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ABSTRACT

Educators are familiar with working together to produce curriculum packages, to team teach a unit, to host a parent event, to put on a school-wide concert, or to plan a conference. Collaboration in art education as presented in this publication is a team effort that is slightly different and beyond ordinary collaboration. Collaborative art-making involves the inclusion of many contributions to the creation of the final image. This theme issue contains seven articles: (1) "Editor's View" (Sharon McCoubrey); (2) "The Collaborative Process of Art Making" (Taylor Gutermute a.k.a. Patty Taylor); (3) "Making Connections: The Integration of Art and Language Arts" (Virginia MacCarthy; Heather A. Pastro); (4) "The Spirit of Nature: The Grandview/uuqinak'uuh Public Art Project" (Illene Pevec); (5) "Making Mosaic and Ceramic Murals: A Collaborative Challenge" (Lynda Faulks); (6) "A Teaching Jewel: Collaboration in Art" (Evelyn Vipond-Schmidt); and (7) "Resources Reviews" ("Beyond the School: Community and Institutional Partnerships in Art Education" and "Step Outside: Community-Based Art Education"). (BT)

# Collaboration in Art Education.

Sharon McCoubrey, Editor

British Columbia Art Teachers' Association,  
Vancouver.

SO 033 878

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## Collaboration in Art Education



The cover illustration is a collaboration art project, NIMBY, coordinated by Taylor Gutermute.

All other visuals in the journal accompany specific articles and are identified or explained within.

The Making  
of NIMBY  
Page 4

Lynda Faulks and  
the Commonwealth Games mural  
Page 25

BCATA Journal for Art Teachers is the official  
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**Editor:** Sharon McCoubrey

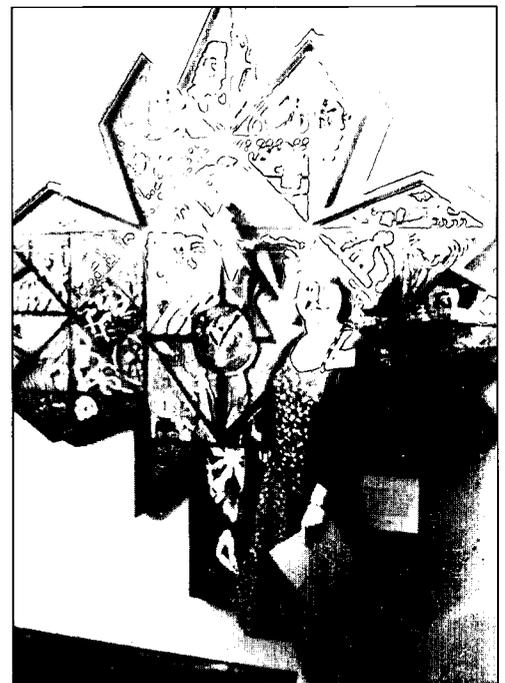
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# Collaboration in Art Education

<i>Editor's View</i> .....	2
Sharon McCoubrey	
<i>The Collaborative Process of Art Making</i> .....	4
Taylor Gutermute aka Patty Taylor	
<i>Making Connections: The Integration of Art and Language Arts</i> ..	11
Virginia MacCarthy and Heather A. Pastro	
<i>The Spirit of Nature: The Grandview/uuqinak'uuh Public Art Project</i> .	17
Illène Pevec	
<i>Making Mosaic and Ceramic Murals: A Collaborative Challenge</i> ....	25
Lynda Faulks	
<i>A Teaching Jewel: Collaboration in Art</i> .....	33
Evelyn Vipond-Schmidt	
<i>Resources Reviews:</i> .....	38
<b>Beyond the School: Community and Institutional Partnerships in Art Education</b> Editors: Rita L. Irwin and Anna M. Kindler	
<b>Step Outside: Community-Based Art Education</b> Peter London	

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## Collaboration in Art Education

We have within education collaborated for a long time and in many different ways. We are all familiar with working together in order to produce curriculum packages, to team teach a unit, to host a parent event, to put on a school wide concert, or to plan a conference. The collaboration in art education as considered in this Journal is a 'working together' that is slightly different and beyond that 'regular' collaboration. Art making has typically been a process conducted by the individual artist. Collaborative art making involves the inclusion of many contributions to the creation of the final image. The process of collectively creating art could involve considerations that would not exist in individual art making, factors which would affect both the creating process and the appearance of the final image.

The first profile of a collaboration is of just that approach, a group of people working together to create a single artwork. Taylor Gutermute shares with us her expertise in coordinating multiple contributions to create an artwork. Following her interesting discussion about the notion of the artist creating art independently, as has been the most common approach, Taylor prompts us to consider the ways in which the contributions of many affect the final image. Her many helpful suggestions, guidelines, options and variations, learned through her many experiences with coordinating collaborative art making, will be beneficial to any art teacher venturing into this type of project.

MacCarthy and Pastro offer us another look at projects that integrate several disciplines, in this case, Art and English. Integrating the arts

with other subject areas has been dealt with in varying ways, the concern always being that art may be compromised in the integration. The potential for combining art and language through quilts and of quilts being a good art form that can accommodate many collaborating artists, are made evident in this article. This project also provides a good example of collaboration between two instructors in a teacher education program.

The collaborations in Illène Pevec's garden and public art project took place on several different levels: funding sources, coordinating a project at a public facility, and working with different stakeholders such as artists, parents, students, administrators. As Pevec describes this exciting project of bringing art and a garden to a needy school, many significant themes are discussed - the inequities within the same public school system, First Nations' needs and contributions, and the value of an inviting environment. The profile of this project serves as an encouragement to those who might think that such a project is beyond their realm of possibility. For example, when funding needs may seem to be excessive, it is in fact always possible to find a way to access available funds, especially when collaboration results in the funds being accessed from several different sources. After hearing about Pevec's wonderful project, I thought about the tremendous opportunities there are to create such projects in schools all over the province.

A master of mural making, Lynda Faulks discusses the challenges involved in creating murals when a range of logistical issues must be dealt with and when the collaborating artists are high school students. Once again, what becomes obvious when reading about a major project such as the Commonwealth Games mural that is profiled here, is that resourceful-

# Editor's View

ness is essential for surpassing the logistical hurdles, whether they be financial, or practical problems related to transportation or installation. An important value shared by Faulks, a value that is essential to the success of her collaborative art making projects, is her belief that all students in her classes, not only those interested in art, are able to successfully create art.

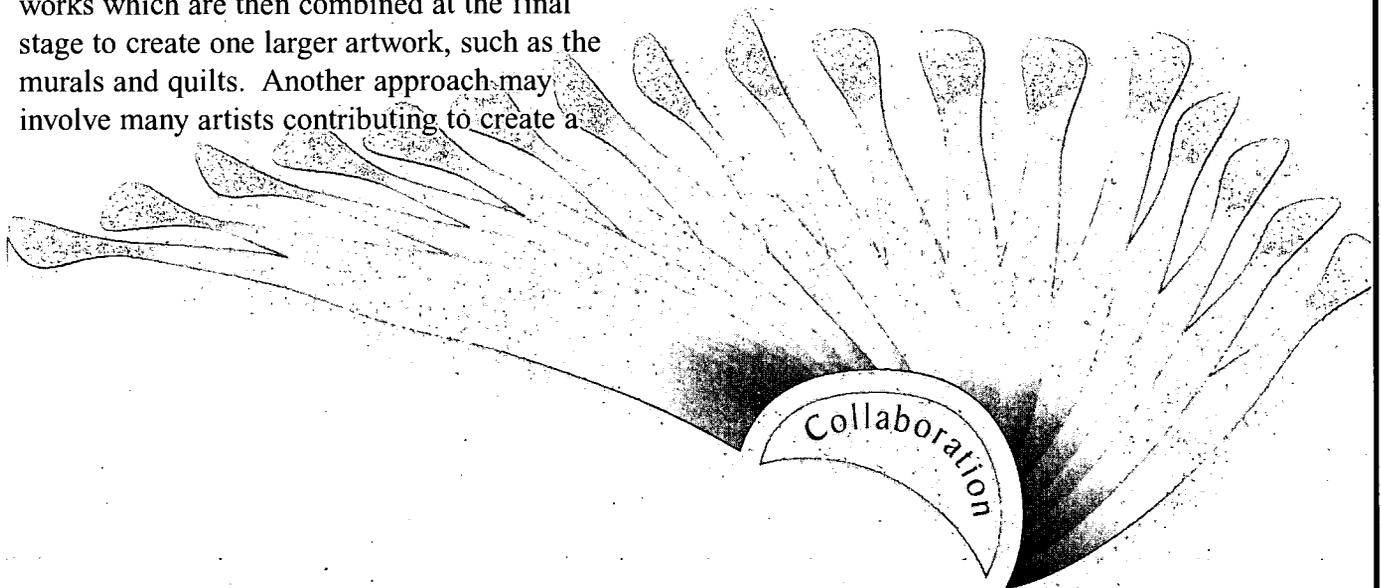
A teacher education program is the setting for the collaborative projects shared by Evelyn Vipond-Schmidt and preservice teachers are the contributing artists. This exciting collaboration brings together elementary students with preservice teachers. In addition to the helpful description of how this project was realized, Vipond-Schmidt's discussion reveals the learning potential for the preservice teachers, especially the learning that relates to their personal involvement with art - pride in creating an original image and feelings of confidence in creating art.

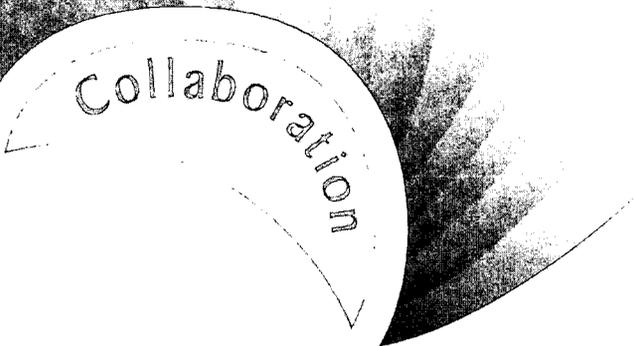
In considering these examples, it becomes obvious that collaboration can take place at several different levels. One approach may involve many artists creating individual art works which are then combined at the final stage to create one larger artwork, such as the murals and quilts. Another approach may involve many artists contributing to create a

single artwork in which the image is continually evolving as additions are presented and alterations made. Another level of collaboration involves multiple components in the overall project, each component having specific needs, regulations, or unique contributions.

It would seem obvious that collaborative art making is indeed an example of synergy, that the whole is greater than the sum the parts. Taylor described collaborate art making as "artwork that could not be attained through the efforts of a single individual." In addition to providing some practical solutions to logistical problems when undertaking major projects; to listing books and articles that will give valuable information about this topic; and to providing some examples of collaborative art making, we hope this Journal challenges and inspires you to consider collaborations within your art program.

Journal Editor  
Sharon McCoubrey





Collaboration

# The Collaborative Process of Art Making

By Taylor Gutermute a.k.a. Patty Taylor

## *Background Information and Reflections:*

Collaborative art has existed since the beginning of human history when the arts took the form of communal expression. In small-scale societies, the "arts" were evidenced by the kinds of behavior or ways of doing things that embellish and enlarge life, offering all community members frequent opportunities to be "artists," and to be a vehicle for group meaning. Ananda K. Coomaraswamy says that in India the view is that art is a living process. "The artist is not a special kind of person, but every person is a special kind of artist."

In our society, the channels for making art are few and more com-

modified. Instead of making something special, combining the need for an object and the urge to create, we buy art objects from an artist or artisan. This shift began during the Renaissance when art began to take on a commodity base (i.e., portraits and decorative works) in addition to a spiritual base. From then on art objects became less useful and more void of a commonly held meaning. Art became more autonomous and, for marketing purposes, more permanent.

The artist as rugged individual involved in self-expression gradually became the model. As the artist has become more of a celebrity, elitism has been built into the system by increasing the price for the artwork or performances. When we don't really need something for sur-

vival, we tend to make a game, commodity, or spectator activity out of it. High prices are attached to it in order to support both the artists or specialists who make it or the performer, and to support those who promote the work and create the celebrity.

In recent years, however, more artists have been exploring a collaborative and socially responsible and responsive working model. Some work with other artists, and some collaborate with the environment or with the public. Suzi Gablik (artist, writer, and teacher) suggests that it is imperative for artists to transform their personal vision into social responsibility.

Making art that connects directly with the world has not been a central issue in recent history, but for most of human history art has served as a connection among people within a community. As mentioned earlier, in the evolution of "fine art" artists became specialized and divorced from their initial purpose of reflecting emotions and ideas that are associated with the chief institutions of social life. The separation of fine art from the life of the shared community has changed art and changed the way art is taught.

John Dewey wrote in 1934, "Students are not taught the process of making art as an experience to share as members of a community. Art teachers are most likely to teach the technical skills and the technical qualities of art making and not communicate the original purpose of art--to reflect the shared experience of a community. Artists, teachers, and students might do well to weave the arts back into our communities by actively linking their own experiences, perspectives, and individual vision to the community and the world around them."

The news media and scientific studies inform us that there is an environmental crisis that is going to require radical changes in public policy and in individual behavior. Many artists are addressing the looming crisis of our times, brought on by our desire for the material. Artists are inviting other artists, as well as those who do not view themselves as artists, and students of all ages to engage in an art mak-

ing practice that brings people together to work collaboratively on projects that address social issues and build a sense of community.

Should we be involved in a socially and environmentally engaged artistic practice? Those artists who are called to this practice discover the great potential to build community through social interaction. By participating in this methodology, one stands the chance of becoming active and impassioned and connected to the world. For me, directing collaborative art making experiences has combined my career in art education, my career as an artist, and my need to express a concern for the preservation of the environment through each person playing their part.

### *Working Definitions*

The work I do with students and community groups stems from the following working definitions.

**Collaborative Art:** An artistic product that results from more than one person creating an artwork/performance that could not be attained through the efforts of a single individual.

**Art Actions:** Art Actions, often political in intention and subversive in their means, are works in the arts that bring artists into direct engagement with audiences to deal with compelling issues and social questions of our time.

**Art Interactions:** Work involving several or many

people working on a piece, but not in the same place at the same time. It evolves through action built on reaction.

### *Lesson Objectives*

When doing a collaborative artwork with any aged group, I incorporate the four components in the California Department of Education Visual and Performing Arts Framework for California Public Schools, Kindergarten Through Grade Twelve (1996) into the process or lesson. While there are other approaches, some very similar to this, I find the following components are part of what most artists consider their art making process:

**Historical and Cultural Context:** Compare and categorize collaborative or artworks from the history of the arts and contemporary art.

**Artistic Perception:** Survey a series of collaboration works by artists noting similarities and differences in the process, product and how the artists addressed formal design issues.

**Creative Expression:** Participate in a discussion and decision making session regarding content, form, materials and technique then plan and create a collaborative artwork.

**Aesthetic Valuing:** Debate the issue of ownership in regards to collaborative works of art. Consider questions such as "What is art for?" and "Should artists become more engaged in work that addresses

social issues?" Develop a rubric for scoring the merits of the collaborative work to be completed and apply the rubric to the finished work.

### ***Collaborative Art Making in an Educational Setting***

To prepare a group for working together on a project, we first explore the collaborative process of art making through a slide presentation and discussion. Slides range from cave paintings, to Renaissance works including a discussion of the apprentice and workshop model, to contemporary artists such as those listed at the end of this article and works I have done in various settings with different groups of people. We reflect on the many ways people collaborate and discuss the creative process as one completes a work of art individually verses in a group activity.

As we plan a collaborative artwork we determine the concept for and content of the piece, the time frame and working process for its completion, and the criteria for the work. The group may prepare an assessment rubric or scoring guide to apply to the finished work.

In recent years, I have been using reused plastic bags for the material from which to create collaborative works. This material leads naturally to content issues regarding ecological issues. However, whatever material is used the group will discuss what they want the piece to communicate to the viewer and how

best to develop the work to accomplish the goal. The whole process takes on an added dimension when the piece reflects a social issue and becomes a group artistic action to make a relevant statement.

The steps used to complete the work include brainstorming, exploring, focusing, planning, initiating, revising, presenting, critiquing, and reflecting. We create the agreed upon piece collaboratively, make adjustments to the plan as the piece evolves, critique the work and perhaps make revisions, then reflect on our individual responses to and roles in the group process. These reflections can be related to our individual inter- and intra-personal skill.

### **Components to Consider in Developing a Collaborative Artwork**

The following components are a sample of the considerations I have experienced in initiating collaborative artwork. They are leadership, elements of format, the process model, and motivators for the work. Following are some reflections on each of these components.

#### **Leadership:**

The initiator of a collaborative artwork may be the leader or the director, or can set up the situation and let it unfold. This person can be self selected or elected by a group.

#### **Elements of Format:**

- Participants
- Location
- Time
- Meaning/Theme/Content
- Form
- Materials
- Technique
- Style
- Process

These elements may be determined by the initiator, decided on in advance by the group, or left to be determined as the piece progresses. Other considerations involve the way the communication occurs among participants, the division of labor, and allowance for revision of the plan.

#### **Sample Process Models:**

- Planned by a large group, executed by a small group.
- Artistic director as the ultimate decision maker.
- Each contributes individually adding to the work of the previous contributors.
- Contribute at will over a period of time.
- Mutual planning and execution Focus on the experience vs. producing a product.
- Parts contributed by individuals then worked into a whole by one or more.



## Motivators that Can Influence the Content:

- Public art for advocacy or social change.
- Space conversion or enhancement.
- Community service project.
- Thematic installation Environmental improvement project.
- Spontaneous or planned public paint-in or chalk-in activity.
- Celebration or memorial School project.

## *Personal Considerations for Participation in Collaborations*

The process for working with others on a collaborative artwork is quite different than working on a piece by yourself in the privacy of the studio. Following is a list that contrasts some of the aspects of art making as they arise for the individual artist and as they arise in the collaborative effort.

### **Individual Artist**

- Outcome more predictable
- Rugged individual
- Private process
- Competitive
- Look to self
- Self-expression
- One aesthetic sensibility

### **Collaborative Group**

- Outcome unknown
- Work together to solve a problem
- Public process
- Noncompetitive
- Reach out to the group
- Group expression
- Combined aesthetic sensibilities

Since 1993 I have directed over twenty collaborative art works. Universities or professional organizations have commissioned me to work with groups. Some works have resulted from grant proposal in which I have worked with other artists or with students. Others works have been self-generated, I get an idea, connect with others, and we create a work. When working in collaboration, I have learned that I must be open to:

- Working in a technique or media that is new and unfamiliar.
- Changing along the way to produce other possibilities and extensions.
- Self-evaluating at both a personal and social level.
- Negotiating varied points of view.
- Considering and negotiating various aesthetic sensibilities.
- Cultivating an atmosphere of trust and reflection.
- Making new connections that influence personal artwork.
- Thinking, processing, and working in new ways.
- Letting others work "on" me as well as with me.
- Changing; I may change as well as the project.
- Being flexible and taking risks.
- Taking criticism from a constructive stance.
- Learning, listening, leading and following.
- Putting away my ego.



The making of NIMBY



NIMBY rises

### *Examples of Collaborative Works*

I document each completed work using a reporting format, slides, photographs and/or video. Following are examples of three works. I hope these will inspire others to engage in this most rewarding process. Collaborations enrich my creative process in unanticipated ways and informs my solo work that now includes sculpture, mixed media drawings, collage, and photography. What I have experienced is that every journey has a secret destination of which the traveler may not be aware. The destination may be revealed in the process or may be the process itself.

#### **NIMBY** (Not In My Backyard)

*Date:* August 1999

*Circumstance:* Part of a three-week institute for the Summer Arts Program

*Location:* California State University Fresno

*Funded by:* California State University Summer Arts Program

*Participants:* Taylor and twenty course members including college students and public school teachers

*Timeframe:* Two days

The intent of this workshop was to have participants experience creating a work of art collaboratively. The group was very disparate and had already completed a week and a half of the residential Summer Arts program including some stressful psychodrama. The raw material for our work was plastic bags the participants had collected and brought to the workshop. After a brainstorming session that required repeated reminders of the "rules" for brainstorming, I built on the success the participants experienced in an earlier session with a puppeteer and suggested they consider building a gigantic rod puppet.

The group unanimously agreed and NIMBY emerged in a day and a half, complete with a public performance in which the audience was encouraged to consider the alternatives to recycling. The 15' x 23' puppet manipulated by six performers was later used as a prop in an opera.

#### **Reduce, Reuse, Recycle**

*Date:* May 1999

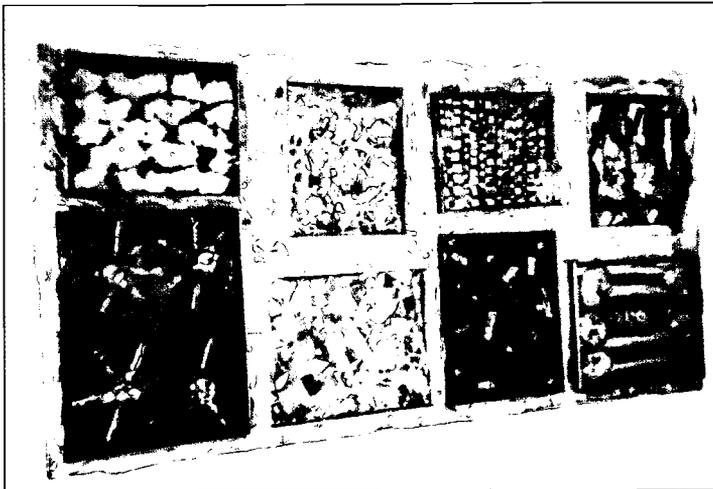
*Circumstance:* "New Works" grant project with elementary school students

*Location:* Williamson Elementary School: Rancho Cordova, CA

*Funded by:* The Sacramento Metropolitan Arts Commission and the Sacramento County Waste Management Recycling Division

*Participants:* Taylor and twenty-seven third through fifth grade students

*Timeframe:* Four two-hour sessions and a field trip to the county land fill.



Reduce, Reuse, Recycle  
one of three panels

The portable mural created in this project uses repeated patterns arranged in a quilt effect. The students and I hoped the viewers

Reduce, Reuse, Recycle



sional works developed to raise awareness of the need to preserve the environment we live in and are leaving to our children. The project focuses on the waste our consumerism produces. The portable

would, as we did, realize that reducing, reusing, and recycling can become a behavior pattern for each of us. This was one piece in my Waste Land Project, a series of two and three-dimen-

mural is a composite of 25 reused plastic box picture frames each containing a collage based on a repeated pattern and created by the students from recyclable materials. The individual patterned collages are displayed together on three 4' x 7' welded wire panels. Reused plastic bags are woven around the collages to create a quilt effect. I did three collages of photographs the students and I took on a field trip to the coun-

ty land fill to accompany the mural. The work was exhibited at the Sacramento County Office of Education, the California Department of Education Statewide Administrator's Conference and is now on permanent display at Williamson Elementary School, in Rancho Cordova, CA

### Art on a Note

*Date:* February-March 1996

*Circumstance:* Youth Art Month Advocacy Piece

*Location:* Sacramento, New York City, and throughout CA

*Commissioned by:* The California Art Education Association

*Participants:* Taylor, students throughout California, 15 New York artists, 10 California artists

*Timeframe:* Three months

The goal was to do an advocacy piece celebrating visual art students and art education throughout the state of California. I put out a call to Kindergarten through grade twelve art teachers to participate by having their students create art on 3" x 3" post-it notes. Works were returned by 900 kindergarten through grade 12 students. These works were given to artists in California and New York City and to other art student to responded to by creating a corresponding work on another note. I combined 120 pairs of notes into a 6' x 6' work displayed at the Crocker Art Museum in Sacramento. The remaining pairs were paired with another pair on pages in five Art On A Note Books that spent a year traveling to each participating school. The large piece is on



Jason Scheier finds his Post-It Note!



Art on a Note Panel

permanent display at the California Department of Education in Sacramento, CA. Additional pairs were attached to letters sent to all the state legislators in support of funding for art education in our public schools.

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### CONTEMPORARY (and Not So Contemporary) ARTISTS TO CONSIDER:

Mierle Laderman Ukeles - *The Social Mirror* (with NY Sanitation Department)

Barbara Kurger - *I Shop Therefore I am*

Andy Goldsworthy - *Nature is the subject*

Krzysztof Wodiczko - *Homeless Vehicle Project*

John Malpede - Performance artist, the *Direct Experience of Being Homeless* (theatre with a group of street people)

Tim Rollins and K.O.S. - *Art, knowledge, and partnerships with high school students*

Susan Lacy - *The Crystal Quilt* (about the shared condition of being female)

Bradly McCullum - *Park Bench Shelter*

Joseph Beuys

Judy Chicago

Hans Haacke

Allan Kaprow

Ann Halprin

Robert Rauschenberg

John Cage

Guerrilla Girls

Taylor Gutermute, a.k.a. Patty Taylor is the visual and performing arts coordinator at the California Department of Education and a practicing artist. She travels throughout the United States directing collaborative artworks in the visual arts as well as those that combine the visual and performing arts.

Collaboration

# Making Connections - The Integration of Art and Language Arts

By Virginia MacCarthy and Heater A. Pastro

The following project is an example of collaboration between two professors in a teacher education program, and between two disciplines, art and language.

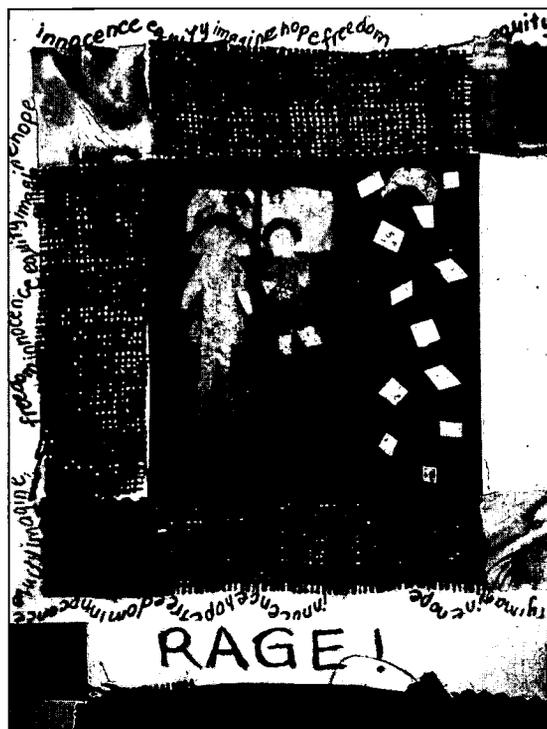
*"Students become aware that an author uses words to create an image for the reader as an artist uses paint, clay or other materials to create an image for the viewer."*  
(unknown)

These words set the stage for effective integration of the Visual Arts and Language Arts.

Visual images are organized according to rules. In language, these are the rules of grammar. In Visual Art the rules for organizing the elements of art are called the principles of art and include rhythm, balance, proportion, emphasis, variety, harmony and unity.

Just as there are various words in our language which have different purposes, such as nouns, verbs, adjectives, and adverbs, there are basic art elements. These include line, shape, colour, texture value, space and form. These elements are the visual building blocks that the artist puts together to create a work of art. Words are the parallel in Language Arts. We express ideas clearly and precisely through unity, balance, and form of language. As we write and speak, we add action, description, and feeling to achieve balance and create emphasis. This correlates to line, shape, texture, and colour in art. Art stimulates writing and serves as a source for developing vocabulary and literary techniques such as metaphor, synonyms, comparison, and exaggeration.

"The idea of linking art and language art is not a new one." (Grauer and Sages, 1999). The art process is strongly linked to the writing process with the following stages:





# STAGES IN THE:

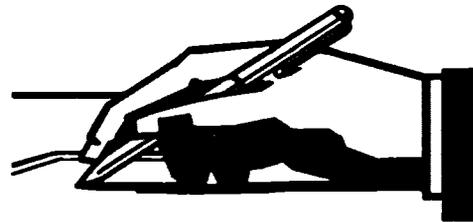
## ART PROCESS

All of the stages in the process can be ongoing, overlapping and repeated

- **MOTIVATING:**  
Getting started
- **DRAFTING:**  
drawing ideas on paper
- **IN PROCESS CRITIQUE:**  
Making it better
- **REFINING:**  
Checking in
- **EXHIBITING:**  
Sharing it



## WRITING PROCESS



- **PRE-WRITING:**  
what we do before we write
- **DRAFTING**  
Writing the words on paper
- **REVISING OR EDITING:**  
Making It better
- **PROOFREADING:**  
Checking it
- **PRESENTING/PUBLISHING**  
Sharing it

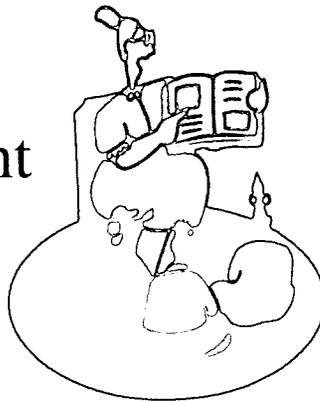
It is from this point that a true connection between language arts and the visual arts can be reflected in classroom practice. An example of how the motivating (art) and prewriting (language arts) stages in both processes can be introduced in the classroom is through the strategy of story quilting.

Using the book, *The Quiltmaker's Gift*, the students shared a common experience of listening to the story, understanding the elements of the story, and building vocabulary. To reflect their understanding of the story, students were then asked to retell the story using the poetry form Diamante. Creating the poem involved working in the drafting, editing, and proofreading stages of the writing process. By using this poetry form, a diamond shape emphasizing opposites, the students easily moved into the art form of quilting. It was here the connection was made between the rules of language (grammar) and the principles of art.



Stories can provide a point of departure for arts explorations that allows multiple levels of meaning to emerge. Everyone finds meaning in a different part of a story.

*School Arts Journal*  
April 1997



Corresponding to these stages in the writing process are the stages in the art process of drafting, in process critique, and refining. These are reinforced through story quilting as outlined in the following lesson plan.

# Story Quilts a form of Narrative Art

## Lesson Plan

by Heather A. Pastro

- \* I.R.P. Linkages:
- p/r perceiving and responding
  - c/c creating and communicating

### Context (Social, Historical, Personal)

\* p/r

- view video "Faith Ringgold: The Last Story Quilt".
- read "Tar Beach", by Faith Ringgold, or any other picture book - see bibliography
- discuss purpose of quilts and their significance.
- discuss the artist and her contribution to the art world.
- have students talk about quilts and what they mean to them. List possible themes or topics for quilts.
- explain to students that they will be drawing a picture on a quilt square and writing a poem on a theme that is of interest to them.

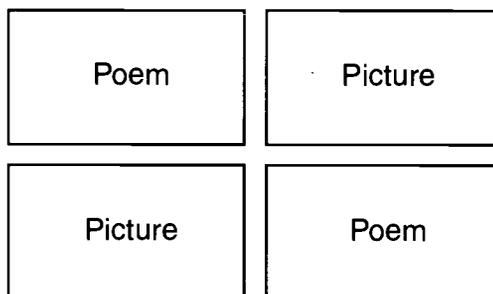
Note: Each student could create their own theme or the whole class could decide upon one them for this quilt.

### Elements and Principles of Design

\* p/r

○ COLOUR, ○ SHAPE, ○ TEXTURE, ○ PATTERN, ○ REPETITION, ○ UNITY

- have students look at quilts from the images in the books. Talk about the various patterns and ways that quilts are made.
- explain that this quilt will look like this:



### Image Development, and Design

\* c/c & p/r

- students are given 2 squares of manila tag. The squares are turned "on-point" like a diamond. ◆
- on one square an image is drawn to represent a chosen theme.
- on the other square, a poem is written to relate to the theme.
- students use crayons, felt, pens, or pencil crayons, etc. to colour their design and to write the poem.
- use fancy-edge scissors to trim the sides of all squares.

- arrange all quilt squares "on-point" on a large piece of coloured paper. Make sure the poem is next to the artwork. Once the pattern is in place, glue everything down. Squares can be touching or spaces can be left in between.
- decorate the borders and areas in between with cut up fabric pieces, wallpaper, fancy papers, etc. to create a textured appearance and areas of interest. The border design could be made up of squares to show a patchwork effect or more intricate detail, depending upon the abilities of the students.
- use a hole punch to place holes every 6 inches across the top of the quilt and weave coloured wool through the holes to create a hanger.
- display - make sure every child's name is either on their quilt pieces or on a card to recognize their work.

### Materials

\* c/c

1. manila tag (2 pieces per student) - cut into 6", 8", 10" or 12" squares, depending upon size of finished quilt
2. glue
3. large sheet of coloured paper to display finished quilt squares
4. a variety of fabric shapes, wallpaper samples, shiny paper, foils, corrugated cardboard, felt, construction paper, etc.
5. wool to hang up quilt
6. scissors
7. quilt books - see bibliography
8. video "Faith Ringgold: The Last Story Quilt"
9. sample of a quilt, if available

### Assessment/Evaluation

- working together cooperatively
- use of language, responding to theme of quilt
- use of elements of art and principles of design
- problem-solving abilities
- designing intricate and elaborate patterns
- awareness of theme and how it tells a story

### Responding to Art

Discussion questions using critical thinking.

- DESCRIBE: ➤ What materials did you use in your quilt?
- ANALYZE ➤ Why did you choose certain materials for certain areas? How did you combine your poem and illustration?
- INTERPRET ➤ What would you title your poem and artwork?
- DECIDE ➤ Were you successful in creating an image to reflect your poem? If you could do this quilt over again, how would you change it?

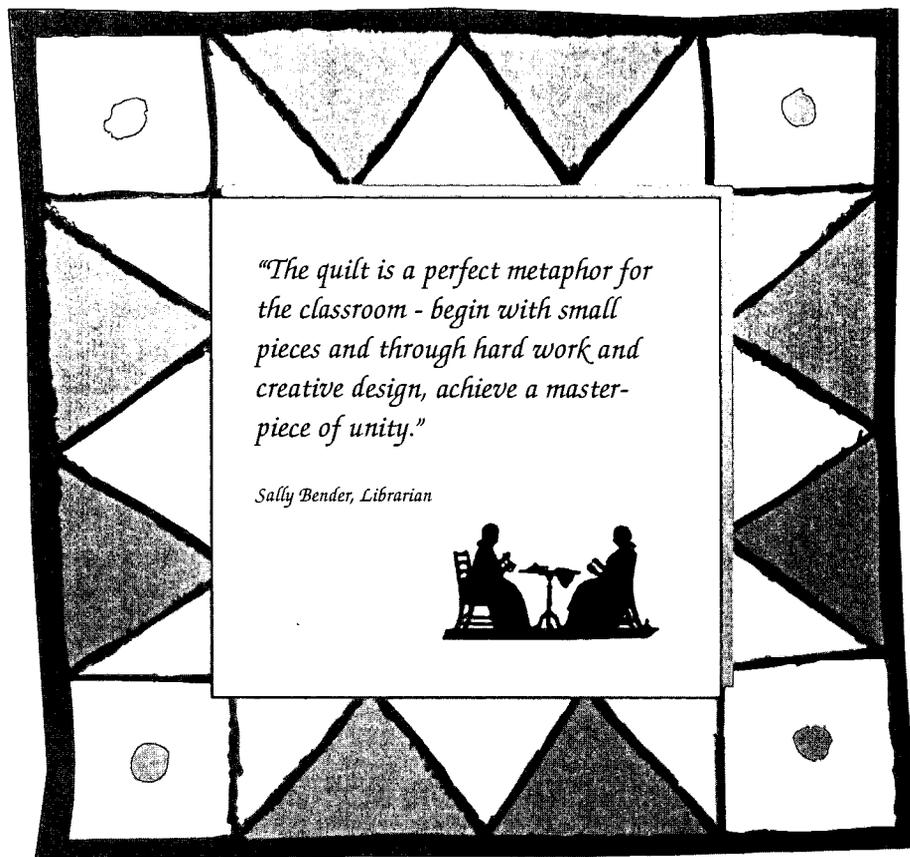
The final stages in both processes are exhibiting (art) and presenting/publishing (language arts). This was accomplished by having the students read their diamond poem and share how they incorporated their writing into their story quilt block. All the blocks were then displayed together representing the collaborative quilt. The connections were complete - language arts and visual arts. A retelling of the original story through the literacy device of poetry was woven into the ancient art form of quilting.

## Bibliography of Children's Books About Quilts

*With Needle and Thread* (Bial, 1996)

*The Quilt* (Jonas, 1984)

*Dia's Story Cloth* (Cha, 1998)



*The Quilt Story* (Johnson, 1985)

*The Quilt-Block History of Pioneer Days* (Cobb, 1995)

*Catherine, Called Birdy* (Cushman, 1994)

*Sam Johnson and the Blue Ribbon Quilt* (Ernest, 1983)

*The Patchwork Quilt* (Flournoy, 1985)

*Luka's Quilt* (Guback, 1994)

*Sweet Clara and the Freedom Quilt* (Hopkinson, 1995)

*The Rag Coat* (Mills, 1991)

*Eight Hands Round* (Paul, 1996)

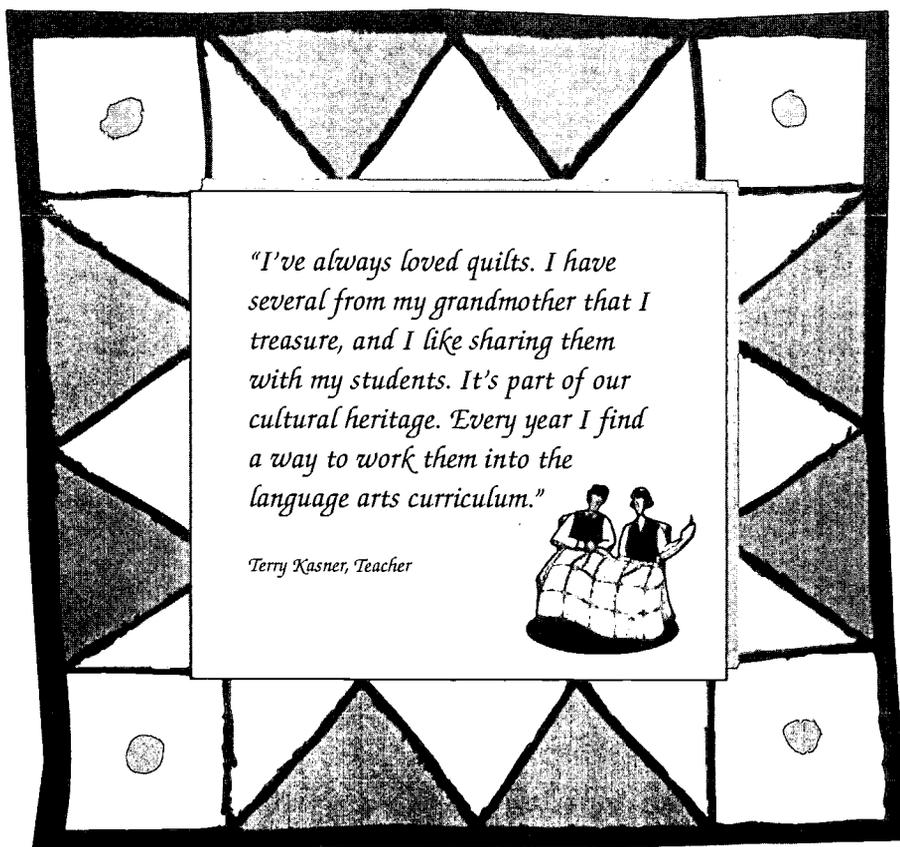
*The Keeping Quilt* (Polacco, 1993)

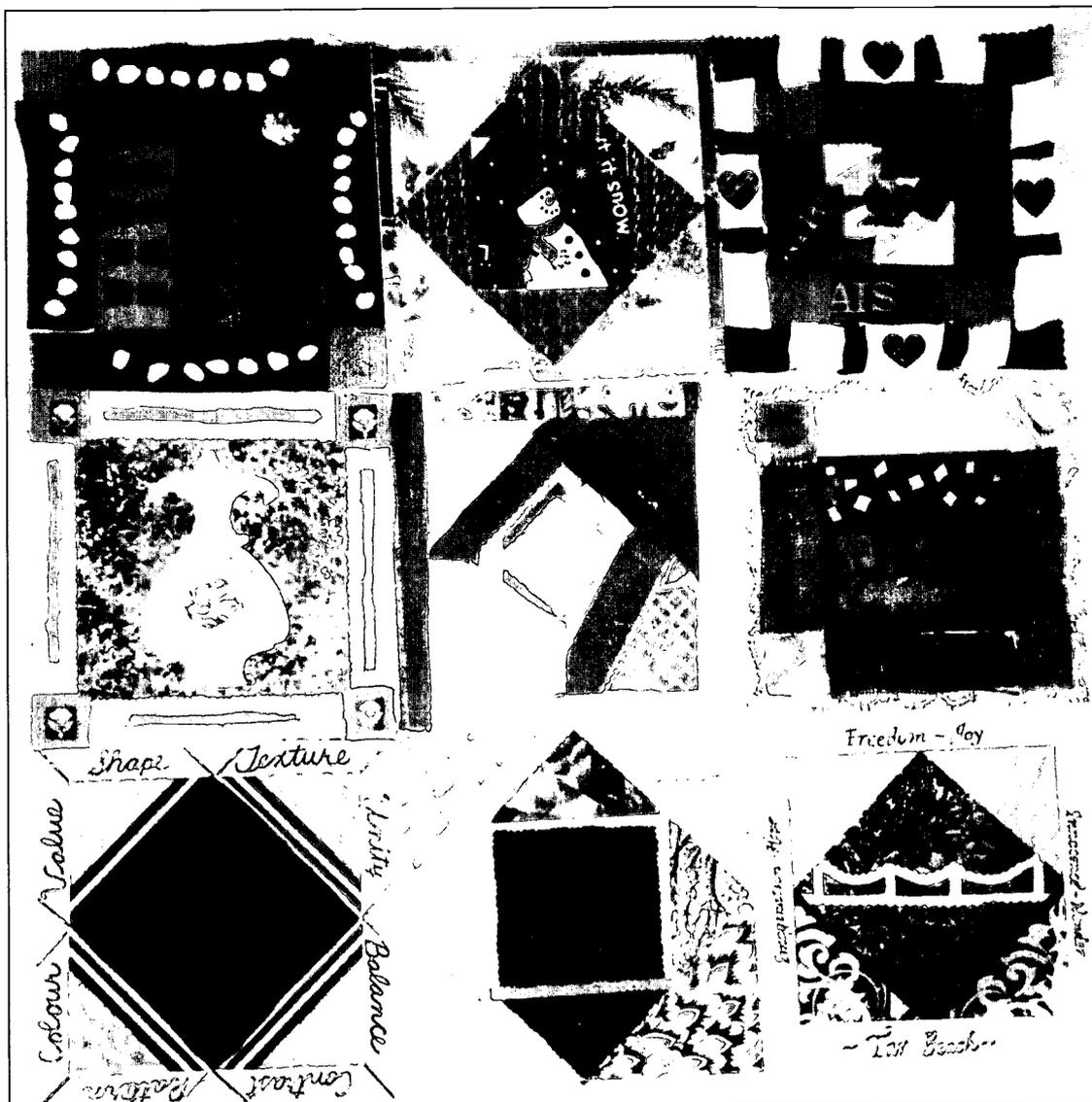
*Tar Beach* (Ringgold, 1994)

*The Whispering Cloth* (Shea, 1995)

*Selina and the Bear Paw Quilt* (Smucker, 1996)

*Bringing the Farmhouse Home* (Whelan, 1992)





*The Quiltmaker's Gift*  
(Brumbeau, 2000)

*Quilts from the Quiltmaker's Gift*  
(Line and Tubesing, 2000)

Appendix 1

**Story Quilts With Children**

by Heather A. Pastro

The following is a list of ideas for making quilts with children in Art classes. Be creative and add to this list.

**1. Stained Glass Quilts**

use black construction paper and

colourful tissue paper to create a stained glass effect to create a medieval mood then quilts can be hung on large windows.

**2. Postcard Quilts**

students are given a 6" x 6" square piece of manila tag. They tell a story through the art on their square about themselves. This finished quilt hangs proudly in the classroom and welcomes students to a new year.

**3. All About Me Quilt**

use 1 large square of poster board per student. Cut it into 4 square pieces. In each square children

draw or write about themselves, i.e., one square about family, another about favourite book. Other squares could focus on hobbies, pets, important events, or dreams for the future.

**4. Social Studies Quilts**

students can create information quilts about topics studied in Social Studies. Each square could include facts either written or illustrated that the children have learned.

**5. Science Quilts**

like the Social Studies Quilts these quilts could be made using themes learned in Science classes. For example if the theme is insects, children could

draw pictures of their favourite insects and write facts they've learned around the outside of the quilt square. If the theme is weather, students could create a border of zig-zags that look like lightning. If the theme is the Human Body, students could put their foot, or handprints around the borders.

**6. Valentine Quilt**

every square is red and all materials used are red. Every square is a different heart. This is a dazzler for the eyes!

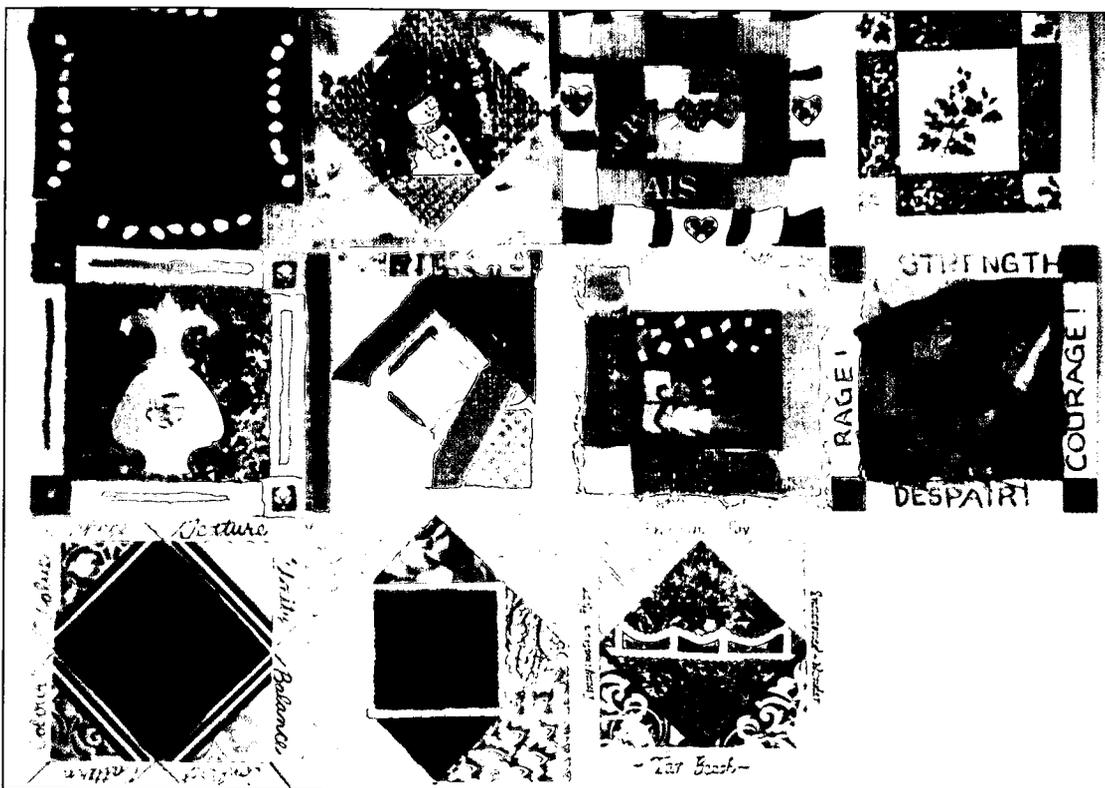
**7. More Ideas**

**References**

Louisa Brown. (1999). *Tell Me A Story*. School Arts. December, 1999. p. 20-22.

Kit Grauer and Maise Sages. (1999). *Art and Writing Revisited*. BCATA Journal for Art Teachers, Volume 39, Number 2, Spring 1999. p. 28-31.

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Collaboration

# The Spirit of Nature: The Grandview/?uuqinak'uuh Public Art Project

By *Illène Pevec, MA*

This is the story of a public art process involving children and adults that grew out of a major school grounds revitalization project in East Vancouver.

In March of 1998 as part of my job I happened to visit two schools in the same week, one in West Vancouver, one of Canada's wealthiest communities, and one in East Vancouver, a high population density area with many families on welfare. The West Vancouver school looked like a country club and had every amenity one could imagine: an in-house television production facility, a computer animation lab, two hundred computers, a school orchestra and science labs. The East Vancouver school I visited two days later stood in stark contrast with three second hand computers and many social problems stemming from poverty. I was shocked that

within 20 kilometers of each other in the same Canadian B.C. provincial public school system the children of wealthy parents were offered a far more enriched education than children on the poorer side of town.

I wanted to do something about this

inequity of opportunity and my job didn't give me the possibility. I applied for graduate school. Just before graduate school began I attended a conference of the Society for Values in Higher Education. A presentation on "Farm in the City", a project in

The poles arrive at Grandview Elementary School



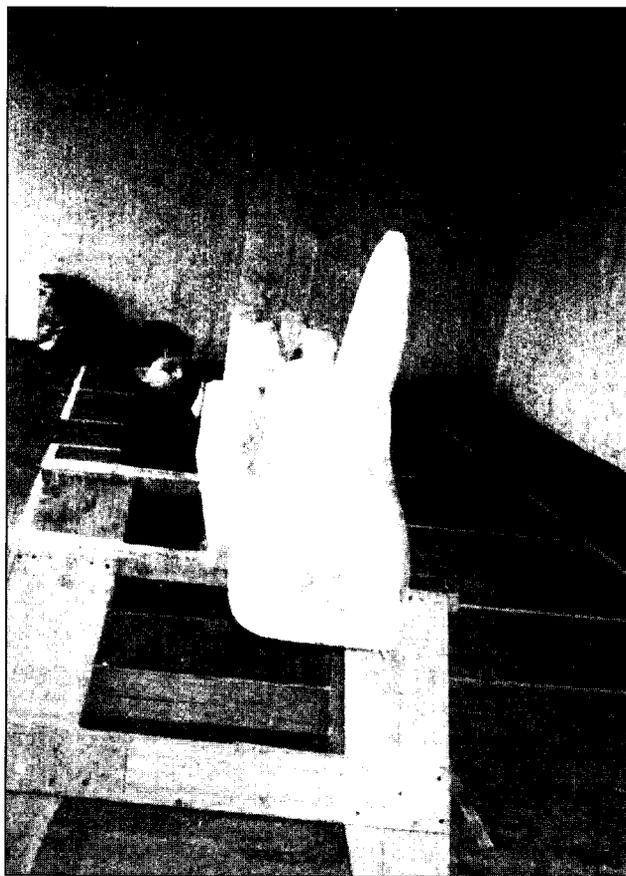
St. Paul, MN that brings together the fine arts and horticulture in a garden program for inner city children inspired me. The Fine Arts department of Concordia College and Master Gardeners collaborate to create a wonderful recreation and educational environment for children to explore nature and make art too. I realized that was what I wanted to do for my Masters thesis project. I called Grandview/uuqinak'uuuh Elementary, the East Vancouver school I had visited, and proposed helping the school to develop a garden for integrated, active learning. They loved the idea.

I began my research into how other schools had developed gardens. I learned community collaboration was the key to success, and that I needed a master plan created by the community's wishes. I sent out an email to the Agriculture faculty at UBC requesting help. Tracy Penner replied that she wanted to design a sustainable urban schoolyard to complete her degree in Landscape Architecture. We formed a very fruitful partnership. In January 1999, we began design workshops with all the children, teachers and interested parents and community members using Stanley King's Co-Design methods (King 1979).

The children wanted running water and places to play where they could get up high. They wanted natural elements and places to hide. The First Nation's staff and parents made clear their desire to see their culture embodied in the garden project. The landscape and architectural design have honoured those wishes as have the curriculum I

have introduced (Caduto & Bruchac, 1994, 1996, 1998; Denee, 1995). The process of creating all elements of the garden site embodied integration and interconnectedness. We created both an ecological restoration and a cultural restoration project (Matilsky, 1992). The First Nations cultural elements of this project had clear importance from its inception, but as the project grew it became apparent to me that they lay at the heart of what was important within the school community.

The school's First Nation's parents and grandparents told me that the elder at the school, Ramona Gus, was the person I needed to consult about any cultural issue. Ramona shared with me her memories of going food gathering, especially camas bulb gathering and berry picking with her grandmother when she was a little girl before she was sent to a residential school. Ramona has been very supportive of starting the gardens at school for growing food and flowers and the native plants. She said that native people have always traded plant knowledge with other aboriginal people and adopted things they liked such as potatoes which came from the Inca of Peru. She also said it would be very good if children could learn "old medicine".



The Raven gets a pat from pre-school student.

Ramona is a carver and has several masks and other ritual objects she has done on display in the central display case at the school. Our volunteer architect, Bruce Carscadden of Roger Hughes and Partners, designed a Longhouse outdoor classroom with carved flat cedar boards mounted to steel poles. When I learned of the Public Arts grant through Vancouver's Office of Cultural Affairs, I spoke with Ramona about doing the carving of these poles as a public art project. Ramona and I discussed what a public arts grant would require of her. Not all artists can or want to share the art process with people who are not artists. But Ramona had worked at the school and volunteered at the school for years teaching First Nations art, so she was very keen to do the poles as

a public project. I suggested she get an assistant so that all the work didn't fall on her since she is in her seventies, and she agreed that would be a good idea.

She gave me the price per foot for totem poles (\$1000 per foot) and I applied for a grant for the welcoming poles of the Longhouse. When we learned six weeks later that we got \$20,000 for the poles we were ecstatic. The next week we learned that Tracy's grant to the B.C. Real Estate Board Foundation had netted \$52,910 to build the Longhouse. These grants were an incredible affirmation of First Nations' culture in the school community by the broader community.

When I asked Daphne Wale, the First Nations Resource teacher, what the significance was for the students to have the chance to help with totem poles for the school and have a Longhouse on site she replied. *"How will a Greek child feel who goes to Greece and sees Greek culture? Put that light on for a child who lives in an inner city. They grow up here in the city, but then imagine how it will feel to see their own culture honored at school."*

When I asked her about her own feelings as an adult concerning the establishment of a physical site for First Nations education she answered, *"I'm just pumped. The feeling that comes from everything that's happening, it feels good for everybody, for kids, for the teachers. I like the community inclusion, everyone making the decisions, how it start-*



Doran Lewis, carver and assistant.

*ed, the questionnaires, how everyone from child to grandmother has been involved. All the stakeholders are involved: school, community, parents, people in walking distance. All the ideas generated: boxes, maps, field trips, discussions, democratic process. Everyone is consulted. That's why the brainstorming and the list and everyone choosing 10 ideas help us understand what can be done, what is obtainable. How you documented it with pictures, with videotape...so its accurate." (From a taped interview at the school, December, 1999).*

After many phone calls in search of cedar poles we could use for carv-

ing, I found BC Recycled Woods. They receive the old cedar phone and hydro poles and then mill them for picnic tables and chairs or other suitable uses. Ramona, Tracy and I went one snowy January day to see what they had. Ramona preferred to do a whole pole, not a large board, but nothing in stock had a big enough diameter so we left the minimum dimensions needed with the manager. February 7, 2000 a truck brought the poles, and a front-end loader lifted them out and onto the waiting saw horses in the school parking lot.

Ramona's assistant, Doran Lewis, was there with his chain saw to begin

roughing out the shapes needed on the two poles, one eight feet long and the other six feet. (Inspired by the Musqueam tradition the Longhouse has a sloped roof with one side shorter than the other making necessary the two different lengths of the poles.) The smaller 6-foot pole would become a raven, the trickster, a principle character of many stories. Ramona had designed a traditional Nuu-chah-nulth image of a thunderbird lifting a killer whale for the 8-foot pole. This comes from a time when her village was prevented from going fishing because their ocean cove was filled with whales. They called on the Creator for help and a giant thunderbird came, lifted the whales up and took them to the top of a mountain where the Thunderbird ate them. Once again the people could fish.

Doran discovered the poles were water logged, probably from being stored in the ocean. When we moved them inside so they wouldn't be stolen, the dry indoor heat began to crack them. We found a room where they could be stored by an external wall in the gym that didn't have heat, and that kept the cracking from being too extreme. Doran filled the cracks with glue.

Doran worked on the carving and sanding of the poles under the covered area of the playground black-top. The cedar dust can be very irritating so the carving and sanding had to happen outside, and he wore a mask. Ramona didn't feel the children or any of the parents could be involved in the carving, only in the painting because of the hazards of dust and sharp tools.

Ramona spoke about the poles at the school multicultural night so that all the parents would know what was happening and invited everyone to participate. Almost every day children, the entire school staff and parents and visitors could see the poles take shape, one at a time, since they were outside being carved in a roofed area by where the children played. The February to May carving from chain saw to fine cut lines was a public process.

I learned by watching school life go on around Doran as he carved that we had in a way recreated village life where an artisan practiced his skill not in isolation, but in the middle of children playing. Pre-schoolers and grade school students all wandered by in the course of their day to stand and watch the pole take shape. This was art education of a traditional nature, very suitable to the context.

In the meantime, Ramona organized many First Nations parents and grandparents and other volunteers to make gifts for the pole raising

potlatch. Every day women and sometimes children sat and made quilts, book bags, pencil holders, knitted hats and many other items filling the entry hall with enterprise and creative activity. Ramona told me she was working way more now that she was retired than when she was a paid resource person at the school. I was glad the grant had a good fee in it for her.

By late April the first pole was ready to paint. I established days with Ramona and Doran for the children to paint and arranged the sign up times with the teachers for five or six children at a time to paint for about ten minutes each. I was fascinated to see the total focus of the children. Not one child misbehaved. No one ever fooled around with the paint or brushes. Ramona handed them a brush, told them what color they could paint where. Each child did it with complete concentration and focus. We all did it. It felt like a meditative practice to paint Raven a bold black.

Ramona oversees Grade 3 students in painting the Thunderbird-Killerwhale pole.





Ramona directs painting of Raven

I had seen some of these children not very able to focus on a task. I wondered how they would be painting with permanent paint on an object destined to outlast their lifetimes. I realized quickly that I couldn't ask them questions when they were painting. They didn't talk to each other. Talking broke the concentration necessary for the job. Painting the totem poles brought each child into a wonderful state of quiet concentration.

I learned from watching this process which did not give the children any choice about color or form, but was all done according to

tradition, that there is something grounding in the practice of a tradition. The children were very calm painting the totem poles. That calm allowed them to complete the task at hand and feel good about a job well done. Since I do not come from a culture where anything is done just so and no other way, this was a first and very enlightening thing for me to witness. The individualism of European culture that has shaped much of my thinking and personal approach to art education has also routinely disregarded the traditions of indigenous cultures to the extent of wiping them out. The carving of the totem poles at school and their painting by the stu-

dents gave us all the chance to experience a collective tradition that brought dignity and beauty to the community.

The First Nation's parents and grandparents worked with Ramona to organize the pole raising potlatch with some help from the First Nations staff at the school. It was not done by school administration. This marked a significant shift in power dynamics in the school. The First Nations took charge. I realized that the poles were a catalyst for a very important renaissance of First Nations' culture in the school. The First Nations people had become the creators and doers in the school rather than the receivers of services. The potlatch opened on May 11, 2000 with prayers and songs from the Burrard, Musqueam and Squamish nations that claim the school territory. Each singer and dancer received a gift after their performances. Ramona and Doran, Jock, Tracy and I and funders for the garden all received beautiful hand made gifts. The Intermediate children drummed on their African drums. This potlatch embodied multiculturalism by honoring all cultures present. I was thrilled to see the coming together of the community. My husband was videotaping the event. He told me he overheard one woman say to another, *"This used to be the saddest place to come, but look at it now. It's wonderful."*

At the groundbreaking ceremony for the Longhouse and gardens one of the school grandmothers, Lorelei Hawkins, did a ceremony to bless and cleanse the land. Ramona stood



Ramona Gus at Longhouse dedication.

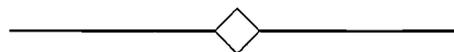
as her witness, and Lorelei's granddaughter helped so that she could begin to learn how to do this ceremony. At the end of the smudge with sacred smoke of everyone there and the smudge of the land Lorelei prayed, "*We ask the Creator to bless us that we work together to heal the land and heal ourselves.*"

In collaboration, children ages 3 to 13, teachers, parents, elders, and neighbours have created the totems

and planted the gardens that are transforming inner-city grey to a vibrant, living environment where cultural traditions, fine art, native plants, vegetables and sunflowers all can bloom together. The children have used hammers, paint brushes and shovels to create the environment they have named "The Spirit of Nature". The totems stand guard over it all.

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Illène Pevac completed her Master of Education Degree at UBC. She teaches in Vancouver, BC.

# Making Mosaic and Ceramic Murals: A Collaborative Challenge

*By Lynda Faulks*

Over the years at Cowichan Secondary School in Duncan, my art teaching partner, Craig Campbell, and myself have collaborated on many murals. During the past ten years, Cowichan students have produced more than 160 murals for schools, hospitals, universities, the Commonwealth Games, and our sister school in Japan. These artistic challenges have extracted the best from our students and have underlined the single philosophy that great results are possible if students are given 'highly demanding and interesting projects to be executed in a short period of time followed by a presentation to the public. These collaborative mural projects tap the 'power of the group' not only for idea generation, but also for ensuring the completion of each mural,

because the artistically strong students help the weaker students, the faster ones help slower ones. As well, these mural projects tap the energy and potential of teenagers because they see they are not just making yet another classroom project, but they are creating something really special that will last a long time and will add to the community at large. As teachers, our philosophy has been that 'young people are capable of whatever we, as the teachers, believe they can do'. In these collaborative mural projects, we employ the Gestalt philosophy that 'the whole is more than the sum of its parts' and by



combining students' separate mural panels that relate to a common theme, one is able to shift these panels within the context of the mural shape to create the strongest arrangement possible.

Projects such as these have given Craig and I an opportunity to work closely with each other. As an art teacher, one usually works alone, but in mural making, if one is involving more than one class, one must work in a collaborative way with one's colleague, to discuss possible themes, venues, format and timing, to say nothing of possible sources for project monies. All in all, Craig and I have found this process of working together to make murals energizing. At the discussion stage we have also collaborated with our maintenance department. When we have tried to do everything ourselves in our earlier projects, (except for the final framing which they did) we discovered they should have been involved from the outset to cut accurately the basic pieces of plywood on top of which the students worked their ceramic or mosaic sections. By involving Maintenance at an early stage we have virtually eliminated fitting problems. As well, we have found the maintenance workers have enjoyed the challenge of creating something different and have seemed pleased to help us on an ongoing basis with such projects.

In the general collaborative process of producing special mural projects for the community, one has to make

proposals to the City Fathers, Rotary Clubs, Hospital Boards, Museum Co-ordinators and the like.

To enlist the support

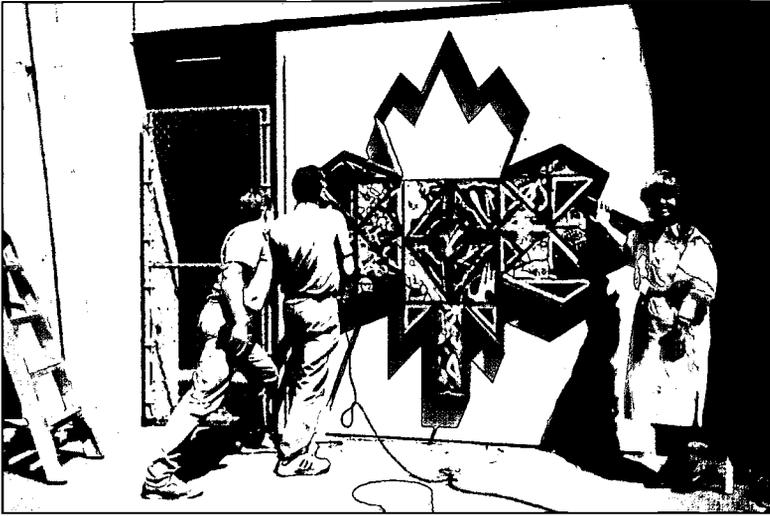
of these groups one must produce exceedingly professional proposals which will encourage these groups to see young people in a whole new way. Working with these community members, it has been necessary for them to believe, not only in the abilities of the students to produce the projects outlined in proposals, but also to believe in the teacher or teachers involved.

To clarify the collaborative approach used to produce our many community based murals, I will outline the process used to develop the mural made by Cowichan Secondary art students for the 1994 Commonwealth Games, permanently on display at the University of Victoria stadium.

Prior to the Commonwealth Games, I saw an opportunity for our students to do some public art based on our precious track record of producing mosaic and ceramic murals for the Queen Alexandra Children's Hospital in Victoria, for the Cowichan District Hospital, and of course, for Cowichan Secondary School. I knew I had to connect



with just the right person involved in planning the Victoria based Games. Eventually, I was directed to Martin Seggar, head of the Maltwood Art Gallery at the University of Victoria. He came up to the school, saw the caliber of the murals we had already produced and decided on the spot that we, indeed, could do the job! I presented to him renderings of my idea, a large leaf shape about 5' x 5' that, from distance, would look like a coloured maple leaf, but which, up close, would have 50 triangulated pieces, separated by a 1/2" grout line, each piece developing in ceramic or mosaic one of the sports taking place in the game. In the centre of the leaf would be the Commonwealth Games symbol. The grout lines would suggest, from a distance, the veins in the leaf. I projected the cost for materials to be about \$2,000 and Martin saw this to be such an inexpensive amount to acquire some public art, that he made the funds available from his own Maltwood Gallery budget. Martin also acted as liaison between Cowichan's maintenance department and the University of Victoria maintenance department in order to avoid any Union difficulties. He also organized the unveiling reception and a display in the



Maltwood Art Gallery of students preliminary drawings and photos of the project in process.

During the preliminary process, Craig Campbell and I collaborated on the technical aspect of developing the Maple Leaf vision. We decided his class would make bas relief panels in clay depicting sport images relevant to the Game and my students would develop their



mural created for the 60th Anniversary of the Cowichan District Hospital we had already worked out how we would equalize the height differential between the clay panels and the mosaic ones. Her ceramic panels would have to be at least 1/2" thick and as a result, his clay work would have to be mounted on 1/4" triangulated plywood. Mine, however, would have to be mounted on 1/2" plywood because the tile depth would only be about 1/4". By so doing, the mural surface became somewhat even. At this point, the maintenance department built the basic framed maple leaf plywood backdrop and cut the 50 plywood triangles which would act as bases for the triangulated designs. Each of these triangles had to be numbered and marked 'right', 'left', 'front', 'back' to avoid using these templates in the wrong direction. (If you have ever cut two pieces of material for the same side of a dress,

images in mosaic tile. We would then alternate mosaic and ceramic panels in this leaf format. In a previous

you will know exactly what I am talking about! - You make this mistake only once!).

Now, in this process we also collaborated with Dennis Zenatta of Cowichan Terrazo and Marble Company, an expert in the use of tiles for exterior purposes. He made sure that we had waterproofed our plywood, had used only tile made for the exterior purposes and that we had used mortar to adhere the tile to the plywood, not glue. As well, he recommended grout with an acrylic additive to used to join the 50 panels together and by so doing make the mural impervious to the weather.

As far as the classes were concerned, the students did not work in isolation. Each day, Craig and I would use every student's work to inspire everyone else. "Look at what George is doing here, look how Stacy has arranged the tiles there!" Even though we had Special Needs students in the class, as well as students with varying degrees of talent, everyone pulled together and helped one another to make the mural happen. In 30 years of teaching I have never had a student fail to deliver the necessary high quality work for these unique projects! Students are totally excited to be part of something special.

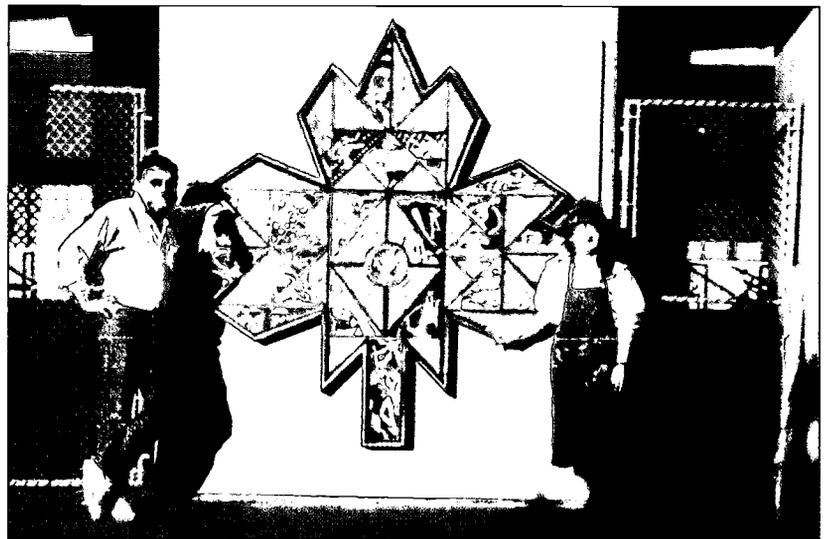
Finally, to complete the mural, Craig and I, along with the maintenance departments of UVic and Cowichan worked together at the university stadium to grout the finished panels inside the



Maple Leaf backdrop. It was thrilling to see a vision, made visible through collaboration.

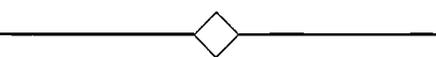
It would be erroneous to suggest that these types of projects have no difficulties. Panels sometimes warp in the kiln, or blow up because of air pockets, or because they have been fired before completely dry. At the 12th hour, we have had to have students make panels again! Sometimes slower students have to be given 'pep talks' to get them to finish their work and the 'power of the group' has to be harnessed to make it all happen. Sometimes I have had three or four students working on a panel, at the last minute, in order to meet a deadline.

In spite of all the extra work and problems, however, collaborative mural projects such as these are incredible energizers for the stu-

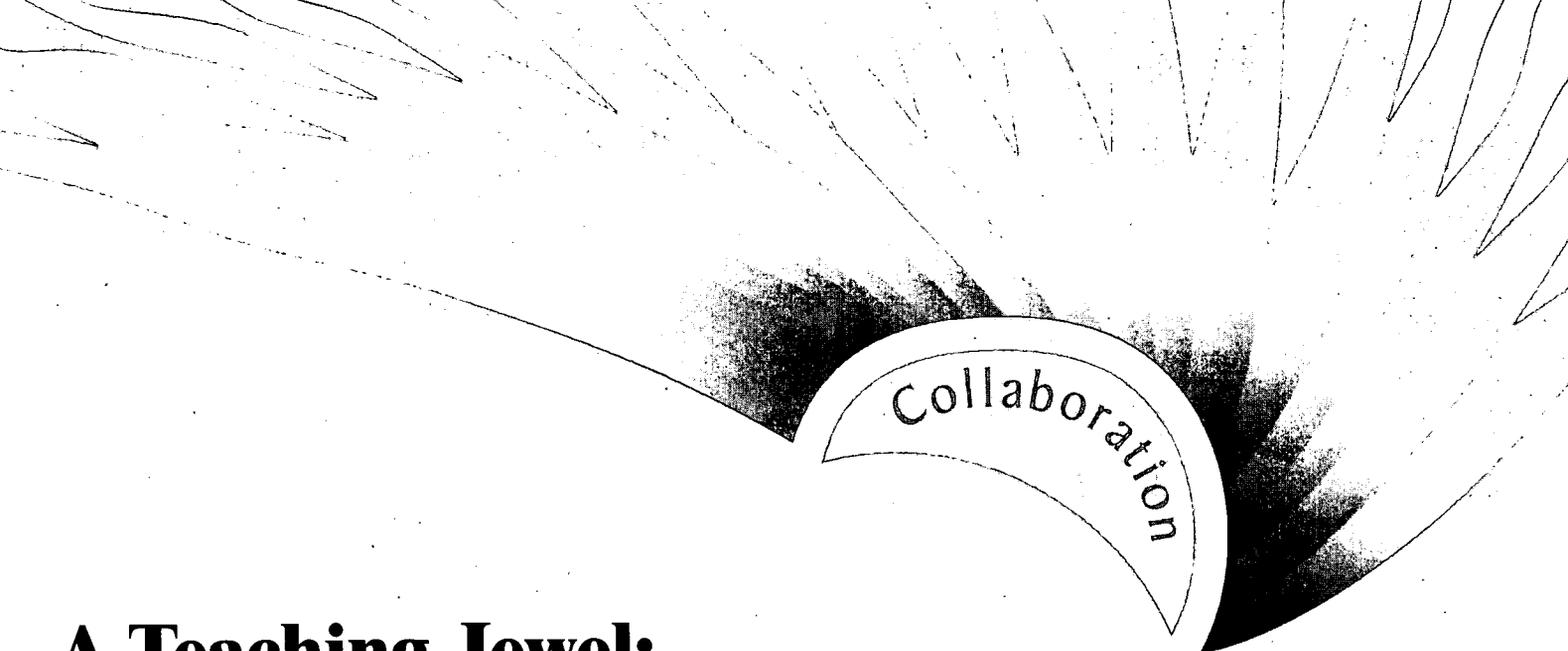


Craig Campbell and Lynda Faulks beside the completed Commonwealth Games mural.

dents and for the teachers involved. These special projects serve to underline the importance of art in the community and, more particularly, reveal the incredible potential of our young people who, if challenged and encouraged, are capable of amazing things!



Lynda Faulks teaches art at Cowichan Secondary School in Duncan, BC.



Collaboration

# A Teaching Jewel: Collaboration in Art

By Evelyn Vipond-Schmidt

Why do I want to write this article? Because this jewel ("a thing of rare excellence or value") of working in partnership on art projects is a powerful teaching tool and is not often considered by teachers. Its power is due to integrating so many

aspects of learning. It is learning efficiency as the students experience multiple forms of expression in a short time and all in one project. The process not only leads to a product, the process is the product as the whole becomes greater than the sum of its parts. Partnership involves relationship which is fundamental to art making and to understanding art. Relationship is key to the art process as the artist plays with the relationship of shape to color to feelings and to mark making itself. As art educators we try to open our students to the relationships that surround us continually.

I have the privilege of teaching art methodology to pre-service elementary teachers at University College of the Cariboo UCC in Kamloops. It is my job to prepare, encourage, demonstrate and nurture

these individuals to be excellent and caring art educators. We meet once a week for three hours in one semester, a very short time for a full slate of learning in an area that for many has been long locked away. What a pleasure it is to see what was perceived as an impediment simply dissolve as the term unfolds and the students immerse themselves in the discovery of themselves, art, and the art of teaching.

In our course I include two collaborative endeavors, one two dimensional and one three dimensional. At this time I will discuss only the two dimensional mural project. Shortage of time was the brainchild for this project. I wanted to give the students experience in integrating drawing



and painting as two different ways of working, plus practice drawing on a large scale with the empathetic searching "touch" quality of line. Previous drawings were sketchbook size only.

Four models from each group were selected to pose. On 22x32 Bristol board, students put pen to paper as they slowly "touched" the edge of the models "feeling" all the subtleties of the form to complete a wonderful large silhouette drawing. This is a great exercise in focus. One of the students used this unit in his grade 4/5 practicum and declared his students loved both the posing and the drawing. Once complete, students carefully cut out the silhouette including the negative spaces. Later these shapes would be glued onto black construction paper to make a powerful and dramatic exhibit. Students were hesitant at first but soon found that it was fascinating "to see how the same model looked so different from different perspectives" and that it "did not matter if you were good at drawing or not. Because of all the strange angles, all arrived at interesting shapes".

Small groups of four per group now formed and with their cut out silhouette "plate" in hand and a 3.5' x 7' foot piece of cartridge paper in front of them, students began to explore. They were encouraged to move all around the mural tracing their "plate" by: tilting, clustering, overlapping, shifting, using parts of the "plate", repeating, placing upside down, etc. until they were satisfied with a final design. In our classes this section moved fairly quickly due to time restraints.

One member of the group now approaches a "hat" or "box" and draws out a piece of paper indicating what color scheme they get to paint their mural. A variety of color renderings had been previously prepared such as:

- one color/tints and shades
- all shades
- all tints
- cool colors/tints and shades
- warm colors/tints and shades
- analogous colors/tints and shades

The age and number of students would determine the color selections you make. I recommend the widest range possible as these color subtleties and possibilities become your teaching tool when murals are finished. Inevitably you get the groans of: What! One color only? In the end they are amazed and excited by the variety of hues they create and explore. I often hear, "Why didn't anyone tell me about this before?"

At this time I bring their attention to a communal table of supplies where a wide variety of paints and



painting utensils lay waiting. After showing proper procedures of paint set up and clean-up, I demonstrate the techniques of: scumbling, finger-painting, dry brush, sponge, painterly, washes, spatter, short choppy brush strokes, palette knife, fine line work, etc. In our case at U.C.C. this is all the introduction they get and off they go to their mural paper with their limited color scheme, lots of fears, confusion, and excitement. And begin! Often if time permits, I include a





painting mark making exploration exercise on 18x24 cartridge that precedes the "diving-in" to the mural. Also if time is no problem, I have students mix and create a color wheel with primary colors.

Regardless, color wheels are in evidence on the classroom walls for reference. As the students become involved in their murals, I again encourage them:

- to move around the mural as they work
- to recognize that the back ground negative shapes are just as important as the positive shapes of figures
- to mix as many subtle hues as possible
- to try out as many of the art techniques as they can
- to look at their work from a distance periodically
- to begin to push areas back and bring other areas forward
- to learn to trust their intuitive choices
- to be aware of the power of contrast, emphasis, movement, balance, etc.

What a great way to incorporate the vocabulary and concepts of the elements and principles of design - as the work is in process! One student

said she had been feeling confident about the idea of shades and tints. But it was only after she had sunk her brushes into the paint that she really knew them. A light had turned on for her which she valued as an experience she could give to her future students.

During this process, a visible transformation was taking place. From the initial tentative marks, feelings of being overwhelmed, confusion, and chaos, a flow and fluidity began to emerge. Students themselves remarked on what was an initial guarding of their personal space, to relaxing into a recognition of the bigger space - the whole. They began to feel that their art had a life of its own. A synergy developed, "We were all one huge creative mind." The process was like a dance and at the same time a symphony of relationships.

As a collaboration, students began to let their stress go as they recognized they were all "in the boat together". There was no pressure to produce anything thus, students could relax in the process itself. They felt that all had the opportunity for input. There was no right or wrong even though there were specific criteria to be followed: "I liked being given criteria that I felt free to move around in". Students learned and were inspired by what their fellow students were doing. They supported each other, gave feedback and developed a depth of trust in their relationship with their partners that they had not known previously.

Upon completion of the mural, students hung them in the halls and stairwells of U.C.C. for themselves and all to see. The students' final task was to read and ask questions from Edmund Feldman's four stages of art criticism: description, analysis, interpretation, and judgment, and Broudy's aesthetic scanning techniques of sensory, formal, expressive, and technical properties. The students looked at the murals with new eyes and "cellular levels" of understanding. Said one, "Each mural has a personality that reflected the collective creativity of the group". So many shared a feeling of pride. "After and during the mural work, I felt a sense of communal pride and contribution that I had only felt in music before". A local grade 2/3 teacher spoke of the immense pride her students felt at their spectacular mural result. They knew that they could not have done it alone. They were impressed by the fact that they had done it together with every student contributing. The U.C.C. students commented that the murals, as they hung on the walls, continued to teach and make new relationships visible throughout the winter semester.

This particular collaboration unit has been successful with grade levels of 2/3, 4/5, 7, senior students and adults. Teachers can be creative with what they select for the drawing component. The grade 2/3 teacher had her students go outside, observe the trees and trace these trees with their finger as an empathetic line emerged on their paper. What a great method to shift the youngsters away from the stereo-

typed tree. This unit could also be successfully integrated with other subjects across the curricula. The possibilities are endless.

Such is the power of collaboration in art. A quantum leap of understanding on so many levels occurs in this process. Inherent in the work itself are the goals for the aesthetic and artistic development of the individual with the Fine Art I.R.P. curriculum organizers of content and process well covered. Thus it can become a valuable tool in the repertoire of art educators, yet one, like the jewel, not to be overused.



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# Resource Review

## **Beyond the School: Community and Institutional Partnerships in Art Education**

*Editors: Rita L. Irwin and Anna M. Kindler*

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National Art Education Association, Reston, Virginia

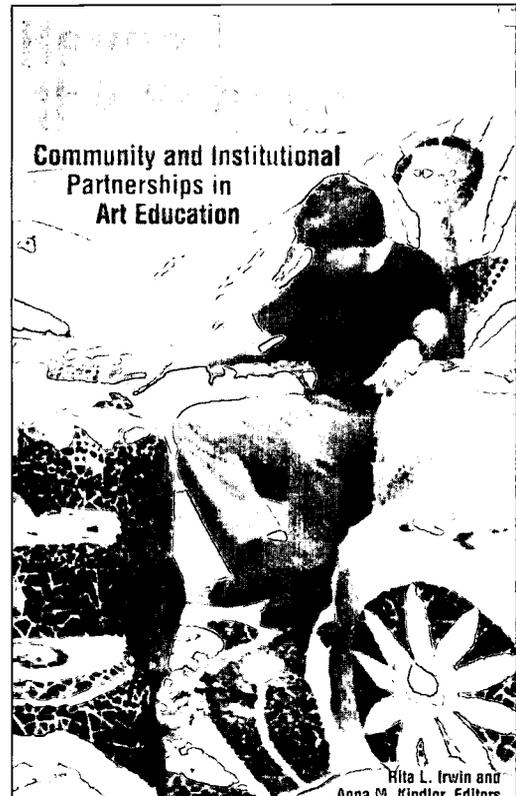
ISBN 1-890160-09-1

This anthology profiles many art education projects, events and programs that are made possible and made richer because of collaborations of various kinds. In addition to the editors' discussions about collaborations, partnership and community, this book offers eleven articles by various art educators who profile and discuss events and projects that were made possible through such partnerships. Some of the inspiring examples include school-community collaborations, projects within diverse communities, recreation centre art programs, art gallery projects, partnerships with business, special events such as the Commonwealth Games, and links between universities and museums. The settings for these projects range from Scotland, Hawaii, Australia, and parts of Canada and the United States.

Each article offers the reader a description of the project or program, and the author's helpful discussion of many related factors - those valuable recommendations made possible only through experience. Multiculturalism, gender, authority, inclusion, drawing on local experience, problems of leadership, and advocacy are some of the issues which are dealt with in the authors' discussions.

The diversity of projects and the valuable descriptions make this book a helpful resource for all art educators, both those who might already be involved in partnerships of various kinds, and those who might be at the beginning stage of considering a new venture into a collaboration.

*Reviewed by Sharon McCoubrey*



# Resource Review

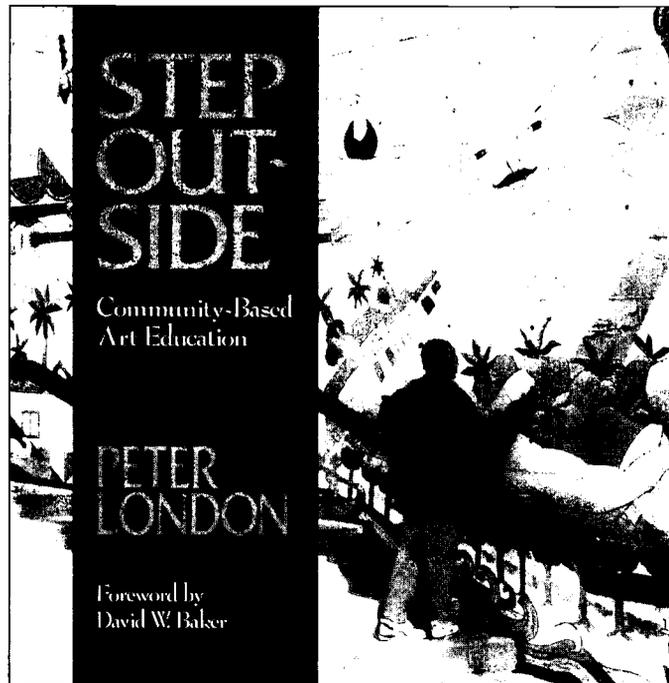
## **Step Outside: Community-Based Art Education**

*By Peter London*

© 1994

Heinemann: Portsmouth, NH

ISBN 0-435-08794-0



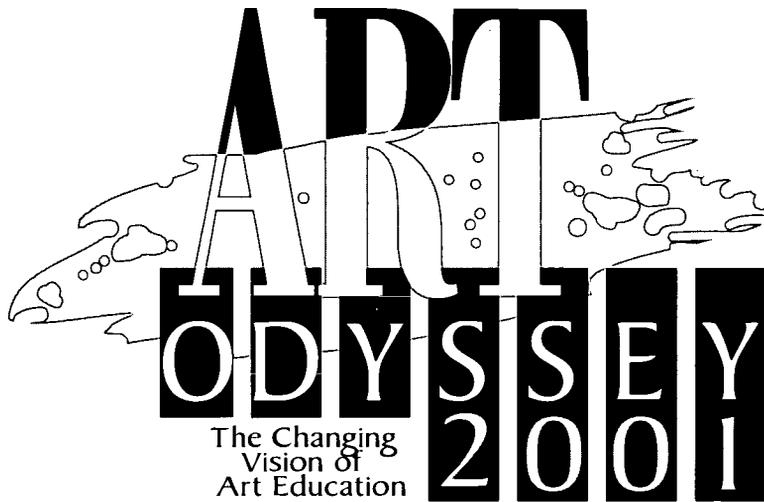
This book, written by well know art educator Peter London, prompts us to take our art programs out of the classroom and into the community. Community-Based Art Education is thoroughly discussed through the author's

presentation of challenges to ideas about school based art programs for young children, which "often substitute secondhand experience for raw reality" (p. 11). In addition to specific recommendations about how to move art programs out to the communities, the examples take us to small towns, to New York City, a vacant lot, fences, doorways and docks. Contexts considered include classroom, school, family, home, neighbourhood, and community.

The text of this book is a continual interplay of the author's discussions of ideas and theories about children and art with specific examples of projects and activities that provide the essential experiences that are the foundation of all art expression. Enhancing the text are many illustrations, both colour and black and while, which are in themselves artistic expressions.

An enjoyable read as well as helpful guide to community-based art education, this book would be a useful resource for all levels of art education. Taking the art program beyond the classroom and into the community could be the impetus for new collaborations.

*Reviewed by Sharon McCoubrey*



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## CHARLES PACHTER

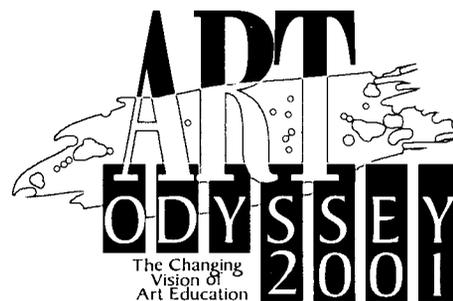
### QUICK FACTS

- Prominent Canadian artist, born Toronto 1942
- Painter, printmaker, sculptor, designer, historian, lecturer
- Graduate of University of Toronto, Sorbonne - Paris, Cranbrook Academy of Art - Michigan, USA.
- Retrospective exhibitions toured France & Germany in '91 &'92.
- Retrospective opens at Canadian Embassy in Tokyo, April 2001.
- Latest works on permanent display at Pachter's Moose Factory Gallery in downtown Toronto, a block from Art Gallery of Ontario.



Simcoe's Illusion, 1993

# Keynote Speakers



February 15-17, Kelowna, B.C.

## KEN DANBY

### QUICK FACTS

- Born in Sault Ste. Marie, Ontario in 1940
- As his artistic skills became evident in elementary school, the decision at age ten to become an artist lead to his enrollment in the Ontario College of Art.
- Ken Danby is recognized internationally as one of the world's foremost realist painters.
- The scenic surroundings of his 12 acre property, which includes a magnificent 1856 stone mill anchored beside the river, often find their way into his paintings.
- Ken Danby is the recipient of many awards and honours. He continues to respond to his personal experiences with unique and creative dedication.



At the Crease



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