

Margaurita Spear

**Dream Journals: An Introduction to Bookmaking and Dream Analysis**

Grades Four – Eight

Integrated Lesson

**Focus:** In this lesson, students will master the simple technique of making a Japanese-style accordion book and embellish these books to reflect their individual personalities. Student will use the methods of free-form writing and sketching to record information garnered from their own dreams. Students will also reflect upon their dreams to discover symbolic elements that may be incorporated into a later creative work.

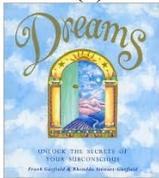
**Objectives:**

Students will:

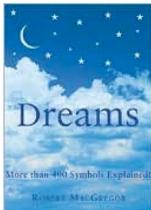
- Use available materials to design book covers that are self-representational.
- Develop necessary skills to assemble one type of hand-made book, the accordion.
- Employ free-form writing and sketching to record information in completed journals.
- Self-analyze their recorded dreams to discover symbolism and possible meanings.

**Resources:**

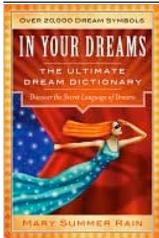
- Book(s) on dream interpretation:



Dreams: Unlock the Secrets of Your Subconscious, Frank Garfield and Rhondda Stewart-Garfield



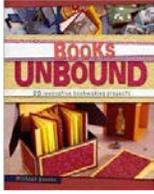
Dreams: The Running Press Pocket Guide, Robert MacGregor



In Your Dreams: The Ultimate Dream Dictionary, Mary Summer Rain and Alex Greystone

**Resources (continued):**

- Books on additional bookmaking techniques (optional)



Books Unbound, Michael Jacobs,



Expressive Handmade Books, Alisa Golden

- Examples of completed blank dream journals

**Vocabulary:**

Accordion: a type of fold used in bookmaking that resembles the folds of the musical instrument.

Collage: a composition made up of fragments of different materials stuck together.

Free-form: lacking a rigid or formal structure.

Imagination: memory or mental imagery.

Meditation: a method of relaxation, used for clearing the mind and stress relief.

Self-analysis: a review of information about oneself to reach a conclusion.

Symbolism: a set of symbols, objects or ideas that represent something else.

**Time:**

This assignment will take approximately three fifty-minute class sessions and one week of at-home journaling.

**Materials:**

- 4.5 x 6.5” Book boards, chip boards, or illustration boards
- 6 x 32” Strips of heavy-weight paper, such as Reeves, Stonehenge or Bristol
- Book cloth, heavy-weight decorative paper, or wallpaper
- Wheat paste
- PVC adhesive
- Waxed paper
- Glue brushes
- Bone folders
- Spools of ribbon, assorted widths and colors
- Scissors
- Mod Podge, glossy or matte
- Assorted collage materials (magazines, photographs, text)
- Assorted craft scraps (felt, fabric, yarn, sequins, etc.)
- Metallic markers, any colors
- Yardsticks or rulers
- Pencils

**Preparation:**

- Center area for supplies to be obtained and returned
- Pre-cut boards and paper strips

**Introduction:**

Dreams sometimes hold hidden meanings that relate to our waking lives. Often the dream state is a way for our sub-conscious to work out problems or stresses that we have when we are awake. The sub-conscious mind and dreams have been sources of creative inspiration for many artists, but to be inspired we must first begin to pay attention to what our dreams are about. To do this we will record what we can remember from our dreams for one week. We will keep these recollections in custom-made dream journals. To create our journals we will learn the technique of making a Japanese-style accordion book. There are many different ways to make hand-made books, but the accordion is one of the easiest to learn.

**Instruction:**

This lesson will feature activities that promote self-analysis and self-expression through the making of personalized dream journals and the free-style recording of dreams.

1. The students will begin by participating in a discussion on the study of dreams and their symbolic or hidden meanings. The use of dream imagery within artworks may also be discussed.
2. The students will be given two pieces of book board to cover with either book cloth or heavy-weight paper. The cover material should be cut  $\frac{1}{2}$ " larger than the board on all sides. Once the board is centered on the material the corners of the material should be snipped off so that when folded over to cover the board they create a flat corner seam. An optional method is to create a template for the cover material that can be traced and cut. The material can then be adhered to the boards using a 50/50 mixture of wheat paste and PVA adhesive. The adhesives can be used separately if only one of the two is available. Wheat paste dries slower and allows time for repositioning. It can also be cleaned off of book cloth without leaving much residue if done immediately. PVA adhesive has a much faster drying time, so repositioning is not possible.
3. While the covered boards are drying, students will select materials with which to personalize their journals. They may use craft scraps and collage materials to create representational or abstract imagery that best represents their personalities and/or dreams. Students should work with the materials without adhering them to their book covers at this time.
4. At the next class session, the book covers should be dry and students can now use the class time to embellish the covers with the materials gathered at the last class. Mod Podge acts as both an adhesive and a sealant. If using a glossy version, the students must remember to cover the entire book surface for a uniform look. Older students may wish to attach 3-D elements, such as buttons or charms, with a hot glue gun. The newly decorated covers will need sufficient drying time and should be left to dry for several hours.

**Instruction (continued):**

5. At the next class session, students will be given long pre-cut strips of heavy-weight paper. They will use yardsticks or rulers and pencils to measure out 4-inch increments and to draw fold lines at each increment. Once the lines have been made, students will fold the papers accordion-style to form peaks and valleys in the long sheets. The students should end up with eight folded sections forming text blocks. Bone folders can be used to achieve folds. The pencil lines should be kept on the backsides of the paper strips, so that when the accordions are opened the lines are not visible.
6. Students should then select and cut 36-inch lengths of ribbon, which will be used as closures for the completed journals.
7. The embellished book covers, the ribbons, and the accordion text blocks are ready to be combined to form books. Students should place the back covers wrong-side up and center the ribbons through the middles with equal lengths on each side. Use adhesive to glue the ribbons in place. Place pieces of wax paper between the last two pages of the text blocks to prevent the pages from accidentally sticking together. Lightly apply adhesive to the backs of the last pages. Carefully remove the wax papers, trying not to get adhesive on the rest of the text blocks. Arrange the now-sticky endpapers on the inside of the back covers, covering the attached ribbons, lining up the spines (folded edges) with the left edges of the boards, and centering the pages on the tops and bottoms. Smooth down the attached papers with bone folders and replace the wax papers. Repeat the steps to attach the front covers, using the back covers as placement guides.
8. Once both covers are attached, students may wish to add further embellishments to the front covers using metallic markers.
9. The finished journals will need to dry for several hours before the students can take them home. When the journals go home, students will document their dreams through free-style writing and small sketches.
10. After one week of journaling, students will bring their journals back to class to share the symbolic elements they recorded.

**Teacher Evaluation:**

1. Did the students create embellished dream journals that were self-representational and self-expressive?
2. Did the students employ relevant skills and care when creating and assembling Japanese-style accordion books?
3. Were the students able to express their dream interpretations through free-form writing and sketching over a seven-day period?
4. Were the students able to uncover and discuss the symbolic elements of their dreams?

**Massachusetts Arts Curriculum Framework Standards:**

In this lesson, students will work with the following standards:

\*Standard 1: Methods, Materials, and Techniques

- 1.1 Use a variety of materials and media.
- 1.2 Create artwork in a variety of 2D and 3D media.
- 1.3 Learn and use appropriate vocabulary related to methods, materials, and techniques.
- 1.4 Learn to take care of materials and tools and to use them safely.

\*Standard 3: Observation, Abstraction, Invention, and Expression

- 3.3 Create 2D and 3D artwork from memory or imagination to tell a story or to embody an idea or fantasy.
- 3.5 Create symbolic artwork by substituting symbols for objects, relationships, or ideas.
- 3.6 Create artwork that employs the use of free form symbolic imagery that demonstrates personal invention, and/or conveys ideas and emotions.

\*Standard 4: Drafting, Revising, and Exhibiting

- 4.4 Produce work that shows and understanding of the concept of craftsmanship.

\*Standard 5: Critical Response

- 5.6 Demonstrate the ability to describe the kinds of imagery used to represent subject matter and ideas, for example, literal representation, simplification, abstraction, or symbolism.

\*Standard 10: Interdisciplinary Connections

- 10.2 Apply knowledge of other disciplines in learning in and about the arts.

**Massachusetts English Language Arts Curriculum Framework Standards:**

In this lesson, students will work with the following standards:

\*Standard 19: Writing

- 19.3: Draw pictures and/or use letters or phonetically spelled words to give others information.
- 19.13: Write an account based on personal experience that has a clear focus and sufficient supporting detail.

### Dream Journal Lesson Rubric

	<b>**Excellent**</b> 20 points	<b>**Good**</b> 15 points	<b>**Fair**</b> 10 points	<b>**Poor**</b> 5 points	<b>*Comments*</b>
<b>Media and Techniques</b>					
<b>Book covers</b>	Book cover materials were measured carefully, cut to size, adhered properly. No bulging or excess adhesive present. Superb corner folds.	Book cover materials were measured and cut adequately. Minimal bulging and minimal excess adhesive present. Adequate corner folds.	Book cover materials were measured and cut with minimal care. Some bulging and excess adhesive is present. Corner folds are passable.	No care exercised in measurement or cutting of cover materials. Lots of bulging and excess adhesive is present. Corner folds do not align.	
<b>Accordion folds</b>	Pages are of equal size and carefully measured out. Folds are crisp and straight.	Nearly all pages are of equal size. Folds are somewhat crisp and straight.	Most pages are of equal size. Folds are not very crisp, but still straight.	Pages were not measured well and are of unequal size. Folds are sloppy and uneven.	
<b>Embellishment</b>	Extra effort applied to create a unique journal that is self-representational and expressive. A variety of materials were used. Adhesive used carefully.	Journal has some unique characteristics with only moderate variety in materials used. Adhesive used carefully.	Journal has few unique characteristics. Little variety in material use. Adhesive used with minimal care.	Journal has little to no unique characteristics. No variety in material use. Adhesive applied sloppily.	
<b>Assembly</b>	Pages are carefully aligned and attention was used to prevent excess gluing and sticking together of pages.	Pages are aligned to somewhat askew. There is only a small amount of excess glue present. Pages do not stick together.	Pages are somewhat askew. Excess glue is present and pages may stick together slightly.	Pages are completely askew. No care in gluing and pages stick together.	
<b>Journaling</b>					
<b>Time spent</b>	Amount of writing and sketching is reflective of allotted time.	Amount of writing and sketching is only slightly below expected for allotted time.	Amount of writing and sketching is inadequate for allotted time.	Student did not produce any writing or sketching.	
<b>Richness of textual imagery</b>	Writing reflects the use of symbolic imagery on every page.	Writing reflects the use of symbolic imagery on almost every page.	Writing reflects the use of symbolic imagery on few pages.	Writing reflects the use of symbolic imagery on no pages.	
<b>Sketches</b>	Sketches add to the writing content on almost every page.	Sketches add to the writing content on about half the pages.	Sketches add to the writing content on a few pages.	Sketches add to the writing content on no pages.	