AMERICAN UNIVERSITY OF ARMENIA

College of Humanities and Social Sciences

Developing Creativity through Literature, Visual Arts, and Museum-Based Instruction

A design project submitted in partial fulfillment of the requirements for the degree Master of Arts in Teaching English as a Foreign Language

By

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ABSTRACT

The course "Developing creativity through literature, visual arts, and museum-based instruction" is designed to provide a language learning program for EFL/ESL learners with developing creativity through literature and visual arts in a museum-based context. This course aims to improve speaking, writing, and reading skills, to develop critical thinking, creative writing, and analytical thinking. This course is centered on being communicative, interactive, student-centered, innovative, and stress-free. This course incorporates workshops, group works, student journals, as well as projects and discussions, and analysis of different symbols, metaphors, and imagery.

The deliverables of the course involve complete lesson plans and course materials. Also, this project includes reflections and recommendations on the overall piloting experience.

CHAPTER ONE: INTRODUCTION

National Council of Teachers of English (NCTE) through its publications, conferences, and affiliates, supports professional development and public awareness of the role that viewing and visually representing our world have as a form of literacy (as defined in the NCTE/IRA *Standards for the English Language Arts*). Researchers believe that educating through museum-based instruction, visual arts, and literature will enhance the effectiveness of the teaching and learning processes. There are many examples around the world, where teaching through visual arts, literature, and museums-based instruction are used as a teaching tool to trigger the importance of literature and visual arts and the effectiveness of studying through museum-based instruction. These examples include; "Language through Art" at the Getty Museum in Los Angeles. Also, the British Council's ESOL (English for speakers of other languages) Nexus curriculum of using objects from the British Museum, and more.

It is an underestimated fact that looking at and expressing ideas about art improves language skills. In our society, we underestimate the power and importance of literature, visual arts, and museum-based instruction. Museum-based instruction and learning a language through visual arts and literature are not relevant in Armenia. However, it is a creative and non-traditional way to practice using a new language in a unique and uncommon context. This project and this course are designed to suggest different variations of how to include arts and literature in the teaching process to enhance and promote the productivity of the language learning process.

This study explores how visual arts, literature, and museums-based instruction can be utilized as a resource to foster innovative SLA pedagogy that centralizes students' direct experiences as essential to the language acquisition process. Also, this project explains the

pedagogical basis for incorporating the visual arts into Second Language instruction. Also, it examines different examples of programs that use this approach— "Language through Art."

In accordance with all of the crucial aspects of teaching a language through art and literature, I have designed a course based on visual arts, literature, and museum-based instruction for teenagers who study at the 11th grade of the Armenian State Pedagogical University's (ASPU) high school. The course is designed to enlarge the learners' vocabulary and strengthen their sociolinguistic competence by expanding their creativity through literary texts and visual arts. Sociolinguistic competence is the ability of using language that is suitable for the targeted social context. Communicative competence is one of the important aspects of effective learning experience, and sociolinguistic competence is an integral part of it (Jobborova A., 2020). Since this course is developed to enhance creativity, it concentrates on developing new views on various hidden messages, metaphors, analysis of different symbols and imageries. The course also attempts to boost each learner's creativity and individuality through many speaking and writing strategies, as well as to develop good writing and speaking skills.

The activities of this course include a wide variety of international authors. The literature and visual arts come from different countries and authors. The idea behind this is to provide a diversity of texts and imagery to help students enlarge their horizons on understanding and analyzing various perspectives of world-famous authors and the cultural background behind their works. Due to pandemic reasons the lessons are held online with Zoom and online museums, however, this course is designed in a way to fit face-to-face and in "real" museums as well as via online platforms.

CHAPTER TWO: LITERATURE REVIEW

2.1. The Role and Importance of Literature in Teaching English

Many authors, pedagogues, and linguists have proved that literary texts, especially poems and short stories, effectively boost students' creativity. Émile Durkheim says that "language is not merely the external covering of a thought; it is also its internal framework. It does not confine itself to expressing this thought after it has once been formed; it also aids in making it" (p. 32). Thus, teaching a language within literature has been a valuable root of authentic material as it carries pieces of both the language and its beauty. Nabin Chandra Marasini, in her research study named "Teaching English Language through Literature," supports the idea that the mirror of society is the literature, which itself includes linguistic characteristics, grammatical features as well as aesthetic and the primary goal of teaching English through literature is to deliver joy and creativity to those who learn through it.

Moreover, Alan Duff and Alan Maley believe that choosing entertaining materials, coherent and short literary text in the form of poems and/or short stories, is essential in teaching a language and promoting creativity. They believe that by choosing creative and easy tasks, we stimulate students' interest. For example, these tasks can include modifying texts, adding a new ending to an existing poem, writing a new poem, and guessing the title. These examples are followed and used in this designed course as well.

Nabin Chandra Marasini believes that "Language teaching is incomplete without being familiar literature in a real context. The teaching of language in isolation is not possible. The students would have a solid foundation in language if they learned classics written literature by literary writers like Shakespeare, Wordsworth, etc." (p. 3). According to J. A. Langer, literature has an essential part in our lives, sometimes without our knowledge. It enables us to investigate

ourselves and others, and it helps us to reflect on our inside and redefine ourselves. Also, it helps us on the path of becoming who we are. Literature is intellectually stimulating and humanizing, allowing different views to examine thoughts, beliefs, and actions. Moreover, Langer states that in a traditional second language classroom, literature is missing. Learners are often limited to learning language in texts by low-level literal questions in classrooms because they do not have the opportunity to experience language through personal and constructive interaction. According to him, learners are mostly given fill-in exercises rather than other exciting and entertaining activities that include literary texts aiming to improve their English skills.

A well-chosen poem or short story can transport the learners to new countries and cultures as well as magical worlds. These can bring to robust emotional responses. Students are encouraged to reflect on their emotions and thoughts through literature (Marasini, 2019).

Poetry represents a vital part of second language development. Hadaway et al. (2001, p. 799) named the latter advantages of applying poetry in the second language classroom:

1. Poetry's language is easy due to short lines,

2. Poetry can work as a strong foundation of theories,

3. Poetry provides a start towards diverse writing possibilities,

4. Repetition and rhymes in poetry help students perceive the meaning easily,

5. For enhancing fluency; poetry reading and choral reading is very effective,

6. By giving concise character outlines, pictures, and tales, poetry can be both oral and written prompts of narratives.

Elster (2000) once noted that poetry is a powerful language source that encourages the discovery of tone, word connection, and vision while expanding learners' semantic tools. On top of poetry's artistic role, students improve their critical thought and creativity skills. Poetry improves students' language skills and boosts their interest in using English as a form of communication (Elting and Firkins, 2006).

According to Butler, literature has the power to improve L2 learners' analytical thinking techniques (2006). Within literature, they can recognize the connections and see the differences among their culture and other cultures. Thus, with the help of literature, students have the chance to understand that there can be no correct way to think or feel, and no society can assume to understand all of the answers. We all achieve viewpoint and insight toward our environment by exploring diverse cultures and traditions (Leahy and Lo, 1997). Reading the literature of different cultures provides learners an insight into the values and traditions of other communities. Literature is a strong device in teaching the interconnection of social and cultural values and the dilemmas in cross-cultural interaction (Strong, 1996).

Modern research explains that literature performs a positive function in L2 learning (Cho, Ahn, and Krashen, 2005; Hess, 2006). Students note a vocabulary improvement (Wang and Guthrie, 2004) and a significant increase in reading comprehension (Holden, 2003). Besides, literature gives L2 learners a mixture of pleasurable and understandable writings (Krashen, 2004), which enables learners to acquire a positive behavior towards learning a second language. Those mentioned earlier, positive behavioral shifts are expected to head to more autonomous reading, and this independent reading experience is helpful in second language acquisition (Kim, 2004). Dornyei (2005, p. 112) believes that the presence of literature during the lesson can assist in building a positive motivational atmosphere in the class. Designing a strong literature second language setting will improve students' intrinsic motivation (Morrow, 2004).

2.2. Visual Arts and Museum-Based Instruction

According to Kathryn Sederberg, both actual and virtual museums, integrated with museum-based classroom materials, can advance students' knowledge and interest in language and culture and find links between them. She believes that museum-based instruction boosts dynamic and artistic experiences for the students due to the accent on interactive engagement. Also, she states that learning with museums enables students to develop critical skills (2013).

What is more, Bonnie C. Wilson, based on his study, affirms that museum-based instruction leads to a more exciting and engaging language-learning experience, and while implementing museum-based instruction, it's essential to highlight the power of visual arts, as it is an integral part of it (2012).

One of the most common and widespread challenges teachers face in the classroom is getting the students motivated. A lesson where students do not show interest or motivation is considered as somehow a weak or failed lesson. Including visual art promises to enhance motivation and engagement in the classroom (Gambrell & Koskinen, 2001), (Wilhelm, 2004). As mentioned above, visual art incorporation into the classroom increases student motivation, which engages the students and, therefore, improves attendance (Baker et al., 2002). Students are more involved in the content, and they have more motivation to attend the lesson and participate. According to a research study conducted by Gaye Bayri, named "The Student Perception of Visual Arts in the Speaking Classroom," which aimed to test the effectiveness of visual arts in the classroom with the implementation of literary texts, it turned out that students enjoyed the use of visual arts in their classroom, and most importantly what triggered them to like it was the motivation that it increased. They've learned many new terms and symbols, they became familiar with new cultures and traditions, and it seemed engaging and entertaining for them.

Students may practice critical thinking skills with the use of visual art. The real strength of using visual art in the language classroom rests not in other academic fields of accomplishment but in visual art's extraordinary achievements, such as promoting critical and analytical thinking (Robert M. & Michael D., 2012). A literary review is a common way for students to demonstrate their critical thinking abilities. Interpreting a work of visual art requires the same knowledge as reading a piece of literature. Visual art interpretation is close to textual interpretation. Interpreting art, like textual analysis, requires the learner to make similar arguments regarding subjects, meanings, and forms within or between works. Learners must add

their practices, experiences, and consciousness to a picture/painting to make it reasonable; in other words, "to interpret a work of art is to make it meaningful" (Barrett, 2003 p. 1).

      As many researchers believe, arts integration programs and lessons advance cultural, educational, social, and academic learning results (Corbett et al., 2001), (Deasy, 2002), (Scripp & Paradis, 2014). There are links between the arts and academic success, according to recent research results. For instance, a report states that students who take any form of art classes, regardless of the number of years, have substantially higher SAT scores than students who do not take art (Vaughn & Winner, 2000).

CHAPTER THREE: PROPSED PLAN AND DELIVERABLES

This chapter will provide a thorough explanation of the deliverables of the course project.

The course "Developing creativity through literature, visual arts, and museum-based instruction", is a twenty-hour course (two hours each class). The course is developed for intermediate (high, mid, low) level of proficiency learners at the ASPU's high school students of 11th grade.

3.1 Course Description

This course is designed to provide a language learning program for high school students with developing creativity through literature and visual arts in a museum-based context. This course aims to improve speaking, writing, and reading skills among 15-17 years old high school students. This course incorporates workshops, group works, student journals, and projects, as well as discussions and analysis of different symbols, metaphors, and imagery.

The governing value of this course is to develop critical thinking, creative writing, and analytical thinking. This course's other governing values are; being communicative, interactive, student-centered, innovative, stress-free, and designed so that the student feels like a "creator."

3.2 Needs/Situation Analysis

The course is designed for ASPU's high school students (11th grade). In this college/high school, they offer their students different majors, and the major of these students is journalism, so they are very enthusiastic and creative. They are twenty-four teenagers (minimum of nineteen

of them attend the classes on a regular basis). They are aged from fifteen to seventeen. Their first language is Armenian.

Last year, I had made a survey and asked them to complete it to understand their preferences and design a course that will meet their preferences. The students are mostly interested in mastering spoken English and creative writing. When necessary, I explain the most basic grammar rules through patterns, when I see that they make mistakes or when they ask for it.

The data was gathered in a number of ways: an anonymous survey and short interviews via voice messages and Zoom. These tools have helped me understand and evaluate most of the learners' needs and scopes of interest.

The survey was given in English.

Needs Analysis Questionnaire

What are your goals and expectations from this course?
Do you enjoy working with a pair?
Would like to have homework assignments and would you have time for that?
How do you feel about the idea of learning a language through literature and visual arts?
What are your preferred literary genres?
Are you interested in visual arts?
Would you like to have museum-based classes?

Based on the survey and short interviews, the following findings were revealed:

✔ Almost 90% of the students are interested in visual arts.

✔ They were enthusiastic about having museum-based classes.

✔ The idea of learning a language with visual arts and literature attracted them.

✔ They were open to trying new and creative activities to improve their language skills.

✔ They were looking forward to improving their speaking and writing skills.

✔ Their preferred literary genres were mainly poetry and short stories.

✔ They would like to have homework assignments but not too much.

3.3 Goals and Student Learning Outcomes (Appendix A)

Setting the course's goals and objectives is one of the fundamental parts of this design project. They were conducted and decided based on my perception of this course and based on the needs of the students.

3.4 Assessment Plan (Appendix B)

We the help of an assessment plan, we can measure the effectiveness of the addressed objectives and with the help of the assessment plan and we can collect information about learners' progress. Regarding the circumstance that the students did not want to have tests or other standard means of assessment, a choice was made to use alternative assessment.

Here are the alternative assessment samples used in this project:

✔ Pair Share Activity is used to evaluate the learners' skills by considering the problem with a peer and later sharing it with the whole class.

✔ Journal Entries are used for training the learners' writing skills. In this case, the journal entries as alternative assessment types are used for students' reflections about plots, characters, authors, and more.

✔ In class participation and engagement. The students are regularly asked to prepare mini-presentations. Both with pairs and individually, they are given certain vocabulary items and design activities on those certain items and present it to the class.

3.5 Learning Plan (Appendix C)

This language-driven speaking-based and writing-based course is created for intermediate-level students based on different imageries and literary texts. The lessons are held online, and during each session, the participants and the teacher visit online museums, and the classes are held in accordance with these museums.

For having a better evaluation and more focused improvements, a modular approach of sequencing is used for this course. This means that the units are not based upon each other, and they are flexible; they can be easily converted and adapted. Each lesson is a complete unit.

The inclusion of museum-based instruction in this course aims to help students develop creativity and strengthen analytical thinking. Literature and visual arts used in this course are supposed to increase critical and analytical thinking. This course is focused on being student-centered. Encouraging participation, discussions, and debates are considered to put the students first by highlighting the importance of their ideas, thoughts, and perspectives.

Various strategies, methods, and techniques have been applied to support students in reaching this course's goals.

3.6 Deliverables

While designing this course the following deliverables were included:
- ✔ A questionnaire for needs analysis
- ✔ Course goals and objectives
- ✔ Assessment plan
- ✔ Learning plan
- ✔ Course book with six units

3.7 Timeline for major steps

The following section introduces the timeline for major steps:

- ✔ Needs Analysis – November 2020

- ✔ Draft on Literature Review – November 2020

- ✔ Proposal Presentation – December, 2021

- ✔ Creating Lesson Plans and working on the project – January-February, 2021

- ✔ Piloting the course – Early March - Mid April, 2021

- ✔ Turning in the final draft – April, 2021

- ✔ Capstone Defense – May, 2021

3.8 Piloting

This project is piloted amongst teenagers (high school students) with intermediate level of English. The learners who are taking part in the piloting process are encouraged to attend regular 140 minutes long online sessions and actively participate in the class process. The length of each session is comfortable for the students, as they are used to it; in their high school all their classes are two-hour long. The students are encouraged to share their experience of this course.

CHAPTER FOUR: REFLECTIONS AND RECOMMENDATIONS

4.1 Reflections

Arriving at conclusions and reflecting on what we have created and implemented is one of the most critical aspects for improvements. Reflection provides us a place for progress and a retrospect that helps us see and detect our strong and weak sides.

Working with teenagers is always fun. They are energetic, creative, curious, and active. However, sometimes it can be challenging as well, as when we are working with teenagers, we have to choose and design all the activities and materials attentively and appropriately. Also, teenagers get bored quickly, and sometimes they have difficulties with concentration. That is why I've tried to design this course as creative, inspiring, communicative, and student-centered as possible.

During the seven-class long teaching process of ASPU's high school students, I've realized that the process enhanced creativity and critical thinking in the students and in me as well. At first, I was not sure whether the process would engage them or not, but during our first lesson, I've realized that it would not be hard for me to keep them around and attentive, to have them participate and get involved in the process. Most of the students who attended the classes regularly are people who appreciate literature and art and know the importance and power of museums and exhibitions. I shared their emotions and beliefs; that is why our cooperation together was a success. Sometimes, when I felt that the topics were not very familiar to them, as they include various cultures and artists, I tried to bring connections and examples to give them a bridge to understand and dig deeper into the topic. For example, when it was hard for one of the students to improvise about mixing two works (Surrealism and Romanticism, Unit 6), I told him to imagine that he has a picture of his dog in his hands and what he feels about this dog, he

can add it to that picture. He said that he feels kindness when he looks at that dog, and I asked him to imagine adding kindness to that picture; "What would it look like? Let's add that to your imaginary picture." This example shows how some not planned and spontaneous acts and models were used and implemented during these sessions.

While developing this course and creating its goals and objectives, it was a little bit challenging for me as I wanted to meet all the expectations and needs of the students. However, I can say that I was lucky because my topic is open to interpretation; it is very flexible, easily adaptable, and friendly. The topic of this project is broad and creative, and it gave me a variety of opportunities to choose various poems and artworks. As there are thousands of masterpieces in these fields, I have had the chance to select the ones that I find exciting and engaging, especially for teenagers, and it took me a long time to choose the appropriate materials. Also, I've spent a lot of time creating and designing the illustrations of the coursebook. I wanted it to be impressive, colorful, meaningful, and well-designed, and that is why I put my effort into concentrating on every detail of every unit.

Another challenge that I faced was the pandemic, because of which the lessons were held online. However, it helped me realize the effectiveness of online teaching. Because when students were sitting in front of their screens, it made me feel that they are more engaged in the process because everything is right in front of their eyes, and they can see every detail that I wanted them to see.

Besides the coursebook, the online museums and exhibitions have helped me catch the students' attention. Some museums have the tool to zoom in and click on the work of art and read the information about the artwork. So, the fact of museums being online in this project was not boring; however, of course, actual museums would be much more fun!

To conclude this reflection, I want to add that designing and piloting this course taught me a lot, and this was one of the most exciting experiences in my life. After each lesson, I

reflected on myself as a teacher, the materials that I have created, and the process. These reflections also gave me much knowledge and experience. They helped me to make conclusions, realize the challenges, and find places for improvements.

4.2 Recommendations

Useful and practical suggestions to those teachers who would like to implement this course in their teaching contexts and classes are the following:

- Think of different variations of different locations (museums, exhibitions in Armenia) for implementing this course. This course is suitable for both actual and virtual museums. Due to pandemic reasons, it was implemented via virtual platforms. However, it can be transformed into actual museums as well. Moreover, this way the course will be more entertaining and engaging.

- Give students a chance to evaluate and assess each unit so that the topics of the units are based on their interests and trigger their involvement in the learning process more efficiently and effectively.

- Study the fields more in-depth, and bring more relevant topics and activities close to the Armenian culture. However, the course aims to introduce different cultures to the students and help them get familiar with these cultures; it might seem challenging for them to learn in a context that is not familiar to them. Thus, try to make connections.

- Find ways to encourage students based on their progress. If the course is implemented in an actual museum, try to motivate them by praising their work. For example, make "Exhibition Thursday" event and show their works to the guests who they invited.

- Always model the first example for them to encourage them and make the task clearer to them. Try to be a teacher who gives the resources to them and helps them build their own, rather than a teacher who tries to evaluate their steps. Give them space to be as creative as possible.

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Appendix A

Goals and Objectives

GOALS	SLO
1. Enhance students' speaking skills and critical thinking to communicate and discuss visual art and philosophical topics	• Create a discussion topic/idea an well-developed speech. • Enhance speaking fluency with c before/after readings. • Develop opinions based on discu • Information transform from read analytical speech. • Develop critical thinking while a symbols, metaphors and imagery
2. Enhance students' (creative) writing skills while developing creative thinking and writing poetry	• Utilize stylistic devices (e.g., allu • Write poems in the first-person p • In class and homework analytica regular basis.
3. Advance students' vocabulary and its implementation in a particular context	• Utilize the target vocabulary in w • Utilize the target vocabulary duri pair-works.
4. Develop reading skills	• Understand the idea of the text a by skimming and scanning strate from short paragraphs and poems • Create a positive behavior regard poems).

Appendix B

Assessment chart

OUTCOMES	ASSESSMEN	
	Pair Share / Pair Work Activities	Journal entries

Create a discussion topic/idea and deliver a meaningful, well-developed speech.	V	
Enhance speaking fluency with oral discussion and predications before/after readings.	V	V
Develop opinions based on discussions, readings and experience.	V	V
Information transform from ready-made materials to critical and analytical speech.	V	V
Develop critical thinking while analyzing and describing the symbols, metaphors and imagery		
Utilize stylistic devices (e.g., allusion, antithesis) in poetry.		V
Write poems in the first-person perspective.	V	V
In class and homework analytical and brainstorming activities on regular basis.		V
Utilize the target vocabulary in writing poems and expressions.		V
Utilize the target vocabulary during in class discussions and pair-works.	V	
Understand the idea of the text and the hidden motives of the author by skimming and scanning strategies used for targeted information from short paragraphs and poems.		V
Create a positive behavior regarding literature (literary texts and poems).	V	V

Appendix C

Scope and Sequencing

UNIT	SPEAKING	WRITING	
1. GOOD vs EVIL	1.Name stories or movies with good and evil forces 2. Elicit different samples of opposites/contradictions in literature they have read or films they have seen 3. Discussion about Blake's poem 4. Brainstorming and discussion about some other literary references to a poisonous tree or fruit 5. Discussion about Blake's painting *Satan Exulting over Eve* 6. Final discussions with wrap-up questions	*1.* Write about a moment or a period in their life when they experienced *good vs. evil* *2.* Answer the questions in your journals. *3.* Create a poem inspired by what we have learnt.	1 2
2. Garden Design	1. Warm-up discussion questions 2. Discussion questions about the painting 3. Designing a garden by answering the discussion question	1. Writing ideas about gardens in journals 2. Fill-in the worksheet I can "feel, smell, hear, see" & From my observations the garden " looks like, smells like, feels like, sounds like"	
3. Self-portrait	1. Warm-up discussion questions 2. Answering the question regarding self-portraits 3. Discussion on "Self-Portrait as Midas" by Jean-Joseph Carriès	1. Creating a poem where Ss imagine themselves as another character	

	4. Wrap-up discussion questions		
4. Claude Monet + Prepositions	1. Warm-up discussion about Monet's two paintings 2. Understanding and discussing Prepositions and Prepositional Phrases	1. Writing about what they see and feel about Monet's two paintings 2. Writing two poems based on Monet's two paintings and using prepositions	
5. Isahakyan and Saryan	1. Discussion about Isahakyan's poetry 2. Opening question about Saryan and his art 3. Discussion questions about Saryan's paintings	1. Journals writing; conclusions about Av. Isahakyan's character based on his portrait, his writing, and his life. 2. Journal writing; conclusions about M. Saryan's character based on his artworks and his life.	
6. Surrealism and more. All mixed-up	1. Warm-up discussion about Surrealism 2. Discussion (Q&A) about Dali and his art 3. Discussing and analyzing Dali's "The Persistence of Memory" 4. Discussion about Edgar Allan Poe and his works 5. Answering the questions about the poem "Spirits of the Dead" 6. Pair-work discussion about mixing the poem and the painting	1. Journal writing about experience where Ss felt constrained	

UNITS

Note:
Before implementing this course online the links below for each Unit should be opened. These links are online museums and exhibitions. They will help to implement a museum-based instruction and it will involve Ss deeper to the process of the lesson.

Unit 1: https://www.artic.edu/collection?q=william%20blake
Unit 2: https://exhibitiononscreen.com/films/painting-the-modern-garden/
Unit 3: https://npg.si.edu/online-exhibitions ,
https://www.moma.org/calendar/exhibitions/2806?
Unit 4: https://www.musee-orangerie.fr/en/article/water-lilies-virtual-visit ,
https://artsandculture.google.com/project/monetwashere
Unit 5: https://www.sarian.am/htmls_eng/sarian_works_main.html
Unit 6: https://www.surrealism.co.uk/gallery.html ,
https://beinart.org/pages/current-upcoming , https://www.thesurrealistartgallery.com/

DEVELOPING CREATIVITY THROUGH LITERATURE, VISUAL ARTS, AND MUSEUM-BASED INSTRUCTION

(Coursebook with six units)
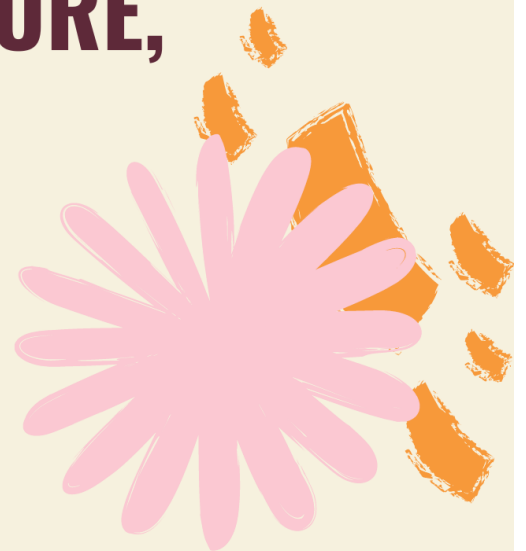
CREATED AND DESIGNED
BY ANNA AMIRYAN

Unit 1 GOOD vs EVIL

"A POISON TREE" AND SATAN EXULTING OVER EVE

1 LET'S TALK!

Think of movies or stories in which there are good and evil forces.

2 READ THE POEM BY WILLIAM BLAKE AND COMPARE IT WITH THE PAINTING "SATAN EXULTING OVER EVE"

A Poison Tree
BY WILLIAM BLAKE

I was angry with my friend;
I told my wrath, my wrath did end.
I was angry with my foe:
I told it not, my wrath did grow.

And I waterd it in fears,
Night & morning with my tears:
And I sunned it with smiles,
And with soft deceitful wiles.

And it grew both day and night.
Till it bore an apple bright.
And my foe beheld it shine,
And he knew that it was mine.

And into my garden stole,
When the night had veild the pole;
In the morning glad I see;
My foe outstretched beneath the tree.

"Satan Exulting over Eve"
by William Blake

WHO IS WILLIAM BLAKE?

**William Blake
(28 November 1757 –
12 August 1827)
An English poet,
painter, and
printmaker. Largely
unrecognised during
his lifetime, Blake is
now considered a
seminal figure in the
history of the poetry
and visual arts of the
Romantic Age.**

Did You Know That....

It is common for artists and writers to explore themes of opposite forces such as good vs evil.

3 In your journals, write about a time in your life when you experienced or witnessed good vs evil.

1.2 Allusion and Antithesis

What is allusion?

Allusion is when a piece of writing tries to hint at a person, place, thing, literature, or art.

What is antithesis?

Antithesis, meaning "opposite," is a rhetorical device in which two opposite ideas are put together in a sentence to achieve a contrasting effect.

- - - - - - - - - - - - - -

Opposites in Blake's Art

4 Look again at the painting Satan Exulting over Eve and answer to the questions.

- What do you notice about the figures' poses and facial expressions?
- Based on these details, what can you deduce about what is happening?
- What are the figures holding? What do the objects symbolize?
- What do you see that are opposites?
- How would you describe the mood of this watercolor?
- What did the artist do to evoke this mood?
- Based on what you see, what do you think happened before the scene depicted in the drawing?
- What do you think will happen next?
- Why do you think the story of Adam and Eve resonates with modern-day viewers?
- What can visual art communicate about the theme of good vs evil that cannot be communicated in poetry, and vice versa?
- How does William Blake use the medium of watercolor (as opposed to sculpture or drawing) to help communicate the story?
- Why does the theme of good vs evil continue to be explored in various art forms?

5 READ THE POEM "A POISON TREE" BY WILLIAM BLAKE AGAIN, AND ANSWER THE QUESTIONS.

A Poison Tree
BY WILLIAM BLAKE

I was angry with my friend;
I told my wrath, my wrath did end.
I was angry with my foe:
I told it not, my wrath did grow.

And I waterd it in fears,
Night & morning with my tears:
And I sunned it with smiles,
And with soft deceitful wiles.

And it grew both day and night.
Till it bore an apple bright.
And my foe beheld it shine,
And he knew that it was mine.

And into my garden stole,
When the night had veild the pole;
In the morning glad I see;
My foe outstretched beneath the tree

- Where else can you find opposites in the poem (e.g., end/grow, day/night, night/morning, tears/smiles, shine/veild)?

- In the first stanza, what do you think the speaker means by "I told my wrath"? How might that prevent anger from growing?

- In the second stanza, what does "it" refer to?

- What do you associate with the word "apple"? What do you think it symbolizes in the third stanza?

- Was the last line surprising? Why or why not?

- Do you think the speaker would have preferred that his anger with his foe had ended? What evidence can you find to back up your claim?

- Consider the title. What is the "poison" of the tree referring to?

6 WRITING OUR OWN POEMS!
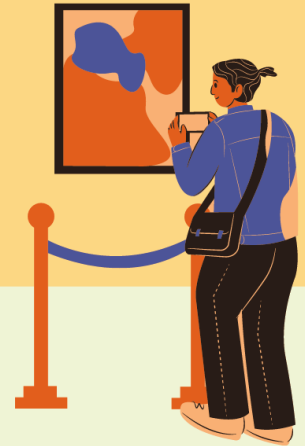
- WITH PAIRS, SELECT A TOPIC TO WRITE ABOUT. USE YOUR IMAGINATION AND WRITE FROM THE PERSPECTIVE OF TWO DIFFERENT CHARACTERS— "GOOD," AND "EVIL."

- USE VIVID IMAGERY AND INCLUDE AT LEAST ONE EXAMPLE OF ALLUSION AND ANTITHESIS IN YOUR POEMS.

Revisit the journal you wrote about experiencing or witnessing good vs evil.
Would you still describe it as good vs evil?

Unit 2 GARDEN DESIGN

Gardens are very special because they change all the time—plants grow, leaves fall, flowers bloom, and the light changes from morning to night. Every time you set foot in one of these spaces, it might be different!

Garden spaces are different from the surrounding architecture, which is more permanent.

① Let's Talk!

Have you ever planted flowers, plants, seeds, or even an entire garden?

Think about the location of the garden. What buildings were around the garden?

Did the garden enhance or fit into the surrounding architectural buildings? Why or why not?

GARDEN SOIL

FERTILIZER

Verdure with Château and Garden by the Widow Guillaume Werniers

About the Artist

Widow of Guillaume Werniers (French, 1738–1778)

Guillaume Werniers was originally from Brussels, but is known to have lived in the city of Lille in northern France from 1700, when he married the daughter of Jan de Melter. Jan de Melter owned a workshop that was moderately successful, but it wasn't until Werniers took over the workshop that it enjoyed considerable success. In the 1730s, the workshop used over 21 looms.

The majority of his tapestries were commissioned by the wealthiest people in France. Werniers specialized in Teniers scenes (named after 17th century Flemish artist, David Teniers the Younger), which depicted genre scenes of people outdoors, but he occasionally made tapestries depicting mythological scenes. After his death in 1738, his wife carried on the workshop until her death in 1778, often continuing with the same designs.

Dictionary

- **The background** is the part of a scene that lies behind the foreground and middle ground and that appears most distant from the viewer.
- **Tapestry** is a form of textile art, traditionally woven by hand.

② Discussion Questions

Look closely at the image. What do you notice about the tapestry?

Do you find this tapestry interesting and/or entertaining? Why or why not?

What are some things you see in the background of this tapestry?

Compare the plants and flowers in the garden. How are they different?

If you could step inside this tapestry, what would you hear? Smell? Feel?

Robert Irwin's Central Garden

About the Artist

Robert Irwin (born 1928)

Originally a painter, artist Robert Irwin was born September 12, 1928, in Long Beach, California. Robert Irwin's ideas of art reflected his interest in developing an opportunity for cultural innovation and a way to communicate and interact with society.

Robert Irwin's installation pieces deal with light and space in both outdoor and interior spaces. Irwin moved on to landscape projects where he creates an experience based on the physicality of the space, transferring what he learned about line, color, and light from his paintings onto that of the built environment—thus guiding the visitor through an experience of sights, sounds, and scents. He currently lives and works in San Diego, California.

Question:
What kinds of plants, flowers, or other natural or man-made things do you see in the garden?
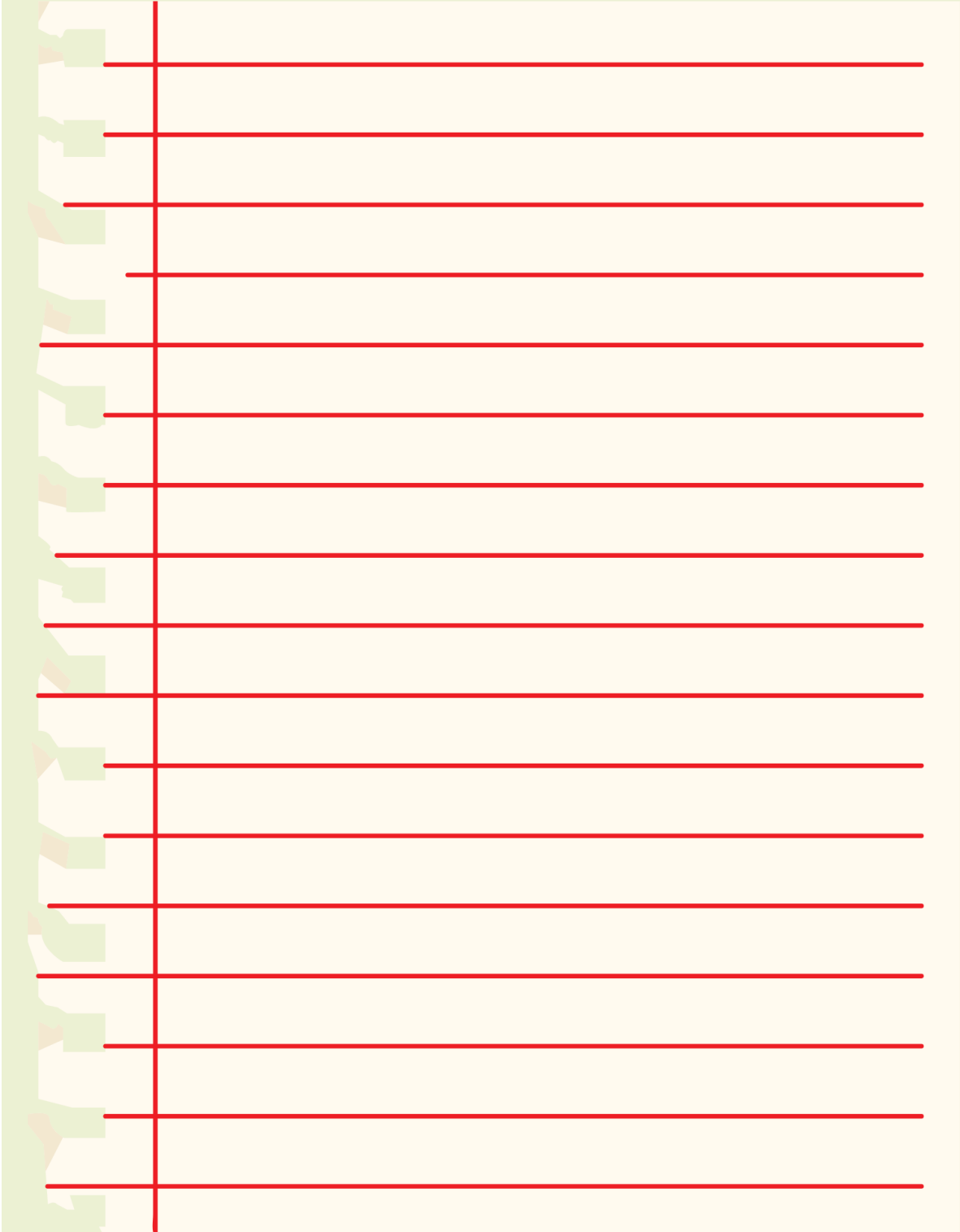**Task:**
Sketch your favorite flowers on a paper.

3 Writing time!

Let's write our ideas about gardens.

4 Choose the image of Robert Irwin's Central Garden or Verdure with Château and Garden by the Widow Guillaume Werniers. Imagine you are in the garden and use your senses to explore. Begin with "I can" followed by the verb: see, hear, smell, or feel. Then list four objects under each sense. Share your observations about the garden on the next page.

I can

SEE	HEAR	SMELL	FEEL

From my observations, the garden

LOOKS LIKE	SMELLS LIKE	SOUNDS LIKE	FEELS LIKE

5 In Your Garden

It is your turn to create your own design for a garden.

- *What kind of garden would you like to design?*
- *Will it have plants, flowers, grass, sand, stones, water, or other natural or man-made things?*
- *What shapes, colors, textures, and patterns will you include?*
- *In what setting would you place your garden?*
- *What types of buildings would be near your garden?*

Take a pencil and start creating your garden!

When you finish, write a short description of the garden they created on separate piece of paper.
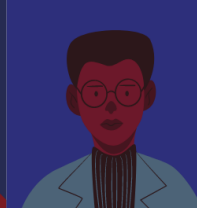
Unit 3 Self-portrait

Portraits

A portrait is a painting, photograph, sculpture, or other artistic representation of a person, in which the face and its expression is predominant. The intent is to display the likeness, personality, and even the mood of the person.

1 What do you think, why do people have images of themselves or others made in photographs, paintings, drawings, or sculpture?

HINTS:
They create milestones from which individuals can observe change.
They mark a particular point in one's life or an important event.
They suggest someone who is celebrated or important to a group.

What is self-portrait?
Let's find out!

A self-portrait is a work of art that a person makes of him- or herself. Self-portraits allow people to decide how they want to be seen by others. Ask students how they think self-portraits can communicate something about a person's personality or interests (e.g., clothing, props, expression, pose).

2

- How would you want to be represented in a self-portrait?
- What would you choose to wear?
- What objects or props would you want to be included?
- What would you choose for your pose, expression, and setting?
- What would your choices communicate about you?

Self-Portrait as Midas by Jean-Joseph Carriès

- **What details do you notice about this portrait?**
- **How would you describe the individual's character?**

Did you know?

Jean-Joseph Carriès created this self-portrait in plaster of himself as the character Midas. King Midas is perhaps best known in stories for his ability to touch things and turn them to gold. The painted surface of the plaster sculpture suggests Midas's golden touch.

Here is a story about Midas, as recounted in Ovid's Metamorphoses:

King Midas was asked to judge a contest to decide who was a better musician—Apollo, the god of music, or Pan. Pan played his pipes while Apollo rivaled him with his lyre. In the end, Midas chose Pan as the winner. Resenting the judge's choice, Apollo cursed Midas. Since the king's ears did not recognize the beauty of the lyre's music, the god transformed the king's ears to those of a donkey.

Hybrid mythological creatures such as satyrs or centaurs were considered uncivilized and were contrasted with civilized humans in ancient tales. Midas, having not recognized the beauty of Apollo's music, was cursed to take a hybrid form, and hence would be seen as uncivilized.

❸ In your opinion...

1. Why would someone want to be represented as the character of Midas with donkey ears?
2. What characteristics are associated with something or someone who is described as "beastly"?
3. Why do you think so many insults are derived from animals (e.g., pig, rat, dog, sheep, cow, shark, snake)?

Jean-Joseph Carriès made the sculpture during a time in his life when he was experiencing the feeling of foolishness and feared being perceived as uncultured. Carriès was like other artists of his time who used ideas from historic, literary, and artistic traditions—like his allusion to the story of Midas—to explore concepts symbolically.

4 Creating a Poem!

You are going to create a poem in which you imagine yourself as another character, just like Carriès did with Midas.

Step 1.

Among the various books and stories that you have read choose a fictional character that you can relate to.

Step 2.

Work in small groups of three or four to brainstorm themes or ideas that make your character unique.

Step 3.

Discuss the following question:
• What qualities distinguish this character?
• Are there symbols that identify the character? If not, are there objects that would be well-suited symbols for the character?
• Are there metaphors you could use to describe an aspect of the character's personality?
• Is there a particular story or episode that is important to know about this character?

Step 4.

Use sentence starters like, "I am...," "I am like a...," "I feel...," "I feel like...," "I think...," "I think like a...," etc.

Step 5.

Repeat one or more of the lines at the beginning and end of the poem to emphasize an important quality of the character. Choosing to repeat a line in the body of the poem is also an option. Make some lines short and others longer to vary the pace of the poem.

Use comparative language like similes to open a wider world of associations with the character they are exploring.
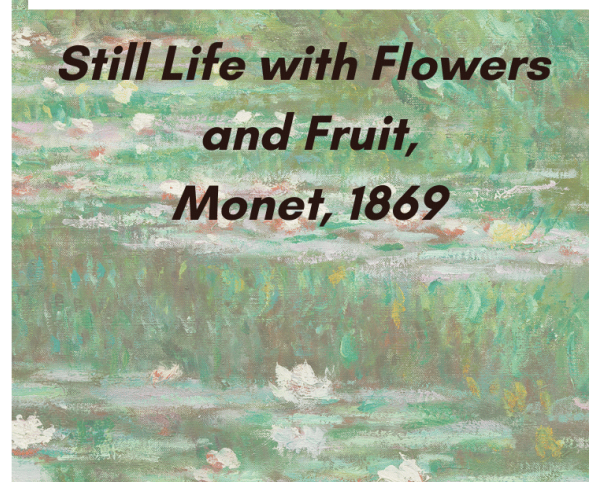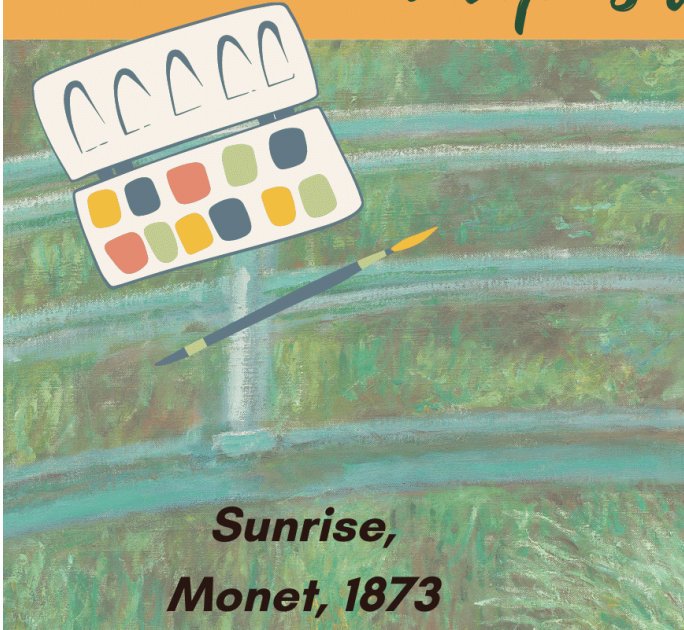
Use symbolism to make the character more concrete.

Include an episode from the character's story in a language appropriate to the character.

Step 6.

Read your peoms aloud to the class!

Unit 4 Claude Monet + Prepositions

Sunrise, Monet, 1873

Still Life with Flowers and Fruit, Monet, 1869

1

Look at the paintings *Still Life with Flowers and Fruit* and *Sunrise* by Claude Monet and share your impressions with the class.

Did You Know?

Although Monet painted *Still Life with Flowers and Fruit* in his studio, this still life shows the influence of the outdoor experiments that Claude Monet undertook in the summer and fall of 1869, while he was living at Bougival on the Seine River. His exercises in different painting techniques are seen in the way he softened the outlines of forms and the manner in which he explored the descriptive possibilities of brushstrokes: broad and flat in the tablecloth, sketchy in the apples, and short and dense in the flower petals. Monet's technique is also apparent in the use of light to animate the surfaces of the flowers, fruit, and tablecloth, and in the way the colors are affected by the light, by reflections, and by each other. These pictorial innovations became the foundation for the development of the Impressionist technique in the decades that followed.

Impression, *Sunrise* (French: Impression, soleil levant) is a painting by Claude Monet first shown at what would become known as the "Exhibition of the Impressionists" in Paris in April, 1874. *Impression*, *Sunrise* depicts the port of Le Havre, Monet's hometown. It is now displayed at the Musée Marmottan Monet in Paris.

Now that you know the background information of both paintings, have your impressions changed?

2 Work in pairs and write about what you see, think, or feel from looking at the two paintings.

- Write down as many nouns and adjectives as possible.
- Share your work with the class.

Prepositions and Prepositional Phrases

Prepositions show relationships between nouns or pronouns and other words in a sentence.

Commonly used prepositions include:
aboard, about, above, across, after, against, along, among, around, at, before, behind, below, beneath, beside, between, beyond, by, down, during, except, for, from, in, into, like, near, of, off, on, out, over, past, since, through, throughout, to, toward, under, underneath, until, up, upon, with, within, without.

Prepositional phrases generally contain the preposition and an object of the preposition. Objects of the preposition **must be nouns.**

Exercise: Identifying Prepositions

Circle the prepositions in these sentences:
1. We had a picnic in the park.
2. Keep your bike outside the house.
3. My best friend sits behind me.
4. Inside the hole lives a little black rabbit.
5. Always walk between the two white lines.
6. The cat chased the mouse into his hole.
7. The fruit on the table is still not ripe.
8. Take your shoes off the table.
9. Their plane flew across the Pacific Ocean.
10. Do you want to go to the movies?

4 1. Write one poem based on each painting and use prepositional phrases.

Example for inspiration:

Flower Life
**On a table, in a vase,
Over my head or under my legs,
I can see flowers and blooms behind my back.
Is it a dream? Is it a desire?
That's what crosses my mind over an hour,
And a whisper told me all of a sudden:
Everything you see near and accept,
Is never a dream or a desire,
It's you.**

1. When you finish writing your poem, do a pair/share and peer review with a partner.
2. Edit your poems based on feedback from your partners.
3. After revising your poems, share with the class.

Unit 5 Isahakyan and Saryan

Avetik Isahakyan

Avetik Isahakyan (1875 – 1957) was a prominent Armenian poet, writer and public activist.

His creative work, filled with humanism, and a great respect to the human dignity, is deeply connected with the history and culture of the Armenian people, embracing the best traditions of the Russian and the World literature. The Russian poet A. Blok characterized him as "the first class poet, fresh and simple, whom one, perhaps, cannot find in Europe anymore."

Isahakyan and his works

A symbolical story portraying the Armenian politics and Armenian cause of the 19th early 20th centuries must have been "Usta Karo," an unfinished novel, the work on which had accompanied the writer through all his life. "Usta Karo will be done on the day when the Armenian cause is resolved, "– used to say the master himself. Ishakyan could not get used the idea of a dismembered Armenia. With a deep emotional pain and bitterness in his heart he continued to believe that a time would come when Armenian people would return their native shores.

Ishakyan returned to the Soviet Armenia in 1926 where he published a new collection of his poems and stories (e.g. "A Pipe of Patience" –1928). Between 1930 and 1936 he lived abroad where he acted as a friend of the Soviet Union. He later had finally moved back to Armenia where he continued his enormous social work. Among his works of that time are famous "Our historians and Our Minstrels" 1939; "To my Motherland" 1940; "Armenian Literature" 1942; "Sasna Mher" 1937.

During the Second World War of 1941–1945, he wrote patriotic poems like "Martial Call," 1941; "My Heart is at the Mountains' Top," 1941; "To the Undying Memory of S.G. Zakyan," 1942; "The Day of the Great Victory," 1945 and many other. He was awarded with the state prize in 1946. He was a member of the Soviet Committee for Protection of Peace. Between 1946 and 1957 he was the Chairman of the Writers' Union of the Republic of Armenia.

Martiros Saryan and his Art

(1880 – 1972)

Saryan received training in painting at the Moscow School of Painting, Sculpture, and Architecture (1897–1903) and then worked in the studios of the noted painters Konstantin Korovin and Valentin Serov. Soon Saryan became a member of a group of Moscow Symbolist artists, and he began exhibiting his brightly coloured paintings. He continued to paint during his travels to Constantinople (1910; now Istanbul), Egypt (1912), southwestern Armenia (1913), and Persia (1914; Iran); these trips inspired a series of large, frescolike works in which he attempted to communicate the sensuousness of the Middle Eastern landscapes. He also incorporated into a number of his paintings the Persian motifs he had seen in the Middle East. Like many Russian artists of the early decades of the 20th century, Saryan was greatly influenced by Impressionism. He was also interested in the paintings of the French artists Henri Matisse and Paul Gauguin, as can be seen in his use of areas of flat, simplified colour.

Av. Isahakyan's portrait by Martiros Saryan

Isahakyan's poems

Written in Ravenna

The centuries have brushed by
its summit like minutes
and have gone.

Lightning bolts have flashed
their swords, crushed their knives
against its diamond crest and have gone.

Dying eyes have lifted
their last light against its light
and have gone.

For a minute, a moment, it`s your turn
to face Ararat`s proud forehead
before you`re gone.

(1926)

Never Love Black Eyes

Never trust black eyes.
Be wary. Be warned.
Their darkness is a deep,
endless night.

Never love black eyes
where demons can hide.
Just look in I my heart
and see why.

It is a sea of pains
that proves
what turmoil
black eyes can start.

(1897)

Where does the stone lie

Where does the stone
Lie, now,
That will be
The headstone over my grave?

Who can tell,
In my roaming life,
I`ve not sat, grieving,
On that stone?

Lets discuss!

1. Read Av. Isahakyan's poems (p. 29) and elicit all the adjectives that you can find.
2. Based on Av. Isahakyan's poems, biography, and portrait by Martiros Saryan, what can you tell about his personality? Use adjectives to describe him. You can associate with colors, weather, feelings, etc.
3. Look at Av. Isahakyan's portrait again, and tell what colors Martiros Saryan used in the painting and what you would like to change.

1. Are you familiar with Martiros Saryan's artworks?
2. Can you remember and describe any of his famous paintings?

Armenia, Saryan, 1923

Mount Ararat, Saryan, 1958

Gazelles, Saryan

By looking at Saryan's artworks, what can you tell about his personality?

Do you like the colors of the paintings? Which one do you like the most and why?

What do you see/feel when you look at his works?

Writing Time!

Task 1.

Open your journals and write conclusions about Av. Isahakyan's character based on his portrait, his writing, and his life.

Task 2.

Open your journals and write conclusions about M. Saryan's character based on his artworks and his life.

Unit 6 Surrealism and more
All mixed-up

What is Surrealism?

Surrealism is a 20th-century movement of artists and writers who emphasized the role of the unconscious mind in creating literary and visual works. Their works were characterized by unexpected elements and fantastic or dreamlike imagery.
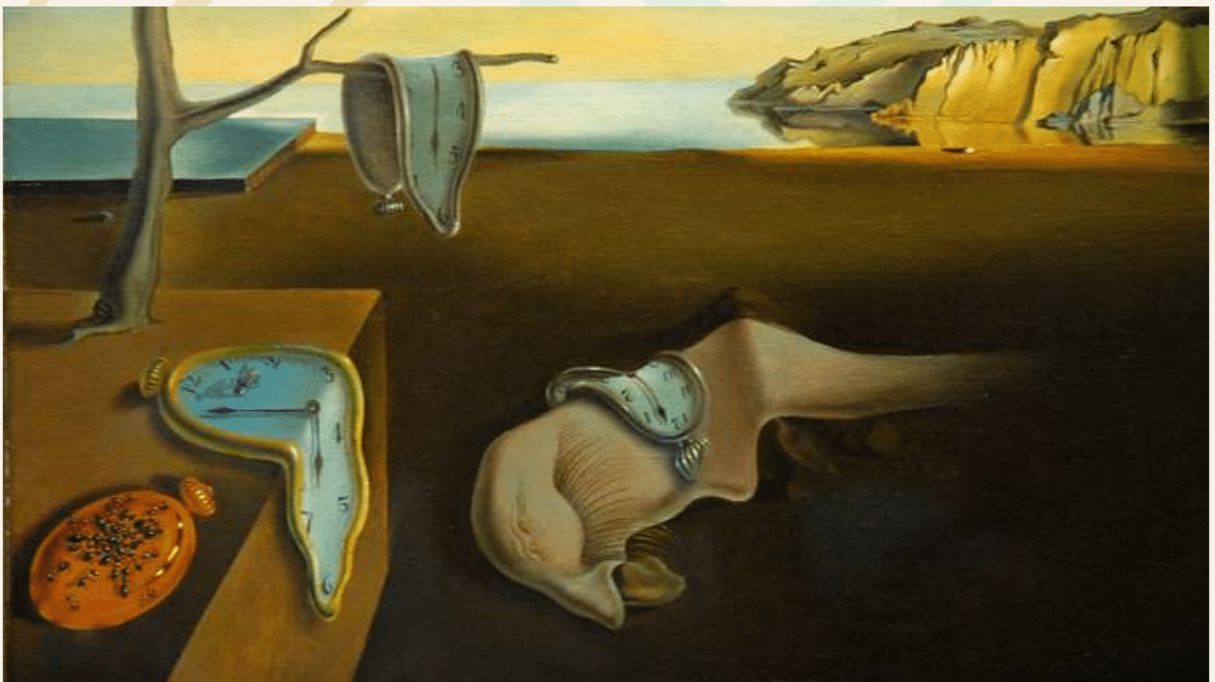
Salvador Dalí: The Persistence of Memory

Who is Salvador Dalí?

Born in Figueres, Catalonia, Dalí received his formal education in fine arts in Madrid. Influenced by Impressionism and the Renaissance masters from a young age, he became increasingly attracted to Cubism and avant-garde movements. He moved closer to Surrealism in the late 1920s and joined the Surrealist group in 1929, soon becoming one of its leading exponents. His best-known work, The Persistence of Memory, was completed in August 1931, and is one of the most famous Surrealist paintings.

Dalí's artistic repertoire included painting, graphic arts, film, sculpture, design and photography, at times in collaboration with other artists. He also wrote fiction, poetry, autobiography, essays and criticism.

- *What other facts do you know about Salvador Dalí ?*
- *Do you know other major Surrealist painters ?*

IT'S DISCUSSION TIME!

Take a look at Dali's painting; The Persistence of Memory.
Describe what you see and then discuss the work using
the following questions:
• What is happening in the photograph?
• How would you describe the setting of the photograph?
• What do you notice about the figures?
• Consider the figures separately. Think about what each
element may individually signify. For example, what do
the clocks call to your mind?
• What kinds of moods are evoked?
• How does the artist convey the illusion of space in this
photograph?
• How does he distort perspective? What is the effect of
this distortion?
• What do you think the title, *The Persistence of Memory*,
means? What title would you give this painting?

TASK:

Think of a time when you felt constrained by someone, a larger group of
people, or an institution.
Write about this experience in your journals.

You are going to compose your photograph that conveys your experience.
For homework, use a digital camera or camera phone to create two or
three separate photographs of two or three objects or figures related to a
memory of feeling constrained. Put these pictures together and add a title.

Who is Edgar Allan Poe?

Poe (1809 – 1849) was an American writer, poet, editor, and literary critic. He is best known for his poetry and short stories, particularly his tales of mystery and the macabre. He is widely regarded as a central figure of Romanticism in the United States and of American literature as a whole, and he was one of the country's earliest practitioners of the short story. He is also generally considered the inventor of the detective fiction genre and is further credited with contributing to the emerging genre of science fiction. Poe was the first well-known American writer to earn a living through writing alone, resulting in a financially difficult life and career.
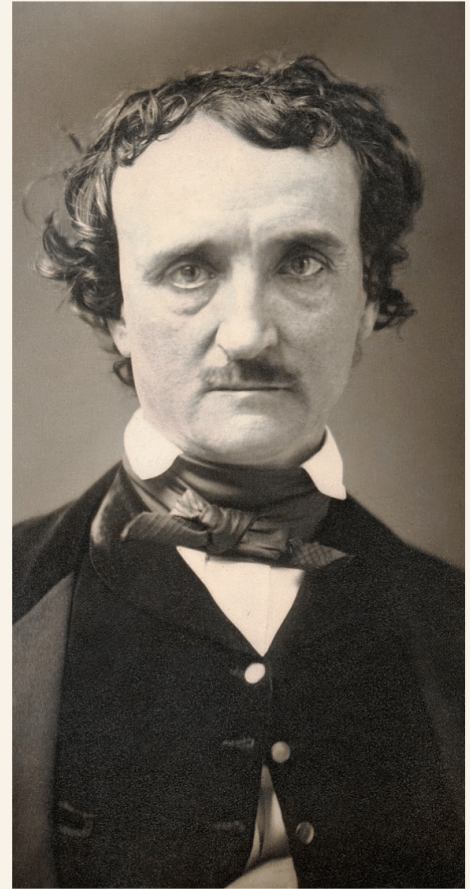
? Are you familiar with Edgar Allan Poe's works? If yes, which one is your favorite?

Spirits of the Dead

BY EDGAR ALLAN POE

I

Thy soul shall find itself alone
'Mid dark thoughts of the gray tombstone—
Not one, of all the crowd, to pry
Into thine hour of secrecy.

II

Be silent in that solitude,
   Which is not loneliness—for then
The spirits of the dead who stood
   In life before thee are again
In death around thee—and their will
Shall overshadow thee: be still.

III

The night, tho' clear, shall frown—
And the stars shall look not down
From their high thrones in the heaven,
With light like Hope to mortals given—
But their red orbs, without beam,
To thy weariness shall seem
As a burning and a fever
Which would cling to thee for ever.

IV

Now are thoughts thou shalt not banish,
Now are visions ne'er to vanish;
From thy spirit shall they pass
No more—like dew-drop from the grass.

V

The breeze—the breath of God—is still—
And the mist upon the hill,
Shadowy—shadowy—yet unbroken,
Is a symbol and a token—
How it hangs upon the trees,
A mystery of mysteries!

Task

1. Read the poem *Spirits of the Dead* by Edgar Allan Poe.
- What are your impressions of this poem?
- What is it about?

1. Go back to Dali's painting *The Persistence of Memory*
- Imagine what would happen if elements from these two works (*Spirits of the Dead and Persistence of Memory*) came together.
- What would happen if these works become one?
- What might change?
- Work in pairs and talk through your ideas with your partner.
- When you finish, share with the whole class.