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The benefits of art analysis in English 101: multilingual and American writers respond to artwork of their choice

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The Benefits of Art Analysis in English 101:
Multilingual and American Writers Respond to Artwork of their Choice

A Thesis
Presented To
Eastern Washington University
Cheney, Washington

In Partial Fulfillment of the Requirements
for the Degree
Master of Arts

By
Jennifer M. Ochs
Fall 2012

Thesis of
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Master's Thesis

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Abstract

This thesis details a case study carried out in the Summer of 2011 at Eastern Washington University in an English 101 Classroom. The students wrote art analysis essays and the researcher collected the essays and analyzed them for patterns or themes. The students participating in the thesis included Chinese, Saudi Arabian, Mexican-American, Japanese and American students. The essays were categorized and analyzed based on language group.

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Preface

Language Learning

When I was young I only heard languages other than English on television. Mostly, my life was dominated by English. I knew a few people who spoke English with an accent, but I had never heard them speak in their first language. Despite this, because I loved reading I was always very interested in learning another language. In junior high, I attempted to teach myself some Japanese, but it seemed so prohibitively difficult that I quit after learning *hiragana*.

In high school I entered my first formal foreign language class, where I was learning sign language. My teacher was warm and enthusiastic, and I truly enjoyed learning with her. I practiced my fingerspelling at every opportunity so that soon I was able to sign very rapidly. Unfortunately, my teacher passed away in a car accident the summer after my freshman year. The school decided not to hire another sign language teacher, so I was supposed to choose another language. I was interested in Greek, but I only got so far as to learn the alphabet and a few words.

Eventually I decided to learn German through an Internet course offered by Brigham Young University. I ordinarily had problems with procrastination, so the self-paced course was a recipe for disaster for me. The course itself was very non-interactive, so mostly I memorized lots and lots of words on flash cards. I had a hard time understanding the differences between German and English because the two languages were so similar in so many ways and vastly dissimilar in other ways. Another difficulty arose because of how little I knew about grammar in English. There was little hope for

me to translate my knowledge of English into German, because I didn't really understand English to begin with. By the time I finished my first year of German, I did not want to continue with a second year. Luckily for me, I decided to apply to a college out of state, where I was not required to have two years of a foreign language. I began with the coursework for my second year of German, but I never finished it.

At college, I began learning Korean in the summer of 2009, which was right around the time I had decided I didn't want to be a professional artist. I learned using Rosetta Stone, a computer program. I enjoyed the interactive yet repetitive nature of the program. I tried to surround myself with as much of the Korean language as possible. I watched a lot of Korean television shows and listened to a lot of Korean music. As a result, the vast majority of my vocabulary when I was first learning was either related to matters of the heart or games.

When I came to Eastern Washington University, I finally came to understand English grammar, and at the same time I learned about Korean grammar.

Teaching Experience

My first internship at Eastern Washington University (EWU) was in the Spring of 2011 in English 112. English 112 was built around the biography of Eleanor Roosevelt. The students completed a study guide for their assigned reading every weekend. Throughout the week they wrote at least one journal a day, and on Friday they wrote an essay in class that expanded on one of their journals. I went to class for one hour, four days of the week. Each student interning in the class was assigned several tasks while we were in the class.

1. Do a write up on one lesson per week.
2. Create and present a journal for the students to write about.
3. Interns work with students assigned to them on weekly essays

I was assigned two students who I worked with throughout the quarter. I usually went over their essays with them once a week, spending about two hours on each meeting.

My second internship was during the Summer quarter of 2011. I interned for English 101. About half of the students in the class were from the English 112 class. The format of the class was similar to English 112, including daily journals and Friday essays. Again, I spent one hour a day in class and went to class four days a week. I was one of two interns in the class. The majority of the work I did in the class focused around my thesis, but I also took role and input grades into the grade book. I generally did the same in-class work as the students. For the work centered around my thesis, I wrote two art analysis essays and presented them to the class. Later, I met for conferences on the

students' art analysis essays with most of the students for at least one hour and sometimes more.

During the Spring of 2012, I interned with Jamie Rehn at Fort Colville School in Colville, WA. Jamie Rehn was my teacher for third and fourth grade. The students I worked with were fourth graders. The students were taught in sections. Jamie taught the Language Arts and Humanities, while across the hall Mrs. Anderson taught the students Math and Science. Students would be with one teacher for the first half of the day and the other teacher for the second half of the day. I arrived to school during a portion of recess known as RTI, or recess time inside. Students who were behind on their homework, classwork, or their Accelerated Reading points stayed inside and worked during this time while other students got to go outside to play. Students also worked on their cursive handwriting at this time. I helped students in a variety of ways during this time, including assisting them in their homework, reading with them or being read to, or showing them how certain cursive letters were formed and providing them feedback on their cursive handwriting. During regular class time, I helped out in a variety of ways. Around the classroom, I would help fix up books, score assignments, input scores into the grade book, take assignments down from the wall or put them up, and cut paper for projects. Often the students would be divided up into two or three groups and I would lead one of the groups in a reading circle or an assignment to help prepare them for the MSP (Measurement of Student Progress) Test. When the students worked on assignments independently, I walked around the classroom and helped any students who asked for or needed my assistance. I also prepared and taught a lesson on how to fold an origami

crane and an art lesson where I showed the students how to draw a mountain landscape.

Finally, I attended a few field trips with the class as well.

Teaching Philosophy

The most important part of my teaching philosophy is to create a warm and caring classroom environment. I want the students to feel safe in the classroom. I would hope to create an environment where students feel free to speak and share their opinions in class. Students learn best by experiencing, so I would like to be able to give them plenty of experiences in the classroom. They can learn better by experiencing as much English as possible. They will only be able to improve in their speaking abilities by practicing speaking, and likewise for writing, so they should be able to practice both in class as much as possible.

Personally, I learned Korean on my own. There were no teachers or classes available for me to learn, so I learned using a computer program called Rosetta Stone. I also supplemented the program with Korean television shows, music, grammar books and online courses. I learn best through repetition, so the constant repetition of sentence patterns and words helped me a great deal. As would be expected, I am still weak in certain areas, such as speaking. I can only assume that I will get better in these areas with time and practice once I move to teach in South Korea. Perhaps unexpectedly to someone else, considering I have had no teacher to correct errors or assist me with my speaking, my pronunciation is quite good. However, this wasn't a surprise to me, because I am generally very good at hearing the differences in how languages sound and being able to replicate those differences with time and practice.

Chapter 1

Introduction

“Hokusai has been showing us what he wanted to tell us from this piece. The messages from him have stayed in our hearts, despite the fact that he passed away a hundred-sixty years ago” (J1, Akiko).

Akiko wrote to the soul of art. That is, the artist and his voice, or the message he wants to impart to his audience, is imbued into the piece of art he creates. This quote was but one of many comments brought about by an assignment asking English 101 students to investigate a piece of art of their choice.



Figure 1. *Kaifu Kaisei*, a print by Katsushika Hokusai.

As a student in Eastern Washington University's Master of Arts in English with an Emphasis in Teaching English as a Second Language (TESL), I have always felt vaguely

different from the other students. In addition to being younger than the majority of my colleagues, my undergraduate experience was also atypical: I also earned the Bachelor of Fine Arts in Sequential Art from the Savannah College of Art and Design. Although my focus at the time was on children's books, and more than half of my courses featured a writing component, I felt decidedly strange next to other students who had gone to traditional colleges. Despite this feeling, I knew that the B.A. would not go to waste. I remembered the words of my film-major roommate who told me that there were all sorts of students who were pursuing their master's degree in film, including a couple who had studied medicine and law. Even though I was no longer interested in pursuing a career in the arts, I knew that my degree would not go to waste. Therefore, as I was pursuing the M.A. in English, I decided to look into ways that art could be used in the classroom.

While pursuing the B.A., I had written many essays analyzing different kinds of art. I was surprised at the ease with which I was able to start writing essays for my new area of study at Eastern Washington University (EWU). I became curious as to how the experience of writing about art might be different for other students, and in what ways it might be different. Working together with my thesis chair, Dr. LaVona Reeves, I was given the opportunity to use art analysis in the English 101 class that I was interning in during the summer quarter of 2011. The existing textbook for the English 101 class contained a chapter on art and analysis that, in part, taught the students about the different elements in a piece of artwork. Dr. Reeves and I decided to add art analysis before we found out the text covered basic art analysis. From there, we used the textbook as a springboard into the subject.

All eight of the international students in this class had previously been in English

112, also taught by Dr. LaVona Reeves. I was an intern in that class along with several other students from the master's program. In English 112, the students also wrote daily journals and an essay every Friday. Because of this, these students were used to the schedule and pace of the class, and they were much more prepared for the assignments than they might otherwise have been normally. They may also have been more willing to volunteer their writing for the study because they were more familiar to me.

It is also worthwhile to note that one year passed between the time in which the study took place and the data was analyzed. This was necessary for a variety of reasons. One of those reasons was simply to detach myself from the data. Looking at it a year later, I was able to analyze it with fresh eyes. I was also able to gain confidence in myself as a teacher and a researcher that I would not have had in the summer of 2011, although this effect was mostly unexpected.

Assumptions

As I approached this project, I contemplated assumptions I might have about the value of art as it related to and was used with composition. These are outlined as follows.

1. Different kinds of learners might find an activity related to art easier to do. Visual learners may engage in the activity differently, and less verbal learners may express themselves differently when incorporating visual media.
2. Addition of artwork to this essay would add a new dimension to the assignment that would allow students to look at composition in a different way.
3. Most elements of art, such as color, texture, shape and line would not require research beyond the small amount of reading the students were assigned to read

from the textbook in class.

4. Some students might deliberately choose the topics that would not require research, because these topics would require less time and allow more creativity. Meanwhile, other students might choose topics that require research, such as symbolism or significance, because they are similar to past research-based essays the students would have written in the United States.
5. Learners would pick a piece of art that would reflect upon them or their culture in some way.
6. Art encompasses an area that is beyond words in more ways than a simple image might be because of the message or meaning the artist imbues in the image, therefore the students will learn how to look deeper than the surface in a piece of artwork.
7. Learners will be able to better appreciate art through analysis.
8. Learners will improve their descriptive and analytic skills.
9. Learner art choices will reflect upon the art education each student has received.
10. Students' art choice should appeal to their own individual aesthetic, so the essay as a whole should be more appealing for them. Since the students get to choose everything from the piece of artwork to the elements they analyze, the essay is mostly student-generated content. The students should be more invested in this sort of content.
11. All students should be able to relate to art in some way.

Research questions

By choosing this project, I was hoping to answer the following research questions.

1. What is the benefit of art analysis in the composition classroom?
2. What can we learn about the students and how they view themselves from their choice of art?
3. How does the students' choice of elements reflect on themselves or their nationalities?
4. How can art appreciation help the students to learn and grow?
5. Can art analysis be used to achieve objectives normally aimed for in the composition classroom, such as
 1. increasing writing fluency;
 2. providing a means of expressing feelings in a structured, empathetic setting;
 3. providing models of good writing for the students to follow;
 4. helping learners express if the reading and writing about the materials have been effective tools in increasing their fluency and analytic writing;
 5. demonstrating the communicative value of journaling and responding to others' journals and essays;
 6. learning to write quickly under time constraints in class, as in English 101;
 7. responding to peers' writing to help increase their communicative effectiveness; and
 8. increasing students' awareness of the experiences and points of view of others.

This thesis is divided into six chapters: (1) this introduction, outlining some of the thoughts that led to the creation of this thesis; (2) the review of literature, summarizing

other work related to this subject and some information to help the reader and researcher understand the perspectives of the international students present in this study, including a brief discussion of education in South Korea; (3) the data analysis, describing the research methodology and the information that was collected; (4) the discussion, analyzing the data and findings; (5) the reflection chapter, used to look back and reflect on the assumptions and research questions formulated at the beginning of this multiple case study; and (6) the conclusion, which examines different ways future scholars could build on my work in this area and finishes with reflections on what I learned about myself and the students through this project.

Chapter 2

Review of Literature

Chapter 2 is a brief review of the literature about action research, the value of teaching the rules of composition and art analysis, and finishes with an overview of art education in China, Saudi Arabia, and Japan and education in South Korea.

Value of action research

As stated in Wanda T. May's "Teachers-as-Researchers" or Action Research: What Is It, and What Good Is It for Art Education?" (1993) action research is used when teachers look critically at their own teaching. Teachers naturally theorize about their teaching as they work. How they act on their theories is based on their own experiences and the education they have received. However, action research may be focused on simply understanding a situation rather than fixing an issue. Through that understanding, educators may come to realize that the problem they saw was not the problem at all. In this way, using action research can be about finding the problem as much as it is about solving the problem. In order to execute action research, teachers must use certain methods to be able to analyze their own teaching. For example, keeping journals, recording lessons in some way, and collecting students' work for analysis are all good ways for teachers to become more conscious of their teaching. The basis of action research lies in the researcher making a plan, acting on that plan, and then analyzing the results. In broad strokes, it is not very different from other research methods. The main differentiating factor is the attention to action, as in the name of the term. As the

researchers make observations, they can change their methods and analyze the results again. This factor is also what makes action research most valuable to teachers (May).

To delve further into the use of reflection in teaching, I shall move on to Thomas S. C. Farrell's "Reflecting on Reflective Practice: (Re)Visiting Dewey and Schön" (2012). Dewey in particular stated that the purpose of reflection was to break free of habitual thinking. Both Dewey and Schön considered it necessary to gather information in order to engage in reflective practice. Even if no changes are made upon analysis of such information, the decision will have been made based upon careful consideration of accumulated data, not "tradition" or habit. Over time, teaching experience may come to conflict with one's own pre-established ideas of teaching. Using reflective practice is a good way of reconsidering how one views teaching and whether changing or not changing techniques or beliefs is for the best, according to Farrell.

Value of teaching rules of composition

The subject of Teresa Thonney's study as described in "Teaching the Conventions of Academic Discourse" (2011) was the similarities among different types of writing. She looked at pieces of writing from several different disciplines and tried to see what similarities she found in them. According to Thonney, writers will

1. summarize what others have said on the topic they are covering, and then address that information. By doing this, the writers are showing that their issue is important, and that they have something more to write about it.
2. write about why their work is worthwhile, and then explain how the rest of the

paper will proceed. The purpose of this is to explain to readers why they should continue reading the piece and to help readers understand how the paper will be laid out.

3. use language that will show that they understand that others will not agree with them. They do not make absolute claims. Instead, they use words such as “probably”, “often”, “tend”, and “likely” which show that they are not making definite statements of fact, but rather statements of opinion.
4. use “a voice of authority”. This can be accomplished in two ways. Except in writing for engineering, writers should confidently use the first person. This may seem strange for students who have continuously been instructed not to use first person. The important aspect to understand is when using a statement like “I think” is extraneous and when it is essential to the paper. The second way is to write “concisely” using a large amount of “meaning-carrying words” (p. 354.) For example, instead of writing “the cat who was injured” the student should write “the injured cat” thereby eliminating the unimportant words, “who was”.
5. use vocabulary unique to the subject they are writing on. These include groups of words such as “in order to”, and “in the case of” as well as specialist terminology only used within that discipline.
6. bring attention to example and evidence in different ways. One way to do this is to display the information in charts, tables, or graphs. Another way is to use pictures or other visual representations, Thonney wrote.

Since all of these important factors are common to a variety of types of writing,

students can learn them no matter what type of writing they are doing. By reading and writing across the genres, students can understand the similarities and transfer that information on to all of their writing. It also allows them to look at other types of writing and see how changeable writing can be (Thonney, p. 347-362).

Value of teaching art analysis

In his “Expanding Perspectives for Comprehending Visual Images in Multimodal Texts” (2011), Frank Serafini explores the benefits of teaching students about different ways of perceiving images. Most college courses today include at least one presentation with a PowerPoint or an essay with pictures in it. The ways text, graphics, and other elements are arranged in such a document, known as a “multimodal text”, affects how the viewer perceives each of the elements. By teaching students how to understand such elements of art as composition, movement, color, and more, teachers encourage the students to begin to consider the visual world around them. From there, students may use this knowledge in order to better arrange their future multimodal texts.(Serafini, p. 342-350).

Meanwhile, Michele A. Gregoire and Jude Lupinetti wrote on the subject of bridging gaps with art in their “Supporting Diversity through the Arts” (2005). Every culture around the world produces some form of art, therefore the subject should be accessible to all students. Even those students who are not able to communicate as well should be able to gain some benefit from studying or processing art. Further, students should be able to understand each other better based on the art they create or the art from

their respective cultures.

Each country's art education

For this study, great care has been put into researching the state of art education in each international student's country of origin. However, it is impossible to say whether the education described hereafter is similar to what the students themselves experienced. Nevertheless, it is probable that what follows is indicative of the art education a typical student might receive in these countries represented in the present study.

One theme that emerged from some of the research into art education in each of these three countries was the beliefs of art educators. Many did not feel confident about their teaching abilities.(Alheezan, Carlisle, Naoe). Additionally, they did not think that administrators regarded their subject as important. A common subject of discussion was cuts in money or time to art programs (Alheezan, Naoe). These last two points are not dissimilar to challenges art teachers in the United States often face.

China

In her essay “The Fourth Good: Observations on Art Education in China” (1989), Barbara Carlisle reflects on the time she spent in China observing art education in many different cities, from larger cities like Beijing and Xi'an to smaller villages. She traveled with Carma Hinton, who had gone to “Chinese elementary and high schools” and regularly visited the country for seventeen years after that. She learned that some of the activities she was seeing during her stay were in fact rehearsed for her benefit, but she

was also able to see more spontaneous work after some questioning.

First of all, Carlisle notes that there is a distinction between “Western painting” as it is known in China and how this phrase would be perceived by the average American. In China, “Western painting” refers to “a very narrow subset of Western tradition, frozen just at the pre-Impressionist phase” (p. 19) This definition is influenced by the education the famous Chinese artist Xu Beihong received when he trained in France, and was further cemented in place by the influence of the Soviet Union in the 1950s. Students in China receive education in both “Western painting” and traditional Chinese art. Children intrinsically learn about symbols and ideas important to Chinese art through traditional Chinese stories. Learning about traditional Chinese paintings is necessary for Chinese students because they learn how to draw and paint by using the methods of those artists. The students rarely learn about elements or art and design, instead concentrating on copying from either a teacher's model or the textbook. It is possible that students will learn about these elements from their teacher, but they are not included in the national curriculum (Carlisle, p. 17-39).

It appears that there may be some changes in China, as reported recently in the *New York Times*:

In a bold bid to experiment with western education methods, a Chinese college modeled after American liberal arts institutions receives its first class of students... Xing Wei college, a privately run institution in Shanghai, is the first of its kind in China (Kristof, 2012, web)

This liberal arts college emphasizes a curriculum that “represents a divergence from

traditional Chinese education, which is widely criticized for emphasizing rote memorization and stifling creating thinking” (web). The founder, who was educated in the United States, “wanted to cultivate a crop of students who could think in new ways” (web). Following a model like that of Yale and Amherst, this new college “also offers a traditional liberal arts curriculum, with courses such as ‘History of Art in the West’” (web). This suggests that some Chinese educational leaders are looking for a change in the system and acknowledging the need for a stronger focus on the arts.

Saudi Arabia

In order to better understand art education in Saudi Arabia, it would be helpful to understand how art is viewed in Islam. Since Saudi Arabia is an Islamic state, the policies that are created in the country regarding education are influenced by the religion. There is no separation of church and state. Hunt Janin wrote in his book, “The Pursuit of Learning in the Islamic World” (2006) that different branches of Islam frown upon certain images. Saudi Arabia is chiefly made up of Sunni Muslims. Traditionally, Sunni Muslims believe that creating any sort of depiction of a “living being” is challenging God in his role as the only creator of life. A traditional story for Sunni Muslims says that on Judgment Day, any people who had attempted to represent a living being would be requested to attempt to bring their creation to life. As time went by, these restrictions were relaxed such that depictions of living things were only strongly prohibited on official public and religious buildings. (p. 184-185)

Islamic scholar, Ahmed Sahin, reinforces this where he is quoted in Ismail Özgür Soganci's article “Mom, Why Isn't there a Picture of our Prophet?” (2005) Sahin draws a

distinction between depictions of “living beings” and everything else that might be drawn in art, such as Arabic calligraphy or plants. Furthermore, pictures that show half the body are not considered to represent a living thing. While keeping a full body image inside a house is considered to be acceptable, it should not be put on display.

In the same article, Mustafa Sabri Efendi explains that while keeping a portrayal of a living thing inside a house is acceptable, there are still certain religious scholars who view the creation of such a portrayal “as one of the greatest sins” (p. 21-27)

Abdullah A. Alheezan's thesis for the Florida State University, called “Examining Art Education in Boys' Middle Schools in Saudi Arabia in Riyadh” (2009) was most relevant to the present study. The information related within is specifically about boys' art education in Saudi Arabia. Alheezan explains that although students in Saudi Arabia do receive lessons on art, the lessons are focused more on producing art than learning about the history of or appreciation for existing art. The guidelines for art education in Saudi Arabia do lead the reader to believe that education in art history would be welcome in the curriculum of an art class in Saudi Arabia. An excerpt from the art education guidelines for Saudi Arabia states that the “general goals for art education [are] to focus on Islamic heritage as it is represented in artwork, great Muslim artists, and decorations; the nation and how art relates to the modernizing of the country; the different art styles used throughout the world and history” However, there are no specific instructions or curriculum on how a teacher would be expected to teach students on the topic. Since many art education teachers in Saudi Arabia do not plan their lessons at all or are assigned classes outside their major in another subject, such guidance would be very

useful.

Furthermore, students are assessed on their skills in drawing and their skills in crafts. Each accounts for 50% of their grade, leaving no room for art appreciation or art history education. Alheezan laments that even if students were to receive no score at all in art education, they would not fail overall. Art education simply is not given as much weight as other subjects. It receives very little funding, and thus educators have no books with which to teach the children about art history or appreciation. Even materials for drawing and crafts are to be provided by the students' parents.

Japan

In Toshio Naoe's "Art Education in Lower Secondary Schools in Japan and the United Kingdom" (2003), he notes that examples of art in Japanese textbooks are mostly Western. However, he goes on to imply that students do learn about Japanese art as well. In fact, the textbooks may not be of much importance, because Naoe writes that teachers do not often use textbooks. The teachers he spoke to expressed that they do not use textbooks or examples of art in class so that students will create artwork that expresses their own creativity and is not influenced by other artists. Additionally, the time required for art education classes as described by the Courses of Study was set at around two hours a week in 1969, but as time has passed, that required time has decreased.

The United States

Malin, in "Creating a children's art world: Negotiating participation, identity, and

meaning in the elementary school art room” (2012), wrote of the value of art education:

Art making has been theorized as a way for children to develop the capacity to participate in social and cultural transformation. Yet, little research has been done to examine the role of art making in children's development as participants in society. (web)

Unlike in some of the other countries discussed here, American educators are committed to incorporating art into K-12 classrooms in order to prepare students for their future roles in society. Malin continues,

This study used ethnographic methods to investigate children's art making in elementary school. Observations took place in one elementary school art room for one academic year. Children were interviewed, in small groups and individually, about their art making activity. In the art room, the children were found to be creating a community of art practice. This community of practice had implications for how the children were developing as participants within the community, and for how they made their school art making into personally meaningful activity. (web)

The fact that Malin devoted an entire year to observing in the art room and discovering the value the children found suggests that art education is seen to be significant in shaping a community in the classroom. The students' identities are both seen through and shaped by their art making in the classroom in the United States, and in this way students are engaging in the larger process of making meaning in their daily lives in school.

Chapter 3

Data Analysis

The Multiple Case Study

According to the TESOL International Association's guidelines, a case study is defined as follows:

In TESOL, a case typically refers to a person, either a learner or a teacher, or an entity, such as a school, a university, a classroom, or a program (see Faltis, 1997; Johnson, 1992; Nunan, 1992). In language policy research, the case may be a country. Case studies may be included in larger quantitative or qualitative studies to provide a concrete illustration of findings, or they may be conducted independently, either longitudinally or in a more limited temporal period. Unlike ethnographic research, case studies do not necessarily focus on cultural aspects of a group or its members. Case study research may feature single cases or multiple cases (e.g., often two to four). (TESOL.org)

The present study focuses on a single classroom within a composition program and includes 17 cases—10 multilingual writers and seven Americans—all of whom were asked to analyze a work of art of their choosing.

Acknowledging multiple realities in qualitative case studies, as is now commonly done, involves discerning the various perspectives of the researcher, the case/participant, and others, which may or may not converge (Yin, 1994). As an interpretive, inductive form of research, case studies explore the details and meanings of experience and do not usually attempt to test a prior hypotheses.

As the primary investigator, I did disclose my assumptions prior to collecting the data, but there were no a priori hypotheses that I tried to prove or disprove. My analysis is more interpretive and inductive.

Instead, the researcher attempts to identify important patterns and themes in the data. The richness of case studies is related to the amount of detail and contextualization that is possible when only one or a small number of focal cases and issues are analyzed. The writer's ability to provide a compelling and engaging profile of the case, with suitable examples and linkages to broader issues, is also very important. (TESOL.org)

Further, I identified patterns and themes in writers' art analysis essays and considered the ways that their identities seemed to emerge through their analyses.

The type of study used in this thesis is a multiple case study. Simply put, instead of just analyzing the data from one student, the data from a number of students is being analyzed. The sample type is both a purposive and convenience sample. In her article, "Sampling: Types of Samples" (2006), Barbara A. Sommer defines a purposive sample as "a non-representative subset of some larger population, and is constructed to serve a very specific need or purpose." The participants in this study represent the EWU student population, particularly including both international students and students who are native to the United States. Sommer defined a convenience sample as:

a matter of taking what you can get. It is an accidental sample. Although selection may be unguided, it probably is not random, using the correct definition of everyone in the population having an equal chance of being selected. Volunteers

would constitute a convenience sample. (web)

Although the students in the class fairly represented the EWU student population and included the populations that were of interest to the researcher, this case study used a convenience sample in that only the students who were already in the English 101 class were asked to participate. Furthermore, only the essays of those who volunteered were analyzed for this thesis.

This art unit was taught during the eight week summer quarter of 2011 at Eastern Washington University in English 101. More than half of the students were learning English as a Second Language. The students wrote daily journals, and on Friday they wrote an essay during the 65-minute class. They turned in the essay at the end of class and received it, with feedback, on Monday. They then needed to turn in the next draft of the essay by the following Friday. Out of the eight essays they wrote over the course of the quarter, they were to choose three to include in their department portfolios. One of the essays they wrote was an analysis of a piece of artwork. They were supposed to choose the piece they would analyze on the weekend of July 16-17. The students received a presentation rubric on which they were supposed to write down details about the artwork, such as the artist's name, the title, the date, and what the student liked about the piece of art. The students then delivered a short presentation about their painting of choice on July 19 using the details that they had written down on their rubric. The other students took notes about the artwork the student was presenting.

The students wrote several journals on the subject of art analysis and different works of art. On July 21 the students wrote about Leonardo DaVinci's "The Lady with an

Ermine.” The students wrote the first draft of their essay on July 22. The prompt and rubric follows as Figure 2. On July 25 the students wrote a journal about Ruby Bridges and the fight to end segregation in schools in the South. This topic was the subject of Norman Rockwell's painting “The Problem We All Live With.” On July 26 the students wrote a journal about “American Gothic” by Grant Wood and “American Gothic, Washington, D.C., 1942” by Gordon Parks.

English 101:01 Exposition & Argumentation Name _____ date _____
 Essay 3: Cultural Analysis: Art Prompt & Rubric Dr. Reeves & Miss Ochs
 Follow this as you write each draft.

Prompt

Purpose To analyze a work of art of your choosing
Genre Exposition & Analysis (to teach readers and to break it into parts)
Audience College Students in Japan who know nothing of the artist or work
Format At least 7 well-developed paragraphs following the rubric for each
Length 500 words minimum—count your words and write the number here _____
Evaluation Thoroughness & relevance of information & effectiveness of analysis
 Use of MLA citation for drafts 2 & 3 (not important in rough draft)
 Editing for mechanics in draft 3
 Audience awareness
 Original ideas
 Following Directions—staple: this sheet, copy of art, essay, notes used

Rubric—to be filled in by you before turning in the rough draft.

10 possible points for each trait—100 points total

Trait	rating		comment
I have a detailed introduction with name of art work, 5 W's, background on artist, purpose statement/thesis at the end of paragraph 1—indicate the three or four elements you will analyze in this paper—see handout. Choose wisely so that you are able to go into detail and tell your reader/s a lot about the piece—your opinion. If it is set in a foreign country, mention this (Sudan=war)			
I use a detached, academic voice except where indicated here. “I” does not enter the text until your discussion paragraph.			

Paragraph 2 is a detailed but basic description of the art object. Imagine that your reader does not have a copy and you have to explain what it is to a Japanese college student your age (a person who cannot see the image—even a blind person). Basic description/information here—medium, size, foreground, background, what one first sees before looking at it closely.			
Paragraph 3 is an analysis of the first element—choose from the handout attached here—follow the order stated in the thesis in paragraph 1. Analyze this element. Take examples from the art piece. This is your opinion and analysis, not the critics' ideas.			
Paragraph 4—second element analysis—follow thesis order			
Paragraph 5—third element analysis—follow thesis statement order—detailed analysis			
**Paragraph 6—4th element analysis--optional			
Paragraph 6/7—Discussion—tell why you chose this piece and what it means to you. You may also mention what critics say or what you think most Americans might say about the piece. Consider one message the piece is giving to viewers. <i>Use “I” here.</i>			
Paragraph 7/8—Conclusion Repeat thesis statement and summarize each element. State why this is an important work of art.			
Works Cited Include at a bare minimum the work of art. Web sources are fine. Follow the handout attached here for citing works of art.			

****This paragraph is optional**

Figure 2. Cultural Analysis: Art Prompt & Rubric

Although the students were allowed to choose any type of artwork, be it architecture or sculpture, all of the students chose two-dimensional artwork. This may be because all of the models presented in class were two-dimensional. Not having received any particular instruction on the topic, the students may have found it to be much more difficult to attempt to analyze a sculpture, piece of architecture, or another type of three-dimensional artwork.

The students were supposed to meet with me or the instructor for conferences on their essays from August 9-11. All students were required to attend these meetings with me regardless of whether they would be participating in this case study or not. Some students ended up meeting with the instructor instead of me because of scheduling difficulties. I did not meet with all of the students. Some forgot their appointments or did not show up at all for unspecified reasons. A few did not make appointments at all. During conferences, the students first read their essays to me while I listened. Then we went through the essays together. I offered corrections or suggestions as we came to them in the text.

Of the nineteen students who signed the Institutional Review Board consent form and gave permission for their work to be used in this thesis, seventeen students included their art analysis essays for their department portfolios. Of the two students from whom I did not receive an essay, one was an American student, and the other was Chinese.

As a participant observer and the primary investigator, I played the following roles in the classroom in the Summer of 2011

1. Modeling – following the same process as the students, I chose an artwork and used the prompt to write an essay. Through doing so, I understood some of the difficulties the students might face in writing their own essays. I provided copies of the essays I wrote for each of the students (Appendix A and B). The instructor's art analysis (Appendix C) was given to the students at the very beginning of the unit along with a guide of terms and definitions for art analysis (Appendix D)
2. Observing—I attended all classes Monday through Thursday.

3. Conferencing – while conferencing with the students, I came to see that some of the students really understood and applied the information well, and other students needed some help and guidance in order to analyze the piece of art they chose.

4. Collecting the consent forms – with my thesis chair, I wrote a proposal, created IRB consent forms, and applied for and received approval from the IRB as an exemption since the project was part of the standard curriculum and classroom procedures in English 101.

5. Copying the essays from the portfolios – I copied the essays from the students' portfolios, scanned them into the computer and finally used an OCR (optical character recognition) software to convert the pictures into documents on the computer

6. Data analysis – while reading through the essays, I was looking for patterns or similarities in the students' choice of art, artist based on nationality, why they chose the artwork, and the subject of the artwork.

The Writers

The students' essays are divided into categories based on their nationality or the languages the students speak. There were four essays from Chinese students, three from Saudi Arabian students, two from Spanish-speaking American students, one from a Japanese student, and finally, seven from American students.

Data Analysis

In order to maintain their anonymity, the students who gave permission for their

work to be used in this thesis will be given pseudonyms. The names are taken from the names of artists from their country of origin or ethnicity.

Analysis of Chinese Students' Essays (n=4)

C1 – Shizeng

Analysis of "Eight Horses" (Xu 1948)

Beihong Xu, who is one of the most famous Chinese artists, was born in 1895 and died in 1953. His best subject in drawing is horses, and he had dissected horses and the habits of horses to improve his skills in drawing them. No one is better than he is in drawing horses in China. From 1917, he studied painting in Japan for three years and in France for eight years (Xu web). He fused the different drawing styles of China and the West and learned the best parts of different styles. Many of his pieces show that he combined the different styles successfully in one painting. He is also a person who loved his country and people. During World War II, he sold many of his paintings to help Chinese people survive from hunger and poverty. Today his art is very expensive, and a few years ago, one painting was sold for over thirty thousand dollars. I will describe some basic information about one of his works of art, "Eight Horses," which was finished in 1948 in China. The purpose of this essay is to analyze this piece of art that I chose in four aspects 1) content, 2) shapes, 3) color, and 4) movement.

First, I will describe the content, defined by John Mauk and John Metz as the "subject information, or objects that are pictured" (188) as well as the medium. "Eight Horses" is a Chinese ink and wash painting on yellow fabric. The width of this picture is 178 centimeters, and the height is 92.5 centimeters (Xu web). It shows eight horses running on a wide field. When people see this piece for the first time, the eight horses are the focus of the painting, but when people watch the painting more carefully, they can see the stones and grass as foreground. On the left side of this picture, the artist wrote down the painting's name and his first name with brush pen in Chinese characters. Further, he pressed his name on the art with a signet in red color.

Shapes are the soul of a picture because they show what is in the picture and how the artist describes his world. According to Jeremy Glatstein, "Shapes are created when lines are combined to form a square, triangle, or circle. Shapes can be organic (irregular shapes found in nature) or geometric (shapes with strong lines and angles such as circles, triangles, and squares)" (web). For this piece, the basic shapes of horses are triangles, and the torsos of the horses are made up of circles. The artist controlled that very well. He drew every horse with a muscular body, and he showed different bodies between the different horses. Actually, this picture is from a Chinese legend which is the story of a king of China who has eight magic horses. Those eight horses are different breeds of horses, so they have different shapes in their bodies and bones. It is a difficult thing to distinguish eight kinds of different horses. However, people can find out the differences between them by seeing this painting.

Color is also a good tool to deliver the emotion to viewers. Different colors have different meanings. For example, red usually represents anger in the West but joy in China, and blue usually represents depression. "Color differentiates and defines lines, shapes, forms, and space. Even black and white images have a huge number of different shades of gray" (Glatstein). The artist drew these horses on a yellow fabric, and unlike other popular oil paintings, the ink only has one color, which is black. The great artists can always use normal things in a wonderful way. For this picture, people can feel that deeply. The artist controlled the light and shade with different concentrations of Chinese ink. Also, he showed different color of horses in the same way. The yellow background looks like the color of the dust that the horses kick up as they run.

"Movement is the way a viewer's eye is directed to move through a composition, often to areas of emphasis. Movement can be directed by lines, contrasting shapes, or colors within the artwork" (Glatstein). Movement is the most important part of this painting. It shows eight horses running on a field. Their manes and tails wave in air, and their bodies are as quick as a flash. Even though those horses have different directions and motions, they have one thing in common that they all have their heads up and look to a distant place. It shows the spirit of the horses. This painting was finished in 1948 when the Chinese people had just recovered a little bit from World War II and Civil War. That was an unstable period, so the artist was trying to use his painting to help the Chinese people build confidence for them because the horses look so strong. Those eight horses represent the Chinese people and the better life that would come in the future if people stayed strong through the hard times.

Next, I will analyze the reasons that why I like this picture. I love the drawing style of this picture. In this aspect, the picture fuses Western style into traditional Chinese painting. For example, in normal Chinese painting, artists like to use only shading to show the grass or stones. In this picture, the artist drew the grass and stones specifically. My favorite part is the potential meaning of this picture. When I was young, I read the whole biography of the artist, from that, I realized that he was a great person both professional and personal. When he died, he was only fifty-eight years old, but he gave plenty of contributions to his country. Beihong Xu loved his country, and tried to use his special ability to help it. Chinese people like this painting so much that they use it on stamps or New Year's pictures. According to the traditional Chinese calendar, I was born in 1990, which is the horse's year. That is also one of the reasons why I chose this painting.

In conclusion, I analyzed the horses' shapes, color, and movement of this piece of art. The artist delineated the different motions of the horses, and he used the different basic shapes in different parts. For the aspect of color, he used only one pigment to show the light and shade and the different colors of the horses. All of the horses look up to a distant place. This piece of art is a symbol of Chinese people who were anticipating a better life. The meaning of this art is the most important part.

Figure 3. Shizeng's Essay about "Eight Horses" (1948)

Shizeng chose to analyze one of the paintings of "Beihong Xu, one of the most

famous Chinese artists.” “Eight Horses,” painted with Chinese ink on fabric, depicts eight horses running. Although there is no background, the viewer can see rocks, foliage, and dirt under the horses' feet.

Shizeng first chose to analyze the shapes in the picture. He wrote that “the basic shapes of horses are triangles, and the torsos of the horses are made up of circles. Then he explained that this painting is based on “a Chinese legend which is the story of a king of China who has eight magic horses. Those eight horses are different breeds.” The artists shows the difference in breeds with the shapes of the horses' bodies. Shizeng went on to analyze the element of color. In this piece, there are only two colors, black and yellow. However, the artists uses the black ink in “different concentrations” to add shading to the piece. Also, the yellow fabric this piece is painted on evokes “the color of the dust the horses kick up as they run.” To conclude his analysis, Shizeng wrote about the element of movement in this piece. He points out the fact that although all of the “horses have different directions and motions...they all have their heads up and look to a distant place.” “Eight Horses was completed shortly after a difficult period of time for China, so Shizeng believes that the artist drew all of the horses with their heads proudly held high in order to give hope to the Chinese people.

Shizeng chose this picture because he likes the way the artist fuses Eastern and Western drawing styles. Also, he likes the meaning behind the picture. He wrote, “when I was young I read the whole biography of the artist.” From what he learned, he greatly admires Beihong Xu. Finally, Shizeng was born in the year of the horse according to the Chinese zodiac calendar, so he liked the fact that there were horses in the picture as well.

When I met with this student for conference, we discussed some of the details of this essay, such as the Chinese legend about the king with eight magical horses. When I first read his essay, he only briefly mentioned the story, and the way it was written was a bit confusing. Therefore, we talked about the story and what details he should include to make his message more clear to the reader. In his paragraph on colors, he did not mention the yellow background of the piece. He said that he did not know what the yellow color could stand for. He thought that there must be only one meaning for each color. I told him that I wanted to know the Chinese meaning for the color yellow. I asked him what Chinese people associated with the color yellow, and he told me that it was like the dirt in China. The explanation that he added of the time period in which this piece was painted was very helpful in understanding the meaning behind the horses' lifted heads.

C2 – Xiuwen

The Snow Mountain

In 1996, "The Snow Mountain" received the silver award in the National Competition. "The Snow Mountain" painted by Chen Jun in China. He was born in 1935 into a family of professional artists in Deyang, Sichuan. His grandfather's and father's generation supported their families by painting professionally. Therefore, Chen Jun's art was influenced by his family. He started to paint at nine years old, and his talent soon distinguished him from other little boys. In addition to that, Chen Jun's dedication to classical Chinese Painting tradition was already apparent in his childhood, which he devoted to studying and painting old master pieces. "The Snow Mountain" is his latest art, but it is unknown when he finished. In this essay, I want to talk about two elements: Shapes and Color; and three principles: Contrast, Movement and Proportion.

From this painting we can see it happened in the winter, and it was snowing in the mountain. There was a small house located among the trees and stones. There is a fence in front of the house. The medium of this artwork is ink and color on paper and hanging scroll mounted on satin. This artwork is full of white snow. The trees are dry and the water is all frozen.

Before start to introduce this painting, there are some backgrounds of classical Chinese painting. First, "the Chinese attitude toward visual representations of nature is

such that it provides us with a way to look at Western attitudes toward the objects of nature in a different light. Second, some of the elements of the Chinese approach to painting- both theoretical and art historical- before extrapolating the consequences these theories have for our attitudes toward nature. Third, the Chinese and European traditions have represented landscape in art differently. The last one is under the traditional Taoist view, all of nature- humans included- is one organic whole, developing and changing in accord with its own inner principle" (Matthew Turner).

The first element is color. "Color differentiates and defines lines, shapes, forms and space, even black and white images have a huge number of different shades of gray" (Glatstein). Because of the day light. "The Snow Mountain" shows us different colors: black, gray and white. The white color reflects the snow and the winter. The black color is dry and not alive in the cold winter. The white and the black are complementary colors: therefore. "The Snow Mountain" has a strong feeling, and standing out in the cold winter. Also he used gray to shade the landscape. The gray is showing there is still life in the mountain and trees.

The second element is movement. "Movement is the way a viewer's eye is directed to move through a composition often to areas of emphasis. Movement can be directed by lines, contrasting shapes, or colors within the artwork" (Glatstein). In this work the eye moves in through the huge white mountain to the small house at the bottom. From there the eye continues moving on to the dry trees and stone covered by white snow. From the further to the closest: everything became clear. This artist uses swirling strokes which moves the eye around the painting in circles.

"Shapes are created when lines are combined to form a square, triangle, or circle. Shapes can be organic or geometric"(Glatstein). In this artwork, most of the shapes are organic, such as the trees and grasses. The trees look like a woman's body, like an "S". The mountain is a circle, and the small house is a triangle and square. Shapes are not drawn in a certain way in this piece, for "The Snow Mountain" is a painting of the land. The artist is contrasting the geometric lines in the house with the organic lines in the rest of the painting, so he is contrasting the manmade and the natural.

Finally the last element is proportion. "Proportion is created when the size of elements in a work of art are combined harmoniously" (Glatstein). In this image: everything is normal. For instance, there are the cold winter, the trees and the mountain. The house is smaller than the living things in the painting. Perhaps because of the huge snow mountain, the house looks tiny. Although the trees are small, they look big because they are in the foreground. The stone is not sharp, but it's mellow and circle. The artist probably tried to make the house look small. He may have been trying to show the power of the natural world.

Most of the artists are trying to use the painting to represent their real feeling or situation. Personally, I like "The Snow Mountain" because the little house reflects Chen Jun. and he feels lonely. His only child, a daughter, is not able to carry on the family tradition, so Chen Jun looks to others. The mountain reflects other artists, and the small house means himself. He is looking around and wanting to find someone to carry on his dream. Unfortunately, the door is closed— which means his heart is closed, and he hasn't found anyone yet. That is why I like this painting.

In conclusion, a good painting makes people see artist's situation through the color, shapes, contrast, movement and the proportion. The artist only used black and white in painting to show a strong feeling. The eye moves in to the house. There are both geometric and organic-shapes in this piece. Also the house looks small compared to other parts of the painting. "The snow Mountain" is important to me because I like how the artist showed his feelings through this painting.

Figure 4. Xiuwen's Essay about "The Snow Mountain"

Xiuwen chose to analyze "The Snow Mountain," by Chinese painter Chen Jun. This ink on paper artwork shows a house in the middle of the mountains in winter. In front of the house, there is a frozen stream running in between small rocky hills topped with leafless trees and a bush. Behind the house there are more leafless trees and large mountains receding off into the distance. Everything is covered in snow. There is a fence in front of the house.

The first element Xiuwen chose to analyze was color. Because this piece is painted entirely with black ink on white paper, there are three colors, black, gray, and white. The color white is like winter and the snow that is prevalent in this painting, Xiuwen noted. Black "is dry and not alive in the cold winter." Furthermore, black and white are "complementary colors," which, according to the writer, give the painting "a strong feeling." Gray is used to add shading, and it also gives a sense that "there is still life in the mountain and trees," Xiuwen argued. She then moved on to the element of movement. She reasoned that the eye moves "from the furthest to the closest;" starting from the large snow-covered mountain in the background, the viewer looks to the house next, before finally moving to the trees in the foreground. On a small scale, Xiuwen notes that the "artist uses swirling strokes which moves the eye around painting in circles." Xiuwen's next element to analyze was shape. She wrote that "most of the shapes are

organic,” noting the flowing S-shaped trees and the circular shapes of the mountains.

Xiuwen hypothesized that this is done because “The Snow Mountain” is a painting that depicts the natural world. The house is the only geometric shape in the painting, Xiuwen noted. She argued that this was done on purpose in order to “[contrast] the manmade and the natural.” Finally, Xiuwen decided to shift her focus to the element of proportion.

Compared to the other object in the painting, the house seems very small, Xiuwen remarked. The trees appear large “because they are in the foreground.” She hypothesizes that the artist may have done this in order “to show the power of the natural world.”

In Xiuwen's paragraph on why she chose this piece, she wrote of the story behind the painting. The house represents Chen Jun, whose child could not continue on with “the family tradition” because she is a girl. Therefore, he is looking for “someone to carry on his dream,” but he has not found anyone, as represented by the closed door on the house. The larger mountain in the background represents other artists.

When I met with Xiuwen for her conference, I taught her about what complementary colors are and we discussed the difference in feeling between organic and geometric shapes and lines. We tried to figure out what effect those topics could have on a piece of artwork. Xiuwen's paragraph on why she chose this piece is interesting, but it is missing an important detail. She says she likes this piece “because the little house reflects Chen Jun, and he feels lonely,” but she does not say why she likes that. Does she like the meaning or the story? Can she relate to it? Unfortunately, the reader cannot tell from what she has written.

C3 – Baoshi

Cultural Analysis of "Foresight"

"Foresight" (my translation from the Chinese characters "远瞻" Yuan Zhan) in (Appendix A) is a Chinese ink and wash painting, which was created in the Chinese Tang Dynasty (698-907). and it was painted by Wenxin Xue in 2008. Chinese ink and wash painting is also called Chinese ink and brush painting. It is usually made with Chinese ink, some water to change the value. Chinese style writing brush and Chinese paper or rice paper. Xue is not famous, so I cannot find the time the art was drawn; however, he enjoyed painting Chinese ink and wash painting. He was especially good at drawing eagles and fowl. The purpose of this essay is to analyze this piece of art work. This is an example of Chinese traditional culture, and the color of this art is mostly white and black with some light orange. In this way, the essay will analyze this art work in the areas of color, composition and significance.

First, I will analyze the content in "Foresight". Mauk and Metz define content as "The subject, information, or objects that are pictured" (Mauk & Metz 188). There are five parts in this art work. For example, there are small black rocks on the mountain and many loose pine branches in the bottom area of this artwork. The main parts of this artwork are two eagles standing on the top of a huge stone which is the top of a very high mountain. The eagles and the huge stone are the main characters of this piece. Some pine branches are surrounding the huge stone. There is nothing above the eagles except a patch of sky; however, there are small, lower hills painted behind the huge mountain and under the tail of one of the eagles. Chinese ink and wash painting is usually easier to understand than the western style of painting, but is also worthwhile to investigate the Chinese style of painting.

The first element I want to analyze is the color in "Foresight". Glatstein writes that "color differentiates and defines lines, shapes, forms, and space. Even black and white images have a huge number of different shades of gray" (Glatstein). Most of these kinds of paintings are in black and white. "Foresight" was also painted in white and black in many parts like the eagles, the lower hills and the small rocks of the main mountain. However, Xue also used other colors like red, orange and green to make the art lively. For example, the eyes of the eagles are red. That made the eagles look like they are alive, and the claws of the eagles are orange, which indicates how strong the eagles are. Green is the color of the pine branches, which shows us that they are living and grown well. Last but not least, the main mountain in this picture is light orange, which is the color of the soil in most places in China. In this way, the colors of this art become bright and make people happier than other paintings which are dusky and often make people feel serious and heavy.

The second element I want to investigate is composition. Mauk and Metz define composition as "the way the visual elements of the image are arranged within the frame" (Mauk & Metz 188). According to the rule of thirds, Xue put the eagles with dark color in the top area of the artwork and most of the pine branches with dark green in the bottom of this artwork. The huge stone which is the top of the mountain in light orange is in the middle area of this piece. In this way, the huge light orange stone stands out and makes

the value of this artwork full of vigor. Chinese people know that the kind of pine branches in this artwork only live on a very high level of mountains, so putting the branches in the bottom of the artwork can indicate that the mountain is at a very high elevation. Eagles are one of the birds that are considered to be able to look farthest and fly highest, so painting the eagles on the top of the mountain illustrates the name of this artwork — "Foresight". Xue also drew pine branches in the right side and the tops of some other smaller mountains in the left side of the background of the artwork. The branches with different values of green beautify the image, and the lower mountains indicate that the huge stone which is the top of the mountain can be thought of as the highest mountain in this artwork. In this way, we can imagine that the two eagles flew to the highest mountain in the artwork and stand at the top of the mountain to look toward the distant sights or forward to the future.

Finally, for Chinese people the Chinese ink and wash painting is not only a way to create art, but also a way to express themselves, such as their emotions, aspirations, beliefs. The third element of the artwork I want to explore is significance "the collective meaning or impact of all the elements" (Mauk & Metz 188). As far as Chinese people are concerned, the eagles are looking to the future of their life. The eagles can be their emotions, their aspirations, their beliefs and even themselves. In the "Foresight", what Xue wants to express the most is his aspiration. He believes that he can be the eagles and stand on the top of the mountain one day, and look to the distant sights, and make his ambitions come true. In this artwork, Xue used light orange, which can be considered as the color of most of the soil in China, to paint the top of the mountain. Therefore, the huge stone, in fact, is the whole country in Xue's mind. As for the pine branches, which can only survive on that high mountain, they are usually regarded as a symbol of fortitude for people in China. Through "Foresight", Xue wants to express that he is one of the pine branches who always believes he can do everything if never gives up. He has a great ambition and wants to stand on the highest mountain like the eagles and make his dream come true, which will make the country better than what it was before.

The first reason I chose "Foresight" is because I come from China, so I want to show the authentic Chinese culture, which is more than a thousand years old, to the reader. I am proud that I am a Chinese person and in many ways I found I have the same response to the painting as Xue who is the painter of "foresight". Sometimes, I think that I am the eagle, who carries my dream and my future. The eagle stands on the highest mountain in the country. I can do anything no matter what it is I want to do as long as I keep faith in myself and in God. After the first time I saw "Foresight" on a web site, I knew that I am the eagle in the painting and one day I will fly to the highest sky, and look toward the farthest sights.

In conclusion, "Foresight" is a Chinese ink and wash painting which shows its Chinese culture in these three aspects: the color that is mostly dark and white, with some other colors to make the image full of life, composition that obeys the rule of thirds, and finally, the significance of "Foresight" is that it is not only a piece of art, but also a way to express the painter himself. This is an important artwork not only because it signifies the traditional Chinese culture, but also because it makes me think that I have the same feeling as the painter. I believe I am the eagles, and whatever the difficulty may be, I will

stand on the highest mountain and make my ambition come true in the future.

Figure 5. Baoshi's Essay about "Foresight" (2008)

Baoshi chose to analyze "Foresight," a Chinese ink and wash artwork painted by Chinese artist Wenxin Xue. This painting depicts two eagles standing on top of a large rock. At the bottom of the painting there are tree branches and some loose rocks at the base of the stone. In the distance, faint mountains are visible.

Baoshi chose to analyze the color in this piece first. Although most of the painting is in black and white, the artist also used some color, Baoshi noted. He argued that the red eyes of the eagles make them "look like they are alive" and their orange claws show their strength. The green color "of the pine branches...[show] us that they are living and grown well." The rock the eagles perch on is orange, "which is the color of the soil in most places in China" Baoshi wrote. He goes on to discuss the element of composition. The painting is arranged according to the Rule of Thirds, with the eagles in the upper third and the pine branches in the lower third, Baoshi argued. The Rule of Thirds is a method for composition. Certain objects are placed in one third of the painting, or a line such as a horizon line is placed at the spot where one third and another meet. Artwork that is composed in this way is believed to be more visually appealing. Baoshi noted that the bottom and top third of the painting are both dark, while the middle portion is light, making it stand out. Baoshi explained that "Chinese people know that the kind of pine branches in this artwork only live on a very high level of mountains, so putting the branches in the bottom of the artwork can indicate that the mountain is at a very high elevation." Meanwhile, the eagle is known to be a type of bird that can "look farthest and

fly highest” so Baoshi contended that their presence in the painting reiterates the title of this piece “Foresight.” By painting the mountains in the background very small and low, the artist made this particular mountain look like “the highest mountain in this artwork” Baoshi wrote. He drew all of his conclusions together by writing “In this way, we can imagine that the two eagles flew to the highest mountain in the artwork and stand at the top of the mountain to look toward the distant sights or forward to the future.” Finally, Baoshi moved on to the element of significance. For Chinese people, the writer explained, eagles can symbolize “ their emotions, their aspirations, their beliefs and even themselves,” and he believes that the artist in particular meant to represent his “aspiration” and “ambitions.” The light orange of the stone, being the color of the Chinese dirt, is meant to represent the whole of China, Baoshi posited. The tree branches, known to be of the type that only grow at high altitudes, are regarded as a symbol of fortitude, he explained.

Baoshi chose this piece because he wanted to share Chinese culture with the reader, and he likes the message in the painting. The image of the eagles who can do anything also gives him the courage to follow his dreams.

This student and I talked quite a bit about the different elements he was analyzing because he asked for a second conference. For example, he wrote about all of the color in the painting except for orange. It was a big part of the painting, so I asked him what the color orange symbolized for Chinese people. From there, what he did very well was taking the information he came up with and looking into why the artist made that choice and what it could mean for the painting as a whole. Initially, I was confused by Baoshi's

claim that the stone must be at the top of a mountain. He explained to me that in China that type of tree is known to only grow at high elevations. I told him that his other readers, like me, might not know that, so he should include that information in his essay. When he added onto his essay, he actually incorporated the explanation into several areas of his essay.

C4 – Yifei

Baishi Qi's "Shrimps"

Baishi Qi (1864-1957), who was born into poverty at Qi Heng in Xiangtan and one of the most famous artists in China, drew the art work "Shrimps"(Appendix A) in China. He began to draw shrimps when he was 60 years old. At the beginning, he just imitated other famous artists' shrimps, but when he was 62 years old, he began to draw shrimps by himself, and when he was 80 years old he was the best at drawing shrimps (Qi). This art work was probably finished when he was 80 years old because the shrimps in this painting are living and beautiful. Baishi Qi was a carpenter before he became an artist, and his carpentry experience helped him to become a great artist. In 1953 Mao Zedong named Qi Baishi the Distinguished Artist of the China (Shrimp). For example, he knew how to express animals lively and carpenter experience also helped his art basic skill. The reason why he liked drawing shrimps is because when he was a child he loved animals and often caught shrimps in the river (Qi). The purpose of this essay is to presenting Baishi Qi's "Shrimps" from three elements: line, color, and movement.

First of all, I will describe this art work. This painting was drawn in Chinese ink, so the colors are white and black. There are three shrimps in the painting, and they look like they are swimming in the water. You can see every joint of the shrimps' bodies, and five feet of each shrimp. Baishi Qi aspired for his painting to be life-like, so he just used a few steps to finish a shrimp: he used two thick inks to draw shrimps' eyes, one thick ink and two light inks to draw shrimps' heads, and then for every joint of the shrimps' body he just used one stroke to finish the joint. Because he had drawn a lot shrimps before, the shrimps in this painting are lively and nimble.

The first element I am going to talk about in this painting is line. "Line is the most basic building block of formal analysis. Line can be used to create more complex shapes or to lead your eye from one area in the composition to another" (Glaststein). When an artist uses Chinese ink, he does not make lines to plan the painting because these lines can fetter the painting, and Chinese ink aspires to be life-like. The lines of "Shrimps" are not always the same: some lines are thick, and some lines are light to present shrimps' motion. These lines make people feel the shrimps are real and playing in the water.

For the second element, I will analyze the color in "Shrimps". "Color differentiates and defines lines, shapes, forms, and space. Even black and white images

have a huge number of different shades of gray" (Glatstein). Baishi Qi just used white and black to present the shrimps as lively. He controlled the ink's concentration very well, and every shrimps' joints are from dark to light to display the shrimps' perspective. Not only the body, but also on the shrimps' heads he used ink comparison to extrude shrimps' head. When he became older and older, his shrimps became simpler and he removed the shrimps' moustache, but they look more life-like.

The third element, I will show the movement about this art work. "Movement is the way a viewer's eye is directed to move through a composition, often to areas of emphasis. Movement can be directed by lines, contrasting shapes, or colors within the art work. In this work of art, our eye moves to contrasting textures and colors of the foliage in the top half of the image" (Glatstein). When people look this image for the first time, they will begin at the middle shrimp's head because the ink is thickest. Then people will finish this shrimp's body. The shrimp close to the middle one is next. As same as the first one, people will attract by the shrimp's head first and then shrimp's body.. Before watching the third shrimp, people will notice part 5 the two shrimps' chelate walking leg. Baishi Qi used different concentration of ink to express each part of the shrimps, and his movement is from thick to light.

Finally, I will discuss about this painting in my own opinion. The reason why I choice this painting is I like Chinese ink very much, and Baishi Qi is my favorite Chinese artist. Baishi Qi is famous for drawing shrimps. His shrimps are so different from other people's because Baishi's shrimps are living when you see them, but others' are just "died" thing on the paper. Baishi Qi's shrimp can represent the highest level of Chinese ink in modern times.

In short, I describe Baishi Qi's "Shrimps" from three elements: lines, color, and Different kind of lines can make shrimps more living; ink comparison presents shrimps' perspective... His shrimps are unique, and nobody can imitate them. Chinese ink aspires life-like, and Baishi Qi was a genius of this field, and he made big value for Chinese art.

Figure 6. Yifei's Essay about "Shrimps"

The artwork that Yifei chose to analyze was "Shrimps," painted by Chinese artist Baishi Qi. This piece depicts three shrimp that appear to be swimming in water. The shrimp's eyes, antennas, and legs are all visible.

Yifei first chose to analyze the element of line. He explained that "when an artist uses Chinese ink, he does not make lines to plan the painting because these lines can fetter the painting, and Chinese ink aspires to be life-like." The lines in the painting vary in thickness, which Yifei argued was done to show the movement of the shrimp. He added that it made them appear lifelike and active. Next, Yifei moved on to analyze the

element of color. The artist only used black ink on white paper, but by “[controlling] the ink's concentration,” he is able to show the “perspective” of the shrimp's bodies, with the heads being the closest to the viewer, Yifei contended. As the artist became older, he drew his shrimp with fewer details, but Yifei noted that they also became more realistic. Yifei's final element for analysis was movement. He argued that in each shrimp, the viewer's eye will move from the lightest part to the darkest, or from the tail to the head. He hypothesized that one will first look at the shrimp in the middle, “because the ink is thickest” then move to the shrimp just below the one in the middle. Then the viewer's eye will curve along the path of “the two shrimps' chelate walking leg” to reach the final shrimp at the top, he concludes.

Yifei chose this painting because he likes “Chinese ink very much,” and he especially likes this artist, Baishi Qi. Yifei believes that the artist has a special ability in drawing shrimp which makes them seem to come alive on the page.

At the time that I met with this student, I didn't really see any issues with his essay. Yifei was the only student to choose to analyze line, but it definitely fits with this piece. Reading his paragraph on color now, I'm confused as to what the sentence on the artist simplifying his shrimp drawing has to do with the colors of the piece. It is possible to make a connection between the two topics with some thought, but it is certainly not readily apparent. In his paragraph on movement, I think he could have added some analysis about all of the circular lines in the piece.

Table 1 is a summary of the art choice of the Chinese students, along with details about the artists' nationalities, the elements the writers chose to analyze, the years the

paintings were completed, and the reasons why the writers chose their paintings.

Table 1. Chinese students' art choices, elements and reasons

	Title	Artist	Artist's Nationality	Elements Analyzed	Year	Reason Chosen
C1	Eight Horses	Beihong Xu	Chinese	shape, color, movement	1948	Likes the artist's style, which blends east and west, admires the artist himself
C2	The Snow Mountain	Chen Jun	Chinese	shape, color/contrast, movement, proportion	Between 1944-1996	Likes the meaning behind the painting
C3	Foresight	Wenxin Xue	Chinese	color, composition, significance	2008	Wants to show Chinese culture, feels inspired by the message in the piece
C4	Shrimps	Baishi Qi	Chinese	line, color, movement	Between 1926-1944	Likes Chinese ink and the skillful way the artist paints

Analysis of Saudi Students' Essays (n=3)

SA1 – Ibrahim

"Alheshmah"

"Alheshmah" was painted by Somayah Alnor. an art student at King Abdulaziz University in 2009. It first appeared in Jeddah. which is located in the Kingdom of Saudi Arabia. The main reason behind this piece of art is to defend Arabian women from the aggressive attacks from a certain sector in Saudi Arabia. This sector believes that women who follow traditional ways are destroying their lives by doing this. I will analyze this piece of art by discussing the contact, contrast, balance, and angle. This will allow a deeper understanding of "Alheshmah."

To begin, the artwork's content, "is the subject, information, or objects that are pictured in the piece"(Glatstein)."Alheshmah" portrays a confident light-skinned Arabian woman wearing a traditional dress, firmly holding a thurible (incense burned) in her right hand with smoke rising. Her left hand is relaxed in her long black hair. Her dress is brown and lined with beads which form a v shape on her chest. Underneath this garment she is wearing a smooth, emerald-colored fabric which slightly shows as a sleeve on her left hand. She is positioned on the right side of the squared shaped drawing against a dark brown and black background. It appears as if there was some source of light shining only

on her. The smoke and light reveal three demoniac faces against book writings, two of the faces are looking at the woman and one is looking straight.

Second contrast "which is the use of several elements of design to hold the viewer's attention and to guide the viewer's eye through the artwork" (Glatstein). The artist combines several elements to guide the viewer throughout the drawing. The first element to be discussed will be contrast. At first, the viewers' attention is directed toward the only light spot in the drawing which is the woman's smooth skin. Then the viewer follows the smoke up into the darker section of the drawing where the three demoniac faces are placed.

The next element is balance "which is created in a work of art when textures, colors, forms, or shapes are combined harmoniously" (Glatstein). Which refers to a piece of art that is put together and is balanced in its totality. The objects and colors within are combined in a harmonious manner. The woman is placed at the bottom right side of the drawing. She is not in the center. Most of the drawing is used for darkness displayed by brown and black colors. There is less going on in the dark areas which are balanced by the large space it takes up. The woman, who takes up less space makes up for it by the light reflected on her and her beaded shirt as well as her green undergarment.

Now in regards to the angle used in this painting. "The angle at which the image is presented, or the vantage point or perspective from which a photograph, for example, is taken" (Mauk & Metz 188). The artist is ignoring the things around the woman and focusing all the attention on one main subject, which is the woman. The author places the demonic faces in the corner as if they are not important. As mentioned above one of the demonic faces looks at you and the other two are looking at the woman. This angle chosen by the artist might have greater significance.

I personally believe that this drawing represents the current situation of women in Saudi Arabia. Women are constantly told that their traditional ways are not good for them and that they need to change their degenerate ways. This painting defies these assumptions. They represent a traditional woman as confident and secure. She seems to not mind all the negative things around her. The demoniac faces against the books might represent the education system in Saudi Arabia. Oftentimes the educational system criticizes women for being traditional. Two thirds of education system focuses on women by drawing the picture for the women as to take off the Abayah (the black clothe that cover the women) and that is the first step for getting their freedom, and one third on the viewer or the rest of the student body. The message being sent by this drawing is that women will stick to their culture and ignore those trying to belittle them.

The three elements discussed above were contrast, balance, and angle. These three elements helped created a strong message for the viewers. A confident Arab woman defies her negative surroundings portrayed by darkness and demoniac faces, and sticks to her traditional ways which is like a light that guides women who stick to their culture.

Figure 7. Ibrahim's Essay about "Alheshmah" (2009)

Ibrahim chose to analyze a piece painted by a Saudi Arabian student of the arts at King Abdulaziz University, Somayah Alnor. The oil on canvas painting depicts an

Arabian woman sitting in a dark room. She is brightly lit by a light shining from the top left corner down to the bottom right. In the path of this light, the viewer can see pieces of paper with writing on them pasted to the wall behind her. “The smoke and light reveal three demoniac faces against book writings, two of the faces are looking at the woman and one is looking straight” perhaps out at the viewer, Ibrahim wrote.

The first element Ibrahim chose to analyze was contrast. He highlighted the contrast between the woman's light skin and the dark background, arguing that while the eye is first drawn towards the woman, the smoke leads the eye up towards the demonic faces in the background. Next Ibrahim analyzed the balance of the painting. He argued that the large, dark, and mostly empty area in the top left corner is balanced by the smaller, more complex, and lighter area in the bottom right corner. Angle was the final element that Ibrahim chose to analyze. By “ignoring the things around the woman and focusing all the attention on one main subject, which is the woman,” Ibrahim reasoned that the artist was trying to make the demonic faces less important.

Ibrahim chose this painting because he liked the meaning behind it. “Oftentimes the educational system criticizes women for being traditional,” he wrote. According to the writer, this painting “defies these assumptions” by “[representing] a traditional woman as confident and secure.”

This student did not meet with me for a conference, but he did meet with Dr. Reeves. If we had met, I would have liked to talk to him about how the artist uses contrast of textures as well. The style of the painting itself is very smooth, but the artist created a great deal of texture in the bottom right corner by adding beads and decorations

to the woman's dress. Additionally, the incense burner she is holding appears to be ornately carved or crafted. This amount of detail contrasts greatly with the mostly flat darkness in the background of the painting. However, since I did not meet with him, I was not able to suggest these details to be included in his analysis.

SA2 – Khalid

Picasso's "Guernica"

"Guernica" (Appendix A) was painted by Picasso who was considered one of the greatest artists of this century. Out of his many paintings, "Guernica" was one of the most famous ones. He took almost three weeks to complete that painting. It was made in the year 1937. The idea for this masterpiece came after the bombing of the little town of Guernica during the Spanish Civil War. "Guernica" is a painting that contains many geometric shapes and harsh lines, and one can find difficulty in making out the details of the painting. Picasso does this in an effort to illustrate the utter chaos and pain of the bombing. He also only used black, white, and grey in the painting to illustrate death, mourning and tragedy. Open mouths of people is probably shouting and screaming. The purpose is to analyze (1) the content, (2) the color, (3) the emphasis, and (4) interpretation (Glatstein) of this essay is to describe the painting to Japanese college students who are unable to make out the figures in the painting.

First, we I will analyze the content. "The subject, information, or object that are pictured. Everything within an image: they all impact the consciousness of the viewers" (Mauk and Metz 188). The painting is 11 feet tall and 25 feet long. The town of Guernica is set in darkness surrounded by burning buildings. Amongst the chaotic scene and confusing shapes Picasso painted, one can see women escaping, an injured horse, and a dying soldier. At the top of the painting, one can see a triangle "eye" and a woman with a lamp. To the right of the woman are burning buildings with falling women, and to the left is a weeping woman with a dead baby. Behind her, stands a bull. The bull may be threatening or protecting the woman and child. The painting also contains birds flying or falling to the ground in their death, and a flower, which is a symbol of renewal and hope, like a 600 year-old tree left standing (Hart, 2004).

Next, rather than making use of shades to create depth, Picasso has painted sharp edges on his shapes to create people, animals, and buildings. Sideways or inverted imagery had powerful hidden effect on the viewer. The painting also shows people looking upward watching the bombs come down on their town.

Furthermore, is analyze of color in the painting, "differentiate and define lines, shapes, forms and space. Even black and white images have a huge number of different shades of gray" (Glatstein). Picasso used grey and repeated the patterns and shapes to get the attention of viewers. His intent on only using black, white, and grey was to illustrate

the pain of the tragedy and to elicit a similar angst in the viewer of the painting. The use of black, white, and grey also draws the viewer's attention to the actual figures in the painting rather than to colors as opposed to other paintings that are done in color. In addition, the dark colors emphasize the horror and hopelessness of the day as it must have seemed from the citizens' point of view (Holliday, 1937). There was a perfect combination of harmony and repetition in his drawings and because of this, one can easily feel the horror of the town's bombing.

Lastly, I will consider the significance and emphasis, "the collective meaning or impact of all the elements" (Glatstein 188). It is a painting of oil on canvas. Picasso emphasized open mouths screaming in pain and terror. "Emphasis is created in a work of art when the artist contrasts colors, textures, and shapes to direct your viewing towards a particular part of the image" (188). Dead and dying people are lying around everywhere in the confusion with their eyes open in horror and their mouths crying in suffering. Through emphasizing the mouths of the dying people and animals, Picasso creates a feeling in the viewer as though the viewer is hearing the people of Guernica scream in their deaths. Even the animals seem to be crying out with their eyes rolling in terror (Holliday web).

I chose to write about "Guernica" because there was an infamous story behind this painting done by Picasso. The town of Guernica was unique in that the entire city was totally destroyed in the bombing. The bombing was so great, that Guernica was eliminated from the maps. Moreover, since Spain was Picasso's native country, and the country was greatly affected by the war, he was deeply attached to the city. Therefore, he decided to put his painful emotions in this painting. "Guernica" later became an anti-war statement. Today, it hangs in the Prado Museum in Madrid, Spain, surrounded by armed guards.

In conclusion, "Guernica" was a bold political anti-war statement showing the painful, tragic effects of war. Through oil and a canvas, Picasso wanted to express the emotions he felt about senseless killing. It was an effort made by him to make people bold and take action against unnecessary' tragedy caused by humans. He used dark colors to show the suffering of people and the color of death and darkness after life. He showed in his painting what wars always leave: death and destruction.

Figure 8. Khalid's Essay about "Guernica" (1937)

Khalid chose to analyze "Guernica" by the famous Spanish painter, Pablo Picasso.

This oil on canvas painting is named for and shows the bombing of the Spanish town of Guernica. The scene was deliberately depicted in a confusing way so as "to illustrate the utter chaos and pain of the bombing," Khalid explained. One can make out two human figures to the right side of the painting, an animal on the left, and a lamp or an eye in the top left.

The first element that Khalid decided to analyze was color. This painting is entirely black, white and gray, so the writer discussed why this choice had been made by the artist. Khalid argued that this “was to illustrate the pain of the tragedy and to elicit a similar angst in the viewer of the painting.” Additionally, by using a monochromatic color palette, Khalid argued that the artist draws attention to what is happening in the painting rather than the colors that it is composed of. The writer stated that the bleak colors also help “emphasize the horror and helplessness of the day as it must have seemed from the citizens' point of view.” Khalid analyzed significance and emphasis together in one paragraph. He brought to light the way Picasso focused on the open mouths in the picture. By drawing all of the people and animals with their mouths open, Khalid contended that “Picasso creates a feeling in the viewer as though the viewer is hearing the people of Guernica scream in their deaths.”

In his paragraph on why he chose the painting Guernica, Khalid told the story behind the piece. The bombing of the city of Guernica was so extreme, he related “that the entire city was totally destroyed in the bombing.” Picasso, being a Spaniard himself, was deeply upset by the loss of the city and the overall effects of war; therefore, he decided to create the painting “Guernica” as “an anti-war statement.”

I did not meet with this student, but Dr. Reeves did. His analysis of color is well done. Since this painting is in black and white, he might have assumed that he could not analyze color, but he did not make that assumption. Instead, he thought of why the artist may have chosen not to use any color, and what the colors the artists did use may have signified. Khalid's next paragraph on analysis was also well written. However, he decided

to analyze two elements in one paragraph; therefore, he is technically missing a paragraph in his essay. Furthermore, his analysis is mostly concentrated on the element of focus, and not the other element he mentioned, significance. In fact, his next paragraph that is supposed to be on why he chose the image could pass for a paragraph on significance, since he only talks about the story behind the painting. Although it is an interesting story, it is still missing a crucial element: why he chose this painting. Did he find the story interesting or sad? Did it remind him of something? Unfortunately, this detail is not revealed to the reader.

SA3 – Sami

Analyzing "Wish You Were Here"

The artist Odwin is a member of a website forum called "The Painter Factory". The website gives artists the opportunity to show off their work. Odwin joined the website forum on February 1, 2009 (The Painter Factory). He took advantage of this opportunity and submitted a painting of his in 2009 called "Wish You Were Here". Odwin described his painting as being about an old lady who has a sad face. On this website forum, Odwin talks about this painting saying that he believes it is his best. He shared that his inspiration came from a photo he saw. This photo was of an old woman sitting under a tree, staring off into the distance (The Painter Factory). Odwin wondered what or who she was thinking about at that moment (The Painter Factory). The artist said that he decided to paint "Wish You Were Here" because he was charmed by the photo of the old woman sitting under the tree gazing in the distance. Odwin did not mention the origin of the inspiring photo. This essay will explain and describe Odwin's painting "Wish You Were Here". Specifically, this essay will analyze the artistic elements of shape, value, and symbolism. Finally, I will share and discuss my own feelings on this portrait.

This portrait was painted on a canvas with oils (The Painter Factory). The subject of the painting is an elderly woman in the center of the portrait staring off in the distance. The entire portrait of "Wish You Were Here" presents only half of the elderly woman, from the top of her head to mid-chest. The woman's face is lined with many wrinkles and she looks gloomy. The reflection of the light in her eyes shows the glistening of tears. The woman's facial expression is sad, as if her heart is broken because she is missing someone. The woman's silver hair is tucked gently back into a brown scarf, which covers her head. She is dressed in a white, scoop-neck t-shirt that covers her broad shoulders. Her circular earrings dangle about an inch from her ear lobes. The color of her eyes is

dark maple. The background of the portrait is painted with a blend of grey to black.

The first element to analyze is shape. Looking at this portrait, two different shapes stick out. The subject of this portrait, the old woman, is shaped like a triangle from top to bottom. The point of the triangle starts at the top of her head and the base of the triangle ends at the bottom of her shoulders. The woman's nose is also shaped in a smaller form of a triangle. The most dominate shape in this portrait is of a circle. The woman's wrinkled face, head, the scarf covering her silver hair, the earrings and many other areas are in the form of a circular or oval shape. Each of these shapes is centered in the painting.

The value in the painting is a very important part of this portrait. The value is the degree of light and dark within the portrait (The Painter Factory). The powder white t-shirt is the lightest element on the painting. This automatically draws the eye to the base of the portrait. However, the old woman's skin is fair with a slight tan. so the eye leads directly from the t-shirt to her face. The dark background makes the old woman in the portrait stand out because the dark and the light colors strongly contrast together making her pop out. This portrait doesn't allow for much eye movement because of this dark and light contrast. The main picture is centered in one spot. The use of the dark background causes the painting to be more motionless, with no real eye movement.

The last element to analyze is symbolism. The woman's face is presented with many wrinkles, which symbolizes a long and rough life. The way the old woman is dressed makes it seem as if she labored outside her whole life, especially because of the complex of the tan in her skin tone. The use of the white in the old woman's clothes indicates purity. The yellow gold in the earrings symbolizes dedication and the drooping of the ear lobes is an example of repetition. The continuation of wearing the earring means that the earrings may have sentimental value to her.

Many people are attracted to art because of the beauty or the meaning of the art. Talented people are the artists who create the meaning of the beauty in the art. Odwin's painting "Wish You Were Here" attracted me for many reasons. The meaning of the art is one of the reasons this portrait caught my eye because it brings up many memories, some good and others painful. Looking at this painting makes me remember three of my best friends. This painting reminds me of these three because they all died within months from each other due to car accidents. They were all my closest friends. We worked all in the same area and department. I remember talking, laughing, and taking smoke breaks together while sharing stories. I look back at the days when we were all together enjoying our time and it makes me sad because I miss them so much. They were like brothers to me. who I could always count on and have a good time with. When I look at Odwin's "Wish You Were Here" painting. I see my friends who I have lost, and I wish that they were here with me taking classes and enjoying life like I am now. I love this painting because it reminds me of the friendship and good memories I still have of my friends who have left tragically from my life. I still miss them but I will always have my memories.

Overall, this portrait is a good art piece because the background had a great effect on the painting allowing the old woman to be the eye of the portrait. Odwin did a great job at contrasting and blending the colors together causing the portrait to stand out. The use of the natural colors and the shapes within the painting allowed the eye to focus on

the old woman's feeling of hurt in her face. The value in the painting leads the eye motionless. The different concepts in the portrait have many symbols with meaning. This painting may remind me of a sad time but it also brings up good memories I will never forget.

Figure 9. Sami's Essay about "Wish You Were Here"

Sami chose to write about "Wish You Were Here" by Odwin. The painter is not famous, and the student actually found this piece on an Internet forum for artists, so it is difficult to find details on the artist or the painting. This piece is a bust shot of an old woman with a scarf tied around her hair. She wears dangling earrings and what appears to be a white t-shirt. The background is a flat gray color with light coming in from the left side.

The writer first chose to analyze the element of shape. He noted the large triangle that the woman's figure made against the background. Secondly, he mentioned the circles in this piece, including "the woman's wrinkled face, head, the scarf covering her silver hair, the earrings and many other areas are in the form of a circular or oval shape." From there, Sami went on to analyze the value in the painting. He argued that the woman's white t-shirt is the brightest part of the painting, so it is the first area of this piece that the viewer is drawn to look at. However, the woman's skin is also quite light, so he contended that after seeing the shirt, the viewer will then look to the woman's face. Meanwhile, he also mentioned the fact that the background is rather dark, therefore causing the woman to "pop out." Because of the strong contrast, he wrote, the overall movement of this piece is very static. Finally, Sami decided to analyze the symbolism of this piece. The woman's many wrinkles and tanned skin symbolize "a long and rough life." Additionally, he argued that "the use of white in the old woman's clothes indicates purity. The yellow gold

in the earrings symbolizes dedication and the drooping of the ear lobes is an example of repetition.” Because the woman is wearing her earrings even into her later years, they “may have sentimental value to her.”

Sami chose this piece because it reminds him of his three dear friends who “all died within months from each other due to car accidents.” He remembers all of the joyful time they spent together “and it makes [him] sad because [he misses] them so much.”

I did not conference with this student, but Dr. Reeves did. If I had, I would have liked to talk to him about organic versus inorganic or geometric shapes. Why is so much of the woman made up of organic shapes, circles? Perhaps the artist wanted to portray the woman as sturdy upon first glance with the overall geometric shape of the triangle, and then as soft upon further examination with the abundance of circles and ovals, organic shapes.

Table 2 is a summary of the art choice of the Saudi students, along with details about the artists' nationalities, the elements the writers chose to analyze, and the reasons why the writers chose their paintings.

Table 2. Saudi Arabian students' art choices, elements and reasons

	Title	Artist	Artist's Nationality	Elements Analyzed	Reason Chosen
SA1	Guernica	Pablo Picasso	Spanish	Color, emphasis, interpretation	Likes the message of the painting
SA2	Alheshmah	Somayah Alnor	Arabic	Contrast, balance, angle	Likes the story behind the painting
SA3	Wish You Were Here	Odwin	Unknown	Shape, value, symbolism	Reminds him of his dear friends who passed away

Analysis of Spanish-Speaking Students' Essays (n=2)

SP1 – Cecilia

Analyzing an Earache Treatment

In 1989 Carmen Lomas Garza a Chicano artist painted "Earache Treatment" (Appendix A), in a location that is unknown. Though she is not famous like many other artists such as Van Gogh or Da Vinci, she is famous for her colorful, cultural artwork. Garza was born in 1948 in Kingsville, Texas. Garza's main focus of her artwork has always been the everyday life of Mexican-American culture. She paints their celebrations, family history, rituals, food preparation, games, and most importantly traditions. Garza's artwork also revolves around Mexican-American culture because she grew up and was a part of the 1960 Chicano Movement. She attended Texas A&I, now known as Texas A&M, where she majored in art education. Here she led many Chicanos in political organizations, and while in college she made her first exhibition at the Mexican American Youth Organization in Mission, Texas. Thanks to all these moments in Garza's past, she is the artist she is today. The purpose of this essay is to analyze Garza's piece, "Earache Treatment" (1989), describing its (1) content, (2) color, (3) balance, (4) and the overall significance of this artwork.

To begin, the artwork's content, "is the subject, information, or objects that are pictured in the piece" (Mauk and Metz, 188). The content of this particular piece, which is oil on canvas, is of course the two people, the man and the woman. The woman is performing, as the title states, an "Earache Treatment," on the man whose head is tilted, and is sitting down in the back porch that is surrounded by plants and vines. The most important object that ties this whole piece together is the newspaper that is rolled into a cone, and that also happens to be lit on fire. The tip of the rolled up newspaper is inside the man's ear and the top of the newspaper is what is on fire. Without this part of the artwork it would not make sense or have a focus. The newspaper which is on fire is the center of attention for the content of this artwork.

Next, the color, "which differentiates and defines lines, shapes, forms, and space" (Glatstein), of this piece of artwork is beautiful. First, in the background of Garza's painting dark colors are used. While in the front and center where the man and woman are she used lighter colors. She does this to bring out the "Earache Treatment" as the main focus. Also, in Garza's piece no one color matches the other. She makes sure that every object and person has their own shape and color. Even the two people, the man and the woman, have a different skin color. She makes sure to use these certain colors to distinguish between the different objects in the painting, for example, the plants in the pot that has flower buds, of the same color, are the same shape and color, but the other plant next to it is different so it has a different colored pot. Even the bucket in the painting has its own color. She uses these different colors to make her paintings realistic. She uses realistic colors that make this painting look like something out of everyday life. So color seems to be Garza's main focus overall in this piece and in her many other pieces of

artwork.

Moving onto balance, "which is created in a work of art when textures, colors, forms, or shapes are combined harmoniously" (Glatstein). Garza's painting had many lines and shapes that lead to the center focus of the piece. At the top of the porch's ceiling there are lines leading inward toward the two people in the painting. Garza uses the rule of thirds in her artwork as well, horizontally the ceiling the middle and the floor, and then vertically one side of the pillar the middle and the other side of the second pillar. This creates a square box that surrounds the man and women with two pillars that almost frame them in the middle as the center focus of the artwork.

The final element of discussion is significance, "the collective meaning or impact of all the elements" (Mauk & Metz 188). The significance of this piece is the cultural traditional remedy for an earache, but more than that she chooses to stay within her culture's traditions to make beautiful pieces of artwork. She wouldn't change the artwork because she has lived through all of those moments that she has captured on canvas, her culture is what pushed her through the Chicano Movement and all of those memories are what has molded her as an artist. If she changes any part of her artwork then she would change her culture's traditions and also the significance of, "Earache Treatment".

Now, after discussing all the elements of analysis I will be discussing why I chose this piece and what it means to me. I knew I wanted to select a piece of Garza's work because I can relate very closely to her and her work. Like Garza I also consider myself a Mexican-American woman. Both of my parents are Mexican, but I was born in the United States of America. Even though my parents chose to start a new life in the states I never lost that cultural background of also being a Mexican. I continue to incorporate both Mexican and American lifestyles and traditions in my life like the many traditions Garza paints. Out of all the artwork she has created I chose, "Earache Treatment" because it was the only one that brought back a childhood memory. When I was younger my sisters and I always had bad earaches but my eldest sister, Yajaira, always had them the worst. I will never forget the day I saw my grandmother roll up a piece of newspaper and light it on fire just like in Garza's painting. It was incredible to see it up close, and I even thought that my grandmother might light my sister's hair on fire (I was very young and didn't know any better). When I presented this piece of artwork in class I thought everyone might think it was a horrible choice because it wasn't as bright or descriptive or famous as other paintings that were chosen. I was wrong, and what I learned was that not only could I relate to it but my classmates also found that they remembered old earache treatments from their own cultures.

In conclusion, this essay analyzed Garza's artwork, "Earache Treatment," by describing it through the elements of content, color, balance, and its overall significance. This piece of artwork is important because it shows that artists do not need to change anything about themselves or the way they paint to become famous. If they merely use their culture and background in their favor, then they can make beautiful pieces of art that other people, like I, can relate to. If people cannot relate to your work then there will be no connection. If there is no connection then they will not understand. Making artwork inspiring, traditional, and relatable is what truly makes a piece of artwork beautiful.

Figure 10. Cecilia's Essay about "Earache Treatment" (1989)

The first Spanish-speaking student, Cecilia, chose to analyze Carmen Lomas Garza's "Earache Treatment." Garza was born in 1948 in Texas and "was a part of the 1960 Chicano Movement." This oil on canvas artwork depicts a traditional method for earache treatment. A man sits in a chair while a woman stands beside him, holding a newspaper wrapped into a cone up to his ear. The small end of the cone is in the man's ear, while the large end of the cone, pointing upwards, has been lit on fire. They are outside on a porch or a patio. There are bushes behind them, and the darkening sky is visible beyond the foliage. There are two lights in the ceiling of the porch above the people, and there are three potted plants on the ground.

Cecilia first chose to analyze the color in the painting. She noted that Garza used "lighter colors" for the man and the woman in the foreground of the painting in order to focus the viewer's attention on them. Also, she used "realistic" and unique colors for each object in the painting, which made it more realistic, Cecilia argued. The next element for analysis was balance. The writer contended that the lines in "the porch's ceiling" lead the viewer's eyes towards the two figures in the painting. Based on the Rule of Thirds, the painting is divided into three sections vertically and horizontally, she noted. Cecilia further elaborated on this by explaining that the two black cast iron porch supports divide the image vertically, while the floor and the ceiling divide it horizontally. This creates a frame "that surrounds the man and women...in the middle as the center focus of the artwork," Cecilia contended. She then came to discuss the significance of the piece. The artist decided to create this piece because of her culture and its traditions, Cecilia argued. The artist, Cecilia pointed out, "has lived through all of those moments that she has

captured on canvas.” Without that history, she explained, this piece would not have existed.

Cecilia chose this painting because she can relate to the artist as a fellow Mexican-American woman. In particular, she chose “Earache Treatment” because it evokes a memory of one of her own childhood experiences. By sharing this artwork in class, Cecilia was able to learn about her classmates' cultures and traditions as well.

This student initially struggled with the idea of art analysis. Although it was easy for her to write about the significance of the painting because she understood it well, and it was what first drew her to this piece, she struggled with the other two topics. In writing about the color of the piece, she mostly discussed the way the artist used different colors for each object. During our conference, we discussed why artists use certain colors and what effect those colors might have on the way viewers see the painting. I think perhaps we should have talked about the varying levels of saturation with the colors in this painting. The figures in the foreground are very bright, while the background is very dark. It is possible that the artist did this on purpose in order to draw the viewer's attention to the figures first. We also conversed about how the lines in a painting could lead the eye. I explained how many artists use the Rule of Thirds in their paintings in order to visually divide the space.

Cultural Analysis of "Virgin of Guadalupe"

"Virgin of Guadalupe" (Appendix A) was painted by Yolanda M. Lopez in 1978. "This painting is part of a trio of paintings done by Lopez. "La Virgin de Guadalupe" is shown as a maiden, mother, and a crone. The artist used herself, her mother, and her

grandmother as inspiration" (web). She drew many of her paintings during the Chicano Movement where she showed her Chicana roots and her feminist beliefs. She is Mexican American, and she was raised by her single mother and grandmother. She was the first to graduate from high school and college in her family. She has stated that she often includes her mother or grandmother in her paintings alongside with her culture. The purpose of this essay is to analyze Lopez's piece, "Virgin of Guadalupe" (1978), describing its (1) content, (2) the color, (3) the emphasis (Glatstein), and (4) the overall significance of this painting.

First, we will be analyzing the content, "the subject, information, or objects that are pictured. Everything within an image is important - from the largest to the tiniest object or detail. They all figure into the nature of the image: they all impact the consciousness of the viewers" (Mauk and Metz 188). When looking at the image we see an elderly woman, who is probably a grandmother, sitting in front of an aura-like oval shape, an aureole. This oval is like the one that typically surrounds the Virgin Mary in paintings. *La Virgen de Guadalupe*, the Hispanic name for the Virgin Mary, she is very popular in the Chicano community. The grandmother in the painting is sitting on a blue blanket full of stars like the one that covers *La Virgen de Guadalupe*. The elder woman looks peaceful as she sits there holding what looks like a snake made out of fabric. She seems like a humble person. Her dress is light pink and shoes are light blue; they look simple. She is wearing glasses, her hair is pulled back and her skin is a soft brown color. Behind the place she is sitting there is an angel who seems to be representing the Mexican flag with red, white and green wings. The background of the painting is dark blue and in it you can see what looks like newspapers or protest ads.

Second is the analysis of color in the painting. Color, "differentiates and defines lines, shapes, forms and space. Even black and white images have a huge number of different shades of gray" (Glatstein). The oval-shaped aura behind the elder woman is the part of the painting that stands out the most because Lopez painted it very realistically, and it really resembles the classic depiction of the Virgin Mary. It is gold with some silver, which makes it look realistic. This allows viewers to focus on the elderly woman who is sitting right in front of the aureole and in the center of the painting. The colors that were used to paint the elderly woman help show her humility. They are all soft, light colors chosen very carefully. Her skin is a light soft brown and the black and white in her hair shows her elderly age. Her dress is light pink with a light blue collar that matches her simple blue shoes. The blanket she is sitting on is dark blue with gold stars all over it just like the one that covers *La Virgen de Guadalupe*. Behind her is an angel holding red flowers; he is representing the Mexican flag with his wings. The background color is royal blue. It surrounds the whole image.

The third element is emphasis, "Emphasis is created in a work of art when the artist contrasts colors, textures, and shapes to direct your viewing towards a particular part of the image" (Glatstein). Because Lopez's painted her grandmother sitting, "worn but kindly, exuding wisdom and weary grace" (web) viewers can acknowledge that she is the main focus in the artwork. The grandmother is directly in the middle of the aureole and the image itself. The oval-like aureole, around the grandmother allows the viewers to notice her importance to the artist. Even though she seems humble, one is quickly

directed to see her as an honorable woman. Most of the colors around the grandmother are darker and more noticeable, yet she is the main focus.

The fourth element to be analyzed will be the significance of the painting. Significance is "the collective meaning or impact of all the elements. Our ultimate goal is to figure out how all these elements work together to express ideas, just as the elements of an essay, novel, poem, or a movie work together (188). After reading about Lopez and how she includes her family in her paintings, when one sees this elderly woman one can assume that she might have painted this in honor of her grandmother who helped raise her. Knowing this and the meaning of *La Virgen de Guadalupe*, one realizes that she saw her own grandmother and all other grandmothers as honorable women. In the artist's culture *La Virgen de Guadalupe* signifies the most honorable woman figure and for her to paint a simple elderly woman in place of *La Virgen* means so much for the woman she is painting in *La Virgen's* place. She is able to show the woman's humanity, simplicity and peacefulness. The angel may symbolize the woman's Mexican culture because he has red, white and green colored wings. Behind the woman and the aura, there is a royal blue background. In it you can see newspapers and protest ads which show the Chicano community fighting for social justice during the 1970s.

I chose this painting because I really like the artist, Yolanda M. Lopez. She was known for being an outspoken feminist during the Chicano movement. She never lost sight of women's rights. She wanted social justice for all and she included that in many of her paintings. Being Mexican American myself and a woman as well, I can appreciate the message that Lopez puts in her paintings. She is able to tie her family life, personal life and connect it to her Chicano community. If someone isn't familiar with the Chicano culture or religious beliefs they might not be able to make meaning of the painting or the exact message. It is because of all of these elements that I like this painting.

Being able to analyze a painting by looking at the different elements like the content, color, emphasis, and significance we can more easily make meaning of the painting. Having background knowledge of the culture helps tremendously because it allows you to break down the meaning in the painting. Analyzing the color we try to see what each color may mean in this particular painting. The significance in Lopez's painting was to honor her grandmother, her grandmother's culture, and her wisdom. She included many things in the painting about her culture, her family and her beliefs. This is an important piece of art because it displays woman's rights, family values and most importantly pride in one's culture.

Figure 11. Elsa's Essay about "Virgin of Guadalupe" (1978)

Elsa chose to analyze Yolanda M. Lopez's "Virgin of Guadalupe." Lopez is a Mexican-American woman who "drew many of her paintings during the Chicano Movement." This oil and pastel piece depicts "an elderly woman...sitting in front of an aureole," an aura as one might see in Christian art of religious figures. She holds a snake

made out of fabric, wears ordinary clothing, and sits on a blue blanket that is dotted with stars. Elsa explained that “*la Virgen de Guadalupe* [is] the Hispanic name for the Virgin Mary.”

Elsa first chose to analyze the colors in this piece. While the aureole is painted gold and silver, the woman is shown in light pastel colors. Elsa argued that this was done to show the woman's “humility” and advanced age. An angel in the background has “red, white and green wings” to represent the Mexican flag. In analyzing emphasis, Elsa notes that all of the emphasis in the image is placed on the woman. She is located right in the middle of the canvas, and the aureole also directs the viewer's eyes to the woman. Elsa analyzed the significance of the the painting by explaining what she had learned in her reading about Lopez. She wrote, “[Lopez] includes her family in her paintings” so “one can assume that might have painted this in honor of her grandmother who helped raise her.” Additionally, Elsa argued that painting one “woman in place of *La Virgen*” shows the importance of that woman. The “newspapers and protest ads” in the deep blue background, Elsa wrote, illustrate “the Chicano community fighting for social justice during the 1970's.”

Elsa decided to analyze this painting because she appreciated the artist's activism for Chicano and women's rights, especially since Lopez often layers those meanings into her paintings. Also, since she can relate to Lopez's culture and religious beliefs, she is able to better understand the “message” of the painting.

During out conference, this student and I talked about how different colors are used in the piece. The woman is painted in all light colors, so why was this done? This

subject definitely could have been delved into more. For example, why was the aureole painted in metallic colors or the blanket in blue? What was the significance of these colors? For analyzing emphasis, she could have discussed the way the lines in the aureole and the blue blanket lead the eye to the woman as well. The element of significance, of course, was this student's area of expertise. In that paragraph, the student was able to take the opportunity to teach her audience about something she knew well.

Table three is a summary of the art choice of the Spanish-speaking students, along with details about the artists' nationalities, the elements the writers chose to analyze, and the reasons why the writers chose their paintings.

Table 3. Spanish-speaking students' art choices, elements and reasons

	Title	Artist	Artist's Nationality	Elements Analyzed	Reason Chose
SP1	Earache Treatment	Carmen Lomas Garza	Mexican-American	Color, balance, significance	Can relate to the culture and subject matter
SP2	Virgin of Guadalupe	Yolanda M. Lopez	Mexican-American	Color, emphasis, overall significance	Can relate to the painting's message and the artist's cultural background

Analysis of the Japanese Student's Essay

J1 – Akiko

Cultural Analysis: Art "Kaifu Kaisei"

"36 Views of Mt. Fuji" are the most important works in Japan. These paintings are called "Ukiyoe", and are print arts. These 36 paintings were made by Hokusai Katsushika, who is the one of the most famous artists in my country. These works were started in 1823 to 1835. When these paintings were published, Hokusai was 72 years old (Wikipedia). The popularity of these series began in Edo, which was old Tokyo, and

spread quickly to the whole Japan. As the name, there had have been 36 paintings; however, these works were so popular, so ten more paintings of Mt. Fuji were added later by Hokusai. So there are 46 paintings of Mt. Fuji by Hokusai. In this essay, I will focus on one of "36 Views of Mt. Fuji". It is called "Kaifu Kaisei" (Appendix A) means mild breeze and sunny in Japanese. The purpose is to (1) analyze a work of the art (2) teach Japanese college students how our cultural sense is wonderful, and we have to cherish it. To make my essay clearer, I will focus on its (1) content, (2) color, (3) balance, and (4) emphasis. Finally, I will tell what it means to me and how important it is to Japanese college students.

First, I will examine content. The content means "the subject, information, or objects that are pictured" (Mauk 188). The "Kaifu Kaisei" was made in 1834, so it seems that it was one of the latest paintings in "36 Views of Mt. Fuji". The picture describes when the sun raises, the sunshine covers top of Mt. Fuji, and red Mt. Fuji appears in the blue sky. In that age, people had special faith in Mt. Fuji. They worshiped it and paid homage at Mt. Fuji. That is why "36 Views of Mt. Fuji" spread rapidly all over Japan. Especially this "Kaifu Kaisei" is famous in Japan. All elementary students must have learned in history's textbook. The powerful mountain and windy sky has attracted viewers for long time. If someone stands in front of this art, there is no noise between them. Just silence is there, and one must be forced to the thoughtlessness and a calm mind.

The second element to be analyzed is color defined by Glatstein "Color differentiates and defines lines, shapes, forms, and space. Even black and white images have a huge number of different shades of gray"(Web). Colors in this art are almost just blue, white and red. These colors are basic colors. Ukiyoe's value depends on how the colors appear in the work. Hokusai did very well on "Kaifu Kaisei", so he got a positive reputation. The contrast with blue and red gives us a strong impression. This art makes people want to watch the time when morning sun shine the Mt. Fuji if they meet this picture.

Balance is also important element to be argued. Glatstein said, "Balance is created in a work of art when textures, colors, forms, or shapes are combined harmoniously"(Web). In this art, the Mt. Fuji was drawn not in the middle but on the right side definitely. The clouds were drawn as horizontal lines by the white ink; contrary to the clouds, the trace of snowing were drawn as vertical lines by the white ink too. This work kept this art in good balance.

Finally, I will focus on its emphasis as a last element to be analyzed. According to Glatstein, "Emphasis is created in a work of art when the artist contrasts colors, textures, or shapes to direct your viewing towards a particular part of the image" (Web). Hokusai contrasted the colors and shapes that give us the powerful image of this art. This "Kaifu Kaisei" has the biggest Mt. Fuji in own art compared with other "36 Views of Mt. Fuji". In this art, Hokusai directly emphasized how the Mt. Fuji was huge and proud as a symbol of Japan by using basic colors and contrasts.

Mt. Fuji has been always there steadily for a long, long time. It must have been seen everything happened in Japan such as wars, disasters, social changes, new generations, birth, death, happiness and sadness. I believe that Japanese people might think Mt. Fuji is our nationality's ancestor. Also Mt. Fuji is a symbol of peace. As

Japanese, I want young people to know this art as a symbol art of Mt. Fuji, even though they have been said that young people do not care about their cultures. Hokusai has been showing us what he wanted to tell us from this piece. The messages from him have stayed in our hearts, despite the fact that he passed away a hundred-sixty years ago.

Overall, this art attract people by using contrast colors and making balance of the whole pieces. Hokusai emphasized the strength and proud of Mt. Fuji This art moves people into thoughtlessness and unifies them with Mt. Fuji. "Kaifu Kaisei". which moved Vincent van Gogh or Claude Monet greatly, has moved people's hearts and showed how precious Japanese culture is.

Figure 12. Akiko's Essay about "Kaifu Kaisei" (1823-1835)

The only Japanese student in the class chose to analyze "Kaifu Kaisei," one of the "36 Views of Mt. Fuji" by Hokusai Katsushika, a Japanese artist. Completed between 1823 and 1835, each of the prints in this series depicts Mt. Fuji. The series contains some of the most famous pieces of art in Japan.

This student chose to analyze the color of the piece. Since it is a print, there is a limited amount of colors, "just blue, white and red." The juxtaposition of the blue and red leaves "a strong impression." Next she analyzed balance. In the print, Mt. Fuji to the right is balanced by horizontal white lines of clouds to the lines. The white lines of snow streaking vertically up to Mt. Fuji's peak mirror the clouds. Finally, she wrote on the element of emphasis. Of all the prints in the "36 Views of Mt. Fuji" series, Mt. Fuji is the largest in this print. By making Mt. Fuji so big, "Hokusai directly emphasized how the Mt. Fuji was huge and proud as a symbol of Japan."

This student chose "Kaifu Kaisei" to analyze because Mt. Fuji is very important to Japanese people. For them, Mt. Fuji is a symbol of constance and peace. The student wanted to relate the message that the artist embedded in the piece.

This student met with Dr. Reeves before she met with me, so I had very little to offer in the way of alterations to this piece. Dr. Reeves has lived and taught in Japan

before, so she is knowledgeable about its art and culture and was able to advise Akiko in a variety of ways.

Table four is a summary of the art choice of the Japanese student, along with details about the artist's nationality, the elements the writer chose to analyze, and the reason why the writer chose her painting.

Table 4. Japanese student's art choices, elements and reasons

	Title	Artist	Artist's Nationality	Elements Analyzed	Reason Chose
J1	36 Views of Mt. Fuji	Hokusai Katsushika	Japanese	Color, balance, emphasis	Mt. Fuji is very important to Japanese people, so she wants people to know about it

Analysis of American Students' Essays (n=7)

A1 – Andrew

Analysis of The View of Toledo

"The View of Toledo" was painted by El Greco(1541-1614) in 1600 in oil on canvas. It was painted in Toledo, Spain and it is one of the two surviving landscapes painted by El Greco. He is considered the first landscaper in the history of Spanish art. El Greco was born in Crete where he trained to become a master of painting, architecture and sculpture. In 1577, he moved to Toledo where he lived and worked for the rest of his life. He said "I believe that grace is the supreme quest for art, but the painter achieves grace only if he manages to solve the most complex problems with obvious ease" (El Greco). The idea behind the painting was to announce the city's greatness. El Greco intended to propagate the city's place among other great Spanish cities. However the painting itself is not a true topographical representation of Toledo. (Wikipedia). The purpose of this essay to analyze El Greco's "The View of Toledo." I will also take a look at how El Greco employs the elements of: (1) color (2) texture and (3) contrast.

Mauk and Metz define content as "the subject, information or objects that are pictured. They all impact the consciousness of the viewer" (Mauk and Metz). "The View of Toledo" was meant to make Toledo seem special, beautiful and sacred. He relocated some of the buildings such as the cathedral, which is on the far left of the castle and points to the sky. In reality, the cathedral would be far to the right and out of view. The

city is on the top-right of the painting above a steep hill. There is a hill on the far left corner of the painting. The hill seems dry and uninhabited. Above the hills and the city, a storm is building.

The clouds are black with a promise of rain, but above the city, a light-rimmed hole in the clouds provides a view of the blue sky. The light illuminates the city, leaving the hills dark. The number of buildings reduces as they move closer to the bridge and the river. The Tagus River (Wikipedia) flows down a green valley to the foreground of the painting; the water color is slate. The trees along the river are twisted and dark green. There are shrubs in front of the river that hinder its flow and they cover most part of the foreground. The green valley and the city have a great impact on the painting. They reflect El Greco's attempt to make the painting sacred and real.

The first area of analysis is the element of color. Glatstein defines color as an element that differentiates and defines lines, shapes, forms and space (Glatstein). El Greco himself considered color as the most important element of painting. "I hold the imitation of color to be the greatest difficulty of art" (El Greco). The View of Toledo is naturally dark and cool. There is a contrast between the dark grey clouds and the blue-painted buildings. There is a sense of fright as you view the clouds, but the city under it brings out a warm feeling. The light-blue buildings in the painting give a sense that the city is sacred and magnificent, as intended by the painter. The city's hillside is painted in light shades of gray, yellow and brown, but the cloud above is light blue. The valley under the city is painted in light-yellow and green. The trees become darker as they near the river; this gives a sense of reality to the painting. The river separates the city and the dark hill flowing down to the valley. The foreground is blurred by the green-yellowish shrubs. The river is painted gray instead of the usual light-blue color. I think the painter wanted to emphasize the valley's beauty. Overall, the colors give a sense of greatness to the city.

Glatstein also defines texture as the surface quality that can be seen or felt. "Textures can be rough or smooth, soft or hard" (Glatstein). The dark hill and the left side of the river give the painting a rough texture. The left side of the painting has a rougher texture compared to the city. The city seems to be made of smooth marble which gives the right side of the painting a soft and a smooth texture. There is a contrast of texture reflected between the texture of the city versus its surrounding. The clouds seem rough and stormy but become smoother towards the city and the hill. The difference between the city's texture and its surrounding suggests that Toledo is unyielding.

"Contrast is the use of several elements of design to hold the viewer's attention and to guide the viewer's eye through the artwork" (Glatstein). The first contrast that holds the viewer's attention is the sharp contrast between the magnificent city and the clouds above it. The clouds behind the city are black but change color to dark-shades of blue above the buildings. The buildings themselves are light blue; El Greco changed the city's background to give the viewer a better view of the city. Another contrast in the painting is the difference between the texture and color of the city compared to the hills. El Greco draws the viewer to the right side of the painting, which is where the city and the valley lies. The color of the city and the valley are majestic and beautiful while the hill is dark and brown. This reflects El Greco's intention of making Toledo seem holy and special. There is also a contrast between the dark-grey river and the valley that surrounds it.

Painting the water grey gives light to the surroundings. The viewer also gives more attention to the surroundings than the river.

I consider this piece of art to be the most beautiful landscape painting of all time. I decided to analyze this painting because there is more to it than what the viewer sees. The painting is not only beautiful; it also brings out the painter's true intentions. The painting also seeks to portray the essence of the city rather than to record its actual appearance. "The View of Toledo", along with van Gogh's "The Starry Night" are considered amongst the most elucidating paintings of the sky by Western artist.

(Wikipedia) The message was to represent the city's greatness to the Spaniards, and also that the city deserved to be the religious capital of Spain.

In conclusion, The View of Toledo is well crafted; each element balances itself. El Greco uses light-blue color on the clouds above the city and the hills. He also uses it to paint the city; this draws the viewers' attention to the right side of the painting, where the city lies. The river is grey and its surroundings are green. There is a sharp contrast of texture between the city and its surrounding. The foreground appears to have a rough texture while the city seems to be soft and smooth. There is a contrast between the clouds and the city: the clouds are dark and grey while the city is light-blue. There is also a contrast between the river and the valley; the river is dark bringing light to the valley. The viewer is quickly drawn to the city and the valley, which was the painter's main intention. The painting is very important because is one of the two surviving landscapes of El Greco. It is one of the most famous work of art in the history of Spanish art. The art also embodies the end of an age at time when a new era was emerging.(The 1600)

Figure 13. Andrew's Essay about "The View of Toledo" (1600)

The first American student, here identified as Andrew, chose to analyze El Greco's "The View of Toledo." El Greco, a Spaniard himself, painted this landscape of the city of Toledo in 1600. The city consists of many white buildings stretched out over green and brown hills. There are many grand buildings on the right side of the painting, and several smaller buildings on the right. A river runs down through the middle of the city, and ominous-looking clouds gather over it.

The first element that Andrew analyzed was color. He notes that the artist himself found color to be the most vital and troublesome part of a painting. The use of color in this piece is generally realistic, but it is also altered in some ways. For example, "the river is painted gray instead of the usual light blue color." As a whole, the student believes that

El Greco chose to use the colors in such a way as to emphasize the majesty of the city. The next element was texture. Andrew wrote that the major areas of texture lay in the hills, the buildings of the city, and the clouds hanging ominously over Toledo. The “smooth” buildings contrast with the “rough” hills and the dark clouds seem to smooth out as they near the city. Andrew suggests that this “difference between the city's texture and its surrounding suggests that Toledo is unyielding.” Finally, Andrew focused on the contrast in the painting. He notes that the “sharp contrast between the magnificent city and the clouds above it.” The clouds directly behind the buildings become darker in order to highlight the light-colored buildings. In addition, the light blue color of the buildings stands out against the dark brown and green of the hills. Painting the river a dark gray “gives light to the surroundings.”

Andrew chose this painting because “[he] consider[s] this piece to be the most beautiful landscape painting of all time.” Also, he liked that El Greco chose to “portray the essence of the city rather than to record its actual appearance.”

Andrew needed very little assistance during his conference. There were some slight issues because the elements the student chose overlapped slightly. Therefore, during the conference we discussed how this overlap could be dealt with.

A2 – James

Art Analysis: Gordon Parks" American Gothic, Washington. D.C, 1942

American Gothic. Washington, D.C, 1942 (Appendix A) is a silver gelatin print photograph taken in 1945 by world-renowned photographer Gordon Parks. Born in Fort Scott, Kansas in 1912 Gordon Parks had 15 older siblings. His mother died when he was 16 years old, a moment that would shape his life forever. He was employed in many low end jobs during his young adulthood before stumbling upon a photography portfolio.

Parks was so enamored with the pictures that he became a photographer himself and *American Gothic*. Washington, D.C, 1942 was one of his first photographs ("Half Past Autumn." web). Throughout this essay, we will examine the artistic elements of this photograph such as content, contrast, movement, and the points Gordon Parks wanted to emphasize.

First, I will analyze content, defined by Mauk and Metz as "the subject, information, or objects that are pictured" (188). *American Gothic*, Washington, D.C, 1942 is actually a take on Grant Woods' *American Gothic*, painted in 1930 in the midst of the Great Depression. The original consisted of two white, middle-aged adults with the man partially balding, wearing overalls under a formal black blazer and a white shirt with no collar and rimless glasses. He is also holding a pitch fork, suggesting he may be a farmer, but not a poor farmer. While the woman in the picture is blond and slightly homely looking, she is also very conservatively dressed in a small flowery print apron and a black dress with a white collar and pendant of a lady's head. The background is clearly a rural setting with a large, off-white house with a second-floor window and a front porch that is mostly hidden from view. Gordon Parks' *American Gothic* places an elderly black woman wearing a basic patterned dress and glasses, holding a broom and mop, in front of huge American Flag inside an office building. The photograph was done in all in black and white while the original was in full color. Parks' cleaning woman, Emma Watson, was asked to pose in a similar way with a broom instead of a pitchfork in her right hand and a mop in her left hand. Both the farmer and Emma Watson are looking straight at the artist. Both artists include the subjects' working tools near the faces, possibly to emphasize their occupations.

Next, I will analyze the contrast as defined by Glatstein as "the use of several elements of design to hold the viewer's attention and to guide the viewer's eye through the artwork" (web). There are actually a couple of contrastable ideas in within both works of art mirrors on society. One of the more obvious contrasts is the difference in style Gordon Parks displayed in his take on the "*American Gothic*". Parks' is a bleak look at society post-Great Depression, so he uses many shades of gray with the greatest contrast and the darkest point in the black behind the white stars. To contrast and move the focus, he shows Watson from the hips up, but nearly the whole flag is shown. America had gotten over one hurdle that was the Great Depression, but an old, buried issue was starting to rear its ugly head. The racial tension, stemming from slavery and the persecution of blacks in the Deep South, had always been coffee on the white dress for America as a nation and continues to be. Woods' take, however, is a lot more playful, though the subjects' faces seem solemn. It was his version of what America was at the time. Gordon Parks' rendition is a straight-forward look at the veracity of America.

Movement, defined by Glatstein, is the way a viewer's eye is directed to move through a composition. The movements in this photograph all stems from the American Flag. The lines lead your eyes straight to Ella Watson, the elderly black woman in the picture. Parks wants you to notice Watson first. Then make your way back to the American Flag. The flag looks very still. Usually the flag is heroically waving in the wind. Not in this case. He makes a point to make the picture feel very still and dramatic.

Gordon Parks wants to emphasize the difference in symbols. Emphasis, as defined

by Glatstein. is "created in a work of art when the artist contrasts colors, textures, or shapes to direct your viewing towards a particular part of the image" (web). The flag, however, seems blurred while the "charwoman" ("Half Past Autumn") is in focus. He wanted to emphasize the poverty that black people were going through. This picture really wants you notice Emma Watson, as well as the Flag, the broom, and the mop. It was the only job available for African Americans, more specifically African American women. The broom is actually a little oversized Parks also wanted to emphasize the prestige of the American Flag. Even in the name of the photograph there is emphasis. He specifically calls the photo "American Gothic. Washington D.C., 1942. He puts a location in his title. The Hag symbolizes Washington D.C. specifically and what it was at the time, prestigious landmarks and ruthless poverty living all in one.

In conclusion. Gordon Parks had a responsibility when doing his own rendition on "American Gothic". While Grant's is playful and not a realistic view of America, Parks took the road less traveled. He offered a darker but much more authentic piece of art. The photograph is a political statement. Poverty is more important than the prestige of Washington D.C and Gordon Parks uses emphasis, movement, and contrast to help the viewer understand.

Figure 14. James' Essay about "American Gothic, Washington D.C. 1942" (1942)

James chose to analyze Gordon Parks' "American Gothic, Washington D.C. 1942," a tribute to Grant Woods' "American Gothic." Both artists were Americans. James was the only student in the class to analyze a photograph. Gordon Parks' photograph shows an African-American woman standing in front of a white wall with a large American flag hung on it. The woman wears a patterned dress and holds a broom in her right hand and a mop in her left.

First, James chose to write about how Gordon Parks' photograph contrasts with the piece it is based on. He noted that Parks' piece is largely made up of gray tones, with the largest area of contrast being "in the black [rectangle] behind the white stars." Parks shows only a portion of the woman's body, but almost all of the American flag, James pointed out. Compared with Woods' original, Parks' photograph "is a straight-forward look at the veracity of America" in the "post-Great Depression" era, James argued. James chose to next analyze the element of movement in this photograph. The stripes on the flag

lead the viewer's eyes directly to the woman, James argued. Meanwhile, the flag, which is usually “waving in the wind,” is “very still” in this photo. This makes this piece as a whole “feel very still and dramatic” James contended. Finally, the writer decided to analyze the symbols in this photograph. The flag is emphasized, but it is not in focus, whereas the woman is. James argued that this puts the viewer's focus on the woman and the struggles that African Americans were facing at the time. By putting emphasis on the woman, the artist is also putting emphasis on the implements she is holding, James contended. At that time, a job that required those tools “was the only job available for African Americans,” James noted. Additionally, by specifically placing Washington D.C. in the title, Parks was drawing attention to the location “specifically and what it was at the time, prestigious landmarks and ruthless poverty living all in one,” James wrote.

This student did not write a paragraph on why he chose this piece.

I did not meet with this student, but Dr. Reeves did. It is obvious from his paper that he put a great deal of effort into researching this photograph. The result is an interesting essay that allows the reader a glimpse into the artist's mind. In fact, it is the one element that he would not have been able to research that he did not analyze quite as deeply. He started off his analysis of movement well by noting the way the flag's stripes point to the woman, and he hypothesized that this was done intentionally by the artist in order to draw the viewer's attention to her first. Next, he noted how static the photograph is, but he did not speculate as to why the author would have aimed for this effect.

A3 – Matthew

Cultural Art Analysis

This essay will be about Michelangelo di Lodovico Buonarroti Simon and his painting on the Sistine Chapel ceiling, particularly focusing on the panel called "The Creation of Adam." Michelangelo was born in March 6, 1475. His life was purely and utterly focused on art and painting. In the years 1508-12, Pope Julius II commissioned him to paint the ceiling of the Sistine Chapel. The painting is called "An artistic vision without precedent". ("Sistine Chapel Ceiling") The topics I will be writing about include: Content, texture, proportion, focus, and significance. Each one will be explained in its own paragraph, in order of the list above.

Content means "the subject, information, or objects that are pictured" (Mauk & Metz 188). In this piece of art the subjects are the different scenes of the Bible from the Book of Genesis. The painting has nine separate scenes. The scenes go in order, starting with (1) The separation of light and darkness (2) The Creation of the Sun, Moon and Earth. (3) The separation of land and water (4) Creation of Adam (5) Creation of Eve (6) the temptation and Expulsion (7) the sacrifice of Noah (8) The Great Flood (9) the drunkenness of Noah (Wikipedia). The painting has molding or trim that almost points to the main nine scenes following down the center of the ceiling. When looking at the room it is overwhelming, the room is a rectangle shape with arched windows running down each side, almost as high up as the ceiling. The ceiling is not flat. It is dome shaped and curved over the room. The artwork isn't just on the ceiling; it is on the walls and around the windows too. Walking into the room is like walking into a storybook but instead of having the pictures on the pages, the pictures are on the walls and ceiling, all around oneself. Each intricate detail makes the artwork come alive; it seems so real that you feel like you could walk into the painting or shake one of the figure's hands. In "The Creation of Adam" Adam lounges on the left of the painting he reaches out with his left hand to God who is on the right side of the painting. God reaches out his right hand to Adam. Adam sits on the grass while God floats in the air surrounded by angels.

Texture means "the image or certain objects in the image looks like it would feel if you could touch it" (Mauk & Metz 188). This painting looks as if it might come to life. The detail and imagery used flow with each other as a gentle river flows through a beautiful silent canyon. It was made using the mezzo fresco technique. This technique involves applying pigment to damp plaster. If one was to feel the painting, it would feel real, because it is lifted off the wall in a three dimensional way. The texture in "The Creation of Adam" is very smooth. The grass Adam is laying on looks like a piece of cloth, which reflects the cloth that is wrapped around God. The sky is gray and soft-looking. This apparent lack of texture may represent the recency of Creation of the Earth.

Proportion is created when the size of the elements in a work of art are combined harmoniously. Michelangelo painted this in a standing position, and did not take many measurements to find out if he was in the center of the room or not. His eye was sharp as a tack and soft as a cloud. He painted this soft, detailed, extraordinary piece of art in a room forty and a half meters long and fourteen meters wide, and a height of twenty meters from the floor. Everything in the room is in detailed harmony. Proportion is

achieved in "The Creation of Adam" by placing two large figures on both sides of the painting. The left side of the painting balances out the right side. The opposing corners give the eye a place to rest while offsetting the heavier busy areas.

Focus means the degree to which some areas of the image are sharp (or clear) and others are blurry. The painting has many parts that focus the eye. When one looks at this painting one sees sharp triangles pointing to the main nine scenes. The room in which it is painted captivates your breath. For a few seconds everything is still and then your breath is let go. The focus in "The Creation of Adam" is on the area where God and Adam's fingers are about to touch. All the figures in the painting except one are looking towards this area. In this painting Michelangelo has created a moment frozen in time. Because God's finger is about to touch Adam's finger the viewer's attention is brought to this point.

Significance is the collective meaning or impact of all the elements. The painting collects a person thoughts and breath, standing in the room for just a few seconds can transport a person through time, and through all the different scenes painted. The scene of "The Creation of Adam" impacts me because of how Michelangelo saw God and Adam in his own mind. It is an amazing scene with God's and Adams fingers just about touch. I like how he painted from the mind and not off any pictures and how real it looks. I cannot imagine painting anything like this unless God had given me the gift to paint. I think Michelangelo had God on his side when he was painting this piece. The painting must be seen in real life to get the full experience.

In conclusion this painting is absolutely a masterpiece. Michelangelo seemed to put his heart and soul into this painting. It took him four years of standing up and looking up in an uncomfortable position to finish the painting. The texture on the ceiling overall is very realistic but in the panel on "The Creation of Adam" the texture is very smooth. The proportion in the painting is well-balanced. In "The Creation of Adam" the focus is on God and Adam's hands, which are about to touch. This painting is one of the most famous works of art in the world. Analyzing this painting has given me a new appreciation of what the meaning of it is.

Figure 15. Matthew's Essay about "The Creation of Adam" (1508-1512)

Matthew chose to analyze the ceiling of the Sistine Chapel and one of the panels specifically painted by Italian painter Michelangelo di Lodovico Buonarroti Simoni. The panel he decided to focus on was "The Creation of Adam." This painting depicts the Biblical story of the Christian God creating the first human male, Adam. God floats in the top right corner, surrounded by flowing fabric and angels. Adam lays on the ground in the lower left corner. God and Adam both reach a hand out to each other, index finger extended.

Matthew started off by analyzing the texture of the painting. He explained that Michelangelo used a technique called *mezzo fresco*, which involved “applying pigment to damp plaster.” Because of this technique, the paint itself has some texture where “it is lifted off the wall in a three dimensional way.” Meanwhile, “The Creation of Adam” panel itself appears to be “very smooth,” Matthew wrote. The grassy hill underneath Adam, he argued, looks like the cloth floating around God. The light colorless sky behind the two figures also looks “soft.” Matthew hypothesized that the absence of texture may in fact be an indicator of how recently the Earth had been made. Next, Matthew moved on to the element of proportion. The ceiling of the Sistine Chapel is incredibly large and Michelangelo had to paint the entire surface while standing up, yet he still did a remarkable job, Matthew praised. In “The Creation of Adam” the large heavy figure of Adam in the bottom left corner is balanced out by the equally large and heavy figure of God in the top right corner, Matthew argued. However, “the opposing corners give the eye a place to rest” he stated. Matthew drew his analysis to a close by writing about the focus in the painting. As a whole, triangle designs in the architecture point the viewer towards the main story panels, he contended. “The Creation of Adam” contains one major area of focus, Matthew remarked, “the area where God and Adam’s fingers are about to touch.” While all except one pair of eyes in the painting looks on, “a moment [has been] frozen in time” Matthew marveled.

Matthew chose this painting because he thinks it is quite astounding and breathtaking. “The Creation of Adam” panel is particularly amazing to him because he likes the way Michelangelo portrayed God and Adam and the incredible moment that is

about to happen in that panel. Matthew believes that God must have given Michelangelo a gift for him to be able to create something so lovely.

The difficulty this student faced from the beginning was in his choice of subject matter. He originally wanted to analyze the Sistine Chapel ceiling as a whole.

Considering the fact that the ceiling by itself contains nine separate panels, it would be impossible for him to properly analyze each of the paintings. Therefore, we decided that he should analyze just one of the ceiling panels. He chose what is perhaps the most famous of the panels, "The Creation of Adam." However, since he had written half of his essay already, I just asked to him to add his analysis of the panel to what he had written. Although the resulting analysis is somewhat shallow, the reader is able to get a good idea of the effect of the entire ceiling. The essay seems to emerge as an interesting new form of the analysis, different from what the other students wrote. Although it is necessarily different, I do not think it is bad. Because Matthew was starting off somewhat fresh with his analysis of "The Creation of Adam," we discussed each of the elements of analysis and brainstormed some ideas together.

A4 – William

Cultural Analysis of "The Baptism of Christ"

The Baptism of Christ, was painted by Piero Delia Francesca. Francesca was born in San Sepolero, Republic of Florence (San Sepolero is modern day Tuscany), Francescas' birth date is unknown but we do know that he was born somewhere day of the month in 1415, he painted fresco style, because during his era the painting movement was Italian renaissance. He painted the Baptism of Christ because during that era the contemporary council of Florence (1439) wanted the unification of Western and Eastern churches. This work of art was painted in Francescas' home town San Sepolero; he finished this piece in two years (1448-1450). In great detail I will explain four subjects that will help you get a better grasp of Francescas' Baptism of Christ. I will explain

content, color, texture and unity.

Content

The definition of content is [The subject, information, or objects that are pictured. Everything within an image is important-from the largest to the tiniest object or detail. They all figure into the nature of the image; they all impact the consciousness of the viewer.] For the content of this picture the Jesus Christ being baptized by John the baptist would give you all the information you would need about the picture, as you can see oil is being poured on the head of Jesus before he is layed in the lake to be purified.

Color

[Color differentiates and defines lines, shapes, forms, and space. Even black and white images have ahuge number of different shades of gray.] You can see that there are a lot of colors that defines this painting you can see the detail that the artist used for the baptismal water at the bottom you can see that the blue is a clean and clear blue. I think the artist did this to signify that the water will make you new as you are being baptized also you can see that half of the water is dark on the other side that I think signifies that all the bad that you have done in your life is all forgiven and is left in the water.

Texture

Texture means [How the image, or certain objects in the image,looks like it would feel if you could touch it. images can suggest, appear to have, texture, just as tree bark and a marble countertop have different textures, visual images can suggest how they might feel if touched. Even if content, framing, composition, and such are all the same in two images, a smooth or rough texture may suggest a different idea about what is being pictured.] The painting looks like it is smooth, simply saying that it this is a peaceful, happy and loving time that is taking place in nature like there is nothing bad about to happen or if anything bad will happen that day.

Unity

[Unity is created when the principles of analysis are present in a composition and in harmony. Some images have a complete sense of unity, while some artists deliberately avoid formal unity to create feelings of tension and anxiety. In this image, the large areas of contrasting textures, patterns and colors create a sense of balance and unity within the composition.] If you look at the painting you will see three angels, a dove flying over head and the bowl containg the oil. I think this represents a trinity, and a trinity in the Bible represents The Father (God), Christ and the Holy Spirit. You can also see that there is a group behind John the baptist with their backsturned to Jesus which I think is saying that not everyone is on going along with what is going on, representing some type of tension between the two groups.

Figure 16. William's Essay about "The Baptism of Christ"

The painting William decided to analyze was "The Baptism of Christ" by the Italian Renaissance painter, Piero Della Francesca. This piece depicts John the Baptist preparing to baptize Jesus. Jesus stands in the middle of the painting, while John stands to

the right and dove flies over Jesus' head. To the left is a large tree and to the left and behind that there are three angels. In the background, there are mountains, trees and five people.

William first chose to analyze the colors in this piece. He noted that the water “is a clean and clear blue,” but part of it is darker. He argued that the artist chose these colors to show the cleansing and purifying effect of the lighter water and that the darker part “signifies that all the bad that you have done in your life is all forgiven and is left in the water.” In analyzing texture, William mentions that the image looks smooth, giving the impression that “there is nothing bad about to happen.” Finally, Matthew analyzed the unity in this piece. He argued that the angels, the dove, “and the bowl containing the oil” represent a trinity, like the holy trinity in the Bible. Meanwhile, he also believed that the people in the background with their backs turned to this scene may represent “that not everyone is on going along with what is going on, representing some type of tension between the two groups.”

I did not meet with this student. In general, his quotes are too long and his analysis is too short. However, of what he has written, his ideas are interesting. The only part that confused me was when he argued that the angels, the dove, and the bowl represent a trinity. Although such trinities frequently appear in religious art, in this painting I would be more likely to ascribe those roles to Jesus, John the Baptist, and the dove.

A5 – Alison

Sea Turtle

This work of art was done by an artist named Roger Brady Bell. This particular piece does not have a name, although he does name many of his paintings. Bell is from Kalamazoo, MI. and he was born in 1960. He graduated from high school in 1978 and went on to Kalamazoo Valley Community College and the Kalamazoo Institute of Art. This piece of art is oil on canvas. His focus in his art is on figures, seascapes, abstracts and landscapes. This picture is of a seascape. "I love the water...the oceans, and being near the water and beaches" (Bell. web). In this essay I will describe the content, forms, color, and the unity in this piece.

The content is "the subject, information or objects that are pictured" (Mauk and Metz 188). This painting of a seascape stood out to me in particular because of the sea turtle on the beach. Bell paints a beautiful bright blue ocean with small white cap waves coming to shore. The sandy shore is untouched except for where the turtle has dragged itself across it. In the background, is a wall made of large black and gray boulders. There are a few green, tall palm trees on the top of this rock wall. Lastly, is the light blue sky in the background with very light, fluffy white clouds.

The forms in this painting are all of the three-dimensional shapes with lengths, width and depth. "I pay a great deal of attention to form as you will see in most of my pieces, some more than others" (Bell. web). The form that is in the forefront of this painting is the sea turtle. She is making her journey from the ocean onto the sandy beach to lay her eggs. Another form that is well represented in this painting is the ocean. He brings depth to the ocean with his usage of colors and objects in the water. There are large rocks in the water near the rock wall and this helps to give the ocean dimension.

The colors in this painting help to differentiate and define lines, shapes, forms and space. From

the tans and yellows used in the sand to the lightest blues and whites in the sky, the colors are what draw you into this painting. The ocean is the brightest blue possible while still having shadows and white caps to appear real. The colors on the sea turtle help to bring life to her as she moves along the sandy beach. The large dark rocks in the background help to close in the scene. There is a small amount of dark green foliage on top of the rocks to help remind you that you are in paradise.

Unity is created when the principles of analysis are present in a composition and in harmony. In this painting Bell has united everything together. The sky connects to the ocean from which the turtle is swimming out of. slowly moving along the sandy shore which runs into the rock wall. The shapes and colors help to bring dimension to these objects while not breaking their unity.

I chose this piece of art for many reasons. The first being the simplest, I love sea turtles. I was also drawn to this piece of art because of the way that he paints everything. All the items in this painting are well represented. He sets a nice mood for this painting. He captures how you would feel if you were really there. The colors in this painting is also a big reason why I chose it. I love the bright blues in the ocean and the deep greens and browns on the turtle. I think that he captures a moment in time very well.

In this essay I have described the content, forms, colors and the unity in this piece of art work. I think that looking at all of Bell's art you can see what he enjoys most and why. He says that his trips to Hawaii and to Myrtle Beach "fuel" his inspiration to paint these seascapes. He loves to "capture a "wave scene crashing on the rocks or the gentle wave rocking onto shore" (Bell, web). I think that when I look at this piece of art the biggest thing that brings me in is the peace of it all. The simplest scene that says so much.

Figure 17. Alison's Essay about "Untitled" by Roger Brady Bell

The piece Alison chose to analyze was an oil on canvas painting by American artist Roger Brady Bell. The painting is untitled, but it depicts a sea turtle pulling itself up onto a beach. In the background of the painting, there is a wall of rocks topped by some palm trees and tropical foliage.

While analyzing forms in the painting, Alison mentioned the forms of the sea turtle in passing before she went on to write about how the artist "brings depth to the ocean with his usage of colors and objects in the water. In her analysis of colors, she names each color, saying that their vibrancy is "what [draws] you into this painting." Meanwhile, she argues that the dark line of rocks "helps to close in the scene. Finally, Alison chose to analyze unity. She wrote that "the sky connects to the ocean from which the turtle is swimming out of, slowly moving along the sandy shore which runs into the rock wall.

Alison chose this piece because she liked the subject matter, a sea turtle. She also liked the way the artist chose to portray the scene, mentioning the "mood" the artist created and the colors the artist chose to use.

This student did not meet with me for a conference. This is noticeable in some of the technical details of the paper: she did not provide definitions in quotations for each of the elements she would be analyzing. In analyzing the forms of the piece, she started her

analysis by naming the forms, but did not go in depth with the subject. She could have mentioned the mirrored curves in the ocean and the top edge of the rock wall. She could have also written about what kind of feeling the curve of the sea turtle, which she mentioned in passing, evokes or might evoke in a viewer. This issue continued on in her paragraph on the colors of the piece. She mentioned what the colors are, but she did not help the reader to understand why the artist might have chosen them. She does, however, mention the bounding effect the rock wall has. Her analysis of unity is very short, and a bit confusing because of that.

A6 – Maya

Cultural Analysis of "Starry Night over the Rhone"

Vincent van Gogh was a Dutch artist he suffered from mental illness, and his piece "Starry Night over the Rhone" (Appendix A) was painted while he was in an asylum. Vincent van Gogh was born on March 30, 1853 and took his own life in July 1890. His more popular art pieces were done in the last few years of his life. "Starry Night over the Rhone" was completed in September 1888, and today it is one of the most copied paintings in the world. Van Gogh wrote a letter to his sister Wilhelmina and told her that night seemed more color than day (Web). Van Gogh himself did not submit this piece or any of his other more popular art pieces, his brother did for me. Today the "Starry Night over the Rhone" is in the Musee d'Orsay in Paris. The purpose of this essay is to analyze the following: 1) content, 2) color, 3) texture, 4) balance, and 5) shape.

First, I will analyze the content which means "the subject, information, or objects that are pictured. Everything within an image is important—from the largest to the tiniest object or detail. They all figure into the nature of the image, they all impact the consciousness of the viewer" (Mauk & Metz 188). In "Starry Night over the Rhone" the content is a night scene. The stars are shining brightly, and one can see the light from the buildings and the stars are reflecting on the water below. There is also a boat that one can see and the waves that are coming from the boat, along with two people at the bottom of the painting. There are also the different shades of blue and yellow in this painting.

Next, I will analyze the color in the piece. Glatstein describes that color "differentiates and defines lines, shapes, forms, and space. Even black and white images have huge number of different shades of gray" (Web). One can see the stars have a brightness and sparkle to them. Also one can see the lines on the boardwalk. You can also make out the tops of the buildings that have shading. At the bottom you see two people.

One is wearing a hat and the other is wearing a brown jacket. The colors that are in the piece give a real feel to this art piece it makes you feel like you are there. The main color is blue which is often related to a sad feeling. The color yellow acts as an accent color which lightens the deep shades of blue, and is also a bright joyful color.

Now I will analyze the texture. Glatstein says that texture "is the surface quality that can be seen and felt. Textures can be rough or smooth, soft or hard. Textures are often implied" (Glatstein). In this piece it seems like you would be able to feel the breeze of the night coming off of the water. The waves at the bottom seem like they are raised off of the canvas; however, the canvas is a flat surface. It seems like the canvas has a bit of a rough texture to it, because of the buildings and the brick from the walking area in this piece. It seems that Van Gogh was trying to portray what he saw.

Balance is the next part that I will analyze. Glatstein says that balance "is created in a work of art when textures, colors, forms or shapes are combined harmoniously" (Glatstein). When looking at this piece everything seems to flow perfectly together. It is mostly symmetrical, but people might make it seem like it is unbalanced since the colors are on the darker side. The painting feels heavy because of the dark colors at the bottom of the canvas. There is this serene feeling that comes off of this piece. The colors, and the spots of yellow and the colors that lighten up the sky and reflect off of the water. Nothing is jumping out of the painting to draw your attention to one spot, the painting as a whole draws you into this piece.

Finally I will analyze the shape. Glatstein describes shapes "are created when lines are combined to form a square, triangle, or circle. Shapes can be organic or geometric" (Glatstein). The shape in this piece there are two different shapes that stand out. The stars in the sky and the other yellow spots are all circle shapes. The reflections from the lights are triangles and the bottom of the lake is also a triangle. The triangle leads the eye up to the sky with all of the stars. With the triangles drawing you up to the top of the painting it is also where the bright colors are.

This piece has always been one of my favorites. It really draws me in and seems very peaceful. I like the stars and how all of the lights reflect off of the water. There is not too much commotion going on in this painting. It is more about the peacefulness which to draws one into the painting. I really enjoy this piece and have for a long time. It is one of my favorite pieces of art, and my favorite piece from Vincent van Gogh.

"Starry Night over the Rhone" is one of Vincent van Gogh's most popular pieces. It is a piece that has been copied time after time. It has a very peaceful feel to it even though the colors are dark it does not make one feel sad or heavy. There is something about this painting that has a very real feeling, as if one is walking along the brick path. Overall this painting is a great piece there are different aspects and way that one could interpret it.

Figure 18. Maya's Essay about "Starry Night over the Rhone"

"Starry Night over the Rhone" by Dutch artist Vincent Van Gogh, was the painting Maya chose to analyze. The subject of this painting is just as the title suggests, a

landscape of the Rhone river at night. Beyond the river one can see a city, and on the near side of the river there is a path is people walk. The stars shine down and reflect over everything.

Maya chose to analyze the element of color first. After briefly listing some elements in the painting, she contended that these elements combine to make the viewer “feel like you are there.” She noted that the predominant color, blue is often associated with “a sad feeling,” while the spots of yellow serve “as an accent color,” brightening the painting and making it more joyful. Maya began her analysis of balance by remarking on the near symmetry of the piece. “It is mostly symmetrical,” she wrote, except for “the dark colors at the bottom of the canvas.” She believes the overall painting is “serene.” Maya noted that “nothing is jumping out of the painting to draw your attention to one spot,” meaning that there is no one focal point. She next chose to focus her analysis on the shapes in the piece. She contended that there are two main shapes in this painting, circles and squares. The spots of light are circle shapes, whereas the reflections of those lights in the water are triangles. Additionally, she mentioned that “the bottom of the lake is also a triangle.” The triangles of reflected light point the viewer's eyes back up to the bright top half of the painting.

Maya chose to analyze “Starry Night over the Rhone” because it “has always been one of [her] favorites.” To her, the painting gives off a peaceful feeling “which...draws one into the painting.

As with some other students, at first this student simply listed the colors that are present in the painting. In conference, we discussed what significance those colors might

have. Even if the colors seem to be local colors, just depicting what exists naturally, actually there is more there when one takes another look. When one looks at the actual night sky, one will see that sky is black, not blue, and the stars are white, not yellow. Therefore, these are colors that Van Gogh deliberately chose. Even when the colors in a painting really are just local colors, the art analyzer can question why the artist chose to keep the local colors, and why he chose to paint certain objects or scenes in a painting, thereby including their respective local colors. Maya's analysis of texture could have used that extra depth, though it is a good base for further exploration. Although Maya's points for the analysis of balance were good, the way she wrote them was very confusing. She could have also mentioned how the brightness at the top of the painting is balanced by the darkness at the bottom. Originally Maya wanted to write about the element of shape, but she wasn't sure how to go about doing so. We talked about what shapes occurred in the painting and what effect those shapes had on how one saw the painting.

A7 – Henry

Artwork Essay

The art piece presented by Paul Anthony McDonald titled "African King" is a powerful image of inspiration for African Americans. He is a freelance artist from Maryland that has studied different types of art media and has emerged all of his experience and knowledge creating unique pieces that not only tell stories, but also speak to the soul. I will be giving a formal analysis organizing the visual information displayed translating what you see into written words. The four elements of "African King" I will be focusing on is; (1) The content, figuring out the connection between the image to nature, (2) Composition, (3) The artistic focus, and (4) The significance which modes the structure in Paul's latest pieces using computer art. He states that his artwork is a visual representation of his emotions combined with his creative interpretation of beauty (wikipedia). He reflects his knowledge of fundamentals by drawing with the idea of nature and its interdependence with man in the image.

The content contains the subject or objects that are in a picture making everything

within an image important. Even the simplest image has content from the largest to the thinnest object in detail. They all impact the consciousness of the view (Mauk and Metz). African King is constructed with the ideology of family and stability of some sort. The satisfaction expressed by the artist through the items, man and woman drawn is a mere of happiness. His idea to resemble traditional life by the positioning of the African warrior and his Queen shows the stance of their gender roles in Africa. Judging by the facial features in the piece, the man is hunter and provider of his family leading by physical force if necessary. The woman represents the backbone of man through support doing work behind the scenes and greatly appreciated for it. Her face calm and meditative as her arms are wrapped about the warrior for security. The connection with nature in this picture is prominent because the props are identical to life in Africa and its natural resources.

First, composition is the way the visual elements of an image are arranged and how they catch your eye. The objects in the African King image are all symmetrical except for the spear, which appears to be largest item in the photo. The male and female are evenly distributed on purpose to show the equality they share whereas, the spear is taller to exhibit the power of the weapon in Africa. The spear is the only geometric line in the composition. The difference in physical traits portrays the male to be masculine by being in front of the woman and larger; his body is overlapping her clothing only showing a small window of her cheetah print dress. The artist expresses the female feminine aspect by placing her behind the male in comforting him by wrapping her arms around the male warrior with her eyes closed. The relationship of elements encourage others to think that the male is the main attraction but with deeper examination people will see the importance of the woman's position in this portrait.

The next element is focus. Focus in an image is what impacts the movement of the eye in order from most revealing to least. The object that stands out most in the frame of the "African King" is the hair of the queen, this draws more attention to the woman making her appearance close to equal to the male by over exaggerating the viewers perception. This symbolizes natural growth and beauty from an Afro centric perspective. In reality, African American women's hair is usually not as long as the image is portrays in length, so the exaggeration is a big piece of how the artwork is composed. Another thing that defines the composition of this piece is the spear that the warrior is holding. Much like life in Africa, the male is required to travel around with a spear for the protection of their village. The zebra strap across his chest is a special piece of cloth that symbolizes some kind of leadership or higher ranking opposed to other African warriors. These items appear to be prominent and powerful in this image, which constructs then meaning of a true "African King".

Lastly, the significance of an image is the collective meaning of all elements mentioned impact on the viewers versus the artist's creation of the piece (Mauk and Metz). This shows how all these elements work together to express ideas. In this case, the "African King" piece is a sign of unity and power in the African environment. By observing the facial paint on the characters faces there is a sense of connection and belonging between the warrior and his spouse to a tribe. It represents unity because the graphic designs are similar, but they continue higher on the males face. Another sign that

sticks out is the cloth of the clothing both characters are wearing. The zebra and cheetah are animals in African that creates the experience of life and nature. Perhaps the spear was used to kill both animals for protection and/or clothing. The significance of all items in the piece promotes an ideology true to life.

In my opinion, I believe this piece represents what my family's perception of an African king. In my house you will see many African art pieces similar to this one. To me it pays respect to the motherland of African Americans by showing appreciation and an understanding of the roots where I come from. The history of Africans will forever be remembered and cherished, but with me being Americanized I cannot imagine how it is to be in or live in Africa. Another reason for choosing this piece was to support the artwork Paul McDonald created by changing critics' perspectives on his work.

In conclusion, Paul's knowledge lies in creating unique pieces that not only tells stories, but also speak to the soul. "African King" is an important work of art because it reveals a side of him that he wants others to understand and have a connection. "African King" is constructed with the ideology of family and stability in Africa. Critics view Africa as a place of struggle and very little happiness, but this image refutes that point of view. These items appear to be prominent and powerful in this image, which constructs then meaning of a true "African King".

Figure 19. Henry's Essay about "African King"

"African King," a piece painted on a computer by African-American artist Paul Anthony McDonald, is the painting that Henry chose to analyze. This painting depicts an African man and woman. The woman is behind the man, hugging him. The man holds a spear. Both figures wear clothes made of animal skin or hide and have patterns painted on their faces. The background of the painting is white.

Henry first analyzed the composition in this piece. He argued that the man and the woman are shown to be equal based on this element. By placing the man in front of the woman with the majority of his body visible, his masculinity is shown, Henry contended, while the woman being in the back with much less of her body showing makes her seem more feminine. Although at first glance the man may seem to be the most significant part of this painting, "with deeper examination people will see the importance of the woman's position in this portrait." Meanwhile, the spear is the tallest object in this piece, and "the

only geometric line in the composition,” which, according to Henry, shows its power and importance. Next, Henry moves on to the element of focus. He argues that the part of the painting that most draws the viewer's attention is the woman's hair. Since “in reality, African American women's hair is usually not as long as the image is portrays” the artist must have purposefully chosen to increase its size. This, Henry wrote, “symbolizes natural growth.” The spear also draws the viewer's eye, Henry noted, bringing attention to the man's status and responsibilities as a protector and leader. The strap across the man's chest made of zebra hide, Henry contended, also serves this purpose. To conclude his analysis, Henry analyzed the significance of the items in the image. The man and the woman's similar face paint serves to give the two “a sense of connection and belonging.” Henry also hypothesized that the animals killed to make the clothes the pair are wearing may have been killed with the very spear that one sees in this image.

Henry wrote that he chose this piece because it fits with his “family's perception of an African king.” His own home contains art that is “similar.” For him, “it pays respect to the motherland of African Americans by showing appreciations and an understanding of the roots where [he came] from.” Finally, he wanted to “[change] critics' perspectives on [the artist's] work.”

Henry had many great theories and arguments about the piece he chose to analyze. Initially upon seeing this piece, I didn't think very much of it because the background is utterly blank, but Henry's analysis helped me to understand more about the painting, why he liked it, and why he had chosen it. It is a very good analysis indeed.

Table five is a summary of the art choice of the American students, along with

details about the artists' nationalities, the elements the writers chose to analyze, and the reasons why the writers chose their paintings.

Table 5. American students' art choices, elements and reasons

	Title	Artist	Artist's Nationality	Elements Analyzed	Reason Chose
A1	View of Toledo	El Greco	Greek	Color, texture, contrast	Likes the painting and its meaning
A2	American Gothic, Washington, D.C., 1942	Gordon Parks	American	Contrast, movement, emphasis	Student did not write this paragraph
A3	The Creation of Adam	Michelangelo	Italian	Texture, proportion, focus, significance	Thinks the painting is an incredible masterpiece
A4	The Baptism of Christ	Piero Della Francesca	Italian	Color, texture, unity	Student did not write this paragraph
A5	Untitled (Sea Turtle)	Roger Brady Bell	American	Forms, color, unity	Likes the subject matter, technique and colors
A6	Starry Night Over the Rhone	Vincent van Gogh	Dutch	Color, texture, balance, shape	Has liked the painting for some time, thinks it is peaceful
A7	African King	Paul Anthony McDonald	American	Composition, focus, significance	Helps him respect and remember his heritage and his motherland

Chapter 4

Discussion

Chapter 4 focuses on discussing and reflecting on the data gathered in the course of this study. The students' art choices will be compared using a variety of perspectives.

Artwork subjects

Table six categorizes the students' artwork choices based on the subject of the artwork. In all groups except for the American students, there was a definite tendency to choose certain subjects. Three of the Chinese students chose artwork with animals, with only one choosing a landscape. All three of the Saudi Arabian students chose paintings with people in them, although one of the paintings also included animals. The Spanish-speaking students both chose paintings with people. The Japanese student chose a landscape painting. Finally, four of the American students chose paintings with people in them, two chose landscapes, and one chose a painting with an animal.

Table 6. Artwork subjects by category

	Animals	People	Landscape
Chinese	3	0	1
Saudi Arabian	0	3	0
Spanish Speakers	0	2	0
Japanese	0	0	1
American	1	4	2
Models	1	2	0

Of the Chinese students, the three who chose paintings with animals in them were males and the one who chose a landscape was a female. It is an interesting division, but it is impossible to say whether it has any significance, especially with such a small sample of students. However, of the four students who chose landscape paintings, three were female. One was Chinese, one was Japanese, and one was American. The remaining student was a male American student. All of the Chinese students chose pieces painted by Chinese artists. Of particular note is the fact that all of the choices were painted in a traditional style, but they were all painted fairly recently, within the twentieth century. With one exception, the artists are all famous and would be well known to most Chinese students. The male Chinese students all seemed to be proud of their home country and wanted to show off its famous art to the world, whereas the female student took the essay as an opportunity to reflect on herself.

It is particularly notable that the Saudi Arabian students all chose figurative artwork. However, “Alheshmah” and “Wish You Were Here” show less than half of the figures' bodies, therefore they do not represent a living person in her entirety. In “Guernica” the figures are so highly stylized as to be almost unrecognizable as humans or animals. Only the heads and small parts of the bodies are discernible as parts of a living creature. It is still interesting to note that none of the Saudi Arabian students chose traditional Saudi Arabian artwork, such as calligraphy, architecture, or intricate carved patterns. Although I cannot be sure, I have formulated three theories as to why this would be. The first is related to the weak status of art education and thereby art itself in Saudi Arabian schools. The students may not know very much about traditional Saudi Arabian

art. Even if they do know about it, they may not necessarily think of it as art. For example, if they often see calligraphy or carved patterns on religious structures or other public buildings, they may associate those artworks more strongly with religion or architecture than with art. The second idea deals with the prohibitions placed against some forms of art in Islam. Because there are such strong prohibitions against some art, from an early age they may have gained negative feelings towards all art that they saw in their own country. Therefore, when they were asked to choose a piece of artwork to analyze for class, they would have necessarily looked elsewhere. Finally, although architecture can definitely be analyzed in the same way art is, no models were provided analyzing architecture. It would have been incredibly difficult for the students to think of how to go about writing such an analysis. Attempting to analyze a piece of architecture probably never entered their minds, even though it was offered up as a suggestion several times before and after the students were supposed to choose their piece of artwork.

Both of the Spanish-speaking students chose pieces that contained people. Each of the paintings also included a woman. In “Virgin of Guadalupe”, the woman is the central focus of the piece, shown as being a religious figure or like a religious figure. In “Earache Treatment,” the woman is shown administering the remedy to the man seated in the chair. In both cases, the woman are shown as being very caring. “Virgin of Guadalupe” depicts the elderly woman as the Virgin Mary, the mother of Jesus in the Bible. The woman in “Earache Treatment” is trying to help the man feel better by administering a traditional remedy for his ear. While appearing to be nurturing, both women are also in a position of some power. The Virgin Mary is one of the most important people in the Bible for

Mexican-Americans, so by showing this woman as Mary, the artist is giving the woman power. The student also points this out in her analysis of the piece. The woman in “Earache Treatment” is holding a newspaper that is on fire. She is in charge of a potentially hazardous task. Both of the paintings combine women shown caring and in a position of power, no matter how mild that power may be. The students' choices may reflect what they believe to be important and inspirational in their own culture.

Since there was only one Japanese student, it would be impossible to analyze the subject of the painting she chose. Likewise, the American students' choices were so scattered that it would be difficult to come to a conclusion about their choices. It is also possible that the American students' slight preference for choosing artworks with people in them could be due to the influence of the two models that contained people.

Reasons for Choosing Artwork

Except for the female student, Xiuwen, who chose a landscape, the Chinese students all mentioned liking the Chinese style of painting with a brush or wanting to show off Chinese culture to the world. They seemed to be very proud of their country and its culture. Meanwhile, Xiuwen simply talked about the message behind the painting, which she presumably liked, although she did not explicitly state that she liked the meaning. However, since she wrote about the significance of the painting in that section of the essay, it can be assumed that she liked it or at least was interested in it. Two of the male Chinese students also mentioned that they liked the style of the painting. One pointed out that he liked Chinese ink and the other wrote that he liked the way the artist

merged Chinese painting and Western painting.

All of the Saudi Arabian students wrote that they chose their paintings because of the message or because of the story involved in them. This contrasts strongly with students in other categories who mentioned liking the artists style or liking the colors or wanting to show other people their country's artwork. None of the Saudi Arabian students said that they actually liked the paintings themselves. Given my previous hypothesis that the Saudi Arabian students may have developed a negative association with art, it is possible that, on first impression, the students really didn't like the artworks they chose or any particular feature of the artworks. Or it may simply be related to their past writing assignments in English 112 and English 101. Many of the assignments asked the students to relate the topic at hand to their own lives. Therefore, it would be perfectly logical for the students to choose a piece of artwork that they could relate to personally.

The Spanish-speaking students both wrote that they chose their paintings because they could relate to the subject matter personally and culturally. For these students, it may have been important for them to be able to see a part of themselves in their artwork of choice. It also shows that their culture is very important to them, and, by writing about it, that they want other people to know about it and understand it.

The Japanese student, Akiko, wrote that she wanted to show Mt. Fuji to other people because it is very important to the Japanese people. This is quite similar to what the male Chinese students wrote. She is proud of her country and its natural features, and she wanted to show them off to the world.

The American students were most likely of all the students to say that they picked

the painting because of the way it looked or how it was painted. Only one of the students wrote that he chose his painting because of how he related to it personally. None of the American students expressed that they chose their artwork in order to show something about their country.

Table seven categorizes the students based on their stated reasons for choosing the painting. Some students are represented more than once in this table.

Table 7. Students' stated reason for choosing artwork

	Relating to Yourself	Others/Country	Painting
Chinese	1	3	2
Saudi Arabian	3	0	0
Spanish Speakers	2	0	0
Japanese	0	1	0
American	1	0	4

Country or culture of origin of artwork

Table eight shows whether students chose an artwork from their country or culture of origin or if they decided to choose an artwork from another country or culture. The Chinese, Spanish-speaking and Japanese students all chose paintings that came from their country or from a similar cultural background as themselves. Only one Saudi Arabian student out of three and three American students out of seven did the same. The remaining two Saudi Arabian students and four American students chose art from different countries or cultures. Out of those six students, five chose artwork created by European painters. The origin of the artist of the remaining student's art choice could not be found.

Table 8. Artists' country or culture of origin

	Same as Student	Different from Student
Chinese	4	0
Saudi Arabian	1	2
Spanish Speakers	2	0
Japanese	1	0
American	3	4

This shows how influential European art is perceived to be. Considering the methods of art analysis in this assignment were originally developed in Europe, it makes sense to associate the methods with European paintings. Most American students probably learn a very minimal amount about American paintings. I learned about American artwork in my art class, but not all students in the United States take art classes. Even then, not all art teachers would necessarily teach about art history or include American art in their curriculum. European art, meanwhile, is much more represented in media and everyday life. The reason for the Saudi Arabian students choosing an artist who was not from his home country may have to do with the aforementioned possible negative connotations Saudi Arabian people have about what they perceive to be art in their own country. It may also be due in part to other influences, such as the art students have seen in the American media since they came to the United States.

Choice of elements to analyze

The choices of elements were generally scattered, even by attempting to group the

elements into categories based on their similarities.

Color was by far the most popular element, with twelve out of seventeen total students choosing to analyze it. This may be due in part to the influence the models may have had on the students. The model that I wrote analyzing Norman Rockwell's "The Problem We All Live With" discussed the color in the piece. After I read the model to the students, the class had a discussion about the analysis of color, particularly focusing on why certain colors symbolized certain things. Some students didn't understand why certain colors should mean certain things, and the discussion probably helped the students to understand the topic better or at least feel more confident about approaching it.

This may also be because color is universal to some extent. Although art is different in all cultures, there is a certain meaning to colors in all cultures. For example, red is considered to be a lucky color in China. In the United States white is considered to be a color of purity, whereas in Japan and China it is associated with death and mourning. Although the meanings may be different, the colors still have some sort of meaning associated with them.

The Spanish-speaking students both chose color, significance, and an element relating to composition. Of all the groups, the American students were most likely to analyze similar elements. Three of the students chose to analyze both color and texture.

Chapter 5

Reflection

This chapter will be used to look back and reflect on the assumptions and research questions formulated at the beginning of this multiple case study.

Assumptions

Each assumption will be listed here and following it will be a reflection on that assumption.

1. Different kinds of learners might find an activity related to art easier to do. Visual learners may engage in the activity differently, and less verbal learners may express themselves differently when incorporating visual media.

This was true to some extent. However, even if the students found the art interesting or easier to relate to, everyone faced some difficulties when they started to analyze the art. This was because the method of analyzing art was new to all of the students, regardless of whether they were interested or invested in the artwork they had chosen.

2. Addition of artwork to this essay would add a new dimension to the assignment that would allow students to look at composition in a different way.

Art definitely made the assignment different. For some students it was different in a bad way, because they struggled with the new concepts. However, very few of

the students were completely lost, which is commendable, given that this was a completely new method of analysis for the students.

3. Most elements of art, such as color, texture, shape and line would not require research beyond the small amount of reading the students were assigned to read from the textbook in class.

This was mostly true. Most students were able to understand how to analyze the type of element mentioned in the question without further study. As mentioned earlier with the discussion about color in “The Problem We All Live With”, some students were confused about how they would figure out what each color might signify. Additionally, during a conference, a Chinese student thought that he had to analyze the color in his painting based on what the symbolism of the colors in the United States. I explained to the student that we were trying to figure out what the artist had meant by using the colors he had, so analyzing using European or American conceptions of color symbolism would not be very helpful in his analysis.

4. Some students might deliberately choose the topics that would not require research, because these topics would require less time and allow more creativity. Meanwhile, other students might choose topics that require research, such as symbolism or significance, because they are similar to past research-based essays the students would have written in the United States.

The only student who chose a topic that required further research was James, who analyzed Gordon Parks' "American Gothic, Washington D.C. 1942". This may be because he consulted with my adviser for help, who approached her own art analysis essay from a more research-based stand point. This does not mean that all of the students avoided the topics of symbolism and significance. Rather, most relied on their own experiences and cultural knowledge in order to analyze these topics. This was very interesting and differed from my own preconceptions. I actually preferred this method, because it was enjoyable to see how the students came up with their own ideas as to why the artist made the decisions he or she did. Additionally, seeing the students explain the art from their own cultural perspective was a very enlightening experience for me personally.

5. Learners would pick a piece of art that would reflect upon them or their culture in some way.

Again, this was true for most students, but not all. The Americans students tended to choose art that they liked for purely aesthetic reasons rather than something that they had any personal or emotional connection to. Even though the Saudi students did not choose artwork that reflected them culturally, it did reflect upon them personally.

6. Art encompasses an area that is beyond words in more ways than a simple image might be because of the message or meaning the artist imbues in the image, therefore

the students will learn how to look deeper than the surface in a piece of artwork.

Although some students probably did get this point, I don't believe that all of them did. A good way of framing this art analysis lesson would have been asking, "Why did the art choose to do this?" In that way, the student could understand that every part of the image was based on a decision by the artist.

7. Learners will be able to better appreciate art through analysis.

By the end of this process, almost every student showed an impressive understanding of the way art analysis works. Many students wrote some truly astounding and insightful observations. Every student in that class probably gained at least some small new appreciation of art.

8. Learners will improve their descriptive and analytic skills.

Just as with any other analytic paper, the students exercised the basic skills required to illustrate their point. When describing, they created a vivid mental picture for the audience, and when analyzing, they presented a point and then provided evidence to support it.

9. Learner art choices will reflect upon the art education each student has received.

This was generally true. I probably should have anticipated how lost some of the students were in regards to art choice. I was interested in art, so I forgot to some degree how minimized the importance of art education is in the United States.

Based on my research, the situation in other countries is not dissimilar.

10. Students' art choice should appeal to their own individual aesthetic, so the essay as a whole should be more appealing for them. Since the students get to choose everything from the piece of artwork to the elements they analyze, the essay is mostly student-generated content. The students should be more invested in this sort of content.

This was true for about half of students. Some of the students had very little knowledge about art prior to the class, so they were not very interested in choosing a piece of art. Other students were interested in their art choice but weren't sure how to analyze, so they almost seemed to choose the elements at random. One student stated that she was writing an analysis of one element but then wrote about another.

11. All students should be able to relate to art in some way.

This ended up being true, but not in the way I expected. I expected that students would all choose art that they could relate to personally or culturally, but some students just chose art that they liked aesthetically. However, it was art that they liked and were interested in, so it was still a beneficial choice for them.

Research questions

Each research question will be listed here followed by an answer.

1. What is the benefit of art analysis in the composition classroom?

Besides the benefits of improving rhetorical skills, it has the benefit of amplifying students' appreciation of art and their skill in understanding visual elements. The students can learn more about their peers and come to understand them better.

2. What can we learn about the students and how they view themselves from their choice of art?

We can learn about their personal perspectives on issues and subjects within the art. We can also learn about how they view their country of origin as related to themselves.

3. How does the students' choice of elements reflect on themselves or their nationalities?

The students' choices in art were slightly consistent based on their nationality. Definite trends emerged in the choice of the artist of their paintings and the reasons why they chose their artwork.

4. How can art appreciation help the students to learn and grow?

By writing about their reasons for choosing the artworks, the students were able to express their own feelings and emotions. Also, they were able to write about their own cultures and outlooks. By explaining these factors, it may have helped the

students to better understand themselves and how they see the world.

5. Can art analysis be used to achieve objectives normally aimed for in the composition classroom, such as:

1. increasing writing fluency;
2. providing a means of expressing feelings in a structured, empathetic setting;
3. providing models of good writing for the students to follow;
4. helping learners express if the reading and writing about the materials have been effective tools in increasing their fluency and analytic writing;
5. demonstrating the communicative value of journaling and responding to others' journals and essays;
6. learning to write quickly under time constraints in class, as is done in English 101;
7. responding to peers' writing to help increase their communicative effectiveness; and
8. increasing students' awareness of the experiences and points of view of other.

Yes, the students used basic technical writing skills that would be valuable for writing in any discipline. They presented a point and then they supplied evidence to support that point.

Chapter 6

Conclusion

This conclusion will be used to look into different ways future scholars could build on my work in this area. Finally, I will reflect on what I learned about myself and the students through this project.

What could someone do next to build on my work?

In order to better understand the students' choices and their perspectives on art, they could be given a questionnaire after the assignment. The teacher could formulate questions based on analysis of the students' essays. In this way, the teacher could fill in gaps in his or her knowledge based on the data gathered from the essays.

When the students give presentations on their artwork, their peers could fill out a form and give the form back to the presenter afterward. The students could learn what their peers found to be interesting about their artworks and what they were confused about or would like to know more about.

A different way to frame the essay would be to ask the students to choose a piece that reflected them either culturally or personally. Using the assignment this way, the students could learn about their peers and their cultural backgrounds. They would still be interested in the artwork they chose because it would still relate to themselves, and the final choice would be up to them. This would be especially useful in a culturally-diverse classroom such as the one in this study. I saw how beneficial this could be in a small way based on Cecilia's presentation of Carmen Lomas Garza's "Earache Treatment." She was initially nervous about sharing her artwork. In her essay, she wrote:

When I presented this piece of artwork in class I thought everyone might think it was a horrible choice because it wasn't as bright or descriptive or famous as other paintings that were chosen. I was wrong, and what I learned was that not only could I relate to it but my classmates also found that they remembered old earache treatments from their own cultures.

Not only did some of her peers learn from her experience, she was actually able to find similarities with other cultures. Despite being different, the students found a way in which they were actually quite similar.

In order to make this variation more interesting, before the students presented, all of the artworks the students chose could be put up on the wall without any identification. Then the students would be asked to identify which piece belonged to which person.

Another option would be to ask the students to choose a piece from a local artist. For the students who are from the area, it would be a good opportunity to reflect on themselves and the area. For international students and even students who are from the same state or country but new to the area, they could learn about the area and what it has to offer in terms of art.

In order to enrich this lesson, it would be a good idea to plan an outing, probably for extra credit, to a local gallery or sculpture garden. Additionally, it would be a good idea to expand this lesson to other forms of art, such as sculpture, architecture, film, and any other mediums the students might be interested in.

Recommendations

Since the teacher is introducing an entirely new method of writing, ample scaffolding and models are essential for this lesson. In terms of scaffolding, the students in this class were very used to writing essays of this length because of the previous essays they had written in this class. If this had been their first essay for the class, it certainly would not have gone as well. This is because the students are using the rhetorical strategy of supporting their point with evidence, and also struggling with analyzing a new subject and from a new viewpoint. The models provided to the students were invaluable in assisting them in their effort. In order to encourage analysis across genres, it is important to provide a variety of models as well.

What I learned

About the students

I was truly amazed at some of the observations the students made about the pieces they chose. I also learned about the students' cultures and how important their culture was to each of them. I learned a bit of how art is viewed in their cultures, although a certain amount of that is just left to my own conjecture. I learned a great deal about Islam and how it may affect Saudi Arabian students' views on art. I contemplated how those views could affect an assignment like this. Although I learned this based on my own research, I would not have thought to research it without this case study. The students were very adaptable to adversity. Even when they were confused they stayed positive about continuing to improve their work. They were really willing to give their all. I was amazed

at how much the students trusted me to lead them in the right direction.

The right choice of art could completely change the students' attitudes towards the assignment. Some students started off the project totally unenthused, but once they found the right artwork they became much more interested.

Not all of the students can relate to art on a purely aesthetic level, but they can still connect to it culturally or personally.

About myself

Reading the students' analyses allowed me to look at art in a new and different way. Through this work I was able to learn how to love art again. The students' perspectives reinvigorated my own view on art. I learned how useful I could be to the students in my area of expertise other than English. I was astounded by how much they trusted me to provide guidance to them.

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Appendix A. The Researcher's Analysis Paper of Leonardo da Vinci's "Lady with an Ermine"

Analyzing "Lady with an Ermine"

"Lady with an Ermine" was painted around 1489-1490 in Milan, Italy by Leonardo da Vinci. Da Vinci was an artist and inventor who was born and spent much of his life in Italy. Ludovico Sforza, who was da Vinci's patron and employer at the time that this piece was painted, commissioned this painting. Although the subject of the painting has been disputed, it is fairly certain that the woman in the painting is Cecilia Gallerani, the mistress of Sforza (Lady with an Ermine). The purpose of this essay is to describe the work in detail and to analyze the artistic elements of (1) shape, (2) value, and (3) symbolism. Finally, I will discuss my own feelings on the piece.

This piece is painted in oils on a wooden panel. At the time, oil paints were relatively new in Italy. In the painting, a woman in a red and blue Renaissance era dress holds a small white rodent which the title of the painting identifies as an ermine. The woman's hair is fastened under her chin and into a braid at the back of her head. She wears a black band over her forehead and a black necklace looped twice around her neck. The background of the painting is black, but x-ray analysis of the piece has revealed the background's original color to be a dusky blue gray. The background was painted black when a corner of the panel broke off (Lady with an Ermine). The ermine rears up on its back paws from the crook of Gallerani's arm. Its face looks severe and it raises a paw that seems threatening.

The first element to be analyzed is shape, defined by Glatstein as "" (Glatstein).

The shape of Gallerani's face, the ermine's head, the red cutout on the sleeve and several other areas, are triangles or possibly crescent shapes. Each of these shapes leads over to the right side of the painting. The larger figure of Gallerani against the background forms a triangle, a common pattern in the classical tradition of art. The use of the triangle relates back to the Christian idea of the Holy Trinity. In this way, da Vinci's painting was rather traditional.

Value is also of particular interest in this painting. Glatstein defines value as “the degree of light and dark in a design” (Glatstein). Since the original background was painted over with black, the degree of contrast has been greatly altered. In either version, the pure white ermine is the lightest area of the painting. This draws the eye to the ermine, rather than Gallerani, who is supposed to be the subject of the painting. However, Gallerani's light skin is almost as light as the ermine, so the eye is drawn to Gallerani's hand and face next. In the painting's current state, with a black background, the dark backdrop contrasts strongly with the ermine and Gallerani's skin. However, this was not da Vinci's original intention. In its original state, the darkest pieces of the painting are details such as Gallerani's headband, necklace, and the black embroidery and ribbons on her dress. Instead of creating a sharp contrast, this allows the eye to travel over all the details in the picture, while also allowing some focus to be put on the lightest areas as well. This was probably da Vinci's original intention. With the black background, the painting is much more static, while the initial version has much more movement that leads the eye around the panel.

The last area of analysis is based on the symbolism in the piece. In the

Renaissance era, weasels were associated with pregnancy. Gallerani did give birth to a child by her lover Sforza, so it is theorized that the ermine symbolized her pregnancy at the time (Musacchio 172-187). The ermine's white color was also commonly used to indicate purity. In Gallerani's case, this may have been used to highlight how faithful she was to Sforza. However, the ermine was also related to Ludovico Sforza himself. Sforza belonged to the honorable Order of the Ermine, so the ermine may have also served to demonstrate Gallerani's connection with Sforza. Interestingly enough, although the rodent is labeled as an ermine in the title of the painting, it is quite obviously a ferret (Lady with an Ermine).

I have always felt a particular connection with Leonardo da Vinci ever since I discovered that I shared my birthday with him. Additionally, "Lady with an Ermine" has been my favorite piece by da Vinci for almost as long. However, the reason I like it is because it seemed so different from da Vinci's other works. The black background made it stand out from da Vinci's portraits and indeed, most other portraits of the time. Since I learned that the background was painted over after da Vinci's death, I started to question whether or not I would still like the piece with the original blue background. I believe I do still like the "Lady with an Ermine" with a blue background. Seeing the painting with its original colors made me appreciate da Vinci's true intention more. The blue background is much more soothing compared to the black background. Another element of the painting that I like is the ermine. I particularly enjoy the contrast between the fierce-looking ermine and the beautiful lady. Finally, I love the way da Vinci renders hands, and Gallerani's hands are quite beautiful. The way her fingers are positioned is

graceful but natural. These are some of the many reasons why I like “Lady with an Ermine.”

Overall, it can be seen that the painting of the background had a great effect on how the viewer perceives this piece. Da Vinci uses smooth and flowing lines and geometric triangles to lead the eye about the painting. While the original values of the painting lead the eye around the piece, the black background causes the entire piece to become very static and striking. The ermine symbolizes many different concepts in the painting, although in reality it is actually not an ermine, but a ferret instead. Altogether, I still like this piece, and I admire da Vinci even more now that I have seen his original intention for this painting.

Appendix B. The Researcher's Analysis Paper of Norman Rockwell's "The Problem We All Live With"

Analyzing "The Problem We All Live With"

Norman Rockwell painted "The Problem We All Live With" in 1964. Rockwell was born in New York City in 1894. He is perhaps most famous for his paintings for the cover of *The Saturday Evening Post*. He was well-known for his charming depictions of everyday life ("Norman Rockwell"). The girl in the painting is Ruby Bridges.

Segregation was ending in the South, but many people were unhappy about this change. Ruby Bridges was the first African-American student to attend a white school in New Orleans. There were protestors all around the school, so Bridges had to be escorted to William Frantz Elementary School by federal marshals (McDowell). The purpose of this essay is to describe the work in detail and to analyze the artistic elements of (1) color, (2) balance, and (3) movement.

The painting is oil on canvas. A young African-American girl walks towards the left side of the piece, holding schoolbooks, a ruler, and pencils. She is escorted by four federal marshals: two are in front of her, to the left side of the painting, and two are behind her, to the right side of the painting. They wear dark and light gray suits, with badges on the left breast of their jackets and yellow arm bands on their left arms. A tomato has been thrown at the wall behind the five figures. A racial epithet is written on the wall in large gray capital letters.

One outstanding element in this painting is color. On color, Glatstein remarks, "color differentiates and defines lines, shapes, forms and space" (Glatstein). The most

striking use of color in this painting is the young girl's pure white clothing. Not only is her dress white, but her shoes, socks and hair bow are all white. This white color can be taken to signify Ruby Bridges' purity and innocence. Although a lot of turmoil was going on around her, the first time she went to school, she said she thought all of the commotion was due to a festival or celebration. She didn't even know it was all because of her at the beginning (McDowell). Another prominent color in the piece is yellow. The marshals' armbands and badges are both yellow, and several of the men wear gold jewelry as well. Ruby Bridges carries a yellow ruler. Yellow is the color of the sun, and it can be said to represent joy and hope. Thus, we can take these people in the painting to be bringers of hope. Finally, the tomato which had been thrown against the wall creates a splash of red in the painting. Red symbolizes anger and hate. It is also reminiscent of blood in this piece. In this way, the tomato symbolizes the protestors presence. Although they are not in the painting, the protestors feelings are made apparent through the red tomato.

The next element is balance. Glatstein writes that "balance is created in a work of art when textures, colors, forms, or shapes are co..." (Glatstein). At first glance, this piece does not appear to be balanced. There are two federal marshals on both sides of the image, so they balance each other out. However, Ruby Bridges is not centered in between the four men. Instead, she is slightly ahead, leaving a blank space between her and the two men behind her. However, this space is actually not blank at all. There is a stretch of wall, but on it we see the smashed tomato, and in fact, a very significant presence in the painting. As was discussed earlier, the tomato actually represents the protestors. By leaving this area painting blank except for that tomato, Rockwell draws the viewer's eyes

to the smashed fruit, and causes the viewer to contemplate this heavy presence in the painting.

The last element is movement. All five figures in the painting are walking to the left. This is particularly interesting because in cultures where language is read from left to right, movement is normally shown as left to right, but Rockwell has the figures moving in the opposite direction in this piece, from right to left. One possibility for why he chose this direction is because this action was not in keeping with the societal norms of the time. Thus, he may have chosen the right to left movement to show that this was something very different. Also, while the figures are moving, the background stays static. This shows Ruby Bridges, perhaps symbolizing the entire civil rights movement, moving beyond the protestors, again, symbolizing not just Ruby Bridges' protestors, but all those who protested against the entire civil rights movement.

Appendix C. The instructor, Dr. LaVona Reeves' Analysis of "The Wild Swans at Coole"

"The Wild Swans at Coole"

"The Wild Swans at Coole" is a relief print of mixed media (Appendix A) by Irish artist, Wyllie O Hagan, who was inspired by William Butler Yeats' WWI poem with the same title (Appendix B). The artist describes the process and the poem in a YouTube video posted November 29, 2007 with her own video of the swans on a lake in Ireland embedded, so viewers can see the actual swans that she created and printed. At the same time, the artist explains why she feels she had to print the swans and share them in a public space. Viewers learn that her parents often read poetry to her and encouraged her to become an artist herself. They instilled a love of the arts and a love of Ireland in their children. In the video, O Hagan teaches the ancient technique of relief printing as she tells the story of Yeats' poem about change within ourselves and our country, possibly because of war or the human life cycle. The purpose of this essay is describe the work in detail and to analyze the artistic elements of (1) value and (2) space as well as the principles of (1) movement and (2) pattern. There will also be a discussion of the message/s given by the artist and the work itself.

"The Wild Swans at Coole" is a black and white relief print with just a hint of flesh tone in the beak of the single swan—most probably a mute swan based on the coloring of the beak (Sheldon)—depicted behind reeds and rushes in a lake in Ireland. The swan appears to be stopped momentarily, perhaps to catch an insect for food or to drink water. She seems suspended in time. Viewers do not know if this swan is a relative of the swans Yeats describes in his WWI poem he entitled "The Wild Swans At Coole"

whom he had seen nineteen years earlier—before he went away to war. The artist explains that she immediately wanted to re-create the scene of the solitary swan and videotaped the swans to study as she worked on the print later in her studio, the setting of the YouTube video.

It is difficult to determine the age of the swan in the print, but swans may live “in a protected environment is as long as 30 years” (Sheldon), so this bird could be very old. Since swans mate for life, the solitary swan suggests that she has outlived her mate and is perhaps longing for him, or they are temporarily separated. There appears to be a mild breeze in that the vegetation is all bent down toward the east while the swan sits facing the oncoming wind, suggesting strength and determination to be there for whatever her mission might be. O Hagan suggests, in the video, that the swans are “mysterious.” Albert explains that “goddesses such as Aphrodite and Artemis were sometimes accompanied by swans.” She goes on to explain the special powers of Kara in battle in German myth:

The Valkyrie Kara accompanied her lover Helgi in war, flying over the battlefield in her swan's plumage. She sang a song so soothing that the enemy lost the will to fight. (Albert web)

In returning to Yeats' poem about how life changes humans, especially in time of war, Albert explains that it is believed in dreams “a swan can signify self transformation, intuition, sensitivity, and even the soul, the 'higher Self' within each person.” O Hagan seems to believe in this transformative power swans represent while reminding viewers that change is inevitable.

While there are many elements that could be analyzed in O Hagan's print, only value and shapes will be addressed here. First, value is defined as "the degree of light and dark in a design. It is the contrast between black and white and all the tones in between" (Glatstein). Since there is only a hint of color in the beak and the print is primarily black and white, it is necessary to consider the shades of white, black, and gray as a primary focus. It seems that most of the work is dark with just subtle hints of white and lighter gray in the water and underbrush. The overall effect of the shading is mystery—the swan seems to be camouflaged in the reeds and rushes—just as the baby, Moses, was hidden in the rushes in a basket. This was done to protect him from those who had been ordered by the king of Egypt, the Pharaoh, to kill all sons of Israelites so they could not rise up against him as adults. In both cases, the reeds and rushes served as protection provided by nature. The swan in O Hagan's print, however, seems even more vulnerable than ducks and geese, for example, because she is white and can be seen more easily by predators. If the swan does signify the "higher self" as stated by Albert, then the higher self is hidden behind layers of cover—it is difficult to find in this world, but slowing down and examining the natural setting, one sees the swan. One has the possibility of finding one's true higher self.

A second element worthy of analysis is space, defined by Glatstein as "the area between and around objects. Increasing or decreasing the amount of space around an object affects the way we view that object." In keeping with the value or gradations of light and dark, O Hagan has decreased the amount of space around the swan, blending the swan in with the natural environment, again suggesting the protective ability of nature. O

Hagan hints that the swan is at home in the wilderness, is sheltered there, and is in harmony with her space. The lake is a solace for the swan and for the woman or man who enters that sacred space. The swan, therefore, is viewed as part of nature, not set apart from other living things.

In observing the elements of value and space, O Hagan also incorporates principles of movement and pattern. Movement is defined as is “the way a viewer's eye is directed to move through a composition, often to areas of emphasis” (Glatstein). In “The Wild Swans at Coole,” O Hagan introduces swaying of the reeds and rushes, but the eye moves first to the centerpiece: the white swan, which is immobile and looking looking down into the water. The eye then gazes to the eastward moving vegetation, suggesting a breeze at the lake that day. There is also a hint of movement in the small ripples—very subtle white flecks suggesting that the swan has just come to this spot and has stopped briefly. The reeds and rushes appear to have moved into a state of entanglement, perhaps because of the wind or perhaps they grow naturally together in this way in this lake, suggesting that they also are in harmony with their habitat. The movement of the undergrowth stands in stark contrast to the stillness of the swan, suggesting quiet dignity—entanglement and turmoil versus silent repose and peace

The final principle for analysis is pattern, defined as “the repetition of a shape, form, or texture across a work of art” (Glatstein). In the ancient medium of relief print, it seems that O Hagan found the perfect way to reproduce the dozens of leaves pushing up through the lake and waving in the wind. Everything is moving eastward across the print except the swan, who is moving westward across the lake with the wind at her face, not at

her back, suggesting strength and determination. Symbolically, this pattern of opposite movement may attest to the resilience of living things such as the swan moving toward her goal, remaining almost oblivious to the elements and obstacles.

Appendix D. Formal Visual Analysis: The Elements & Principles of Composition by Jeremy Glatstein

Formal analysis is an important technique for organizing visual information. In other words, it is a strategy used to translate what you see into written words. This strategy can be applied to any work of art, from any period in history, whether a photograph, sculpture, painting or cultural artifact.

The Elements

The elements of formal analysis are building blocks that can be combined to create a larger structure.

Line is the most basic building block of formal analysis. Line can be used to create more complex shapes or to lead your eye from one area in the composition to another.

Value is the degree of light and dark in a design. It is the contrast between black and white and all the tones in between. Value can be used with color as well as black and white. Contrast is the extreme changes between values.

Shapes are created when lines are combined to form a square, triangle, or circle. Shapes can be organic (irregular shapes found in nature) or geometric (shapes with strong lines and angles such as circles, triangles, and squares).

Forms are three-dimensional shapes with length, width, and depth. Balls, cylinders, boxes and pyramids are forms.

Space is the area between and around objects. Increasing or decreasing the amount of space around an object affects the way we view that object.

Color differentiates and defines lines, shapes, forms, and space. Even black and white

images have a huge number of different shades of gray.

Texture is the surface quality that can be seen and felt. Textures can be rough or smooth, soft or hard. Textures are often implied. For instance, a drawing of a rock might appear to have a rough and hard surface, but in reality is as smooth as the paper on which it is drawn.

The Principles

Notice how the following principles integrate the elements of formal analysis and build on one another. Note: Each principle below refers to the photograph of paddlers at left to illustrate key concepts.

Balance is created in a work of art when textures, colors, forms, or shapes are combined harmoniously. In this image, notice how the photographer achieves a sense of balance by dividing the image into two sections: one half occupied by trees, and the other half by the water.

Contrast is the use of several elements of design to hold the viewer's attention and to guide the viewer's eye through the artwork. In this image, the texture of the trees contrasts with the texture of the water.

Movement is the way a viewer's eye is directed to move through a composition, often to areas of emphasis. Movement can be directed by lines, contrasting shapes, or colors within the artwork. In this work of art, our eye moves up through the pattern in the rippling surface of the water to the two paddlers. From there, our eye moves to the contrasting textures and colors of the foliage in the top half of the image.

Emphasis is created in a work of art when the artist contrasts colors, textures, or shapes

to direct your viewing towards a particular part of the image. In this image, the colors of the paddlers' jackets contrasts with the muted tones of the background. Our attention is immediately drawn to the paddlers, even though they are relatively small in scale.

Pattern is the repetition of a shape, form, or texture across a work of art. The light reflecting off of the waves in the water creates a pattern in the bottom half of the image.

Proportion is created when the sizes of elements in a work of art are combined harmoniously. In this image, all of the proportions appear exactly as one would expect; the human figures are much smaller in scale than the natural world that surrounds them.

Unity is created when the principles of analysis are present in a composition and in harmony. Some images have a complete sense of unity, while some artists deliberately avoid formal unity to create feelings of tension and anxiety. In this image, the large areas of contrasting textures, patterns and colors create a sense of balance and unity within the composition.

Once students have an understanding of formal analysis, they will be well prepared to put this theory into practice by making their own images based on the elements and principles of design. Whether in photography, sculpture, or painting, the theory of formal analysis will help students to compose their works of art as professional artists would.

Appendix E: Consent Form—The Benefits of Art Analysis in English 101

You are being asked to participate in a research project conducted by:

Principal Investigator Jennifer Ochs, M.A. English candidate/TESL 1010 Williams Lake Road Evans, WA 99126 509-680-7988 jochs@eagles.ewu.edu	Responsible Project Investigator Dr. LaVona Reeves, MA-TESL Program Director, English Department 158A Reid School Tel: (509) 359-7060 E-mail: lreeves@mail.ewu.edu
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Purpose and Benefits: The purpose of this study is to examine the benefits of incorporating art analysis into English 101 essays and journals. You will be asked to write about your choices of works of art—painting, sculpture, or photography—to analyze in an expository essay. Part of the purpose is to fulfill the requirements of my master’s degree in TESL. The research element of this project is action research, so the findings will be used to renew the curriculum in English 101. This means that your needs and interests will be considered the next time English 101 is taught by Dr. Reeves.

Procedures: I am asking you to allow me to include your essays and journals in my master’s thesis. I will assign you a number, and your name will not appear in the thesis. You will be writing journals in class Monday through Thursday and an essay every Friday in English 101. If you are unable to write on this subject, you may choose a related subject or a different subject altogether and write on that.

Risk, Stress or Discomfort: The risks of participating in this study are not expected to exceed those encountered in daily life. You will receive clear instruction regarding the in-class journal. This activity will be part of the class that all students will participate in, but your own responses/journal results will appear in the thesis only with your permission. Though completion of the assignments is required as they are part of the usual classroom activities, you will not be required to submit your work to Jennifer if you choose not to participate in her thesis project. It is totally voluntary. Your decision to not participate in this study will in no way affect your grade in English 112 or your standing at Eastern Washington University.

Other Information: Participation in this study is completely voluntary. You may stop participating at any time without penalty. The data collected will be kept confidential. Your name will not be used in the thesis, but your written work will be referenced by a designated number. The journals will appear in the thesis, but only by randomly assigned numbers, not by name or nationality. You will also have the option to refuse to allow specific journals not to be included in the thesis. If you have questions or concerns about your rights as a participant, you may contact Ruth Galm, EWU’S Human Protections Administrator, at (509) 359-7971 or rgalm@mail.ewu.edu. Please return the form whether you are participating or not.

Jennifer Ochs

Primary Investigator’s name

Primary Investigator’s signature

Date

Yes, I will participate.

The study described above has been explained to me, and I voluntarily consent to participate in this study. I have had an opportunity to ask questions. I am not waiving any of my legal rights by signing this form. I understand I will receive a copy of this consent form.

Student’s name printed in English

Student’s signature

Date

VITA

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