# Art in Education: A Curriculum Planning Guide

**Jennifer Stuart**
and the
**California College of the Arts**
**Center for Art and Public Life**

# Preface

***Art in Education: A Curriculum Planning Guide*** is the first publication of the California College of the Arts (CCA) Teaching Institute. It is produced by CCA's Center for Art and Public Life. The guide provides sample curricula and case studies grown from partnerships with Bay Area schools, artists, and educators. The curricula are aligned with California visual-arts standards and respond to the wake-up call provided by the 2007 research report An Unfinished Canvas by SRI International, which revealed numerous arts-learning inequities and shortfalls in state schools. Our guide addresses the pressing need for professional development resources. We are pleased to make it widely available to educators and artists who are working to advance engaging, socially and culturally relevant arts-learning experiences for all students.

Funding from the Clarence E. Heller Charitable Foundation to foster and disseminate an understanding of successful curricular approaches made possible the development of the curricula included in this guide. This publication includes art and art-integrated units as well as case studies that tell the story of collaborative processes between teachers and artists. The guide also aims to provide material for readers to interact with (dissect, analyze, interpret, and discuss) and apply to their own practices in art education.

—Ann Wettrich, codirector of the CCA Center for Art and Public Life and director of the SMART Teaching Concentration Program

—Sanjit Sethi, codirector of the CCA Center for Art and Public Life and Barclay Simpson Chair of Community Arts

### About the Author

This guide is a testament to the creative and dedicated teaching practices of its author, the artist and educator Jennifer Stuart. Currently on the faculty of the San Francisco Friends School, Stuart has more than 15 years of teaching experience. She recently served as art education program manager at CCA's Center for Art and Public Life, where she taught and developed innovative art-education curricula for the Teaching Institute and the SMART Teaching Concentration Program as well as for the Mills College Graduate School of Education. Stuart has published on the topic of arts teaching and learning in education journals, and she is a regular teaching fellow at Project Zero Summer Institute at the Harvard Graduate School of Education. She holds a BFA from the Rhode Island School of Design and an MA in art education from Columbia University Teachers College.

## About California College of the Arts

Founded in 1907, California College of the Arts (CCA) is noted for the interdisciplinarity and breadth of its programs. It offers studies in 20 undergraduate and seven graduate majors in the areas of fine arts, architecture, design, and writing. The college offers bachelor of architecture, bachelor of arts, bachelor of fine arts, master of architecture, master of arts, master of fine arts, and master of business administration degrees. With campuses in Oakland and San Francisco, CCA currently enrolls 1,740 full-time students. Noted alumni include the painters Nathan Oliveira and Raymond Saunders; the ceramicists Robert Arneson, Viola Frey, and Peter Voulkos; the filmmaker Wayne Wang; the conceptual artists David Ireland and Dennis Oppenheim; and the designers Lucille Tenazas and Michael Vanderbyl. For more information about CCA, visit www.cca.edu.

## About the Center for Art and Public Life

The Center for Art and Public Life was founded by CCA in 1998 for the purpose of creating and facilitating programs that provide and enhance arts education in underserved communities within and beyond the San Francisco Bay Area. The center fosters opportunities for CCA students and working artists to partner with public schools and community organizations, where they use their talents to make a difference as mentors for youth and leaders in community development. The center administers CCA's Community Arts Program and the art teacher precredential program.

## About the CCA Teaching Institute

The CCA Teaching Institute (TI) aims to make high-quality professional development opportunities available to prekindergarten through 12th-grade teachers and teaching artists with the goal of advancing the capacity of Bay Area schools to provide arts-learning opportunities for every child, in every school, every day. TI is a project of the Center for Art and Public Life and works in tandem with CCA's Office of Special Programs and the Alameda County Office of Education's Alliance for Arts Learning Leadership. The Alameda County Office of Education recently initiated the nation's first Arts Learning Specialist Certificate program, through which TI students can earn a certificate upon completion of 12 units of instruction.

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Last but not least, we acknowledge and thank our longtime partners and colleagues from the Alameda County Office of Education's Alliance for Arts Learning Leadership, led by Louise Music, and the Arts Education Initiative, led by Dr. Paul Ammon from the Graduate School of Education at the University of California, Berkeley.

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# Introduction

## Our Approach and Pedagogy

CCA's Center for Art and Public Life plays a leadership role in arts education at the local, state, and national levels through its SMART teaching concentration program, the Teaching Institute, and its various community-based art-education programs. Our approach to curriculum design, teaching, and assessment is informed by two frameworks from Harvard's Project Zero: Teaching for Understanding and the Studio Thinking Framework. We are concerned with developing curricula that address historical inequities and draw upon a diversity of perspectives and cultures.

*** Teaching for Understanding (TfU):** The TfU Framework was developed by researchers and educators at Project Zero at the Harvard Graduate School of Education (1989–1996), as a tool to design, revise, and review curriculum and instruction that helps students develop understanding. The framework grows out of the constructivist tradition of education. That tradition assumes that learning occurs through students' sustained effort and active engagement with authentic challenges. Those challenges require them to carry out rigorous inquiry processes and make products in the traditions of those made by experts. The framework was designed to guide educators' efforts to design effective and efficient instruction that supports students in building understanding of important content.

TfU has four interacting elements that guide educators' thinking about fundamental questions:

- What topics shall we teach?
- What about those topics should students learn?
- What will students do to learn?
- How will we know what students have learned?

These questions are ones that any educator has to consider when making decisions about what and how to teach. But TfU reminds us to focus those teaching decisions—whether in planning, review, assessment, or the moments of teaching—on helping students develop understanding. Each of these four elements is defined by specific criteria that remind educators how to help students develop genuine understanding of important subject matter, concepts, and topics, so they can flexibly apply their knowledge to a diversity of new and novel contexts.

*** Studio Thinking Framework (STF)**: Art educators have lacked a common language to describe the way mature artists think and how art teachers design their classes to nurture those capacities. The Studio Thinking Framework, developed through observation and analysis of high school teachers in schools that take the arts seriously, defines categories of learning that artist-teachers aim to nurture through studio arts instruction. STF identifies dispositional goals that art teachers employ in diverse settings to develop artistic knowledge, skills, strategies, and thought processes: Develop Craft (Technique and Studio Practice), Engage and Persist, Envision, Express, Observe, Reflect (Question, Explain, and Evaluate), Stretch and Explore, and Understanding the Art World (Domain and Communities). The framework also describes three "studio structures" in which visual art teachers organize time and interactions in their classes: Demonstration-Lectures, Students-at-Work, and Critique. The model emphasizes learning dispositions: the habits of mind that artist-teachers want their students to internalize. Our focus on thinking and understanding in visual art (engendered by processes of making, perceiving, and reflecting) means that the model cuts across differences in media (e.g., ceramics vs. video), perspectives (e.g., modernist vs. postmodernist), and grade level. The STF supports generalist teachers in focusing instruction toward serious disciplinary goals in the arts, and it supports disciplinary arts teachers in communicating their intentions to students and assessing what they make, say, and do in relation to those intentions.

**Art Integration**: Art integration can take many forms. The arts can be used to engage the learner, to illustrate a concept, to digest information, and to imagine a new idea. They can be used to investigate a question or an emotion. They can be used for social critique, or they can be used to influence public opinion, as in propaganda. In fact, the arts need content, and this content is drawn from a multiplicity of disciplines—history, math, science, English, psychology, and so on. In short, the arts are extremely flexible and at their core are naturally integrated with other disciplines.

**Art as a Tool for Equity and Social Justice**: There are a variety of ways that art can be used as a tool for social justice. First and foremost, the inclusion of art in the curriculum can help to ensure that every child has the opportunity to learn. When teachers use art as a way to develop and show understanding, they open up more entry points to learning for their students. The arts engage a multiplicity of intelligences. They are a unique way of coming to know and understand the world. They offer students alternative means of expressing their ideas and their emotions.

Art is also a way for students to bring themselves into the curriculum. It can offer the opportunity for students to share valuable knowledge that they bring from their life experience with families and communities. It can celebrate cultural traditions and call attention to connections between people. It is an arena where students can make personal connections to larger, more global ideas and concepts. The arts bring the whole child into the classroom. Students are able to engage in work that includes the intellectual and emotional, the personal and the global.

Finally, art can be used to investigate hidden conflicts or agendas, or to illuminate social, economic and political inequities. It can be used as a catalyst to mobilize people to take action in their lives. Art projects can be designed to call attention to and to analyze community issues.

**Collaboration**: The partnerships between educators, artists, schools, arts organizations, and communities have the potential to help to develop students into artists and scholars. These relationships must be healthy—mutually beneficial, with common goals and clear communication amongst collaborators—in order for them to work well. When partnerships do function, collaboration allows all those involved to broaden and deepen their perspectives and to benefit from the knowledge of the whole group. For example, when an artist is working side by side with a classroom teacher, both have the opportunity to open up their views about the curriculum—to make connections between disciplines, to create new experiences for students, and to learn new ways of delivering curriculum. They also have the potential to understand their students in new ways, sharing perspectives, deepening their understanding of who students are and what their potential is.

When collaboration works well, participants comment on the value of experiencing something together with another professional. They speak about rich reflections and the ability to adjust their teaching and to reach more students in a better way. No one person can be an expert on everything. In a healthy collaboration, the collective teaching experience is always greater than any single person can achieve. In the arts, we value collaboration because it helps to bring the art teacher and teaching artist out of isolation, into a world rich with possibilities. Collaborations can be designed with other artists, teachers, parents, and other community members. Our desire for excellent collaborations ties back to our commitment to excellent teaching, arts integration, and social justice.

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*** Acknowledgment Note:** The text in this introduction that describes the Teaching for Understanding and Studio Thinking frameworks is excerpted from Dr. Lois Hetland's work. We thank her for allowing us to use it.

# How to Use This Book

There are three sections in this book:

- **Section 1: Arts-Integrated Curricula**
- **Section 2: Art and Social Justice Curricula**
- **Section 3: Teacher/Artist Collaboration Case Studies**

The first two sections include sample units. It is not our intention to provide curricula to be replicated. Rather, it is our hope that you will use these units to develop your understanding about the possibilities that art and art integration offer and of the interplay between the arts and other subjects that constitutes a deep approach to teaching art.

The third section includes two case studies focused on collaboration. Each case presents a complex relationship between a teaching artist and teacher, their students, and the school that they are teaching in. There are no solutions mentioned. We have provided questions and ideas to prompt reflection and discussion.

## Questions to Guide the Use of the Curriculum

If you are thinking about using a unit from this guide, ask yourself the following:

- Why would this unit/lesson be relevant to my students?
- Are there elements of this unit/lesson that I would want to spend more time on, or elements that I would want to change or eliminate?
- How does this unit/lesson fit into my long-range goals for my students? If I changed certain aspects of the lesson, would it help students to better develop the understanding that I am hoping for them to develop?
- Does this lesson invite all my students into the learning experience? Is there some kind of preparation that I might have to do, that students might have to have, before experiencing this lesson?
- Are there strategies, thinking routines, or learning techniques that I use in my classroom that could be embedded in this lesson to help guide students through the process?
- Do I have the resources available to me? Images, books, materials, time? Is there a creative way that I can adapt the lesson to fit the resources that I do have?
- Are there resources that I would add that are available to me because of where I live, the parents at my school, other faculty members, etc?

# Curriculum Presentation Structure

The structure for the presentation of the units is as follows:

**Title of Unit**

**Grade Level; Subject Areas**

**Unit Overview**
This section describes what the teacher's goals for the unit were and why they wanted to integrate art.

**Time**
An approximation of the time that this unit will take.

**Generative Topic**
This is a topic that is important in the discipline, engaging and accessible to students, and connects to ideas, genres, methods, and purposes in other disciplines and contexts.

**Understanding Goals**
This section describes what the teacher intends students to understand. The question form is pithy and memorable—meant to "talk to the students" and engage them in ongoing dialogue about it. The statement form describes key concepts that students aim to understand, giving additional information to the reader of what students are meant to learn.

**Performances of Understanding**
Performances engage students actively in thinking flexibly about the understanding goal in response to new contexts.

**Ongoing Assessment**
Says who is assessing (teacher, student, peers), how (informally-observed, formally-recorded-public criteria), and what they're looking for as evidence of higher, middle, or lower levels of understanding for key concepts in the intended goal (e.g., quality of questions and comments, drafts that build from one another, experimentation with materials, interactions with other students or teacher, behavior with materials).

**Instructional Sequence of the Unit**
A description of the sequence of learning experiences in this unit

**California State Standards**
Standards show how the goals aim for big disciplinary ideas.

**Studio Habits of Mind**
The Studio Habits of Mind show how the goals aim for big disciplinary ideas, practices, and thinking dispositions.

**Resources**
Online and off-line resources useful in the development and teaching of this unit.

# Section 1: Arts-Integrated Curricula

This chapter includes three examples of arts-integrated curricula:

- **My Best Story** first grade writing and visual art
- **Why I Am Alive** seventh grade science (cellular biology) and visual art
- **The Dramatic Life** ninth grade English-language arts, drama, and visual art

The units in this booklet are designed to develop understanding both in the discipline of art and in other subject areas. They strive to represent a balanced integration. Often art is the "handmaiden" of another subject matter but there is no actual teaching of art. Students are asked to make art or look at art without be taught methods or techniques of artists. We see this as a missed learning opportunity. You will see that integrating art in a deep way takes quite a bit of time. We are not saying that this is the only way to integrate art. It is not always possible to work in this manner. Sometimes it might be relevant or most useful to use art as the handmaiden. What we are emphasizing here is the depth of what can be learned when there is an opportunity for balanced integration. We want teachers to be conscious of the learning opportunities that exist and to make conscious choices about what they are including in their curriculum.

When reading this chapter, please consider the following questions:

- What are the goals of the unit? Are both the art goals and the goals of the other discipline authentic (targeting important disciplinary understanding in art and the other subject area)?
- Is there a "big idea" being investigated that is relevant to both disciplines? (for example, "perspective" or "revolution")
- Are the processes and the products of the lesson ones that represent important knowledge, purposes, forms, and methods in the discipline of art and the other subject area?
- What kinds of feedback are students getting and when? Is the feedback that they are receiving helping them to develop their understanding?
- What habits of mind does this unit help students to develop?

# My Best Story

## First Grade; Writing and Visual Arts

## Unit Overview

This unit is designed for a first grade class. The teacher's primary goal for the class is for students to understand that people develop an understanding of the world through reading and writing. She wants to welcome students into the tradition of written narrative storytelling. She also wants students to understand that people communicate and share their knowledge through storytelling. Through storytelling, she hopes to create a greater sense of community in her classroom. She sees this unit as an opportunity for her students and herself to get to know each other in deep and meaningful ways. First grade is a time when students are naturally engaged in storytelling. The teacher wants to capitalize on this proclivity and to help students be metacognitive about why and how they tell stories.

The curriculum in this class is designed with different learning styles in mind. Howard Gardner's multiple intelligence theory is a driving force in how curriculum is developed and delivered. Students are encouraged to be aware of their own learning styles. Feedback and reflection helps students to understand what their strengths are and where they need help. The teacher feels that by adding a visual art component to the curriculum, students will be able to develop and express their ideas about stories in a variety of ways. She wants the art component to deepen students' writing abilities and the writing to deepen students' art abilities. The students are aware that both of these tasks are valid ways in which they can learn and express their individual understanding.

## Time

Approximately twelve hours of class time

## Generative Topic

**Storytelling**

This is an appropriate generative topic for this class because students of this age are naturally engaged in storytelling. It is a central aspect of both their play and their learning. Storytelling is an authentic topic in both visual and language arts. There are concerns that overlap in both the written and drawn form—for example detail, focus on important personal experiences, and composition. In fact, writing and illustration are often used together in the "real world" to tell a story. There are endless resources available for this topic.

## Understanding Goals

*What is a personal narrative?*

Students will understand the tradition and structure of a written and visual personal narrative.

*How do writers tell their stories?*

Students will understand:

- the writing process
- the idea of audience and purpose of writing
- the reason for and usefulness of editing and rewriting their stories
- how writers spend time to paint a picture of their story by zooming in on special details and using different senses to describe what's going on.

*How can art inspire writing and how can writing inspire art?*

Students will understand:

- the similarities and differences between telling a story visually and telling a story with words
- how to utilize visualization in order to strengthen their storytelling abilities.

## Performances of Understanding

- Identify different inspirations that writers use for their stories.
- Brainstorm a list of inspirational experiences.
- Create a list of experiences from their lives to write about and choose an idea from that list based on shared criteria for what makes a story inspirational.
- Listen to and create a collective Red Grooms story.
- Write a story.
- Create a pop-up collage expressing the same story.
- Share and critique their finished work with each other (give and get feedback that ties in with the unit's understanding goals).

## Ongoing Assessment

- **Informal feedback from the teacher:** Brainstorm session from touchstone texts (sample books selected by the teacher). The teacher is looking for the developing understanding of why some stories are more compelling than others (this includes the understanding of attention to detail).
- **Informal feedback from teacher:** Brainstorm list of inspirational feelings or experiences. The teacher is looking to see if the students are applying what they learned from analyzing the touchstone texts to their own choices about experiences that make compelling stories.

- **Self-assessment and informal feedback from teacher:** List of story ideas and choice of seed idea. The student is looking at his or her own list of ideas and thinking about the following questions: *Do I feel strongly about this experience? Do I want to share this with an audience? What part of the story is most interesting?*
- **Informal feedback from teacher and peers:** Collective Red Grooms story. Teachers and peers think about how art can inspire writing.
- **Feedback from the teacher in process and peer assessment:** During the process of making the story and the pop-up collage, the teacher and students are giving feedback using posted criteria. The criteria connect back to the understanding goals of the unit.
- **Feedback from the teacher, students, parents, and peers:** Final publishing party. All of these viewers are looking for understanding of the stated goals of the unit.

## Instructional Sequence of the Unit

**1. Share Touchstone Texts**

- Read three Touchstone Texts to the students to identify the different experiences that inspire writers to tell stories. Make sure that the texts reflect a diversity of writers and experiences from different cultures and age groups. (See resource section for suggestions.)

- After reading each story, brainstorm with the students on a large chart and discuss the following questions: *What was the inspiration for this story? What made this story interesting? What are the details of the story that stood out to you?*

**2. Collect Seed Ideas**

- Students brainstorm an idea for their story.

- Writers explore, communicate, and learn from thinking about how their life journeys have made them who they are today. The personal narrative story is a story from the life of a writer that shares a part of this journey with readers.

- Homework: Bring in a photograph from a time that you remember well and would like to write about.

- At school, students lay out their photos in front of them. One of the ways that writers see the world and communicate their world is by looking to their own lives for inspiration (memories). Looking at the Touchstone Texts chart, share what the class determined the inspiration for each story was. Brainstorm with them what other kinds of feelings or experiences might be the inspiration for a story. Add ideas from the list below.
  - Embarrassing moment
  - Facing a fear/being brave
  - Feeling loved
  - Feeling lonely
  - Being a good friend/needing a good friend
  - Doing something for the first time
  - Being disappointed
  - Doing something with a lot of pride
  - Sharing in someone else's celebration
  - Working through a challenging time

  Writers sometimes have trouble getting started, a problem called "writer's block." There are strategies to use to help writers work through writer's block. In one strategy, writers bullet words or phrases (instead of complete sentences) to get their ideas flowing more quickly.

- Students look at the photograph that they brought in for homework, and they brainstorm words or phrases that come to mind and write them down in bulleted form. They also sketch any images that come to their mind, details of people or objects that are important to the story but might not be in the photograph.

**3. Choosing a Seed Idea**

- Students choose one of their ideas to work on, based on criteria that writers use. Writers feel strong emotions about a personal narrative. One strategy writers use to choose a good seed idea for a personal narrative is to ask:
  - *Do I have more to say?*
  - *Do I feel strongly about this experience?*
  - *Do I want to share this with an audience?*
  - *What part of the story is most interesting?*

Looking at your brainstormed list of words, phrases, and images, try to discover what the story is that you want to tell and ask themselves these questions.

**4. Visioning the Story**

- Students write their stories and create visual representations of their stories in tandem.

- Setting the Scene: A personal narrative often happens in a meaningful place. Students begin by visualizing their scene and then begin to recreate the scene using the work of artist Red Grooms as inspiration. Working in tandem on both their written story and their visual piece, students use details from their art to inform their writing and from their writing to inform their art.

- Students look at the work of Red Grooms to collectively write a story.
  1. Students describe all of the things that they see in the piece (with no interpretation).
  2. Students tell what they think is going on (what the story is) and what makes them say that.
  3. Students brainstorm a list of art strategies that Red Grooms used to tell his story. (Students are asked, How is Red Grooms using color and line to help tell his story? How does he decide to put things together? How does he decide where things are in his art piece? What kinds of details does he include?)
  4. Students collectively tell a story inspired by the piece. Sitting in a circle, one student starts with a sentence, and each person in the circle builds on the other person's sentence until the story ends when the circle is complete.
  5. After the students create the story, they reflect upon how using the visual helped them to create the story. They also think about how the story might have led them to add other details to the art piece.

- Students experiment with creating pop-ups in order to understand the possibilities that working in this way offers to them.
  1. Students work with scraps of paper, cardboard, and glue sticks to figure out ways to create pop-ups. This is a highly experimental experience, in which the teacher roams the room and points out discoveries that students are making.
  2. The teacher demonstrates different ways to create a variety of standard pop-up structures. All of the different experiments are gathered and put up on a board to be used as a reference for later.
  3. The teacher shows students an example of what they will be making. The students are asked what processes they think the artist used to make the piece. The teacher explains that the background was made first and then the pop-up images were layered on top.

- Students recreate the scene of their story using cardboard, colored and textured collage paper, and glue sticks. They create a three-dimensional pop-up diorama of the setting and characters for their story, while creating a written description. They use a list of criteria that they have discovered and discussed throughout the beginning of the unit.
    1. Students review the criteria for expressing a story in writing and in visual art. The criteria are posted. Each one of the criteria has a visual symbol representing the essence of the criteria. In this way, students can visually connect with the criteria as well as read them.

**Criteria for Expressing a Story in Writing and in Visual Art**

- Writers use words to paint a picture of the story they are telling.
    - » Writers can spend time visualizing the place and then writing down everything they are seeing.
    - » Writers can show setting through zooming in on details.
    - » Writers can show setting by describing it through all of the senses.

- Artists use colors, textures, lines and form to paint a picture of the story they are telling.
    - » Artists use different colors to express moods or feelings or to describe what they see.
    - » Artists like Red Grooms use skinny lines, thick lines, and jagged lines to give their drawing feeling.
    - » Artists include details in their pictures to help tell a story to their viewer.

- Writers spend time describing to make a movie in their reader's mind.
    - » Writers can use effective descriptive words (blue, soft).
    - » Writers can use place and location words (on, in, out, by, behind, around, under, beside, inside, over, outsider, near, above).
    - » Writers can use simile (using like/as and metaphor (using is)

- Writers are careful to tell stories by writing the big events in an order that makes sense to the reader.
    - » Writers focus on and stretch important moments.
    - » Writers cross off or take out parts that don't help to tell the big events.
    - » Writers use time and order words (first, next, then, later, last, finally).

- Artists are careful about where they place objects in a scene in order to tell a story that makes sense to their audience.
    - » Artists think about how their story can change depending on where objects or people are placed in a scene.
    - » Artists think about the details that they will or won't include in order to tell the story that they want to tell.

- Writers write personal narratives to share a meaningful time with their readers.
    - » Writers can make sure to show the meaning by stating it in the introduction.
    - » Writers can make sure to show the meaning through details.
    - » Writers can end their personal narrative by sharing what was learned or how he or she was changed because of the experience.

- Artists make artwork to share meaningful experiences with their viewers.
    - » Artists make sure to show meaning by taking care with the way that they construct or make a piece.
    - » Artists think about how their choices in line or color can add to their story.
    - » Artists really think about how each detail they add to their piece will add meaning to their story.

2. Students start by working on their art piece for fifteen minutes. They are instructed to collage a "background" or "setting" for their story. The teacher demonstrates different ways of applying the paper to create the background. Working on a sheet of cardboard, students think about the colors and textures that will express where their story occurred. The students are reminded that they will add objects, people, animals, etc., to their piece later.
3. They then switch to working on their story for fifteen minutes. Students are encouraged to look at their artwork. How can the artwork give them clues about what to write in their story?
4. Students switch back to working on their art piece. How can their writing give them clues about how to make their art piece? Students can continue working on the setting, or they can move on to creating the objects, people, etc., that are a part of their story. Students create these objects individually and then add them to their work as pop-ups. The teacher demonstrates different ways to make objects, using the experiments that the students made as a reference to make the examples. The teacher also demonstrates how to create lines and forms with collage.
5. Students switch back to their writing. Students are instructed to either work on their collage or their story until the final phases of the project, when the teacher can individually support students in making their own decisions about which piece to work on in order to complete both well.
6. Midway through the process of making both pieces, the students engage in an ongoing critique. They give each other feedback based on the listed criteria.

**5. Publish!**

- Students get together to share their stories with their community, give each other feedback, and get feedback. In their display, students include a list of what they learned about how writers and artists tell stories and how writing can inspire art and art can inspire writing.

- Students, teachers, parents, and peers gather for an art opening/reading of stories. Each story is displayed with its corresponding art piece and "What I Learned" statement. Each display has a sheet of paper on which people can give students feedback in response to the following questions: *What was the inspiration for this story? What made this story interesting? What are the details of the story that stood out to you?*

## California State Standards

**Language Arts Standards**
Writing
1.0 Writing Strategies
Students write clear and coherent sentences and paragraphs that develop a central idea. Their writing shows they consider the audience and purpose. Students progress through the stages of the writing process (e.g., prewriting, drafting, revising, editing successive versions).

2.0 Writing Applications (Genres and Their Characteristics)
Students write compositions that describe and explain familiar objects, events, and experiences. Student writing demonstrates a command of standard American English and the drafting, research, and organizational strategies outlined in Writing Standard 1.0.

**Written and Oral English Language Conventions**
1.0 Written and Oral English Language Conventions
Students write and speak with a command of standard English conventions appropriate to this grade level.

**Visual Arts Standards**
1.0 Artistic Perception
Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to the Visual Arts
Students perceive and respond to works of art, objects in nature, events, and the environment. They also use the vocabulary of the visual arts to express their observations.

2.0 Creative Expression
Creating, Performing, and Participating in the Visual Arts
Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.

4.0 Aesthetic Valuing
Responding to Analyzing, and Making Judgments About Works in the Visual Arts
Students analyze, assess, and derive meaning from works of art, including their own, according to the elements of art, the principles of design, and aesthetic qualities.

5.0 Connections, Relationships, Applications
Connecting and Applying What Is Learned in the Visual Arts to Other Art Forms and Subject Areas and to Careers
Students apply what they learn in the visual arts across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to the visual arts.

## Studio Habits of Mind

**Express**—Learning to create works that convey an idea, a feeling, or a personal meaning.

**Develop Craft**—Technique: Learning to use tools. Materials: Learning artistic conventions. Studio Practice: Learning to care for tools, materials, space.

**Reflect**—Question and Explain: Learning to think and talk with others about an aspect of one's work or working process. Evaluate: Learning to judge one's work and working process and the work of others in relation to standards of the field.

**Stretch and Explore**—Learning to reach beyond one's capacities, to explore playfully without a preconceived plan, and to embrace the opportunity to learn from mistakes and accidents.

**Understand Art World**—Domain: Learning about art history and current practice. Communities: Learning to interact as an artist with other artists and within the broader society.

## Resources

**Touchstone Texts**


Ackerman, Karen. *The Song and Dance Man*. New York: Knopf, 1988.
Flournoy, Valerie. *The Patchwork Quilt*. New York: Dial Books, 1985.
Fox, Mem. *Wilfrid Gordon McDonald Partridge.* Brooklyn: Kane, 1985.
MacLachlan, Patricia. *All the Places to Love*. New York: Harper, 1994.
Polacco, Patricia. *Thunder Cake*. New York: Philomel, 1990.
Tran, Truong. *Going Home, Coming Home*. San Francisco: Children's Book Press, 2003.
Willems, Mo. *Knuffle Bunny: A Cautionary Tale*. New York: Hyperion, 2004.


**Red Grooms**


Danto, Arthur, Timothy Hyman, and Marco Livingstone. *Red Grooms*. New York: Rizzoli Books, 2004.
Knestrick, Walter and Vincent Katz. Red Grooms: *The Graphic Work*. New York: Abrams, 2001.
Robinson, Joyce Henri. *Red Grooms and the Heroism of Modern Life*. University Park, Pennsylvania: Palmer Museum of Art, 1998.
Stein, Judith E., John Ashberry, and Janet K. Cutler. *Red Grooms: A Retrospective, 1956–1984*. Philadelphia: Pennsylvania Academy of the Fine Arts, 1985.

# Why Am I Alive?

## Seventh Grade Science; Cellular Biology and Visual Arts

## Unit Overview

This art-integrated lesson is designed for a seventh grade science class unit on cellular biology. Cellular biology is typically introduced at this grade level and then revisited in high school. Given that one of the teacher's main goals for the class is to help students understand the relevance of science in their lives, the challenge was to think about how to make the invisible world of cells more real to students. The teacher is attracted to the idea of integrating art into his plans because he wants students to make physical models of the world of cells. He also wants to draw upon the variety of different ways that students build understanding—giving the students opportunities to create visual metaphors and to think symbolically.

The science lessons leading up to the culminating project include labs, readings, and lectures. Students first investigate what makes something alive (ie responds to a stimulus, grows and develops, reproduces, uses energy, needs to maintain homeostasis, and has shelter). They then look at active and passive transport (osmosis and diffusion) through the context of responding to a stimulus and maintaining homeostasis. Students also look at photosynthesis and respiration in the context of using energy, and mitosis in the context of growth/development and reproduction.

## Time

Approximately twelve hours for the arts-integrated project

## Generative Topic

**Life**

This topic is generative because it connects to many different disciplines (you can understand life from a scientific perspective, an artistic perspective, a historic perspective, etc.). Artists and scientists have asked this question before. It is an authentic inquiry in both disciplines. Life is a topic that is interesting to students and the teacher. Given the age group, many students are grappling with big existential questions like *"What is life?*" and *"What makes us alive?"* There are many resources available to teach this topic in science and in art.

## Understanding Goals

*Why am I alive?*
At the end of the unit, students will understand the structures and processes of the cell (including osmosis, active transport, homeostasis, diffusion, respiration, photosynthesis, and mitosis). They will understand how cells make us "alive."

*How can we design a graphic novel to tell the story of how cells make us alive?*
Students will understand how to use the form and techniques of a graphic novel to tell a story in a compelling and informative way.

## Performances of Understanding

- Students create clay cartoon characters that metaphorically represent the cell structures of both plant and animal cells.
- Students make a series of still photographs that document the daily life of the clay characters interacting with each other in a variety of ways representing osmosis, diffusion, photosynthesis, respiration, and mitosis.
- Students compose a book that combines the photographs with text in order to tell the story of how cells make us alive.

## Ongoing Assessment

- **Informal feedback from the teacher:** Creating metaphors for the structure of the cell. The teacher is looking at the students' choices. *Do the metaphors make sense and do they work with each other to create a whole picture of the structure and functions of both a plant and animal cell? In the conversations, is each student able to explain the metaphors in their own words, understanding the choices made by the group?*
- **Informal feedback from the teacher:** Look at work of claymation artists and at figures from the book *So Crazy Japanese Toys*. The teacher is looking for complete interpretations—clear descriptions, interpretations, and justifications for student statements.
- **Formal feedback from peers:** Students give each other feedback in a silent in-process critique. Walking around the room in silence, students comment on each other's work using sticky notes. Students are answering the question "*What is this character like and what makes you say that?*" (*What are the visual clues that help you to know something about who this character is?)* They are looking for fellow student understanding of the character development using visual cues.
- **Formal feedback from the teacher:** Final claymation figures. The teacher gives each group written feedback on their characters: what they have expressed through the development of their characters, how well their metaphors are working, and what their work is saying about the structures of the cells.

- **Informal feedback from the teacher:** Students look at images from The Arrival, by Shaun Tan. Students discuss layout: *Why did the artist choose to frame a scene in a particular way? What does that framing help to communicate to us? What would happen if the image were framed differently? How would it change the story the artist is trying to tell? How many frames does the artist use to describe an action?* The teacher is looking for a developing understanding of sequential narration, how to use framing and sequence to tell a story.
- **Informal feedback:** Students storyboard each of the vignettes. The teacher continues to look for developing understanding of sequential narration. *Are students putting into practice what they learned from looking at The Arrival?*
- **Formal feedback from the teacher:** In-process critique of book mock-ups with the teacher. Teacher looks for and gives feedback on understanding of the following: *Are students using design strategies in order to tell their story?* (referring back to what was learned by looking at professional work). *Are the students' metaphors consistent? Does the story metaphorically represent the true structure and function of cells? Are students expressing an understanding of how cells make us alive?* Some prompting questions might be Tell me about your decision making process here. *Why did you decide to make all of the frames the same size? How does that help to tell your story? How does the dialogue between the two characters help the reader to understand the importance of mitosis?*
- **Formal feedback from peers:** Students present their work to each other. There is a silent peer critique in which each student gives feedback to each of the groups on index cards answering the following two questions: *What design strategies are working to tell the story? What is the strongest part of the metaphors used?*
- **Formal and informal feedback from teacher and peers:** As a class, students discuss how their understanding of the cells and their relationship to human life has grown. The discussion is documented, and the teacher gives the students informal feedback.

## Instructional Sequence of the Unit

**1. Creating Metaphors for the Structure of the Cell**

- Students are broken up into small groups. Together they choose a metaphor for the structures of both a plant and an animal cell.
  - » Cytoplasm
  - » Endoplasmic reticulum
  - » Ribosomes
  - » Mitocondria
  - » Vacuole
  - » Lysosome
  - » Chloroplasts
  - » Cell wall
  - » Cell membrane
  - » Nucleus
  - » Nuclear membrane
  - » Chromosomes

**2. Brainstorm**

- *A cell is like . . . If a cell is like X then the cytoplasm is like . . .*
- *Is a cell like a planet? A city? A building?*
- *Do different parts of the cells have different roles? How are they related? Are they workers? Are they family members?* Be specific about the role or job that your organelle has.

**3. Create**

- Once the students have solidified their metaphor—identifying the role of each part of the structure of both an animal and a plant cell—they create a clay cartoon character representing each part. Students keep in mind scale, shape (form), color, texture, tools or special clothing needs that the character might need to function, and facial features and how each one of these aspects can give visual clues to what the character's role is.
    1. Students look at the work of claymation artists and at figures from the book *So Crazy Japanese* Toys. They describe the characters that they are looking at and say why they think that the artist made choices to exaggerate certain parts, use particular colors, give their characters particular physical characteristics. They must justify their interpretation (describe, interpret, justify interpretation).
    2. Students sketch out their ideas for their characters, including front, side, and back views.
    3. In-process critique. Students give each other feedback in a silent critique. Walking around the room in silence, students comment on each other's work using sticky notes. Students are answering the question *"What is this character like and what makes you say that? Describe the visual clues that help you to know something about who this character is."*
    4. Students continuing refining their characters.
    5. Students experiment, working with the modeling clay in preparation for making their characters out of clay.
    6. The teacher demonstrates how to translate the designs from 2D to 3D (building techniques, texture-making techniques).
    7. Students create their final figures and get feedback from the teacher.

**4. Photographing the Action of the Cell**

- Students create vignettes using their clay characters. Each vignette metaphorically represents the interaction of the structures of the cell during different processes (osmosis, diffusion, photosynthesis, respiration, and mitosis). The students take a series of photographs that capture the action of each process.

1. Students look at images from The Arrival, by Shawn Tan. They discuss layout: *Why did the artist choose to frame a scene in a particular way? What does that framing help to communicate to us? What would happen if the image were framed differently? How would it change the story the artist is trying to tell? How many frames does the artist use to describe an action?*
2. Students storyboard each of the vignettes.
3. The teacher demonstrates how to shoot the vignettes with a focus on talking about framing (composition) and the number of frames needed to tell a story. Students make choices about camera angle, about what to include in each frame, about when to "zoom in" and when to "zoom out."
4. Students photograph each structure of each "cell," the "plant cell" and the "animal cell," and then take a series of photographs to represent each cellular process—osmosis, diffusion, photosynthesis, respiration, and mitosis.

**5. Writing the Story**

- After laying out their photographs, each group writes text to go with their images. The narrative is about how the work of the plant and animal cells helps to make humans alive. Each group follows the same outline to write their rough draft:
  - » Introduce the imagined (metaphorical) world of plant and animal cells. Students tell us about each character (structure of the cell) and its function.
  - » Tell the story of the processes of each cell, including explanations of why the outcomes of these processes contribute to humans being alive. The story can be told by a narrator or can be a dialogue between the characters.
    1. Rough draft of story.
    2. Students look at The Arrival, by Shaun Tan. *What are the different devices that the artist is using to tell the story?*
    3. Mock up of final book. Using newsprint, students map out where each image will go, the size and shape of that image, and the text that will go with it.
    4. In-process critique with teacher. Teacher looks for and gives feedback on understanding of the following: *Are students using graphic design strategies in order to tell their story?* (referring back to what was learned by looking at professional work). *Are the students' metaphors consistent? Does their story metaphorically represent the true structure and function of cells? Are students expressing an understanding of how cells make us alive?* Students might answer some of the following prompting questions: Tell me about your decision making process here. *Why did you decide to make all of the frames the same size? How does that help to tell your story? How does the dialogue between the two characters help the reader to understand the importance of mitosis?*

**6. Putting It All Together**

- Students put together their books.
    1. Teacher demonstrates how to put together the final booklet, emphasizing craftsmanship as part of successful visual communication. The teacher demonstrates how to make clean cuts, to glue securely and neatly, and to make sure images are straight and evenly spaced (if that is part of the design).
    2. Students trim and prepare all the photos.
    3. Students type out the text on the computer, print, and trim the text.
    4. Students adhere their work to the pages of a given booklet.

**7. Presentation of the Booklets**

- Students present their work to each other and display the final books in the school library.
    1. Students present their work to each other. There is a silent critique in which each student gives feedback to each of the groups on index cards, answering the following two questions: What design strategies are working to tell the story? What is the strongest part of the metaphors used? As a class, students discuss how their understanding of the cells and their relationship to human life has grown.
    2. The final display in the library includes photos of the process of making the books, commentary about the process from both the teacher and the students, and documentation of the final discussion about how students' understanding has grown.

## California State Standards

**Science Standards**
Cell Biology
All living organisms are composed of cells, from just one to many trillions, whose details usually are visible only through a microscope. As a basis for understanding this concept:

- Students know cells function similarly in all living organisms.
- Students know the characteristics that distinguish plant cells from animal cells, including chloroplasts and cell walls.
- Students know the nucleus is the repository for genetic information in plant and animal cells.
- Students know that mitochondria liberate energy for the work that cells do and that chloroplasts capture sunlight energy for photosynthesis.
- Students know cells divide to increase their numbers through a process of mitosis, which results in two daughter cells with identical sets of chromosomes.
- Students know that as multicellular organisms develop, their cells differentiate.

Structure and Function in Living Systems
The anatomy and physiology of plants and animals illustrate the complementary nature of structure and function. As a basis for understanding this concept:

- Students know plants and animals have levels of organization for structure and function, including cells, tissues, organs, organ systems, and the whole organism.
- Students know organ systems function because of the contributions of individual organs, tissues, and cells. The failure of any part can affect the entire system.

**Visual Arts Standards**
1.0 Artistic Perception
Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to the Visual Arts

Students perceive and respond to works of art, objects in nature, events, and the environment. They also use the vocabulary of the visual arts to express their observations.

Develop Perceptual Skills and Visual Arts Vocabulary
1.1 Describe the environment and selected works of art, using the elements of art and the principles of design.
1.2 Identify and describe scale (proportion) as applied to two-dimensional and three-dimensional works of art.

Analyze Art Elements and Principles of Design
1.3 Identify and describe the ways in which artists convey the illusion of space (e.g., placement, overlapping, relative size, atmospheric perspective, and linear perspective).
1.4 Analyze and describe how the elements of art and the principles of design contribute to the expressive qualities of their own works of art.

2.0 Creative Expression
Creating, Performing, and Participating in the Visual Arts
Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.

Skills, Processes, Materials, and Tools
2.1 Develop increasing skill in the use of at least three different media.
2.2 Communication and Expression Through Original Works of Art
2.5 Interpret reality and fantasy in original two-dimensional and three-dimensional works of art.
2.6 Create an original work of art, using film, photography, computer graphics, or video.

4.0 Aesthetic Valuing
Responding to, Analyzing, and Making Judgments About Works in the Visual Arts
Students analyze, assess, and derive meaning from works of art, including their own, according to the elements of art, the principles of design, and aesthetic qualities.

Derive Meaning
4.2 Analyze the form (how a work of art looks) and content (what a work of art communicates) of works of art.

Make Informed Judgments
4.3 Take an active part in a small-group discussion about the artistic value of specific works of art, with a wide range of the viewpoints of peers being considered.
4.4 Develop and apply specific and appropriate criteria individually or in groups to assess and critique works of art.

5.0 Connections, Relationships, Applications
Connecting and Applying What Is Learned in the Visual Arts to Other Art Forms and Subject Areas and to Careers
Students apply what they learn in the visual arts across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to the visual arts.

Visual Literacy
5.3 Examine art, photography, and other two and three-dimensional images, comparing how different visual representations of the same object lead to different interpretations of its meaning, and describe or illustrate the results.

Careers and Career-Related Skills
5.4 Identify professions in or related to the visual arts and some of the specific skills needed for those professions.

## Studio Habits of Mind

**Envision**—Learning to picture mentally what cannot be directly observed and imagine possible next steps in making a piece.

**Express**—Learning to create works that convey an idea, a feeling, or a personal meaning.

**Develop Craft**—Technique: Learning to use tools (e.g., viewfinders, brushes), materials (e.g., charcoal, paint); Learning artistic conventions (e.g., perspective, color mixing).

**Studio Practice**—Learning to care for tools, materials, and space.

**Understand Art World**—Domain: Learning about art history and current practice. Communities: Learning to interact as an artist with other artists (i.e., in classrooms, in local arts organizations, and across the art field) and within the broader art society.

## Resources

**Books**

Caputo, Tony C. Visual Storytelling: The Art and Technique. New York: Watson-Guptill, 2003.
Matison, Jimbo. So Crazy Japanese Toys. San Francisco: Chronicle Books, 2003.
Tan, Shaun. The Arrival. New York: Levine, 2006.

**Web Sites**

Claymation: http://rijasy0.tripod.com/index.html
Claymation Station: http://library.thinkquest.org/22316/home.htm
Tips for Claymation in the Classroom: http://home.neb.rr.com/monarchrose/animation.htm

# The Dramatic Life

## Ninth Grade English; Language Arts, Drama, and Visual Arts

## Unit Overview

This unit is designed for an English or language arts class. The teacher's primary goal for the class is to help students understand how and why books are important to them as well as to people in general. She chose the topic of drama to investigate because she feels that it is appropriate for her social group of students. This group is naturally drawn to drama in their choice of books, TV, and movies. The topic connects beautifully to several of the state standards. The teacher can focus in on the purposes and characteristics of different forms of literature, as well as the development of character and how character influences plot. Finally, she feels that her students need various entry points into their understanding and therefore wants a topic that connects authentically to the arts and other subject areas that allows students to use different means to develop and express their ideas.

The teacher does not have a great deal of experience with visual art, so she plans to work with an artist to develop the visual part of the lesson. As part of the plan, the artist will visit the classroom three times, the first time to present the project and answer questions from the students, a second time to give a presentation and lesson that supports the development of the visual aspect of the project, and finally for a culminating presentation and critique of the work. The teacher also wants to meet with the artist throughout the process to get advice about giving her students feedback.

The instructional sequence of this unit includes all of the lessons from this unit.

## Time

Approximately forty-five hours of class time

## Generative Topic

**Drama**

This topic is generative because it connects authentically to the disciplines of language arts, drama, and visual arts. Historically, it has been a major theme investigated in all three disciplines. As outlined in the introduction, drama is interesting to the teacher and the students. There are many resources available to the teacher and teaching artist to help support student learning.

## Understanding Goals

*Why does audience and purpose matter in writing and in visual art?*
Students will understand the relationship between the expressed purposes and the characteristics of different forms of dramatic literature. They will understand the genres of romantic tragedy and romantic comedy. They will understand that certain rules apply when working within a particular form of expression.

*How do individual characters affect a story?*
Students will understand how the plot of a story is affected by individual characters and their potential interactions.

*How do writers and visual artists develop characters?*
Students will understand character development from a writer's perspective: how what a character says and does are connected, how a character's actions and words flow from central traits of the character. Students will understand character development from an artist's perspective: How costume designers use costumes to help express the essence of a character.

## Performances of Understanding

- Students create found poetry from hip-hop songs and lines from Shakespeare's works.
- Students perform lines from *Romeo and Juliet* in a conversational style.
- Students compare and contrast different interpretations of film renditions of *Romeo and Juliet*.
- Students translate text into modern versions.
- Students create a series of two visual maps of the story of *Romeo and Juliet* (a map of how each character is connected and a map of the plot).
- Students create symbolic portraits of characters from *Romeo and Juliet*.
- Students compile a list of the qualities of a romantic tragedy.
- Students compile a list of the qualities of a comedy.
- Students translate a scene from *Romeo and Juliet* into a modern-day comedy.
- Students create a series of illustrations of the characters from the "modern-day comedy" *Romeo and Juliet* in costumes that express each character's traits and motivations.

## Ongoing Assessment

- **Peer assessment:** Symbolic portraits. Halfway through the students' process, there is an in-process critique. Students walk around the room looking at each other's work in silence. On index cards they write what they see (they describe the portrait), what they think the artist (student) is trying to express with his or her choices, and why they say that. Each student must comment on at least four of the portraits. They initial each comment made.
- **Group assessment (peers and teacher):** Symbolic portraits and maps. After finishing their characters, students have a group critique of their maps and portraits. They discuss the following questions: *What can we learn about plot development and character development by looking at this work? How does character development affect/inform plot development and vice versa?*
- **Informal teacher feedback:** Look at the costume design work of Julie Taymour. When viewing the costumes, students are asked to describe the costumes that they see (without interpretation), tell what they think Taymour was trying to express about that character with her choices, and to explain why they say that. The teacher keeps a running list of devices identified by students that the artist used—color, form, texture, proportion (size)—so that students can reference it when designing their own costumes.
- **Formal feedback from teachers and students:** Final costume design. The teacher and the students participate in a critique, discussing how color, texture, proportion, and symbolism are being used by each artist to express who a character is and how that character has been changed from a tragic character into a comedic character.

## Instructional Sequence of the Unit

**1. Introduction to Shakespeare and the Text of *Romeo and Juliet***

- Lesson One: "Music Be the Food of Love": Found Poetry with Shakespeare and Hip-Hop
  http://www.folger.edu/eduLesPlanDtl.cfm?lpid=751
  This unit begins with a lesson from the Folger Shakespeare Library that asks students to create found poetry using lines from hip-hop songs and Shakespeare's works. This activity helps to introduce students to Shakespeare's language by juxtaposing it with contemporary poetry (hip-hop).

- Lesson Two: It's All in the Way You Say It
  http://www.folger.edu/eduLesPlanDtl.cfm?lpid=737
  Using another lesson from the Folger Shakespeare Library, students study closely three ideas central to Shakespeare's work—denotation, connotation, and cadence. This lesson asks students to perform lines from *Romeo and Juliet*, helping them to experience the play as if they are listening to real conversations.

- Lesson Three: Interpreting a Text
  Together the class reads the first act of *Romeo and Juliet*. They then watch two different renditions of this opening act in a film by Franco Zeffirelli and a film by Baz Luhrman. They compare and contrast how each director interprets the text, focusing specifically on character's qualities and traits, plot, setting, and language. The teacher charts out student's responses on a large grid.

- Lesson Four: Translating the Text
  Students work as a class to translate the second act of *Romeo and Juliet*. They discuss various ideas and offer evidence from the text to support their translation. For homework, students work on the third scene, translating each line to create a modern version of that scene. In class, they share their versions with each other in pairs and then share out observations and questions about the story that come out of their experience of sharing.

**2. Reading the Play**

- Students continue to read the rest of the play *Romeo and Juliet* in class and for homework. When students read for homework, they are asked to come into class prepared to identify new characters, discuss the characters' interactions and how they affect the plot, and also discuss how the plot of the story is unfolding. During this period of time, they record their analysis of the play in a series of maps and symbolic portraits. While working, students are given informal feedback by the teacher. The teacher is looking for a developing understanding of plot
  and character.

- The maps: As a class students create two maps. Both maps are created as a result of conversations in class.
  - » The first map places characters in relation to each other. Students choose symbols to represent different characters as they are introduced in the play. Students place each symbol representing a character on a large poster in the classroom. As connections between characters are made, students use different colored yarn to express how the interaction affects the plot. As the story unfolds, they develop a color key for each type of interaction (for example, they use yellow yarn to visually connect the characters if the characters' interaction changed the course of the story). Each interaction is represented separately, and after finishing the play, students are able to see the density of interaction (or lack thereof) and the diversity of types of interactions between characters (or lack thereof).
  - » The second map expresses the plot of the story and is also developed during the process of reading the story. Students identify key elements of the story, including mapping out setting, character, conflict, rising climax, and resolution.

- Symbolic portraits are developed after the students read the whole play. Each student picks a character from the play out of a hat. The student then creates a "portrait" of this character using collage techniques. Using a given outline of a human figure, students fill in the outline with symbols, textures, or colors that they feel express the central traits and motivation of their character.

- Students look at the work of visual artists Ann Hamilton (the body object series), Frida Kahlo, and Trenton Doyle Hancock. Using a protocol, students describe what they see (without any interpretation), what they think the artist is trying to express, and why they say that.

- Students generate a list of devices that artists can use (for example, symbols, texture, or color) to express qualities of a character in a symbolic or expressive portrait.

- The teacher demonstrates how to adhere the collage and shares guidelines, including the requirement that the whole body must be filled, that no words can be used, and that students think about the expressive meaning of the colors, textures, and images that they choose.

- After choosing their own character, students use collage elements (imagery from magazines, colored paper, textured paper) to fill in the given outline of a generic figure to express the central traits and the motivation of the character through use of symbols, color, and texture. Halfway through their process, there is an in-process critique. Students walk around the room looking at each other's work in silence. On index cards they write what they see (they describe the portrait), what they think the artist (student) is trying to express with their choices, and why they say that. Each student must comment on at least four of the portraits. Then, they initial each comment made.

- After finishing their characters, students have a group critique of their maps and portraits. They discuss the following questions: *What can we learn about plot development and character development by looking at this work? How does character development affect/inform plot development and vice versa?*

**3. Student's Translation of Romeo and Juliet into a Modern-Day Romantic Comedy**

- Lesson One: "Very Tragical Mirth:" Romeo and Pyramus, Juliet and Thisbe
  http://www.folger.edu/eduLesPlanDtl.cfm?lpid=672
  Using a lesson from the Folger Shakespeare Library, students investigate Shakepeare's use of language to tell the same story in different genres. The lesson asks students to compare scenes from Romeo and Juliet to scenes from A Midsummer Night's Dream through discussion and performance.

- Lesson Two: Rewrite of Scenes into a Modern-Day Version.
  Each group creates a map of their plot, a map of character interactions, and a series of illustrations of the characters from their scene in costumes that express each character's traits and motivations.
  1. Map out the plot of the given scene, translating each element (setting, character, conflict) into modern-day life (using the class map of Romeo and Juliet as a model) and adding comedic elements.
  2. Map out the interactions of each character in the given scene (using the class map of character interactions from *Romeo and Juliet* as a model).

- Develop a costume design for each one of your characters.
  1. Look at the work of Julie Taymour—specifically her costume designs for Lion King. Using the same protocol from earlier, students look at three different costume designs for three different main characters from The Lion King. Before viewing the costumes, the teacher, along with those students familiar with the story, review the general story of The Lion King. When viewing the costumes, students are asked to describe the costumes (without interpretation), tell what they think Taymour was trying to express about that character with her choices, and to explain why they say that. The teacher keeps a running list of devices that the artist used—color, form, texture, proportion (size), and symbolism—so that students can reference it when designing their own costumes.
  2. The teacher demonstrates how to use a generic body form to help structure the design of a costume. Students are able to use magazines, colored and textured paper, string, ribbon and yarn to do a design of their costume (like a paper doll).
  3. Using generic body forms as a basis for their designs, students design costumes for each one of the characters in their scene. Students and teacher participate in a critique focusing on how color, texture, proportion, and symbolism are being used to express who a character is and how the character has been transformed from a tragic character into a comedic character.

- Rewrite the scene into a comedy using modern day language.
  1. As a class students revisit what was learned from lesson one, "Very Tragical Mirth."
  2. Students look at their maps and indicate points on the map where comedic elements can be added or substituted.
  3. Students rewrite their scene in thirty lines or less.

- Culminating Performance: Students read their new scene aloud to an audience, using their illustrated characters to add visuals to the performance.
    1. Revisiting lesson two, It's All in the Way You Say It, students practice reading their scenes aloud. In process, they perform for other groups in the class, giving each other feedback in order to refine their readings, using the following criteria: *Does the scene read as a comedy? Why or why not?*

- Students read their scenes aloud to an audience. As they read they display their costume designs to the audience (as one would display an illustration in a book).

## California State Standards

**Language Arts Standards**
Reading
1.0 Word Analysis, Fluency, and Systematic Vocabulary Development
Students apply their knowledge of word origins to determine the meaning of new words encountered in reading materials and use those words accurately.

3.0 Literary Response and Analysis
Students read and respond to historically or culturally significant works of literature that reflect and enhance their studies of history and social science. They conduct in-depth analyses of recurrent patterns and themes. The selections in Recommended Literature, Kindergarten Through Grade Twelve illustrate the quality and complexity of the materials to be read by students.

Writing
2.0 Writing Applications (Genres and Their Characteristics)
Students combine the rhetorical strategies of narration, exposition, persuasion, and description to produce texts of at least 1,500 words each. Student writing demonstrates a command of standard American English and the research, organizational, and drafting strategies outlined in Writing Standard 1.0.

Written and Oral English Language Conventions
1.0 Written and Oral English Language Conventions
Students write and speak with a command of standard English conventions.

**Theatre Arts Standards**
1.0 Artistic Perception
Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Theatre
Students observe their environment and respond, using the elements of theatre. They also observe formal and informal works of theatre, film/video, and electronic media and respond, using the vocabulary of theatre.

2.0 Creative Expression
Creating, Performing, and Participating in Theatre
Students apply processes and skills in acting, directing, designing, and script writing to create formal and informal theatre, film/videos, and electronic media productions and to perform in them.

4.0 Aesthetic Valuing
Responding to, Analyzing, and Critiquing Theatrical Experiences
Students critique and derive meaning from works of theatre, film/video, electronic media, and theatrical artists on the basis of aesthetic qualities.

5.0 Connections, Relationships, Applications
Connecting and Applying What Is Learned in Theatre, Film/Video, and Electronic Media to Other Art Forms and Subject Areas and to Careers

Students apply what they learn in theatre, film/video, and electronic media across subject areas. They develop competencies and creative skills in problem solving, communication, and time management that contribute to lifelong learning and career skills. They also learn about careers in and related to theatre.

**Visual Arts Standards**
1.0 Artistic Perception
Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to the Visual Arts
Students perceive and respond to works of art, objects in nature, events, and the environment. They also use the vocabulary of the visual arts to express their observations.

2.0 Creative Expression
Creating, Performing, and Participating in the Visual Arts
Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.

4.0 Aesthetic Valuing
Responding to, Analyzing, and Making Judgments About Works in the Visual Arts
Students analyze, assess, and derive meaning from works of art, including their own, according to the elements of art, the principles of design, and aesthetic qualities.

5.0 Connections, Relationships, Applications
Connecting and Applying What Is Learned in the Visual Arts to Other Art Forms and Subject Areas and to Careers Students apply what they learn in the visual arts across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to the visual arts.

## Studio Habits of Mind

**Express**—Learning to create works that convey an idea, a feeling, or a personal meaning.

**Envision**—Learning to picture mentally what cannot be directly observed and imagine possible next steps in making a piece.

**Develop Craft**—Technique: Learning to use tools. Materials: Learning artistic conventions. Studio Practice: Learning to care for tools, materials, space.

**Reflect**—Question and Explain: Learning to think and talk with others about an aspect of one's work or working process. Evaluate: Learning to judge one's work and working process and the work of others in relation to standards of the field.

**Understand Art World**—Domain: Learning about art history and current practice. Communities: Learning to interact as an artist with other artists and within the broader society.

## Resources

**Books**

Herrera, Hayden. Frida Kahlo: The Paintings. New York: Harper Perennial, 1993.
Taymour, Julie. *The Lion King: Pride Rock on Broadway.* Burbank, CA: Disney Editions, 1998

**Web Sites**

Ann Hamilton and Trenton Doyle Hancock—Art 21: www.pbs.org/art21
Folger Shakespeare Library: www.folger.edu/

# Section 2: Art and Social Justice Curricula

This chapter includes two sample art units that target issues of social justice in school communities.

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|---|---|---|
| • **Who Am I?** | sixth to eighth grade visual art | in-school visiting artist |
| • **Art in Community** | high school visual art | after-school program |

Teaching for social justice lies in the intersection between curriculum design and teaching practices. As stated in the introduction, there are many ways that artists and teachers can approach social justice in their teaching. By including multiple ways to develop and show understanding, and by honoring multiple perspectives and the knowledge that students bring to your class, you can be "teaching for social justice." Another way to teach for social justice is to link content matter explicitly to issues of social, political, or economic inequities. Artists have addressed topics like revolution, global-warming, prejudice, and freedom from the perspective of different cultures and throughout time.

Developing understanding is complex and requires more than just presenting material or including facts in the curriculum. Students need ways to digest the information, to experience the topic, and to develop their own thinking about a topic. In some cases, this kind of work can be difficult. Some art projects are calls for major change. In these cases, agendas cannot be pushed, and multiple perspectives must be explored. It is very difficult to displace an old understanding, to deconstruct a prejudice or correct a misunderstanding. It is important to create a meaningful set of experiences with enough time set aside for discussion and reflection that students can use to hash out ideas. There must be a safe environment for students to confront their own and other people's biases. It can be very unnerving for students to find that their perspective is only one lens that comes from a singular experience. Teachers should make sure that they have resources available to them to help support their students, and themselves, as unpredicted issues arise.

The units we have chosen to present were designed to invite learners to develop deep understanding and to share their perspectives and ideas. The units also, to different degrees, touch upon social justice topics. When you are reading the curricula, please keep in mind the following questions:

- What are the goals of this unit? Are there explicit social justice goals?
- Are the students just introduced to a problem, or are they empowered to investigate a problem and act on a problem?
- How does this unit develop student understanding of a social justice issue? Do the experiences planned build toward a deep understanding appropriate for this age level?
- Does this unit push an agenda, or does it allow students to develop their own understanding? How?
- How does the design allow for reflection? How does the teacher plan to surface bias or misunderstanding?

# Who Am I?

## Middle School Art; Sixth to Eighth Grade

## Unit Overview

This unit is designed for a middle school artist's residency. The teaching artist has been hired to create self-portraits to "decorate" the hallways to "celebrate" the student body. She will have the chance to work with all of the students Each class will spend six (one hour) sessions working with her. The students have limited art experience, and the artist is working with a limited budget.

The artist is interested in this particular project because she sees this as an opportunity for the school to understand students better by making personal, cultural, and family connections. The school has been very focused on testing and on "teaching to the test." There are no art programs, and teachers have little time to create projects that are personally relevant to students' lives. The principal and the teachers see the artist's residency as an opportunity for students to "do something fun" and to be recognized in a different way by displaying their artwork in the halls. The artist thinks that she can help bring together the community in a new way, forming foundations for deeper relationships and more opportunities to support each other's learning. She has also requested that all of the teachers and principal make time to participate in the workshops, arguing that not only will the staff be able to share a meaningful experience with their students but they will form a stronger learning community (through relationship building and trust building), and they will gain some skills to think about integrating art into their own classroom practice. The principal is excited by the idea and has agreed.

In order to deepen this community's understanding of each other, the artist has planned to have her students think beyond the traditional portrait that focuses mostly on the physical aspects of a person. Students will be led through a series of exercises that help them to think about what makes them who they are, including physical, emotional, cultural, and other, unseen, aspects of themselves.

## Time

Approximately thirty-six hours of class time (three hours per class)

## Generative Topic

**Self-portraits**

The self-portrait is an important topic in the discipline of art. It has been reinvented over time to include photographic replications, symbolic representations, and even installation work. It is a topic endlessly interesting to all of us, because it is about us, who we are, and how we think others might perceive us. We decide how much of ourselves to reveal and what parts. It is an exploration tied to other disciplines as well, for example, both language arts and history are disciplines in which the self-portrait is an authentic form of either expression or investigation. This is an excellent topic for this age group. The middle school student faces many issues focused on self, from body issues to self-esteem. This is a time when students are moving away from their childhood identity and trying on new identities in their passage to young adulthood. Finally, many resources about this topic, across time and cultures, include a wide variety of approaches and mediums.

## Understanding Goals

*What is a self-portrait? What is likeness?*

Students will understand that self-portraits can express both the physical and ephemeral attributes of a person. Students will understand that artists have made self-portraits in many different ways, using different means of expression, different styles, and different media.

*Who am I?*

Students will understand a broader and deeper concept of themselves. They will develop a self-identity that goes beyond the physical and beyond the labels that they or others put on them. The students will be conscious that their physical, psychological, and social attributes can be influenced by attitudes, beliefs, habits, and ideas. They will understand that the self is always evolving and that they have a hand in that evolution.

*What are important aspects of myself?*

Students will understand that there is value to all aspects of themselves and others. They will be able to see beyond physical and material qualities to valuing social and psychological aspects of themselves and others.

## Performances of Understanding

- Students define self-portrait, sharing what they already know.
- Students draw observational self-portraits.
- Students reflect upon what aspects of themselves are missing from their portraits and what about them is expressed in their portraits.
- After viewing self-portraits from a variety of artists, students expand their definition of self-portrait. They also create a list of what aspects of self the artists are expressing.

- Students reflect upon what they'd like to include in their self-portrait and why.
- Students write an "I am" poem.
- Students look at the work of Ana Mendieta and Tim Hawkinson and discuss their work using a protocol. Students write in their journals about what resonates with them about the work and what does not.
- Students revisit what they'd like to include in their self-portraits and why.
- Students create a silhouette self-portrait using collage and drawing. They can choose to draw the whole body or part of the body. They can draw using the correct proportions or exaggerated proportions.
- Students reflect on their self-portraits and make plans for a self-portrait made from papier-mâché and found materials.
- Students experiment with papier-mâché and look at examples of works made with papier-mâché. They revise their plans for their self-portrait.
- Students create their sculptures, along with an artist's statement.

## Ongoing Assessment

- **Informal artist assessment:** Definition. The teacher assesses student's prior knowledge and utilizes the understanding that is already in the room. If a student mentions a relative that they know that works with self-portraits, or has a self-portrait at home, the artist takes note and includes it in the curriculum.
- **Self-assessment and informal teacher assessment:** Observed self-portraits. The students are led through a series of formal reflections, asking themselves questions about the craft and expression in their own drawings.
- **Informal teacher assessment:** Discussion about observed self-portraits. The teacher is looking at how deeply the students are thinking about themselves and what qualities they feel are missing from their self-portraits. This is a preassessment to see how looking at artist's portraits will expand their thinking.
- **Informal teacher assessment:** Discussion about artists' works. The teacher is looking for an expanded understanding of self-portrait and likeness.
- **Formal teacher assessment:** The teacher reads each student's plan for a self-portrait and gives them feedback by writing one or two questions for the student to think about.
- **Informal teacher assessment:** Journal reflection about Mendieta and Hawkinson. The teacher checks in with students about the connections they are making between the art that they are seeing and their own experience making a portrait.
- **Formal peer assessment:** Revised list of what will be included in student's self-portrait. The students work in pairs to give each other feedback about their plans. They are looking to see the inclusion of physical, social, and psychological aspects. They are also looking for reasonable justifications for why something would be included in the portrait.

- **Formal peer and teacher assessment:** Ongoing critique of the collage portraits. In-process, students and the teacher critique the collages commenting on what they think a particular aspect of the collage expresses about it's creator and why.
- **Formal self and teacher assessment:** Written reflections on collage. The teacher and the students are looking for how the ongoing critique might have influenced the creation of the piece. They are looking to see the inclusion of physical, social, and psychological aspects. They are also looking for reasonable justifications for why something would be included in the portrait.
- **Formal peer assessment:** In-process critique of the final portrait. Students are telling each other what they think the pieces are expressing and why.
- **Formal peer, teacher, and community assessment:** At a final exhibit where the students, parents, guardians, teachers, administrators, and all the members of the community are present, everyone is asked to write feedback for at least three of the portrait artists that they do not know. The feedback focuses on what they have learned about the student from his or her work and how they learned it.

## Instructional Sequence of the Unit

**1. Understanding Prior Knowledge**

- Students define self- portrait, sharing what they already know.
  - » Students work together as a large group to define self-portrait.
- Students draw observational portraits.
  - » Using mirrors, the students draw themselves with ebony pencil.
  - » Students draw themselves to the best of their ability, knowing that they will not have to share this drawing with anyone.
  - » Students draw several blind contours of their own face. They reflect upon what they consider to be "better" about their blind contour than their original drawing and why. They reflect upon what seems to be better about their first portrait and why. Several students share their ideas.
  - » Students do a regular contour of their faces. Again they reflect about what is working, what is not working, and why.
  - » Students learn how to draw a "generic" face, guided through each feature by the teacher.
  - » Students create a lightly drawn layout for their face using general shapes (squares, circles, etc.).
  - » Students draw in their features, using what they have learned from previous lessons and observing each feature closely in the mirror.
  - » Students reflect on the process. They think about what approach worked best for them and why. The think about which drawing is most expressive of who they are and why. They think about which drawing is the most well crafted and why. Several students share their ideas.

- Students reflect upon and discuss what aspects of themselves are missing from their portraits and what about them is expressed in the portraits.

**2. Playing with the Idea of Self-Portraiture**

- Students view self-portraits.
  - » Students look at various images of self-portraits from different times and cultures, using the connect, extend, challenge protocol. Connect: *How are the ideas and information presented connected to what you already knew?* Extend: *What new ideas did you get that extended or pushed your thinking in new directions?* Challenge: *What is still challenging or confusing for you? What questions, musings, or puzzles do you now have?*
  - » View some of the video segments and visit the web pages for Art:21 season two artists Trenton Doyle Hancock, Eleanor Antin, Kara Walker, and Tim Hawkinson, and season one artists Kerry James Marshall and Ann Hamilton. Afterwards, have students discuss both literal and symbolic representations of self. Students expand their definition of self-portrait. They also list different aspects of the self that the artists that they viewed are expressing.
- Students reflect on what they'd like to include in a self-portrait and why.
  - » The students write down their ideas, and the teacher gives formal written feedback to each of them, providing questions to push them further in their thinking.
  - » Students write an "I am" poem, choosing from a variety of prompts (examples available at http://www.tnellen.com/cybereng/portrait.html).
- Students look at the work of Ana Mendieta and Tim Hawkinson.
  - » Students discuss the work using the Connect, Extend, Challenge protocol.
  - » Students write in their journals about what resonates with them about the work and what does not.
- Students revisit what they'd like to include in their portrait and why.
  - » Students create a revised list of what they want included in their portraits and why. They must include physical, social, and psychological aspects of themselves in the plan.
  - » Students give each other feedback based on the inclusion of various aspects of self. They also are looking for reasonable justifications for why something would be included in the portrait.
- Students create a collaged silhouette self-portrait.
  - » Students sketch out the silhouette for their portraits. They can choose to draw their whole body or a part of their body. The can draw using correct proportions or exaggerate proportions.
  - » Students use collage paper (textures, images, patterns) to fill in their silhouettes.
- Students look through collage materials, collecting items that resonate with their ideas for their self portraits.
- Students begin collaging, discarding or searching for more materials when necessary.

- Students participate in an ongoing critique of their collage portraits. In-process, students and the teacher critique the collages, commenting on what they think a particular aspect of the collage expresses about it's creator and why.
- Upon completion, students write a reflection about their collages. The teacher and students are looking for how the ongoing critique might have influenced the creation of the piece. They are looking for the inclusion of physical, social, and psychological aspects. They are also looking for reasonable justifications for why something would be included in the portrait.

**3. Making the Portraits**

- Students experiment with papier-mâché and look at examples of works made with papier-mâché.
  - » Students "mess about" with papier-mâché, trying to build different structures, thinking about what options and restrictions are offered by this material.
  - » Students look at different approaches that artists have taken when using papier-mâché. They are shown examples where found material is glued onto the final structure and where magazine or drawn imagery are decoupaged onto the final structure.
  - » Students revise their lists and create a final plan for their self-portraits, including sketches from two different views. Their guideline states that they must express at least one thing about themselves from each category (physical, social, and psychological) through the use of proportion, imagery, use of materials, or symbolism.
- Students create their sculptures, along with an artist's statement.
  - » Students work on creating their sculptures. They participate in an in-process critique. Students tell each other what they think each other's portrait is expressing and why.
  - » Students finish the piece and write an artist's statement to go with it.
  - » The artist's statement has a title for the piece and uses the connect, extend, challenge protocol as a structure for the reflection. Connect: How are the ideas and information presented connected to what you already knew about yourself? Extend: What new ideas did you get about yourself that extended or pushed your thinking in new directions? Challenge: What is still challenging or confusing for you? What questions, musings, or puzzles do you now have about your own identity?
- A final exhibit of the sculptures affords the whole community (including parents) the opportunity to get to know the artists and to give them feedback.
  - » At the exhibit, everyone is asked to write feedback for at least three of the portrait artists that they do not know. The feedback focuses on what they have learned about the student from their work and how they learned it.

## California State Standards

Eighth Grade

1.0 Artistic Perception
Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to the Visual Arts

Students perceive and respond to works of art, objects in nature, events, and the environment. They also use the vocabulary of the visual arts to express their observations.

Develop Perceptual Skills and Visual Arts Vocabulary
1.1 Use artistic terms when describing the intent and content of works of art.

Analyze Art Elements and Principles of Design
1.2 Analyze and justify how their artistic choices contribute to the expressive quality of their own works of art.

2.0 Creative Expression
Creating, Performing, and Participating in the Visual Arts
Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.

Skills, Processes, Materials, and Tools
2.2 Design and create maquettes for three-dimensional sculptures.

Communication and Expression Through Original Works of Art
2.4 Design and create an expressive figurative sculpture.

3.0 Historical and Cultural Context
Understanding the Historical Contributions and Cultural Dimensions of the Visual Arts

Students analyze the role and development of the visual arts in past and present cultures throughout the world, noting human diversity as it relates to the visual arts and artists.

Role and Development of the Visual Arts
3.1 Examine and describe or report on the role of a work of art created to make a social comment or protest social conditions.

3.2 Compare, contrast, and analyze styles of art from a variety of times and places in Western and non-Western cultures.

4.0 Aesthetic Valuing
Responding to, Analyzing, and Making Judgments About Works in the Visual Arts
Students analyze, assess, and derive meaning from works of art, including their own, according to the elements of art, the principles of design, and aesthetic qualities.

Derive Meaning
4.2 Develop a theory about the artist's intent in a series of works of art, using reasoned statements to support personal opinions.
4.3 Construct an interpretation of a work of art based on the form and content of the work.

Make Informed Judgments
4.4 Develop and apply a set of criteria as individuals or in groups to assess and critique works of art.
4.5 Present a reasoned argument about the artistic value of a work of art and respond to the arguments put forward by others within a classroom setting.

Seventh Grade

1.0 Artistic Perception
Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to the Visual Arts

Students perceive and respond to works of art, objects in nature, events, and the environment. They also use the vocabulary of the visual arts to express their observations.

Develop Perceptual Skills and Visual Arts Vocabulary
Describe the environment and selected works of art, using the elements of art and the principles of design.
1.2 Identify and describe scale (proportion) as applied to two-dimensional and three-dimensional works of art.

Analyze Art Elements and Principles of Design
1.4 Analyze and describe how the elements of art and the principles of design contribute to the expressive qualities of their own works of art.

2.0 Creative Expression
Creating, Performing, and Participating in the Visual Arts
Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.

Skills, Processes, Materials, and Tools
2.1 Develop increasing skill in the use of at least three different media
2.3 Develop skill in using mixed media while guided by a selected principle of design.

3.0 Historical and Cultural Context
Understanding the Historical Contributions and Cultural Dimensions of the Visual Arts
Students analyze the role and development of the visual arts in past and present cultures throughout the world, noting human diversity as it relates to the visual arts and artists.

Role and Development of the Visual Arts
3.1 Research and describe how art reflects cultural values in various traditions throughout the world.

Diversity of the Visual Arts
3.2 Compare and contrast works of art from various periods, styles, and cultures and explain how those works reflect the society in which they were made.

4.0 Aesthetic Valuing
Responding to, Analyzing, and Making Judgments About Works in the Visual Arts
Students analyze, assess, and derive meaning from works of art, including their own, according to the elements of art, the principles of design, and aesthetic qualities.

Derive Meaning
4.1 Explain the intent of a personal work of art and draw possible parallels between it and the work of a recognized artist.
4.2 Analyze the form (how a work of art looks) and content (what a work of art communicates) of works of art.

Make Informed Judgments
4.3 Take an active part in a small-group discussion about the artistic value of specific works of art, with a wide range of the viewpoints of peers being considered.
4.4 Develop and apply specific and appropriate criteria individually or in groups to assess and critique works of art.
4.5 Identify what was done when a personal work of art was reworked and explain how those changes improved the work.

Sixth Grade

1.0 Artistic Perception
Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to the Visual Arts
Students perceive and respond to works of art, objects in nature, events, and the environment. They also use the vocabulary of the visual arts to express their observations.

Develop Perceptual Skills and Visual Arts Vocabulary
Discuss works of art as to theme, genre, style, idea, and differences in media.
Describe how artists can show the same theme by using different media and styles.

2.0 Creative Expression
Creating, Performing, and Participating in the Visual Arts
Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.

Skills, Processes, Materials, and Tools
2.1 Use various observational drawing skills to depict a variety of subject matter.

Communication and Expression Through Original Works of Art
2.4 Create increasingly complex original works of art reflecting personal choices and increased technical skill.
2.5 Select specific media and processes to express moods, feelings, themes, or ideas.

3.0 Historical and Cultural Context
Understanding the Historical Contributions and Cultural Dimensions of the Visual Arts
Students analyze the role and development of the visual arts in past and present cultures throughout the world, noting human diversity as it relates to the visual arts and artists.

Role and Development of the Visual Arts
3.3 Compare, in oral or written form, representative images or designs from at least two selected cultures.

4.0 Aesthetic Valuing
Responding to, Analyzing, and Making Judgments About Works in the Visual Arts
Students analyze, assess, and derive meaning from works of art, including their own, according to the elements of art, the principles of design, and aesthetic qualities.

Derive Meaning
4.1 Construct and describe plausible interpretations of what they perceive in works of art.
4.2 Identify and describe ways in which their culture is being reflected in current works of art.

Make Informed Judgments
4.3 Develop specific criteria as individuals or in groups to assess and critique works of art.
4.4 Change, edit, or revise their works of art after a critique, articulating reasons for their changes.

## Studio Habits of Mind

**Observe**—Learning to attend to visual contexts more closely than ordinary "looking" requires, and thereby to see things that otherwise might not be seen.

**Reflect**—Question and Explain: Learning to think and talk with others about an aspect of one's work or working progress. Evaluate: Learning to judge one's own work and working process and the work of others in relation to standards of the field.

**Understand Art World**—Domain: Learning about art history and current practice. Communities: Learning to interact as an artist with other artists (i.e., in classrooms, in local arts organizations, and across the art field and within the broader society).

**Express**—Learning to create works that convey an idea, a feeling, or a personal meaning.

**Envision**—Learning to picture mentally what cannot be directly observed and imagine possible next steps in making a piece.

**Develop Craft**—Technique: Learning to use tools (e.g., viewfinders, brushes), materials (e.g., charcoal, paint). Learning artistic conventions (e.g., perspective, color mixing). Studio Practice: Learning to care for tools, materials, and space.

## Resources

*"My exploration through my art of the relationship between myself and nature has been a clear result of my having been torn from my homeland during my adolescence. The making of my silueta in nature keeps (make) the transition between my homeland and my new home. It is a way of reclaiming my roots and becoming one with nature. Although the culture in which I live is part of me, my roots and cultural identity are a result of my Cuban heritage."* —Ana Mendieta

**Arts Curricula Online**

Ana Mendieta: http://www.guggenheim.org/artscurriculum/lessons/movpics_mendieta.php

Clearwater, Bonnie, and Ana Mendieta. Ana Mendieta, A Book of Works. Miami Beach, FL: Grassfield Press, 1993.

**Books**

Bell, Julian. 500 Self-Portraits. London: Phaidon Books, 2004.

**Web Sites**

Art: 21 (PBS documentary series about twenty-first century artists:
http://www.pbs.org/art21/

Mask Makers Web (site linking to all sorts of papier-mâché resources):
http://www.maskmakersweb.org

Tim Hawkinson—California visual artist. Art:21 Video:
http://www.pbs.org/art21/artists/hawkinson/index.html#

UK National Portrait Gallery:
http://www.npg.org.uk/live/index.asp

# Art in Community

## Ninth to Twelfth Grade Art

## Unit Overview

This unit is designed for a high school after school program. The teaching artist's primary goal for the class is to help students understand the relationship between art and the development of a community. The art program is located at a large urban high school. The school has little art displayed in its hallways and does not physically reflect its student body in any way aside from a few trophy cases near the front office. The structure of the school takes up an entire city block. It is a "Mediterranean" building with a large, empty center courtyard filled in by blacktop. There is a problem with vandalism (graffiti and destruction of property) on school grounds. The student body is extremely diverse, although there tend to be cliques of students based mostly on race and ethnicity. Students in previous classes have complained about feeling like "a number," of the cold nature of the school, and of not feeling like the school itself was a community. The teacher chose the topic of art in community because he felt that it would help engage students in a "real life" issue (a lack of community, connection with peers and personal connection with their school) and that the creation of an artwork in their community would challenge and empower his students.

## Time

Approximately fifty hours (the class meets twice a week, for two hours for eleven weeks)

## Generative Topic

**Art in Community**

Art in Community is generative because it is a dynamic topic that can connect to several different disciplines, including art, politics, activism, social studies, and history. In art, it can encompass topics like public art, community-based art, and art as social practice. The topic connects with the students. As stated above, these students are already talking about the austere nature of their school space and the disconnected feeling between different community members. In some ways, the students are trying to activate the space already (graffiti). The city in which the school is located has a long history of art in the community. The students are surrounded by it, whether they are conscious of it or not. There are many local artists that can be used as resources for this project, and the teaching artist himself has done alternative works of public art (performance art as social practice).

## Understanding Goals

*What does art have to do with community?*

Students will understand that as artists we have the potential to create pieces that engage, invigorate, inspire, and influence our communities. They will understand the important function that art can have in the development of community. Historically artists have used public work to engage communities with a variety of issues and emotions, from the political to the comical. Students will learn about what a variety of artists have done, the tools that they have used, and ways to engage with and learn from public works of art. They will also learn how to create art whose function is to engage the community in some way.

*Can you communicate with art?*

Students will understand that art offers us opportunities to see the world in new ways, to experience our lives, to reflect, to envision, to understand ourselves and our world. In a sense, we enter into dialogues with works of art. We have responses, both subconscious and conscious. If we are more aware, if we learn to observe more closely, we are able to read these cues and to respond to them more deeply. As artists, we have the potential to communicate using a variety of elements, tools, and strategies.

## Performances of Understanding

- Students take photos of what they consider to be art in their community and in the community surrounding their school.
- Students analyze their photos, focusing on dominance and subordination.
- Students define and investigate the different communities that make up their school using various art techniques.
- Students create an artist's map representing their personal perspective of different communities at the school, including student interactions and their understanding of one another
- The group defines community.
- Students create an emotion map of the school's communities, using only color, shape, and pattern.
- The group activates a chosen space in the school by using color, shape, and pattern to shift the emotional quality of the space.
- Student field trip to the Mission, collecting evidence of art and interviewing artists who make public art in this community.
- Student field trip to the business district to collect evidence of art in this district. Plop art assignment: Students work together to reinvent large public sculptures in the area that seem to have been "plopped" there without any thought of the community or space they are in.
- Students compare and contrast the public art found in the Mission and in the Business District.

- Visit from Choi Jeong-Hwa (Korean installation artist, Wattis artist in residence at Yerba Buena Center for the Arts). The students interview the artist about his work.
- Students create a list of community issues at their school.
- In small groups, students create proposals for installations around their school, using color, shape, pattern, and found objects to create a dialogue about a chosen community issue.
- Students create their installations and artists' statements.

## Ongoing Assessment

- **Peer assessment:** Photographs. The students look for how each artist has used dominance and subordination to help focus on the subject of their photograph.
- **Formal teacher assessment:** The students must be able to state why they believe what they have photographed is art.
- **Informal teacher feedback:** Community exploration using various art techniques. The teacher gives students informal feedback on their skills (craft) and their observations and reflections. The teacher is looking to see close observation of detail, a gathering of different perspectives, a reflective stance that takes into account the student's own biases and that can make connections between diverse experiences or data.
- **Peer assessment and formal teacher feedback:** Ongoing and final critique of community maps. The teacher and the students participate in a final critique, looking at how each artist has used artistic strategies to express his or her ideas about the diverse communities of the school. The students are asked to talk about their developing understanding of what it means to be a community and what it means to be a part of the larger community of the school.
- **Peer assessment and formal feedback from teacher:** Emotion map. The teacher and the students participate in a final critique, looking at how each artist has used color, shape, and pattern to express emotion successfully.
- **Peer assessment:** Emotion installation. Students give each other feedback on the effectiveness of their pieces, thinking about how the artists used color, line, and shape to create emotional shifts as their criteria.
- **Formal teacher feedback:** Reflection on field trips. The teacher writes comments to each student looking at how they have been able to make connections between what they saw in both neighborhoods. The teacher is looking for the ability to see the different purposes, forms, knowledge, and methods that artists use to engage the public with their work.
- **Informal teacher feedback:** List of community issues. The teacher gives informal feedback to students during the conversation. She is looking for an understanding of community, what it is and what issues it faces.
- **Peer assessment:** Installation proposals. Students create rubrics for their installations and give each other feedback on their proposals based on their rubrics.

- **Formal teacher and outside expert feedback:** Final installations and artist statements. The teacher and visiting experts give students feedback about the success of their work. They are looking for how the students used color, shape, pattern, and found objects to spark a dialogue about their chosen issues.

## Instructional Sequence of the Unit

**1. Understanding the School as a Community**

- Students take photos of what they consider to be art in their community and in the community surrounding their school.
  - » Students are introduced to the idea of dominance and subordination in composition. They look at sample photos and analyze their meaning using the prompt, " I think that this photo is about _____ because the dominant element in the photo is _____ and the subordinate element is _____."
  - » Students gather into groups of three. Each group is given a disposable camera. The assignment is to walk around the school and take photos of what they consider to be public art. Each student must take turns looking for the art and taking photographs. The criteria for the photographs is that they use dominance and subordination to help us focus on the subject.

- Students analyze their photos, focusing on dominance and subordination.
  - » Students participate in a critique in which they must explain why they think what they have photographed is public art. Each photograph is also discussed in terms of dominance and subordination.

- Students define and investigate the different communities that make up their school using various art techniques.
  - » Students are given a class-long lesson on observational drawing, including still-life drawing, figure drawing, and using geometric shapes to scaffold a form in drawing. Students create a series of very quick observational drawings.
  - » Students are given a small journal to use to document the different communities they see at their school. They are also given a list of methods that they must use at least once.
    - › Observational drawing.
    - › Document a conversation.
    - › Collect artifacts (found objects).
    - › Writing (does not have to be complete sentences, can be as simple as listing).

- Diagram. Students create an artist's map representing their personal perspective of different communities at the school, including student interactions and their understanding of
  one another.
  - » Students look diverse examples of artists' maps using a protocol (*What's the main purpose here? What are the parts and their purposes? Which are especially smart or creative? Who is the audience for this?*). During this process, the teacher is documenting the artistic strategies that the students are pointing out in their discussion.
  - » Students create their own maps representing their personal perspective of different communities at the school. The criteria for the map include using at least three of the artistic strategies listed from the map discussion, the inclusion of student interactions and their understanding of one another in the map, and using at least three ideas from the information collected in their journals. In process, the teacher gives students informal feedback on their maps based on the criteria.
  - » Ongoing and final critique of community maps. The teacher and the students participate in a final critique that focuses on the criteria for the project. At the end of the critique, the students are asked to talk about their developing understanding of what it means to be a community and what it means to be a part of the larger community of the school.

- The group defines community.
  - » Students work together in small groups to create a definition of community. They must describe community in words and visual symbols.
  - » The students come together in a large group and present their definitions and symbols to each other. The group then looks for commonalities across definitions and discusses what aspects of each symbol best represent these commonalities and why.

**2. Understanding the Connection between Art and Community**

- Students create an emotion map of the school's communities, using only color, shape, and pattern
  - » Students are introduced to the idea of the connection between color and emotion. They create a color journal, mixing colors in response to a variety of sensory experiences (for example, smelling honey or tasting a banana).
  - » Students paint abstract paintings in response to music, using only line and shape to capture their emotional response to the music.
  - » The teacher gives a brief lecture on the emotional use of color in various cultures.
  - » Students put up all of their work and discuss their varied use of color.

    - The students look at a variety of abstract paintings. They speak about the paintings using a protocol (*What do you think that means and why do you say that?*).
    - Students create an emotional map of the school's communities, using only color, pattern, and shape.
    - The teacher and the students participate in a final critique, looking at how each artist has used color, shape, and pattern to express emotion successfully.

- The group activates a chosen space in the school by using color, shape, and pattern to shift the emotional quality of the space.
    - The teacher chooses three spaces in the school that he sees being referred to powerfully in several of the maps. In small groups, the students create an installation using color, shape, and pattern (using only paint and paper) to shift the emotional quality of the space.
    - Students give each other feedback on the effectiveness of their pieces, thinking about how the artists used color, line, and shape to create emotional shifts as their criteria.

- Students take a field trip to the Mission, collecting evidence of art and interviewing artists who make public art in this community.
    - Students are given a small journal to document their trip to the Mission district. They are to collect evidence of public art in the Mission using
        - Photographs
        - Drawings
        - Writing

The students are also responsible for writing down twenty questions about art in the community that come to their minds during the course of the visit. Some of these questions can be asked of the artists they meet. Others will just be about art in the community in general. Students are also responsible for writing down any "ahas" or questions that are prompted by their discussions with the artists.

- Students take a field trip to the business district to collect evidence of art in this district. Plop art assignment (inspired by an assignment on the web site learningtoloveyoumore.com). Students work together to reinvent large public sculptures in the area that seem to have been "plopped" there without any thought to the community or space they are in.
    - Students are given a small journal to document their trip to the business district. They are to collect evidence of public art using
        - Photographs
        - Drawings
        - Writing

The students are also responsible for writing down twenty questions about art in the community that come to their minds during the course of the visit.

» Students work together to reinvent large, public sculptures.
  › Students draw the sculptures in their context.
  › Students write about the connection of this sculpture to the community space that it is set in.
  › Students write a proposal/draw sketches that reinvent the sculpture to connect the sculpture to the community.
  › The students write a new artist's statement for the sculpture.
  › Students compare and contrast the public art found in the Mission and in the business district.
» Students spend some time writing about their experiences. They use writing and visual imagery to create a small piece that compares and contrasts the field trips.
» The teacher writes comments for each student's journal and reflection piece. He is looking at how they have been able to make connections between what they saw in both neighborhoods. He is looking for the ability to see the different purposes, forms, knowledge, and methods that artists use to engage the public with their work.
» The class works together to create a list of the different purposes, forms, knowledge, and methods of art that connects to community. The teacher gives informal feedback to students during the conversation. She is looking for an understanding of community, what it is and what issues it faces.

- Visit from Choi Jeong-Hwa (Korean installation artist, Wattis artist in residence at Yerba Buena Center for the Arts). The students interview the artist about his work.
  » Students are prepared for Jeong-Hwa's visit by viewing a slideshow of his work using a protocol (*What's the main purpose here? What are the parts and their purposes? Which are especially smart or creative? Who is the audience for this?*). The students generate a list of questions to ask the artist.
  » Choi Jeong-Hwa speaks to the students, sharing ideas about his working process. Students ask their prepared questions and any other questions they have.

Students visit Choi Jeong-Hwa's show at Yerba Buena.

**3. Creating Art in the Community**

- Students create a list of community issues at their school.
  » The students brainstorm a list of community issues, using their earlier maps as a jumping off point for the conversation.
  » Students identify which issue they are most interested in making art about. There must be two or three people to design a project together.

- In small affinity groups (connected to each issue), students create proposals for installations around their school, using only color, shape, pattern, and found objects to create a dialogue about a chosen community issue.
  - » The teacher shares sample proposals that include a model to scale, a written statement of purpose, a list of materials and costs, and an installation plan (including a list of tasks and a timeline).
  - » Students create a rubric for their installations.
  - » The teacher models how to create a model to scale.
  - » Students work on their model and get ongoing feedback based on the rubric from the teacher.
  - » Students present their proposals for each other and give each other feedback based on the rubric.

- Students create their installations and artist's statements
  - » The teacher and visiting experts give students feedback about the success of their work, based on the rubric.

## California State Standards

**Visual Arts Standards**
1.0 Artistic Perception
Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to the Visual Arts. Students perceive and respond to works of art, objects in nature, events, and the environment. They also use the vocabulary of the visual arts to express their observations.

Develop Perceptual Skills and Visual Arts Vocabulary
Identify and use the principles of design to discuss, analyze, and write about visual aspects in the environment and in works of art, including their own.

1.2 Describe the principles of design as used in works of art, focusing on dominance and subordination.
Analyze Art Elements and Principles of Design

1.4 Analyze and describe how the composition of a work of art is affected by the use of a particular principle of design.

Impact of Media Choice
1.5 Analyze the material used by a given artist and describe how its use influences the meaning of the work.

1.6 Compare and contrast similar styles of works of art done in electronic media with those done with materials traditionally used in the visual arts.

2.0 Creative Expression
Creating, Performing, and Participating in the Visual Arts. Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.
Skills, Processes, Materials, and Tools

2.1 Solve a visual arts problem that involves the effective use of the elements of art and the principles of design.

Communication and Expression Through Original Works of Art

2.5 Crate an expressive composition, focusing on dominance and subordination.

2.6 Create a two or three-dimensional work of art that addresses a social issue.

3.0 Historical and Cultural Context
Understanding the Historical Contributions and Cultural Dimensions of the Visual Arts.
Students analyze the role and development of the visual arts in past and present cultures throughout the world, noting human diversity as it relates to the visual arts and artists.

Role and Development of the Visual Arts
3.1 Identify similarities and differences in the purposes of art created in selected cultures.

Diversity of the Visual Arts
3.3 Identify and describe trends in the visual arts and discuss how the issues of time, place, and cultural influence are reflected in selected works of art.

3.4 Discuss the purposes of art in selected contemporary cultures.

4.0 Aesthetic Valuing
Responding to, Analyzing, and Making Judgments About Works in the Visual Arts.
Students analyze, assess, and derive meaning from works of art, including their own, according to the elements of art, the principles of design, and aesthetic qualities.

Derive Meaning
4.1 Articulate how personal beliefs, cultural traditions, and current social, economic, and political contexts influence the interpretation of the meaning or message in a work of art.

## Studio Habits of Mind

**Observe**—Learning to attend to visual contexts more closely than ordinary "looking" requires, and thereby to see things that otherwise might not be seen.

**Reflect**—Question and Explain: Learning to think and talk with others about an aspect of one's work or working progress. Evaluate: Learning to judge one's own work and working process and the work of others in relation to standards of the field.

**Understand Art World**—Domain: Learning about art history and current practice. Communities: Learning to interact as an artist with other artists (i.e., in classrooms, in local arts organizations, and across the art field and within the broader society).

**Express**—Learning to create works that convey an idea, a feeling, or a personal meaning.

**Envision**—Learning to picture mentally what cannot be directly observed and imagine possible next steps in making a piece.

**Develop Craft**—Technique: Learning to use tools (e.g., viewfinders, brushes), materials (e.g., charcoal, paint). Learning artistic conventions (e.g., perspective, color mixing). Studio Practice: Learning to care for tools, materials, and space.

## Resources

**Books**

Harmon, Katherine. *You Are Here: Personal Geographies and Other Maps of the Imagination*. New York: Princeton Architectural Press, 2004.

Johnstone, Mark, and Leslie Aboud. *Epicenter: San Francisco Bay Area Art Now*. San Francisco: Chronicle Books, 2002.

**Web Sites**

Aaron Noble (California muralist and artist, co-founder of Clarion Ally):
http://whitelead.com/aaron/

Claudia Bernardi (international human rights and social justice art activist/professor at the California College of the Arts):
http://socrates.berkeley.edu:7001/Gallery/bernardi/angelina.htm

Choi Jeong-Hwa (Korean installation artist):
http://the-artists.org/artist/Choi_Jeong-Hwa.html

The Community Arts Network:
http://www.communityarts.net

Dave Warnke (Mission-based sticker artist):
http://www.flickr.com/people/davewarnke/

John Jota Leanos (California social art practitioner/professor at the California College of the Arts):
http://www.leanos.net

# Section 3:  Teacher/Artist Collaboration Case Studies

This section includes two case studies that tell the story of artists working with classroom teachers to develop integrated curricula for their students. In each case you are given the:

- **Description of the School Culture**
- **Description of the Class**
- **Teacher's Background, Learning Style, and Awareness About the Arts**
- **Artist's Background, Learning Style, and Awareness About the Arts**
- **Standards the Teacher Would Like to Focus On**
- **Art Standards the Artist Would Like to Focus On**
- **Teacher's Idea for the Project**
- **Artist's Idea for the Project**

Collaboration holds different meanings for different people. In all cases, it is a dynamic relationship in which two or more people (or organizations) come together to achieve common goals. In the best cases, collaboration includes mutually developed goals that reflect a shared vision. There is a detailed plan that reflects a shared workload (responsibility), respect for the strengths of each person (organization), and includes different structures for communication. Each group is invested in the process and the outcomes, and because of this, they share in both accountability and the rewards of the collaboration. Collaborators are good communicators and are able to push each other further by discussing and making compromises. Finally, the collaborators share resources and the responsibility for bringing in outside resources.

These cases are meant to prompt discussion. They do not represent perfect collaborations and, in fact, are left open and unresolved so that the readers can use their own thinking to identify problems and solutions in the case. In reading the cases, we would like you to keep the following questions in mind:

- What are the goals for this project? Are they well defined? Do the art goals and the goals in the other discipline align or form a larger goal?
- What are some factors that might hinder this collaboration (actions, planning, communication, information, environment, resources)?
- What are some solutions (actions, planning, communication, information, environment, resources) that might help to move this collaboration forward?
- What factors are most important for you when entering into collaboration?
- How can you create a checklist or other tool to help you design and plan for future collaborations?

# Kindergarten Language Arts

## Description of School Culture

Sinclair School is a new (two-year-old) K–8 school with a focus on the arts, equity, and social justice. The arts are present in the mission of the school. The principal believes in the power of the arts, although is not knowledgeable about the arts themselves. Mostly they want their students to have an art experience at least once a year. They support their faculty by providing some time to work on developing integrated curricula and by giving them a small budget for art materials (money at the school is very tight). Arts providers are hired to collaborate with classroom teachers. There is no full-time art teacher. The principal would like teachers to collaborate with the artists but will not mandate it. Because of this, teachers who do not see the importance of understanding arts integration tend to use art integration time to take a break or do other planning. Parents and guardians are an active part of the school culture. The administration and faculty are working hard to help them feel welcome in the school. There are many evening and weekend events that people are starting to attend. These events invite parents and guardians to be a part of their child's education, to learn about what their child is learning and how to support them. Parents and guardians are also encouraged to see themselves as resources to the school community and to share their knowledge and traditions with the school.

## Description of the Class

This class is made up of about 30 percent English language learners. Students are eager to learn, and teachers have high expectations of them. There is a broad range of learning styles and academic ability. Some students attended preschool, while others did not.

The teaching artist has been hired to work with the students for six forty-five minute sessions over a period of three weeks. If the artist and teacher choose to collaborate, they will be paid extra for two hours of planning time.

## Description of the Teacher's Background, Learning Style, and Awareness of Art

The teacher has been at the school from the beginning (it is her second year teaching). As a fairly inexperienced teacher, she has developed her classroom management skills but is still working on how to make curricula engaging for students. She feels the pressure to prepare her students academically. She can see the value of the arts as a way for students to express emotions but does not see any value beyond that. She works extremely hard and would like to take the time that the teaching artist is there to catch up on her work. She needs to be

convinced that working with the teaching artist would be valuable for her. This teacher is a hands-on learner. She learns best from experience. Her own art education was only in music and ended in third grade. She respects people who can make art but is nervous about making it herself.

## Description of the Teaching Artist's Background, Learning Style and Awareness of Kindergarten

The teaching artist has been working at a local nonprofit for five years. She does not have any formal background in education, but has been learning on the job and has good instincts about kids. She is very involved in the local art scene and likes to connect students with shows in local galleries and artwork by local artists. She has worked with elementary school kids before, but the youngest students she has ever taught were in second grade. She has participated in quite a few collaborations as an artist but has never truly collaborated with a teacher before. She understands the value of collaboration and speaks clearly about her experiences. She's very excited to work with the classroom teacher but knows that she needs to put together a plan to convince the teacher. She'd really like to do something that will help the teacher reach her goals with the students but doesn't know anything about teaching reading. She also doesn't want to create a lesson that doesn't allow the students to be free with their creativity.

## English-Language Arts Content Standards That the Teacher Would Like to Focus On

**Reading**

1.0 Word Analysis, Fluency, Systematic Vocabulary Development
Students know about letters, words, and sounds. They apply this knowledge to read simple sentences.

**Concepts about Print**

1.1 Identify the front cover, back cover, and title page of a book
1.2 Follow words from left to right and from top to bottom on the printed page
1.3 Understand that printed materials provide information
1.4 Recognize that sentences in print are made up of separate words
1.5 Distinguish letters from words
1.6 Recognize and name all uppercase and lowercase letters of the alphabet

## Visual Arts Standards That the Teaching Artist Would Like to Focus On

**Artistic Perception**

1.3 Identify the elements of art (line, color, shape/form, texture, value, space) in the environment and in works of art, emphasizing line, color, and shape/form.

**Creative Expression**

**Skills, Processes, Materials, and Tools**

2.1 Uses lines, shapes/forms, and colors to make patterns

2.2 Demonstrates beginning skill in the use of tools and processes, such as the use of scissors, glue and paper in creating a three-dimensional construction

2.3 Make a collage with cut or torn paper shapes/forms

## The Teacher's Idea for the Project

The teacher would like students to understand how letters are formed and how they interact with each other to make words. She also wants students to practice writing and to practice making sounds. In the past, she has written a letter on the board and the students copy the letter and make the sound that the letter makes. She also labels items in her room so that students will attach words to the objects that they signify.

She would like the artist to have students decorate the first letter of their name. She will then hang the letter next to the student's picture in the room.

## The Teaching Artist's Idea for the Project

The artist would like the students to understand the expressive qualities of line, shape, and color. In the past, she has had students experiment with physically embodying different lines, shapes, and colors and then painting them with watercolors. She has an idea about the connection of this exercise with the formation of letters. Looking over the teacher's stated goals and the standards she has identified, the teaching artist thinks that it would be great to make books with the students, perhaps using children's books by various authors as inspirational material. She also knows a local children's book writer and illustrator who would probably donate time to come in to talk to the students.

# Middle School Math

## Description of the School Culture

Hartwood Middle School is a sixth-to-eighth-grade middle school of approximately four hundred students. The principal is new, does not really support the arts, but inherited an art grant that was applied for by the previous principal. There are no art teachers. The previous principal retired and left on good terms. Teachers are looking forward to new energy in leadership. In previous years, the school performed fairly well, but in recent years, increasingly, students are coming in ill prepared for the middle school curricula and with more behavioral problems than before. Students' math scores reflect an alarming gap in student understanding. Because of this, the art grant that the school received focuses on supporting the development of some arts-integrated curricula for sixth-grade math. It was the former principal's belief that students needed more entry points to learning. There is no history of cross-curricular collaborative work at the school. Teachers have worked effectively in their discipline based "silos," teaching standards-based curricula, and doing their job. However, the two sixth-grade math teachers are looking forward to rethinking their curricula and are open to new ideas and approaches. In the given plan, the artist is hired to come to two-hour weekly planning meetings for the duration of the semester.

## Description of the Classes

There are two sections of sixth-grade math. Both classes have a lot of behavior issues: lots of talking, arguments, tension between males and females, and some absenteeism. Homework is often not completed. The physical classroom is a temporary modular, extremely small, with no running water or natural light. The walls are covered with posters from Spain (the Spanish teacher shares the classroom as well).

## Description of the Two Sixth-Grade Math Teachers' Backgrounds, Learning Styles, and Understanding of Art

Both teachers have been teaching in the school for four years. Neither of the teachers has experience with making visual arts. One teacher (teacher A) is a musician and often thinks that it would be interesting to integrate music with math but knows nothing about visual art. Teacher B likes going to museums and has a fairly good understanding of art history. Both teachers are extremely frustrated by the behavior of their students. Teacher B tends to yell a lot and uses intimidation to keep her class in order. Teacher A tries the opposite approach (being overly understanding and timid in his approach), and his class is completely out of control. Despite their troubles, the teachers are truly invested in their students and want them to achieve. They have been feeling overwhelmed and unprepared for teaching. Teacher A is a logical, linear thinker. Teacher B is logical and linear, but also understands interpersonal relationships quite well.

## Description of the Teaching Artist's Background, Learning Style, and Understanding of Math

The teaching artist is a veteran. She has been teaching in the schools (mostly at the middle school) through various arts organizations for fifteen years. In her own work, she creates art installations that raise questions around issues of environmental justice. She is particularly interested in this residency because she uses data from scientists and mathematicians in her work all of the time. She also uses math to investigate a site that she will install her work in and to plan out the installation itself. She is a visual learner and also thinks in metaphors to help develop her understanding. She is good at geometry but is confused when it comes to statistics, data analysis, and probability.

## Math Content Standards That the Teachers Would Like to Focus On

**Measurement and Geometry**

1.0 Students deepen their understanding of the measurement of plane and solid shapes and use this understanding to solve problems

**Statistics, Data Analysis, and Probability**

1.0 Students compute and analyze statistical measurements for data sets
2.0 Students use data samples of population and describe the characteristics and limitations of the samples
3.0 Students determine theoretical and experimental probabilities and use these to make predictions about events

**Mathematical Reasoning**

1.0 Students make decisions about how to approach problems
2.0 Students use strategies, skills, and concepts in finding solutions
3.0 Students move beyond a particular problem by generalizing to other situations

## Visual Arts Standards That the Artist Would Like to Focus On

**2.0 Creative Expression**
Creating, Performing, and Participating in the Visual Arts
Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.

The Teachers' Idea for the Project: The math teachers have no idea of what to do. They have seen some examples of abstract geometric drawings and string designs that they liked, but they are not so sure that the math learning was deep.

The Artist's Idea for the Project: The artist would like to do a project on environmental justice. She'd like to have students make a project using similar strategies to what she uses in her artwork.

# Conclusion

In conclusion, we ask ourselves several questions that we encourage you to answer for yourselves. In the spirit of progressive, constructivist teaching, we do not propose to give you set answers. Rather we set up experiences for you to engage with on your journey to developing your own understanding.

***How does making and looking at art empower students to become thoughtful, reflective, active participants in their world?***

Art is a way of developing and showing understanding about ourselves and the world. Making art is a personal act that, at it's deepest practice, requires a great deal of reflection, envisioning, and opening up of perspective. Groups of students who are able to form a true learning community—one that is based on investigation, risk-taking, trust, and collaboration—have great potential to become more thoughtful, reflective, and active participants in their world. To this end, students must learn personal as well as group processes that help to scaffold their learning. Students must be metacognitive about the process of their art making and reflect upon what it means to truly "think like an artist." Focusing on developing habits of mind, the product of the classroom is thinking, developed intuition, and action, rather than just pretty or well constructed artworks.

***What does deep understanding in art look like, and how can I best support and guide students to develop their understanding?***

When art is taught well, it is focused on inquiry. The student may be investigating a personal idea, the qualities of an art material, or a global issue. The student's investigation may be extremely deliberate, or it may be more intuitive and abstract. The key to all investigation is the asking of relevant and dynamic questions. It also requires that the student is reflective throughout the process of art making, viewing, or critique.

We can teach our students to be inquisitive by helping them to develop their own questions. We can help students understand what makes one question better than another. In a world filled with endlessly accessible information, layers of complexity, and a multiplicity of perspectives, investigation helps us to develop our own opinions and to be open to the opinions of others. Because our world is so visual and media driven, it is especially important to teach kids how to engage with the visual world in a positive and self-reliant way. The ability to inquire and to be reflective is directly linked to the ability to be a free thinker, in charge of one's own life.

Excellent teaching requires ongoing assessment. Teachers must be able to look at student work and adjust their teaching to fit the needs of their students. We are all guides to our students, helping them find pathways to deeper understanding. We set up challenging problems for them to solve. We provide scaffolding when needed and take that scaffolding away at last, to reveal the absolute competency of the students and their ability to use their understanding in novel ways.

***How can contemporary and multi-cultural art practices inform my choices for what is taught in the classroom?***

The world offers us a multitude of perspectives on the purposes, knowledge, forms, and methods of art making. These should be reflected in classroom practice because they help students to understand life outside of their own experience. This practice of opening perspectives through practice (experience) and reflection can be a social justice practice. It invites all students to develop a broader and deeper understanding of themselves, others, and the world. It is very important to connect students to artists living in the community that surrounds them.

Students learn best from "real life." Outside of the classroom, there are rich environments ripe for exploration and resources (people) waiting to be discovered. Starting with the school itself (for example, the architecture of the school, the people that make up the fabric of the school, the school schedule/school life, etc.) and building to the surrounding community (the physicality of the neighborhood, the people and history of the neighborhood, the artists that live in the neighborhood, public art in the neighborhood) and reaching out to the world beyond (the city, the Bay Area, the world, the Internet, the universe), there are many opportunities for learning.

Students should participate in museum and studio visits and experience the world of art and the diverse practices of artists through videos like Art 21. In order to make the most of these experiences, ideally, students should be introduced to ideas, techniques, and contexts that are important to the artist/art period before they visit an art site or look at the work of an artist. After looking at artwork, students should be asked to discuss and digest the ideas and techniques that they have observed, to make connections to their own lives and experiences.

Curriculum is not meant to be created or to be taught in a vacuum. Collaboration among artists, teachers, community members, and students has the potential to deepen the learning that happens in our schools. There is great power in people coming together to create something. The minds and voices of many have the potential to be more beneficial to developing a deeper and broader understanding. A flexible curriculum that responds to students needs and allows them to be partners in their learning also helps to bring about learning that might have otherwise never occurred as they discuss strategies, exchange ideas, share discoveries and explore differences.

***Why are tools and frameworks helpful to teachers?***

Tools and frameworks are lenses. They help us to see how things connect—what is working and what needs changing. They give us structures and systems with which to navigate the complex world of teaching. The tools and frameworks that we have chosen are nonprescriptive. They do not tell us what to teach or when to teach. They are tools for reflection and investigation. They respect that we are professionals, working at some of the most important work of the world. At the same time, they help us to accomplish what we value in art education including the development of

- The ability to investigate, express, imagine and interpret ideas and emotions
- The skills required to perform deep inquiries
- Deep understanding of self, community, and the world
- An open mind and ability to see multiple perspectives
- The intuitive self

Teachers should not be afraid that tools and frameworks would make their teaching rigid or less creative. In the end, what occurs in the classroom is only guided by the good planning we do, no matter how detailed or emphatic it is. Curriculum truly lives in the intersection between what is planned and the real-life experience of students and teachers. Much of excellent teaching and learning occurs when teachers and learners encounter the unexpected. With a strong plan, a roadmap of sorts, they can transverse this new territory confident that their trip into the unknown will be fruitful. Frameworks like *Teaching for Understanding* and the *Studio Thinking Framework* help us to both see the map and plot out different routes to different territories. Tools like Thinking Routines give us ways with which to investigate territories. With tools and frameworks, decisions can be made deliberately and built on. Like a roadmap, frameworks provide a context, a way to organize thinking and to reflect upon where you have been or where you might want to go next. Tools make it easier to investigate each area of understanding, ensuring that, as a learner, there is always a way to build understanding of a "new territory."

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