2005

Using Howard Gardner's entry-point framework to analyze a multiple intelligence collaborative unit including a multigenre research paper and altered books

Julia Richardson Radtke

The University of Montana

Let us know how access to this document benefits you.
Follow this and additional works at: https://scholarworks.umt.edu/etd

Recommended Citation
Radtke, Julia Richardson, "Using Howard Gardner's entry-point framework to analyze a multiple intelligence collaborative unit including a multigenre research paper and altered books" (2005). Graduate Student Theses, Dissertations, & Professional Papers. 9090. https://scholarworks.umt.edu/etd/9090

This Thesis is brought to you for free and open access by the Graduate School at ScholarWorks at University of Montana. It has been accepted for inclusion in Graduate Student Theses, Dissertations, & Professional Papers by an authorized administrator of ScholarWorks at University of Montana. For more information, please contact scholarworks@mso.umt.edu.
The University of Montana

Permission is granted by the author to reproduce this material in its entirety, provided that this material is used for scholarly purposes and is properly cited in published works and reports.

**Please check "Yes" or "No" and provide signature**

Yes, I grant permission

No, I do not grant permission

Author's Signature: [Signature]

Date: 7/5/05

Any copying for commercial purposes or financial gain may be undertaken only with the author's explicit consent.
Using Howard Gardner's Entry-Point Framework to Analyze a Multiple Intelligence Collaborative Unit Including a Multigenre Research Paper and Altered Books

By

Julia Richardson Radtke

B.S.L.S. University of Wisconsin – Oshkosh, 1969

presented in partial fulfillment of the requirements

for the degree of

Master of Arts in Fine Arts in Integrated Arts and Education

The University of Montana

July 2005

Approved by:

[Signature]

Chairman

Dean, Graduate School

7-15-05

Date
Using Howard Gardner's Entry-Point Framework to Analyze a Multiple Intelligence Collaborative Unit Including a Multigenre Research Paper and Altered Books

Chairman: Dr. James Kriley

This project is a culmination of learning, studying and teaching Gardner's Multiple Intelligence theories. Using the entry point framework Gardner introduced in *The Unschooled Mind: How Children Think and How Schools Should Teach*, 1991, a research project was conceived that enabled students to use many of their intelligences both to research a paper and, in conjunction, complete an altered book.

Altering book allows students to decide what door or entry point they want to take to create an art form that reflects their personal reaction to a given topic. Educators who provide multiple intelligence, but open framework entry point projects, allow students to explore, learn and share from a creative place within themselves.
Table of Contents

Abstract page ii

Introduction page 1

Creative Pulse Final Project page 4

Multiple Intelligence Practices page 7

Using the Entry Point Framework Curriculum Tool to Assess Student Work page 8

Compass Point Practices page 10

Using Compass Point Tools to Assess the School page 12

Project Assessment page 13

Bibliography page 17

Appendix A – The Research Project Unit page 18

Appendix B – PowerPoint presentation Introducing the Concept of The Altered Book page 32

Appendix C – Sample Altered Book Pages by Students page 40
As educators, we often forget that students come to us with a variety of skills and enthusiasm. We take our “best way” of communicating and make the assumption that our students learn as we do. When we make that assumption, we miss opportunities to teach them in ways that enhance their knowledge, thinking abilities and skills.

**Introduction**

In 1998, Loyola Sacred Heart High School in Missoula was invited to participate in the Montana TALES (Technology and Learning in Every School) grant. We accepted the invitation and for the next four years, I acted as the OSC (onsite coordinator).

My job was to distribute a little more than $300,000 over four years to four teams of teachers and parents. I provided hardware and software suited to each classroom teachers’ needs, provided training myself or made training available to the teachers and paid for substitutes so teachers could have leave time to work on the TALES projects.

The grant required that each teacher prepare a personal tale. We worked on developing a story that meant something to them. Often the stories were about family: the history of a family in Montana, about family adventures, about family oriented achievements, etc. Once we developed a story, the teacher was required to present it in a media format in November of the school year. Each school also had to provide a collaborative project or story for the TALES seminar held in June at the University of Montana. Our initial presentation included original research about the the Sisters of Providence who founded St. Patrick Hospital. The team included an English teacher, a history teacher, an art teacher and a science teacher. Midway through the grant, St. Joseph elementary school and Loyola Sacred Heart High School combined to become the Missoula Catholic Schools. My last team included high school English and Spanish teachers as well as seventh grade and fourth grade teachers from the grade school.
The University of Montana provided the OSC's training in hardware and software. We were taught how to collaborate. The philosophy of the Tales grant emphasized meeting the needs of the individual teacher when learning technology. Once those needs were met, then teachers would be more willing to try new things in their classroom and work with other teachers. One of the training sessions that I most enjoyed was given by Rick Hughes and Michael Murphy. They taught us the importance of telling a story through media and the craft of telling a media story: preplanning, organization, storyboarding, timing, the importance of narration, music, sound and the right visual.

Scrapbook PowerPoint and video presentations occur when pictures are presented in a linear fashion, one after the other, often in a chronological format. I was prepared to inspire my teams as I had been inspired by Hughes and Murphy to create media stories not media scrapbooks. At the early stage of the grant, just making the video and getting it to play was a reward in itself. Learning the software and technical aspects of coordinating sound, video and rendering was almost impossible at Loyola Sacred Heart in 1998.

I thought, other than problems with software and hardware, my challenge to coordinate and collaborate with teachers for their personal and final tale would be fairly straightforward. I was armed with my Hughes/Murphy training and my vision of how a media tale should be accomplished.

I am a high school librarian with good research skills and an innate ability to look at process and deconstruct it. I like to deconstruct and reconstruct systems to make them
more efficient. So I formulated a very efficient process for telling a media tale based on my interpretation of the Hughes/Murphy training.

We would storyboard. We would decide who would do what. We would write a script. We would choose locations. We would shoot the scene. We would then edit the material and sound. And finally, we would show the video.

What a surprise was in store for me!

Every assumption I had about the talents and interests of individual teachers was immediately proven wrong. An English teacher was more interested in original digital photography than writing a script. The chemistry teacher was fascinated with the process of making PowerPoint animations rather than providing the technical help I expected from him. And the art teacher spent hours getting her music just right while her photos were flat. The kindergarten teacher was extremely adept at the technical aspects of the hardware. I found my definition of an efficient process didn’t work at all.

My very efficient process did not meet the needs of the adults I was working with. My outline of how to create a media tale worked primarily for me. What I began to realize was that each teacher and parent found their own path to making their tale.

Kornhaber, Fierros and Veenema in *Multiple Intelligences: Best Ideas from Research and Practice* (2004) discuss Howard Gardner’s concept of “entry points” from his 1991 book *The Unschooled Mind*; where he says that “entry points” are like doors that allow individuals to approach a topic from different perspectives. “Each ‘entry point’ allows learners to encounter the substantive knowledge, concepts, and skills of the disciplines”(Kornhaber 8). Gardner argues that it is important for students and teachers to approach a topic through multiple entry points. (Kornhaber 8)
What I was learning through the process of teaching adults to make media tales was exactly what Gardner was espousing, although at the time I wasn’t aware of his theory.

Each year, with each team, I saw that while I could provide the basic linear training on how to do a project, each teacher found a different door or entry point to produce their own product.

I was training a teacher in TALES, when I found she was using her TALES media project as a Creative Pulse project. She encouraged me to look into the Creative Pulse graduate program. In 2003, I started the Creative Pulse program which is based on the theories of Howard Gardner, and suddenly I began to understand the basis of what I was observing while acting as the TALES OSC.

As I became familiar with Gardner’s Theory of Multiple Intelligences, I looked back on the TALES projects and saw how I could have provided an Entry Points Framework (Kornhaber 8) for the teachers I worked with. I began to think about how I could use “entry points” as a tool in my work with students.

The TALES grant at Missoula Catholic Schools ended in the spring of 2003. I started a new position as one of two librarians at the Whitefish High School library in Whitefish, Montana in 2003.

Creative Pulse Final Project

Altered books as an art form is very interesting to me. The process involves taking a discarded book and remaking it into a personal statement. “An altered book is any book, old or new that has been recycled by creative means into a work of art. They can be ... rebound, painted, cut, burned, folded, added to, collaged in, gold-leafed, rubber
stamped, drilled or otherwise adorned.” (Altered Books - The International Society of Altered Book Artists (ISABA)).

For my project, I collaborated with Norma Mackenzie, an English teacher who was preparing a research project for her Advanced Composition class. She asked her students to research one year since 1950. They were to write about the culture of the year with a comparison between what was happening nationally and what was happening in Whitefish. She asked that they interview local residents if appropriate. I approached her and suggested that we add an altered book project to the assignment. Students would work in teams of two and not only write the paper, but also present an altered book with cross-genre writing along with possible cross-generational research (Appendix A). Cross genre writing includes writing in many formats: poems, ads, travel brochures, recipes, letters, songs, obituaries, etc. Cross-generational research occurs when students interview adults of another generation and include those interviews in the project.

I contacted Margaret Lincoln, a library media specialist at the Lakeview High School in Battle Creek, Michigan who had written an article, “Weeded Books Inspire Student Art Projects” in the journal Library Media Connection. She sent me a short PowerPoint presentation used to introduce their project. Margaret had collaborated with an art teacher, but Norma and I thought our collaboration would work just as well. She divided her class into teams of two and assigned the project.

I revised the original PowerPoint presentation to include a brief history of altered books and many examples of the art form (Appendix B). The presentation attempted to reassure people that we were not advocating destroying books. We wanted students to
know that throughout history, mankind has altered books; sometimes for political reasons, but most often for practical reasons, simply to reuse parchment or paper.

I included photographs of altered books and some samples from modern Altered Books artists such as Tom Phillips and his Humument, and the book art of Richard Minsky. I also brought a sample altered book I had made for the Creative Pulse in the summer of 2004.

The students then did research in the school library, using books and the internet as resources. They also interviewed local residents providing cross-generational research as well.

My colleague in the library, Dan Kohnstamm, and I provided discarded library books and we scheduled working days in the library for students to develop their books.

At first, the students complained about the amount of time it took to make the books. Some, initially, had difficulty with the concept. But as time went by, the books became more complex. They became engaged in their creations and involved in the process.

Not only did the students have to physically make the books, they had to include samples of original cross genre writing including recipes, letters, newspaper and magazine articles, songs, poetry, jokes, cartoons. Students fictionalized the local news brochure, wrote letters from Vietnam, wrote songs, wrote fictional obituaries of famous people such as Walt Disney and John Lennon and added the cross-generational interview transcripts. They wrote memoirs of Smokey the Bear, fictitious letters, and diary entries to reflect the year they'd researched (Appendix C).
Multiple Intelligence Practices

Howard Gardner in his book *Frames of Mind: the Theory of Multiple Intelligences*, defines eight intelligences as well as others. Gardner focuses on these eight because they are the most commonly used in learning and knowing. A basic understanding of them is essential to my project because they reflect the various intelligences by which people interact, assimilate and come to their understanding of the world around them. It is important to remember that all people use the intelligences to some degree.

What follows is a brief definition of those eight of intelligences.

The linguistic intelligence enables people to communicate and make sense of the world through language. Schools recognize and value this intelligence and reward students with this ability with high grades. Poets, writers and lawyers exhibit this intelligence.

Logical-mathematical intelligence “enables individuals to use, appreciate and analyze abstract relationships.” (Kornhaber 5) Students with this ability are also rewarded in schools with high grades. Scientists, engineers and computer programmers use this intelligence.

Spatial intelligence “enables people to perceive visual or spatial information, to transform this information and to recreate visual images from memory.” (Kornhaber 6) Pilots, architects, city planners and surgeons often have this intelligence.

Musical intelligence is used to create, communicate and understand meanings made out of sound (Kornhaber 6). It is often found in composers and musicians.
Bodily-kinesthetic intelligence stresses use of the body to solve problems or create product (Komhaber 6). Rock climbers and dancers use this intelligence in problem solving and creativity.

Interpersonal intelligence allows people to recognize through observation of body language and human interaction others' feelings, actions and impulses and to use this recognition to communicate and solve problems. Successful teachers and counselors reply on this intelligence.

Intrapersonal intelligence allows people to recognize and understand their own strengths and faults as well as the workings of their own minds. Through this intelligence people are better able to make decisions based on sound choices.

The last, the naturalist intelligence “allows peoples to solve problems by distinguishing, classifying and using features of the natural world.”(Komhaber 6). Landscape architects, archeologists and farmers find this intelligence essential to their work.

**Using the Entry Point Framework Curriculum Tool to Assess Student Work**

Komhaber, Fierros and Veenema in the book, *Multiple Intelligences: Best ideas from research and practice*, took Gardner’s theory of intelligences and his framework for constructing curriculum and reworked them to use as their Entry Point Framework curriculum tool (Komhaber 8). They used this entry point framework to analyze Multiple Intelligence work being done in schools participating in Project Zero, a research group at Harvard’s Graduate School of Education (Komhaber xv).

Their Entry Points Framework is as follows:

- Narrative: deals with the story or stories that are central to a topic.
• Logical-quantitative: focuses on the numerical aspects of a topic and or deductive, logical reasoning.

• Aesthetic: engages artistic aspects of or representations of a topic. The authors renamed the spatial intelligence in their framework tool.

• Experiential: provides students with the opportunity to do hands on activities. This incorporates the body-kinesthetic intelligence.

• Interpersonal: working together with others to learn about a topic addresses this entry point.

• Existential/foundational: deals with “fundamental, philosophical questions about the nature of the topic.” (Kornhaber 9).

By asking students to research a year from 1950 on, we allowed them to choose a narrative entry point that was of interest to them. The books reflected the big haired 1970’s, the environmental issues in 1970, the low economic status of Whitefish in 1979, the Vietnam War, etc. The student papers were well-researched, but the altered books reflected the actual culture of the year.

The altered book format allowed students to paint, tear, glue, add, rip, or change the original book format into a physical representation of the student’s written work. The project allowed for many entry points as the students were given no specific guidelines. The introductory PowerPoint presentation with samples of others’ work was available to them on the student computer network and several resource books were also available to them. How the team of students made the book was left entirely up to them. Because of the many aesthetic entry points, the books are fascinating because they reflect such a personal response to the assigned topic.
Making altered books was certainly an experiential or hands on (kinetic) entry point. Students glued, cut, pasted, painted, colored, sewed and use other hands-on techniques to create the books. Because they were given no specific guidelines, students chose entry points with which they felt most comfortable and, in doing so, produced individual art forms.

The research paper/altered book project was completed by students working in pairs as an interpersonal entry point. Together they researched and wrote the paper and together they worked on the altered book. However, I noted, some of the boys allowed the girls to take full responsibility for altering the books. There were two groups of boys who were quite proud of the fact that they had done all their own work on the books. One fellow included plastic toy soldiers in his representation of Vietnam and added a small wooden fence from broken sticks and wire.

Most students didn't use the logical-quantitative tool. Those who did listed prices of the year or statistics from Vietnam.

The existential/foundational entry point addressed the fundamental philosophical questions about the nature of the topic. Although many students did ask about the purpose or meaning of the assignment, my feeling is that they were not really asking the existential questions involved with this entry point. I felt that this entry point was not used.

**Compass Point Practices**

The conceptual tool of Compass Point Practices stems from the work of a research investigation based at Project Zero called the Project on Schools Using Multiple Intelligence Theory or SUMIT. The aim of this investigation was to “identify, document
and disseminate practices that are employed in eight schools that link multiple intelligence theory with benefits to for students (Kornhaber 11). I found these Compass Points to be directly connected with the success of the unit at Whitefish High School.

Through interviews and observation, the SUMIT project found six Compass Point Practices.

- The first is the culture of the school as defined by a belief in children’s strength and potential, by advocacy of care and respect for everyone in the school community, by believing that learning is exciting and acknowledging that good educators work hard.
- The second Compass Point Practice questions whether the school is ready to try Multiple Intelligence implementation. Does the school encourage experimentation? Is it open to theories of practice outside the norm?
- Using Multiple Intelligence theory as a means to help students acquire knowledge and skills is the third Compass Point. A successful school doesn’t reinvent curriculum, but the theory is used to support the needs of the kids.
- Collaboration, both informal and formal, among colleagues is the fourth Compass Point.
- Meaningful curriculum and assessment options are both included in the fifth Compass Point.
- The last Compass Point is that the arts play a significant role in the school (Kornhaber 29).
Using Compass Point Tools to Assess the School

Whitefish High School and, in particular English teacher, Norma MacKenzie, foster the belief that children do have strength and potential. Students and teachers are expected to treat each other with respect. The word “respect” is used constantly and is a fundamental element in discipline. Students are constantly encouraged, in the most positive ways, to do their best and they are expected to succeed. Students respect the fact that their teachers try new things. Norma is exceedingly adaptable to change and constantly challenges her students. The second Compass Point considers whether the school is ready to try Multiple Intelligence work. Although we didn’t label it as such, Norma was certainly ready to try the altered book project and has shared our success with other English teachers. Her willingness to work hard to adapt a unit was essential to our success.

We didn’t reinvent Norma’s curriculum, but added to it using the Altered Book project which allowed students to use different entry points when completing the Multi-genre Research paper. The Third Compass point addresses the issue of using Multiple Intelligence theories to support the needs of students.

Collaboration, both informal and formal among colleagues is the fourth Compass Point. Norma and I were sitting across from each other in a teacher lounge when she ran the idea of her research project by me. After making a few suggestions about the research materials available in the library, I suggested she add the altered books project to the unit. She immediately thought it was a great idea. From that informal collaboration, a project using Multiple Intelligence work was born.
We provided a rubric for both the research paper and the altered book project as we wanted to provide meaningful assessment options as required in the fifth Compass Point (Appendix A).

I also provided information to show how the unit met the Montana Standards for Library Media. We knew that some students had more artistic abilities than others, so we graded on the rubric, not the final altered book project.

The last Compass Point asks that the arts play a significant role in the school. Lonnie Collingsworth, our art teacher, runs an excellent program. Student art is displayed in the hallways and in the library. The art classes are full and there is always a waiting list for them. I talked to him before we started the project, and while he couldn’t give the students supplies, he did provide them a place to work before and after school and during the lunch period.

**Project Assessment**

The project was very successful. We plan to do it again next year with some changes: a better selection of discarded books, more time allotted for the altered books project and some changes in the assessment rubrics. We found we need to stress some technical aspects for physically altering the books because they are a bit thick and some of the glued pages are coming apart. Students need to cut more pages out of the books to allow for the items they add to the book. We need to stress the importance of gluing all the paper edges together to form a solid block of paper that will withstand people paging through the finished book.
The project engaged students, teachers and the community. It was an excellent vehicle to support cross-genre writing samples and as shown above, it provided many Multiple Intelligence entry points for the student learner.

The results were simply wonderful. The books were put on display in the library. Students and teachers would pick them up and look at them: sometimes over and over as there are so many layers to look at. Some students had favorite books that they returned to repeatedly. Teachers and visitors searched for a year that had meaning for them and studied the book. The books were on display for months and to quote Norma, they were probably the most looked at books in the library.

I suggested that she share the project with the school board. Although reluctant, she did make a presentation, emphasizing that the research paper was the primary goal of the assignment. She passed out the papers and we passed around the books. The books fascinated the school board members. One book had a picture of a school board member when she was homecoming queen. Everyone laughed at the interview with English teacher Mark Duff, who not only has been teaching at the school for over 30 years, but is still an avid Elvis fan.

Sharing the books (and papers) with the school board enabled them to not only see the quality of work, but it was also good for public relations between teachers and board members. For those more conservative members, the fact that there was a research paper was most important. But for many others, the joy of holding an altered book in their hands and looking at the cross genre writing, remembering the events of a year because of photos the kids used and laughing over the fringe and colors used in a 1960’s book provided good will between the community, school and students.
Not only will I be using this as my final Creative Pulse project, but I hope to present this at the Montana Educator’s Association in the future. Mary Honzel, an English and German teacher, at Helena High School is already collecting books for a project with her freshman class next year. We plan to meet this summer and revise the unit from that of an Advanced Composition and Literature class to one for freshman. Becky Duty at the Brady School in Conrad plans to use this project with her students in the Montana Heritage Project.

As a librarian in the Creative Pulse program, I have the unique situation of not being in a classroom but being a resource person for many teachers and their curriculum. This was my second year at the Whitefish High School library, and with the success of this project, I am more accepted as an educator. The project brought together the small town of Whitefish, school board members and teachers.

My personal journey through the Creative Pulse program has led me down some strange and wonderful paths. I most enthusiastically drummed on African drums and learned to keep my mouth shut when group singing. I wrote poetry and actually stood on a stage and delivered comedy I’d written. I suffered through a divorce (publicly!), gained some great friends, lost a job and a house, but discovered a new house and a very fulfilling job. I gained an understanding of the Multiple Intelligence theory. I rolled with a jazz beat and told stories. I danced, wrote more poetry and made a book with sheaves of ice. The TALES grant ended and the Montana Heritage Project grant started…all of this in a few years.

As I muddled through all this, the lessons I learned provided me with evidence that I can reach students better and more effectively when I structure assignments.
projects or experiences using the Entry-Point framework as defined by Gardner. By providing many doors for the students to enter an assignment, I allow them to choose how they interact with the unit. This experience with the Creative Pulse has opened up new perceptions about processes that enable me to design units in which all students can succeed. I have new perceptions and awareness of the needs of individual students.
Bibliography


Appendix A

The Research Project

From then to Now: The Multigenre Research Paper Meets the Altered Book

Norma MacKenzie and Julie Radtke

Whitefish High School

Whitefish, Montana
RESEARCH – COLLEGE COMPOSITION

The Multigenre Research Paper
Melding Fact; Interpretation and Imagination

• For this project you will work with one other student to research a chosen year in American history. The purpose of the research will be to answer a number of questions, but in particular to answer the following: How did the events in the year of ______________ influence the American way of life and the “American Dream”?
• Along with researching the year in American history, you will also research the same year in Whitefish by reading a number of local publications and looking for parallels and connections between life in a small town and the country as a whole. The Whitefish Branch Library has issues of the *The Whitefish Pilot* dating from 1904. Those covering 1940 may be accessed on the computer in the library. However, for this assignment, you will pick a year from 1950 forward.
• You will report your findings in a paper made up with any number of different forms of writing including one five-page paper that covers the heart of your research and discoveries about the year.
• You will use an “altered book” format for presenting a number of your genres. Directions for the book will be given to you.

Considerations for the year you research will include all or many of the following categories:
• the arts and humanities – painting, sculpture, music, literature, film, etc. (Where were the popular styles and trends of the year?)
• politics – (what were the political issues affecting Americans’ way of thinking and living?)
• historical events that shaped the country and its thinking at the time
• scientific advancements and research
• the fashion world
• gender issues – roles of men and women in the home and work force
• language issues – catchy phrases, sayings, etc.
• any other area I may have forgotten

Your final paper will include:
  ➢ a title page
  ➢ an engaging introduction with a well written thesis
  ➢ body and satisfying conclusion
  ➢ works cited page
**Your Altered Book will include** a number of genres and an **end notes page** (see handout) for each source you used.

**What is an Altered Book?**

Altered books are an art form in which existing books are reworked into works of art, often in a variety of ways. The existing book becomes the canvas for the new ideas and images. Sometimes words or images from the book are retained as part of the altering. At other times, the book is entirely obscured to become a new idea totally.

Altered books are actually an old way of recycling. In the 11th Century, Italian monks recycled old manuscripts written on vellum by scraping off the ink and adding new text and illustrations on top of the old. The manuscripts were known as “Palimpsest”

In the late 19th century, people used books as sort of a scrapbook, pasting on its page the ephemera from their society including magazine images, personal recipes and family pictures. The Victorian practice of illustrating a particular book with engravings from torn from other books is known as “Grangerism”.

Today artists are exploring the form of the book along with its substance. Existing images and text become something entirely new. Tom Phillip’s Humament is one of the first contemporary examples of this art. By covering, cutting and changing the structure, altered books run the gamut from books that have become shrines to books that are transformed into colorful images totally unrelated to their origins.

**Steps to Research:**

1. Plan ahead, plan ahead, plan ahead.
2. Use all time given in class wisely to complete reading and annotations.
3. Consider possibilities for different genres for sharing information

You must complete an **annotated bibliography** for each source you read.
Researching the decades: The following are sites you may access for your research. Most are current, but you may need to check them out.

http://www.fiftiesweb.com/tv-ratings.htm
http://www.lib.virginia.edu/mall/exhibits/sixties
http://www.eyewitnessstohistory.com
http://memory.loc.gov/ammem/index.html
http://www.archives.gov/exhibit_hall/picturing_the_century/links/links.html
http://www.historychannel.com
http://www.historyplace.com
http://www.aarclibrary.org
http://infoplease.com/yearbyyear.html
http://dir.yahoo.com/Arts/Humanities/History
http://history1900s.about.com

20th Century Chronology http://infoplease.com/millennium1.html
Search for information by specific years or by decades to identify important events.

Yahoo Directory http://yahoo.com/Arts/Humanities/History
The Yahoo directory contains a number of entries listing web sites by time period and location, as well as specific sites relating to major events of the 20th Century.

About the Human Internet http://history 1900s.about.com
Click on “timelines” under “subjects” to review events from different time periods.

Internet Resources

NOTE: Although we have tried to provide sites that are current, the Internet is a constantly evolving resource. Therefore, there are no guarantees for the types of materials accessible via these sites.

- AARC: The Assassination Archives and Research Center
- American Memory: Historical Collections for the National Digital Library
- Eyewitness: History Through the Eyes of Those Who Live It
- Fifties Web
- The History Channel
- The History Place
- Picturing the Century
- The Psychedelic ‘60’s
- World War II Links on the Internet
Researching the 20th Century: Useful Materials for Decades Projects

- Chronologies and timelines
- General overviews
- Specific topics
- Statistics, yearbooks and other resources
- Electronic resources
- Video recordings

American Dreams through the Decades
http://www.lcweb2.loc.gov/learn/lessons/97/dream
Provides an overview of the American Dreams Web Quest

Chronologies on the Internet
- Anyday: Today in History (www.scopesys.com/anyday/) Historic Events and Birthdates that occurred on a selected day of the year.
- People's Century 1900-1999 (www.pbs.org/wgbh/peoplescentury) From the PBS television series
- This Day in History (www.historychannel.com/today)
- Today in History (lcweb2.loc.gov.ammem/today/archive.html) from the Library of Congress
- World History Chronology (www.hyperhistory.com.online_n2/History_n2/a.html) Click on Events (on the left): then select a sequence of years (on the right)
### Possible Genres

<table>
<thead>
<tr>
<th>Poem</th>
<th>Newspaper</th>
<th>Will</th>
<th>Home Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recipe</td>
<td>Math Problems</td>
<td>Restaurant Menu</td>
<td>Play</td>
</tr>
<tr>
<td>Song</td>
<td>Found Poem</td>
<td>Report Card</td>
<td>Poem for Two</td>
</tr>
<tr>
<td>Crossword Puzzle</td>
<td>Ad</td>
<td>Picture Book</td>
<td>Narrative</td>
</tr>
<tr>
<td>Tombstone</td>
<td>Warning Sign</td>
<td>Comic Book</td>
<td>Character Sketch</td>
</tr>
<tr>
<td>News Article</td>
<td>Business Card</td>
<td>Computer Game</td>
<td>Travel Ad</td>
</tr>
<tr>
<td>Quiz</td>
<td>Funeral Note</td>
<td>Computer Game Ad</td>
<td>Travel Brochure</td>
</tr>
<tr>
<td>Diary</td>
<td>Recipe Book</td>
<td>Game Instructions</td>
<td></td>
</tr>
<tr>
<td>Survival Kit</td>
<td>Map</td>
<td>Greeting Card</td>
<td>Dialogue</td>
</tr>
<tr>
<td>Obituary</td>
<td>Movie Poster</td>
<td>Action Figure Ad</td>
<td>Monologue</td>
</tr>
<tr>
<td>T-Shirt</td>
<td>Finishing School</td>
<td>Sports Story</td>
<td>Letter</td>
</tr>
<tr>
<td>Wanted Poster</td>
<td>Trading Cards</td>
<td>Contract</td>
<td>Personal Ad</td>
</tr>
<tr>
<td>Short Story</td>
<td>Informative Essay</td>
<td>Expository Essay</td>
<td>Persuasive Essay</td>
</tr>
<tr>
<td>Newspaper Interview</td>
<td>Eulogy</td>
<td>Rap Song</td>
<td>Other</td>
</tr>
</tbody>
</table>
Altering a Book

For this assignment, you will explore the theme of your research rather than just illustrating it. You will be using your cross genre writings and other items to create a three-dimensional altered book.

Find an old book that appeals to you and your theme. You will be tearing away pages, gluing pages together, adding pages, cutting away parts of pages, painting, collaging, drawing and especially adding your writing in many forms to the book.

You may drill it, fold pages, make pop-ups, add new materials, add beads, glue pages and cut out niches, but the essence of the book will be your writing.

Please go to the included web sites for ideas, or don’t go to them and come up with your ideas.

Suggested Supplies

BOOKS
Stamps and stamp pads
Scissors, Kraft knives
Craft paper, tissue paper
Scrap booking supplies
Snaps, hooks, wire, screws, brads
Stickers, contact paper
Fabric
Collage items: charms, game pieces, buttons
Hole punches
Glue sticks, white glue and brush
Crayons
Watercolors
Markers

Envelopes or pockets to store small items
Match boxes, small containers to imbed
Tags

Theme oriented supplies
Copies of your writing in different genres
Scanned ephemera or the real thing
Related photographs: scanned or real

Suggested Web Sites

Richard Minsky http://minsky.com/index/html
Tom Phillips http://www.rosacordis.com/humument
International Society of Altered Book Artists http://www.alteredbookartists.com
Altered Book Main Page http://littlebit.com/ab/alteredmain.htm
Karen Michel www.karenmichel.com/HOME/htm
Beth Cote http://www.altercedbook.com
# Altered Book Rubric

<table>
<thead>
<tr>
<th>Key Issues</th>
<th>Does not meet expectations</th>
<th>Meets expectations</th>
<th>Exceeds expectations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Required elements are not evident</td>
<td>Only the required elements are present</td>
<td>Required elements and additionally elements are used</td>
<td></td>
</tr>
<tr>
<td>Creativity</td>
<td>Few or no attempts to use original ideas</td>
<td>Some efforts to use new ideas is shown, but not developed fully</td>
<td>Numerous Experiments striving to be creative are present</td>
</tr>
<tr>
<td>Theme</td>
<td>Theme is unclear or not evident</td>
<td>Theme is thoughtful and understandable throughout the book</td>
<td>Theme is thoughtful and obvious throughout the book</td>
</tr>
<tr>
<td>Craftmanship</td>
<td>Book is sloppy, messy, torn or otherwise not well taken care of</td>
<td>Book is basically well crafted with a few areas that are distracting</td>
<td>Book is extremely well crafted and has no areas of distraction</td>
</tr>
<tr>
<td>Genres</td>
<td>Less than five genres are represented</td>
<td>Five genres are represented</td>
<td>More than five genres are represented</td>
</tr>
</tbody>
</table>

List the genres used:

1.  
2.  
3.  
4.  
5.  
6.  
7.  
8.  
9.  
10.  
An example of alternate style writing by Kathryn Vickery, 2000. Her research topics was *Raves*.

One more pill *his eyes say*
   One more pill
       just one more

what can it hurt? *his eyes ask*

**ECSTACY**

A hasty swallow and *the eyes brighten* to a unnatural glassy stare

**dancing**

faster and faster and faster and faster and faster and faster and faster and faster and faster and faster and faster and faster and faster and faster and faster and faster and faster and faster and faster and faster and faster and faster and faster and faster and faster and faster and faster and faster

the eyes grow frantic as the effects take hold and the **final** dose the body can’t handle, the 6000<sup>th</sup> mg of MDMA, is the **overload**

happy floating,
urge to touch,
increased awareness,
heightened sensations,
talking, talking, talking,
spiritual well-being
happy giddiness

sounded great

**until**

the final **overdose**

convulsions
*the eyes now fill with fear*,
no control
grasping, nothing to hold onto
gasping, nothing to breathe

people screaming, running frantically

**911**
The Endnotes Page

This is the second to last page of your paper. The purpose of an endnotes page is to let the reader know where you located certain information you’re including in your paper and how you’re using it (copied as is, paraphrased, altered in some other way.)

The following are parts of Endnotes pages for papers on Scott Hamilton by Nicole Lator.

1. Scott describes his cancer treatment in People on pages 98-107. I used those facts to write the newspaper article concerning his cancer.

2. Lucky to Be Here portrayed Scott Hamilton’s feelings about his life pretty well. I changed a few words to make a better connection.

3. I documented many facts from Michael Steere’s Scott Hamilton. It helped me compose a birth announcement, medical record, diary entry, daily schedule and time line.

4. Tresniowski explained Scott’s cancer and his feelings about it in People Weekly on pages 103-104. I used it to put further detail in the newspaper article and to make a creative page of quotations.
Alternate Styles

Based on information from *Writing with Passion* by Tom Romano as influenced by *An Alternate Style: Options in Composition* by Winston Weathers.

- **Repetition**
  repeated phrases and words to create or represent a kind of momentum so much a part of our lives

- **Fragment**
  piece of a sentence used as sentences to suggest an awareness of separateness and fragmentation

- **Labyrinthine sentence**
  "finely crafted aggregation of words that weaves in and out, accruing information, riding rhythms of parallel sentence structure, tacking on phrases, clauses and grammatical absolutes to form a sinuous sentence perfectly suited for some things we might describe or discuss" (Romano 81).

- **Orthographic variations**
  using alternate spellings for various purposes, such as to highlight double meanings or to connect ideas

- **Double voice**
  presents two sides simultaneously

- **The list**
  creates a holistic picture, presents all the details simultaneously

- **Crot**
  "focused linguistic slide (Romano 98), sort of a vignettes, disconnected paragraphs that together create a whole picture"

- **Collage/Montage**
  Putting together fully realized pieces of writing, a carefully ordered series of crots
Evaluation of Individual Pieces

Piece: Name or description

Informative?

Understandable?

Authentic style? Creative?

Organized?

Mechanics and grammar?
Peer Evaluation of Multigenre Pieces

Writer_________________________ Evaluator_________________________

Check all that apply:

_____ At least five pieces are included

_____ Pieces total at least 1000 words

_____ Genres are varied

_____ Each piece includes different information

_____ The subject is covered thoroughly. The reader will learn a great deal.

_____ Alternate style is used in at least three places

_____ Direct quotes are indicated by italics, bolding, quotation marks, etc.

_____ The Endnotes page includes information about the sources of specific information.

_____ At least five sources are cited in the correct format on the Works Cited page

_____ The pieces are organized in a sensible, but creative way

_____ The cover or packaging is eye-catching and informative

_____ The pieces look authentic
Reflective Paper
Multigenre Research Project

Please answer the following questions about your work on the Multigenre project:

1. What facts about your topic interested you most? How much information did you collect? How easy/hard was it?

2. Why did you choose your topic? What goals did you have for your research? Did you meet those?

3. What did you learn about the research process from this project?

4. What criteria did you use to deciding on the genres to include in your paper? What piece was the hardest/most challenging to write? The most fun/interesting?

5. How did you decide on the organization of the pieces into a cohesive whole?
Appendix B

PowerPoint Presentation Introducing the Concept of Altering Books

Palimpsest (pal'imp sest) comes from a Greek word meaning scraped.

The Archimedes Palimpsest
6th century A.D.

Codex Ephraemi Rescriptus
12th Century

Twelfth century sermons of St. Ephrem written over fifth century text of the Greek Bible

Palimpsest (pal'imp sest) comes from a Greek word meaning scraped.

Grangerism:
-the Victorian practice of using old books as a sort of scrapbook

Almásy (Ralph Fiennes) writing in his copy of the History of Herodotus by Herodotus in the movie: The English Patient.
GRANGERISM:
Victorians: ephemera from their society

MAGAZINE IMAGES
recipes family pictures
engravings torn from other books

CHAPTER XIII
This white hope had the habit of
...
**What is an Altered Book?**

Take an unwrapped book and use it as your canvas. Paint, print, collage, draw.

**What is an Altered Book?**

Impossible to alter all the pages, cut some out, cut thru pages to create a niche.

**What is an Altered Book?**

Use all kinds of materials: buttons, bottle caps, coins, twigs, foil, fabric, stamps, wrapping paper etc.
Come to me, dear,
Set sail with clear
My needs came with wind
and rise we sail
Give me sleep withal long
Creativity has
and productive ends
spring from and
that I do.

We are all
destined for
greatness. We
missing of our lessons
truths
find the tune the song will
follow.
Credits

Librarian: Margaret Lincoln of Lakeview High School, Battle Creek, MI...original Powerpoint

Web sites: Archimedes Palminsest
http://www.thewalters.org/archimedes/frame.html

Tom Phillips http://www.rosacordis.com/humument/


International Society of Altered Book Artists
http://www.alteredbookartists.com/

Credits

Librarian: Margaret Lincoln of Lakeview High School, Battle Creek, MI...Original Powerpoint

Altered Book Main Page
http://www.littlebit.com/ab/alteredmain.htm

Karen Michel
http://www.karenmichel.com/HOME.htm

Altered Books – Suite 101
http://www.suite101.com/article.cfm/7131/91378
Montana Library Media Standards implemented in this unit

<table>
<thead>
<tr>
<th>Std. 1, B. 5</th>
<th>Std. 2, B. 2</th>
<th>Std. 3, B. 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Synthesize information to</td>
<td>Use information in an ethical manner by</td>
<td>Select information sources</td>
</tr>
<tr>
<td>create a new product that</td>
<td>adhering to copyright laws</td>
<td>from a variety of formats</td>
</tr>
<tr>
<td>meets specific purpose or</td>
<td></td>
<td></td>
</tr>
<tr>
<td>vision</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Std. 3, B.2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Apply knowledge of library</td>
</tr>
<tr>
<td></td>
<td></td>
<td>use to a variety of new</td>
</tr>
<tr>
<td></td>
<td></td>
<td>information environments.</td>
</tr>
</tbody>
</table>

Julie Radtke - Whitefish High School Library 2004
Appendix C

Sample Altered Book Pages by Students

Across
3. Who directed “The Godfather”?
5. President Nixon’s first name?
8. “He sleeps with the fishes” is a line from what movie?
9. Nixon won ___ percent of the popular vote?
10. Son who took over the family business at the end of the “Godfather”?
11. Hotel from which Democratic documents were stolen?
12. Black September is a sanction of what terrorist group?
13. ___ won seven gold medals in 1972?
15. Major sporting event where nine athletes were killed? Down
1. City that held the Olympics in 1972
2. What terrorist group took nine Israeli athletes hostage?
4. Nixon ordered a major bombing assault on this city?
6. "American Pie" is a eulogy to who?
7. The jester in "American Pie" is a reference to who?
9. Nixon withdrew ___ thousand troops from Vietnam in 1972?
14. Democratic candidate who ran against Nixon in 1972?
16. This French city held peace talks during
The Attic: New York City Modern Art Exhibition Studio

Hours of Operation: noon-7pm 
Mon-Fri

The only place in the City to see the most modern works of art.

Fully authorized by the artists.

Small-scale re-creations and prints available for sale.

Next to the Empire Club on Seventh Street.

Questions & Call: 608-242-5555

This Month's Features:
- November 1-7: Earth Art featuring photos of works by Robert Smith
- November 8-14: Pop Art featuring Warhol and David Hockney
- November 15-21: Hyper-realism by Richard Estes
- November 22-28: Women's Art Movement featuring Judy Chicago

The Attic: 782b 7th Street West
May 20, 1970

Dear Bobby Anne,

Can you believe this awful gossip about the Beatles breaking up? I just read the Rolling Stones article from this week finally confirming it. What are we going to listen to now? I locked myself in my room all last weekend just listening to their music, thinking I'll never hear a new song again. Isn't that terrible to think about? How long have you been handling the news? I feel the same sense of loss I did when you moved last year.

My parents are criticizing my "forlorn" behavior. They just don't understand what the world has lost. They keep telling me to get my head out of the clouds and think about something important for once—like the war. Mom says if I'm going to worry it should be about my brother. But there are going to be hundreds more troops withdrawn soon, so the chances are they will be home before Christmas.

Did your sister go to the march in Washington two weeks ago like she was planning? I sure hope your parents didn't find out if she did, they'd be furious wouldn't they?

How's school going?

Your Friend Forever,
Julia

P.S. — I will definitely be at your 14th birthday party next month.

The Beatles
May 29, 1964

Dear Diary,
I write to you today about the civil rights act that President Johnson has presented to congress. I can only hope that it will be passed. We were discussing the topic today in my American History class.
Mr. Johnson said that the white people in the Deep South oppose it. I can’t understand why you would discriminate against another human being simply because their skin color is different. I would love to see our country free from oppression, pole tax, discrimination and hate.
Seems Like Old Times

**General Information:**
How old were you?
- 22 years old

What were you doing?
- Student teaching at Whitefish High School

What were your favorite bands at the time?
- The Beatles, The Rolling Stones, Ricky Nelson, Chubby Checker

How would you describe the year?
- "Turbulent decade... defining decade"

**Mr. Duff on Woodstock:**
Were you a hippie?
- "No, I was not a hippie"

Did Woodstock seem like a big deal at the time?
- Yes.

**On Whitefish Community:**
The community has changed a lot. It used to be so small that you personally knew everyone else or at least knew who they were. People were born, lived, and died here. Everything was small and simple... more black and white.

**On Whitefish High School:**
First time I saw evidence of drugs. They were becoming more prevalent. Not as prevalent as today though.

There was more of a bitter rivalry between groups. There were the athletes, the cowboys, and hippies.

Which one were you?
- I wasn't really in any of them. I was friends with everyone.

**On the Moon:**
Do you remember where you were when we landed on the moon?
- Yeah I was driving to West Glacier and I heard it on the radio. It was a pretty big deal back then.

**On Entertainment:**
1969 was the year *The Brady Bunch* and *Sesame Street* premiered. Do you remember watching either?
- I remember watching *The Brady Bunch* a couple times but I usually watched *All in the Family*, *Archie Bunker*, *Gilligan's Island*, and *Leave It to Beaver*. 
Interviewer: What was it like on a hostage
in Iran?

Hostage: Well, the worst part had to be when
they first pulled at me personally, it felt like it was personally
looking at me. I was so afraid they
were going to harm my children.

Terrorist 1: What the hell are you
saying? I'm not a nothing but
a good guy.

Terrorist 2: We're not going to kill
sensitive. I'm just taking
head off.

Hostage: I'm just a hostage,
not a nothing but
sensitive. I'm about ready
to jam it. Not at all
crap. Why don't

Terrorist 1: delicious. I don't think
the hostage's
so delicious. You
just took out four
capsules of

Terrorist 2: I don't know what
to say, the
hostage's
delicious. We've
took out four
capsules of
good nature

Hostage: Not a nothing but
a hostage. I will not
be kind to the
president, not a
hostage. You're all
Back in the day,
Remember that it was
Way Back in 1942
All the boys wore the berets,
All the girls had a bra,
Just what were they for?
When they picked it out to wear?
Sweaters that were way too long,
and accidentally too short,
Signs that all the men
wore chokers.  Now
Back when the Berlin Wall
saw an end to war, Back when the
fifth, Back when Old MacDonald had a farm,
Back when the Memminger St. was
On the Champs Elysées was spilled. Back in 1989,
But when it came to life and the end,
The Berlin Wall fell. Back when and the last
Was the time.
Cherish us, we love you.
The Colorful Era of Hippies and Go-Go's

How to Dress Like a Hippie

1) Wear a flower in your hair
2) No flowers? No problem. Rent the Pacifist's headband.
3) Style your hair long and straight, always with a bang.
4) '60s men? Wear turquoise or purple clothing or shirts.
5) Always dress up your look with a groovy shirt and tie.
6) Go for the go-go boots.
7) Groovy long-sleeved shirts with wide leather belts are the trend.
8) Fringe anything and everything, from jackets to vests.
9) Have your own earthy boots in black, suede or leather.
10) Last but not least, a big smile is complete without the butterfly peace symbol.
Roe v. Wade

The Freedom to Choose!

our bodies, our lives, our right to decide

The Unborn Holocaust: save our children!

My Body, My Choice

STOP THE HETEROPHOBIA

OUR VERSION OF FIGHT
Berlin Wall Song

(To children who crossed the Wall to France)

I'm walkin' near the wall,

Trees are fallin' and I feel the pain,

Washin' they were here by me.

To end my misery.

And I want-want想知道

When

Ah Whee-Whee-Whee-Whee-Whee
When it will go away

And I wonder why this must stay

I am a runaway, a run-run-run runaway.

(Manfred Nord)

I'm a walkin' near the wall.

Trees are fallin' and I feel the pain

Washin' they were here by me

To end my misery.

And I want-want想知道

When

Ah Whee-Whee-Whee-Whee-Whee
When it will go away

And I wonder why this must stay

I am a runaway, a run-run-run runaway.

The division of Germany 1949

Baltic USSR

France - Tim.

The snow was deep outside the next morning; the sky was nearly blanked by light. A bright blue sky hung overhead. The sky was now the site of the house at the privy.

Steel rails reflected off the expanse of snow. Her eyes were keen and her cell was not. She turned to walk toward the house, instead of entering the room that occupied the house. In the snow, she pushed her way through the snow piled up on the hilly and

She stood atop the hill, her weight. She stepped out of the snow and fell rather than walked forward. It gave way reluctantly beneath her weight. She stumbled upright again and fell forward.

The snow was deep outside the next morning; the sun was not yet. She stood at the end of the short path her footprints had formed from the snow and looked to the mountain which gobbled at the rim of the blue sky.
Thirty three years has never felt like such a small number until now. With his follow-up to the insta-classic Dr. Strangelove: Or how I learned to Stop Worrying and Love the Bomb, Stanley Kubrick’s 2001: A Space Odyssey now shows us an all too poignant look at life, from its historical development to it’s manifestations in the distant future. Coming through with some of the most impressive visual effects to date, and coupled with the fact that after multiple viewings, there is still material left to be absorbed, 2001 does not fail to impress, and stands to indeed validate Stanley Kubrick as a legitimate contemporary artist. Only time can show whether the events of 2001 will ever come to fruition, but may Mr. Kubrick make many more magnificent movies while we walk the winding way there.