CREATING A MIXED MEDIA MURAL WITH HIGH SCHOOL STUDENTS

Michelle Virginia Townsend
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PROJECT

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CREATING A MIXED MEDIA MURAL WITH HIGH SCHOOL STUDENTS

A Project

by

Michelle Virginia Townsend

Approved by:

____________________________, Committee Chair
Crystal Olson, Ed.D.

____________________________
Date

ii
Student: Michelle Virginia Townsend

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__________________________, Graduate Coordinator

Rita Johnson, Ed.D.  Date

Department of Teacher Education
Abstract

of

CREATING A MIXED MEDIA MURAL WITH HIGH SCHOOL STUDENTS

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Statement of Problem

The general problem forming the basis of this project was the challenge of incorporating technology in the creation of a mixed media public mural. Schools in America today include a diverse student body. Creating a mural together involved learning to work together in diverse groups, creating school pride and an awareness of classes offered in Visual Arts and Technology department. The procedure included group work, internet research, digital photographs, building a mural panel, mixing mediums of paint and photographs. The panel was viewed by students, parents, administrators and the Natomas community during the mural art reception.

Sources of Data

A variety of books, magazines, periodicals, internet sites, interviews, and personal experiences were sources of data.

Conclusions Reached

Mixed Media Murals was produced successfully in the High School Classroom. The incorporation of technology lessens the fear of failure. Group work engages student interest in the community, creates lifelong friendships and memories. The experience taught students how to work together to finish a project. The students learned about their own special skills. This project taught problem-solving skills, many ways to build a panel, the correct way to add photographs, and the perseverance that is needed for a successful project.

_______________________, Committee Chair
Crystal Olson, Ed.D.

________________________
Date

iv
DEDICATION

I dedicate the murals to the students, parents, administrators of Inderkum High School and the Natomas community members. These murals are recorded history for the school about the Arts Program during the school year 2009-2010. It is my wish that the mural tradition is carried forward and many more murals fill the blank walls with the evolution of art mediums throughout the years to come.
I would thank all of my students for taking the risk with me to complete a dream of mine especially Charlie Puengpan, Haylee Saelor and Lindsey Yu. I would like to thank the Inderkum Principal, Leslie Sargent, the custodians, Roland Sapigao, Arturo Ballestros, and Larry Windemuller for loaning me tools and hanging the murals. Special thanks to Computer Technology teacher Richard Weaver for answering my unending format questions.

I would like to thank my undergraduate professors: Jose Montoya for taking me under his wing and telling me that I was going to be a good teacher and Esteban Villa for the interview, guidance, and constant reminder to draw one drawing per day. I would like to thank my current professors: Crystal Olson, Lorie Hammond and Karen Benson for the Masters Program at CSUS and showing me the way to succeed.

A special thanks to my husband, James William Townsend for his advice and patience during the project. I thank my parents, Ben and Marion Puente for teaching me about their love of art, music, and nature. And lastly, I thank my son John Louis Harrah for his inspiration, support, and critical point of view.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dedication</td>
<td>v</td>
</tr>
<tr>
<td>Acknowledgements</td>
<td>vi</td>
</tr>
<tr>
<td>Chapter</td>
<td></td>
</tr>
<tr>
<td>1. OVERVIEW</td>
<td>1</td>
</tr>
<tr>
<td>Goals of the Project</td>
<td>1</td>
</tr>
<tr>
<td>Significance of the Project</td>
<td>2</td>
</tr>
<tr>
<td>Definition of Key Terms</td>
<td>2</td>
</tr>
<tr>
<td>Meeting Project Goals</td>
<td>3</td>
</tr>
<tr>
<td>2. LITERATURE REVIEW</td>
<td>4</td>
</tr>
<tr>
<td>Introduction</td>
<td>4</td>
</tr>
<tr>
<td>Arts in Education: Theory and Practice</td>
<td>4</td>
</tr>
<tr>
<td>The Mural as an Experience</td>
<td>17</td>
</tr>
<tr>
<td>Mural History</td>
<td>17</td>
</tr>
<tr>
<td>Mixed Media Murals</td>
<td>22</td>
</tr>
<tr>
<td>Creating a Mural with High School Students</td>
<td>24</td>
</tr>
<tr>
<td>Summary</td>
<td>26</td>
</tr>
<tr>
<td>3. THE PROJECT: CREATING A MIXED MEDIA MURAL</td>
<td>27</td>
</tr>
<tr>
<td>Project Goals</td>
<td>27</td>
</tr>
<tr>
<td>The classroom</td>
<td>27</td>
</tr>
</tbody>
</table>
Personal Experience.................................................................28
Methodology...........................................................................29
Design Process ........................................................................30
Building the Framework .........................................................32
Assessment ..............................................................................32
Summary..................................................................................33

4. REFLECTIONS AND CONCLUSIONS........................................35
   Student Reflections .................................................................35
   Teacher Reflection ...............................................................37
   Limitations............................................................................38
   Challenges............................................................................39
   Future Endeavors .................................................................40

APPENDICES ............................................................................41
Appendix A: Funding...............................................................42
Appendix B: Materials..............................................................43
Appendix C: Mural Project Plan...............................................44
Appendix D: Note Cards...........................................................46
Appendix E: Student Collage Designs........................................47
Appendix F: Student Computer Generated Designs....................48
Appendix G: Students Building Panels.......................................49
Appendix H: Painting the Panel...............................................50
Appendix I: Students Adding Photographic Images.................................51
Appendix J: The Photographic Eye Panel...................................................52
Appendix K: Funny Faces...........................................................................53
Appendix L: Mural Reception Poster............................................................54
Appendix M: Mural Art Reception Pictures..................................................55
References....................................................................................................56
Chapter 1
OVERVIEW

The culminating experience researched education throughout history providing documentation for becoming an Advocate for keeping Arts in the education system. The mixed media public mural project showed the community how technology was incorporated into a traditional mural. Murals can be an educational tool in the public school system allowing students to learn together through the process of exploration, group work, and self discovery. Teaching is the opportunity to stimulate growth in creativity, imagination, and cognitive learning in student minds. Eisner states, “The arts are a most important means of celebrating thinking” (Eisner, 1967, p. 28). The mural experience was a guided practice giving opportunities for exploration to stimulate direction and a learning experience.

Goals of the Project

The goal of the mixed media mural was to create a mural to validate the emergence of technology into the Arts. Students today are using computers and digital cameras in the classroom at Inderkum High School. Students incorporated this technology with traditional paint onto a canvas panel. The background was painted and student digital images were collaged into the composition. The aim of the mural was for students to express their vision, imagination, spontaneity, intuition and experience to illustrate a few important ideas about digital photography and the Inderkum High School community.
Significance of the Project

Many walls on the Inderkum High School campus are barren. This is due primarily to the fact that the school is only six years old. Many students do not know about the Visual Arts Technology wing on campus. The mural represented the Visual Arts Technology class and will be hung at Inderkum High School, 2500 New Market Boulevard, Sacramento, CA. The Inderkum student population is multicultural with 18.7% Asian, 2.8% Pacific Islander, 8.3% Filipino, 20.5% Hispanic or Latino, 30% African American, and 16% White. Currently 60% of the Inderkum High School students are on free and reduced lunch program. Recently, the New York Times reported that Natomas Unified School District is number two in the nation for the most diverse population of students. Diversity was dissolved by working together to create a mural. The mural project promoted school pride and awareness of classes offered in Visual Arts and Technology.

Definition of Key Terms

*Digital Cameras* – Digital Cameras appeared around 1985, and are equipped with electronic scanners capable of distinguishing 6000,000 to 6 million dots per image; they translate the subject directly into binary code during exposure, without passing through the intermediary state of a silver based image. The output generally can be read on a computer or television screen or transmitted to a printer; it is stored in a computer’s memory or on compact video disks.
Digital Imagery - Term used to describe images obtained with the aid of a computer, whereas the computer operator creates original images by using specially designed software to manipulate digital raw materials.

Mixed Media – Term used to describe twentieth century works of art which combine different types of materials or different art forms (also called multimedia and intermedia).

Mural Painting – Painting on a wall, either directly on the surface, as a fresco, or on a panel which is mounted in a permanent position: a type of architectural decoration which can either exploit the flat character of a wall or create the effect of a new area of space.

Photoshop – Computer software program for editing and is a powerful, professional quality image editor.

Meeting Project Goals

The goals were met by personal experience, an interview with renowned mural artist Esteban Villa, and research. Personal experience was met by the Barrio Art Class at CSUS when achieving the Bachelor of Art degree from CSUS. The interview with Esteban Villa included a tour of local murals and discussions on mural making techniques. Research included the important process of group learning, documentation and assessment presented in the book *Making Learning Visible: Children as individual and group learners.*
Chapter 2

LITERATURE REVIEW

Introduction

This literature review consists of the theories and practice of Arts in education, Mural History, and Mixed Medium Mural History. The philosophies presented in this review show the importance art plays in the development of the cognitive process for the student. The mural history documents the presence of murals as a form of community art from prehistoric time to modern times. The art experience is a way of opening the senses for all areas of study, whether it is art or the core curriculum. The aim of this research is to build a foundation for creating a Mixed Medium Mural as an art experience for high school students.

Arts in Education: The Theory and Practice

Theory and practice of the Arts in Education is important because there is a recorded history of art in the educational system. From John Dewey’s theories to the contemporary theories of Howard Gardner we have evidence that art is an important entity in education. Society changes, populations change and conditions of the world change; educators and curriculum change in a changing world however the need for the arts in education does not change.

At the beginning of the 20th century, traditional family life was in decline, technological and industrialization was beginning to happen in the world at the turn of the century. The late 19th century was the beginning of the systematic concern for school curriculum by the Nation Education Association. The Committee of Ten led by Charles
W. Elliot and the forces of humanist interest group believed the curriculum should be changed from rote memorization. The Committee of Ten felt teaching should be directed, adding, however that the power to express one’s thoughts “clearly, concisely, and cogently” (Kliebard, 1982, p. 2) is also a critical function of schooling. In 1893 the Committee of Ten delivered its report, which stated that subject areas should not be taught differently to different population groups for life experience is needed for college. Colleges should accept a good education from life experiences as a proper preparation of the rigors of college studies.

As the turn of the century, G. Stanley Hall and the Developmentalists were the second of the four interest groups vying for control of the curriculum. Hall’s study consisted of inventory of the contents of children’s minds, as a basis for systematically determining what ought to be taught in school. First, he assessed that all student should be taught in the same way and to the same extent regardless of probable destination. Hall’s second finding was that all subjects were of equal educational value if taught equally well. Third that fitting for college is fitting for life (Kliebard, 1982, p. 4). There was dispute and the Committee of Fifteen was created and led by William Torre Harris. Harris tried to articulate a new rationale for humanistic curriculum. The five “windows of the soul”, as he liked to call the – grammar, literature and art, mathematics, geography, and history – would be the means by which the culture of the race would be transmitted to the vast majority of Americans (Kliebard, p. 4). Up sprang the opposition to the traditional humanistic curriculum, and John Dewey was among the Herbart Society. This society defined “correlation” and “concentration” to be used to mean correlating the pupil
with his spiritual and natural environment and concentration in the everyday sense that the work of elementary school should be “concentrated” around the five coordinate groups of study thereby achieving unity (Kliebard, p. 5). The third major curriculum interest group the social educators was led by Joseph Mayer Rice. Rice published a book under the title, *The Public School System of the United States*. Memorization outraged Rice. He attacked superintendents and school boards. Rice is the acknowledged father of comparative methodology in educational research. Rice believed in scientific management in education saying that it is the job of teachers to see that the capital be expended on sound economical principles without waste. Although through this scientific approach, Rice could only conclude that the amount of time spent in drill on spelling appeared unrelated to achievement on the part of the student. The next theory was the *Dynamic Sociology* which was influenced by Darwinian Theory of the survival of the fittest. This group believed in equally distribution across social class lines as well as race and gender. They believed that education was a direct and potent instrument of social progress. The 20th century was to become the arena where these four versions of what knowledge is most worth and the principal functions of schooling were presented and argued. Kleibard concludes that no one single interest group ever gained absolute supremacy, although general social and economic trends, the national mood, and local conditions and personalities affected the strength of each of these influences in different periods as the 20th century progressed (Kleibard, p. 10).

John Dewey experienced these different types of interest groups but held onto his own philosophy and theories on teaching. Dewey wrote the book *Art as experience*
which is important to Art in education. His philosophy is centered on a specific definition of “experience.” Having an experience occurs in the process of living through what we observe, what we think, what we desire and the emotions involved during the experience. An experience is something that we recall, something that stands out and has a beginning and an end. An experience has unity, thinking, and movement as esthetic quality. John Dewey said, “To be truly artistic, a work must be esthetic—that is, framed for enjoyed receptive perception” (Dewey, 1934, p. 49).

Dewey laid out the philosophical basis of art as experience which formed the basis for Donald Arnstine’s work, which outlined curriculum and teaching theories. Both researchers agreed on the theory that education, whether it is art or otherwise, should be an authentic experience, in which desire drives knowledge. Donald Arnstine said “The term curriculum refers to the particular knowledge and skill taught in school” (Arnstine, 1967, p. 341). Arnstine’s main task was to show how the selection of content for the curriculum is related to conception of how people learn. He also related this process of selection to the role of the teacher. Disposition or frame of mind, stimulates the learning experience for the student and teacher. Positive dispositions make effective teachers who teach deliberately and use thoughtful content which fosters achievement in the student. Curriculum is based on “knowledge of most worth” (p. 341) to build a new and more humane society. A criterion of social relevance for the curriculum content should include freedom of thought, decision making, and social interaction that forwards a democratic society such as ours. The organization of knowledge and skills for teaching as well as the relationship of growth and disposition lie in the hands of the teachers. Content should be
called subjects and subjects should equal life patterns. The responsibility for content should be the role of the teacher and the role of the teacher should have knowledge and skills in a broad field of study. The four compelling reasons for teachers to make their own choices of curriculum are as follows: there is no ideal curriculum, teachers are qualified to make these decisions, and teachers are responsible for content being taught and because the teachers are the role models for students to learn and acquire knowledge. Qualifications for teachers should be knowledge of their subject area with relation to other areas, knowledge of student home backgrounds, and the disposition to stimulate learning content. Curriculum should prepare students for personal lives; support students’ adjustment to a complex changing environment, and enable students to prepare for careers.

Elliot Eisner (1998), author of *The kind of schools we need: Personal essays* explains that there are many contributions that the arts make when they are well taught. Teaching itself is an art. The conceptualization of teaching is an artistic activity rooted in educational connoisseurship and educational criticism. Elliot Eisner explains, “Connoisseurship is the art of appreciation and criticism, the art of disclosure” (p. 67). In educational planning you must be clear about objectives, specify them in detail, define them in measurable terms to demonstrate competency. In teaching the arts, visual learning is a technique that is used and can be used in teaching other subjects. Visual learning uses visual forms to create meaning to be learned. Through visual learning students will be able to recognize symbols that prepare them for the world outside of school, such as a stop light, graphs and charts, and even how to tie their own shoes. Four
main reasons for teaching the arts were: Not all problems have a single correct answer, form is part of its content, having fixed objectives and pursuing clear-cut methods for achieving them are not always the most rational ways of dealing with the world, in addition to their expressive function, the arts perform a discovery function which is of critical importance. It was believed by Eisner that arts make discovery possible and can help students find their individual capacity to feel and imagine (Eisner, 1998, p. 99).

Art makes empathy possible, directs attention to individuality and creates a sense of wholeness and coherence, a kind of organic unity that makes both aesthetic experience and credibility possible. Eisner explains to us that there are two major forms of language - paradigmatic or scientific and narrative with emphasis on the senses. People learn and remember more when they experience learning through their senses. Eisner quotes Jacob Bronowsky, “There is nothing in the head that was not first in the hand” (Eisner, 1998, p.14). Eisner believed to increase learning and thinking, three critical educational aims are needed; one, to increase variety and depth of meaning; two, the development of cognitive potential; and, three, to provide educational equity in our schools. To do this we must attain literacy and to attain literacy is to understand multiple forms of representation. Eisner stated that forms of representation manifest in pictures, speech, movements of dance, in words, and in numbers. Forms have a least four important educational functions; thinking and creating, editing, communication and providing opportunity for discovery. Education should be guided practice giving opportunities and stimulating direction. Teaching is the opportunity to stimulate growth in creativity, imagination, and cognitive learning in minds. Eisner states, “The arts are a most
important means of celebrating thinking” (p. 28). The arts utilize the senses with hands-on-experience; they have multiple forms of literacy through narrative, prose, music, and images. Students attain knowledge through choice of aesthetic experience. Eisner explains aesthetic mode of knowing as referential function and sense of experience. Curriculum should convey to student what we regard important for them to learn to achieve the American dream. The American dream is to build a culture of literacy, understanding, creativity, imagination, and communication by the process of biologic and anthropological sense of a shared way of life.

A theory that fits the need for curriculum that allows creativity, imagination, understanding and communication is written by Howard Gardner. Howard Gardner introduced the five kinds of minds that we need to cultivate the future, if we are to have the kinds of managers, leaders, and citizens needed to populate our planet…

Individuals without one or more disciplines will not be able to succeed at any demanding workplace and will be restricted to menial tasks.

Individuals without synthesizing capabilities will be overwhelmed by information and unable to make judicious decisions about personal or professional matters.

Individuals without creative capacities will be replaced by computers and will drive away those who do have the creative spark.

Individuals without respect will not be worthy of respect by others and will poison the workplace and the commons.

Individuals without ethics will yield a world devoid of decent workers and
responsible citizens: none of us will want to live on that desolate planet. (Gardner, 2006, p.18-19)

Howard Gardner’s concept of multiple intelligences has been hailed as perhaps the most profound insight into education since the work of Jerome Bruner, Jean Piaget, and even earlier, John Dewey (Gardner, 1999, cover). So what are the multiple intelligences and why are they important? Howard Gardner initially formulated a list of seven intelligences. His listing was provisional. The first two have been typically valued in schools: the next three are usually associated with the arts; and the final two are what Howard Gardner called “personal intelligences” (Gardner 1999, p.41-43). Here are the seven intelligences that Howard Gardner presented:

**Linguistic intelligence** involves sensitivity to spoken and written language, the ability to learn languages, and the capacity to use language to accomplish certain goals. This intelligence includes the ability to effectively use language to express oneself rhetorically or poetically; and language as a means to remember information. Writers, poets, lawyers and speakers are among those that Howard Gardner sees as having high linguistic intelligence.

**Logical-mathematical intelligence** consists of the capacity to analyze problems logically, carry out mathematical operations, and investigate issues scientifically. In Howard Gardner's words, it entails the ability to detect patterns, reason deductively and think logically. This intelligence is most often associated with scientific and mathematical thinking.
Musical intelligence involves skill in the performance, composition, and appreciation of musical patterns. It encompasses the capacity to recognize and compose musical pitches, tones, and rhythms. According to Howard Gardner, musical intelligence runs in an almost structural parallel to linguistic intelligence.

Bodily-kinesthetic intelligence entails the potential of using one's whole body or parts of the body to solve problems. It is the ability to use mental abilities to coordinate bodily movements. Howard Gardner sees mental and physical activity as related.

Spatial intelligence involves the potential to recognize and use the patterns of wide space and more confined areas.

Interpersonal intelligence is concerned with the capacity to understand the intentions, motivations and desires of other people. It allows people to work effectively with others. Educators, salespeople, religious and political leaders and counselors all need a well-developed interpersonal intelligence.

Intrapersonal intelligence entails the capacity to understand oneself, to appreciate one's feelings, fears and motivations. In Howard Gardner's view it involves having an effective working model of ourselves, and to be able to use such information to regulate our lives.

The aim of Gardner’s seven kinds of intelligence was to present seven ways to teach, rather than one. Students learn in different ways and for a student to acquire knowledge is important to present information in the learning style of the student.
The book *The Disciplined Mind* by Howard Gardner cited Reggio Emilia’s Northeastern Preschools, theory and practice as the best preschools in the World. In Northeastern Italy, the preschools are ones of beauty and spacious buildings. They are open with lots of light, plants and color. These schools have interior gardens and the classrooms flow into one another and spill out into a large central courtyard. Children learn in groups and are allowed to explore learning through sensory stimulation and puzzles. Through this process of exploration comes the curriculum. A rainbow in the sky appears and the youngster begins to talk about the rainbow and perhaps at the suggestion of a teacher a few children begin to sketch it. The rainbow disappears and a student picks up a prism. The next day it rains. A project on rainbows has been launched. In the following weeks children read and write stories about rainbows. The projects are recorded by the teachers in numerous ways like videos, photographs, documents. This documentation can be shared with parents, and other observers to encourage collaborative discussion among teachers (Gardner, 1999, p.86). The aim of the Reggio Emilia theory and practice in education is that children learn through self discovery. This curriculum practice will be authentic and meaningful because it is the students had a choice to use their own disposition.

From theory to practice, Rudolf Steiner’s, belief was that “the most important thing a teacher had to teach was a love of learning” (Lachman, 2007, p.195). Waldorf education embodies, in a truly organic sense all of Howard Gardner’s seven intelligences…not simply an amalgam of the seven intelligences. Many schools are currently attempting to construct curricula based on Gardner’s model simply through an
additive process. “Steiner’s approach, however, was to begin with a deep inner vision of the child and the child’s need and build a curriculum around that vision” said Thomas Armstrong (Oddleifson, 1995, ¶ 26).

In the book by Gary Lachman (2007), Rudolf Steiner: An Introduction to His Life and Work, he described the life journey of Rudolf Steiner. The life journey of Rudolf Steiner’s disposition led to the creation and aim of the Waldorf pedagogy. In this book, Rudolf was a child who had a hard time in school and was in fact, sent home to be homeschooled. During this period of his life, he went to work with his father. His father tried to teach him how to read and write, but Rudolf was more interested in how the pen was made. After several years of trial and error, he was let back into the school system. He was bored but succeeded in learning how to read and write. When he learned geometry he began to experience happiness, and the ability to work out problems, which gave him a feeling of contentment. As he was going to school, he tutored a family of children. This experience proved to be challenging and he learned to teach from his experience in learning.

Rudolf Steiner wrote many books and lectured in many institutions about the teaching of Goethe. Johann Wolfgang von Goethe (1749-1832) was a German poet, novelist, playwright, courtier, and natural philosopher, one of the greatest figures in western literature. Along the way Steiner met incredible people who taught him new ideas. One important person was Marie von Sivers. Together they created eurythmy, the “living nature of speech” (Lachman, 2007, p. 129). Living Speech is when participants develop physical movements and gestures which themselves communicate a kind of
moving language. Eurythmy became a staple of anthroposophy. Rudolf Steiner was the
philosopher who coined the word “anthroposophy” a word derived from the Greek words
anthropos, “man” or as it now translated to “human being” and Sophia as “wisdom”
(p.172). Anthroposophy was used by Steiner to designate the methodology and body of
knowledge that derived from his own spiritual experiences.

With the end of World War I, Steiner returned to lecturing and while he lectured
he drew blackboard illustrations. These illustrations used in his talks gave a strong sense
of “picture thinking” (Lachman, 2007, p. 190) which became an important entity in his
pedagogy. The turmoil in the country after the war caused a concern for education. Emil
Molt, one of the most enthusiastic of Steiner’s followers asked Steiner for advice on
setting up a school for his employees’ children. Molt, owner of Waldorf-Astoria
Cigarette Company, along with Carl Unger wanted to put Steiner’s ideas into practice and
supplied the funds which opened the first Waldorf School in 1919. The school was given
three years in which to make it work. Steiner assumed the role of “guide and spiritual
adviser,” and the teachers had to learn how to work together and to organize the
curriculum efficiently. Steiner’s belief that the most important thing a teacher had to
teach was a love of learning that was fresh and inspiring (p. 195). Steiner’s insights into
education came from his spiritual research and his understanding of human development
and the importance he placed in seven-year cycles. He felt children shouldn’t be taught to
read until they lose their first set of teeth, which generally occurs around the age of seven.
The loss of milk teeth is a physical indication of a spiritual change that takes place
entirely around the seventh year. Until then, Steiner says, children live entirely by their
senses and by imitation, but with the seventh year, the senses separate off leaving the
child’s soul and spirit to develop independently. Then up until puberty, which marks
another seven year cycle, the child’s soul lives “pictorially” (p. 195). Seven to fourteen
year olds, who are developing their etheric bodies, are taught in a way that wills nurture
their imaginations, through pictures, stories, and other imaginative experiences. With
puberty, the shift is to inspiration and the astral body, when the ideas which were at first
introduced in images can now be grasped directly. Then with the age of twenty-one, the
age is recognized by many as the point of maturity. Maturation can and should continue
through self education, which is the work of intuition. The central idea during this cycle
is to create a learning environment which can motivate live thinking and active
imagination, with the aim of finding a place for oneself in the economic social hierarchy.
In 1921, Steiner hosted a conference on education at Goethenum, which attracted many
foreign educators. Given that Steiner education—or Waldorf education, as it came to be
called—is based on the developing spiritual life of the student and teachers remain with
their classes throughout the process, rather than acquiring new students each year (p.
196).

The aim for the 21st century should include the Arts in Education since the arts
provide multiple pathways for students to access their knowledge. The aim of all types of
art, visual or performing art mediums is to stimulate cognition. Art education has a
variety of mediums such as drawing, painting, photography, sculpture, digital
manipulation, music, dance or drama that reinforce the principles in mathematics,
language, science, and history. As time progresses we see a change in society, but one thing does not change - the need for art in education.

The Mural as an Experience

A mural is an art experience for the student community and by the student community. In the book, *Art as Experience* (1934), John Dewey defines the arts as forms of social practice to solve problems and make the world a better place. Dewey considers the arts a form of connection among people, a connection that encourages “the expansion of sympathies, imagination and sense” (p. 326). Mural projects teach many skills at the same time, including social, creative, and technical skills. They teach responsibility to others, to the project and to the public. Students learn about themselves through working with others. “The arts aren’t good for us; they are us – expressions of us” (Jensen, 2002, p. 206). A mural is working together as members of a community to evoke pride in their heritage.

Mural History

Throughout history man has painted murals on walls. The book *Murals; Cave, Cathedral, to Street Corner* by Michael Capek (1996) presents a comprehensive study of murals throughout time. He talks about the prehistoric mural of twenty thousand years ago that can be seen on the caves in Lascaux, France drawn with charred sticks depicting animal and hunters. The Egyptian culture created murals that recorded everyday life experience and beauty for the afterlife in vivid rich colors in pyramids in the Eastern continent. Michael Capek (1996) says the Europeans created some of the greatest murals of all time during the Renaissance period between the 14th and 16th century. One of the
most famous murals in the world is Leonardo da Vinci’s *The Last Supper* painted in the Santa Maria delle Grazie convent in Milan, Italy. This was painted during a time when religion was the common mural theme. Another theme depicting the great philosopher in the impressive mural is Raphael’s most vibrant frescoes entitled *The School of Athens*. The style of the renaissance mural was based on realism and the golden mean, the organization of the composition. Through out the world murals communicate a message to society.

As compared to eastern murals, the western continent presents different styles using bright bold colors and themes of turbulence. The Pre-Columbian people of Mexico: Maya, Olmec, Toltec, and Aztec, left us an abundance of murals on their pyramids. They represented religion and deities such as the feathered serpent Quetzalcoatl, the rain god Tlaloc, the Aztec Calendar, rituals and the ball court (Cockcraft & Sanchez, 1993). These ancient murals gave birth to the mural that can be seen today on administrative buildings and at the University of Mexico. The *Scholastic Art*, March 2008 issue is a good resource to introduce the “Big Three Mexican Muralists” in the classroom. In 1921, the government began commissioning Mexican painters to create huge mural in public places to calm and reassure a terrified population after the civil war of 1910 to 1920. The most important mural artists were Diego Rivera, Jose Clemente Orozco and David Siqueiros. Each had his own idea of what happened during the revolution and strong feelings as to whether it was good or bad. Diego Rivera was considered to be the leader of the muralist movement and he believed in the revolution. Rivera’s art showed what happened during the struggle and encouraged the Mexican
people to take pride their heritage. David Siqueiros on the other hand was the youngest and most radical of the Mexican muralist. He wanted to create an interactive environment that would surround the onlooker and make the viewer a part of the mural. Lastly, Jose Clemente Orozco had firsthand experience in the horrors of the civil war so he chose key moments in Mexico’s history to represent the country’s essence.

In the northern western continent, the first mobile North American murals were discovered by Spanish explorers in the New World. They were described as a type of exterior decoration painted on the rawhide exteriors of their tipi made by the American Plains Indians. They painted horizontal bands of geometric designs. The themes of their portable murals were pictographs related to the dreams and exploits of the owner (Mueller, 1979, p. 6).

In the 1930’s during the Great Depression, President Franklin Roosevelt started an experimental Public Works Art Program, the Federal Arts Program (FAP) which was a subsidiary of the Works Progress Administration (WPA) to give emergency relief to starving artists (Wilkinson, 1997, ¶ 1). The (FAP) had two goals: 1) To provide artworks for non-federal public buildings and 2) To provide jobs for unemployed artist on relief rolls (Wilkinson, 1997, ¶ 3). One of the American Muralist who benefitted from the Federal Arts program was Thomas Hart Benton. In 1931, Thomas Hart Benton completed his first public mural at the New School for Social Research in New York City. This mural’s theme depicted the hard city life in America that some people found offensive because it showed the truth about people with dance halls, political corruption, bars, street-corner lovers, and boxing matches. Art critics hated the painting, but the
public flocked to see it (Capek, 1996). Next, Benton painted a mural about the people and his home state for the Missouri State Capitol in Jefferson City. He painted scenes from Mark Twain’s Huckleberry Fin, corrupt political boss Tom Pendergast, Jesse James robbing a bank and a bare-bottomed baby being diapered by his mother. People were outraged by the nakedness, but Benton was merely amused. He felt art should be a living thing which shows the truth about life. Despite the controversy of his murals, Thomas Hart Benton became one of America’s most famous muralists. The art projects ended in the middle of 1934, but before it ended an estimated number of artworks produced were: 2,566 murals, 17,744 sculptures, 108,099 easel paintings and 240,000 prints were produced (Wilkinson, 1997, ¶ 2). This Federal arts program gave relevance to murals and the arts in United States.

In the late 1960’s the Chicano Mural Movement in California was seen as a collective action toward culture, education, labor conditions, bilingual support, and community empowerment. Murals in this movement served as a larger than life visual voice linking communities, history, culture, celebrating family and spiritual beliefs (Cockcraft & Sanchez, 1993, P.69). Two important muralists are Esteban Villa and Judith Baca. In an interview with Esteban Villa, artist, author, and musician, Esteban is known as the Father of Chicano Art Mural Painting. Mr. Villa, professor emeritus says “Murals are big paintings on Big Walls” and he believes that “Work should be shared with the world” (Townsend, 2009). In 1969, he began teaching mural painting and silk screen poster art. In 1969, he began teaching mural painting and silk screen poster art at California State University Sacramento. These courses were part of the ethnic studies
courses that became popular in the late 1960’s and early 1970’s. This was the beginning of many movements in Sacramento - Women’s liberation and cultural awareness, Art in Public Places, Sacramento Metropolitan Arts Commission, The Royal Chicano Air Force and classes in Art for the first time were offered to the community at the Washington Neighborhood Community Center. The mural program was supported by federal funding from CETA, the Comprehensive Employment and Training Act. There were fifteen murals painted in Sacramento, including a major work depicting various aspects of Chicano culture at the city’s Southside Park. “Murals are documenting the historical perspective like pages out of a history book, so those who destroy murals destroy pages of a history book” says Esteban Villa (Townsend, 2009). This is not graffiti, it’s ART! Murals are Art in public places, they take on a life of their own and there is evidence that murals are important in the Community. Murals can be an educational tool in the public school system.

Judith Baca, a Chicana artist who came from a matriarchal family was born in a Mexican community. She was the first woman in the family ever to graduate from college. At her graduation party, her grandmother guided her on her perception of art by asking her “What is it for?” This question made her realize that art had more meaning or purpose beyond self gratification (Cockcraft & Sanchez, 1993, p. 78). During this revolutionary time, Judith Baca landed a job with the Los Angeles Cultural Affairs Division in 1970. She was assigned the troubled East Los Angeles to stop rival gang member fighting and join the “mural brigades” (Capek, 1996, p. 30). Over a three-year period she organized 40 artists and more than 400 young people to create murals
throughout the city. In 1976, Judith Baca headed the full scale history of the city mural in the Tujunga Wash, a concrete drainage channel in Studio City. In this mural, the focus was mainly the contributions of the city’s ethnic minorities, who she felt had not been adequately represented. Bacca was assisted by the U.S. Army, the city of Los Angeles, and the Social and Public Art Resource Center (SPARC) for *The Great Wall* mural. SPARC, an organization Judith Baca co-founded with Christina Schlesinger and Donna Deith began as a support group with a commitment to positive social change and a multicultural focus by making educational cultural affirmation to the general public. Judith Baca reports “that working on *The Great Wall* mural improves mathematic skills – you learn how to use a ruler, to add, to multiply, and to transfer images from drawings to scale onto the wall” (Capek, 1996, p. 31). Judith Baca believed the most important things that happen in mural projects are that people come together, have an arena for discussion and develop a sense of history.

**Mixed Media Murals**

Today there are different types of materials used in making murals. The Mixed Media Mural has the same principles as the community mural only it uses a variety of materials, such as photos, newspaper, string, found objects and paint. Mixed media have been used throughout the nineteenth century by cubist artists. Pablo Picasso and Georges Braque began pasting ephemera items such as used scraps of wallpaper, newspaper clippings, tobacco wrappers, and matchbook covers to create “papier collé” which is the French term for pasted paper (Maurer-Mathison, 2007, p. 13). The cubists embraced graphic impact of collage and its ability to express ideals and ideas; it became recognized
as a legitimate art form. Other artists and art movements such as the futurists, constructivists, Dadaists, surrealists, abstract expressionists use this medium as a means of personal and political expression.

As the twentieth century advanced, photography was increasingly recognized as an autonomous practice distinct from painting and the other traditional pictorial arts-medium with its own laws and language. This independent status was accepted more readily in America than in Europe. In the United States beginning in the early 1960’s when photographic modernism gave way to a freer exploration of the medium, artists such as David Hockney, Robert Rauschenberg, Ed Ruscha, and Andy Warhol began to use photography in Pop Art (Mora, 1996, p. 53). The incorporation of paint and photography spirited Photomontage, the composite made of photographic fragments from diverse sources, which are reprinted in order to create the effect of a seamless whole. Robert Rauschenberg combines photographic images of all varieties, mostly from the mass media, in his large-scale montages making abstract compositions with the impression of simultaneity. David Hockney conveys the absence of a fixed point of view in imposing panoramas constructed from juxtaposed Polaroid- for example; more than seven hundred individual prints are used in his Pearblossom Highway, 1982-86 (Mora, 1996, p.68). During the 1960s photography and painting assumed more distinctive identities. The mixing of media employed silkscreen techniques and incorporated snapshots, news photos along with an array of junk materials. These works of art were of considerable size, and many deal with mass-produced goods-wearable, edible, and cultural-which not only exist in great quantities but have had their images
widely replicated in the popular media. (Rosenblum, 1997, p. 619) Today, galleries handle photography, painting and mixed media creations as equals.

Mixing found objects such as different types of papers and photographs into a mural is popular because it is non-intimidating (Maurer-Mathison, 2007, p. 14). Several of the techniques in mixed media artwork are from the nineteenth-century French collage artist who coined terms like brulage (burning or scorching work), décollage (partially pasting or tearing away collage), decoupage (a collage of cut paper), frottage (rubbing to create a textured paper for collage), fumage creating patterns by smoking paper, and photomontage using cut photographs to create a collage. There is no right or wrong way to proceed but there should be a commitment to the elements and principles of design to make a coherent composition.

Creating a Mural with High School Students

The Classroom mural experiences gained through the mural project begins with discussion, planning, and collective creativity. Any mural idea, no matter how clever or intellectually exciting will lose its vitality unless it is organized in an aesthetically pleasing manner by using the elements and principles of art. Students will learn sensitivity to people by seeking a theme that will be meaningful to others. “Painting before the public is a serious responsibility” states the authors of Mural Manual, How to paint murals for the classroom, community center, and street corner (Burton, Highfill, Rogovin, 1973, p. 1). Public Art effects change not by turning off viewers but by challenging them to think and by involving them. Responsibility in planning the mural should have a definite work schedule of dates and times for painting
and the responsibility for each team member. There are many types of supports for painting a mural such as on an existing wall approved by the owner, or a portable mural made of wood or canvas. Once the location has been decided upon it is important to develop a feeling of collectivity when developing the mural theme. The theme should relate to the location of the mural and the community surrounding the mural. A good mural project brings students together over a common topic. A mural project should relate to other parts of the school experience such as social issues within the school, the culture and heritage. When the theme is decided on, developing a sketch to the same proportions as the wall is the next step. Be aware of symbolism that might be offensive to the viewer. Color your sketch with markers or pastels. Remember color has specific meaning, such as green for growth and life, while red may make people think of blood and violence. It is important to give everyone a chance to participate fully to feel pride and a personal creative experience in the final product (Burton, Highfill & Rogovin, 1973).

Documentation, dedication, and assessment go hand in hand for the success of the student mural (Braun-Reinitz & Shicoff, 2001, p. 58). The development of sketches, photos of mural in various stages of progression, and a journals student comments during the process. Assessment of the school project is the dedication ceremony held to celebrate the finishing of the mural and to officially turn it over to the community. At the dedication ceremony have a student speak about the experience and give certificates of completion. To make the event known to the community, it is important to publicize the dedication of the mural through the local newspaper. At the dedication ceremony it is
necessary to document the community response to the mural for further assessment. The School Mural has the aim to change the environment by enlivening hallways, giving students a voice, and connecting them with pride in their school community.

Summary

A mural is an art experience for the student community and by the student community. “Murals are a narrative telling a story and can be seen by a large audience” (Braun-Reinitz & Shicoff, 2001, p. 23). The theory and practice of the Arts in Education is important because there is a recorded history of art in the educational system just as a mural is a recorded history. From John Dewey’s theories to the contemporary theories of Howard Gardner, we have proof that art is an important entity in educational system. Society changes, populations change and conditions of the world change, art mediums change as new inventions and materials become available, but the need for the arts in education does not change.
Chapter 3

THE PROJECT: Creating A Mixed Media Public Mural

The Project Goals

The goal of the mixed media mural was to create a mural using technology. Students explored the digital photography classroom and Inderkum High School Campus. Students will analyze how to represent the current Digital Photography program and the Inderkum High School campus. Students in the digital photography class used digital cameras to record the experience. The mural was built over a wooden frame with stretched canvas. The background was painted and student digital images were placed onto the canvas. The aim of the mural was for students to express their vision, imagination, spontaneity, intuition and experience to illustrate a few important ideas about digital Photography and the Inderkum High School.

The Classroom

The digital photography classroom at Inderkum High school was supplied with 32 computer stations. Each computer had Photo Shop Elements and Photo Shop CS3 program to enhance and alter student images. There were five Canon Rebel SLR cameras and nine Canon point and shoot cameras available for student use. There was one black and white HP laser printer and one color Canon printer for student work. The curriculum was teacher generated.

The Principal of Inderkum High School, Leslie Sargent was supportive of the digital art program and curriculum. She agreed to Mixed Media Mural Project and allowed the mural to be hung in the Art Wing hallway. Leslie Sargent found an empty
classroom for the students to build the framework and seal the panel. This alternative classroom space was necessary to keep building materials away from the cameras and computers in the digital classroom.

Personal Experience

I, Michelle Townsend, have been an art teacher with the Natomas Unified School district for fourteen years. I am a member of the California Art Education Association and the National Art Education Association. Previous to my teaching experience, I was a bench jeweler for 12 years for a Production Wholesale Jeweler. In addition to being a bench jeweler, I taught adults the art of lost wax casting and soldering at American River College Adult Education Program and Pearson’s U.S. Lapidary and Jewelry Supply, Inc. for two years. As an artist, I enjoy painting with oil and watercolor, designing jewelry, digital art, and digital photography. As a high school art teacher I have taught drawing and painting for 12 years, then switched to digital photography as technology allowed for this upcoming art form.

Digital Photography is often looked upon as a commercial art that anyone can do with the computer. This is not true. It is a valid art form that takes time, knowledge, creativity and allows self expression. A mixed media mural using digital photography can validate digital photography as an art form. I researched the possibilities of digital photography by taking a workshop entitled Power Images: Mixed Media Digital Images at Arrowmont School of Arts and Crafts in Tennessee with Jason Waggoner, mixed media artist from Greenville, South Carolina. In this workshop I learned how to transfer ink jet and laser images to canvas and wood using gel medium. I learned how to
incorporate acrylic paint, pastels and colored ink to make collages using photographs as the base.

As I walked around the California State University, Sacramento campus with a classmate, he showed me the Multi-Cultural Center. In the entrance of the Center, there hung a portable mural. The mural presented the type of mixed media that I thought would work well for my classroom mural project. The mural was protected with a thick coat of plastic medium. While in the Center, I asked for the artist’s name and contact information. Upon e-mailing the artist, Lisa Franklin, I made an appointment with her to come to my classroom and demonstrate her process. She came with magazines, and I provided canvas-board, glue sticks, scissors and Enviro Tex Lite (a polymer compound). Lisa used a Dada approach to collage making by asking students to instantly, without thought, choose an image from a magazine page, cut it out, and applying it to the canvas in a random manner. She also talked about the history of collage and shared with the class images of her art. When all of the students finished gluing their images to the canvas, she mixed the polymer compound and demonstrated the application process. This proved to be beneficial to the students understanding of the collage process and created excitement for our mural project.

Methodology

*Engaging Learners Through Artmaking* by Katherine M. Douglas and Diane B. Jaquith (2009) details the philosophy, rationale and implementation of choice based art education. The main focus of teaching for artistic behavior was to facilitate and encourage the generation of art ideas. Students learned by discovery and were allowed to
express themselves freely. They had the opportunity for collaboration with peers in small groups. Students had a choice in the planning and execution in their own classroom. The mixed media mural was designed to allow the students to choose their own topic to express their viewpoint on the use of technology.

The students chose four people that they would like to work with on their mural design. The small groups brainstormed ideas about the needs for the campus. What was important to them, what was important for others to see, and what was the goal of the high school were questions to be answered. They conducted an internet search on murals throughout history. The small group created a power point presentation for the class on a mural they thought was successful. They talked about the elements and principles of design that were used in the mural. They discussed the purpose, location, and materials used in making the mural. Then as a group they designed their own mural. Some used felt pens and drew their design, while other used magazines, and yet others took their own photos and printed out their design they created using the photo shop program on the school computers.

Design Process

For the design process I kept in line with Choice based instruction giving students the opportunity to choose their group members, their mural theme, and color scheme. They researched and voted each step of the way. I used scaffolding techniques where we explored one concept which led to another concept until the final sketch became a class agreement.
I showed the power point to the whole class that I created on the brief history of murals as presented in Chapter Two. During the Mixed Media section of the power point, I handed out index cards and asked the students to either write down mural ideas or sketch ideas that they felt would work for our campus hallway. We discussed the outcome of the most popular murals and why the theme would work for our campus hallway.

I allowed the students to create their own group of four students. I handed out a set of index cards for the group. The classes went on a mural walk to the only mural on campus so students would get to see an actual example of student work. In their group they discussed the meaning of the mural and wrote about the school mural on the index cards: Is it appropriate for its location? Describe the use of elements and principles of design. What color scheme did they use? What is the theme of the mural? Then we discussed their answers as a whole group.

Each group did an Internet Research and prepared a power point to present a mural already in existence and explained why they felt the theme was appropriate for our hallway. They talked about color scheme, the elements and principles of design used in the composition of the mural. The students printed out a copy of each power point slide and glued it on their index cards to use as a reference during their presentation. Then each group created their own sample mural composition. The compositions were made on the computer, with color paper, magazines, their own photography, glue, felt pens, and/or colored pencils. They presented their ideas to the class. The class voted on which design would work for the hallway. We were then ready to build the framework.
Building the Framework

The tools and equipment to make a mural panel for an indoor mural consisted of wood, screws, a drill, and canvas. First you needed to measure your wood to make a six foot by four foot panel. You need to make sure your measurements are accurate. Home depot will cut the wood according to specified measurements. Accuracy was important so that you do not waste materials. For a mixed medium mural you needed to back your canvas with ¼ inch plywood sheet. The canvas was easily stretched over the top with the strength of the high school student. The students enjoyed using the power drill and learning the measuring process. Other supplies needed for the next stage in the mural process was acrylic paint, brushes, overhead projector, magazines, newspapers, digital images and gel medium.

Assessment

When is the mural complete? When do we stop? Is the mural successful? These questions were assessed by a classroom group critique. To help with these questions, Ann Baldwin who is an internationally acclaimed collage artist filmed in a live workshop entitled Telling Stories with Collage & Paint. In her Live Workshop series of DVD’s, you see two critiques of student work by Ann. She uses a series of questions and interacts directly with the class. Here are a few questions she presents in her workshop:

Does it have good value contrast?
Is the greatest contrast where you want your center of interest?
Are the colors sufficiently interesting to keep the viewer’s attention?
Have you included enough variety?
Does the work hold together as unity?
Is the painting boring?

Does the painting seem balanced?

Does the size and shape suit your composition?

If the answers to the critique questions are positive you are finished and ready to share your work with others. A couple of questions I added to the classroom critique were: Are you proud of the mural? Do you see the message clearly stated in the mural? What would you change to make it better? For the Inderkum Mixed Media Mural Project I used these questions with the class before we sealed the mural with Enviro Tex Lite to protect the mural. Then we were ready to hang the mural and present it to the community.

Assessment by the community was through a community mural art show. Students decided on the date and time the show would happen. Haylee Saelor, a student volunteered to design the Mural Art Show poster invitation. The posters were hung in the school office, the school atrium and the North Natoma Library. Parents, administrators, and the community were invited to attend via email. Students who created the mural explained the mural process to the community. A guest book allowed community members to comment on the success of the mural. Cookies, chips, bottled water and juice was served as refreshments in honor of the mural project.

Summary

The significance of the mural was to share with other students the possibilities of using digital images in a mural. This mixed media public mural is displayed in the D wing hallway at the Inderkum High School promoting the arts as a viable field of study. The significance of the mural is to share with other students the possibilities of a mural using digital images. The mixed media public mural will promoted the arts as a viable
field of study. The mural will advertise the visual arts class to students, parents, visitors, administrators, board members, and community members.
Chapter 4

REFLECTIONS AND CONCLUSIONS

Student Reflections

The students were given a survey to fill out and many had the same opinions about the Mixed Media Mural project and group work:

Pros of Group Work

- People can work together as a group, team work and leadership.
- With group work you all get to work together and split the work accordingly.
- Work can be split up evenly among the every member of the group, in a perfect world $\Rightarrow$.
- No one person, not matter how the work is split up, feels completely overwhelmed by their portion.
- The pros of group work are the infinite amount of ideas that are floating around.
- It helps people meet one another to get more acquainted with their peers.

Cons of Group Work

- Some people in the group work less than everybody else but get the same grade anyway.
- Someone may not do their job well enough and that affects all the other people’s grades that are in the group.
- No one in the group can ever agree on anything, everybody has their own opinion. This causes everyone wants to bicker about how someone’s task is far more complex than another member or any member of the group. It’s really annoying.
• The cons of group work are that an individual may get overlooked for the benefit of the overall group.

• Even though you get to meet new people, there can also be more disputes when it discussing general ideas.

Pros of Mural Project

• We get to express who we are and what we are to the community.

• Everyone can come together and create something big and beautiful putting all their ideas on one mural

• It portrays student involvement and gives any school a sense of unity amongst the student body. In the case of Inderkum, it beautifies the school. And if you’ve ever seen the inside of Inderkum, it desperately needs beautifying.

• The pros of the mural project are that it represents the students. The mural project allows us to put an idea into action. We get to show our idea’s on paper, and allows us to get our mind off of other things.

• The pros of the mural project are that we didn’t have to do everything perfectly but all the people’s work was contributed to make one piece that effectively portrayed the diversity of our class and its work.

Cons of Mural Project

• Some people didn’t want to participate because they think they’re too good for it which really holds back the group.

• Not a lot of people may want to work together and put their own idea down
- The only downside is some people are really into it and others could care less and then it becomes a small team project rather than a class effort. The project as a whole however, is an absolute good and the final product only positively represents the students and the school.
- The mural project doesn’t have any cons because it contains nothing but positive vibrations.
- Even though we get to do this, the process is very time taking, limiting our time for other group work or single persons work.
- The cons of the mural project are that it is a bit catastrophic. Pieces were everywhere and if a mistake is made, it was hard to fix.

Overall, the students felt that group work was a positive experience because it brought students together to make new friendships while working on a creative project. Although many positives come out of group work, there are always the few that have a negative experience because they feel they had to do most of the work and that the others did not participate evenly, but these few negative experiences did not overshadow the final product. The students felt that mural project was interesting. It brought the students together to create a beautiful masterpiece that hangs outside the classroom today. Anyone who walks by the mural can relate because who can’t relate to music and photography. The work that students put into this assignment looks awesome.

Teacher Reflections

Group work engages student interest into the community, creates lifelong friendships and memories. It teaches students how to work together to finish a project. The students
learned about their own special skills. This project taught us problem-solving skills, many ways to build a panel, the correct way to add photographs, and the perseverance that is needed for a successful project.

Two out of three murals were successful and hung in the Art hallway. The reception was a success. Many parents, community members, staff and Administrators attended the event. The students were proud of their achievement. Students during passing periods admire the work and the campus is full of chatter about the murals. I feel this has been a positive way to promote the arts and digital photography to the community.

The reception comments consisted of Impressive Student Effort, Nice New Media, and are you going to make more? There is a lot of wall space available, the interest level is present, the learning curve has been accomplished, and the curriculum is set, so the options to continue this tradition are to create a mural class or start a photo mural after school program. To do this again in the classroom would have to be on a smaller scale due to the expense and time factor.

Limitations

The greatest concern is student participation. How do you involve thirty-two students in a class to come to an agreement on the theme of a mural and how do you handle the lag time when not everyone can be working on the mural? Money and time should be considered
Challenges

I worked with one student Charlie Puengpan to make the prototype for the first frame to guarantee that I would not have too much lag time for students. This proved beneficial because I encountered challenges such as some wood was cut too short and new wood needed to cut. I had Home Depot cut the wood because I did not have access to a power saw and felt it might be too dangerous to use. Home Depot does not charge for wood. After the prototype frame was built the other classes began screwing the framework together. Then it was time to measure and stretch the canvas. Once that was done, we began to paint the background on our first panel with acrylic paint which caused the canvas to stretch out and it sank between the frames. Since we knew we were going to have a problem, we took all the canvas off the frames and I purchased a backing poly Aluminum panel. We drilled and screwed the panel to the frame, then stretched the canvas over the top. We no longer had the problem, but in the meantime we lost 2 weeks of time.

The students became restless and did not want to walk across campus to the building room anymore. Since not all students could paint at one time anyway, there was lag time for others. So to solve this problem, a painting station was set up in the computer lab and everyone was happy again. Even if they weren’t the ones painting there were many discussions about color and design. These interactions brought the groups together.

The next challenge was coating the final work with Environ Tex Lite. This is a tricky process mixing two solutions together accurately. Students need to wear gloves
and special plastic spreaders were used to smooth the resin medium evenly across the surface. Many bubbles came to the surface and some stayed into the surface. We learned that you could eliminate most of the bubbles by using a hair dryer on the cool setting. We also learned that any air movement during the drying process causes bits of dirt to fly into the resin medium and cause pits.

Future Endeavors

This Mixed Media Mural Project inspired me to use mixed media in the digital photography classroom. In the future, I plan on exploring other ways of using mixed medium collages in the classroom. Students will print on canvas, transfer photos to wood, use overlays with translucent sheets, and draw directly over their photos using felt pens, charcoal, pastel or paint. I will also try using Plexiglas and layer paint and photos to create a mixed media mural. I will continue to explore new mediums, digital technology, and use group work in the classroom.
APPENDICES
APPENDIX A

Funding

This project was teacher funded with the assistance of a donation made by Trench and Traffic Supply of North Sacramento. Approximate cost of supplies for one panel is $150.00 dollars. Other options for funding a project are writing grants.
APPENDIX B

Materials

To make one panel, size four feet by six feet, you need:

For wood you can use either, Douglas fir or redwood

2 – six foot long, 2” x 2” wood

4 – 44 inches long, 2” x 2” wood

4- Corner angle brackets secured with 1 inch screws

1 box of 2 ½ inch deck screw

1 – 4ft X 6ft panel (the panel could be plywood)

Canvas (optional)

Painting Supplies

Primary colors of acrylic paint plus black and white

Variety of brushes

Plastic Plates for mixing colors

Gel Medium or glue

Brayers

Technology Needs

Digital Cameras

Laser Printer

Gloss Program Paper for printing photos

Finishing Supplies

Enviro Tex Lite – 1 gallon for a 4 X 6 panel

Paint sticks

Paint Sheilds for spreading Enviro Tex Lite

Latex gloves to protect hands while spreading

Hair dryer
APPENDIX C

Mural Project Plan

California State Standard: **1.0 ARTISTIC PERCEPTION**

Look at the mural power point and record:

Mural ideas that you sketch

Themes that you think will work on our school campus in our hallway

Color schemes and images that you think fit our school

California State Standard: **4.0 AESTHETIC VALUING**

Mural Walk on Campus:

Find four people you would like to work with on a portion of the class mural

Identify group members with a group name or number

Give each member a title: **Group leader** (gathers supplies & organizes group)

**Photographer** (documents group activities), **Recorder** (keeps attendance, writes reflections and types notes), **Artist** (draws group designs)

On index cards write about the school mural: Is it appropriate for it’s location?

Describe the use of elements and principles of design. What color scheme did they use? What is the theme of the mural?

California State Standard: **3.0 HISTORICAL AND CULTURAL CONTEXTS**

Group Work: Why Murals?

Worldwide murals were an important way to communicate a message to society.

“Murals are big paintings on big walls”

In your group discuss “Why a mural in our hallway?”
What images and themes are appropriate for our hallway?

Where can we find a similar theme that we can build onto for our hallway?

Internet Research: Select a mural for full class discussion

Present your mural to the class in a power-point presentation

Include the theme, color scheme, the elements and principles of design used in the composition

California State Standard: 2.0 CREATIVE EXPRESSIONS

Mural Design Group Work:

Brainstorm ideas on the back of poster board

Decide on a theme for the hallway mural

Collect materials such as photographs, magazine fonts, newspaper articles

Draw your idea on the front of the poster board. Color with materials provided. Glue photos on top of background color.

Present your idea to the class.
APPENDIX D

Examples of Note Cards

**Group Name** can be a number, color or animal

Group Leader gathers supplies and organizes group discussions

Group Recorder keeps attendance, records ideas, and types the notes

Group Artist draws designs for the group

Group Photographer documents group activities

**Group Name:** Magic Mint Mermaids

Group Leader: Julia Welfert

Group Recorder: Maria Gonzalez

Group Artist: Jo’Chree Brown

Group Photographer: Samantha Arciga
APPENDIX E

Student Collage Designs
APPENDIX F

Student Computer Generated Designs
APPENDIX G

Student Building Panels
APPENDIX H

Painting the Panel
APPENDIX I

Students Adding Photographic Images
APPENDIX J

The Photographic Eye Panel
APPENDIX K

Funny Faces: Having Fun with the Project
APPENDIX L

Mural Reception Poster

Designed by Haylee Saelor, Inderkum High School, Grade 11
APPENDIX M

Mural Art Reception Pictures
REFERENCES


Jensen, J. (2002). *Is Art good for Us, Beliefs about High Culture in American Life.*


Townsend, Michelle. (2009, April) Interview with Esteban Villa, Luna Café, Sacramento