



***Creative Change and Metamorphosis in Visual Arts:
The Altered Book/Journal***

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This curriculum unit is recommended for:
International Baccalaureate Diploma Years Grades 11 and 12

Keywords: Journal, alternative methodology, alternative processes, altered book, black out poetry, symbiosis, reduction, collage, transfer, metamorphosis, layering, perspective,

Teaching Standards: See [Appendix](#) for teaching standards addressed in this unit.

Synopsis: Journaling and the Altered book is a large, overarching topic, one that I do not plan on teaching in a sequential “unit” but rather over a two-year period as a component for my IB Diploma Years curriculum. This curriculum unit divides the major topics of the altered book process into smaller lesson units, which will cover history, technique and student research. The original idea of the metamorphosis of the book is to weave the information regarding various approaches and techniques in the changing (alteration) of the book into a personal sketchbook archive of ideas, techniques and reflection in respect to the Research Work Book (RWB) requirement of the IB Visual Art Diploma Years course. This curriculum will be interwoven into various assignments throughout a two-year period (the students’ junior and senior years). This curriculum unit includes background knowledge on the Design Cycle and the continued assessment, evaluation, and reflection as proposed in the IB standards. Also included are technical demonstrations regarding art techniques utilized in altering the book and developing ideas and sketches for final art projects as required in the course. Upon completion of the altered book students will have a working sketchbook of ideas, processes, and reflection.

I plan to teach this unit during the next two years to 20 students beginning in their junior year and their second year (Senior Year) in IB Visual Art Diploma Years. This unit could also be utilized in AP 2 D Design portfolios as well.

I give permission for the Institute to publish my curriculum unit and synopsis in print and online. I understand that I will be credited as the author of my work.

Creative Change and Metamorphosis in Visual Arts: The Altered Book/Journal

Maebeth Grassini Hill

Introduction

North Mecklenburg High School is a large urban high school, which serves over 1500 students in grades 9-12. Geographically, the school is located in the northern section of Mecklenburg County of Charlotte, NC in the Charlotte-Mecklenburg School District. 50% of our students qualify for free and reduced lunch. We are a racially diverse school of approximately 52% African American, 28% White, 13% Hispanic, 4% Asian, and 3% other students. North Mecklenburg DID make Adequate Yearly Progress in 12-13. Many of the students are on Free and reduced lunch. Our school is an International Baccalaureate school serving approximately 500 students within the school population. I teach Photography 1,2, (grades 10-12) and IB Art 2 and 3 Diploma Years to juniors and seniors in the IB program. I teach on a rotating A day B day schedule. Classes are 90 minutes in length. My classes are a heterogeneous group of students of varying abilities and artistic backgrounds. I create differentiated activities within the content objective to meet the diverse educational needs and skills of my students.

My art curriculum is based on the North Carolina Standard Course of Study with consideration given to the Art Essential Standards. It is also based on IB course requirements for IB Visual Design I and II. I pace my school year according to the CMS yearly calendar and IB assessment. Activities are chosen that will create an inquiry based science experience for my students. Most lessons are interactive and are divided into teacher input, guided practice or additional investigation, independent practice or group inquiry activity, explanation of results or investigation and finally additional questions or ideas to explore.

I incorporate the use of technology and video clips from YouTube, PBS and various art appropriate excerpts on a daily basis. My photography students have access to both a digital and analog darkroom and I conduct my photography classes focusing on the elements of art and principles of design. Students are exposed to art and photography history as well as technology associated with photographic development and use of the camera (both digital and analog). Students also benefit from classroom computers and I Pads for individual research. I have also utilized the integration of various art grants, incorporating an artist in the community to bring their expertise in art and photography to my students. I engage students by including hands-on activities, labs, and/or investigations during most class periods. Students frequently participate in learning stations consisting of both research and hands-on activities. My IB students are given teacher directed assignments but develop their own visual voice through research and

exploration of the culmination of their senior year portfolio (a requirement for the IB Diploma).

In order to incorporate this unit of study into your curriculum students need to be familiar with basic art concepts, elements of art and principles of design. Because this unit is based on IB criteria and curriculum, students need to have taken Art 1 and preferably Art 2. This does not mean that parts of this curriculum couldn't be used for individual lessons, but the overall unit is to be established over a two-year span. The IB Diploma Years Program years 1 and 2, junior year and senior years.

Rationale

Scientist Christos D. Georgiou describes metamorphosis as: The basic shape, form, and structure of an organism (whether animal, plant, or fungus) that emerges as a result of a sequence of developmental adjustments. Each of these is usually irreversible within its morphogenetic sequence, although often reversible by some gross disturbance (for example, regeneration after injury). The whole process whereby the final organization and pattern of the organism is established in terms of metamorphosis (a synonym of morphogenesis) applies to all eukaryotic organisms. Each adjustment is made by cells already specified by earlier adjustments to belong to a particular developmental pathway. Consequently, developmental adjustments are made from among progressively smaller numbers of alternatives, until the particular structure to which the cell will contribute is finally determined. Within the developing tissues, cells follow particular routes of differentiation in response to their intrinsic genetic program, to external physical signals (light, temperature, gravity, humidity), or to chemical signals from other regions of the developing structure. These chemicals (termed inducers or morphogens) seem to inhibit or stimulate entry to particular states of determination. Chemical signals may contribute to a metamorphic activity around a structure (cell or organ), which permits continued development of that structure, but inhibits formation of another structure of the same type. All these phenomena contribute to the pattern formation that depends on positional information, which prompts or allows the cells to differentiate in a way appropriate to its position in the structure.

From the symposium "Metamorphosis: A Multikingdom Approach" presented at the annual meeting of the Society for Integrative and Comparative Biology, January 4–8, 2006, at Orlando, Florida.

The above definition of Metamorphosis although scientific in its approach, has many similarities to the creative approach to addressing the concept of change and how it regenerates throughout the creative process (Design Cycle Appendix 1) During metamorphosis, the changes are so dramatic that the early life history or larval stages are very different from their adults. Throughout the transformative processes, there are major points of no return, but nowhere so important as metamorphosis.

I have found through my study of metamorphosis in the scientific realm that there are

similar parallels in the artistic and creative sectors of our imagination and the processes of transformative creativity. As I am formulating projects and activities for my students my ultimate goal is to create an environment conducive for creative thought and conceptual awareness. I am constantly asking my students “What message are you trying to convey in your art?” Eventually through research and reflection, students gain an awareness of their personal voice in the artwork they create during the framework of the course. The altered book creates a wonderful environment for students to explore their creative ideas while experimenting and researching both process and implementation of their own work. It becomes more than just a before and after. Engagement in the transformative process provides a deeper sense of purpose and image of the metamorph.

I have always been interested in the creative process and how it works in generating visual expression. I would like to incorporate the study of metamorphosis and the ever-changing design cycle, which is present during the creative process. Students will learn to identify why certain elements are conducive to their own creativity. How do these certain ideas get started and become an impetus for their creative endeavors? Throughout the course of study, students will become aware of how their ideas can change throughout the creative process. Using the reflective process of the Design Cycle the students will gain a greater perspective on how and why their art becomes personal and individual to them. See Figure 20 for a diagram of the Design Cycle. My ultimate goal is to increase student awareness the power of their own personal voice in the visual arts and how they can promote transformation as well as influence community awareness. This project is described in greater detail in the section below, Classroom Activities.

Objectives /Standards

It is not completely appropriate to call this a curriculum “unit” as that term is often thought to denote an individual package that is regarded as single and complete on its own. My curriculum unit for Metamorphosis and the Altered Book will actually be described as a series of multiple modules, written specifically for an IB Diploma Years Visual Art Class that spans a 2-year period. I have chosen 5 main modules, with several sub-topics from the IB Curriculum Guide through which I plan to weave the foundation knowledge students will need to complete their Research Work Book (RWB) requirement for the course.

The RWB is an important component of the IB Diploma Years Curriculum. The RWB traditionally is a 9x12 inch blank page sketchbook and journal. Over the two-year program, students use the RWB to record ideas, research, planning and reflection. Throughout this course of study, students will use the convention of the altered book as their sketchbook instead of the traditional sketchbook. It should be noted that my current students are implementing the process of the altered book during this current year. This current group of students will be the first of my IB students who will use the altered book as their RWB. Also, please note that the individual goals could easily be considered

separate modules that could be pulled out and modified for any age range that is studying various art techniques as well as art history. Teachers are free to use any of these topics in a modular fashion wherever appropriate.

Module 1: The History of Altered Books and How They Relate to This Class

In this unit I plan to begin my introduction of the historical relevance and the idea of the sketchbook and how it changes over a period of time. I will include ancient bookmaking and the biblical references of illumination in manuscripts and changing of texts during the Middle Ages by religious clergy in monasteries. (Cite source here) I plan on introducing the idea of metamorphosis and the ever-changing evolution of ideas and the creative process. I will show examples of how artists throughout history used the process of journaling to describe, analyze and revise their ideas regarding their art making. Dan Eldon's book The Journey is the Destination as well as visual sources regarding illuminated manuscripts will be introduced in this module.

Module 2: Techniques in Alternative Process

This unit will be more technical in its content. I will introduce various methods and techniques in transforming the pages of the journal by introducing alternative process such as tape transfers, Polaroid transfers, Xerox copy transfers, Contact transfers and light photogram transfers using various alternative methods. This module will be hands on with demonstration and then students creating various examples of these processes in their altered books.

The Book of Alternative Process by Christopher James will be the source of many of the processes investigated in this unit.

Module 3: Changing of the Written Word

This unit will engage literacy into the curriculum as students explore black out poetry and white out poetry as some of the entries in their altered book. They will also develop plans in utilizing the written word while creating visual expressions through the use of the text in the book. I plan on introducing specific authors and poets in this module as well as artists that utilize the written word in their work. Students will also incorporate blank pages for reflection and journaling into their altered book for unobstructed pages that will not influence their writing.

Newspaper Blackout by Austin Kleon will be utilized for this module.

Module 4: Metamorphosis in Nature

This unit covers such concepts as growth and maturity life cycles in animals and plants. I also plan to introduce clay as a material to study the various stages of its development

from a mound into a final fired piece of sculpture and/or pottery. Students will be instructed to research life stages of different animals and plants. Depending on their theme or book, they may choose that particular organisms life cycle. They will then work independently on a final art project based on their research, designs, sketches and ideas in their altered books. Final expressions from this unit may include but are not limited to collage, paintings, drawings, mixed media and sculpture.

Module 5: Excavation of the book

Deconstruction will be covered as a method to alter and change overall outcome of the page. I will be introducing various Deconstructionist artists who use as the concept behind their work. I will also use decomposition in ecology as a concept to discuss the importance of death and decay to recycling and sustaining birth and new life cycles.

Changing something viable into something totally different by first destroying the original idea/page to provide the essential materials for a new form will be some of the ideas explored in this Module. Student reflection on their own process will also be covered in this module. Research regarding the Deconstructionist Movement as well as examples of Deconstruction artist will be covered in this module.

Artistic Content: Overview for Teachers

IB Visual Art Diploma Years

The IB Visual Art Diploma Years course is a college level course of study, which incorporates the Standards of the IB curriculum to include the development of the student in many aspects of learning including a holistic approach to the creative and learning styles of the individual. Teachers should be familiar with the design cycle as well as the Standards as stated in the IB course of study (ibis.org). Teachers should be well informed in their content knowledge.

1. Vocabulary: The teacher needs to be familiar with the following concepts and vocabulary:

Journal, alternative methodology, alternative processes, altered book, black out poetry, white out poetry, symbiosis, reduction, collage, scentics, transfers, metamorphosis, layering, deconstruction, perspective, modulation, perspective,

2. Some concepts that are included in this unit of study are listed (but not limited to): Deconstruction, Alternative Processes, Alternative methodology, life cycles, design cycle, black out poetry, White out poetry, Xerography, Graphic Contrast, Basic Photoshop skills, Needlecraft, Color Theory, Value Scale, Perspective, Technical proficiency in drawing skills, use of transparent materials to create layering, Collage techniques

3. The technical background of the students should be at the intermediate to advanced level of visual arts. This curriculum is not intended for the beginning art student but rather for students who are at least in year 2 or 3 of their coursework.

Teaching Strategies

I intend to incorporate the use of the Altered Book as a means to bring an awareness of how ideas can be changed from one form into another. The IB curriculum designates research in a sketchbook (known as the Research Workbook/RWB). This book will be of the student's choice in content. For this Altered Book project, it will be a discarded textbook, approximately sketchbook size (9x12). Students will be able to use pages at will to create both teacher directed and individual entries for their Research Workbooks.

This research book will be transformed or changed through the duration of their 2-year study. It should be mentioned that pages from this book are submitted for assessment as part of their Diploma Years final exam. These pages are calculated as 40% of their final portfolio. Various strategies used over the duration of the course will be as follows:

Implementation of various classroom projects: Students will use the Altered Books to take notes on various project descriptions and guidelines. The Altered book will be used as a source of information regarding project parameters and rubrics.

PowerPoint Presentations will be used to show both examples and project descriptions. Technology will be used in the form of YouTube Demonstration videos, Art 21 Videos on various artists, and examples of student work. Students will also be required to give presentations on various artists especially when they are working on "In the Manner of" projects emulating a style or concept of artists/photographers/culture.

Group and pairings will be implemented on an as needed basis. Group critiques involving student input regarding strengths and suggestion for improvement of projects and/or altered book entries will be conducted during the process of working on artwork as well as at the completion of the project.

Studio research and process: During the classroom time (90 minutes) upon initial teacher directives, students will work the entire time on their projects in class where they will receive input from their instructor regarding various components of the artwork they are working on. This could be one on one instruction based on technical improvement and demonstration by the teacher or conceptual goals regarding artist statements, both on the individual artwork or portfolio overarching idea.

I am a huge proponent of bringing outside resources into the classroom. I propose grants from our Arts and Science Council regarding artist residencies programs so that

artists can visit my classroom and provide hands on workshops for my students. These grants also provide opportunities for students to visit local museums and galleries. I feel it is imperative for art students to see what local artists are creating and also to view artwork of famous artists in professional settings such as galleries and museums. Many times we have projects that directly relate to the artists works that are in our museums and galleries, and the students gain an awareness of the potential of what is in the community for influential research involving their own ideas.

Classroom Activities

Classroom activities can begin as a group activity in the presentation and demonstration and then become more individual as the students delve into their own particular book in developing their visual concepts. All activities revolve around the metamorphosis theme in the fact that they change or alter a visual in some way, shape or form.

The Design Cycle (appendix 2) will be used as a format and template for organizing and development of visual investigations and transformations. I will begin most of the activities with a demonstration of how to accomplish the various techniques of the different transformational processes of altering the book. I will also be checking for students understanding of the processes and implementation as I assess the Altered book two to three times during the quarter.

I have included photographs of student work in their altered book and work from my “demonstration” altered book (a book that I use for demos for students on how to create a certain technique or artistic technical skill).

1. Introduction, Selecting and Organizing the book

Students will be given an overview of what constitutes an altered book. They will be given a visual presentation (PowerPoint) on altering books and artists who use this medium as their art expression, hands-on practice sessions, etc.

Students will then go to a used bookstore, library or other source to acquire their book. They should understand that the book selected needs to have the following criteria:

Size: No smaller than 9”x12” but no larger than 11” x 14”.

Content: A book that “speaks” to the student and that the topic of the book is of interest to the student works well as this book will be the foundation of the students individual RWB. The book must have a sufficient number of pages (200 minimum) and contain text, photographs and/or illustrations. The texture of the paper in the book is better if it is non-coated pages. This is to enable sketching onto the book pages. Pages that are coated or glossy tend to keep art materials from penetrating the surface of the

page and are harder to work with. Students will then be instructed to tear out 20-40 pages from the book, and then insert plain white paper into the book.

The cover of the book may be transformed at any time of the students choosing. Sometimes students change the cover right away and other times they might wait to see the direction that their creativity takes them and change the book during its metamorphose; see Figure 1 for pre and post-transformed book covers.

Materials needed: Book, copy paper, tape, xacto knife, scissors



Figure 1. Reprinted from Alexandra Corbett 2014. Student examples of book/covers and alteration.

2. Creating poetry from text: Changing from one literary means to another.

I feel this is necessary in implementing literacy into the art curriculum. Students will create a poem in a creative way utilizing words from the text in their book and blocking out the words not included in the finished poem; See Figure 2 for black out poetry text.

Essay to Poem: Black out Poetry- All Students circle words on a text page in their book. Using black Sharpie markers students will create poetry from the book by deleting the lines they will not use in the text (putting a black line through the unused text), and keeping the circled words to create the new poem.

Materials needed: Book, pencil, Black Sharpie Marker.



Figure 2. Reprinted from Alexandra Corbett 2014 Student examples of black out poetry with poetry text in red design pattern.

Essay to Poem: White Out Poetry- Students circle words on a text page in their book. Using white paint, students will create poetry from the book by deleting the lines (“erasing” by painting the white paint on the text) and keeping the words to create the new poem.

Materials needed: Book, pencil, White tempera paint or White Gesso.

3. Creating one image into another

Since the books will have pictures, charts and text, students will be instructed to create a new image from an image already on a page in the book. Students can use a variety of methods to change the existing image into a new one. Collage, paint, mixed media, are just a few examples of materials students can use to change the existing image into a new one. There needs to be a “hint” of the original image in the newly created one, thus stressing the change that occurs from the history of the original image. I feel this is an amazing way to introduce the possibility of metamorphosis and its use in changing one image into a completely different one and also keeping a remnant of the original.

Students will be shown the work of MC Escher and his use of metamorphosis in his artwork. Using paint, charcoal, marker or ink, altering an existing photo or illustration in the book and changing it into something completely different in the style of M.C.Escher (changing birds into fish for example). See Figs. 3,4 and 5 for merging techniques.

Materials needed: Book, pencil, crayons, pastels, and markers, ink.



Figure 3: Reprinted from Neve Cromer-Colburn 2014. Student example of metamorphose merging one image (right page) into another (left page).



Figure 4: Reprinted from Neve Cromer-Colburn 2014. Student example of metamorphose transforming the page to an entirely different image.



Figure 5. Reprinted from Alexandra Corbett 2014. Student examples of metamorphose burning edges of one page into another (right page).

Students will also have the opportunity to create a “story” or concept into their book by creating visual doors and windows into other pages by cutting through pages to reveal the page with images or text behind it. See Figure 6 for cut opening in page.

Materials needed: Book, Xacto knife, straight edge ruler.

*Note: this is appropriate for older and more advanced students familiar with the use of Xacto knives.

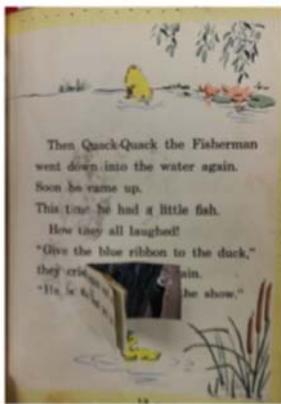


Figure 6. Reprinted from Maebeth Hill, *Metamorphosed Altered Book* 2012. Example of cut out door with image behind.

4. Alternative processes: Using varied computer and technology based approaches to change one form into another.

The use of alternative materials to create artwork utilizes hands on application of the metamorphosis process in the use of a material used for a specific purpose to change or alter something in a totally different way from its original purpose. Alternative use of materials: utilizing one type of art material and changing its purpose Students will be shown and given a demonstration on the use of:

Tape Transfers: using tape to release one magazine image and then position it onto the page. Materials needed: Book, Packing tape or transparent tape, tray, water, magazines. See Figure 7 tape transfer result.

The following video demonstrates a tape transfer:
<https://www.youtube.com/watch?v=7JeXCwiDjKs>



Figure 7. Reprinted from Maebeth Hill, *Metamorphosed Altered Book* 2012. Left page Example of tape transfer Right page Example of contour drawing with markers and water.

Xerox Transfers: using lacquer thinner or furniture solvent, students will be shown how copy carbon images can be transferred onto a page or piece of paper. Materials needed: Book, wintergreen oil or solvent, q-tips, disposable gloves, Xerox image, Spoon. See Figure for Xerox transfer result.

The following video demonstrates a Xerox transfer using wintergreen oil.
<https://www.youtube.com/watch?v=8P-qWQWrUPs>



Figure 8. Reprinted from Maebeth Hill, *Metamorphosed Altered Book* 2012. Example of magazine transfer.

Polaroid Transfer: Using color slide film, students will be introduced to the Day Lab and Impossible Camera process of creating Polaroid transfers onto a sheet of water soaked paper or the page in their book.

Materials needed: color slide for transferring, Day Lab or Impossible Camera technology, Fuji Polaroid Film, Water Trays, Xacto knife, Stonehenge paper.

Polaroid Lift: Using a Polaroid photo, students will be shown the process of putting the photo in boiling water and lifting the emulsion off the backing paper of the photograph and transferring it to their paper or page in their book.

Materials needed: color slide for transferring, Day Lab technology, Fuji Polaroid Film, Water Trays, Xacto knife, Stonehenge paper.

5. Use of the scanner as camera: Placing objects onto a scanner and creating imagery based on the scanner and its technology, creating a unique composition without the use of a traditional camera.

This utilizes the change of the purpose of a technology to be used in a totally different way than its original purpose of “scanning”. These images can be inserted into their altered book as ideas for final project ideas or be used to alter the page contents in the book as they are integrated into the book page. See Figure 9 for example of using scanner as a camera result.

Materials needed: Scanner, objects/photo for scanning, printer, printer paper.



Figure 9. Reprinted from Maddie Peacock “Serendipity” 2014. Student Example of using the scanner as camera.

6. Mirroring: Creating a duplicate from an image in the book using a different material.

Students will pick an image on a page of their choice on the right or left hand side of the book. They will then mirror the image and duplicate it onto the opposite page, by replicating it onto the other side of the book and altering it in the use of color, size or medium.

Materials needed: Book, Pencil, micron ink pen, markers, Crayons, Pastels, or material of students’ choice for duplication.

7. Weaving: Changing pages into another art form weaving thread and other materials in different ways.

Altering a page by cutting and implementing different materials changes the whole concept of the page in texture and design. Students will be given a teacher demonstration of weaving techniques and develop a weaving experimenting with magazines and photographic images as well as text. Students will then “weave” materials into a page,

changing it from an original text of photographic page to a fiber based woven material. See Figures 10 and 11 for weaving examples.

Materials needed: Book, Scissors, Xacto knife, magazines, newspaper, photo paper cutter (works well for detailed cutting). **Note: this is appropriate for older and more advanced students familiar with the use of Xacto knives.*

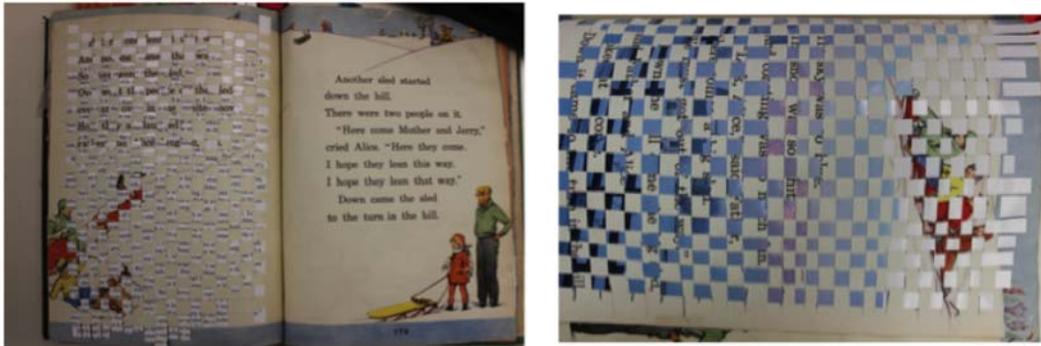


Figure10. Reprinted from Maebeth Hill, *Metamorphosed Altered Book* 2012. Examples of Weaving into book.

8.Meditative Drawing: Zentangle, meditative doodling.

By changing the psychological state of mind, students can create while utilizing beta waves of their brain, which brings them into a more meditative state of creativity. Students will be shown a video based on meditative drawing called “Zentangle” and be given a teacher demonstration on the variety of designs, symbols and “doodles available. See Figure 12 and 13 for examples of Zentangle and stitching results.

Materials needed: 4x4 inch heavy paper, Micron fine point pen, pencil with eraser, soft lyrical music.

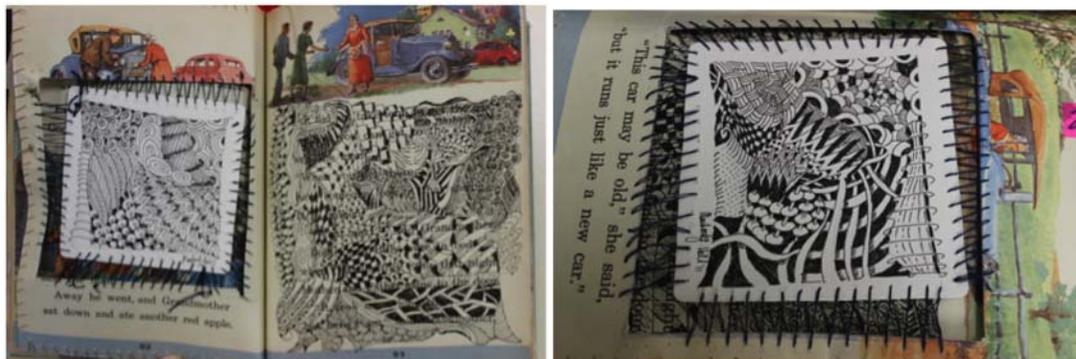


Figure 11. Reprinted from Maebeth Hill, *Metamorphosed Altered Book* 2012. Examples of Meditative Drawing with stitching.

9. Psychological Self Portrait: Looking at oneself in a different way other than the physical.

Drawing in the manner of the “Zentangle” the students will take an introspective view of their personality and render in an abstract way, their perception and interpretation of themselves in a visual way. This could also be rendered as a series of changes from within the individual student physically, mentally, or spiritually. They may include depictions of their metamorphosis to their current state or how they expect themselves to metamorphose. See Figures 14 and 15 for examples of psychological self-portraits.

Materials needed: Book, pen, pencils, various tempera paints, mixed media



Figure 12. Figure 6. Reprinted from Maebeth Hill, *Metamorphosed Altered Book* 2012. Example of psychological self-portrait.

Figure 13. Reprinted from Neve Cromer-Colburn 2014. Student example of psychological Self- Portrait.



10. In the manner of

Replicating an artist or cultural style which may or not be included in the text of their book, students will create a duplication in the style or manner of an artist or culture. This will include research and investigation of an artist / photographer or culture of interest. This compilation of ideas from the artist or culture may continue in the future implementation of the portfolio pieces for the duration of the course. Students will primarily use the blank pages inserted into the book for these “sketches” and research. See Figures 16 and 17 for examples of research studies for “in the manner of project” and using the altered book pages as an actual sketchbook (plain pages).

Materials needed: Book, Research Materials, materials dependent on the style and materials used by the artist/photographer/culture.



Figure 14. Reprinted from Andrea Sanchez-Zarate 2014. Student example of research for “In the manner of” project.



Figure 15. Reprinted from Neve Cromer-Colburn 2014. Student example of research for “In the manner of” project.

11. Environmental Issues

Students will create a piece focusing on an environmental concern. This could be but not limited to extinction, pollution, global warming, recycling, repurposing, urban sprawl, water sources, art activism, etc. The piece could include materials related to the history of the problem, current status, and future predictions to reinforce the significance of the past to future transformations. Students can pick a topic and render it using overlays in a mixed media format or use computer software such as Adobe Photoshop and or Illustrator.

Materials needed: Book with research (blank) pages, research materials (Internet), materials for experimentation in rendering appropriate topic researched, various mixed media, computer, Adobe Photoshop and/or Illustrator software.

12. Research and Reflection

At various times during the course duration, students will use the blank pages inserted into the book for research on technical processes and artists and cultural influences in their work. Written reflection on process or ideas as well as experimentation and/or research may also be included on these pages. See Figure 18 for examples of student research and reflection.

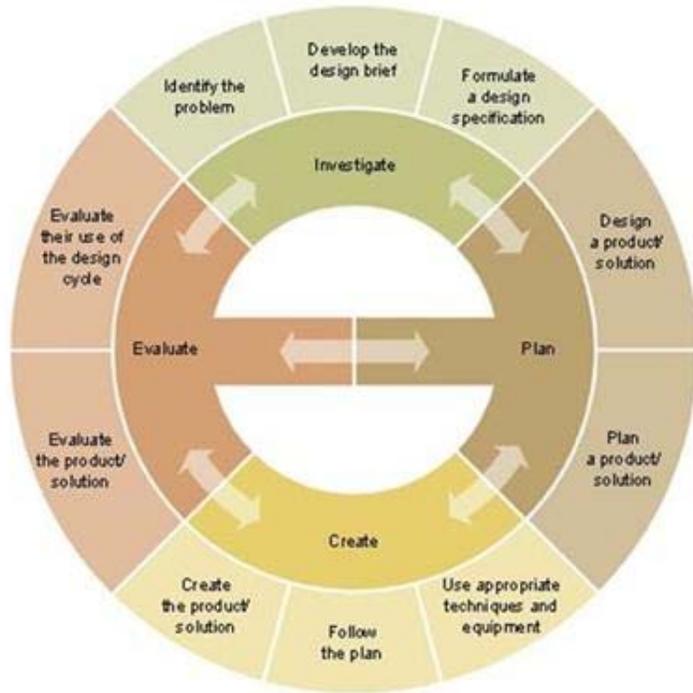
Materials needed: Book, blank copy paper, tape, painting and drawing media.



Figure 16. Reprinted from Andrea Sanchez-Zarate 2014. Student examples of research using paint tones (left) and reflection on project outcome (right). Artist: Alexandra Sanchez



Figure 17. Reprinted from Neve Cromer-Colburn 2014. Student examples of research, process and reflection.



Technology in the MYP

The design cycle

Figure 18. Diagram of the Design Cycle

Appendix: Implementing Teaching Standards

This module incorporates the International Baccalaureate Essential Standards for IB Diploma Years curriculum. The following standards are addressed directly in this course of study:

Standard C3: Teaching and learning **Teaching and learning reflects IB philosophy.**

C31. Teaching and learning align with the requirements of the programme(s).
The RWB Reflection Work Book is an essential tool to explore the design process.

C32. Teaching and learning engages students as inquirers and thinkers.
Problem solving is a part of the process in generating new ideas and inquiry in this module.

C33. Teaching and learning builds on what students know and can do.
Students become more engaged in the various skills and interpretations recognized in the altered book transformation, building upon previous skills and concepts.

C35. Teaching and learning supports students to become actively responsible for their own learning.
Much of what is investigated in the RWB is done independently and student generated without teacher intervention.

C39. Teaching and learning uses a range and variety of strategies.
Many techniques both conceptual and technical are utilized with the altered book process and its metamorphosis.

C313. Teaching and learning engages students in reflecting on how, what and why they are learning.
Students reflect upon their ideas, process and reflection in the implementation of the design cycle and its various phases throughout the course of this curriculum module.

Notes/Bibliography for Teachers and Students

1. The symposium “Metamorphosis: A Multikingdom Approach” presented at the annual meeting of the Society for Integrative and Comparative Biology, January 4–8, 2006, at Orlando, Florida.

This journal has numerous definitions of Metamorphosis written by scientists around the world

2. achristodoul-ITgataracademy.wikispaces.net

This is a good diagram of the Design Cycle in visual form.

3. Eldon, Dan. *The Journey is the Destination*, Chronicle Books 2011

This book is a wonderful example of how this young man’s journal writing and entries changed over the period of his life. Wonderful art entries and photographs provide the backdrop about the adventurous but tragic story of Dan Eldon, the youngest photojournalist in history.

4. New, Jennifer. *Dan Eldon: The Art of Life*, Chronicle Books. August 1, 2001

An accompaniment to *The Journey is the Destination* book listed above.

5. Hinkel, Brad and Reeder, Ron. *Digital Negatives: Using Photoshop to Create Digital Negatives for Silver and Alternative Process Printing*– 2006.

A great how-to book on both digital and analog processes

6. James, Christopher . *The Book of Alternative Photographic Processes* 2008.

This book contains wonderful examples on how to achieve alternative processes in photography and printmaking.

7. Enfield, Jill. *Photo-Imaging: A Complete Visual Guide to Alternative Techniques and Processes (Photography for All Levels: Advanced)* Amphoto Books, 2002.

This book gives step-by-step examples of alternative photographic processes and examples of work using the various techniques.

8. Enfield, Jill. *Jill Enfield's Guide to Photographic Alternative Processes: Popular Historical and Contemporary Techniques* Focal Press 2013.

A newer edition with more current technology. Another great book on process and how-to create one of a kind imagery.

9. Kleon, Austin. *Newspaper Blackout* 2014

Examples of making blackout poetry from text

10. *Degas and the Ballet: Picturing Movement*

<http://youtu.be/sNHkujPaibY>

Because I teach both photography and art, I include this brief synopsis on the art exhibit in London regarding Degas and his intrigue with photography. It also introduces the use of photography in the traditional art medium.

11. Packing Tape Transfer: You Tube:

<https://www.youtube.com/watch?v=7JeXCwiDjKs>

Good video demonstrating the tape transfer process

12. The McMannTansfer Process by Tim Speaker: You Tube:

<https://www.youtube.com/watch?v=8P-qWQWrUPs>

Good video regarding using a more environmentally safe (wintergreen oil) solvent when processing Xerox transfers.