Picture this

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Abstract

The motive of the educational project and therefore this thesis is the idea that art and CKV[1] lessons at secondary schools does not connect to the 'real life' of pupils or to contemporary art. While I teach my pupils in art class that the work of artists is a reflection on society and that artists use the technology society offers them, their exam is a paper version.

A second motivation is the belief, that in this visual culture, visual literacy should have a place in the curriculum of secondary schools. Moreover, I have chosen to undertake the educational project in CKV class because of the rotational 'module' layout at my school.

I have used the smartphone as a tool, as this is an item that nearly every pupil brings to the classroom in secondary school. In order to make a connection to the inner world of the pupils by means of the smartphone, I have chosen the selfie as my focus.

The selfie can be regarded as a new genre in portraiture and as a reproduction of a new flexible identity in combination with social media and the World Wide Web. To communicate the message and the story of this selfie, and any other image, visual literacy, needs to be educated.

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[1] Culturele en Kunstzinnige Vorming: cultural and artistic training

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Introduction

Motivation
As a teacher I have taught art for twenty-one years. Thus, I have been teaching art since dial-up Internet. Evidently, times have changed, and my pupils have changed as well, however, the art curriculum for secondary education has not. Within the Dutch education system, the systematic renewal of the curriculum is not provided. The implementation of the 'Tweede Fase'[2] in 1999 was the last educational innovation. Since 1999, a whole new digital world has been established, which is not present in the current art curriculum. The digital world has become part of our everyday lives since it is impossible to imagine modern day life without the Internet and our digital tools. To illustrate, a computer, laptop, tablet, or smartphone with an Internet connection is considered to be a basic necessity in life.

According to the 'Nationaal Social Media Onderzoek 2015'[3] by research centre Newcom, 98% of the Dutch adolescents currently use social media (Turpijn, Kneefel, & Van der Veer, 2015).
This age group 'share' themselves daily on social media. They produce images that express and share, for example, their thoughts, locations, hobbies, actions, interests, activities, daily pursuits, and self-portraits. Through social media, the whole world is able to watch and snoop. Furthermore, 'sharing' contributes to the way young people shape their online persona. Yet, whether these images communicate the message pupils intend is a matter of visual literacy. Support for this notion can be found in *Arts Education Beyond Art* where all the participants of 'a Written Discussion' state that educating visual literacy is essential and that education in art can play a crucial role (Van Heusden & Gielen, 2015).

Self-portraiture, the selfie, is a contemporary online way to indicate where people are, what they are doing, and what they look like. According to Nancy Thumim, a lecturer in Media and Communication in the book *Self-Representation and Digital Culture*, one can divide one's digital representation into the following processes: 'The institutional processes, the textual processes, and the cultural processes' (Thumim, 2012). Personally, I think digital photography, which includes the selfie culture, falls into the latter category. The reason for this is that the selfie has become a global phenomenon, a cultural process in constant development, similar to the one of the photographic self-portrait. Moreover, self-portraiture has always been about identity, which is not a new notion. Yet, the medium used today is different, and this is subject to constant changes because of technical and social developments. The current digital medium, the Internet, is worldwide and fast. Hence, information, texts, and images, are instantly available.

Framework
For this thesis, the research is divided into theoretical and practical sections. The theory is one of the pillars of the practical part, as it feeds the practical section. The theoretical research follows the practical research, because of the continuous development of the series of lessons. Furthermore, adjustments in the lessons were made and an inserted assignment needed additional research.
In the theoretical research, much of the information is gathered for the layout of the series of lessons in the educational project. These findings were assessed in practice. The practical part describes tools such as the Internet and digital media.
The practical part, the section Tools, is followed by the educational project, which is an action-based research project. The educational project is a series of lessons which form the module 'Image', which has had five trial rounds. At the beginning of each cycle, there was an alteration of the lessons; this is an ongoing process.

Following the introduction, the theory makes it clear that the notions reality and photographic representation are related and have synergy among them. As art historian James Hall (1974) explains, an image creates its own version of reality. Furthermore, the theory elucidates various

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[2] Educational reform aimed on improving a better connection to further education

[3] National Social Media Research 2015

aspects which contribute to the perception of the image, visual communication, and literacy as well as the use of digital media and social media in education, which are essential in this contemporary digital era.

Because I am dealing with the digital world, I am also dealing with vast amount of texts, information, and images available through the Internet, which communicate many different voices and disciplines.

Between the theoretical component and the section Tools, I reason that 'a picture tells more than a thousand words'.

The Tools section also explains the meaning and use of digital media in the lives and education of sixteen-year-olds. As part of the educational project, I reflect upon my didactics. The final part of this thesis presents the results and the conclusion. Furthermore, a number of appendices assess the work produced by the pupils and provides reflections on the various assignments completed for the module 'Image'.

Problem Statement

CKV is a mandatory exam subject for all pupils in senior general secondary and pre-university education havo[4] and vwo[5].

Yet, pupils feel that CKV is a subject similar to a 'tick box exercise'. Thus, pursuing a cultural activity, which is an important element in CKV, has become a fill-in-the-blanks activity, whereas an honest opinion, such as 'I really did not understand it at all', is not considered 'sufficient'. As a result, CKV has little connection with the pupils' own culture.

In art classes at secondary school, the traditional activities, such as drawing, painting, and sculpting, are taught. One of the pupils stated that 'After three years, I was fed up with doing still lives'. Hence, not only the activities are outdated, the subjects are also not relevant to pupils. It seems, therefore, as if contemporary art has never found its place in the art curriculum. Professor and researcher of art education Brent Wilson describes this aptly in 'Of Diagrams and Rhizomes'. As underpinning to his opinion that 'We art educators are typically stuck in the past', he mentions Eisner, who explained that while the works of Impressionism and Post-Impressionism have entered the art world decades earlier, they were not to be found in the literature of art education (Wilson, 2003).

Society has changed dramatically since 1999. Consequently, it seems logical to adjust CKV and art education and provide the digital component with its appropriate place; thus, digital media need to be implemented next to the traditional media in CKV and art classes and curriculum. In addition, secondary schools employ digital tools such as the smart board and the 'ELO'[6]. In art or CKV class, these tools are also used; however, not as a medium to make art.

In his thesis 'Remixing the Art Curriculum', Emiel Heijnen argues that there is a necessity to adjust didactics to authentic art education. Furthermore, he states that 'authentic art education is aimed at establishing meaningful connections between the contemporary world of the students and the professional art world' (Heijnen, 2015). I agree with this opinion and therefore, I aim to establish a connection between the smartphone, social media, and contemporary art in my classroom.

Furthermore, part of this research is to investigate how our desire to present ourselves on social media aligns with the artists' wish for self-presentation. It is worthwhile to investigate whether art can also be considered a social medium, and whether there can be a self in social media, in the public eye, and if this self can be considered as real. This relates to the question as to what shapes one's online persona.

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[4] hoger algemeen vormend onderwijs; senior general secondary school

[5] voorbereidend wetenschappelijk onderwijs; pre-university education

[6] Elektronische LeerOmgeving; electronic learning environment

Research question

In order to investigate this notion and above mentioned notions, I formulated the following research question:

How can digital media be implemented into the art and CKV curriculum in order to connect to digital contemporary art practices and to make this a valuable extension to traditional media?

From this question I formulated the following sub questions:

What makes the implementation of digital media a valuable extension of traditional media?

Can the photographic self-portrait, the selfie, serve as a useful connection between youth culture and contemporary art practices?

How can visual literacy affect the communication of images on the Internet?

Which digital media are suitable for creative use in art and CKV classes?

Research method

In my means of research I have chosen to conduct action-based research. This research requires responsiveness by means of the results from the assignments, discussion in class and the results from the questionnaire. The design of the questionnaire resembles the learner reports used in 'Altermoderne kunsteducatie' asking the pupils about their learning experience (Groenendijk, Hoekstra & Klatser, 2013).

A module CKV at the Kapteynweg consists of six lessons of seventy minutes. So the group rotates every six weeks, this structure lends itself highly to an action-based research. Trough this, I consider every new group to be a new turn in the cyclical process (Cohen, Manion and Morrison, 2007).

The results of this action research inform my teaching and refine the lessons. Through this action research I can reflect and act, and continually improve my practices. Together with my pupils, I will evaluate every cycle of the module. Each turn of the spiral informs the next turn. In that way I achieve, next to an up-to-date series of lessons, active and engaged pupils.

Teaching is action research, and as a teacher one translates theory into practice. In the series of lessons I designed for the educational project, I will establish of a connection between the smartphone, social media and contemporary art in my classroom.

The first lesson begins with an introduction to the phenomenon 'Image', supported by a photo essay. The introduction must make it clear what the module is about as a whole, what the concluding assignment is about and is also a prelude to the first assignment, visual communication.

In the second assignment, one on art appreciation, the pupils will learn how contemporary artists use existing works of art as an inspiration. In relation to this is the question, they will look at an existing work of art as an inspiration for their own self-portrait. As in authentic art education the pupils have to orientate toward the thinking and work process of the experts (Haanstra, 2001).

Lessons three and four are lessons about the skills needed for smartphone photography and Photoshop. The fifth lesson begins with an analysis of a selfie, after which all the knowledge and skills of the preliminary assignments together form the commencement to the concluding assignment; to make a brand new, well-conceived selfie.

The order of the lessons are well considered in build up so that the pupils are handed the elements with which they can frame the ultimate selfie. The pedagogy presents the assignments with guidelines to accompany them. The end result is not meant to be unambiguous, and can differ in appearance.

Pedagogical frame; CKV at SDL, Kapteynweg

In my opinion, the learning process and pedagogy for CKV demands a personalised approach. At SDL Kapteynweg, CKV is fitted parallel into the time table, and all the 148 havo4 pupils attend CKV class at the same time. A CKV module takes six weeks, and so every six weeks a CKV class changes teacher and module.

Pupils participate in a total of five modules throughout the school year, and every module represents a discipline or a theme within art. The department CKV thinks it is important to offer a wide range within arts and culture. In this way, every pupil can find an interest and experience something new.

At the Kapteynweg, CKV is a school subject without a book, it is offered completely digitally in the ELO Its Learning. Its Learning offers the possibility to organise groups within a subject, to implement individual as well as co-op assignments and to regularly update the teaching material. There is a possibility of renewing the modules regularly in order to stay connected to the own world of the pupils and to use this connection to upgrade and deepen the understanding of contemporary art and all of its different disciplines.

The modules are developed by the teachers themselves. In this way, one is able to anticipate on current developments and easily update according to changes in contemporary arts.

The module 'Image' encompasses contemporary art, of course, but the module has a wider view on the matter. Assuming that contemporary art refers to both old and contemporary visuals, gives that visual literacy should be a part of the module.

Within the module 'Image', the assignments, results and activities are reviewed and discussed at the beginning of every lesson. This review and discussion of the assignments provides feedback to the pupils and clarifies the learning goals. Additionally, there is no correction model and there is room for a personal interpretation to fulfil an assignment.

Some of the assignments are co-op assignments. Besides that, pupils are encouraged to help each other on the individual assignments.

The lessons CKV are a combination of the physical classroom, the online learning environment and digital media.

I think my way of teaching and the way CKV is structured, connect to the authentic art education of Folkert Haanstra (Haanstra, 2001). Although the module 'Image' is quite structured, there is room for whatever is happening amongst pupils or is otherwise trending.

My aim is to foster an active way of learning, in conjunction with input from pupils.

As Haanstra states, authentic education is 'inhoudelijk georiënteerd op de leefwereld van de leerlingen en hun voorkennis, het moet ruimte laten voor persoonlijke stellingname en aandacht schenken aan eigen interesses en behoeften' (Haanstra 2001)[7].

During the lessons, I consider it to be my task, besides the introduction of the assignment, to suggest ideas, explain further on individual basis, to ask critical questions, to correct if necessary, to structure the activities and to monitor the quality of conversation in class.

In connection to the four characteristics of authentic art education, the emphasis of the module Image to actively acquiring the knowledge and skills about the given theme, next to that is the learning process is central. Different building blocks are given to the pupils to construct the final solution to the concluding assignment. A building block can be an assignment aimed to require knowledge, a skill, or a combination of those two. More importantly, however, the assignment provides room for the pupils own interpretation, creativity and experimentation.

The various assignments of the module Image link to the works of art of contemporary artists. In their appearance, expressiveness, techniques and media used. This aspect is part of the review and discussion that takes place at the beginning of every lesson.

Authentic education in arts is meant to be focused content wise on the experiences of the pupil and their prior knowledge, in such a way that pupils can connect learning content and their own culture.

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[7] 'Content wise oriented on the pupils own culture and their prior knowledge, it should leave room for a personal position and give attention to their interests and needs'. (Haanstra 2001)

Digital media opens up the opportunity to bring the 'real life' inside the classroom because the Internet already has a consistent role in the lives of pupils.

Authentic education in arts should also be oriented towards the professional field, which can inspire pupils, so that they can mirror their own creative performance as well. Emphasis shifts from work to producer: their own culture, personal experience and development of taste are important, which is an expansion of their horizon (Heijnen, 2015).

Working with the smartphone and other digital media involves risks. However neatly planned the lesson is or how very visible I am in class, pupils will always be doing other things than they are intended to do on the Internet. The temptation is too strong. Usually it is something innocent like a racing game or checking Facebook. Sometimes, however, it results in pupils watching IS decapitation movies.

In addition it is a risk to teach contemporary art because of the sometimes controversial subjects and the unusual techniques used.

In the essay 'Risky Choices' professor of education Jeff Adams indicates that 'Since many contemporary art practices are contingent and experimental in their encounters with often contentious social issues: the reduction of the social consequences of error is an important condition of the learners' willingness to enter and be responsive in this field' (Adams, 2010). Attending the class CKV, pupils have to overcome their fear to experiment, find out that there is not one solution to a problem, but instead there are multiple and that failure is an option.

To attend school and learn is a social activity. Pupils work together on an assignment and in that way they are able to discuss matters. Not by doing half the work each, but the collaboration provides added value. Moreover, I ask pupils to help one another, and to act as peers. I also consider the relationship between pupils and a teacher to be a collaboration. The school where I work is a Dalton school. One of the principles of Dalton education is 'collaboration', which is easily translated to cooperative learning, one of the criteria of authentic education.

In my opinion learning is not about consuming bite-sized chunks that the teacher measures. Activity is required from both sides, which can sometimes be confusing as pupils are accustomed to consume, used to correction models and used to an all-knowing teacher. Adams defines it as an arena. 'In this arena there are struggles for agency, specifically through ideologies of choice and risk, and challenges to the epistemological authority of the teacher' (Adams, 2010).

Theory

Introduction

As reflected in an assignment last year, my pupils worked enthusiastically on the assignments 'Me, my selfie and I' and 'Smartphone Photography' in art class. The assignments directly related to their personal daily routines and as such the pupils were quite motivated. Pupils stated in the questionnaire, which concluded the assignment, that they considered their smartphone to be very significant because they use it all day. One pupil considered the phone to be a part of her body and another one called it her third hand. With regard to the selfie, the pupils were engaged, without the specific connection to art. The awareness about the way that they portrayed themselves or shared the picture was absent.

These assignments and feedback led to the module 'Image', a series of lessons in the educational project, which were developed with the personal belief that digital media should be implemented in the art curriculum.

Cindy Sherman, 2000. Untitled #359 & Untitled #397.

Taking selfies fits into the tradition of making self-portraits in the visual arts. Early photographic pioneers often used mirrors in the capture of their own identity. A photographer such as Cindy Sherman, who slips into another personality in each of her works, makes self-portraits with a message about identity (Sherman, 2000).

But what is identity, how dynamic is ones persona?

According to researcher Brooke Wendt, in *The Allure of the Selfie*, the app Instagram 'creates infinite possibilities to customise selfies. Although we can alter images of ourselves with instantaneous and automated effects, the ability to express our individuality is restricted to the set of commands within the program. Instagram, it seems, has defined the look of an entire generation' (Wendt, 2014).

In this digital world, we are flooded with pictures every day. Contemporary visual artists use and combine all sorts of media and techniques, which includes digital techniques.

An exploration of these matters indicates the way that the art curriculum needs to be adapted and

expanded in order to fit in contemporary life, culture and techniques. The aim of my research is to connect the world, our digital world, and everyday inner world, with education.

Capture

I would like to introduce Thumbelina. Thumbelina is born in a time where society no longer is based on agricultural labour and milking cows. The world and society itself, appears differently. The presence of the new medium Internet has modified the perception of the world. Her relationship to the world has changed. The world has changed and a whole new, digital world has been added to it. A world full of images. So Thumbelina's world is a big world, full of different cultures. The world has become the world wide web. Thumbelina steps into the world with the world wide web under her thumb.

In his book *Thumbelina*, philosopher Michel Serres (2014), claims that the era of the written word has past. Thumbelina and Thumb embody adolescents who step into the world with their thumbs attached to their smartphone, texting and WhatsApping. Serres is right to determine that the smartphone and being online is a major part of everyday life, including the classroom.

According to Serres the digital world is democratic. For the first time every voice can be heard and all knowledge is accessible to everybody. Serres asks: 'what should we transfer? Knowledge? That knowledge is already there, spread around on the Internet, available and objectified. Should knowledge be transferred to everybody? (Serres, 2014).

Similar to the right to vote, every fool and every know-it-all can participate in every discussion and can claim knowledge. All individuals together form 'the public'; the big incompetent public. However, after consulting the right website, every one can obtain equal knowledge concerning any discussed subject. The role of the pupil becomes interchangeable with the role of the teacher (Serres, 2014).

That is, if one considers the role of the teacher as one of knowledge transferor. With that, education becomes a skill of reproducing knowledge. What, however, is the use of knowledge if one does not know how to apply this knowledge?

'Because of the invention of writing and printing, our mind underwent such a change that the philosopher Montaigne came to the conclusion that he preferred a good working head instead of a generously filled one. And this head has recently changed again' (Serres, 2014).

Due to technical changes Thumbelina's head has become outsourced. Her generously filled head is her iPad or her smartphone with Wi-Fi. Her head is also a good working head, with all the latest software updates.

Education's current task is to teach a way to apply and integrate knowledge. The acquisition of knowledge and the use of knowledge, is not the same as an actual understanding of knowledge. One still needs an educator to explain the knowledge alternatively. Furthermore, the ability to look up knowledge on the Internet and the development of a critical attitude towards the found knowledge is essential. It is an empowering skill to know which knowledge is to be found where, to understand the knowledge and to apply the knowledge.

Although Serres uses the term knowledge, which, according to the Oxford Dictionary, means 'facts, information, and skills acquired through experience or education; the theoretical or practical understanding of a subject' (Oxford dictionaries, 2016), my choice of word would be information rather than knowledge. I think the word wide web is filled with information, in my opinion Google is an information gatherer or source, not an educator or teacher.

**Image**

Seeing before words

Before the invention of writing, the image, next to the storyteller, was the transferor of information. Throughout the dark ages, the image, which formed the interior of the church, was the storyteller to the congregant. Pope Gregorius, who lived in the sixth century, already described the image as the book of the illiterate. The ceiling, the frescoes, stained glass windows and the sculptures told the stories of the bible. Together, they represented the most important moments in the bible. They summarised and depicted the stories of the bible in same way a graphic novel does. In this way the

narrations of the bible were made accessible to the congregant. Therefore clerical art was also called the bible of the common people (Van den Akker & Nissen, 2001).

During the sermon, the orator at the pulpit spoke the language of the church, Latin, which was not understood by the congregants. The congregant did understand the language of the images seen in the church. Furthermore, the environment in which these images were seen, gave the images a clear meaning. Straightforward, plain and communicating images, images with a fixed meaning and a code. The modest looking lady in blue with the golden circle above her head is the virgin Maria, her infant with the two fingers up in the air is baby Jesus. The lamb, the believer, that was himself, the congregant. Images that are produced according to rigid codes, placed in an intended environment and in a shared community obtained significance from these surroundings. Images which communicate. An image is a communicative medium with which one can tell stories and share ideas, with which one can show thoughts, an expressive medium.

The contemporary image makes less use of a fixed vocabulary. The contemporary image has become a world wide image. Whereas previously a Western image was visible, in today's world an international image becomes available.

According to philosopher and semiotician Roland Barthes semiotics a photo is iconic if this image bears similarity to another image. Artist Amalia Ulman makes the photo, the selfie, of reality television star Kim Kardashian iconic by imitating the pose in the Instagram feed, the spoof, which is about her LA adventure. In LA, she undergoes plastic surgery and attends pole-dancing classes. Over the course of nearly five months Ulman produced a performance through Instagram posts, in which she wanted to prove that femininity is a construction, not something biological or inherent to
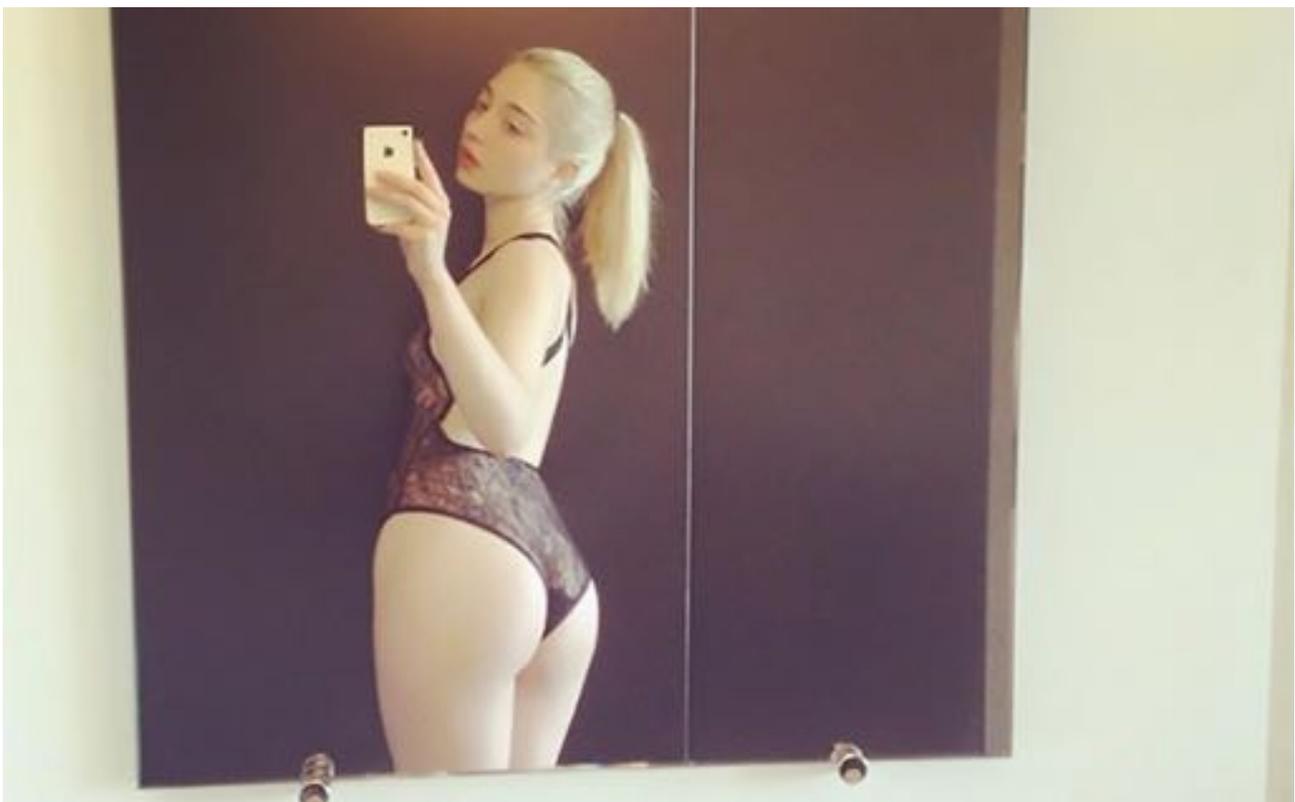
Amalia Ulman, 2014. Excellences & Perfections.

woman. This work of art both transfers information, but foremost, it communicates a value and tries to generate feelings. The rich significance is far more important than the information transferal.
In decoding an image like Barthes, there are different layers of meaning. The first layer of meaning

is to recognise what is depicted, which is known as denotation. This identification is based on anthropological knowledge or general knowledge, which is more or less culture related.
The second layer of meaning is an emotional value, which is the effect of the meaning or connotation. Referring is denotation and interpretation is connotation.
Symbolic signs derive their meaning on agreements made beforehand. One needs knowledge of these different cultural codes within a particular society or subculture, One has to learn these codes.
Barthes was convinced that reality did not exist, but that everyone has their own reality and creates their own myth. If the viewer is addressed within the different layers of meaning, they have room to make personal connections, they will have the feeling that the image is specially made for them (Barthes, 1975).

Visual communication
In order to interpret the image, knowledge about the image is important. Where does the image come from and to what does it refer, what is the meaning of the image in its time and place?
The knowledge of the source of an image found on the Internet is not always that clear.
An image is not a reflection of reality, but instead, creates its own version of reality. An artist uses the mirror as a tool, as a representation of 'the naked truth' and as a symbol of the sense of sight.
If one looks up 'mirror' in *Hall's Dictionary of Subjects and Symbols in Art*, one finds that the mirror could give us a possibility to see our own soul (Hall, 1974).
But the mirror is also a symbol of vanity, and vanity is seen as one of the seven sins.

The producer of an image chooses a composition, a form and a frame. The image then communicates a feeling, an emotion, and a narrative perspective. The meaning or value that the image represents, depends on the time, zeitgeist and society. Through the Internet, photography and film informing by means of the images is increased. Images and visuals are a fundamental element of our contemporary culture. Images depict something and are a reference. Contemporary visual culture depicts our society today. As art critic and painter John Berger defines it, 'The way we see things is affected by what we know or what we believe' (Berger,1972).
Can one see a picture without context? There is a relation between pictures and ourselves, in what we know and what we believe. Can looking at pictures change what we believe and what we know? Adapt the context?

Or....

No, no context is needed. The image speaks for itself, or the image should speak for itself. By framing the picture, the creator of the image, the producer, chooses what expressiveness the image has, what the story is. 'An image is a sight which has been recreated or reproduced. It is an appearance, or a set of appearances, which has been detached from the place and time in which it first made its appearance and preserved — for a few moments or few centuries' (Berger, 1972). What is and what is not included in the image, is a matter of choice. 'The photographer's way of seeing is reflected in his choice of subject' (Berger,1972).

As a result of the omnipresence of images, the importance of the development of visual literacy is undisputed. Artists Barbara Vissers & Aernout Mik in 'A Written Discussion' in the book *Arts Education Beyond Art'* state that 'Learning about images and visual culture, and understanding them, should be an explicit part of the curriculum in primary and secondary school' (van Heusden & Gielen, 2015). Moreover, actor and writer Gijs Scholten van Aschat underpins the importance of visual literacy by saying 'It seems inevitable to me that we should teach our children how to interpret all those images' (van Heusden & Gielen, 2015).

Digital image
The human race has created images since the beginning of time. Around 40,000 years ago humans painted animals on the walls of caves and made handprints. A handprint as a form of a signature? Or as a portrait, a representation? Attached to the wall, the effect of this representation was not as big as a contemporary image.

The way that images affect us, is a process, although that process is not always that visible. Opinions and interpretations about reality can be steered and controlled.

Todays imagery is easily and spread with the speed of light through the Internet. According to Hito Steyerl in 'In Defence of the Poor Image' digital images are at the bottom of the image hierarchy. Steyerl is a visual artist who deals with new media and the global circulation of images. Steyerl states that especially the digital image found on the Internet is lowest in rank. She names this image 'the poor image'. 'It is ranked and valued according to its resolution. The poor image has been uploaded' (Steyerl, 2009). In other words, the online image is valued and considered a cheap derivative. The online image, however, is of value. After all, one can save it, look at it again, edit, enhance it and upload the result of all that. That is why one can ask oneself which version one is looking at. Online images are within the public domain and every next version is as well. Which one is the real thing?

The Internet provides a seemingly real parallel universe of images. The image lends itself to uncountable options of manipulation. How do images function and what are their effects? Not only technical, through the use of Photoshop but also by the iconography of politics, science and amusement. What is the value of the image? The image is recognised as a historical document. Images define our world and everyday life. We, ourselves, accredit a value to images, which creates an economy of images.

An image does not necessarily have to be a mirror of reality, propaganda can be the case or stereotyping. The image can be manipulated, it can be Photoshopped. In this digital era, this thought is quite natural.

Self-portrait

Photographic self-portrait
The self-portrait is a respected theme within fine art. For centuries artists have depict themselves for several reasons; to try out different techniques or a new characteristic of paint but also as a way to perpetuate themselves. Many things can be read from such a self-portrait. According to Hall 'the self-portrait does not document the artists life, but the journey of its genius'. 'It illustrates the development of genius and the path of self-criticism' (Hall, 2014).

Through the form of depiction that the artist uses, one can see their desire for innovation and their pleasure in experimentation. It shows what was happening in society as well as what was

occurring amongst artists. The illustrated press and the film industry have made it possible for a photographer such as Grete Stern, to implement a technique like photomontage in her work. The resulting portraits, self-portraits, are full of humour and play with notions such as femininity and gender.

A good way to look at the development of photography, is to contemplate this development from one subject; the self-portrait and how different photographers capture it, and from what perspective they saw it.

Willem Popelier, 2015. The-Do-It-Yourselfie guide

The portrait has always been an important genre in Dutch art history.

Since the second half of the nineteenth century, photography has had the function to depict reality. Photos indicate that something really happened or that someone actually exists.

In the exposition 'Spiegeloog' in the Museum Arnhem, the museum of realism of Holland as they advertise themselves, the selfie has become part of the genre self-portrait. There is no distinction made between the painted self-portrait made by Charlie Toorop and the photographic self-portrait, a series of selfies, by Willem Popelier.

According to the Oxford Dictionary a selfie is a self-portrait taken with the smartphone and meant to be shared on social media. Popelier does not share his selfies on a social medium, although they do refer to social media. In this case, there is no distinction made between a selfie and the self-portrait. The artist follows the imagery of the selfie and reacts to a trend in contemporary youth culture.

The technique and tool used represents the spirit of the time. In 1888 the Kodak camera, 'You press the button, we do the rest', entered the consumer market which made it possible for the ones who could afford a camera, to take photos themselves. Since 1990, the development of the digital camera was increased to the 12 megapixel camera on the smartphone. As a result of these technical developments, making a self-portrait is not exclusively reserved to artists. The current digital techniques make it simple to take photos and share them. Never before has there been this many DIY producers. However, in the latter case this is valued in a different manner, as Berger states: 'Yet when an image is presented as a work of art, the way people look at it is affected by a whole series of learnt assumptions about art' (Berger, 1972).

Selfie
selfie
sel·fie
Pronunciation: /ˈselfē/
*(also **selfy**)*
Definition of selfie in English:
noun (plural selfies)
informal
A photograph that one has taken of oneself, typically one taken with a smartphone or webcam and shared via social media.
*Origin: Early 21st century: from self + ie.*
(Oxford dictionaries, 2016)

There is not really a single pupil entering my classroom who does not carry a smartphone. The classroom is like a collective, a multi-ethnic microcosmos, full of different cultures, similar to the world wide web.

The use of the smartphone is daily, all day long. To make use of social media is immensely popular. Pupils 'share' themselves every day by means of short messages and pictures, many pictures. Social media such as Instagram and Snapchat mostly contain pictures. What do these pictures tell about their producers, my pupils?

Selfies document our representation online. They narrate our fabulous selves, these images are not only a collection of competing messages; it is a language in itself. The selfie seems to be taken quickly, impulsive and without any consideration of composition or any other aspect of design whatsoever.
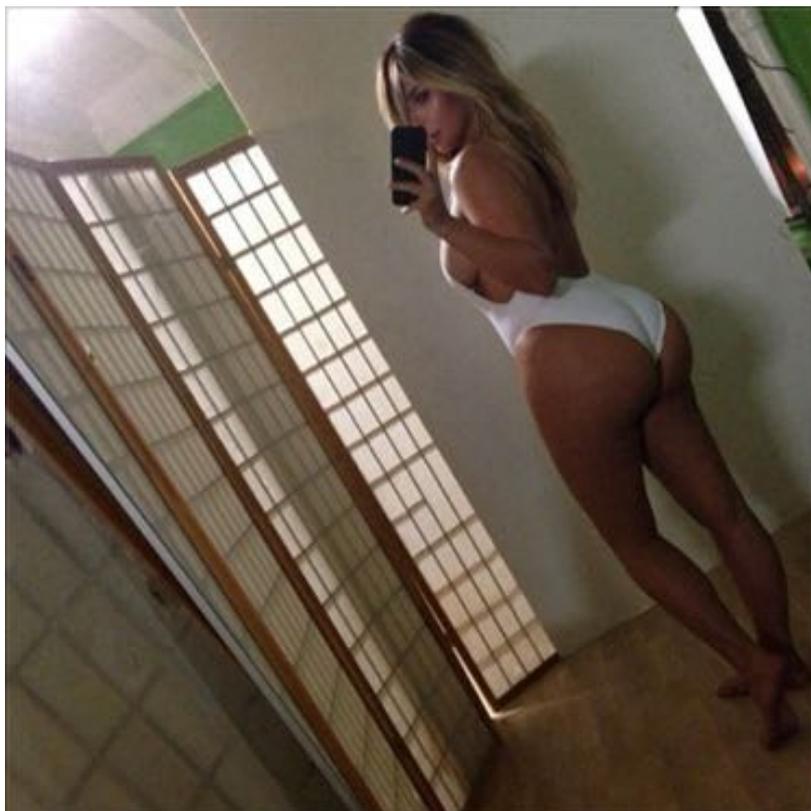

Kim Kardashian, Instagram 10/17/13

At least, that is what first comes to mind when examining the selfie by reality television star Kim Kardashian from 2013. The selfie was probably taken at home, although that is an assumption.

The photo is crooked, the horizon is diagonal. On the left, one can see some Japanese like room dividers, which do not meet at the bottom. The room dividers drop out of the frame on the lower left side. Why are they there? To dim the entering natural light? Kim is not very well illuminated this way. This neon light is not the best way to highlight her. Or is it a temporary fitting room? Because Kim wants to try on her new bathing suit right now.

There she is, bare feet, on the laminate floor. A small part of the green wall is shown on the top left and one can see some more in the partial mirror on the right. The partial mirror also reflects a small lamp, a heating pipe with a wire wrapped around it and something that resembles a plant. There should be another mirror because Kim obviously took the picture in the reflecting mirror. Or instead, is there someone else present who took the picture? The photo represents a home-like atmosphere. However, when taking a better look, it appears to be a carefully staged snapshot. Is this selfie an expression of vanity or one of narcissism? Or are we looking at a well-considered commercial concept?

Photo essay
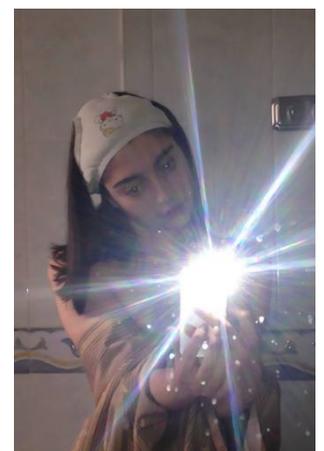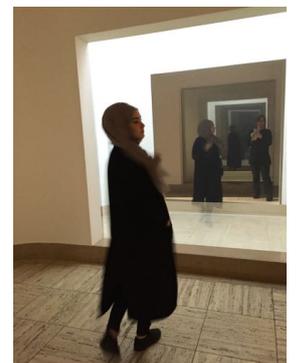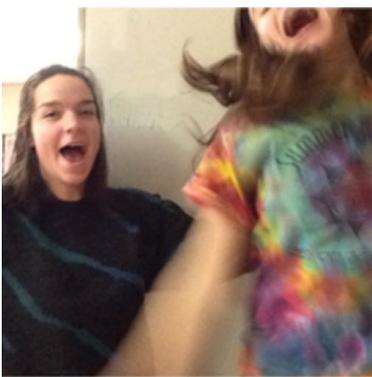
Tools

Introduction
The most interesting notion to me as an art teacher at a secondary school with pupils age fifteen to eighteen years old, is to establish a connection between the smartphone, social media and contemporary art in my classroom.

Exploring these matters will indicate in what way the CKV curriculum needs to be adapted in order to fit in contemporary life, culture and techniques. Art is not only about shape and visualisation. It is also relevant to society, with respect to its function, meaning and the interpretation of contemporary developments. Society changes according to various factors and one of these factors are digital techniques and the new possibilities that this digital technique offers.

It cannot be denied that the digital has a distinctive place in our lives and that my focus group is undeniably occupied by it.

The selfie is my hook. Selfie culture is linked to youth culture. I can connect this to portraiture in art history and identity. Today's pupils are born in the digital age, and have grown up with the Internet, which makes them 'digital natives'.

The world wide web

Digital media and contemporary art
If art is always a reflection, a reaction, comment, or an ode to the society in which it is made, then our current consumer market must be the subject matter of contemporary art and culture.

According to Billmayer the consumer market is the centre of our current culture, to which we all can relate. Our current culture is a very digital culture.

In the essay 'Mission fulfilled' by Professor of Visual Education Franz Billmayer, in the section 'Art Education and Consumer Market', a comparison is made between art and consumer products. It is stated that art is a consumer product that can serve as decoration, amusement, a status symbol and a representation. It is a product that has been bought and used by a consumer.

The museum has taken the product group 'pictures and sculptures' under its own management, but states that the consumer first needs to learn how to look at art. 'A purely hedonistic approach is taken to be incomplete' (van Heusden & Gielen ed., 2015).

In this way, the gaze at the 'pictures and sculptures' are owned by the museum. Similarly, to the consumer products they now manage, so will our contemporary consumer products be taken into consideration. Or does contemporary art not need museum management? Does the museum even speak the language of contemporary art?

The museum as a physical place for art, that is contemporary art, loses its exclusive right. Once signed by the artist, a painting or a sculpture is invariable in shape or colour. One puts it up on the wall, and if it is big and famous such as 'the Nachtwacht', then it is given its own room. Conversely digital art is an algorithm and always adjustable, digital art does not need a museum wall.

The artist Grayson Perry seeks to find a connection with the man in the street, in order to unveil modern art. 'My art is not hard to understand. A vase is a vase. I copied the classical design straight from a book. And my works of art are about something, it is figurative.'

Recognisability in art is important, especially for unexperienced viewers. In this way, an artist, is able to accomplish a moment in which someone stops and takes a moment, to look and in one way or another relate to the work of art. This relation occurs through recognisability, realism, and visually but also in the sense of connecting to the inner world, which is accessibility.

Perry states that 'in the art world people think it is slightly embarrassing, and that as an artist one should do their utmost to be difficult. Don't they want people to come and see their work?' He produces what is in his opinion accessible art (Perry, 2016).

When examining 'Expulsion from number 8 Eden Close' I find it accessible indeed. It is a storyboard, with symbols of consumerism, an exploration of the details of contemporary life. A comparison is easily made to the medieval ecclesiastic visual story, because of the different scenes in one work. Furthermore, it refers to a narrative tapestry like 'Le tapisserie de Bayeux'. Moreover, a religious reference is being made to the expulsion from Paradise. However, the imagery used refers to a new and a different kind of religion; a modern day religion.

Grayson Perry, 2012. Expulsion from number 8 Eden Close

Social media

Part of the language on the Internet involves labelling pictures with a hashtag. In order to get things trending or to create a buzz, online fiction. Visual networks such as Instagram have their own language. With which codes does one enter the Internet, is one using to present ones fabulous self on the Internet? Think individually but speak a collective language.

IS are masters in talking a collective language and using social media in a horrifying useful way. To see these horrors causes a natural high, an adrenaline rush comparable to a moment of fright in a horror movie. The producers of IS videos show a boyhood dream, a community of boys amongst themselves. Instead of being a loser in reality, they are boss in their caliphate. A place where one can walk around with guns and shoot them. Speeding in cars. On top of the world.
Carefully orchestrated, but a real atrocity.
The Internet provides immediate access without a filter. How large is the influence of these images? How do we see these images and how do we decipher them? The significance of the message is not integrated in the images, but is instead constructed by the producers. For the inexperienced viewer, this element is not that easy to recognise.

During class, I catch a group of boys watching IS decapitation videos, and they instinctively know I do not approve. I cannot understand the appeal of these videos, but it is my job to have them take a look behind that first layer. I must show them that there is something more to be seen.
As a teacher, using the Internet as a tool in education provokes the important question of how to deal with these problematic subjects. In what way can I talk with my pupils about these themes without talking down to them as if they are ignorant toddlers or censoring them?
As Steyerl notes in 'In Defence of the Poor Image', the internet is filled with images. 'They contain experimental and artistic material, but also incredible amounts of porn and paranoia' (Steyerl, 2009). My pupils can also access the excluded imagery. How do I equip my pupils to deal with these kind of images?

In my view, we need to acknowledge that social media is part of life and perhaps even a way of life to pupils. We should learn how to deal with that in education, which is bound to be more fruitful than demonising. Through engagement in the discussion and listening to one another, which does

not mean one must be convinced by the other. This is not because I approve or disapprove but because turning my head is not an option. I wish not to act like a police officer in a cross interrogation, but to take on my role as a teacher. This does not offer a solution but opens up the conversation and gets matters addressed.

As researcher Danah Boyd argues in 'Why Youth (Heart) Social Network Sites': 'While particular systems may come and go, how youth engage through social network sites today provides long-lasting insights into identity formation, status negotiation, and peer-to-peer sociality' (Boyd, 2007) Not only are social media here to stay, the use of these media among Dutch adolescents is substantial. For this reason it is also an interesting medium for businesses.

The use of social media by my pupils, who are around sixteen, is high; 95% use Facebook, Instagram, YouTube and Snapchat (Turpijn, Kneefel, & Van der Veer, 2015). On these platforms, they mainly follow popular brands, famous people and each other. Vloggers on YouTube, such as Mascha and Enzo Knol are quite popular, as they represent the girl or boy next door, and offer a glimpse of their life. That they are branding products in the process, remains somewhat hidden. YouTube is, besides Facebook, the second most popular platform in the Netherlands. As a result, businesses recruit vloggers for their branding- and influencing campaigns.

Digital media in art education

CKV renewed
There were questions regarding the continuity of CKV as an exam subject in 2012, and therefore a commission of renewal started working in 2014 to develop a new programme to boost the quality of CKV.
Although the name Culturele Kunstzinnige Vorming remains, the new format does not make a specific distinction between art and cultural education. The new curriculum predominantly calls for art. Art in the broadest sense of the word; from architecture to film, from dance to fine art and the multimedia variations of fine art. The focus within that broad view is on contemporary art.
Similar to the old curriculum, CKV is divided into four different domains. There is a mandatory number of cultural activities to be completed, and the reflection on these activities from the old domain A, is off the table. These activities are integrated in actively participating in art in different domains. 'Leren hoe je kunst actief mee kunt maken: dat is waar CKV op inzet' [8](Vernieuwingscommissie CKV, 2014).
Furthermore, the new curriculum offers an opportunity to implement CKV in accordance to each school's own conventions. This can be a CKV composed with a personalised 'couleur locale' by making our own choices in the different disciplines of art.
One of these possible disciplines is 'new media', the discipline I work within the module 'Image'. Moreover, I discuss art that is outside the 'comfort zone' of pupils, as requested by the new curriculum. Based on contemporary work by Amalia Ulman we discuss the work of photographic artists such as Greta Stern and Vivian Maier.
Just as the commission of renewal, professor and researcher of art education Wilson indicated that it is important to pay attention to contemporary art. He stated 'that contemporary artworks, artefacts from visual culture, and the theories, ideas, and ideologies that surround them are of our time and they hold the possibility of informing us, more than art and artefacts of previous eras, about our contemporary lives, they probe and problematise contemporary society, and they raise issues pertaining to our values and our aspirations' (Wilson, 2003)

Digital media suitable for art education
In the iPad class, the iPad is a very logical choice as a tool for art. There are vast numbers of apps that one can use during art class. In my opinion a large portion of these apps do not support the creative process. Most apps are not creative, they are preset. To use them is like filling in a form. Of course it is ones own choice what to note on the dots, but it is still a form. With which apps however, can the iPad be used as a creative tool? There must be some element of exploration.

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[8] 'Learn how to actively participate in art: that is what CKV intends to do'

Subsequently, how to connect exploring and the digital? After a bit of practice, the results from the drawing app looks quite nifty.

As in photography the smartphone is a far better tool in comparison to the iPad. The smartphone has a good camera, which is better than the one on the iPad.

Pupils have their smartphone on them at all times, and therefore if one runs into something spontaneously photogenic one can capture it right away. In this manner, one works in a brainstorming way.

Of course Photoshop should be mentioned. To my pupils this software is the most important ingredient of the module 'Image'. Photoshop is a programme with infinite possibilities. With brief instructions of some of the tools, however, some reasonable results can be made. The Adobe package contains more suitable software to be used in class, as well as an app on the smartphone as on the computer.

Computer programming and coding could be a suitable skill to create digital art. At this moment these skills can only be acquired through the subject information technology. Computer science, however, could also be a possibility for art education, as made evident in the work of artist Rafaël Rozendaal which consists mainly of websites (Rozendaal, 2015).

In the case of art appreciation, the Internet is extremely suitable. Virtually everything within Western art history can easily be found. All the important and less important museums have their own website, with part of their collection online, in some cases a virtual tour through the museum is possible. With the Google Art Project it is possible to zoom in on a work of art and see every brushstroke up really close (Google Art Project, 2011). Furthermore, there are multiple types of platforms on the internet which contemporary artists use and through which they show their work.
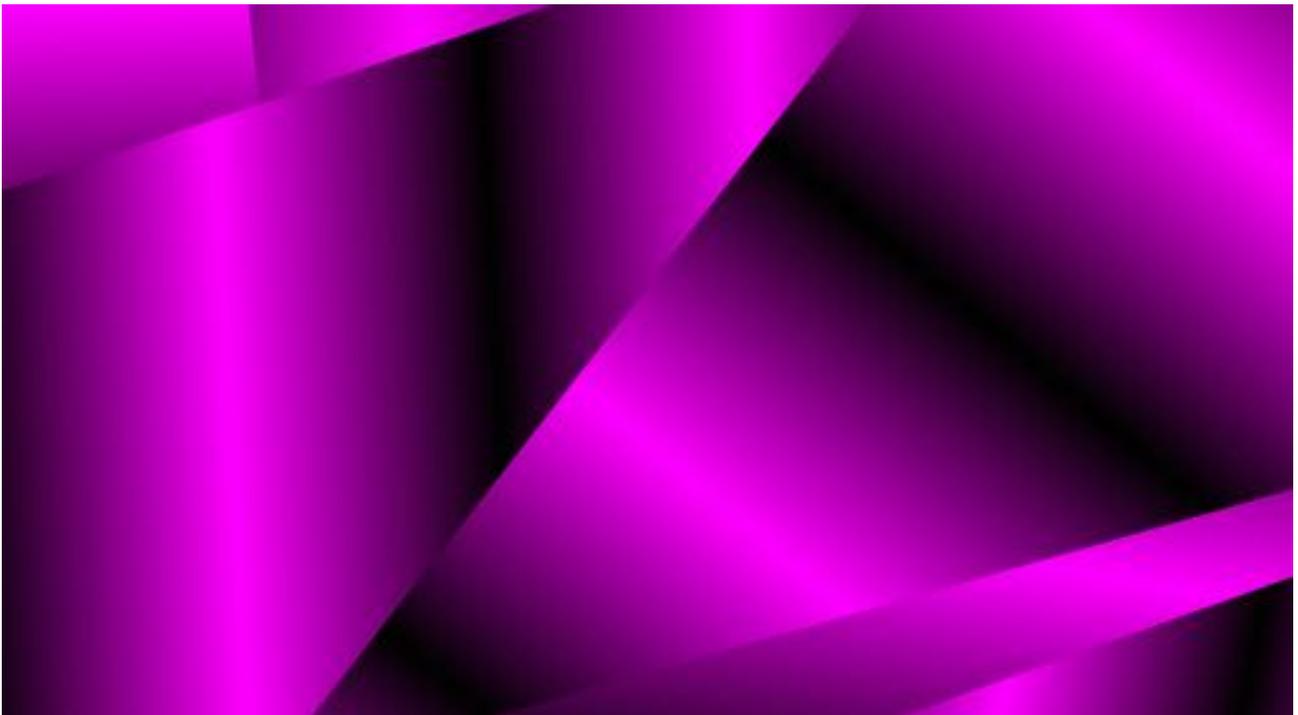
Rafaël Rozendaal, 2015. Silent Silence, screen shot

<u>**Educational project**</u>

The module 'Image'
The module 'Image' concerns images and the 'reading' of images also called visual literacy. Social media, such as Snapchat and Instagram, mostly consist of images. Pupils, therefore, communicate via the image. The module 'Image' aims to elucidate this form of communication; what is the story one wants to tell with the uploaded image? And does this image accurately portray this message?

The module examines photography, especially the self-portrait, and, subsequently, explores the selfie as it appears in contemporary art as well as on Facebook and Instagram. Furthermore, it investigates the practice of artists and how one deals with concepts such as composition and light. In addition, pupils take on the different roles as a producer and as a recipient. To illustrate, the pupils as active producers, instead of being passive consumers, shape the images themselves. Thus, they do not only browse, click, and 'like', but take the photographs themselves. Hence, by means of method, material, and the use of tools, pupils engage in the dialogue with the image.

They use digital media and smartphones as tools. The smartphone serves as a communication tool, an archive, and an image producer. As Sony aptly advertises 'the best camera that can make a phone-call' (Sony, 2016).
Furthermore, my pupils regard their smartphone as an extension of themselves; it is a tool to present themselves to the world. As such, their smartphone provides insight into what they are wearing, what they eat, what they are doing, and where they are.

A concise description of the lessons one to six is undermentioned. The complete educational project is available at https://padlet.com/vanderlaan028/z9em6xkyuoos. This includes the lesson plans, assignments, links, PowerPoints and other sources.

Lesson one - visual dialogue
This assignment identifies the various possibilities of interpreting an image. Pupils are obliged to pair up and begin a conversation by means of images. For this task, they can use the computer or their smartphone. They have to react to the image, without asking to explain the image, by sending a reply that answers the image. One can react to the content of the image and which story the image tells. Moreover, one can define shapes and figures and identify repetition, rhythm, or perhaps dominant colour.
However, the images should not form a story with an intro, a middle piece, and an end, as it should be a conversation, similar to a chat on WhatsApp, but without words. Eventually, a collection of images should form a sequel and a visual logic. The aim of this assignment is to demonstrate that a great amount of information can be communicated through the image in order to illustrate its visual power.

Lesson two - homage or comment
This assignment concerns art appreciation. Furthermore, it provides insight into how contemporary artists work. A work of art can, for instance, be an inspiration to develop a new, additional work of art. What are the elements that inspire the artist and which elements can be observed in the new work of art? The pupil places a work of art next to a work of art on which it is based and then identifies the differences and similarities.
A pre-empt is taken on the concluding assignment by examining portraits made by artists and by selecting one of them for a closer look. Questions that should be answered here are, for example, how does one feel about this portrait? Which elements can inspire the first thoughts on one's own self-portrait?

Lesson three - practice smartphone photography
A practical activity aimed at producing a series of photos that portray the school. What makes the school a school, and which aspects represent it? An exploration and exercise in the photographical possibilities of the smartphone. Furthermore, this is an exercise in visual aspects such as

composition and point of view. Together, pupils look for the photogenic spots in the school. In this way, they can deliberate and review the photos. What one thinks one is framing, may appear differently on the screen of ones smartphone.

Lesson four - practice Photoshop
A practical activity aimed at creating a personal assembled picture. In order to understand what the possibilities of Photoshop are, the pupils should first take the following test: http://landing.adobe.com/en/na/products/creative-cloud/69308-real-or-photoshop/.
For this assignment, the pupils gather a number of photos; here, they learn how to use the Google button 'search tool'. The photos should not differ too much in size, as a pixel effect could then occur. In assembling the picture, pupils learn how to use several tools in Photoshop; for example, replacement, lasso, erase. The assignment is a first acquaintance with the infinite possibilities of Photoshop.

Lesson five - selfie analysis
The first step of this assignment is to dissect a selfie by means of traditional analysis, and should, thus, examine this image with care and attention. The image has a meaning, but also refers to something that is not displayed; it tells a story. Hence, the pupils should first assess the image and, subsequently, interpret the image.
According to Wikipedia, an analysis of an image is to distract the information of mostly photographic images (Wikipedia, March, 2016).

Lesson six - making and taking a self-portrait, editing.
The purpose is to make and take a selfie with the same attention and preliminary thoughts or artistic process as if one was to create a self-portrait. Through an application, the same pictorial objectives create a well-considered self-portrait, which is made with a contemporary tool, the smartphone.
One of the elements implemented in a self-portrait could be exhibiting one's skills to upgrade the market value. Whether this is the skill of the ability to paint shiny fabric, like in the 'Golden Age', or the asset of having a great behind in a new bathing suite, one is going to frame a representation of oneself.

Per group
The next field is a description of the cyclical sequence and the adjustments made, concerning the lessons of the module 'Image'. This action-based research developed by means of a self-reflective spiral. By observation and utilising the results of the accomplished assignments and the questionnaire, I re-planned the module for every next group (Cohen, Manion, & Morrison, 2007).

Group CKV1
Illumination
In September I began a first version of the module 'Image' within CKV class. In this first version, the concluding assignment was analogue versus digital and involved a portrait which pupils would take with a pinhole camera.

Findings
Several lessons were cancelled and as a result of the time shortage, the preset structure fell apart. Furthermore, most pupils did not want to tinker a pinhole camera, yet they did want to learn more about how to use Photoshop.

Developments
I did not survey this class. In order to evaluate the module with the following group, I have made a questionnaire with five matrix questions and two open questions.

Retouching
The module required reinventing. The assignment visual dialogue remained the same, as it is a good beginning for the module. Smartphone photography was also still included, but had to be structured differently.

Group CKV5
Illumination
For each lesson, pupils have to complete a clear defined assignment, which can be accomplished within the lesson of seventy minutes. The first lesson is the assignment visual dialogue; I encourage the pupils to use their smartphone. We have an unexpected visitor, the 'inspector' who steps into and with the same pace out of our classroom, to whom this seems no good practice, This split second-moment does not meet the expectations of a productive lesson.

Working with this class is great, the pupils are enthusiastic and think along when a technical problem emerges. The beginning of every lesson serves as a 'look back' on the previous lesson, in which we examine the results pupils produced. Moreover, they enjoy it when their work is taken as an example and accept the compliments of their fellow pupils gracefully. Furthermore, a discussion of the variety of 'solutions' highlights that there is no prescript answer to the assignment.

For the assignment visual communication, working with a smartphone is not ideal. To illustrate, it is not possible to copy a WhatsApp conversation of this length, and, consequently, screenshots need to be made.

Additionally, the smartphone is not an accepted working tool yet; thus, to an outsider it may appear as if the group is having a leisure moment of seventy minutes.

Retouching

For the following group, the module is structured in such a way that two lessons are available for the concluding assignment. Furthermore, the questionnaire is adjusted because the questions are too 'open'. However, I did not want to guide the pupils' answers. As a result, I decided to rephrase question six, which will result in honest answers without too much guidance.

Group CKV4

Illumination

This group is different from the previous ones. There is little interaction with this class, and only one or two pupils react when I ask a question.

At the end of first the lesson, some of the boys grouped together to look at some computer screens in the back of the classroom. I approached them quietly and thought that they were watching pornography. One of the boys was not quick enough to click away from what they were watching and I noted that they were watching IS decapitation videos. In answer to my question on how they gained access to this kind of content, one of the boys answered that they can watch anything they want on the school network.

The next lesson I start with demonstrating and talking about the results of the visual dialogue, yet, again, the class did not offer much interaction. Next, I switched to a photograph by Brian McCarthy from the project 'War Toys' in an attempt to start a discussion concerning the use of social media by IS.

Brian McCarthy, 2012. 'War Toys'

Unfortunately, these first lessons are typical for this class, as most of the pupils do their work but are not interested in a discussion or any other form of interaction. Moreover, only six pupils completed the anonymous questionnaire.

Findings
Group dynamics can determine the results, yet pupils must be willing to participate in the course of action and in the discussion.

Developments
Working with digital media in education involves risks. This means that it is inevitable that pupils play games and check Facebook during class. However, watching IS decapitation videos was new to me. How does one deal with that?

Retouching
The two lessons for the concluding assignment was not a good idea. First, the pupils had a difficult time after working four lessons on defined assignments per lesson to switch to working on something new for two lessons. As a result, they procrastinate their work. Furthermore, there were many pupils who created a follow-up to the Photoshop assignment, lesson four, instead of making a new self-portrait. For instance, a pupil asked me what the difference is between the Photoshop assignment and the final self-portrait assignment, and another pupil handed in almost the same concept as the Photoshop assignment.
For these reasons, I plan to develop a visual analysis assignment and integrate this in lesson number five. In this way, there is a separation between the Photoshop assignment and the final assignment. Finally, because of the obtained awareness of the influence of aspects such as background and framing, I think the analysis positively contributes to the concluding assignment.

Group CKV3
Illumination
Due to several cancelled lessons, the module needs to be adjusted and the assignments need to be shortened.
The concluding lesson involves mini-course Photoshop and the self-portrait. The use of Photoshop takes place at the pupils' request. Yet, I initially wanted to skip this assignment because of the lack of time. Through word of mouth, however, this group expected that they were going to use Photoshop. To meet their expectations and because the module must connect to their own culture, Photoshop became part of lesson three.
To keep these three lessons, rearrangements needed to be made as the English department claimed lesson number two. Therefore, the department CKV decided to start the lesson once during the break to have more time.
Lesson number three is removed from the timetable because of information lessons havo3. In consultation with the creator of the timetable, I rescheduled these lessons and the class CKV was included again in the timetable.

Lesson 1, didactics
There are only three lessons available for this module. Furthermore, this group has an idle reputation. For this reason, this group gets a tight schedule. I plan to offer brisk explanations and instructions, and project the hand-in-status of the first assignment on the smart board.

At the back of the classroom Hovin, the alfa male, is seated together with Ron. They both are hiding behind the monitor screen. Ron, the smaller one of the two, is peering over his monitor to keep an eye on me. This appears to be his task, as Hovin is obviously playing games, as he is clicking repeatedly, with his head about thirty centimetres from the screen, his eyes locked. As soon as I approach, Hovin receives a signal from Ron, and Hovin exits his game. Ron works rather steadily, and halfway through the lesson, he has finished the two-person assignment and submits it.
Halfway through the lesson, I explain the next assignment, again in staccato , and everyone is on their way to do the smartphone photography assignment 'portraying' the school. I walk around,

look at the photos, and give advice. After fifteen minutes, Hovin and Ron ask me if they can return to the classroom. I look at their photographs and send them on their way.

When I arrive five minutes later, they are waiting at the door. I cannot be bothered with them, and instead pay attention to the pupils who are showing me their photos enthusiastically.

Overall, this is not a lazy group, only Hovin and Ron require some negative attention.

Lesson 2, didactics

This lesson begins later than planned because the classroom is still occupied because a test is taking place. Since we lost time and many things need to be completed for this second lesson, I briefly instructed and explained again.

During the previous lesson, six pupils were absent, and these pupils were given, smartphones at hand, a short instruction instead of the explanation and PowerPoint that the other pupils received. I also decide to skip the first assignment with them.

During this lesson, the pupils should take smartphone photos, submit them, and complete the selfie analysis, as they then would be back on track. However, two pupils do not understand that they, in addition to handing in the smartphone photos, also need to complete the selfie analysis. One of them proposes to do the assignment later this afternoon, and I accept. Yet, the other pupil refuses and remains standing, in a demonstrative manner, with his backpack and arms crossed, in front of the door. He appears to be waiting for the bell, which takes at least another five minutes. I decide to ignore him.

Of course I regularly visit Hovin and Ron, and talk to them. Ron compromises, and gets to work. He reports back to me that he completed his assignment and hands it in. As a result of the loss of his wingman and because he finds me annoying, Hovin decides to work on his assignment in the end. When the bell rings, he remains seated to finish his assignment.

Lesson 3, didactics

In the morning, a pupil tells me that the class CKV, according to the timetable, is taking place in the art classroom. This is inconvenient as the lesson requires the use of Photoshop. On my way to the timetable maker, the class is rescheduled to the regular computer classroom. While I am copying some tests during the break, a few pupils ask me, just to be sure, if we are starting class after the break this week.

When arriving at the computer class room, it appears to be taken because of the havo3 information lesson IT. For this reason, we go to the other computer classroom. Soon it became clear why the havo3 information lesson is taking place in the CKV classroom, as the beamer in this classroom is not working properly. Consequently, I am only able to demonstrate and discuss a few slides of the smartphone results. This is unfortunate because the pupils who saw their photos projected, had a moment of pride, which contributes to a good atmosphere.

I commence with a verbal instruction on how to start up and browse for photographs on Google. In the meantime, I attempt to make beamer work again.

I succeed, which means that I am able to illustrate how to paste, erase, and transform. The only problem is that the teacher's computer DOES NOT HAVE PHOTOSHOP! I am unable to sit down and fall apart because there are not enough chairs, and one of the pupils is sitting on the teacher's chair. I bang my head once on my desk and decide to try and take them through the program step by step. After step one and two, a number of pupils are confused and they start calling out. This is not working. I tell them, 'If you cannot keep up, raise your hand and I will come to the rescue'.

I walk around, from hand to hand, meanwhile peeking at the screens to quickly count which number the lasso icon is or the magic wand.

Everybody is working concentrated. Moreover, the fastest pupils help the slower pupils next to them. Yet, only a few pupils have completed their assignment before the bell rings, and these pupils complete the questionnaire. It is, however, not an option to stay in the classroom after the bell.

Findings

The selfie analysis assignment does not take seventy minutes. Furthermore, the groups exchange information about the content of the various modules, which means that certain expectations are created. Moreover, it appears that the Photoshop component is highly valued.

Developments
The results of the selfie analysis are mainly entertaining to read. These analyses are occasionally theatrical, funny, or outspoken. Since the concluding lesson was not conducted as intended, I am not able to form an opinion. Yet, it is evident that the majority of the pupils do not really grasp the technical aspects of the questions.

Retouching
The assignment selfie analysis only takes half an hour. The notions used in the section technical aspects, must be enlightened. Perhaps the context in which the aspects are used require some familiarisation. The content of lesson five will contain a discussion one of the results, followed by the explanation of the concluding assignment. Throughout lesson six, the pupils can work on and finalise their end product.

Group CKV 2
Illumination
At the start of the first lesson I tell the pupils that they are the last group in the cycle trying out the series of lessons.

Findings
The work pace of this group differs immensely. This group comprises the most slowest working pupils of all of havo4. Throughout the first lesson, everyone completes their assignment but in the second lesson, during which the assignment 'homage or comment' should be completed, a number of pupils fail to submit the assignment because they did not finish it. I also found answers in the assignment that read 'no time left'.

Developments
After adjusting the selfie analysis form, the results still do not meet my expectations. The pupils were not too enthusiastic about the assignment, which entails that another adjustment is required.

Results and conclusion
The following is in response to the questions I posed myself in the very beginning of this thesis and come as a combination of my practical research, in my classroom during my educational project and my theoretical findings .

What makes the implementation of digital media a valuable extension of the traditional media?
Digital media are a phenomenon of the contemporary world. They are part of our everyday life. To connect with the pupils' own culture in secondary school, according to authentic education in art, the use of digital media in art and CKV class is inevitable (Haanstra, 2001; Heijnen, 2015). Moreover, the Internet is valuable as a device to gather information and as a creative tool. Art education should not remain focused on geometrical compositions in primary colours but should also explore the Instagram feed of a contemporary artist such as Ulman. Pupils bring their smartphones and the daily use of it, such as their Instagram account, to the classroom. Hence, it is valuable to incorporate this into the lessons; as Heijnen indicates, the ideas, knowledge, and skills pupils bring to class are important links (Heijnen, 2015).
In order to connect art education to contemporary society with its techniques and tools, an implementation of digital media is inevitable. It is also valuable because contemporary artists also use digital media. As such, education in art can connect to contemporary society as well as to contemporary art. Moreover, Heijnen's research (2015) and thesis are very valuable, as this verifies things should be different, and also provides a manual on how to accomplish it. This means that there are no longer excuses to keep painting geometrical colour fields. Furthermore, the pedagogy of authentic art education has strengthened me as a teacher and the way I work.

Can the photographic self-portrait, the selfie, serve as a useful connection between youth culture and contemporary art practices?
The theory and the results of the module 'Image' indicate that the selfie can be many things. To illustrate, the selfie is not only a useful connection to discuss contemporary art in the classroom, it is also a helpful link to explore visual literacy as the message and the story of the selfie can be analysed. The taking of selfies by adolescents, and with that my pupils, can be considered a search, which can be empowering or considered in the context of narcissism and vanity, as people are tagging along, copying to meet today's standards, or a genuine attempt to be authentic.
The view towards selfies that are found in contemporary art are considerably milder, although the artists follow the lead of the selfie youth culture.
Popelier refers to today's selfie and the DIY culture with irony. As demonstrated in the work of art 'Do-It-Yourselfie guide', a set of sixty-six selfies, every individual selfie is accompanied by a tip on how to generate the best selfie. As can be read in the guide, 'to capture the best version of yourself'. Another example is the work of art 'Excellences & Perfections'; this Instagram feed of Ulman appears to be a performance. She sought to illustrate how easy it is to manipulate the world with a medium such as Instagram. Ulman is the first artist who became a star through Instagram; as a result, her work is institutionalised as it has moved from Instagram to the Tate modern. Furthermore, the filter of pupils on Facebook and Instagram differs from the 'art' filter. Pupils look at the facial expression and the body posture of photographic self-portraits, the selfie. They, moreover, pay attention to what someone is wearing and to what they are doing.
My research indicates that in general, pupils consider themselves experienced viewers. Looking at something always involves interpretation. We apply 'filters', which we form through previous perceptions. Over the course of time, everybody forms their own filters. Furthermore, every platform or community has their own filters. Yet, although the filters differ, the selfie has proved itself to be a very useful hook.

How can visual literacy affect the communication of images on the Internet?
My workplace, the school, has chosen to focus on digital education and iPads as a tool. Following this trajectory, the entire school has Wi-Fi areas. Yet, it appears that nobody thought about the possibility that pupils would use the network for non-educational purposes.
Since its invention in the first half of the nineteenth century, photography was considered to be a way to reproduce reality in the best possible manner. As such, it was not only meant to capture

memories, but also to provide a view on the world. For instance, one can see other cultures without having to travel. In addition, photographs provide information about what one cannot see with their own eyes. Through photography, one can, for example, take a peek at Mars, broken bones and view the amount of bacteria in saliva.

We, moreover, understand reality and the world by means of photos. We occasionally, however, prefer the illusion that a photo can create.

The questionnaires reveal that pupils are more aware of their way of looking. They have learned how to manipulate a photo by framing it in a particular manner or by taking a certain standpoint. On average, pupils indicate that they have experienced all the assignments of the module as educational. Furthermore, approximately half of the pupils also claim that they experienced the assignment 'visual communication' as educational.

From this assignment, it becomes evident how the different aspects of an image can or cannot communicate. Pupils feel that they have learned how to assess, how to look differently, and how to capture things and that it is not always clear what an image means. This awareness can contribute to the visual narrative.

Mervenur, CKV3

Which digital media are suitable for creative use in art class?

With this question, I should not only evaluate suitable digital media, the notion art class should also be revised.

There is already a fusion occurring between the 'real' life and life in my school and workplace. As mentioned, the pupils bring smartphones into the classroom and the school provides Wi-Fi. Where there is Wi-Fi, there is life; authentic education in art connects school and real life.

Heijnen's design model from 'Remix Your Curriculum' (2015) advises the use of a contemporary art as a starting point for an assignment. Furthermore, Heijnen recommends to design the curriculum

to work thematically in art class. The reason for this is that themes can provide a structure to engage pupils with many different subjects including art.

As for the digital media, several tools are used in the module 'Image'. The enthusiasm with which the pupils worked on the assignment 'practice smartphone photography', the results of the assignment, and the positive evaluation all reveal that the smartphone is a well-suited tool. Moreover, the majority of the pupils indicate that they experienced the assignment 'practice Photoshop' as educational.

For the assignment 'homage or comment', pupils explored a work of art and a reaction on that work. Subsequently, they browsed on the Internet for a portrait that could serve as an example or inspiration for their own self-portrait. To refer, copy, sample, and recycle constitutes appropriation art, which a valid creative method in contemporary as well as in the history of art. The Internet is a comprehensive image archive and is therefore also highly suitable as a creative tool.

In addition to answering the research question *'How can digital media be implemented into the art and CKV curriculum in order to connect to digital contemporary art practices and make this a valuable extension to traditional media?'*, I also addressed the method of research and the pedagogy. The reason for this is because they both offered shape to the didactics used, and the ultimate form and content of the series of lessons of the educational project. Furthermore, it also affects the connectivity with contemporary art and the redesign of the art and CKV curriculum. Furthermore, action-based research is a self-reflective way of working which provides room for pupils' suggestions or requests. In the case of the pupils of group CKV3, who received a customised programme as a result of the cancelled lessons, the pupils' request resulted in an adaption of the intended programme. Although the final lesson was an ordeal, all the pupils were working concentrated doing what they had asked for, which was Photoshop.

Moreover, action research is a collaborative way of working and helps me to improve my way of teaching and also keeps the content and course programme up to date. Evidently, the final exam is the ultimate aim, yet the road that leads there leaves a great deal of room. This road, the curriculum, needs to be updated regularly. Hence, this is an ongoing cycle; as society changes, morals, values, and techniques also change. Art changes because artists reproduce the zeitgeist, the uncensored version.

The content or themes of art and CKV class should link to the works of art of contemporary artists. Additionally, assignment should provide room for own interpretations, creativity, and experimentation. As such, assessment should occur without a correction model, where the assignment serves as the guideline.

This aspect requires new assessment criteria, because in contrast to traditional assessments, the learning process is central.

In order for CKV to meet the new exam requirements, there has to be a connection to the pupils' own culture, and contemporary-also digital-art and social issues. In my opinion, this calls for working interdisciplinary.

The school subjects art and CKV have to remain interesting and relevant to pupils. As a result, the implementation of the design model by Heijenen is very appropriate. In terms of content, it is aimed at a connection with the pupils own culture and their prior knowledge and furthermore, leave room for a personal stance.

Assignments should be broad, so that every pupil can complete them in their own way. The final products should be as diverse as do the works of art of artists. Pupils should be able to use all the techniques and tools available in modern day society. Secondary school art teachers must continue to educate themselves; complete a course in Photoshop, attend lectures and visit expositions of contemporary artists.

Furthermore, standards such as appropriation and sampling used in contemporary art should be allowed. In that way, pupils will be able to experience the way of working and the works of art of contemporary artists, who are at the heart of our society, with respect to their appearance, expressiveness, techniques and media used.

The results and conclusion leave me with a few thoughts. First, my workplace, a school, has chosen to target digital education and use iPads as a tool. The smartphone, however, is not taken

into account as a possible tool in digital education. This is a missed opportunity as the bigger part of Dutch pupils in secondary school already own and use a smartphone. The 'dangers' of the use of the smartphone, such as playing games and the use of social media, are equal to the use of the iPad.

The government has greatly invested in programs for the prevention of bullying through social media and rightly so. However, I think it is a lost chance that visual literacy and the awareness of the affect of the visuals by for example vloggers whose intention is marketing and IS whose intention is recruiting, is not considered in these programs.

Beyond this point, a lot of has been said about the selfie. In my opinion, the selfie can be considered as a new genre in photography, connected to the smartphone and social media. The use of social media changes the perspective on the modes of viewing regarding image making and image sharing. It results in new ideas of identity; a flexible and free notion of identity.

Narcissus did not know what he looked like, he never saw himself. He fell in love with a reflection in the water. He did not fall in love with himself, but with the handsome man he saw in the mirror image in the water. Perhaps this is the quest in the stream of selfies, searching for one's own fabulous self.

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Visuele Communicatie

Visuele Communicatie

Sam van den Ende
Merlijn Moerman

1. Sam:
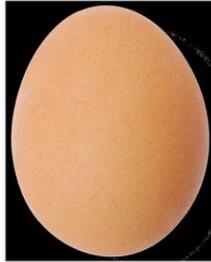
2. Merlijn:

3. Sam:

4. Merlijn:

5. Sam:

7. Sam:

8. Merlijn:

9. Sam:

10. Merlijn:

11. Sam:

12. Merlijn:

13. Sam:

14. Merlijn:

The End

Opdracht 'Eerbetoon of Commentaar' gemaakt door Wesley

CKV eerbetoon of commentaar 2

Wesley Goedhart 4H3

Opdracht 1.

Ik heb gekozen voor De schreeuw.
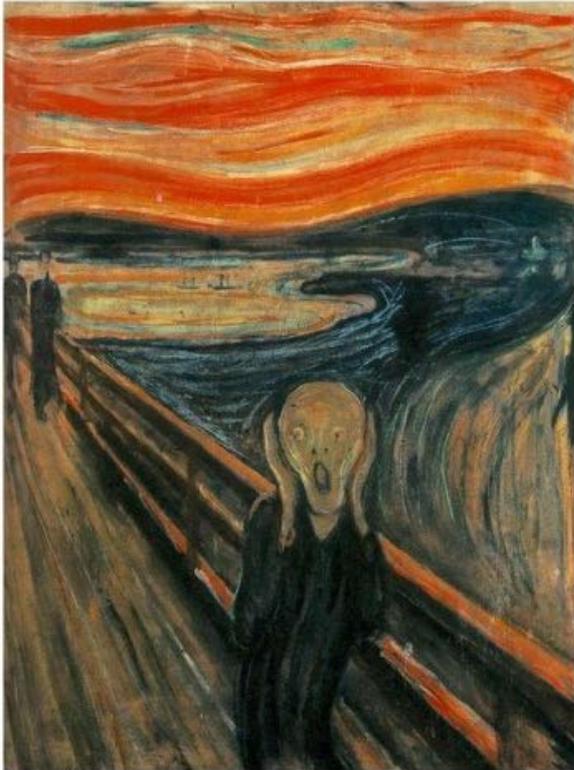
Dit is de eerste variant van De Schreeuw.   Dit is de tweede versie genaamd de tweede schreeuw.

Opdracht 2.

Dit is een commentaar en een eerbetoon, want er wordt aan de ene kant wel nog steeds een medeleven getoond voor de mensen die in de Tweede Wereldoorlog verschrikkelijke dingen meegemaakt hebben, zoals overleden familieleden. Maar aan de andere kant is het ook commentaar want de kunstenaar kan dit kustwerk ook met een hele andere gedachten hebben gemaakt. Bijvoorbeeld dat de kunstenaar het iet als zo'n verschrikkelijke periode heeft meegemaakt doordat hij bijvoorbeeld in de veilige landen i de wereld leeft of heeft geleefd.

Opdracht 3.

Twee verschillen tussen de beide kustwerken is dat op de tweede foto een vliegtuig die naar mijn idee uit de Tweede Wereldoorlog komt. En ook worden er andere kleuren gebruikt in de tweede foto. Op de tweede foto zijn de kleuren helderder dan in de tweede foto.

Opdracht 4.

Twee overeenkomsten tussen de twee kunstwerken zijn: De persoon die schreeuwt in de eerste foto is nog steeds dezelfde persoon in het tweede kunstwerk. En nog een andere overeenkomst is dat de gezichtsuitdrukking van de vrouw nog steeds hetzelfde is in beide kustwerken, de vrouw schreeuwt in beide kunstwerken.

Opdracht 5.

Naar mijn idee hoeft een portret wel goed lijken maar het kan ook een deels abstract zijn. Het belangrijkste wat ik bij een portret vind is dat de gezichtsuitdrukking duidelijk moet zijn. En natuurlijk kan er bij een portret meer in beeld gebracht worden, zoals bijvoorbeeld het lichaam erbij in plaats van allee het gezicht. De omgeving mag ook in beeld gebracht worden, hieruit kan je soms ook afleiden hoe de persoon op het portret zich voelt of waar hij of zij mee bezig is. Het gebruik van attributen is naar mijn idee soms wel nodig maar in sommige gevallen vind ik de attributen overbodig.

Opdracht 6+7

Dit portret spreekt mij aan en ik ga dit deels gebruiken als inspiratie. In dit portret wordt duidelijk wat de vrouw op het portret graag doet, in deze foto is dat schilderen. Maar voor mij eigen portret ka ik het gedeelte schilderen veranderen in iets wat ik zelf graag doe. Waardoor dit dan dus gelijk mijn hobby aangeeft. En de attributen op de achtergrond kunnen voor veel mensen een idee brengen over de persoonlijkheid van de vrouw. Ook kan de kast op de achtergrond de smaak van de vrouw duidelijk maken door de vorm of de kleur van de kast. Waardoor je een compleet beeld van de vrouw krijgt.

Opdracht 8.

In mijn zelfportret moeten een aantal dingen zitten en dat zijn: mezelf, een deel van mijn omgeving en dat het liefst op de plek waar ik voetbal want dat vind ik het leukste om te doen. Daarom heb ik ook een Feyenoord logo op de muur getekend omdat ik daar ook fan van ben. (ik kan niet goed tekenen en al helemaal niet op paint.)

Smartphone fotografie
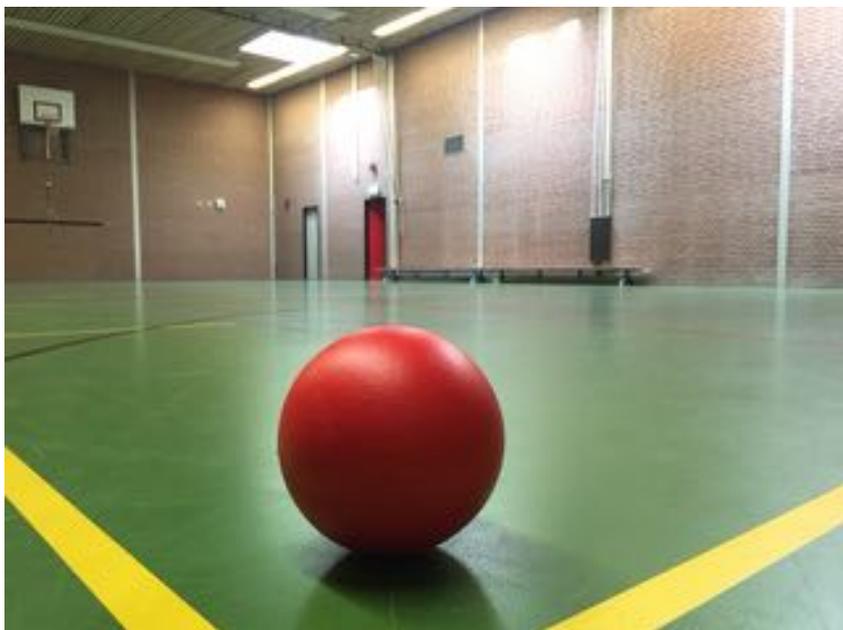
Jeremy

Quinty

Tom

Selfie analyse

selfie van:	
titel	Billur-selfie
Beeld- en vormgevingsaspecten	
Frame of kader	Op de foto is de bovenkant van haar hoofd afgesneden, ook zjn haar armen afgesneden. In het achtergrond is er een blauwe vlakte.
Compositie	De foto is horizontaal genomen en is ook horizontaal.
Scherpte diepte - ook ruimtelijkheid en perspectief	Er is diepte doordat er mensen op de achtergrond te zien zijn. de personen in het achtergrond zijn minder scherp dan Billur zelf.
Licht	Er is een warme kleur op haar gezicht, het heeft een zachte effect
Kleur	De kleur is veranderd naar sweet candy wat er voor zorgt dat het er rustig uitziet.
Persoonlijke aspecten	
Hoe ontvang je het beeld, als kijker?	Ik ontvang het beeld als een rustig beeld. Het geeft een vrolijk beeld over
Waar ben je, in welke context? In welke situatie bevind je je en op welke plaats en tijdstip?	De foto is overduidelijk genomen in een klaslokaal met computers. De foto is in de middag genomen, dat is te blijken van het licht dat op haar gezicht en klaslokaal schijnt
Van wie heb je het beeld ontvangen, wat is je relatie tot de maker?	Ik heb het beeld van een vriendin ontvangen. We volgen vaak samen les.

selfie van:	
Ben je een ervaren kijker, heb je dit of een vergelijkbaar beeld eerder gezien?	Ik ben een hele goede ervaren kijker, want ik maak zelf heel veel foto's wat er voor zorgt dat ik precies naar een foto kijk
Waarom en vanuit welke motivatie kijk je naar het beeld, is dit bewust of onbewust?	Ik bekijk de foto op een positieve en goede motivatie. Ik zie heet goedaardige in het karakter. Ik kijk er bewust naar
Verhaal bij de selfie	Ze begint een foto te maken, ze probeert het een aantal keren. Na het vinden van het goede licht neemt ze de foto op een horizontale manier. Ze lacht met haar mond dicht wat er mooi uitziet, vandaag heeft ze geen zin met haar tanden te gaan lachen.
Check - ik dacht dat het verhaal zo was maar bij navraag bleek het	Ze vond het ongemakkelijk, en zocht naar haar goeie kant en het goeie licht. Ze probeerde even met haar tanden te lachen maar met mond dicht lachen vond ze beter.

Selfie analyse

Billur Cetinkaya
4h4

selfie van:	
titel	Seval selfie
<u>Beeld- en vormgevingsaspecten</u>	
Frame of kader	Een deel van haar lichaam is weg gelaten.
Compositie	Voor een half meisje. Achtereen bureau met dingen erop.
Scherpte diepte - ook ruimtelijkheid en perspectief	Erg scherp en door de achtergrond heeft het ook diepte
Licht	Middelmatig. Ze heeft een paar plaatsen op haar gezicht die lichter zijn. Het licht komt van de lampen, maar de effect op haar gezicht is afkomstig van het licht buiten.
Kleur	Helder. Er is een groot blauw vlak op de achtergrond en dit past bij haar trui. De kleur blauw heeft ervoor gezorgd dat haar haar op een mooiere manier zijn vorm laat zien.
<u>Persoonlijke aspecten</u>	
Hoe ontvang je het beeld, als kijker?	Vrolijk

selfie van:	
Waar ben je, in welke context? In welke situatie bevind je je en op welke plaats en tijdstip?	Ze is in een klas lokaal dit zie je aan de leerlingen achter, de bureau en spullen op de bureau. Ze is in een poserende situatie. Ze is zelfverzekerd.
Van wie heb je het beeld ontvangen, wat is je relatie tot de maker?	Seval bas. Een goede vriendin waar ik lessen mee volg en na schooltijd soms mee afspreek.
Ben je een ervaren kijker, heb je dit of een vergelijkbaar beeld eerder gezien?	Ja, ik maak zelf vaak foto's. Ik krijg ook voortdurend foto's van haar via snapchat.
Waarom en vanuit welke motivatie kijk je naar het beeld, is dit bewust of onbewust?	Vanuit een aardig vindende en positieve. Dit is, omdat ik haar ken ik ken haar karakter. Ik zie haar karakter in de foto. Als vriendin zie ik haar ook als een aardig persoon.
Verhaal bij de selfie	Ze moest een foto maken en deed dit met liefde. Ze heeft een bepaalde kant van haar gezicht gekozen. Ze lacht op de foto, dus ze wilt vrolijk, blij en zelfverzekerd over komen. Ze houd haar hoofd in een bepaald hoek, waardoor ze haar gezicht er beter uit laat zien.
Check - ik dacht dat het verhaal zo was maar bij navraag bleek het	Ze heeft haar haar op een bepaald manier vast gemaakt. Ze heeft haar bril af gedaan en ze heeft naar mooi licht gezocht.

Zelfportret

Noah

Irem

Jeremy

Randa

Fien

Sean

Joey

Lindy

Selenay

Aantal reacties: 22

1. Matrixvraag

les 1 - visuele communicatie. Was de opdracht

	onvoldoende	matig	ging	welgoed
duidelijk	4,3%	4,3%	17,4%	73,9%
leerzaam	4,3%	4,3%	39,1%	52,2%
leuk om te doen	4,3%	4,3%	17,4%	73,9%
binnen lestijd te doen	0%	0%	34,8%	65,2%

2. Matrixvraag

les 2 - Commentaar of eerbetoon. Was de opdracht

	onvoldoende	matig	ging	welgoed
duidelijk	0%	13%	34,8%	52,2%
leerzaam	4,3%	0%	52,2%	43,5%
leuk om te doen	4,3%	17,4%	43,5%	34,8%
binnen lestijd te doen	0%	4,3%	39,1%	56,5%

3. Matrixvraag

les 3 - Oefenen met smartphonefotografie. Was de opdracht

	onvoldoende	matig	ging	welgoed
duidelijk	0%	4,3%	13%	82,6%
leerzaam	4,3%	4,3%	39,1%	52,2%
leuk om te doen	4,3%	0%	17,4%	78,3%
binnen lestijd te doen	0%	0%	26,1%	73,9%

4. Matrixvraag

les 4 - Oefenen met Photoshop. Was de opdracht

	onvoldoende	matig	ging	welgoed
duidelijk	4,3%	21,7%	8,7%	65,2%
leerzaam	4,3%	0%	13%	82,6%
leuk om te doen	4,3%	8,7%	21,7%	65,2%
binnen lestijd te doen	8,7%	26,1%	26,1%	39,1%

5. Matrixvraag

les 5 - DIY zelfportret. Was de opdracht

	onvoldoende	matig	ging	welgoed	**Niet beantwoord**
duidelijk	0%	13%	26,1%	60,9%	0%
leerzaam	4,3%	13%	34,8%	47,8%	0%
leuk om te doen	4,3%	4,3%	34,8%	56,5%	0%
binnen lestijd te doen	4,3%	13%	47,8%	30,4%	4,3%

6. Open vraag

Wat heb je geleerd van deze module en/of wat had je willen leren?

- Ik weet nu een beetje hoe ik moet fotoshoppen en dat vind ik wel leuk
- Ik kan nu photoshop gebruiken.
- Ik vond het erg leuk om te doen.
- hoe je op en bepaalde manier foto's kan maken. Werken met fotoshops, op zo een bepaalde manier kijken dat alles kunst is.
- Perspectiefwisseling
- Dat we foto's kunnen bewerken en kunnen beoordelen
- Ik heb leren photoshoppen
- Ik heb leren werken met Photoshop, en vond dit erg leuk en leerzaam.
- al de nieuwe dingen die ik nog niet weet
- het maken van verschillende soorten foto's en fotoshop. ook het kijken naar foto's op een bepaalde manier heb ik anders leren doen
- ik heb geleerd om dingen op een bepaalde manier in beeld te brengen
- veel over omgaan met fotografie etc
-
- Ik heb geleerd om met photoshop te werken. Ik had wel een beter willen werken met photoshop
- geen idee
- ikheblerenphotoshoppen
- ik heb meer geleerd over het gebruik van photoshop, en heb meer na moeten denken over het werk dat achter zulke foto's zit
- Ik heb volgens mij iets geleerd over kunst.
- Niks eigenlijk,

Kon al photoshoppen :)
- Het bewerkem
- hoe het programma fotoshop werkt
- Ik heb geleerd om met Adobe Photoshop te werken en ook het inbrengen van licht in je foto heb ik geleerd.

7. Open vraag

Als je zelf een module voor CKV zou kunnen samenstellen, waar zou deze dan over gaan/wat zou het thema zijn?

- je toekomst in beeld brengen.
Dus eigenlijk een soort van tijdcapsule maken voor over 20 jaar.
- Jouw droomtoekomst in beeld brengen (familie/gezin, huis, locatie, huisdieren, baan).
- ik heb geen idee
- muziek, muziek op een bepaalde manier luisteren, de leerlingen een eigen lied laten schrijven bijv. speelstukken samen proberen
- Iets in de richting van de huidige module.

- over fotoshoppen en dan eigen ideeën dat was erg leuk
- uh fotografie
- Een 3D zelfportret maken
-
- muziek, en dan vooral klassieke muziek op een andere manier, omdat veel leerlingen dat saai vinden en er niet veel vanaf weten.
- weet niet
- meer fotografie
-
- Bij mij zou het gaan over tekenen/ schilderen, de verschillende materialen en technieken enz
- muziek
- overmode
-
- Over photoshop
- Zelfde module als deze, "beeld" of "muziek".
-
- het thema Fotoshop
- Ik denk dat ik ook voor deze module had gegaan, aangezien ik dit zelf een leuk onderwerp vind en als ik een foto maak kijk ik ook altijd naar het licht etc.

evaluatie module 'Beeld' CKV4
Aantal reacties: 6

1. Matrixvraag

les 1 - visuele communicatie. Was de opdracht

	onvoldoende	matig	ging wel	goed
duidelijk	0%	0%	83,3%	16,7%
leerzaam	16,7%	66,7%	0%	16,7%
leuk om te doen	0%	0%	0%	100%
binnen lestijd te doen	0%	16,7%	0%	83,3%

2. Matrixvraag

les 2 - Commentaar of eerbetoon. Was de opdracht

	onvoldoende	matig	ging wel	goed
duidelijk	0%	0%	50%	50%
leerzaam	0%	0%	66,7%	33,3%
leuk om te doen	16,7%	16,7%	33,3%	33,3%
binnen lestijd te doen	16,7%	0%	0%	83,3%

3. Matrixvraag

les 3 - Oefenen met smartphonefotografie. Was de opdracht

	onvoldoende	matig	ging wel	goed
duidelijk	0%	0%	16,7%	83,3%
leerzaam	0%	33,3%	33,3%	33,3%
leuk om te doen	0%	0%	33,3%	66,7%
binnen lestijd te doen	0%	0%	0%	100%

4. Matrixvraag

les 4 - Oefenen met Photoshop. Was de opdracht

	onvoldoende	matig	ging wel	goed
duidelijk	0%	16,7%	16,7%	66,7%
leerzaam	0%	0%	33,3%	66,7%
leuk om te doen	0%	16,7%	33,3%	50%
binnen lestijd te doen	0%	16,7%	33,3%	50%

5. Matrixvraag

les 5 & 6 - DIY zelfportret. Was de opdracht

	onvoldoende	matig	ging wel	goed
duidelijk	0%	16,7%	16,7%	66,7%
leerzaam	0%	0%	66,7%	33,3%
leuk om te doen	0%	0%	50%	50%
binnen lestijd te doen	0%	33,3%	33,3%	33,3%

6. Open vraag

Wat heb je geleerd van deze module? Probeer iets te noemen, maar noteer alleen iets wat je echt geleerd of ervaren hebt. Je kunt ook geleerd hebben dat iets niet werkt of waar is.

- Ik heb geleerd op verschillende manieren naar een bepaald beeld te kijken, anders dan je normaal doet.
- ik heb geleerd om met het programma photoshop om te gaan.
- Op een andere manier fotograferen
-
- ik heb geleerd om vanuit een andere perspectief naar dingen te kijken en dat photoshoppen moeilijker is dan dat ik dacht.
- Verschillende soorten effecten te gebruiken

7. Open vraag

Als je zelf een module voor CKV zou kunnen samenstellen, waar zou deze dan over gaan/wat zou het thema zijn?

- Fotografie want ik vind het leuk om te fotograferen. Maar niet alleen de school, maar dingen die leuk zijn om te fotograferen zoals natuur.
- ik zou een ckv module maken over reizen.
- weet ik niet

-
  - als ik zelf een ckv module zou samenstellen zou ik het denk ik ook over kunst doen. omdat ik kunst een leuk en interessant onderwerp vind. ik zou het dan over de verschillende stylen houden, zoals pop-art, kubisme, op-art, enz.
  - mode

evaluatie module 'Beeld' CKV3
Aantal reacties: 7

1. Matrixvraag

les 1 - visuele communicatie. Was de opdracht

	onvoldoende	matig	ging wel	goed
duidelijk	0%	0%	28,6%	71,4%
leerzaam	0%	28,6%	42,9%	28,6%
leuk om te doen	0%	14,3%	14,3%	71,4%
binnen lestijd te doen	0%	0%	0%	100%

2. Matrixvraag

les 1/2 - Oefenen met smartphonefotografie. Was de opdracht

	onvoldoende	matig	ging wel	goed
duidelijk	0%	0%	14,3%	85,7%
leerzaam	0%	14,3%	85,7%	0%
leuk om te doen	0%	14,3%	57,1%	28,6%
binnen lestijd te doen	0%	14,3%	57,1%	28,6%

3. Matrixvraag

les 2 - Selfie analyse. Was de opdracht

	onvoldoende	matig	ging wel	goed
duidelijk	0%	0%	42,9%	57,1%
leerzaam	0%	14,3%	57,1%	28,6%
leuk om te doen	0%	28,6%	71,4%	0%
binnen lestijd te doen	0%	0%	71,4%	28,6%

4. Matrixvraag

les 3 - Oefenen met Photoshop. Was de opdracht

	onvoldoende	matig	ging wel	goed
duidelijk	0%	0%	28,6%	71,4%
leerzaam	0%	14,3%	14,3%	71,4%
leuk om te doen	14,3%	0%	28,6%	57,1%
binnen lestijd te doen	0%	0%	28,6%	71,4%

5. Matrixvraag

les 3 - DIY zelfportret. Was de opdracht

	onvoldoende	matig	ging wel	goed
duidelijk	0%	0%	14,3%	85,7%
leerzaam	0%	28,6%	28,6%	42,9%
leuk om te doen	14,3%	0%	42,9%	42,9%
binnen lestijd te doen	0%	0%	42,9%	57,1%

6. Open vraag

Wat heb je geleerd van deze module? Probeer iets te noemen, maar noteer alleen iets wat je echt geleerd of ervaren hebt. Je kunt ook geleerd hebben dat iets niet werkt of waar is.

- geleerd om met photoshop te werken
-
- We hebben geleerd dat Photoshop echt een troep programma is. en om van verschillende standpunten foto's te nemen.
- hoe je kan photoshoppen
- Photoshop
- GIMP 2.8 > MS Paint > Photoshop CS6
- Dat je met communicatie niet gelijkt hoeft te praten en het ook niet altijd duidelijk is wat er bedoeld wordt.

7. Open vraag

Als je zelf een module voor CKV zou kunnen samenstellen, waar zou deze dan over gaan/wat zou het thema zijn?

- Mijn thema zal over films gaan
-
- Over computers en om dingen met computers te doen
- over photoshoppen enzo
- sport module
- Computers
- echt nuttige dingen in het leven zoals belasting. Zoiets leren we namelijk nooit op school

evaluatie module 'Beeld' CKV2
Aantal reacties: 21

1. Matrixvraag

les 1 - visuele communicatie. Was de opdracht

	onvoldoende	matig	ging wel	goed
duidelijk	0%	0%	61,9%	38,1%
leerzaam	9,5%	33,3%	42,9%	14,3%
leuk om te doen	0%	14,3%	57,1%	28,6%
binnen lestijd te doen	0%	9,5%	38,1%	52,4%

2. Matrixvraag

les 1/2 - Oefenen met smartphonefotografie. Was de opdracht

	onvoldoende	matig	ging wel	goed
duidelijk	4,8%	4,8%	47,6%	42,9%
leerzaam	14,3%	23,8%	52,4%	9,5%
leuk om te doen	4,8%	9,5%	47,6%	38,1%
binnen lestijd te doen	0%	9,5%	28,6%	61,9%

3. Matrixvraag

les 2 - Selfie analyse. Was de opdracht

	onvoldoende	matig	ging wel	goed
duidelijk	4,8%	9,5%	57,1%	28,6%
leerzaam	0%	38,1%	38,1%	23,8%
leuk om te doen	0%	19%	61,9%	19%
binnen lestijd te doen	4,8%	9,5%	42,9%	42,9%

4. Matrixvraag

les 3 - Oefenen met Photoshop. Was de opdracht

	onvoldoende	matig	ging wel	goed
duidelijk	19%	23,8%	19%	38,1%
leerzaam	9,5%	4,8%	38,1%	47,6%
leuk om te doen	14,3%	9,5%	19%	57,1%
binnen lestijd te doen	19%	23,8%	19%	38,1%

5. Matrixvraag

les 3 - DIY zelfportret. Was de opdracht

	onvoldoende	matig	ging wel	goed
duidelijk	9,5%	9,5%	57,1%	23,8%
leerzaam	4,8%	23,8%	47,6%	23,8%
leuk om te doen	9,5%	9,5%	47,6%	33,3%
binnen lestijd te doen	9,5%	9,5%	33,3%	47,6%

6. Open vraag

Wat heb je geleerd van deze module? Probeer iets te noemen, maar noteer alleen iets wat je echt geleerd of ervaren hebt. Je kunt ook geleerd hebben dat iets niet werkt of waar is.

- Het werken met Photoshop. En om beter te kijken naar selfies.
- Het photoshoppen was leerzaam, omdat ik nog niet veel met dit programma gewerkt had en dus nu wel redelijk goed weet hoe dat programma werkt !
- Hoe je moet photoshoppen
- ik heb leren photoshoppen

- Het anders kijken naar een foto en kennis gemaakt met photoshoppen.
- een ander beeld krijgen op foto's en leren photoshoppen.
- Ik heb geleerd dat je van 1 foto een verschillende stemming kan laten op wekken.
- Nog nooit eerder met photoshop gewerkt dus dat was wel leuk
-
- Hoe ik foto's moet bewerken via photoshop. Maar zelfs dat ging niet echt aangezien ik het niet een les af kon krijgen omdat ik niet begreep wat ik moest doen.
- Ik heb wat meer over foto's geleerd en hoe je zo'n foto moet bekijken.
- Ik heb wat meer geleerd over kunst en dat je er anders naar moet kijken het is niet zomaar een foto vaak zit er een gedachte achter.
- ik heb veel geleerd hoe je naar beeld kan kijken bijvoorbeeld naar emoties of het licht inval en het perspectief. ook heb ik geleerd hoe je moet Photoshoppen het ging op het begin moeilijk maar daarna lukte het wel beter.
- Ik heb geleerd hoe ik met photoshop moet omgaan en hoe ik foto's kan bewerken.
- ik heb geleerd om te fotoshoppen.
- hoe photoshop werkt
- Hoe de kunst fotografie in elkaar zit. Ook heb ik interesse in Photoshop gekregen dankzij deze module, bedankt voor dat!
- Hoe je fotos moet bewerken en er verhalen uit kan halen
-
- Ik heb geleerd hoe ik moet photoshoppen.
- Ik heb geleerd hoe je photoshop moet gebruiken

7. Open vraag

Als je zelf een module voor CKV zou kunnen samenstellen, waar zou deze dan over gaan/wat zou het thema zijn?

- Ik denk ook iets in deze richting. Ik vind kunst heel mooi en ik teken ook in mijn vrije tijd, dus ik heb 'goede ogen'.
- Muziek, maar dan met een groep mensen een band vormen en daarmee een liedje maken met behulp van een muziekdocent die daarin gespecialiseerd is.
- sport
- ik denk over films en series
-
-
- Foto's van de omgeving. Levende wezens in hun gebied, bijvoorbeeld mensen die leven van mac Donalds ;)
- Meer film aspecten toevoegen
Aangezien het over 'beeld' algemeen gaat

-
- Ik zou het niet doen want ik vind CKV pure onzin. Maar als ik het echt moest doen zou ik het over cultuur doen of over eten.
- ik vind het onzin ik zou niks doen maar als ik toch wat zou doen dan zou ik iets over cultuur doen
- Sport.
Omdat ik sport heel leuk vind en extra sport kan er altijd bij.
- dat zou gaan over selfies met verschillende bewerkingen samengevoegd in een collage. en ook foto's met de bewerkingen van snapchat.
- Ook over selfie's van vroeger en nu, waarmee je een leuke collage moet maken
- de amusement industrie.
- over geschiedenis
- Rappen
- Hetzelfde als dit maar dan minder uitleg en meer fotos maken
-
- muziek maken
- Niks