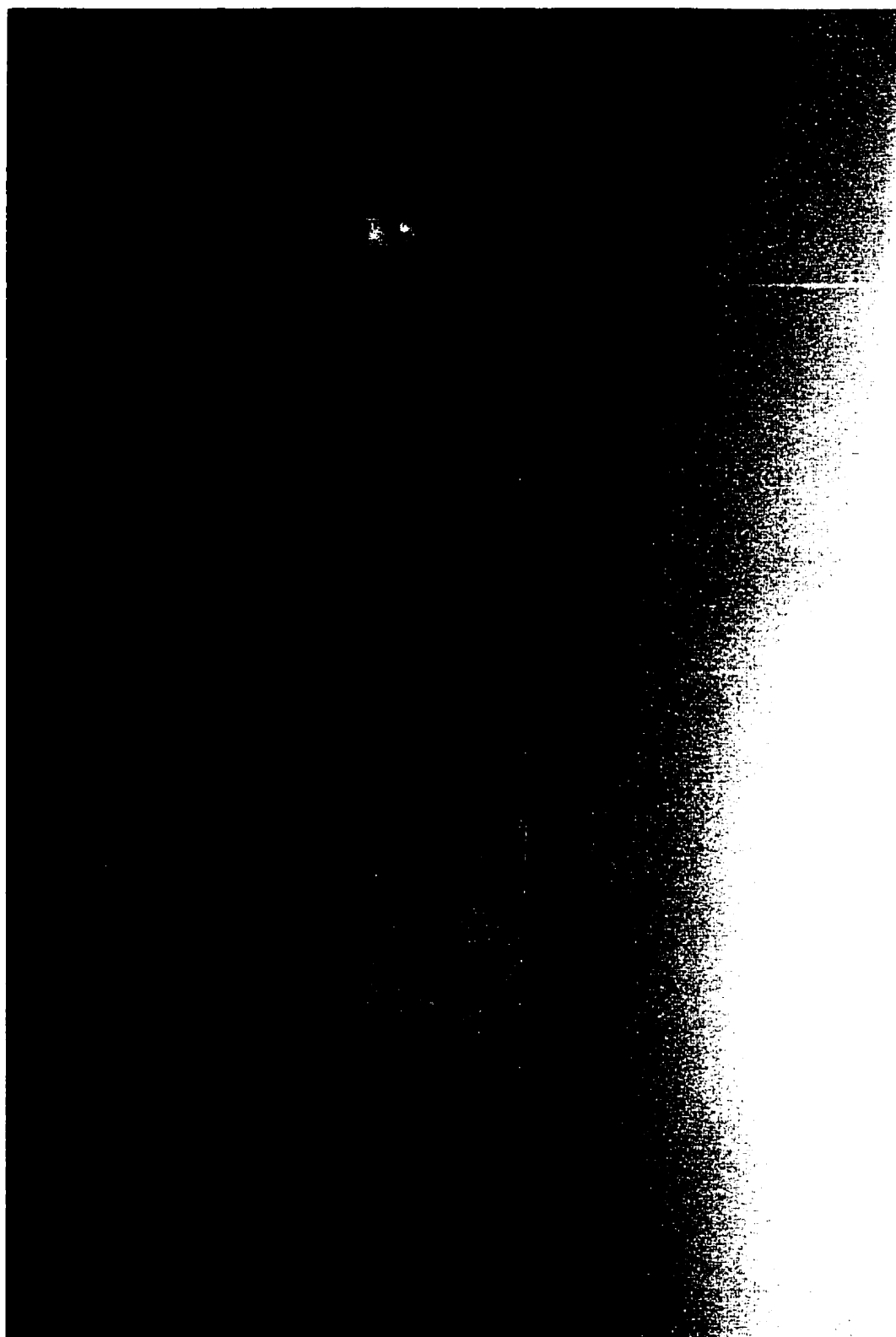
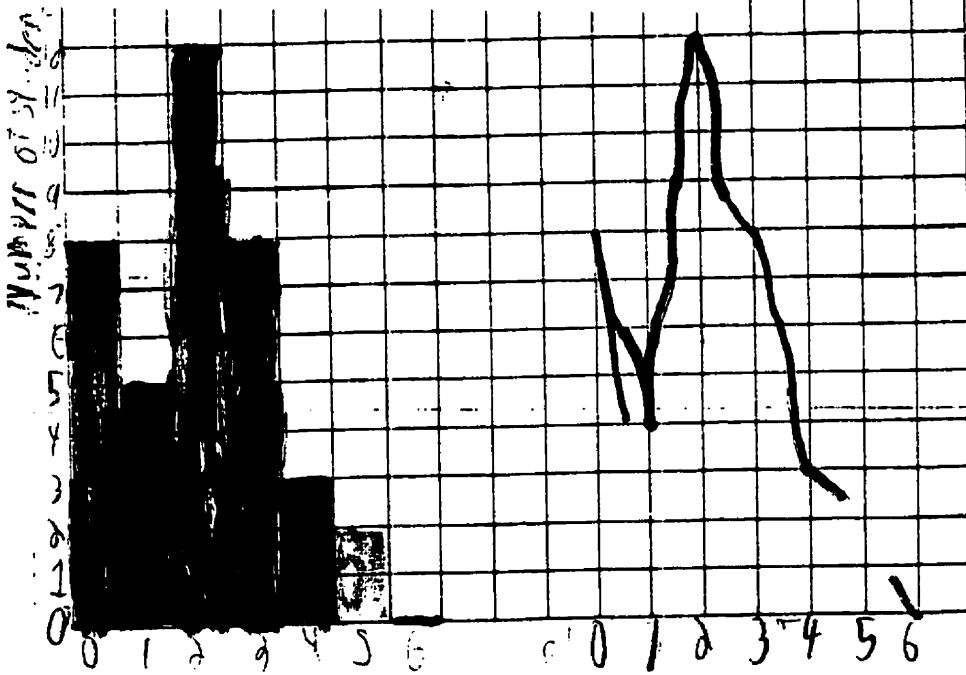
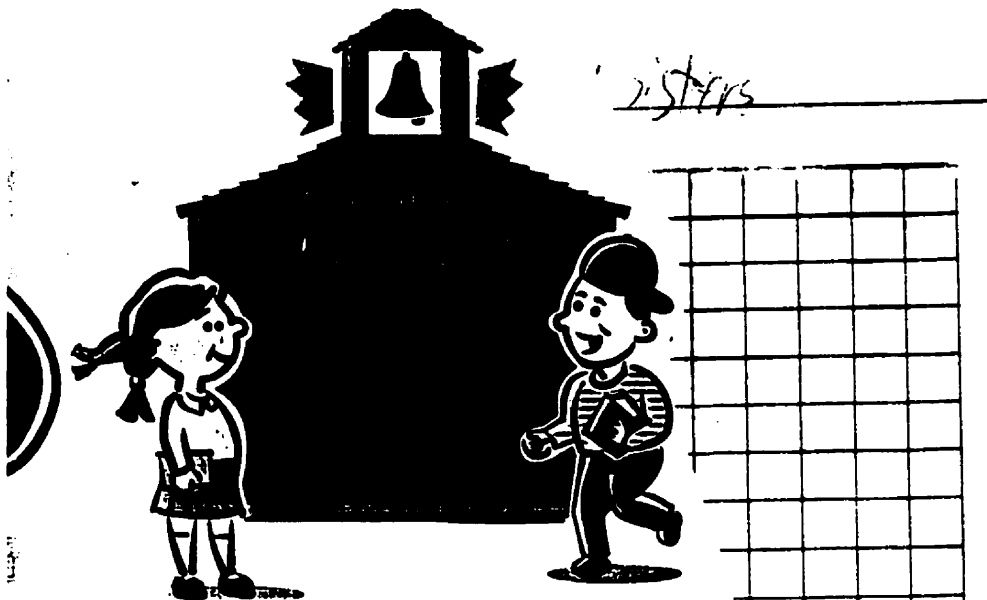


Figure 35



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No of siblings

Figure 36

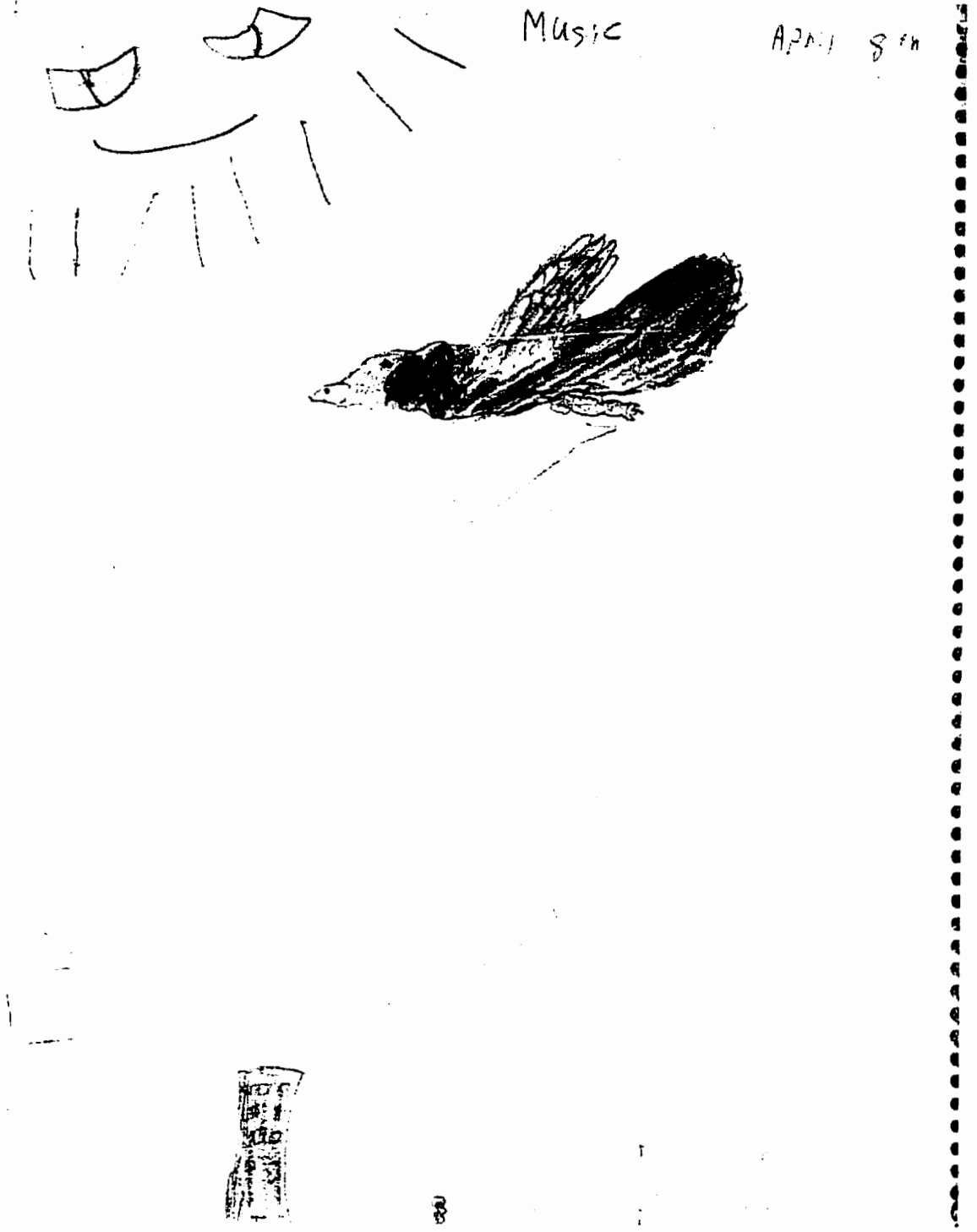
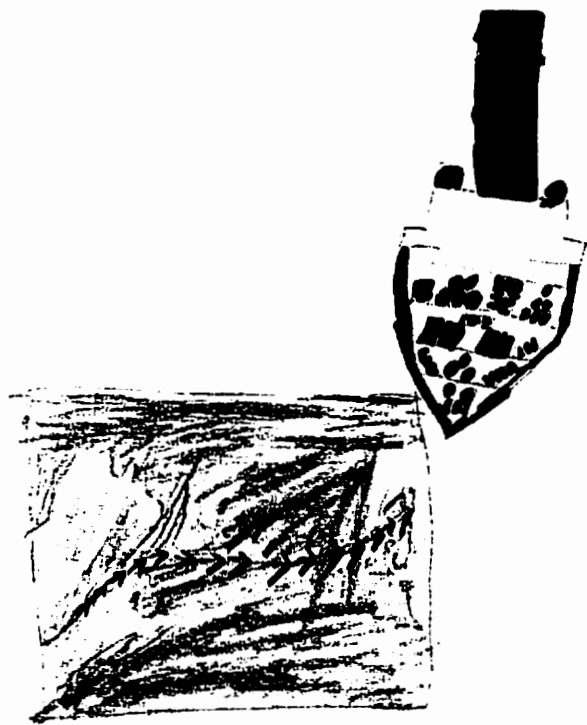


Figure 37

1707 1714 Le port de Montreal



A boat carrying
much powder
large oversizes
to Europe and Asia.

Figure 38

March 24

“Wisk”

Story: The woman has so many things to do she uses Wisk to do her laundry

Surprise: That the commercial was for laundry detergent.

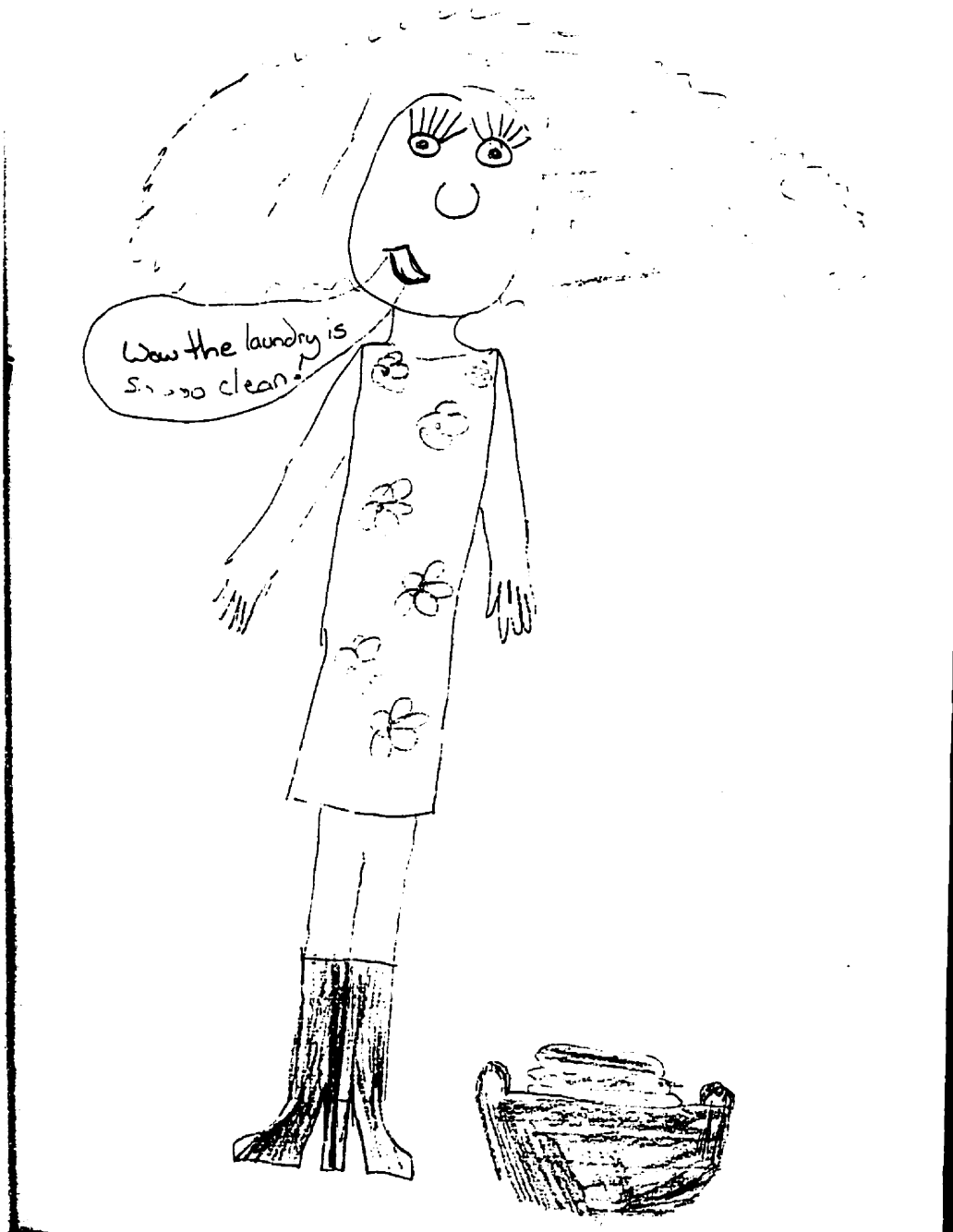


Figure 39