

The Pennsylvania State University  
College of Arts and Architecture  
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**THE RECIPROCITY OF PUBLIC ART AND COMMUNITY:  
TAKING MEANINGFUL ART EDUCATION BEYOND THE STUDIO CLASSROOM**

An Action Research Project in Art Education

By

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## Abstract

Ten months ago, I was sitting in front of the school board pitching my idea for a public art co-curricular club to engage high school students in their community while enhancing the community with student artwork. As an art educator who lives in the district, I saw a need to develop a deeper relationship between the students, the school district, and the community at large; public art was the answer. Thankfully the school board approved the club, and student buy-in was high. As the school year and my research progressed, I became aware of the importance of a sense of community throughout the art studio. I embraced this theme in my research, as well as developed additional student art projects to celebrate the community that we had formed.

At the beginning of my research, I was looking to find the answer to: “How does student participation in public art enhance their community?” As the community theme presented itself in the classroom through the school year, I added the inquiry “How do the reciprocity of public art and community benefit students?”

Through student participation in public art, the local community was enhanced by the students’ artwork, as the students gained much from the experience. Concurrently, students built a community both inside and out of the studio classroom. Through documentation of student participation, surveys, and feedback, paired with my reflections and research, I was able to show the reciprocity of art and community using student participation in public art.

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## Introduction

As an art educator, I believe in the power of making, viewing, and appreciating art for both individuals and communities. Art limits none and welcomes all; art knows no boundaries. Art enables students to experience meaningful learning through the connections they make with what they already know. Art education can celebrate different learning styles and enable everyone to bring their own background experiences to the projects. As students continue to practice their art, they develop skills and refine their craft. With the support of an art educator with a holistic pedagogy, students are provided with a safe space to explore and understand the interconnectivity of art while gaining skills through exposure and practice.

To develop a culture of art that reaches outside of the studio classroom and into the community, I decided a co-curricular public art club was an appropriate vehicle. Public art has the power to bring communities together and build them stronger (Sharp, Pollock, & Paddison, 2005). When students are looking for a positive outlet in their community and the community is wishing its students had a positive outlet; art is the answer. By having interested students engage in artmaking in the community, both the students and the community benefit from each other (Guetzkow, 2002).

## Questions

My initial research inquiry is:

**- What are the benefits of student participation in public art in their community?**

After the school year had begun and the community theme within the classroom presented itself, I added the sub-question:

**- How do the reciprocity of public art and community benefit students?**

## **Background**

I conducted this study over the 2016-2017 school year in a small public high school in Berks County, Pennsylvania. I had worked in the school district for six years prior as an elementary art specialist teaching grades K-6. As part of a restructuring under the new administration, I was relocated to the middle-senior high school to teach the 450 students in grades 7-12. The shift in buildings was unexpected, but I embraced the challenge and opportunity of growing as an educator and expanding my teaching repertoire to reach students in the higher grade levels. I spent my summer writing curricula for the courses I would be teaching as well as taking a graduate course in community development, which was titled, *Launching Community Ventures, Nonprofits, and Organizations*.

## **Inside the Classroom Studio**

Because of my tenure at the elementary school, I had previously taught every student that would be at the middle-senior high school except for those who had moved into the area after grade 6. I took comfort in this fact and wrote curricula with the intention of helping my students grow through their art by making connections to what (I knew) they had already learned. Interdisciplinary connections have always enhanced

my learning, and I wanted to provide my students with similar experiences. The lessons were differentiated for mixed ability levels while including contemporary resources to reach digital age learners. After writing curricula, I spent the month of August prepping the studio classroom to be inviting, inspiring, and practical in its layout.

Once I planned the studio space, I reflected on what knowledge I wanted the students in my class to attain and decided on two concepts: confidence and safety. The art studio classroom allows me to provide students with a safe place to experiment, explore, and discover while finding meaning in their artmaking. As a public school art teacher, I am surrounded by students who will most likely not go on to study art in their post-secondary educations; however, teaching students to believe in their abilities to learn, make connections, develop skills, and feel successful can translate far beyond the studio classroom.

### **Beyond the Studio Walls**

The prospect of teaching an older age group of students made me reflect on what I could do to make their art education most meaningful. I surmised: if making connections inside the art studio is good, making connections that link beyond the studio walls would be even better. Reaching past my typical point of comfort (and control), I sought to stretch students' art education outside the allotted studio classroom space. The knowledge I gained through my community development course paired with my affinity for public art gave me the confidence to pursue a venture which links students and their community through public art. Not everyone gets the chance to visit a

museum to appreciate artwork but art created for public spaces reaches many. By bringing public art to the community, everyone wins.

To share this experience with the students, I created a public art community service club for the 2016-17 school year. My vision was to engage high school students in public art activities throughout the year with the proceeds funding larger public art projects (Figure 1).

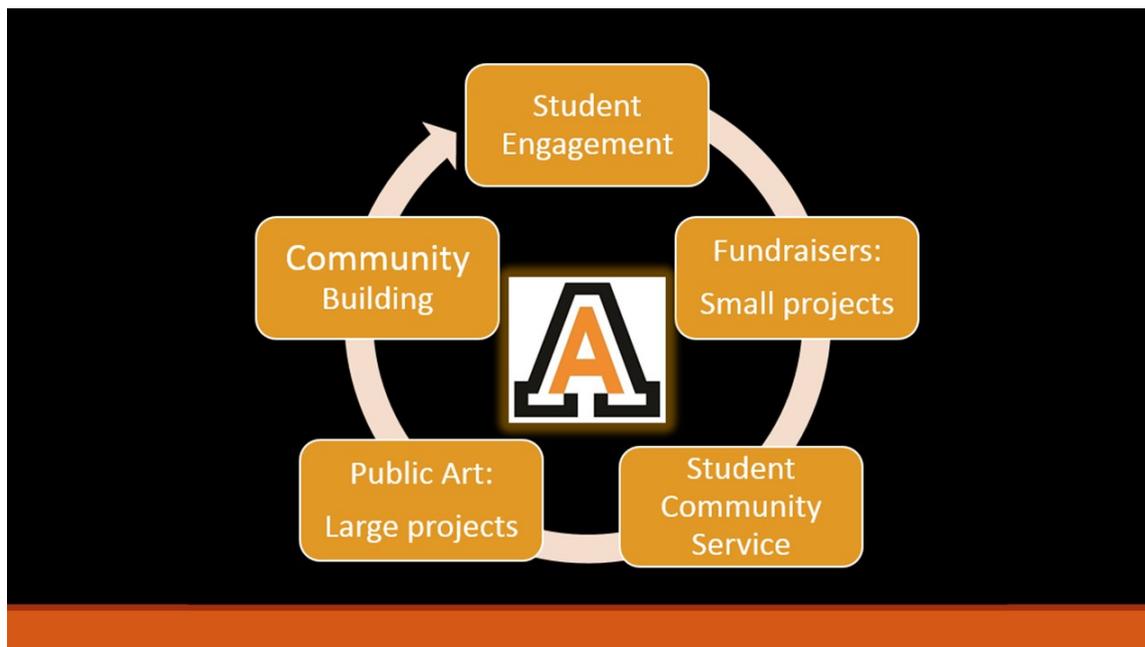


Figure 1: Projected cycle of public art community service club; T. Halvorson, 2017

The objectives of the public art community service club are to:

- Extend students' art education experience beyond the classroom and into the community.
- Encourage student participation and pride in their community.
- Engage youth in positive activities and meaningful learning while enhancing the community with their art.
- Build students' confidence and social awareness.

- Increase community access to the arts through the creation and installation of public art.
- Strengthen relationships between the school district and the community.
- Fund public art (in part) through the proceeds from student art based fundraisers.

Once the school year began, I needed to advertise the public art community service club to get students interested, on board, and out into the community. I began posting signs around the school announcing “Everyone can do something and together we can do more!” and “Make a difference in your community- Make public art!” Paired with a blurb on the daily announcements and word of mouth, 23 students signed up for the club at the co-curricular fair held the second week of school. I held an initial meeting the following week to build momentum and maintain student numbers. Twenty students showed up for the meeting, all with essentially the same question: *so what do we do?*

I shared with the students my vision for the club: them using their time and skills on smaller projects and outings to gather funds for larger public art projects which will enhance the community. Some faces appeared confused while others showed terror. An eleventh-grade student raised her hand and said “you know we’re not that good, right?” followed by a sea of nods in agreement. I was shocked to hear the students doubting their abilities and saddened that they would give up before they started. I assured them that I would support them in all of their endeavors and through research and practice, we could build both their skill levels and their confidence. To end the

meeting on a positive, hopeful note, I asked the students to research public art and select a piece to share with the group at our next meeting.

That first meeting with the club members was a bewildering experience that left me with many questions: What happened to my elementary aged kids who were ambitious to try anything and everything put before them? How was I going to build participation to create public art when over half the group thought they were “not that good”? Was anyone going to show up to the next meeting? I knew I’d need to be both supportive and prepared the next time we met, and so my research on community art and public art began.

## **Related Research**

### **Creating a Community for Art**

While trying to process the students’ ideas about their perceived limitations in juxtaposition with my optimism and enthusiasm, Freedman and Stuhr’s work reminded me of the concept that art teachers “should ... become involved citizens in the various communities in which they live and work ... to enrich the communities to create pride in cultural heritage and address contemporary problems through artistic solutions” (2004, p. 826). As the educator of these students and a member of the community, I am a dual stakeholder. My focus is always on the students, their engagement, and growth. By supporting them in their art education: the exploration, discovery, development, synthesis, and production of connections made through research and artmaking—they learn and grow as individuals. Expanding their education to incorporate public art allows

students to realize the interconnectivity of themselves and their community. “From a contemporary educational standpoint, our goal is to make as many connections as possible because connections produce integrated learning” (Freedman & Stuhr, 2004, p. 823).

After seeing the room of nodding heads in agreement with the student who said “we’re not that good [to create public art],” I realized that I’d have to work on some preemptive strategies to rally the students and get them believing in themselves enough to participate in the club. For students to understand and embrace a new concept, they must relate it to what they already know. “... As learners, we actually construct knowledge in a dynamic process through which we build upon prior knowledge as we experience the world” (Stewart & Walker, 2007, p. 69). To reassure the students of their abilities to learn, synthesize, and create public art, I needed to pique their interests by utilizing what they already knew and then build upon it. The content they would research and share at the second meeting would be the foundation upon which their understanding of and engagement in public art could be built.

### **Creating Art for the Community**

I decided the most cohesive way to promote public art to the high school students who would (hopefully) be making it was to define better what public art is, and why and how it’s made. Sharp, Pollock, and Paddison (2005) define public art as

art which has as its goal a desire to engage with its audiences and to create spaces—whether material, virtual or imagined—within which people can identify

themselves ... by creating a renewed reflection on community, on the uses of public spaces or on our [behavior] within them. (pp. 1003-1004)

Public art becomes part of visual culture and has a direct effect on the community in which it is created. Realizing that students could be both inspired and intimidated by this concept, I gathered information about examples of public art and how they benefitted the community in which they were created. The following are the examples that I shared with students at our second meeting.

*The Statue of Liberty Enlightening the World*, NY: French artists Bartholdi and Eiffel created this symbolic statue and gave it to the United States in 1886 as a sign of the countries' friendship through the American Revolution. It has become a symbol of United States' independence, and a national monument in 1924 (The Statue of Liberty, 2017).

Philadelphia Murals, PA: Jane Golden created the Mural Arts program in 1984 as part of an anti-graffiti movement. The program's "collective mural-making process proves to be a powerful tool for generating dialogue, building relationships, empowering communities, and sparking economic revitalization" (Mural Arts Philadelphia, 2010, para. 1).

*Fremont Troll*, WA: Created in response to the Fremont Arts Council's plea to revitalize the space under Aurora Bridge, sculptor Steve Badanes and a team of artists

took inspiration from the folktale *Three Billy Goats Gruff* and this mystical monument replaced blight in 1990. (Fremont Center of the Universe, 2017).

The benefits public art bring to communities are many. One could spend many hours reading advocacy websites such as Americans for the Arts ([www.americansforthearts.org](http://www.americansforthearts.org)) and Association for Public Art ([www.associationforpublicart.org](http://www.associationforpublicart.org)), and then follow the informative links posted on them. I synthesized from my review that public art can enhance communities through building pride, celebrating history and culture, increasing tourism and property values while decreasing crime, and spurring economic development and business growth. “Public art can express community values, enhance our environment, transform a landscape, heighten our awareness, or question our assumptions. Placed in public sites, this art is there for everyone, a form of collective community expression” (Bach, 2017, para.1).

### **Making the Connection**

To make public art meaningful to my students, I sought to tie this new concept and practice to what they already knew: the area in which they live. I networked with like-minded community members and found both funding and a public building willing to host the artwork. The local recreation center where students grew up playing basketball, picnicking, and enjoying the playground and lake areas was a perfect spot to reach the public and hold meaning for the student artists.

Once I found the space, it was time to decide what to put there. To make the experience more meaningful for the students, I contacted a local historian who agreed

to come to the school and present a photographic history of the area. The land on which the public art would be displayed was formerly an amusement park with many historical roots in the community. By educating students about the amusement park and what it once meant to our community, they could formulate their ideas as to what form the public art should take.

To foster their confidence, students worked in pairs pouring over the articles and photographs left with us in search of inspiration. The group agreed that the photos and stories involving the trolley that brought visitors to and from the park were most fascinating. They wanted their artwork to share part of the park's history with its current visitors. We publicized the design contest to the entire school and students set out to create their entries for a public art project celebrating historic Carsonia Park and trolley line. I suggested the media of glass mosaic to symbolically reflect the current visitors in the artwork while also metaphorically representing many pieces coming together to create something new. Students loved the idea but said, "we don't know how to do that!" I reminded them that anything is possible with a positive attitude and enough time to prepare.

The design contest turned out multiple options for which the students voted on their favorite. They selected the winning design because of its ability to be translated into a mosaic, and its unique perspective that makes the viewer small and shares the excitement children felt while coming to the amusement park.

## **Research Methods**

This inquiry tracked student participation and feedback of the newly-formed community service public art club as well as conversations with the students during their artmaking. To quantify the student participation in public art, I kept a running record of attendance at our outings and meetings. I documented student responses, questions, and comments on the process and product.

After realizing the community theme that presented itself while in the classroom studio, I gathered additional data through student surveys, group discussions, and written reflections.

My hope is by understanding more about the students who dedicate their time and talents to participating in public art, along with the community responses, I will uncover how student involvement in public artwork affects the community.

### **Data Sources and Analysis**

Student sign-in sheets: Attendance sheets track the number of students participating in meetings, workshops, events, and artmaking. Seeing how the numbers change provided insight into which portions students prefer, as well as the times of year most participation takes place.

Student Surveys: Beginning-of-the-year surveys provided background information on the students, which helped me understand what they already know, what they like, and what they think is important. By knowing more about the students as individuals, I can better serve them and personalize their art educations to maximize

meaningfulness. The student surveys were available to revisit throughout the year, should a question or issue arise (see Appendix A).

Student reflections: As the school year progressed, I asked students to write reflections on index cards, so I could understand their perspectives on the process of researching, participating in art outings, and creating and installing artwork in public. Having first-person feedback will allow me to see where students find the most meaning and enjoyment throughout the process.

Teacher reflections: I kept a file documenting the step by step progress of the club, the projects, any speed bumps along the way, and the solutions that we came up with to continue progressing. I also noted student quotes, questions, concerns, and relevant conversations.

Community feedback: Since the students worked in and with the community for their outings, and their artwork was installed in the community on public property, I documented unsolicited feedback from the community members as a reflection of their perspective of the club and its artwork and impact.

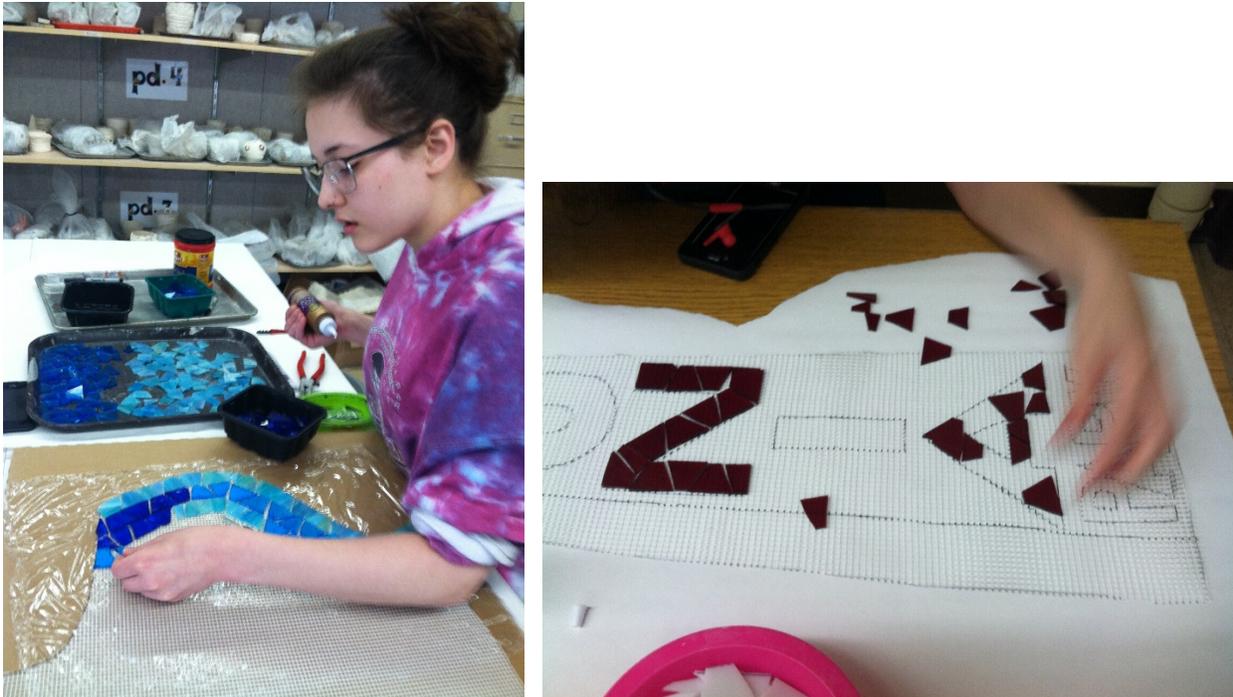
## **Findings**

To construct the findings comprehensively, I begin by reviewing the club's actions and growth throughout the school year. Pairing the year in review with data

collected from the students, the community, and my reflections, the connectivity, and reciprocity of art and community are clear.

### **The Year in Review**

The club started the school year with bi-weekly planning and preparation meetings to build interest and provide students with background knowledge. Our first outings were face painting at the community block party in September and painting antique windows donated by a co-worker who was renovating his rental property in October. The history presentation took place in November as did the design contest. In December, students participated in seasonal window painting at our local borough hall, which gave us some publicity while students refined the mosaic design, ordered, then cut glass. January was our mosaic workshop, allowing students to practice with the medium and develop technique. February through April was spent indoors arranging and adhering countless tesserae (Figures 2 and 3).



Figures 2 and 3: Students arranging tesserae; T. Halvorson, 2017.

Inspired by the students' dedication to the mosaic, I asked if they would be interested in creating artwork to be displayed at the school. The students were ecstatic at the prospect, so I took an idea to administration and received permission to begin the tradition of senior murals. Since many of our public art club students were seniors, they wanted to leave a legacy through their art at the school. Twelve students worked together to come up with a theme ("Last of the '90s Babies"), research, design, and paint their group mural on  $\frac{1}{4}$ " plywood to be mounted in the hallway of the school (Figure 4). At first, I considered the use of plywood as the mural surface as a caveat. The building maintenance supervisor required the murals to be movable in case of emergencies such as leaks or remodeling. I found that it worked out much better for the students being able to paint on a horizontal surface in the classroom instead of being on scaffolding in the hallway.



Figure 4: 2017 senior mural; T. Halvorson, 2017

As students worked on the mosaic and senior mural, we also prepared for the annual spring ArtsFest in May. The club had eight donated student projects (four of which were the painted windows) on display for the ArtsFest's silent auction. The final week of May the students adhered and grouted their mosaic on the side of the community recreation center with the official unveiling in early June (Figures 5-8).



Figures 5-8: Preparing, installing, grouting, and signing the mosaic; T. Halvorson, 2017

## Data Review

Student sign in sheets: The number of students participating in the public art club was consistent throughout the school year, although some students participated at different times due to schedule conflicts. Out of the almost 300 students in grades 9-12,

23 students initially signed up for the club at the beginning of the year; 17 of whom participated in all or most of the outings. Another eight students joined later in the year—either after being encouraged to do so by friends or being inspired after seeing the projects around the studio during their scheduled art classes. Of the participating students, there were 12 seniors, nine juniors, and four sophomores. The average number of students attending each meeting was 18, while the workshops and outings averaged 16 each.

Student surveys: The student surveys provided me with invaluable insight on my students and their perspectives. Some of the most helpful information came from the prompts *I'm most looking forward to*, and *I'd like you to know* (Figure 9).

*I'm most looking forward to:*

- learning new things that I can use in my daily life.
- trying new things.
- getting better.
- everything.
- different art styles.
- new techniques.
- learning more and improving my style.
- learning.
- what we are going to do.

*I'd like you to know:*

- I'm not the greatest artist but I am a hard worker and no matter what I will try my best.
- I don't like to work in groups.
- I'm not a people person.
- I'm kind of shy at first.
- I hate to go out of my comfort zone but I'm willing to try new things.
- I don't like people...only a few.
- I get annoyed and mad easily.
- I don't like to be called on.
- I get frustrated when I don't understand or can't do things.

Figure 9: Responses to the beginning of the school year survey.

The answers to these two prompts show that students *want to learn* and have reservations due to social and ability concerns.

Student reflections:

The most powerful and insightful portion of my research is the students' reflections on their experience in their own words. The themes found throughout the student reflections were: growth, experience, learning, and confidence- showing they came a long way from the anxiety they shared in their surveys at the beginning of the year. Students became more comfortable with their own abilities as they developed skills and experience through exposure to new concepts and practiced with new materials. Since the individuals were working as part of a group, they became comfortable with each other through sharing and discussing the experiences, therefore building their own little community. (Figure 10).

"I feel like I grew as an artist."

"I liked this experience because of the people that are here."

"I learned so many things I never thought I'd be able to do."

"I started learning more every day and it made me more confident. I wouldn't have become confident without your help."

"I feel like I'm better than I ever was before."

"Thank you for teaching these cool techniques and letting me experience them in a fun and interesting way."

"If you try things....you might find you are actually pretty good at them."

"This experience has expanded my horizons and I feel that I have improved as an artist as well."

"My mind changed a lot. Now I expect more from myself and focus more than I ever had."

"I think I became a better artist than I was before because I tried so many new things."

"Each day working, I improved."

"This [experience] helped me cope with some things I was going through at times because of how enjoyable it was."

"This year, as an artist, I learned many new things. I didn't think I had any artistic talent and now I can actually see my ability improve!"

"This has been a wonderful year with your teaching and guidance and I hope to have to have classes with you in the future."

"This is the coolest thing I've ever done! I can't wait to bring my kids back in 20 years and show them what I did."

**"I never thought I could do this. You thought I could do this...I just listened to you."**

Figure 10. Responses from the end of school year student reflections.

The last student quote gets me every time I read it: “I never thought I could do this. You thought I could do this ... I just listened to you.” It says so much about the importance of people who believe in us and the power of positive thinking. The quote is a 12<sup>th</sup>-grade student who has been in the district since kindergarten. He considered himself an artist in the fields of drawing and computer graphics only and was not one of the original students to sign up for the public art club. He showed up for a September meeting with another student whom he was giving a ride home, then a workshop the following week. By utilizing his technology skills with the historical images, this student became one of the designers of the mosaic.

Teacher reflection:

I started the 2016-2017 school year and the community service public art club with the intent of making a difference for the students and the community by linking them and their learning through art. The experience has shown me that student artists thrive in their learning and artmaking when teacher and students build a community in the classroom. A group that learns and works together with a mutual interest can create trust, respect, and commitment. The students as active learners often questioned themselves, each other, and me throughout the process (Figure 11).

“She has a lot of confidence in us non-art people.”

“You know I can’t do something that professional looking, right?”

“How do you know how to do everything?!”

Figure 11. Students' quotes through the school year.

Empowering students, championing them, and advocating for what they need to learn is part of how I see myself being effective as an educator. I am an artist, a teacher, a learner, a facilitator, a supporter, and a cheerleader for the students. I ask more questions than I answer to show my students just how much they already know. By believing in my students and empowering them through the connections they make in art, they start to believe in themselves (Figure 12).

Student: "Don't you ever just want to give up?"

Teacher: "No, when I get frustrated, it makes me work even harder to get things done."

Student: "huh. I want to be like that when I grow up."

Figure 12. Student teacher conversation during mosaic making.

Our studio classroom has a culture of learning that values inquiry and growth. At the beginning of the year, I spent a lot of time modeling, motivating, keeping a schedule, and maintaining a timeline. As the year progressed, the students became active participants in sustaining the culture in the community they created. For example, the club officers took the lead on mentoring students who joined later in the school year; students asked for passes to come in during their free periods, as well as before and after school, to work on the community art projects; and students supported each other

by working as a team with a common goal. A group of seniors even showed up the day after their graduation to complete and sign the senior mural!

### Community feedback

The community was very supportive of the club from its initial outing at the block party in September. The high school students brought in over \$200 from painting the faces of neighborhood children, while promoting the art club's mission. It was because of this outing that the repurposed windows were donated and the borough hall staff asked us to paint their window with a winter theme.

A long time community member who preserves the history of our neighborhood was pleased to be invited to work with the students and share his childhood stories and photographs of the area. The presentation took place in November and was well-received by students, faculty, and administration alike. Our long time history teacher reached out to me after and shared "that presentation was just awesome and I'm so happy you're here and grateful for everything you're doing for our students" while the superintendent agreed "[the presentation] was fascinating and a wonderful experience for our students."

The word quickly spread among the faculty, and I had co-workers visiting the studio and sharing their excitement for the club and the community. As the students began making the mosaic, their writing teacher made a point to share "I love what you're doing here ... the students can't stop talking about it and everything they are learning." As the student excitement built and the project progressed, we had many

visitors to the studio to see the mosaic. Student word of mouth was a considerable source of the club's promotion and support.

Not knowing what to do with the donated windows that the club painted in the fall, we decided to hold a silent auction at our annual ArtsFest in May. The club had the four upcycled windows along with two pieces of pottery and two photographs displayed for silent auction. The community response was wonderful and the donated student art pieces brought in over \$300. The students were thrilled that their artwork was making money for more public art.

We publicized the unveiling of the mosaic and had dozens of community supporters at the recreation center for the event. It was a special moment to see my family, my students, their families, the historian they worked with, our school principal, school board members, fellow teachers, and community members surrounding the mosaic before we revealed it. Public art had indeed brought our community together (Figures 13 and 14).



Figure 13: Three generations at the mosaic unveiling- my son, one of the designers, and the historian; Reading Eagle: Ben Hasty

The reaction is one I will never forget. Excitement, awe, and hope filled the crowd, and together we celebrated our history, our students, and art in our community. I continued to receive positive feedback about the mosaic a month after we had installed it, but an email I received from a community member sums up everyone's reactions: "I can't find the right words to describe the beauty of the mosaic tribute to Carsonia Park!! It is absolutely stunning!!! The students really did a beautiful job. Honestly, I could [have] stood there all night looking at it!!"



Figure 14: Community at unveiling; Reading Eagle: Ben Hasty

## Analysis

The students began the year with a fixed mindset—believing they were limited to only achieve what they already knew how to do. With my positivity and support, they were able to develop a growth mindset: realizing that talents can be developed and the process is as important as the product (Dweck, 2006). “When students are allowed to investigate the range of visual culture with the guidance of a teacher, they can actively discover complex meanings, multiple connections, and enriched possibilities for creation

and critique” (Freedman & Stuhr, 2004, p. 826). With each passing meeting, outing, and workshop the students were taking a more active role in their learning and the projects until the club became its own community. The students surprised themselves with what they were able to achieve while working together. The relationships formed by students in their studio community reach far beyond the artwork, studio, or school.

### **Club Benefits**

Having local students be the creators of public art makes the community buy-in even higher. Students’ art education is enhanced by the connections they make in the community and through their artwork. Families are engaged and supportive of their children making a difference in the community. The community notices the dedication of students and appreciates the addition of artwork in public spaces. Everyone thrives!

### **Community Benefits**

With such a diverse population in our small community, we should be celebrating our differences and learning from and with each other. Instead, there are both socio-economic and racial divides. Public art is an avenue through which the community can be brought together regardless of these differences. As a community service initiative, the students have an opportunity to work together with their peers and enhance our community through their artwork. There are no fees for the students or their families who wish to participate; their only commitment is their time. Creating public art provides students with a positive activity to engage them in working together with others

regardless of differences, and build both their confidence in themselves as well as their sense of community.

Since the mission is community service based public art, the entire community benefits. Student volunteers get to take part in beautifying and uniting their neighborhoods, meet new/different friends, add community service hours to their college applications, and create art. The community members and businesses benefit by having students engaged in positive activities, the addition of public art to the neighborhoods, and the enhancement of the community through that artwork—including attracting more prospective residents and businesses.

## **Conclusion**

By empowering students to participate in the process of creating public art, they grow as artists and individuals who see the value of a diverse team and the importance of community. The product of public art enhances our community both aesthetically and socially. Student-created public art brings the students' focus to the community while building the community through their process and enhancing it with their products. The more projects completed, the more connections made, the more students reached, the more the community is built in all aspects. Allowing students to see how their participation makes a difference, and building partnerships throughout the community, our entire community strengthens and grows (Figure 15).



Figure 15: Completed mosaic on recreation center; T. Halvorson, 2017

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## Appendix A: Start of Year Surveys

### All About:

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Please call me (nickname) \_\_\_\_\_

Grade \_\_\_\_\_ Homeroom Teacher \_\_\_\_\_ Room \_\_\_\_\_

Parents/Guardians \_\_\_\_\_

Preferred Contact \_\_\_\_\_

\*\*\*

Favorite subject \_\_\_\_\_ Least favorite subject \_\_\_\_\_

I'm most looking forward to: \_\_\_\_\_

I'd like to learn: \_\_\_\_\_

I'm really good at: \_\_\_\_\_

I'd like to get better at: \_\_\_\_\_

\*\*\*

Clubs/sports/jobs: \_\_\_\_\_

Describe yourself in 3 words: \_\_\_\_\_

Favorite book(s): \_\_\_\_\_

Favorite music/musician(s): \_\_\_\_\_

Favorite artist(s): \_\_\_\_\_

Why? \_\_\_\_\_

Favorite color(s): \_\_\_\_\_

Hobbies: \_\_\_\_\_

\*\*\*

I love \_\_\_\_\_ I like \_\_\_\_\_

I think \_\_\_\_\_

I wonder \_\_\_\_\_

I'm nervous about \_\_\_\_\_

I'm proud of \_\_\_\_\_