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MIDDLE LEVEL MULTICULTURAL/SOCIAL JUSTICE
ART EDUCATION CURRICULUM

by

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A thesis submitted to the Graduate College
in partial fulfillment of the requirements
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MIDDLE LEVEL MULTICULTURAL/SOCIAL JUSTICE ART EDUCATION CURRICULUM

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Western Michigan University, 2017

The way in which children are taught matters a great deal and influences not only their worldview, but also how they view themselves with that world. Through my experiences as an art teacher, I have witnessed a growing need for teaching students in a way that focuses on multicultural and social justice issues in order to help students gain a more well-rounded world view. The art classroom has the power to serve as a safe and effective place to explore these issues. Determining why there is a growing need for a multicultural and social justice oriented art curriculum was important in distilling the important features of an effective curriculum. In addition, researching common approaches to multicultural education was important to figuring out the strengths and weaknesses to various approaches. The common threads in more effective teaching approaches were: a classroom or school that is student centered, focuses on democratic education, is message oriented, uses primary sources, and investigates power relationships. Using this information, I developed a curriculum for the sixth, seventh, and eighth grades that aims to meet the needs of teaching students art in a way that focuses on social justice and multicultural issues.

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Meghan E. G. Andrews

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Introduction

It is important always to keep in mind that, as teachers in a republic, we are preparing students to become responsible and thoughtful citizens in a nation dedicated to life, liberty, and the pursuit of happiness. (Stewart, 2012, p. 48)

Creating a framework for a multicultural and social justice oriented art curriculum has become a goal of mine formed through my teaching and learning experiences over the past several years. I am currently taking time off from teaching to be with my infant son, but have been inspired by my experiences teaching in both urban and rural environments. My first teaching job, in an urban, K-8 charter school, opened my eyes to many issues still present in our society, issues thought by many to be a thing of the past: prejudice and racism being at the forefront. I became increasingly disheartened as I realized that many of the practices implemented, especially in urban schools, only work to further perpetuate these problems. Last year, I took a new position in a large, rural district, teaching middle school students. There I found a more supportive work environment, but was shocked at the entrenched views surrounding issues of prejudice and racism present in the surrounding community.

After working in two schools and seeing evidence of prejudice manifested in very different ways, combined with the serendipitous timing of taking Christina Chin's course on multicultural art education (MCAE), I have been inspired to research and create my own social justice/MCAE curriculum. Through the discussions and reflections of that course, I have come to realize that a multicultural curriculum is perhaps as essential in a community that has a predominantly white population, as in one that is more diverse.

The students I taught in the rural school have very few experiences with people of diverse backgrounds, whereas students in more diverse areas live and experience diversity daily. Entrenched views, passed on from generation to generation, will persist unless something is done to break the cycle. Therefore my goal for this curriculum is to create units and lessons that will work toward these ends, a curriculum that will work to break down stereotypes and prejudice, and help build positive views towards those viewed as “others.”

Literature Review

What is Multicultural/Social Justice Art Education?

Before delving further into the issues surrounding multicultural and social justice art education, it is important to define the two. In its political form, multicultural education can be said to be, “an educational process dedicated to providing more equitable opportunities for disenfranchised individuals and groups to gain in social, political, and especially educational arenas” (Ballengee-Morris & Stuhr, 2001, p. 8). Similarly, the primary goal of social justice education has been described as being one meant to, “transform the status quo – the fractured landscape of institutional discrimination, systemic violence, paralyzing poverty, and silenced opposition – into a world where men and women are able to be fully human” (Dewhurst, 2011, p. 366). Both educational philosophies and practices are centered on the goal of equality, but they are also about much more than that. When implemented well, they not only aim to change the status quo but also challenge students to do the same, specifically when it comes to power structures and oppression.

Why There is a Need

Our nation's conflicted climate surrounding issues of social justice and multiculturalism is certainly evidence of the continuing need for multicultural and social justice art education (MC/SJAE). Racism, sexism, and all other forms of prejudice and discrimination are active in our society today, just as they were in the past. Some even argue that issues such as racism have just taken a new form, perhaps one even more harmful as it occurs without people realizing. Bonilla-Silva (2015) argues that we are in an era of colorblind racism, "I argue that the 'new racism,' or the set of mostly subtle, institutional and seemingly nonracial mechanisms and practices that comprise the racial regime of 'post-racial' America, has all but replaced the old Jim Crow order," he goes on to say, "this new ideology is slippery and has a 'beyond race' character" (p. 1358). This "new-racism" is so subtle that many people do not even realize their participation in the hegemony that holds it in place (Bonilla-Silva, 2015). It is argued that racism is a systemic issue, not just about individual prejudice, citing issues such as housing discrimination and unemployment discrepancies between races as evidence of this problem (Bonilla-Silva, 2015). People become players in this system and begin to accept it as "the way things are."

One way that this 'new racism' manifests itself is through structural racism, "a condition that both affects and is perpetuated by social institutions such as schools" (Blaisdell, 2015, p. 249). Practices within schools, even those with an integrated population, spread discrimination and segregation through practices such as reliance on standardized testing and tracking to place students (Blaisdell, 2015). In my own experience working in the public schools, I have witnessed policies that can contribute to

this status quo through leveled classes. In this practice, students were placed in classes based on their achievement on a specific test taken three times a year. What resulted from this was segregation, just as Blaisdell notes, “schools with a mix of students of color and white students, tracking often causes students of color to be in separate classes from white students” (2015, p. 253). This is just one form of structural racism in a school, as it can appear in other ways as well. It is important to break from this cycle and do a new thing in education. Art education classrooms are great incubators for this kind of work, with the hopes of expanding further in the school and social systems.

In addition to the persistence of racism in our society, our schools are becoming increasingly diverse. The United States, along with other rich, Western countries are facing, “ a transition of great consequence, which will become apparent during the next several decades. This shift can be described as a ‘diversity transition because, as a result of ongoing and irreversible demographic changes, these societies will have to rely more and more on young people of non-native origins to sustain their economic, cultural, and social vitality” (Alba, 2011, p. 1616). The youth population in the United States is projected to have an increasing percentage of minority groups with a large portion of this growth coming from children of Latino families (Alba, 2011). This shift increases the need for greater representation of, and support for, disenfranchised groups. “Given the growing diversity of our society, it is imperative for current and future teachers to find ways of embodying, implementing, and assessing social justice practices in art classrooms” (Maguire & Lenihan, 2010, p. 39). We cannot neglect the minority that is steadily becoming a majority in our classrooms, communities, and country. Given this shift, it is increasingly important to consider social justice education. In Stewart’s (2012)

article in support of democratic art education, this type of education is supported for its support of both unity and diversity. “It is a mistake to assume that one person’s life and experiences are the same as everyone else’s. If we learn one thing from the study of art from various times and places we learn that there is an infinite variety in the way people see the world and our place in it” (Stewart, 2012, p. 52). In other words, in order to better understand our role in society and the world as a whole, we must study “others,” or we continue to hold ethnocentric views that maintain only our own narrow experience. Again, the art room is the ideal vehicle to initiate this kind of investigation, as, “the processes of making, looking at, responding to, and talking about art are essentially an endeavor of negotiation. In addition to effecting social change, this process is also aimed at dealing with biases and irreconcilable differences in positive ways, acknowledging that there are some things we cannot change, and recognizing that in certain cases it is inappropriate to do so” (Stuhr et al, 1992, p. 19). The goal of an art education is not to create students that fit a Western, white male ideal, but rather to celebrate differences and celebrate them. Again, as stated above, sometimes it is inappropriate to initiate change. Assimilation practices in the United States in the past are evidence of this, as we lost so much from Native American cultures. Just one example of this being the lost culture caused by the assimilation practices at the Carlisle Indian Industrial School during the turn of the twentieth century. The school’s policies focused not only on teaching students English and having them dress in a military style uniform, but their artwork was affected as well, “one can clearly see the use of European convention such as perspective, layered tones, and shadowing as well as evidence of assimilation signified by the change in subject matter from the depiction of a Native warrior on horseback to a bowl of fruit”

(Slivka, 2011, p. 229). We have done far too much damage to other cultures historically. Thus, art, with its diverse representation around the world and in our communities today, can be great way to investigate and celebrate difference.

Finally, MC/SJAE is needed in order to encourage and promote students' participation in society as young citizens, and eventually as adults. "Social justice issues have always been a part of the history of art. If the goal is to develop young people who are more engaged, aware, and civic minded, why exclude social justice as a strand of the curriculum? Students are not empty glasses to be filled by facts, but living human beings who need to interact, consider, reason, and examine the life they are living and the life that lies before them" (Stewart, 2012, p. 49). Stewart makes a good point, and in order to combat persisting issues of inequality, our future leaders will need the skills to think critically about issues surrounding discrimination. This is essential in order to break from our current cycle of hegemony.

Teachers must break from their own comfort zones to achieve the goals of MC/SJAE. Many teachers support social justice on a surface level, but for whatever reason are kept from implementing its practices fully in their classroom (Maguire & Lenihan, 2010). This hesitance is holding us back, and plays into the current power structures that allow discrimination to persist. Educators hold a great responsibility for teaching children to become inquisitive, exercise critical thinking, and well-rounded. MC/SJAE has the power to be the answer to these problems, which is why there is a need for this kind of curriculum.

Approaches to Multicultural Education

In this section, five approaches to multicultural education will be reviewed as well

as the strengths and weaknesses of each. Sleeter and Grant's (1987) article, *An Analysis of Multicultural Education in the United States*, which looks at five approaches to multicultural education, guided me in the bulk of my research: teaching the culturally different, human relations, single group studies, multicultural education, and education that is multicultural and social reconstructionist.

Teaching the culturally different. This approach to multicultural education (MCE) is largely distinguished from other approaches by its goal of assimilation of others into what is largely a Western, white mold. The "culturally different," according to Sleeter and Grant are primarily students of color (1987). One example of this kind of assimilation would be teaching children to speak English: "In bilingual education, for example, students should be taught English as well as the knowledge, skills, and attitudes needed to participate in mainstream society, and they should also be encouraged to develop competence in and knowledge of their own cultural background" (Sleeter & Grant, 1987, p. 423). This approach focuses on students of color, but does little to teach white students about, "racism, classism, or other cultural groups" (Sleeter & Grant, 1987, p. 426). "The underlying assumption with this approach is that the problem lies within the students who do not fit this standard and their learning ability, not with the curriculum or sociocultural and physical environment" (Stuhr, 1994, p. 172). As a result, curriculum is presented from a Western view, neglecting to relate lessons or units to students' own experiences or cultures, leading to this detrimental affect: "Little respect of appreciation is afforded to diverse sociocultural perspectives when their art forms are denied their own context" (Stuhr, 1994, p. 173).

Human relations. The human relations approach contrasts starkly with the

previous approach to MCE. Rather than neglecting other cultures, they are celebrated in this approach. There is an emphasis on, “improving communication between people of different cultural backgrounds” (Sleeter & Grant, 1987, p. 427). The human relations approach, “stresses cultural celebrations, holidays, and festivals and emphasizes the visual symbols, decorative clothing, and other accouterments that go with these events” (Stuhr, 1994, p. 173). Both the strength and shortfall of this approach lies in this approach’s focus on finding and celebrating similarities between cultures while deemphasizing differences (Stuhr, 1994). This can be seen as a weakness because of its downplay of diversity and neglect to delve into issues of conflict. “This approach deals with a superficial view of social and cultural diversity, and conceptual conflict is ignored. Therefore, it does not articulate a need for racial change” (Stuhr, 1994, p. 174). The human relations approach does not the way things currently are, rather it encourages people to, “get along, communicate, and appreciate each other within the existing stratified social system” (Sleeter & Grant, 1987, p. 427). This approach can work well for fostering goodwill toward other cultures, but does little to challenge the status quo.

Single group studies. A trademark of single group studies is an approach that has a strong focus on one group of people, often focusing on a specific cultural group (Sleeter & Grant, 1987). “This approach focuses on raising the status of and respect for the group being studied. There is an implied visionary hope that the students will, at some time in the future, effect social change” (Stuhr, 1994, p. 174). This is a much more focused and less diverse approach, which is one of its largest downfalls. The lack of inclusion of many cultures has the potential to over emphasize the chosen group and create a new, skewed view. In turn, this approach has the ability to empower the

disenfranchised group, which is its main goal. Creating a positive self-concept among students is certainly its strength.

Multicultural education. The multicultural education approach is one of the most favored approaches to MCE. This approach deals with issues such as racism, power relationships, socioeconomic inequality, and social class (Sleeter & Grant, 1987). Equal distribution of power, reduction or prejudice and discrimination, and the promotion of social justice are all core aims of this approach (Stuhr, 1994). Ideally, schools are restructured in order to best practice this approach, focusing on democracy and diversity both in staffing and in how the school is run (Stuhr, 1994). In order to decrease the chances of misrepresenting groups, primary sources are often sought out, such as, “artists who are members of the groups being studied and consulting them about how they feel their visual cultural production should be represented in the classroom” (Stuhr, Petrovich-Mwanki, & Wasson (as referenced by Stuhr, 1994, p. 175). This is important, given that some other approaches have the effect of whitewashing other cultures, over simplifying, or representing them in a stereotypical manner. There is also a strong emphasis on critical thinking in MCE as it challenges students to think for themselves, rather than accepting the status quo (Stuhr, 1994).

Education that is multicultural and social reconstructionist. Perhaps the most extreme form of MCE, the multicultural and social reconstructionist approach, has a primary goal of enabling students to promote social change. While many of the same qualities of the multicultural education approach can be seen in this approach as well, this approach is highly integrated: “Disciplines would dissolve through a process of forming contextual relationships between school subjects” (Stuhr, 1994, p. 177). This approach is

also student led, giving students the freedom to explore issues they are interested in (Stuhr, 1994). Students are encouraged to, “learn to analyze and take action against social inequality, “ and it works to prepare, “future citizens to make social structural changes that will uphold equality” (Sleeter & Grant, 1987, p. 435-436). While I find myself highly intrigued with this approach, I struggle to see how it would be practical to implement in a classroom independent of a complete, school-wide restructuring. This kind of change is vastly different from how my own classroom and school are run, and it is hard to imagine what this approach might look like when implemented fully. That being said, this approach surely meets the primary goals for MC/SJAE and would likely have the most potential for impacting society in a positive manner.

Shortfalls and Persisting Issues

An overarching trend in much of my research was the belief that current practices surrounding multicultural art education are not currently meeting its primary aim, being, “the equitable distribution of power and resources among all individuals at all levels of society: local, national, and international” (Stuhr et al., 1992, p. 16). The blame for this shortcoming is placed largely on a neglect to investigate power relationships between the dominant and subordinate players in society, as well as a stereotypical representation of people and or cultures. Sleeter critiques current multiculturalism and education for citizenship within a neoliberal society in her 2014 article, “Multiculturalism and education for citizenship in a context of neoliberalism.” The sentiments of this article echo the concerns discussed below, and a reframing of sorts is called for, noting that MCE curriculum is often, “shallow, textbook-bound, and disconnected from current local and global issues” (Sleeter, 2014, p. 86). There is often a failure to explore deeper

concerns, as the focus seems to be placed on surface issues. Little to no attempt at social justice is made in these types of approaches. Stress is placed on, “learning about the other rather than engaging with or learning to work in solidarity with diverse others” (Sleeter, 2014, p. 86). In addition, there is also a failure to look at power structures and their affect on people of different backgrounds (Sleeter, 2014). This underlines the problem surrounding what is often called “whitesplaining:” a white person speaking for a disenfranchised group. “One of the critiques of multiculturalism is that it often speaks for entire groups of subordinate people and thereby positions them in relation to the dominant group” (Desai, 2000, p. 116). This is a problem, as these kinds of approaches do more to silence and further marginalize, rather than empower, these groups.

Three of the five approaches to multicultural art education may be viewed as ineffective, and even potentially harmful. “There are only two (or perhaps three) approaches to multicultural art education that offer a possibility for social reconstruction that would affect all sociocultural groups in an equitable and positive manner” (Stuhr, 1994, p. 177). The approaches Stuhr refers to - the multicultural education approach and multicultural social reconstructionist - have the most potential to show equitable and positive affects, and single group studies having some potential as well. The latter, single group studies, has slightly less potential because of its focus on one group, rather than a more global perspective: “this approach may create a new ethnocentric, dogmatic world view concerned only with the negotiation of power and knowledge” (Stuhr, 1994, p. 174). The remaining approaches, teaching the culturally different and the human relations approach are more highly criticized. Stuhr argues that in teaching the culturally different, the teacher controls too much of knowledge, neglecting to acknowledge what

students may bring to the table (Stuhr, 1994). The human relations approach neglects to dive deep into serious issues, and tends to skim the surface of disadvantaged groups' experience (Stuhr, 1994). Reflection on this, and upon my own teaching experience, I cannot help but echo this question and lament: "What acts of violence does multicultural art education enact?" (Desai, 2000, p. 116).

Criticism of common approaches. Teaching the exceptional and socially different is an approach that essentially views Western aesthetic values and white males as a standard, and everyone and everything else as the "exceptional" and "different." "The underlying assumption of this approach is that the problem lies within the students who do not fit this standard and their learning ability, not with the curriculum or sociocultural and physical environment" (Stuhr, 1994, p. 172). When this type of approach is used in institutions, such as museums, there begins to be a problem with manufactured authenticity (Desai, 2000). "What major museums exhibit as the history, values, beliefs, and identities of the community are in fact representations of certain powerful groups in society" (Desai, 2000, p. 119). This kind of manufactured authenticity tends to downplay struggles of disenfranchised peoples and focuses on artwork that is viewed as "good" from a Western lens, despite what appear to be the best of intentions. Another problem with manufactured authenticity has to do with high and low art, which tends to focus on the formal and iconographic qualities of artwork. MCAE has often excluded art from popular culture, focusing instead on what is viewed as high art which is seen as more "authentic," rather than allowing those within that culture determine authenticity (Desai, 2000). In other words, when using a Western lens as the standard in curriculum for a museum collection, we tend to neglect a large and

perhaps more significant portion of other cultures' visual art. It is important not to force one's own lens upon another culture and its representation, which brings me to the second approach that can be potentially harmful.

The human relations approach, at the surface level, comes with the best of intentions. Some groups may need to start their multicultural education at this level just to become open to other cultures. However, it does not come without its own pitfalls. This approach focuses on unity and oneness while it, "de-emphasizes the differences between cultural artifacts and modes of cultural production." In addition, "The shortcoming of this approach is that unique differences in knowledge and understanding, and areas of cultural conflict will probably be overlooked in search for universal qualities" (Stuhr, 1994, p. 173). While there are groups of people that would benefit from learning more about shared qualities with other cultures, this approach seems to create a rose-colored view of the world, neglecting issues of importance. In addition, this type of multicultural art education, because of being presented from this sterilized and, again, often Westernized view, is skewed. For this reason, art education programs would benefit much more from the idea, "that we should ask not: how can we accurately or authentically represent another culture," but rather, "what can we know about another culture" (Desai, 2000, p. 115). This dilemma between the two is summarized by Desai's (2000) conclusion that representing another culture creates a new meaning, because there is no unbiased way for us to represent another's experience and world view other than through the lens of our own experience. For this reason, primary sources (which will be discussed later) are an important aspect that is often lacking from this, and other approaches to MC/SJAE.

Common approaches to MC/SJAE are often inadequate for meeting the goals of this kind of education. When developing a curriculum, special care needs to be taken in order to avoid the pitfalls that can make the difference between a successful program and one that further establishes the status quo.

Methods and Practices to Include

While there are many approaches to MC/SJAE, there is wide spread consensus that a successful curriculum includes many of the qualities included below. The themes of student centered learning, democratic education, a focus on initiating change, the importance of primary sources, and critical thinking are always prevalent. Many of these aspects are part of the multicultural education or social reconstructionist approach, which is likely why so many authors cited their relevance in this type of educational program.

Student centered learning. “The various aspects of a person’s cultural identity are in transition and dynamic. A recognition of our own sociocultural identity and our biases make it is easier to understand the multi-faceted cultural identities of others” (Ballengee-Morris & Stuhr, 2001, p. 7). For this reason, it is important, when establishing a classroom and curriculum for MC/SJAE, one must consider how to include students, their experiences, and their environment in the teaching and learning. “Beginning with one’s own life experiences offers a solid foundation from which to address issues of inequality and injustice” (Dewhurst, 2011, p. 369). Incorporating students’ experiences empowers students, helps students develop a better understanding of their own and others’ cultures, and allows students to realize their own ability to succeed and make change (Stuhr, Petrovich-Mwankiki, & Wasson, 1992). Students become more capable of empathy toward other people’s experience, and develop a

critical eye for spotting injustice when they start the practice at home. Rather than discussing issues from textbooks and far away places, it is best to start with the self and work out from there.

Another way to involve students more directly in learning, in addition to using examples from their own lives, is to give them the power of choice. While I will go into this more in the following section, it is important to mention this here. “Lessons should be designed that use bigger themes from which students can choose the topic, subject, or issues they want to investigate” (Stewart, 2012, p. 54). This sentiment is supported especially in the social reconstructionist approaches. Choice is another way to empower students, and open the door for them to investigate issues that they are familiar with or feel passionately about. What better way to learn, than to be able to learn about something that piques and holds one’s interest?

Democratic education. The importance of critical thinking, the ability to make decisions on one’s own, and a democratic classroom are all qualities of multicultural education and social reconstructionist approaches. In creating and promoting a democratic classroom, it is important to focus on teaching students *to think*, rather than imposing views on them: “If a teacher were to have a particular cause, introduce the cause to their students, tell them what to think about the cause, and have them all make art based on that view point, that would be a problem” (Stewart, 2012, p. 49). This idea applies to not only social and political issues, but also when determining what can be considered art: “For education to be democratic it must be honest and show a rich and varied range of what is and had been accepted as art whether or not it fits the teacher’s particular aesthetic philosophy” (Stewart, 2012, p. 54). Teachers must put their own

opinions aside and allow their students to make their own judgments; our job is simply to bring these things to the table and to challenge the students to make their own evaluations. That is democracy in the classroom.

A democratic classroom must also be a place where students are able to make choices that impact their education, projects, and artwork directly and then go on to research and inquire as they travel along the path they choose. “The most important thing to remember when designing a lesson that may engage students in social justice issues is not to dictate the issue but allow the student to choose” (Sleeter, 2012, p. 54). It is also important to note that social justice projects do not need to be centered on the obvious political and social issues. “Rather, as long as the process of making art offers participants a way to construct knowledge, critically analyze an idea, and take action in the world” (Dewhurst, 2010, p. 8). This process of inquiry and research often serves to broaden students’ own perspectives as well (Dewhurst, 2011). In our task of preparing students to be educated and informed citizens, our classrooms are a safe place for them to practice the skills they will need as adults to become responsible, informed, and participatory citizens.

Finally, in order for a classroom to become a truly democratic environment, students must feel safe and comfortable enough to practice voicing their opinions. Included in Nordlund, Speirs, and Stewart’s (2010) “Fifteen Principles for Teaching Art,” stress is placed on creating a safe place for students, using protocol to be followed in class discussions. In addition, they encourage teachers to, “make available multiple ways to respond to prompts and questions. We routinely gathered participants in situations with questions, activities, and prompts that would encourage dialogue among them”

(Nordlund et al., 2010, p. 39). Giving students material they can all relate to is also important, in order to make them feel comfortable and needed in a conversation. In Stuhr, Petrovichi-Mwaniki, and Wasson (1992) the importance of a collaborative democratic environment is stressed. Educators are encouraged to be inclusive: “Historically, American education has been based largely on the dominant ideology and has virtually ignored the cultural richness many sociocultural groups contributed to the development of this nation. Multicultural art curricula includes the aesthetic values and forms of these previously excluded groups” (p. 18). Not only does this inclusive nature make students feel like they have more to contribute, it also validates a wide range of their experiences.

Message/goal oriented – initiating change. In order for a social justice curriculum to truly make a difference and empower students, there must be a goal or message that the students learn to communicate through their artwork. Going back to Dewhurst’s (2011) stated goals of social justice education, transforming the way things are was central. In “An Inevitable Question: Exploring the Defining Features of Social Justice Art Education,” a three-step process is proposed: connecting, questioning, and translating (Dewhurst, 2010). Translating, the final step in an assignment implemented within this framework, is about creating artwork that communicates an intended message, “Translating requires activist artists to critically reflect on the purposes of their artwork and to match those with appropriate artistic tools, materials, and techniques” (Dewhurst, 2010, p. 10). In order to effectively teach this skill, students must have a strong foundation in visual art, materials, processes, and techniques. Finally, it is important that artwork is displayed out in the community to do its work of spreading a message or

awareness (Dewurst, 2010). Not only is this a practice that encourages students to show their artwork, but more importantly it gives them a voice and allows them to practice democratic ideals in the real world as well.

Importance of primary sources. Earlier it is noted that Desai (2000) is critical of the practice of speaking for disenfranchised groups. For this reason, and the potential consequences of this practice, it is important to use primary sources wherever and whenever possible in a MC/SJAE classroom. Primary sources may not be found in a traditional curriculum, which is why taking the extra time to find and use them needs to be taken and there must be flexibility to allow this practice. “As curricula materials and resources are often not available for investigating these groups in a non-stereotypical way, students and teachers are encouraged to go to primary sources such as community members and artists, websites, and resources produced by knowledgeable members of the group” (Ballengee-Morris & Stuhr, 2001, p. 9). Inviting people to speak in one’s art room is a great way to bring life to the artwork and its meaning (Nordlund et al., 2010). When this extra time is taken, we avoid the common pitfalls of a traditional MCAE program, and keep ourselves from presenting others’ experience through our own perspective.

Investigating power relationships. Teaching students to think critically is an important component of an effective MC/SJAE program. This is important to add in addition to democracy, as it is difficult to have an effective democracy that serves its people without seeking to find and solve problems within a system. Specifically, it is important to teach students to become more aware of power structures in the world around them and how they impact people on a daily basis. “Getting people to think

critically about their own and their group's actions and who they are empowering or disenfranchising through their personal lives, actions, and work, which includes making and interpreting the meaning of art and visual culture, is important" (Ballengee-Morris & Stuhr, 2001, p. 6). In order to initiate change, students must first become aware of their own privilege or lack thereof. Hegemony prevents us from realizing that there are power structures at play that tend to give some people a leg up, while others are left behind. Comparing our experiences with that of others' can also be helpful, especially in order to aid students in recognizing their own power: "This process is strengthened when teachers and learners construct learning experiences that assist in critically examining the values and beliefs of the dominant ideology and the students' own and other cultural groups" (Stuhr et al, 1992, p. 17). Examining issues from multiple perspectives will help students widen their understanding and become better able to realize the affects of power relationships on various members of a community, country, and the world.

Conflicts and Gaps in Research

A significant gap I found in my research was discussion of implementing a multicultural/social justice art education program in a rural school with little diversity. While many mentioned a need due to ever increasing diversity, I feel this type of educational practice is just as, if not more, important in a school with very little diversity. My former school is made up of an almost entirely white population of students and also happens to be in an area with an unfortunate history of prejudice. Knowing that those students are privileged and growing up in an area that holds many entrenched views, I wonder what is the best way to approach a MC/SJ program in a community like it. There is little significant research, yet, on this topic.

Concluding Thoughts

Taking on and creating a curriculum based in multicultural and social justice art education is a daunting task. With so many approaches to examine and practices to consider, there is an intricate balance that must be struck. Unfortunately, without research on this kind of curriculum in a school like mine, this challenge is all the more daunting. I feel there are qualities from two to three approaches that might be helpful, as will many of the methods and practices I outlined above. My goal for this curriculum is to balance building goodwill toward “others” with teaching my students to think more critically about our society.

Developing a Multicultural/Social Justice Art Education Curriculum for 6th, 7th, and 8th Grades

Elements to be included in Multicultural/Social Justice Art Education

The MC/SJAE curriculum developed here covers four of the five categories mentioned in the methods and practices to include section above. Collectively the curriculum aims to be student centered, democratic, message oriented, and investigate power relationships. Primary sources are used when available, but are not a main focus due to limited resources. Each of the four aims is used in varying degrees throughout the nine weeks of lessons, depending on that week’s focus. The classroom that utilizes this curriculum, and therefore all the lessons, will have a goal of being student centered and democratic. Students will be given an increasing degree of power and independence in the classroom, including choosing subject matter, media, and techniques for their projects. Often themes and media are assigned, but students have freedom to choose their own subject matter for every assignment. Each year, students will be expected to attain a higher degree of independence and, hopefully, their own voice through art making.

Most, if not all, projects will be message or goal oriented. Finally, the investigation of power relationships, perhaps the piece that holds the most weight and difficulty in this curriculum will be used in at least one lesson per grade level.

Incoming Students and End Goals

Sixth grade students often begin middle school with varying degrees of experience in the visual arts, as they often come from multiple elementary schools to a larger middle school. Knowing that this is often the case, this curriculum does include some skill-based components. Learning skills and techniques is an important part of creating message oriented artwork, as the strength of a visual image is what conveys a message. The focus, however, is message and communication based. It becomes increasingly so as students progress through the three years of this curriculum. Sixth and seventh grade lessons scaffold students in their ability to create meaning in art by providing themes. For eighth graders, the focus is placed on formulating meaning, and students will have a greater degree of freedom in their art making. Finally, this curriculum aims to challenge students' understanding of who artists are and what art is about. Diverse artists will be featured, often with artwork that has themes centered on social justice topics. The end goal of this curriculum is to shape young artists who are approaching total independence in all aspects of decision making, have a strong understanding of basic art skills and techniques, have exposure to an array of diverse artists, and have the ability to create art that conveys meaning to the viewer.

Themes

The primary structure of this curriculum is centered on social justice and multicultural themes. Students have a great deal of freedom in choosing how to carry out

their projects within the assigned themes and opportunities to brainstorm sub-themes that correlate are provided. In the sixth grade lessons, for example, a theme is assigned at the beginning of each project, such as diversity. Students are given an opportunity to brainstorm related topics, or sub-themes, as an alternative route. Some possible sub-themes for diversity are: celebrating differences, exploring varied viewpoints, or a celebration of various cultures. The addition of sub-themes is a way to allow students to take greater flexibility and ownership of the subject matter of their art pieces.

Themes are provided for all three grades. Sixth grade classes are assigned themes as stated above. Seventh grade students have an assigned theme for each project, but are free to select another theme to work with if they please. Suggestions for sub-themes are not provided for seventh grade. Eighth grade students are encouraged at the beginning of the quarter to take time to think of their own theme that they will explore for the entire quarter. This method is an attempt to scaffold students as they learn to be more independent in choosing and working within subject matter that they choose. By the time they leave middle school, young artists should be able to choose their subject matter and begin to effectively communicate their intended messages through artwork.

National Core Arts Standards

The new national core arts standards are implemented through this curriculum. This set of standards is the most current and aligns with twenty-first century skills very well. How collaboration, the environment, and other practical applications of art are addressed make them very relevant for today's art classroom. The four artistic processes in the national standards are: creating, presenting, responding, and connecting (National Core Arts Standards, 2014). The curriculum covers a great deal of the anchor and

performance standards, but due to the limited time frame of one quarter (nine weeks) not all are covered in this curriculum.

Sixth Grade Curriculum - Overview and Goals

The lessons outlined below for sixth grade visual art aim to expose students to a variety of media, topics, and artists. Artists featured range from Jacob Lawrence, a 20th century African American artist, to Ai Wei Wei, a Chinese contemporary artist. Lessons are theme based in order to help students focus their ideas, and to expose them to subject matter they might not choose on their own. The themes covered include: identity, community, interaction, challenges, visual culture, cooperation, and students will also choose their own theme for an installation project. In the spirit of a democratic classroom, students are encouraged to branch out from the assigned subject matter for the week by using sub-themes. The teacher will provide lists of possible ideas, or students may come up with their own sub-themes or alternate themes.

Sixth Grade Curriculum – Daily Lessons

Nine weeks of lessons are included in the sixth grade curriculum. Each week includes a learning statement, theme and possible sub-themes to consider, materials list, and a process section in which directions are given and links to information and artwork can be found. The National core arts standards for each week are included at the end in addition to directions for evaluation. Handouts may be found in Appendix A – Sixth Grade Handouts.

Week one.

Learning statement. Students will establish classroom norms and expectations together, alongside the teacher. Students will be introduced to the artist Sergio Gomez

and the concept of identity. They will create an artwork that communicates a message about identity.

Theme. Identity is the theme for this week. Possible sub-themes are: individuality, self, expression.

Materials. Each student will be asked to bring a sketchbook to class daily. Additional materials will be provided: white paper, pencils, erasers, pencil sharpeners, paper towels and blenders.

Process and notes.

Monday. Students and teacher will introduce themselves (playing a game to break the ice is a great way to do this), teacher will lead an introduction to the classroom, and seats will be assigned. Students and teacher will establish classroom norms and rules for art. Specifically discuss material use and safety, respecting people and artwork, and behaving “like an artist.”

Tuesday. Format and structure for the quarter will be introduced. Teacher introduces the themes that will be covered in this class. Students will be encouraged to brainstorm sub-themes if and when they find appropriate (themes that relate or fit within the themes the teacher has selected). Students should use handout (see Appendix A – Sixth Grade Handouts) and turn in before beginning any project that utilizes a sub-theme. For each project, students will be asked to focus on a theme for their subject matter. Sub-themes allow students to have some additional choice and freedom in their projects. Teacher introduces the first theme, which is identity. The artist, Sergio Gomez, will also be introduced, as will pieces from his drawing series on identity:

- “Assigned Identity”: <https://i1.wp.com/www.virtualartist.com/wp->

[content/uploads/2015/07/assigned_identity.jpg?fit=477%2C700](https://i0.wp.com/www.virtualartist.com/wp-content/uploads/2015/07/assigned_identity.jpg?fit=477%2C700)

- “Acquired Identity”: https://i0.wp.com/www.virtualartist.com/wp-content/uploads/2015/07/acquired_identity.jpg?fit=481%2C700
- Supplemental Video showing process of creating “Assigned Identity” and “Acquired Identity”: <https://www.youtube.com/watch?v=pQVY550vmOc>
- “Lost Identity II”: https://res.cloudinary.com/artwork-archive/image/upload/t_jpg_large/v1/user_1747/LostIdentity2_keth8u.jpg
- “Violated Identity”: https://res.cloudinary.com/artwork-archive/image/upload/t_jpg_small/v1/user_1747/violated_identity_d8xsuy
- Sergio Gomez’ biography and artist statement:
<http://www.virtualartist.com/bio-cv/>

Students will be given an opportunity to discuss the artworks and reflect upon Gomez’ work using the worksheet provided (see Appendix A – Sixth Grade Handouts). Teacher will introduce project:

- Create an image that reveals something about identity (does not have to be about self or a specific person, does not have to be figurative).
- The image should be a drawing and should include some elements that are drawn from observation (from life, a photo, etc).

Tonight’s homework is to complete the sketchbook assignment (see handout Appendix A – Sixth Grade Handouts) - due following class period.

Wednesday. Students will watch a demonstration today and will begin working on their project during this class period. Teacher will begin class by reminding class of what the assignment entails. Teacher will teach a lesson on observational drawing –

focus on contour and proportions. The teacher may demonstrate other drawing/layering techniques as needed. Students will be asked to use the class period to begin their final artwork for this assignment. The teacher will check sketchbook assignments and answer questions as needed.

Thursday. Today will be a work day for students. They should use the class time to complete their project, ask the teacher questions, or request help.

Friday. Today is a work day. Finished drawings should be turned in at the beginning of class with a self-evaluation (see Appendix A – Sixth Grade Handouts) on Monday. Homework for the weekend is to finish drawing.

National core arts standards. The standards utilized for this week are as follows (National Core Arts Standards, 2014):

- VA:Cr1.2.6a – Formulate an artistic investigation of personally relevant content for creating art.
- VA:Cr2.1.6a – Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.
- VA:Re7.1.6a – Identify and interpret works of art or design that reveal how people live around the world and what they value.
- VA:Re9.1.6a – Develop and apply relevant criteria to evaluate a work of art.

Evaluation. Students will receive feedback as listed below:

- Formative feedback will be given by teacher throughout the project.
- Students will fill out self-evaluation sheets at the end of the project.
- Teacher will use the rubric (included with self-evaluation) to grade the

final project.

Week two.

Learning statement. Students will learn about Jacob Lawrence and consider the concept of community. They will review and practice the basics of color mixing to create secondary colors, shades, and tints. Each student will create a painting using the primary and secondary colors to convey a message about community.

Theme. Community is the theme for this week. Possible sub-themes are: neighborhood, family, friends, school, etc.

Materials. Materials needed for this week include: sketchbooks, tempera paint (red, blue, yellow, white, and black), brushes in various sizes, water containers, paper towels, heavy paper, and pencils.

Process and notes.

Monday. The project this week is inspired by the art of Jacob Lawrence. In addition to being introduced to his work, students will have the opportunity to reflect on the themes present in his work today. First, the teacher will introduce artwork by Jacob Lawrence and lead a classroom discussion about his work:

- “Barbershop”: https://www.1000museums.com/art_works/jacob-lawrence-barber-shop?from=artists&app_id=66
- “The Brown Angel”: https://www.1000museums.com/art_works/jacob-lawrence-the-brown-angel?from=artists&app_id=66
- “Tombstones”:
http://whitney.org//image_columns/0023/7148/43.14_lawrence.jpg

Students will be given a worksheet (see Appendix A – Sixth Grade Handouts) to fill out,

which is due the next day, regarding the artworks by Jacob Lawrence and color theory review. Teacher will introduce the assignment for the week:

- Create a painting about community that uses the primary and secondary colors as well as black and white (inspired by the style of Jacob Lawrence).
- Students will use the primary colors to create secondary colors on their own.

Homework for tonight includes, finishing the worksheet and creating a sketch to plan the final painting.

Tuesday. Students will use the first part of class to complete their plans. The remainder of class will be spent as students draw their picture on the heavy paper to prepare to paint, when they are ready they may gather paint supplies and begin working on their painting.

Wednesday-Friday. This portion of the week will be spent as work days – students will work on their paintings and teacher will offer feedback and help as needed. Paintings are due at the end of Friday’s class with self-evaluation (see Appendix A – Sixth Grade Handouts) attached.

National core arts standards. The standards utilized for this week are as follows (National Core Arts Standards, 2014):

- VA:Cr1.2.6a – Formulate an artistic investigation of personally relevant content for creating art.
- VA:Re8.1.6a – Interpret art by distinguishing between relevant and non-relevant contextual information and analyzing subject matter,

characteristics of form and structure, and use of media to identify ideas and mood conveyed.

- VA:Cn1.1.1.6a – Analyze how art reflects changing times, traditions, resources, and cultural uses.

Evaluation. Students will receive feedback as listed below:

- Formative feedback will be given by teacher throughout the project.
- Students will fill out self-evaluation sheets at the end of the project.
- Teacher will use the rubric (included with self-evaluation) to grade the final project.

Week three.

Learning statement. Students will learn about the artwork of Ayumi Horie and the concept of interacting with artwork. Students will learn about basic hand building techniques in clay. Students will create functional pieces that are inspired by the theme of interaction.

Theme. Interaction is the theme for this week. Possible sub-themes are: sharing, play, friends, etc.

Materials. Materials needed for this week include: sketchbooks, low-fire clay, pin tools, loop tools, wooden clay tools, sponges (large and small), containers for water and/or slip, and canvas or boards to work on.

Process and notes.

Monday. Teacher introduces the theme for this week: interaction. Students will view, discuss, and reflect upon the functional ceramic artworks of Ayumi Horie. This may be done as a whole class, or in small groups if resources allow. Students may begin

working on the accompanying handout (see Appendix A – Sixth Grade Handouts). Use the following links as reference:

- View earthenware and porcelain galleries:
<http://ayumihorie.com/project/earthenware/http://ayumihorie.com/project/earthenware/>
- Read about, view, and discuss Horie’s “Pots in Action” Project:
http://ayumihorie.com/pots_in_action/
- Read and discuss artist statement: <http://ayumihorie.com/about/statement/>

Teacher introduces the project as follows:

- Students should create a functional piece of ceramic art using the theme of interaction.
- Students may invoke imagery and symbolism to communicate their message, or how the object is used/whom it is given to may also be intended as part of the piece’s meaning.
- Students will be asked to include a plan for how their artwork will be used or displayed.
- Students will each be given a set amount of clay (teacher determines).
- A focus on sharing/cleaning studio space together, conserving materials, and using clay responsibly will also be stressed as part of this assignment.

Students will be encouraged to begin brainstorming ideas for their project, sketches will be due Wednesday.

Tuesday. Teacher will demonstrate ceramics techniques, asking students to recall skills and terminology from elementary art. Techniques will include: slip and score for

attachments, rolling coils and slabs, and building with pinched forms and coil. The importance of conserving materials and reusing extra clay will be stressed and this practice is expected of all students. During the remaining time, students will plan their functional ceramic artwork in sketchbooks – due Wednesday.

Wednesday-Friday. Before beginning, students will review appropriate material use and safety rules. Extra time will be spent at the beginning and end of class to ensure materials are set up and put away properly. Students will use the remainder of the week to complete their functional artworks centered on the theme of interaction. Pieces are due Friday at the end of class (self-evaluation and final grade will be done after glazing is complete).

National core arts standards. The standards utilized for this week are as follows (National Core Arts Standards, 2014):

- VA:Cr2.1.6a – Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.
- VA:Cr2.2.6a – Explain environmental implications of conservation, care, and clean up of art materials, tools, and equipment.
- VA:Cr3:1:6a – Design or redesign objects, places, of systems that meet the identified needs of diverse users.
- VA:Pr.5.1.6a – Individually or collaboratively, develop a visual plan for displaying works of art, analyzing exhibit space, the needs of the viewer, and they layout of the exhibit.

Evaluation. Students will receive feedback as listed below:

- Formative feedback will be given by teacher throughout the project.

- Credit will be given for participation this week.
- Students will fill out self-evaluation sheets at the end of the project (after glazing).
- Teacher will use the rubric (included with self-evaluation) to grade the final project (after glazing).

Week four.

Learning statement. Students will explore the topic of challenges through their artwork. Students will explore and analyze the artwork of Eric Staib. Basic printmaking techniques will be covered as students create Styrofoam prints to be included in mixed media artworks.

Theme. The theme for this week is challenges. Possible sub-themes are: hardship, goals, overcoming, etc.

Materials. Materials needed for this week include: sketchbooks, Styrofoam sheets or foam meat trays, dull pencils, brayers, ink, ink trays or bench hooks, magazines, stencils, scrap paper in various colors, scissors, glue, and paper.

Process and notes.

Monday. The theme this week is centered on challenges. The artwork and inspiration of Eric Staib will be viewed and discussed. Following this discussion, the project for this week will be introduced. First, the teacher will introduce the artwork of Eric Staib:

- View artwork and read statement about artwork, “Labeled”. Click on image to see larger view and details. <http://www.ericstaib.com/dyslexic>
- View “Pixel #7”: <http://www.ericstaib.com/mix->

http://www.ericstaib.com/mix-medium?lightbox=image_1anr

- View “Isaac and His Pet Dragon”: http://www.ericstaib.com/mix-medium?lightbox=image_20mq
- Optional: view additional artwork from galleries and read artist’s statement: <http://www.ericstaib.com/statement>

In small groups that students choose, they will discuss a challenge, or challenges, they have faced. The teacher may choose to guide their conversations with the following questions, or students may discuss in groups using the handout (see Appendix A – Sixth Grade Handouts):

- Can you relate to the artist, Eric Staib’s, experience?
- What challenge(s) have you faced?
- What does it feel like to overcome a challenge?
- How did other people help or hinder you?

Following this conversation, students will be asked to brainstorm ideas for a printmaking/collage project about a challenge they have faced. They may begin working as soon as the teacher introduces the project:

- Create a collage or mixed media artwork about a challenge you have faced.
- Artwork will be required to have 2-3 media, including some printmaking (teacher will demonstrate techniques).

Students will be given the remaining class time to sketch their plans – due tomorrow.

Tuesday. Students will view a demonstration of printmaking techniques and

begin working on their projects today. The teacher demonstrates creating an image on a Styrofoam printing plate using a dull pencil. Focus will be placed on:

- Drawing
- Blocking out large areas for light and dark areas
- Incorporating texture
- Modifying the shape of the plate by cutting with scissors (optional - this would also allow students to make multiple, different, prints)

Teacher also demonstrates how to use the ink, bench hook, and brayer to ink the plate and print from it. Following the demonstrations, the students may gather materials for their collage and/or printmaking at this time and begin work on their final project. Projects are due Friday.

Wednesday-Thursday. The students will use these days to work on their project. Time should be used wisely as students work and ask questions as needed. Students should work strategically to complete their artwork by the end of class on Friday. On Wednesday or Thursday (the students may choose which day), the teacher should stop the class briefly and ask students to form into small groups. In these groups, students should share their artwork, intended message, and discuss their progress. Students will be encouraged to give feedback on whether the artwork is conveying the intended message or not. They should use the handout to guide them (see Appendix A – Sixth Grade Handouts). If not, suggestions and feedback are encouraged to give classmates ideas for improvement.

Friday. Today is the last day to work on projects. All projects are due at the end of class. Prior to turning completed work in, students should fill out a self-evaluation

(see Appendix A – Sixth Grade Handouts) and turn it in with their project.

National core arts standards. The standards utilized for this week are as follows (National Core Arts Standards, 2014):

- VA:Cr1.2.6a – Formulate an artistic investigation of personally relevant content for creating art.
- VA:Cr2.1.6a – Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.
- VA:Cr3.1.6a – Reflect on whether personal artwork conveys the intended meaning and revise accordingly.
- VA:Re7.2.6a – Analyze ways that visual components and cultural associations suggested by images influence ideas, emotions, and actions.

Evaluation. Students will receive feedback as listed below:

- Students will give each other formative feedback mid-project.
- Formative feedback will be given by teacher throughout the project.
- Students will fill out self-evaluation sheets at the end of the project.
- Teacher will use the rubric (included with self-evaluation) to grade the final project.

Week five.

Learning statement. Students will learn about installation artists Ai Wei Wei, Zhanna Kadyrova, and Christo and Jean Claude. Students must choose their own theme as inspiration, create detailed plans for an installation, and present to the principal to gain approval before installing the artwork in the school. Students will then carry out their plans for installation.

Theme. This week’s theme is the students’ choice. They may use a theme explored earlier, or create their own theme as a group.

Materials. Materials for this project include (but are not limited to): sketchbooks, fabric, string, tape (various types), large roll paper, cardboard, boxboard, found objects, etc.

Process and notes.

Monday. Students will choose their own groups for this assignment. The teacher will introduce installations by various artists and students will begin to generate ideas with their groups. The students will fill a worksheet (see Appendix A – Sixth Grade Handouts) about the following artworks:

- Ai WeiWei’s installation “Safe Passage”:
<http://www.sbs.com.au/news/sites/sbs.com.au.news/files/gettyimages-510184568.jpg>
- Article about Ai WeiWei’s installation:
<https://www.globalcitizen.org/en/content/ai-weiwei-reflects-journey-of-refugees-with-14000/>
- View Zhanna Kadyrova’s artworks entitled, “Crowd: Day and Crowd: Year.” Link brings you to page that includes statements about the context of Kadyrova’s works. Click on individual images to enlarge:
<http://www.kadyrova.com/crowd-en>
- Christo and Jean Claude photos and process drawings for “The Gates”:
<http://www.christojeanneclaude.net/projects/the-gates>

After taking a preliminary look at the artworks, groups should brainstorm and choose

their own theme/subject for their own installation. The teacher will then introduce the project to the class:

- Students will create plans for an installation inspired by their chosen theme to be placed somewhere in the school.
- Groups must create a plan and present it to the principal (or teacher, or other appropriate personnel) and gain approval before installing.
- Groups will have 2-2.5 days to create their artwork and install it.

Tuesday. Students will have this day to formulate their plan using the provided handout (see Appendix A – Sixth Grade Handouts), create sketches, and/or their presentation to show the principal the following day. Plans should show a clear message, be appropriate, and should be persuasive in order to gain approval to be installed.

Wednesday. Today will be spent as a workday. Students will complete their plan and proposal to be presented the following day. Groups may practice presenting if time allows.

Thursday. The principal should attend this class. Students will take turns presenting, with their group, their installation plan to the principal. After gaining approval, students may begin working on components of their installation.

Friday. Today is a work day – create pieces for the artwork and begin install if time allows.

National core arts standards. The standards utilized for this week are as follows (National Core Arts Standards, 2014):

- VA:Cr1.1.6a – Combine concepts collaboratively to generate innovative ideas for creating art.

- VA:Pr5.1.6a – Individually or collaboratively, develop a visual plan for displaying works of art, analyzing exhibit space, the needs of the viewer, and the layout of the exhibit.
- VA:Cn10.1.6a – Generate a collection of ideas reflecting current interests and concerns that could be investigated in art-making.

Evaluation. Students will receive feedback as listed below:

- Formative feedback will be given by teacher throughout the project.
- Students will be given credit for presenting their ideas.
- Students will fill out self-evaluation sheets at the end of the project (after installation).
- Teacher will use the rubric (included with self-evaluation) to grade the final project (after installation).

Week six.

Learning statement. On Monday and Tuesday: see last week’s learning statement as students are completing the installation project. On Wednesday-Friday: students will learn about and practice safe and effective glazing techniques to complete their ceramics project from week 3.

Theme. On Monday and Tuesday: the theme will be the same as last week. On Wednesday-Friday: the theme is interaction (same as week 3).

Materials. Materials for Monday and Tuesday: Sketchbooks and materials from last week. Materials needed on Wednesday-Friday: ceramic pieces, glazes in various colors, brushes, and sponges.

Process and notes.

Monday-Tuesday. Students will utilize this time as work days. They will install artwork in their chosen area of the school. On Tuesday, students should check in with the teacher when their installation is complete and fill out self-evaluation (see Appendix A – Sixth Grade Handouts) and group evaluation sheets (see Appendix A – Sixth Grade Handouts).

Wednesday. Groups will present their installations to the class. The class will offer feedback (positive and constructive) to each group.

Thursday. The teacher will discuss safe and responsible use of glaze (conserving materials and importance of proper disposal), discuss the glazing process with students, and pass out projects to students. Students will use the remaining class time to glaze their projects.

Friday. Today is a work day. Students will spend class time glazing. Students should check the bottom of their ceramic artwork before turning it in and clean it to ensure that it will not fuse to the kiln shelves. Self-evaluations (see Appendix A – Sixth Grade Handouts) should be turned in accompanying the final work.

National core arts standards. The standards utilized for this week are as follows (National Core Arts Standards, 2014): On Monday-Wednesday:

- Same as last week

On Thursday and Friday:

- VA:Cr2.1.6a – Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.
- VA:Cr2.2.6a – Explain environmental implications of conservation, care, and clean up of art materials, tools, and equipment.

Evaluation. Students will receive feedback as listed below:

- Formative feedback will be given by teacher throughout the project.
- Students will fill out self-evaluation sheets at the end of both projects due this week.
- Teacher will use the rubric (included with self-evaluation) to grade the final project (this applies to both the installation and ceramics projects).

Week seven.

Learning statement. Students will learn about and discuss visual culture. They will also be introduced to the basics of perspective drawing.

Theme. The theme for this week is visual culture. Possible sub-themes may include: magazines, television, advertising, etc.

Materials. Materials needed are: sketchbooks, drawing paper, rulers, pencils, erasers, pencil sharpeners, colored pencils.

Process and notes.

Monday. The teacher will introduce the concept of visual culture. Examples may be placed around the room for students to reference if desired (magazines, posters, book covers, advertisements, etc.) Students will be given handouts (see Appendix A – Sixth Grade Handouts) to fill out with small groups. Students will be asked to discuss the theme and brainstorm places that they believe visual culture is present. They will also be encouraged to begin sketching examples. The handout is due tomorrow at beginning of class.

Tuesday-Wednesday. Teacher will lead a tutorial on basic one-point perspective techniques; students will follow along and get help/ask questions as needed. Techniques

covered should include but are not limited to:

- Creating a horizon line and vanishing point
- Drawing simple, geometric shapes above, below, and at the horizon line

On Wednesday, after the demonstration, the teacher will introduce the assignment:

- Create an interior or exterior space using perspective that showcases students' understanding and/or experience of visual culture in our world.
- Students are encouraged to seek out examples of visual culture in their lives, and incorporate these into the artwork.

Students may begin working on their perspective projects as soon as they have received the directions for the assignment.

Thursday and Friday. These are workdays. Students should focus on drawing for both class periods. The teacher will be available to help students with perspective techniques, and may offer impromptu demonstrations of perspective techniques if needed.

National core arts standards. The standards utilized for this week are as follows (National Core Arts Standards, 2014):

- VA:Cr2.1.6a – Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.
- VA.Re7.1.6a – Identify and interpret works of art or design that reveal how people live around the world and what they value.
- VA:Cn11.1.6a – Analyze how art reflects changing times, traditions, resources, and cultural uses.

Evaluation. Students will receive feedback as listed below:

- Formative feedback will be given by teacher throughout the project.
- Students will fill out self-evaluation sheets at the end of the project.
- Teacher will use the rubric (included with self-evaluation) to grade the final project.

Week eight.

Learning statement. On Monday-Wednesday: students will learn the basics of perspective drawing. This project will also give students the opportunity to explore visual culture and social media in their artwork. On Thursday and Friday: students will select a project they created this quarter and write an artist statement articulating the meaning of their piece.

Theme. On Monday-Wednesday the theme is visual culture. On Thursday and Friday, students will choose the theme they wish to focus on.

Materials. Materials needed on Monday-Wednesday: Sketchbook, drawing paper, rulers, pencils, erasers, pencil sharpeners, colored pencils. Materials needed on Thursday and Friday: sketchbooks, pencils, computer or tablet to type on, and printer.

Process and notes.

Monday and Tuesday. These are work days. Students should finish drawing, focus on adding details, and coloring their drawings.

Wednesday. Students will complete their drawings and fill out self-evaluations (see Appendix A – Sixth Grade Handouts). During the last 15 minutes of class, students will take part in a gallery walk in which they view classmates’ artwork and leave constructive comments.

Thursday. The teacher will introduce the final project: students choose a project

they worked on this quarter that they felt strongly about, write an artist statement about this artwork, and prepare the artwork for display alongside their artist statement (including matting if necessary). The teacher will discuss artist statements with the class, and give students a handout (see Appendix A – Sixth Grade Handouts) with the requirements for the artist statement assignment. Students may use the remaining class time to choose their artwork and draft their statements.

Friday. Today is a work day. Students should complete their drafts and edit them with a peer. Upon completing this task, they may type and print their statements to be turned in at the end of class. Statements that are not complete should be typed over the weekend and submitted on Monday.

National core arts standards. The standards utilized for this week are as follows (National Core Arts Standards, 2014): for Monday-Wednesday:

- Same as last week

For Thursday and Friday:

- VA:Re8.1.6a – Interpret art by distinguishing between relevant and non-relevant contextual information and analyzing subject matter, characteristics of form and structure, and use of media to identify ideas and mood conveyed.

Evaluation. Students will receive feedback as listed below:

- Formative feedback will be given by teacher throughout the project.
- Students will fill out self-evaluation sheets at the end of the project.
- Teacher will use the rubric (included with self-evaluation) to grade the final project.

Week nine.

Learning statement. Students will prepare their artwork for display, curate an art show of the class' work, and participate in a mini-gallery opening. The focus of this assignment is cooperation and teamwork, as students will have to work together to create a successful art show.

Theme. The theme for this week is cooperation.

Materials. Materials needed are: matting supplies, completed artworks, artist statements, and possibly sketchbooks

Process and notes.

Monday. The teacher will introduce the plan for the week:

- Matte artwork and artist statements
- Cooperate with classmates to organize an art show in which everyone's artwork will be displayed
- Participate in a gallery opening featuring the artwork from this class.
Students may choose to invite family members to attend the gallery opening (dependent on administrator approval).

The remaining class time will be spent preparing individual's artwork for display.

Tuesday and Wednesday. Collaboratively, students will create a plan for creating a gallery space (students may choose a space in the hallway or classroom) that displays everyone's artwork. They must do so democratically, so they will be encouraged to make decisions as a whole. Class time will be spent planning and actively working to arrange and hang artwork in the gallery space. This must be completed by the end of class on Wednesday. Students will also be encouraged to plan what the gallery opening will look

like:

- Will there be someone welcoming visitors?
- Will students give tours, or will individual artists talk about their own artwork?

If students choose, they may plan on bringing refreshments the following day for the gallery opening.

Thursday. Students will host a gallery opening to celebrate the artwork and experience they have had this quarter.

Friday. Students will take their artwork down (unless a time at a later date has been arranged to remove artwork from the walls) and prepare their art to go home. The teacher will lead a debriefing for the quarter and should conduct an informal survey of students' experiences.

National core arts standards. The standards utilized for this week are as follows (National Core Arts Standards, 2014):

- VA:Pr.5.1.6a – Individually or collaboratively, develop a visual plan for displaying works of art, analyzing exhibit space, the needs of the viewer, and they layout of the exhibit.
- VA:Pr6.1.6a – Assess, explain, and provide evidence of how museums or other venues reflect history and values of a community.

Evaluation. Students will receive feedback as listed below:

- Formative feedback will be given by teacher throughout the process.
- Students will receive scores based on participation in the gallery planning and set-up. This will be determined by teacher observation and

conversations with individual students.

Seventh Grade Curriculum - Overview and Goals

The lessons outlined below for seventh grade visual art aim to expose students to build upon the variety of media, topics, and artists covered in seventh grade. Artists featured range from Yuken Teruga, a contemporary Japanese artists, to Steven Paul Judd, a contemporary Native American artist. Similar to sixth grade, lessons are theme based in order to help students focus their ideas, and to expose them to subject matter they might not choose on their own. The themes covered include: storytelling, popular culture, freedom and oppression, environment, diversity, and stereotypes. In the spirit of a democratic classroom, students are encouraged to branch out from the assigned subject matter for the week by using alternate themes or sub-themes that are related to the assigned topic.

Seventh Grade Curriculum – Daily Lessons

Nine weeks of lessons are included in the seventh grade curriculum. Each week includes a learning statement, theme, materials list, and a process section in which directions are given and links to information and artwork can be found. The National core arts standards for each week are included at the end in addition to directions for evaluation. Handouts may be found in Appendix B – Seventh Grade Handouts.

Week one.

Learning statement. Students will be introduced to the art classroom, establish norms, and get acquainted with one another. They will learn about the artist, N.S. Harsha and his work, then create drawings that tell a story.

Theme. The theme for this week is storytelling.

Materials. This week students will need: sketchbooks (students bring their own), drawing media, and various paper and two-dimensional surfaces for drawing.

Process and notes.

Monday. Students and teacher will introduce themselves (playing a game to break the ice is a great way to do this), teacher will lead an introduction to the classroom, and seats will be assigned. Students and teacher will establish classroom norms and rules for art. Specifically discuss material use and safety, respecting people and artwork, and behaving “like an artist.”

Tuesday. The format and structure for the quarter will be introduced. The teacher introduces the themes that will be covered in this class. Students will be encouraged to brainstorm sub-themes if and when they find appropriate (themes that relate or fit within the themes the teacher has selected). For each project, students will be asked to focus on a theme for their subject matter. Sub-themes allow students to have some additional choice and freedom in their projects. Note: the teacher will not provide suggestions for sub-themes. Students are encouraged to brainstorm their own alternate themes if they wish to work outside the assigned subject matter for the week. Next the teacher introduces the artist N.S. Harsha, his paintings, and a statement from the artist. As a class, students will discuss and answer questions from the handout provided (see Appendix B – Seventh Grade Handouts) together:

- Watch video and listen to artist speak about his mural, “Sprouts, Reach in to Reach Out”, at the Dallas Museum of Art:
<https://www.dma.org/art/exhibitions/n-s-harsha-sprouts-reach-reach-out>
- Read Harsha’s statement about how he paints:

<https://www.theguardian.com/artanddesign/2009/sep/20/guide-to-painting-ns-harsha>

- View “Strands”: <http://www.nsharsha.com/images/strands.jpg>

Students will complete any remaining questions from the handout and to plan for the first assignment. The teacher will introduce the project:

- Create an artwork (using any drawing media and surface – unconventional surfaces need to be approved) that tells a story.
- In creating the work, students are asked to be aware of whom the audience is and plan a way in which a viewer might interact with the artwork.

Homework for tonight is to complete handout and planning for project - due next class period.

Wednesday-Thursday. Students will bring their plans checked (Wednesday) and may gather necessary materials to complete the project. The rest of the class period may be used to complete the artwork, due Friday half-way through the class period.

Friday. The first half of the class may be used to complete the project. During the second half of the class, students will pair up and share their artwork with a classmate. Both students will view their partner’s work without being told what it is about. They should then tell the artist what they think the artwork is about, etc. Once both students have taken turns doing this, they should discuss the experience and then fill out the questionnaire and self-evaluation (see Appendix B – Seventh Grade Handouts) for this project. Homework for this weekend it to complete the questionnaire and self-evaluation - due Monday.

National core arts standards. The standards utilized for this week are as follows

(National Core Arts Standards, 2014):

- VA:Cr1.2.7a - Develop criteria to guide making a work of art or design to meet an identified goal.
- VA:Cr2.3.7a - Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.
- VA:Re8.1.7a - Interpret art by analyzing art-making approaches, the characteristics of form and structure, relevant contextual information, subject matter, and use of media to identify ideas and mood conveyed.

Evaluation. Students will receive feedback as listed below:

- Formative feedback will be given by teacher throughout the project.
- Students will fill out self-evaluation sheets at the end of the project.
- Teacher will use the rubric (included with self-evaluation) to grade the final project.

Week two.

Learning statement. Students will be introduced to the idea of popular culture and how it can be found in art. The art of Natacha Bustos and Naomi Romero will be viewed and discussed. Students will then create their own form of popular culture or art inspired by popular culture.

Theme. The theme for this week is art and popular culture.

Materials. This week students will need: sketchbooks, paper, pencils, pens, sharpies, colored pencils, rulers, erasers, and tracing board (optional).

Process and notes.

Monday. The teacher will introduce the artwork of Natacha Bustos and Naomi Romero:

- Explore blog and choose a few of Bustos’ comics to view more closely:
<http://natachabustos.blogspot.com>
- View Bustos’ comics on Marvel’s website:
http://marvel.com/comics/creators/12765/natacha_bustos
- View comics and illustrations of Romero:
<https://naomiromero.carbonmade.com>
- About Romero: <https://naomiromero.carbonmade.com/about>

Students will be asked to discuss comics and other forms of popular culture, where they can be found, and how they impact our lives using the handout provided (see Appendix B – Seventh Grade Handouts). Following this discussion, students will be asked to create their own piece of popular culture using the art of illustration. Then, the teacher will give students the requirements for the assignment:

- Create a piece of artwork that is inspired by, or that is, popular culture.
- May choose to create a comic or illustration similar to the artists featured this week, or go another route.

Students should begin drafting their project in their sketchbooks – drafts are due tomorrow.

Tuesday-Friday. Teacher will begin class on Tuesday by demonstrating some techniques for creating illustrations and comics:

- Drawing lightly and tracing over with pen or sharpie when drawing is complete

- Incorporating use of light board (to trace one's own drawings, not copy someone else's work), etc.

Students will have the day on Tuesday, and the rest of class time during the week to work on their artwork. The teacher will encourage informal critique amongst students and will offer feedback as needed. On Friday, the students will have the first portion of the class to finish their work and fill out self-evaluations (see Appendix B – Seventh Grade Handouts). During the second half of class on Friday, students will break into small groups (3-4 people/group) and share their artwork.

National core arts standards. The standards utilized for this week are as follows (National Core Arts Standards, 2014):

- VA:Cr2.1.7a - Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.
- VA:Cr2.3.7a - Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.
- VA:Re7.2.7a - Analyze multiple ways that images influence specific audiences.

Evaluation. Students will receive feedback as listed below:

- Students are encouraged to seek feedback from classmates as they work.
- Formative feedback will be given by teacher throughout the project.
- Students will fill out self-evaluation sheets at the end of the project.
- Teacher will use the rubric (included with self-evaluation) to grade the final project.

Week three.

Learning statement. Students will learn about the sculpture work of Hank Willis Thomas. They will also practice collaborating with a classmate as they create sculpture works that deal with the subject of freedom and oppression.

Theme. The theme for this week is freedom and oppression.

Materials. Materials for this week include: sketchbooks, plaster gauze, containers for gauze, scissors, water containers, source for warm water, cardboard and various materials to use as armatures, and newspapers or other table coverings.

Process and notes.

Monday. The teacher will introduce the artist, Hank Willis Thomas, and his sculpture works:

- “Lives of Others”:
<http://www.hankwillisthomas.com/WORKS/Sculpture/15/caption>
- “Promise”: <http://www.hankwillisthomas.com/WORKS/Sculpture/16/caption>
- “Opportunity”:
<http://www.hankwillisthomas.com/WORKS/Sculpture/5/caption>
- “Raise Up”:
<http://www.hankwillisthomas.com/WORKS/Sculpture/16/caption>
<http://www.hankwillisthomas.com/WORKS/Sculpture/17/caption>
- View video of Thomas speaking about some of his artwork:
<http://www.jackshainman.com/artists/hankwillis-thomas/>

Students will review the work as they fill out a worksheet (see Appendix B – Seventh Grade Handouts) about the artist and his work. The teacher will introduce the project:

- Create a sculpture with a partner that sends a message about the theme for this week (students may pick freedom, oppression, both, or create their own related them).
- Students will create sculptures using the provided materials and, if desired, may cast arms (this is allowed, but not required as other solutions are encouraged as well).
- This project will be continued into next week.

At the end of class, students will choose partners and then begin working on their plans together in a sketchbook. If their plans are not completed, they may do so tomorrow.

Tuesday. Partners will complete their plans for the project before moving on.

Upon completing plans, students will bring them to the teacher to approve. At the end of the class period, the teacher will demonstrate casting techniques. Stress will be placed on:

- Proper protection of skin
- Appropriate number of layers of plaster
- Creating a finished surface

Wednesday-Friday. Students will set up for work and begin working on creating sculptures. The entire class period will be used to work on casting parts and assembling/building sculptures – must be complete by end of class on Friday to allow drying time.

National core arts standards. The standards utilized for this week are as follows (National Core Arts Standards, 2014):

- VA:Cr1.2.7a - Develop criteria to guide making a work of art or design to

meet an identified goal.

- VA:Cr2.1.7a - Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.
- VA:Cn11.1.7a - Analyze how response to art is influenced by understanding the time and place in which it was created, the available resources, and cultural uses.

Evaluation. Students will receive feedback as listed below:

- Formative feedback will be given by teacher throughout the project.
- Credit will be given for participation this week.
- Students will fill out self-evaluation sheets at the end of the project (once fully complete).
- Teacher will use the rubric (included with self-evaluation) to grade the final project (once fully complete).

Week four.

Learning statement. Students will continue the project from last week, creating a finished surface on their sculptures about freedom and oppression. They will be encouraged to create a surface that will enforce the intended meaning of their work.

Theme. The theme for this week is freedom and oppression.

Materials. Materials for this week include: sketchbooks, plaster casts/sculptures, acrylic paint in various colors, water containers, brushes of various sizes, paper towel, spray paint in various colors (optional), outdoor space or vent hood (if using spray paint).

Process and notes.

Monday-Thursday. The teacher will let students know that this week they will

paint their sculptures. Students may use whatever color they wish, but should take their sculpture's intended message into account. Students will be encouraged to take time to sketch out some ideas in color to test ideas out before painting (finish by beginning of class on Tuesday). Once planning is complete, students may gather their sculptures and paint supplies and begin painting their project – due Thursday at the end of class. Once complete, students will complete self-evaluations and partner-evaluations (see Appendix B – Seventh Grade Handouts).

Friday. Students will spend the first 10 minutes of class setting their sculptures up (either in the class, or in the hallway outside the art room) to be viewed by their classmates. Students will title their art and create labels to be displayed with their work. The remaining time in class will be spent doing a gallery walk style critique. Students will be given sticky notes and be asked to write comments for their classmates. On the sticky notes, students will:

- Write their own name at the top
- Write two positive comments about the artwork – must be specific
- Give a constructive comment – must be respectful and helpful
- Leave the sticky note on the wall near the artwork

At the end of class, the teacher will collect the sticky notes and students may take the artwork down.

National core arts standards. The standards utilized for this week are as follows (National Core Arts Standards, 2014):

- VA:Cr1.2.7a - Develop criteria to guide making a work of art or design to meet an identified goal.

- VA:Cr2.1.7a - Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.
- VA:Pr5.1.7a - Based on criteria, analyze and evaluate methods for preparing and presenting art.

Evaluation. Students will receive feedback as listed below:

- Formative feedback will be given by teacher throughout the project.
- Classmates will give informal feedback on completed projects.
- Students will fill out self-evaluation sheets at the end of the project.
- Teacher will use the rubric (included with self-evaluation) to grade the final project.

Week five.

Learning statement. Students will explore the possibilities of using recycled materials in their artwork. After viewing the works of Yuken Teruya and Nhenna Okore, they will discuss recycled artwork, its messages, and create their own work reflecting on the topic.

Theme. The theme for this week is environment.

Materials. Materials for this week include: sketchbooks, x-acto knives, cutting mats, scissors, two-dimensional found materials, other found objects (optional, as students see fit).

Process and notes.

Monday. Students will be directed to look at and reflect upon the following artworks and statements by Yuken Teruya and Nhenna Okore using a handout (see Appendix B – Seventh Grade Handouts):

- “Corner Forest” <http://www.yukenteruyastudio.com/projects-1/coner-forest>
- “Minding my Own Business”
<http://www.yukenteruyastudio.com/projects-1/minding-my-own-business>
- *Notice – Forest:* <http://www.yukenteruyastudio.com/projects-1/notice-forest-1> <http://www.yukenteruyastudio.com/projects-1/notice-forest>
- Read Nhenna Okore’s statement:
<http://www.nnennaokore.com/statement.html>
- Read Okore’s biography: <http://www.nnennaokore.com/profile.html>
- “Chance” <http://www.nnennaokore.com/chance.html>
- “Turbulence” <http://www.nnennaokore.com/turbulence.html>
- “Flora III” <http://www.nnennaokore.com/flora3.html>
- “Shell ” <http://www.nnennaokore.com/shell.html>

Next, the teacher will introduce the assignment to students:

- Create an artwork that conveys a message about the environment.
- Two-dimensional found materials will be provided to work with, but any found/recycled materials are permitted.
- Students will be encouraged to be aware of conserving materials and using them in environmentally friendly ways.

The teacher will also demonstrate safety techniques for using x-acto knives and techniques for manipulating paper and other two-dimensional surfaces in an environmentally friendly manner. Homework for tonight includes: creating a plan, including a list of what materials are needed, for the assignment. Students will be asked

to bring any supplementary materials with them – due tomorrow.

Tuesday. The teacher will check students' plans and remind class of safety procedures for using x-acto knives (may administer a safety test/quiz if the teacher feels it is necessary). Students will gather materials and begin working on their projects.

Wednesday-Friday. Students will be given the remainder of the week to complete their assignment – due Friday. Once finished, they should fill out the self-evaluation (see Appendix B – Seventh Grade Handouts) and turn it in with the completed work.

National core arts standards. The standards utilized for this week are as follows (National Core Arts Standards, 2014):

- VA:Cr2.3.7a - Apply visual organizational strategies to design and produce a work of art, design or media that clearly communicates information or ideas.
- VA:Re7.2.7a - Analyze multiple ways that images influence specific audiences.
- VA:Cn1.1.7a - Analyze how response to art is influenced by understanding the time and place in which it was created, the available resources, and cultural uses.

Evaluation. Students will receive feedback as listed below:

- Formative feedback will be given by teacher throughout the project.
- Students will fill out self-evaluation sheets at the end of the project.
- Teacher will use the rubric (included with self-evaluation) to grade the final project.

Week six.

Learning statement. Students will learn about the artwork of Brazilian artist, Adriana Varejão, specifically her portrait paintings. Painting skills, color theory, and color mixing will also be reviewed and enforced. Students will be asked to create paintings based on the idea of diversity.

Theme. The theme for this week is diversity.

Materials. Materials for this week include: sketchbooks, colored pencils, canvas (stretched or paper style), acrylic paint in various colors, brushes of varying size, water cups, and paper towel.

Process and notes.

Monday. Teacher will lead discussion on the paintings of Adriana Varejão. As a class, students will unpack the meaning and message of the following works:

- Link is for an online gallery. One must click on the series, then the painting title, images may be enlarged by clicking on them. Titles are as follows: “Kindred Spirits”, “Polvo Portraits I (Seascape Series)”, “Polvo Portraits I (China Series)”, and “Polvo Portraits I (Classic Series)”:

<http://www.adrianavarejao.net/category/category/paintings-series>

<http://www.adrianavarejao.net/category/category/paintings-series>

Teacher will introduce the project:

- Students should create a painting that conveys a message about diversity, or an appropriate and related theme.
- Practice color mixing and experiment with new painting techniques for this project as well.

Students will create plans in their sketchbooks for their painting project. They should use

colored pencils (or other colored media) to represent the colors they would like to use in their paintings - due next class period.

Tuesday. Teacher will begin class by giving a short demonstration of painting techniques, a brief review on color theory/mixing, and will remind students of the requirements for this project. Students will be given 5-10 minutes to put finishing touches on their plans. When finished, they should bring to the teacher to be checked and then they may gather their painting materials. The remaining class time should be spent sketching on canvas and beginning the paintings.

Wednesday-Friday. This time will be spent working on painting. This assignment is due next Wednesday. During class on Friday, the teacher may lead an impromptu progress critique. During this time, students may form small groups to share their artwork and offer feedback to one another.

National core arts standards. The standards utilized for this week are as follows (National Core Arts Standards, 2014):

- VA:Cr1.1.7a - Apply methods to overcome creative blocks.
- VA:Cr2.1.7a - Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.
- VA:Re8.1.7a - Interpret art by analyzing art-making approaches, the characteristics of form and structure, relevant contextual information, subject matter, and use of media to identify ideas and mood conveyed.

Evaluation. Students will receive feedback as listed below:

- Formative feedback will be given by teacher throughout the project.
- Students will fill out self-evaluation sheets at the end of the project.

- Teacher will use the rubric (included with self-evaluation) to grade the final project.
- For artist statements, teacher will read and give written feedback. Grade will be based on completion of requirements and clarity of writing.

Week seven.

Learning statement. Students will learn about the artwork of Brazilian artist, Adriana Varejão, specifically her portrait paintings. Painting skills, color theory, and color mixing will also be reviewed and enforced. Students will be asked to create paintings based on the idea of diversity. The second half of the week will be spent writing artist statements about the paintings.

Theme. The theme for this week is diversity.

Materials. Materials for this week include: sketchbooks, colored pencils, canvas (stretched or paper style), acrylic paint in various colors, brushes of varying size, water cups, paper towel, and computers or tablets.

Process and notes.

Monday-Wednesday. The students will use these days to complete their paintings – due Wednesday. Once completed, students will fill out a self-evaluation (see Appendix B – Seventh Grade Handouts).

Thursday-Friday. The teacher will introduce the next assignment:

- Students must write an artist statement about their painting.
- Must be in essay format (3-5 paragraphs) and discuss the painting’s meaning, material/media, and/or the process of creating the painting.
- Students are in no way limited to the requirements, but rather should use

them as a guideline for beginning their statements.

Students will use the remaining class time, and all of Friday's class to draft and type the statements – due at the end of class on Friday.

National core arts standards. The standards utilized for this week are as follows (National Core Arts Standards, 2014) for Monday-Wednesday:

- VA:Cr1.1.7a - Apply methods to overcome creative blocks.
- VA:Cr2.1.7a - Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.
- VA:Re8.1.7a - Interpret art by analyzing art-making approaches, the characteristics of form and structure, relevant contextual information, subject matter, and use of media to identify ideas and mood conveyed.

For Thursday/Friday:

- VA:Cr3.1.7a - Reflect on and explain important information about personal artwork in an artist statement or another format.

Evaluation. Students will receive feedback as listed below:

- Formative feedback will be given by teacher throughout the project.
- Students will fill out self-evaluation sheets at the end of the project.
- Teacher will use the rubric (included with self-evaluation) to grade the final project.
- For artist statements, teacher will read and give written feedback. Grade will be based on completion of requirements and clarity of writing.

Week eight.

Learning statement. Students will learn about the artwork of contemporary

Native American artists, Steven Paul Judd and Frank Buffalo Hyde. They will consider the concept of stereotypes as they view this artwork, and while creating their own artwork that challenges a stereotype of their choosing.

Theme. The theme for this week is stereotypes.

Materials. Materials for this week include: sketchbooks, printmaking materials for block printing (linoleum blocks, carving tools, bench hooks, brayers, and ink in various colors), materials for stenciling (heavy weight paper, x-acto knives and/or scissors, tape, spray paint in various colors), and large paper or poster board.

Process and notes.

Monday. Students will be given a handout (see Appendix B – Seventh Grade Handouts) and should answer the first section of questions about stereotypes and Native American art. Later they will explore how their views changed, or how they did not change. Teacher will present the artwork of Steven Paul Judd and Frank Buffalo Hyde:

- Some articles about Steven Paul Judd and his artwork:

<https://indiancountrymedianetwork.com/culture/thing-about-skins/the-methodical-madness-of-steven-paul-judd-filmmaker-graphic-designer-and-toast-artist/> <http://www.unitedstatesartists.org/fellows/2016/steven-paul-judd>

- Steven Paul Judd is an artist The following are links to pieces created by Steven Paul Judd as seen on his Instagram page:

<https://www.instagram.com/p/BO5EUdPlkts/?taken-by=stevenpauljudd>

<https://www.instagram.com/p/BJ8dqxkBdQr/>

<https://www.instagram.com/p/BNfl3seBDIG/?taken-by=stevenpauljudd>

<https://www.instagram.com/p/BNZq52lBLKF/?taken-by=stevenpauljudd>

https://www.instagram.com/p/BI2_uskhAY2/?taken-by=stevenpauljudd

- Frank Buffalo Hyde’s artwork: “Buffalo Burger Study”:

<http://frankbuffalohyde.com/artwork/3472710-BUFFALO-BURGER-STUDY.html> , “I-Witness Culture”:

<http://frankbuffalohyde.com/artwork/3472709-I-WITNESS-CULTURE.html> , “Hopi Cheerleader Blue”:

<http://frankbuffalohyde.com/artwork/3472708-HOPI-CHEERLEADER-BLUE.html> , “Untitled 10”:

<http://frankbuffalohyde.com/artwork/1706916-Untitled-10.html>

- Video about Native American contemporary art in which Hyde is featured:

<http://www.pbs.org/newshour/art/im-contemporary-im-native-american-im-artist/>

Students should now complete the rest of the handout mentioned above. The teacher will introduce the assignment:

- Create a print or stencil image that confronts or exposes a stereotype.
- Students will be encouraged to think about how stereotypes affect them as well as others and should choose subject matter that they connect with.

The remaining time will be used for students to plan their project – due next class.

Tuesday. The teacher will demonstrate printmaking techniques for both block printing and stencils. This demonstration should be simple and focus on techniques and safety. Students may have their plans checked and gather printing materials. Today students should focus on cutting image into poster board or carving their linoleum blocks.

They will be encouraged to test the resulting image by printing periodically as they work.

Wednesday-Friday. Students should finish creating their image on either linoleum block or poster board. They will print their images and engage in informal critique with classmates to see if their artwork needs to be modified to communicate message more clearly and/or strengthen the image's aesthetics. Necessary changes should be made and students may reprint as needed. This process should continue until students are happy with their final image. Finished images should be matted and turned in with a self-evaluation (see Appendix B – Seventh Grade Handouts).

National core arts standards. The standards utilized for this week are as follows (National Core Arts Standards, 2014):

- VA:Cr2.1.7a - Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.
- VA:Cr2.3.7a - Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.
- VA:Pr4.1.7a - Compare and contrast how technologies have changed the way artwork is preserved, presented, and experienced.
- VA:Re9.1.7a - Compare and explain the difference between an evaluation of an artwork based on personal criteria and an evaluation of an artwork based on a set of established criteria.

Evaluation. Students will receive feedback as listed below:

- Formative feedback will be given by teacher throughout the project.
- Students will fill out self-evaluation sheets at the end of the project.

- Teacher will use the rubric (included with self-evaluation) to grade the final project.

Week nine.

Learning statement. Students will practice editing and improving an art assignment of their choice. There will be a focus on strengthening the message of the artwork and its aesthetic impact. Students will also write an artist statement about this artwork and present the work to the class as a final assignment.

Theme. The theme for this week is the students' choice (should be based on an earlier assignment).

Materials. Students choose their own materials. The teacher will make a variety of materials readily available for this assignment.

Process and notes.

Preparation. The teacher will present this assignment to the class one or two weeks prior to the end of the quarter. Students will be given that time to work on this assignment on their own. The teacher will offer support and assistance as needed during those weeks. Finishing touches and work on the artist statement may be finished at the beginning of this week. Presentations will take place at the end of the week.

Monday and Tuesday. Teacher will remind students of the requirements of the assignment. Note: while creating a new artwork is not required, if students choose to rework an old assignment, significant changes must be made. Students will use the class period to work on their final project and artist statement. Computers will be made available to type artist statements.

Wednesday-Friday. Students will present their artwork and artist statements to the

class. Each student will be given time to present and time will be allotted for classmates to ask questions. The focus of the presentations is to share the artwork and message of the artist; this is not a formal critique. After everyone is finished presenting, students will fill out self-evaluations to assess their growth in the course, final project, and their presentation. On Friday, time should be allotted for students to gather their artwork and prepare it to go home. The teacher should also conduct a survey of students' experience that quarter.

National core arts standards. The standards utilized for this week are as follows (National Core Arts Standards, 2014):

- VA:Cr2.1.7a - Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.
- VA:Cr2.3.7a - Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.
- VA:Cr3.1.7a - Reflect on and explain important information about personal artwork in an artist statement or another format.
- VA:Pr5.1.7a - Based on criteria, analyze and evaluate methods for preparing and presenting art.

Evaluation. Students will receive feedback as listed below:

- Formative feedback will be given by teacher throughout the project.
- Students will fill out self-evaluation sheets at the end of the project.
- Teacher will use the rubric (included with self-evaluation) to grade the final project.

- Artist statement will be read by teacher and written feedback will be given along with a grade based on completion and clarity of writing.

Eighth Grade Curriculum - Overview and Goals

The lessons outlined below for eighth grade visual art build upon the sixth and seventh grade curriculum. Students continue to learn about new and diverse artists such as Kadir Nelson and Rashad Alakbarov. Increased independence is a goal of the eighth grade year as students are asked to choose their own theme to explore throughout the nine week course. Students will also have increased choice in media, as for most projects they will decide between two or more media. Each lesson features reflection questions for the students to answer as they learn about new artists, and continue to create art within their own theme.

Eighth Grade Curriculum – Daily Lessons

Nine weeks of lessons are included in the seventh grade curriculum. Each week includes a learning statement, theme, materials list, and a process section in which directions are given and links to information and artwork can be found. The National core arts standards for each week are included at the end in addition to directions for evaluation. Handouts may be found in Appendix C – Eighth Grade Handouts.

Week one.

Learning statement. Students will be introduced to the art classroom, establish norms, and get acquainted with one another. They will learn about the artists Victor Ekpuk, Kadir Nelson, and Natalia Berschin and reflect upon their artwork. Students will also begin the first project which challenges them to hone their drawing or painting skills while communicating a message of their choosing.

Materials. Students will be expected to bring their own sketchbooks to class daily throughout the quarter. Materials provided for this week include: computers or tablets, various drawing media, large drawing paper, acrylic and/or tempera paint in various colors, heavy paper for painting or canvas/canvas paper, brushes, water cups, etc.

Process and notes.

Monday. Students and teacher will introduce themselves (playing a game to break the ice is a great way to do this), teacher will lead an introduction to the classroom, and seats will be assigned. Students and teacher will establish classroom norms and rules for art. Specifically discuss material use and safety, respecting people and artwork, and behaving “like an artist.”

Tuesday. The format and structure for the quarter will be introduced. Similar to the sixth and seventh grade years, eighth graders will work with the use of themes in their art making. However, instead of having themes suggested or assigned, eighth grade students will be expected to choose their own theme at the beginning of the quarter and create artwork that communicates messages about their chosen topic, or its related topics/sub-themes, throughout the quarter. In addition, students will be given more freedom in their art making, as all assignments will give students a choice in what media they work with. New artists, from various backgrounds and experiences, and their artwork will be introduced throughout the quarter.

After the structure of the quarter is introduced, the teacher will ask students to begin brainstorming ideas for the theme they will use throughout the quarter. They should use the handout (see Appendix C – Eighth Grade Handouts) to do so, and keep this paper to refer back to as the quarter progresses. If students need some ideas for

possible themes, they may research online using a computer or tablet to do so. There is also a handout that they may reference (see Appendix C – Eight Grade Handouts). Once students complete the worksheet with their chosen theme, they should turn it in. When they get the paper back, it should be saved to reference later. Completed worksheets are due at the beginning of Wednesday.

Wednesday. Today, the teacher will ask students to share their theme ideas within small groups of the students choosing. Afterwards, the teacher will ask students to create some thumbnail sketches (10 or more) of possible ideas, both two and three-dimensional) for projects within that theme. Media used through the quarter will include: painting, drawing, ceramics, photography, printmaking, installation art, and sculpture. This activity will help students generate ideas more easily as well as make it easier to relate projects back to the original theme intended. Students will be asked to reference the sketches through the semester, edit them, or add to them as needed.

Thursday. The teacher will introduce the artists Victor Ekpuk, Kadir Nelson, and Natalia Berchin to the class (view artworks before reading about the artists/art):

- View “All Fingers are Not Created Equal” by Victor Ekpuk:
<http://www.victorekpuk.com/victorekpuk.com/gallery/Pages/Drawings.html#22>
- View “Prisoner of Conscience” by Victor Ekpuk:
<http://www.victorekpuk.com/victorekpuk.com/gallery/Pages/Drawings.html#28>
- View “Slave Narrative” by Victor Ekpuk:
<http://www.victorekpuk.com/victorekpuk.com/gallery/Pages/Drawings.html>

[ml#23](#)

<http://www.victorekpuk.com/victorekpuk.com/gallery/Pages/Drawings.htm>

[ml#24](#)

- About Victor Ekpuk:

http://www.victorekpuk.com/victorekpuk.com/about_victor_ekpuk.html

- View paintings in Kadir Nelson’s online gallery: “Black Gothic & Dr ML King Jr: A Dream Deferred”: <http://www.kadirnelson.com/gallery>

- About Kadir Nelson: <http://www.kadirnelson.com/about>

- View paintings from series titled “Wasteland”:

<https://translate.google.com/translate?hl=en&sl=de&u=http://www.natalia-berschin.de/&prev=search>

- Read about Natalia Berschin and her “Wasteland” series:

<https://translate.google.com/translate?hl=en&sl=de&u=http://www.natalia-berschin.de/&prev=search>

Students will then be given a handout (see Appendix C – Eighth Grade Handouts) to reflect upon the artists they learned about and begin to translate their theme ideas into project ideas for this assignment. The teacher will introduce the project:

- Create a painting or drawing (students choose) that conveys a message about your chosen theme. Remember, you will be working with the same theme throughout the quarter, so having an idea of how this project may relate to others is a good idea.

Homework for tonight is to complete handout and planning for project - due next class period.

Friday. Students will be given this class period to begin their drawing or painting. The teacher may demonstrate techniques during this class period if the students feel there is a need. Another alternative, if tablets are available, is to have tutorial videos available for using different media or techniques. Students should aim to have the overall composition of their drawing or painting sketched out on their final paper by the end of class. Completed artwork will be due at the end of next week.

National core arts standards. The standards utilized for this week are as follows (National Core Arts Standards, 2014):

- VA:Cr2.1.8a – Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of art-making or designing.
- VA:Cr2.2.8a – Select, organize, and design images and words to make visually clear and compelling images.
- VA:Re7.1.8a – Explain how a person’s aesthetic choices are influenced by culture and environment and impact the visual image that one conveys to others.
- VA:Re7.2.8a – Compare and contrast contexts and media in which viewers encounter images that influence ideas, emotions, and actions.

Evaluation. Students will receive feedback as listed below:

- Formative feedback will be given by teacher throughout the project.
- Students will fill out self-evaluation sheets at the end of the project.
- Teacher will use the rubric (included with self-evaluation) to grade the final project.

- For artist statements, teacher will read and give written feedback. Grade will be based on completion of requirements and clarity of writing.

Week two.

Learning statement. Students will work on the first project, which challenges them to hone their drawing or painting skills while communicating a message of their choosing.

Materials. Students will be expected to bring their own sketchbooks to class daily throughout the quarter. Materials provided for this week include: computers or tablets, various drawing media, large drawing paper, acrylic and/or tempera paint in various colors, heavy paper for painting or canvas/canvas paper, brushes, water cups, etc.

Process and notes.

Monday-Wednesday. The students will work on their projects throughout the week. The teacher will be available to answer questions, and may choose to demonstrate various drawing and painting techniques each day. This is a good way to expose students to new ideas, as they continue to work within themes and media of their choosing. At the end of class on Wednesday, the teacher will ask students to clean up early. The class will take part in a progress critique in small groups. Each student should share their work and tell their group what their intended message is. Afterwards, the group will give feedback to help improve the artwork (media/technique/message).

Thursday-Friday. Students will continue to work. Projects are due on Friday at the end of class. Once completed, students need to complete a self-evaluation to be turned in with their work and a short artist statement to accompany their painting/drawing to be turned in the following week.

National core arts standards. The standards utilized for this week are as follows (National Core Arts Standards, 2014):

- VA:Cr2.1.8a – Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of art-making or designing.
- VA:Cr2.2.8a – Select, organize, and design images and words to make visually clear and compelling images.

Evaluation. Students will receive feedback as listed below:

- Formative feedback will be given by teacher throughout the project.
- Students will fill out self-evaluation sheets at the end of the project.
- Teacher will use the rubric (included with self-evaluation) to grade the final project.
- For artist statements, teacher will read and give written feedback. Grade will be based on completion of requirements and clarity of writing.

Week three.

Learning statement. Students will learn about the artists Taikkun and Sophie Woodrow and reflect upon their artwork. Students will also create a ceramic artwork that is either functional or sculptural that communicates a message about their chosen theme.

Materials. Students will be expected to bring their own sketchbooks to class daily throughout the quarter. Materials provided for this week include: clay, clay tools, water containers, plastic bags to cover work, spray bottles, sponges, etc.

Process and notes.

Monday. The teacher will introduce the following artists and artworks to the

students:

- View “Post Modern Coke” series (click on images to enlarge) by Taikkun:
<http://www.taikkun.com/post-modern-coke.html>
- View “Tableware” collection (click on images to enlarge) by Taikkun:
<http://www.taikkun.com/tableware.html>
- Read Taikkun’s artist statement: <http://www.taikkun.com/bio.html>
- View ceramic sculptures by Sophie Woodrow (click on images to enlarge): <http://sophiewoodrow.co.uk/work/>
- Read about Sophie Woodrow and watch her video:
<http://sophiewoodrow.co.uk/about/>

Students will be asked to reflect upon the artwork of Taikkun and Woodrow on the handout provided (see Appendix C – Eighth Grade Handouts). Afterwards, the teacher will introduce the project for this week:

- Create a piece of ceramic art – students choose whether it is functional or sculptural.
- The art piece should demonstrate a variety of ceramics techniques.
- Students should continue creating art that is inspired by their chosen theme.

The remaining time should be spent finishing the worksheet and planning the ceramic project in students’ sketchbooks.

Tuesday. At the beginning of class, the teacher should demonstrate ceramics techniques. The following techniques should be included:

- Slip and score or making secure attachments

- Building with pinch and coil methods
- Building with small slabs
- Applying and creating various textures in clay

After the demonstration, students should finish their sketches if needed and begin working on their clay projects.

Wednesday-Friday. Students will use class time during the second half of the week to work on their projects. The teacher will be available for questions and to demonstrate techniques if needed. On Friday, the teacher will demonstrate glazing techniques and give reminders of proper handling and use of glaze. After the projects are fired (within 1-2 weeks), students must glaze their projects at a self-determined time. One projects are glazed, each student must turn in a completed self-evaluation (see Appendix C – Eighth Grade Handouts). Students are also responsible for completing artist statements about their ceramic work (see Appendix C – Eighth Grade Handouts).

National core arts standards. The standards utilized for this week are as follows (National Core Arts Standards, 2014):

- VA:Cr2.1.8a – Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of art-making or designing.
- VA:Re7.1.8a – Explain how a person’s aesthetic choices are influenced by culture and environment and impact the visual image that one conveys to others.
- VA:Re7.2.8a – Compare and contrast contexts and media in which viewers encounter images that influence ideas, emotions, and actions.

Evaluation. Students will receive feedback as listed below:

- Formative feedback will be given by teacher throughout the project.
- Students will fill out self-evaluation sheets at the end of the project (after glazing).
- Teacher will use the rubric (included with self-evaluation) to grade the final project (after glazing).
- For artist statements, teacher will read and give written feedback. Grade will be based on completion of requirements and clarity of writing.

Week four.

Learning statement. Students will learn about the artists Otubong Nkanga and Lucia Fainzilber and reflect upon their artwork. They will learn the basics of camera operation, composition, and basic photo editing techniques as they create a series of images that build upon their chosen theme.

Materials. Students will be expected to bring their own sketchbooks to class daily throughout the quarter. Materials provided for this week include: digital cameras (preferably DSLRs), computers or tablets (preferably with photo editing software included), printer(s), and matting supplies. If cameras are not available, cell phones may be used along with a photo editing app – this is discouraged, as the process and editing is not as authentic for students.

Process and notes.

Monday. The teacher will introduce the following artists and artworks to the students:

- Click on link titled “Alterscapes” on left of screen to read about and view

“Alterscape Stories: Uprooting the Past” and “Alterscape Stories: Spilling Waste” series (click on images to enlarge) by Otubong Nkanga:

<http://www.otobongnkanga.com>

- View series entitled “Somewear” by Lucia Fainzilber:

<http://www.luciafainzilber.com/somewear-1>

- View “Paradise” series by Lucia Fainzilber:

<http://www.luciafainzilber.com/she-is-a-rainbow-c7p9>

Students will be asked to reflect upon the artwork of Nkanga and Fainzilber on the handout provided (see Appendix C – Eighth Grade Handouts). Afterwards, the teacher will introduce the photography project:

- Create a series of photos (3-5 images)
- Focus on intended message/theme
- Strong compositions
- Editing will be used, but is not as important as the overall composition and message

The remaining time should be spent finishing the worksheet and planning the project in students’ sketchbooks. The teacher will remind students that the project must be completed during class time, so subject matter should be readily available in the classroom or surrounding areas. Students may, however, bring objects, props, and/or outfits to enhance their photos.

Tuesday. At the beginning of class, the teacher should go over the basics of composition and photography techniques, specifically the use of DSLR cameras (if available):

- Rule of thirds, filling the frame, minimizing noise in background, etc.
- How to focus camera properly and zoom in/out
- If time allows, may cover additional technical skills with DSLR

The teacher will ask students to review their sketches and alter them if they need to strengthen the composition and framing. Once students have completed their plans, they may check out cameras and begin working on their photo projects. This is not a partner project, but students may work with classmates if they need human subjects in their photos.

Wednesday-Thursday. Students may work on their photography project, working in the classroom and surrounding areas. At the end of class on Thursday, students will be asked to print their images thumbnail style. They should include 10-15 images, though they will only turn in 3-5 in the end. Thumbnails will be used in a group critique the next day.

Friday. Today, students will form small groups. In their groups, students should share the images they have taken, their intended message, and any other pertinent information about their photography. Some students may want to cut their images out and display them in order if that is crucial to the meaning of their artwork. After sharing, each student will receive feedback from their group mates regarding suggested composition changes, cropping, and/or simple editing ideas. Students will use this information next week while taking final photos and editing on the computer.

National core arts standards. The standards utilized for this week are as follows (National Core Arts Standards, 2014):

- VA:Cr1.1.8a – Document early stages of the creative process visually and

or verbally in traditional or new media.

- VA:Cr2.1.8a – Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of art-making or designing.
- VA:Re7.1.8a – Explain how a person’s aesthetic choices are influenced by culture and environment and impact the visual image that one conveys to others.
- VA:Re8.1.8a – Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, art-making approaches, and relevant contextual information contributes to understanding messages of ideas and mood conveyed.

Evaluation. Students will receive feedback as listed below:

- Formative feedback will be given by teacher throughout the project and by classmates on Friday.
- Students will fill out self-evaluation sheets at the end of the project.
- Teacher will use the rubric (included with self-evaluation) to grade the final project.
- For artist statements, teacher will read and give written feedback. Grade will be based on completion of requirements and clarity of writing.

Week five.

Learning statement. Students will learn the basics of camera operation, composition, and basic photo editing techniques as they create a series of images that build upon their chosen theme.

Materials. Students will be expected to bring their own sketchbooks to class daily throughout the quarter. Materials provided for this week include: digital cameras (preferably DSLRs), computers or tablets (preferably with photo editing software included), printer(s), and matting supplies. If cameras are not available, cell phones may be used along with a photo editing app – this is discouraged, as the process and editing is not as authentic for students.

Process and notes.

Monday. The teacher will introduce the editing software available for student use. Basics of editing will be covered:

- Editing exposure and contrast
- Cropping images
- Additional skills may be covered at student request and if time allows

Following the demonstration, students may either begin editing their images in the computer or spend the day taking additional photos if needed.

Tuesday-Wednesday. Students will use this time to edit their images on the computer. Edited images should be printed by the end of class on Wednesday.

Thursday. The teacher will discuss matting techniques with students as well as the importance of protecting and preserving artwork properly. Students will use the remaining time to matte their photos in a composition that compliments the series and its message. Students may use any remaining class time to work on their self-evaluation and artist statement for this project (see Appendix C – Eighth Grade Handouts). The self-evaluation is due tomorrow and the artist statement is due, typed, the following week.

Friday. The students will take part in a mini-gallery today. They will be asked to

set up their work in the classroom or in the hallway. The students will then decide to either critique as a whole group or in small groups. Each student will then share their artwork and receive feedback, positive and constructive, from classmates. Every student will be asked to fill out a critique sheet for a classmate (see Appendix C – Eighth Grade Handouts). One person should critique each project to ensure everyone receives written feedback.

National core arts standards. The standards utilized for this week are as follows (National Core Arts Standards, 2014):

- VA:Cr2.1.8a – Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of art-making or designing.
- VA:Cr2.3.8a – Apply relevant criteria to examine, reflect on, and plan revisions for a work of art or design in progress.
- VA:Re9.1.8a – Create a convincing and logical argument to support an evaluation of art.

Evaluation. Students will receive feedback as listed below:

- Formative feedback will be given by teacher throughout the project.
- Classmates will critique artwork and give artists written feedback.
- Students will fill out self-evaluation sheets at the end of the project.
- Teacher will use the rubric (included with self-evaluation) to grade the final project.
- For artist statements, teacher will read and give written feedback. Grade will be based on completion of requirements and clarity of writing.

Week six.

Learning statement. Students will view and learn about the artwork of Rashad Alakbarov and Manal Al Dowayan. They will then create an artwork that is either sculptural or an installation to be displayed in the community. Students will be required to work in groups and gain approval to display the art at a local business or community space.

Materials. Students will be expected to bring their own sketchbooks to class daily throughout the quarter. A variety of sculpture and two-dimensional art supplies will be made available to students upon their request. Supplies should include, but not be limited to: paper mache, wire, yarn, plaster gauze, paper in various sizes and colors, glue, tape, paint, etc.

Process and notes.

Preparation: The teacher will gather a list of businesses and/or community spaces that would be suitable for students to install their artwork. Ideally, all locations would be close to one another and in an easily accessible location. The teacher should also gain permission ahead of time from the business owners and give them an idea of what students would do. Business owners will have the opportunity to view students' plans before they choose to give final approval. Taking photos of each space is suggested to allow students to see what the spaces look like. The teacher should also inform students of this project well in advance so that students can arrange transportation to their chosen location to install the artwork by the deadline, which is next Thursday (week seven). Permission slips should be distributed, signed by students' guardians, and returned to the teacher for a field trip to view the artwork at the end of week seven.

Monday. The teacher will introduce the following artists and artworks:

- Read biography for Rashad Alakbarov:
<http://rashadalakbarov.com/en/biography/>
- “Looking at One City from Two Viewpoints”:
<http://rashadalakbarov.com/en/works/installations/2001/looking-at-on-city-from-two-viewpoints/>
- “Instant of Coincidence”
<http://rashadalakbarov.com/en/works/installations/2012/instant-ofcoincidence/>
- “Portrait Made of Bottles”:
<http://rashadalakbarov.com/en/works/installations/2011/bottle-portrait/>
- Read biography of Manal Al Dowayan:
<http://www.manaldowayan.com/manal-aldowayan.html>
- View participatory works entitled “I Am Here ” (click on photos to enlarge): <http://www.manaldowayan.com/i-am-here.html>
- View and read information on “Tree of Guardians” (click on photos to enlarge): <http://www.manaldowayan.com/tree-of-guardians-.html>

After viewing the artwork, students should choose their groups and reflect on the artists and artwork using the handout provided (see Appendix C – Eighth Grade Handouts). At the end of class, the teacher should introduce the project to students:

- With your group, design and implement an artwork to be displayed somewhere in the community.
- A list of participating businesses and community spaces will be provided

as well as a phone number and email for each location. Only one group may work in each space. Plans for the artwork must be presented to, and approved by, the business owner (via email or in person) prior to installing work.

- Artwork may be an installation or a sculptural work and should convey a message consistent with at least one group member's chosen theme.
- Most work should be completed in class, with just the final steps taking place at the chosen location.
- Final installation of the artwork must take place by next Thursday.

The remaining time should be spent working on the handout and beginning the planning stages of the project.

Tuesday-Wednesday. Students will work on their plans for their sculpture or installation. Instructions for plans are included on the handout received yesterday (see Appendix C – Eighth Grade Handouts). Detailed drawings should be completed in color and emailed to the people in charge of each location by the end of class on Wednesday. Drawings should include the artwork, the space surrounding it, and how the people around it may interact or view the artwork. Once students gain approval from their contact, they may begin working on the pieces for their installation.

Thursday-Friday. Class time will be used to work on the elements needed for installations and/or working on sculptures. The teacher will be available to answer questions and offer up logistical suggestions. A variety of art materials will be available for students to use. Students may also request additional materials if needed.

National core arts standards. The standards utilized for this week are as follows

(National Core Arts Standards, 2014):

- VA:Cr1.2.8a – Collaboratively shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.
- VA:Cr2.1.8a – Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of art-making or designing.
- VA:Pr5.1.8a – Collaboratively prepare and present selected theme-based artwork for display and formulate exhibition narratives for the viewer.
- VA:Cn10.1.8a – Make art collaboratively to reflect on and reinforce positive aspects of group identity.

Evaluation. Students will receive feedback as listed below:

- Formative feedback will be given by teacher throughout the project.
- Students will fill out self-evaluation and group evaluation sheets at the end of the project.
- Teacher will use the rubric (included with self-evaluation) to grade the final project.
- For artist statements, teacher will read and give written feedback. Grade will be based on completion of requirements and clarity of writing.

Week seven.

Learning statement. Students will create an artwork that is either sculptural or an installation to be displayed in the community. After gaining approval last week from the appropriate contacts, students will work to complete what is necessary before bringing the work to its intended location. Students will install artwork on their own time, and

then participate in a mini-field trip at the end of the week to view everyone's work.

Materials. Students will be expected to bring their own sketchbooks to class daily throughout the quarter. A variety of sculpture and two-dimensional art supplies will be made available to students upon their request. Supplies should include, but not be limited to: paper mache, wire, yarn, plaster gauze, paper in various sizes and colors, glue, tape, paint, etc.

Process and notes.

Monday-Thursday. Students will be given class time to work on their sculptures and/or installation elements. They are expected to work together to arrange a time to install the artwork at their chosen location after school. The teacher will be available for questions and to aid in logistical questions. If students finish early, they are expected to complete their self-evaluation, group evaluation, and write an artist statement (independently) about their work (see Appendix C – Eighth Grade Handouts). All evaluations and the artist statements are due by Monday. All permission slips must be turned in by Thursday for the field trip to view the artwork on Friday.

Friday. The students will take part in a field trip today to view each group's artwork. If possible, this may take up more time than one class period. Students will ride a bus, or walk if the locations are close enough, to each location. The teacher will lead a constructive critique at each location.

National core arts standards. The standards utilized for this week are as follows (National Core Arts Standards, 2014):

- VA:Cr1.2.8a – Collaboratively shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.

- VA:Cr2.1.8a – Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of art-making or designing.
- VA:Cn10.1.8a – Make art collaboratively to reflect on and reinforce positive aspects of group identity.

Evaluation. Students will receive feedback as listed below:

- Formative feedback will be given by teacher throughout the project.
- Students will fill out self-evaluation and group evaluation sheets at the end of the project.
- Teacher will use the rubric (included with self-evaluation) to grade the final project.
- For artist statements, teacher will read and give written feedback. Grade will be based on completion of requirements and clarity of writing.

Week eight.

Learning statement. Students will choose an artist and research their work.

After viewing artwork and gleaning information, students will write a critique of the artwork and create an artwork of their own in response to this experience.

Materials. Students will be expected to bring their own sketchbooks to class daily throughout the quarter. Computers and/or tablets will be available for research, as well as a printer to print select artwork(s). A variety of materials in several media will be made available upon request once students begin to work on their final art project.

Process and notes.

Monday. The teacher will introduce the assignment to the class:

- Research an artist of your choice, view artwork and read about the artist (if possible), and answer questions about the artist on the guided research handout (see Appendix C – Eighth Grade Handouts)
- Choose a piece of art by the artist and evaluate it using the critique guide (see Appendix C – Eighth Grade Handouts)
- Create an artwork in response to this experience – keeping your chosen theme in mind
- An artist statement will not be required for this assignment, as the focus is on researching and evaluating the artist. Self-evaluations will still be required, however.

The remaining class time should be spent selecting an artist to research.

Tuesday-Friday. Computers and a printer will be made available throughout the entire week. After students select their artist, they will need to research the art of that particular artist, fill out the guided research handout (see Appendix C – Eighth Grade Handouts), and print off an image of their favorite artwork. This image should be turned in with the student’s critique of the artist’s work. When the research guide and critique are complete, students may begin working on their final art piece inspired by the experience. Homework for the weekend is to begin working on the final art piece.

National core arts standards. The standards utilized for this week are as follows (National Core Arts Standards, 2014):

- VA:Pr6.1.8a – Analyze why and how an exhibition or collection may influence ideas, beliefs, and experiences.
- VA:Re7.1.8a – Explain how a person’s aesthetic choices are influenced by

culture and environment and impact the visual image that one conveys to others.

- VA:Re8.1.8a – Interpret art by analyzing how the interaction of subject matter, characteristic or form and structure, use of media, art-making approaches, and relevant contextual information contributes to understanding messages or ideas and mood conveyed.
- VA:Re9.1.8a – Create a convincing and logical argument to support and evaluation of art.

Evaluation. Students will receive feedback as listed below:

- Formative feedback will be given by teacher throughout the research and writing process.
- Writing will be graded based on the clarity and completion of the writing assignment.

Week nine.

Learning statement. Students will create an artwork inspired by their chosen artist and the students' selected themes. At the end of the week, students will share their research findings from week eight and their final artwork with the class.

Materials. Students will be expected to bring their own sketchbooks to class daily throughout the quarter. A variety of materials in several media will be made available upon request once students begin to work on their final art project.

Process and notes.

Monday-Wednesday. Students should have started their final project over the weekend, and will be given class time to work on their final art project until Wednesday.

The teacher will be available for questions and assistance. Students are encouraged to informally critique their artwork with classmates throughout the process. Self-evaluation sheets should be completed and turned in with finished artwork at the beginning of class on Thursday.

Thursday-Friday. The last two days of this course should be spent sharing the artists that students researched and presenting the final projects created this week. The teacher will assist the class in choosing, through a vote, what method to present material by giving the options of whole class, small groups, or rotating stations. Students will then set up their artwork and research. Each student will be required to share what they learned about their selected artist, their own artwork, and explain the relationship between their own art and the artist they chose. At the end of class on Friday, students will take part in an informal survey about the course, clean up their work space, and gather their artwork to take home.

National core arts standards. The standards utilized for this week are as follows (National Core Arts Standards, 2014):

- VA:Cr2.1.8a – Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of art-making or designing.
- VA:Cr2.3.8a – Select, organize, and design images and words to make visually clear and compelling presentations.
- VA:Pr6.1.8a – Analyze why and how and exhibition or collection may influence ideas, beliefs, and experiences.

Evaluation. Students will receive feedback as listed below:

- Formative feedback will be given by teacher throughout the project.
- Students will fill out self-evaluation sheets at the end of the project.
- Teacher will use the rubric (included with self-evaluation) to grade the final project.
- Writing will be graded based on the clarity and completion of the writing assignment.

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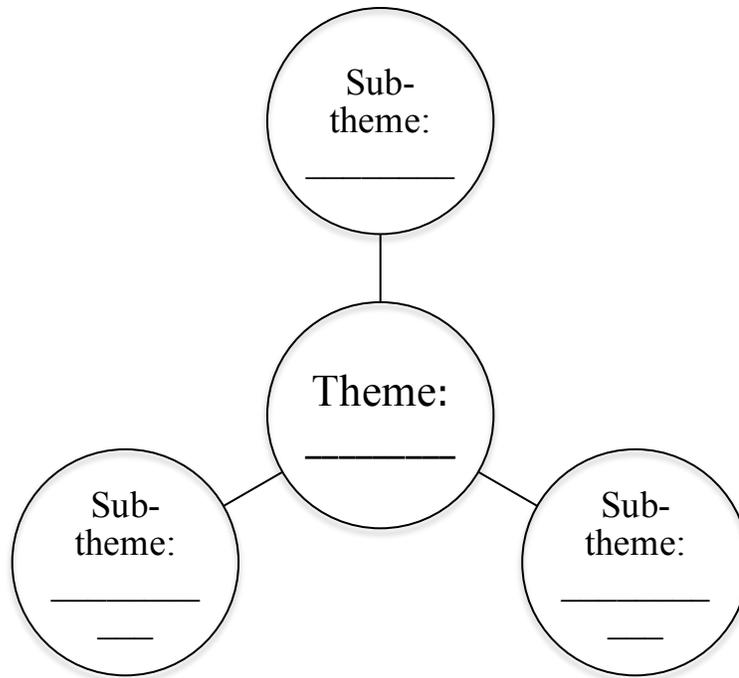
Appendix A – Sixth Grade Handouts

Sixth Grade Visual Art Sub-theme Brainstorm

Name:
Hour:

If you would like to choose an alternative, but related, theme for this project, please fill this worksheet out and turn it in for approval by the teacher. Some possible themes are already provided, but you are encouraged to think of your own.

1. Create a web using the theme for this week. Please add notes explaining sub-themes if/when you feel necessary. Add as many additional branches as you need.



2. What sub-theme do you choose for this project?

3. How does this theme relate to the main theme of this week?

4. Explain why the topic you chose is important to you.

Sixth Grade Visual Art
Self Evaluation

Name:
Hour:

Please thoughtfully answer the following questions using complete sentences. If you run out of room for your answers, please use the back of this paper.

1. What was the theme for this artwork? How do you feel your artwork represented the theme to others?
2. Do you feel your artwork was successful in conveying its message? Why or why not?
3. If you were to create this project again, what would you do differently? What would you do the same? Why?
4. Use the attached rubric to grade yourself and justify the scores using 2-3 sentences.

Sixth Grade Visual Art
Self Evaluation (continued)

Rubric:

Theme/Message	0-23 points: No theme or message was used in the artwork	24-27 points: Student's chosen theme or message was present and unclear, or may have been confusing to the viewer	28-31 points: Student's chosen theme or message was present but unclear	32-35 points: Student's chosen theme or message was conveyed clearly through the artwork	36-40 points: Student's chosen theme or message was clearly conveyed and showed a strong point of view through the artwork
Persistence/Skill with Materials and Techniques	0-23 points: Student did not attempt to use the media and techniques for this assignment, and did not persist through challenges	24-27 points: Student did not master the media selected, and did not persist through challenges	28-31 points: Student showed some skill in the media selected, but did not persist when challenged	32-35 points: Student showed significant skills in the media selected, and persisted through challenges	36-40 points: Student showed mastery of the selected media, persisting through challenges, and may have even challenged themselves
Effort and Craftsmanship	0-11 points: The project was not well crafted, the students consistently displayed a lack of effort, and the student was not responsible with tools and/or materials	12-13 points: The project is not well crafted, the student may or may not have displayed effort, and the student was consistently responsible with tools and materials	14-15 points: Most of the final project is well crafted, with some major exceptions, the student displayed effort most of the time, and they were consistently responsible with tools and materials	16-17 points: The final project is well crafted, with only minor exceptions the student displayed effort most of the time, and they were consistently responsible with tools and materials	18-20 points: The final project is very well crafted, the student displayed consistent effort, and they were consistently responsible with tools and materials

Sixth Grade Visual Art
Sergio Gomez and Identity – Worksheet

Name:

Hour:

Please thoughtfully answer the following questions using complete sentences.

1. Look back at the images *Assigned Identity* and *Acquired Identity*. Compare and contrast the images here:
2. What kind of message do you think Sergio Gomez was trying to portray through the pieces mentioned in question 1?
3. How does Gomez use symbolism in his works *Lost Identity II* and *Violated Identity* to communicate his message? What do you think that message is?
4. What do you think Gomez values most based on what you have seen in his artwork? Why?
5. All of the pieces we have looked at this week are of the human figure. Do you think this is the best way to convey a message about identity, or are there other ways to do so effectively?
6. In your sketchbook, create a plan for your drawing about identity. Bring completed sketches to class tomorrow.

Sixth Grade Visual Art
Jacob Lawrence and Community – Worksheet

Name:

Hour:

Please thoughtfully answer the following questions using complete sentences.

1. Of the three paintings by Jacob Lawrence that we viewed, choose your favorite. Describe what is going on in this picture. Be specific and use details from what you see.

2. What kind of message, meaning, or mood do you feel is conveyed in the painting you chose? What in the painting supports this?

3. Read the biography for Jacob Lawrence. Does your interpretation of his artwork change after learning a little about his life? How so? If not, explain why.

4. What community is important to you? What about that group of people is meaningful for you and why?

5. If you were to create a painting about that community, what would it look like?

6. For this project, we will be painting. Please take a few minutes to review some color theory and mixing below (we will review this together tomorrow):
 - a) List the three primary colors:
 - b) List the three secondary colors:

 - c) Orange = + d) Green = + e) Violet = +

 - f) A tint is:
 - g) A shade is:

7. In your sketchbook, create a plan for your painting about community.

Sixth Grade Visual Art
Eric Staib and Challenges – Discussion Prompts

Name:

Hour:

Please thoughtfully discuss the following questions with your group. Take turns sharing.

Monday:

1. Can you relate to the artist, Eric Staib's, experience? How so?
2. What types of challenges have you faced?
3. What does it feel like to face a challenge? What does it feel like to overcome one?
4. How did/do other people help or hinder you?
5. What can we do to better understand the challenges of others?

Wednesday or Thursday:

1. Share your artwork and intended message with your group members. Discuss the success of your work and its message.
2. Brainstorm ways to improve the artwork and strengthen its visual impact and ways to make the message clearer to viewers.

Sixth Grade Visual Art
Installation Art Plan

Name:

Hour:

For your next assignment, you will create an artwork that will be installed in our school. After selecting your fellow group members, you will select a theme of your choice and formulate a plan for your artwork. Just as artists that wish to install artwork in public spaces often have to gain approval to display their artwork, you will be asked to create a presentation to gain approval from our principal prior to installing your piece. Presentations will take place on: _____

Please use this worksheet, *and any other necessary materials*, to guide your proposal for the art installation. Every group member is responsible for filling their own worksheet out as well as actively participating in part of the presentation.

1. On a separate sheet of paper(s) that you may later attach to this handout, create a *detailed* sketch (or sketches) of what your installation would look like (remember how detailed the sketches on Christo and Jean Claude's website were). Include the location and what it looks like with the installation in it.

Things to think about...do people passively view the artwork or interact with it? What scale/size is appropriate for the space? Does the location play into the message you are trying to get across or was it chosen for its visual impact? Does the artwork look different from various angles?

2. Describe what your artwork is about. What theme or topic inspired you? What would you like people to get out of the experience of viewing, or interacting with, the piece?
3. Explain how you hope the artwork affects the students and staff of our school.
4. List the materials you would need to create this artwork.

Sixth Grade Visual Art
Installation Art Project - Group Evaluation

Name:

Hour:

1. Please describe the role each of your group members played in creating your final artwork below. If there is not enough room, or you had additional partners, please use the back of this paper.

Partner A

Name:

Describe how this classmate contributed to your group:

Partner B

Name:

Describe how this classmate contributed to your group:

Partner C

Name:

Describe how this classmate contributed to your group:

2. Were there any disagreements you came across during this project? If yes, how did you resolve them as a group? If not, why do you think that was?

3. Is there anything else you would like to add that would be helpful in evaluating your group project? If so, please describe here:

Sixth Grade Visual Art
Visual Culture - Worksheet

Name:

Hour:

Please thoughtfully answer the following questions using complete sentences.

1. Look around the classroom at the examples provided. These are all examples of visual culture, or how our society communicates visually. What do the examples all have in common? How are they different from one another?
2. List the places you have encountered visual culture in your life:
3. Visual culture has the power to influence us in many facets of our lives. Describe an experience you have had with visual culture – did it have an impact on you? Why or why not?
4. Sketch examples of visual culture that you encounter on a daily basis – try to think outside the box. If you run out of room here, use your sketchbook.

Sixth Grade Visual Art
Artist Statement Worksheet

Name:

Hour:

Use this worksheet as a guideline for drafting your artist statement. Once you've answered the questions below, write your draft in your sketchbook. You may choose to add additional information from this worksheet, or omit it when appropriate. Your goal is to create a cohesive statement about your artwork. When you are finished: type your final draft, print, and turn it in with this draft and your artwork.

Guidelines for final artist statements are as follows:

- Document must be at least one full paragraph (five or more complete sentences)
 - Heading (title, name, class period, and date) centered at the top of the page
 - Text should be 12 pt. Times New Roman or Arial font
1. Describe what your artwork looks like. Be specific.
 2. What is the meaning of your artwork? What do you want the viewer to take away from it?
 3. Describe the process you used to create this artwork.
 4. Explain what you enjoyed about creating this project.
 5. If you were challenged by this project, explain why and how you overcame that challenge.

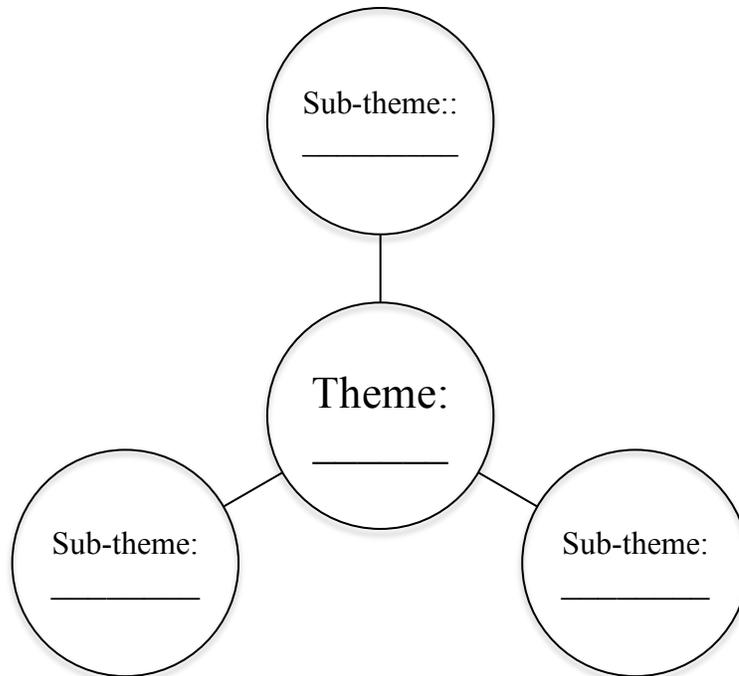
Appendix B – Seventh Grade Handouts

Seventh Grade Visual Art Sub-theme Brainstorm

Name:
Hour:

If you would like to choose an alternative theme for this project, please fill this worksheet out and turn it in for approval by the teacher.

1. Optional (if your desired theme is related to the assigned theme of this week): Create a web using the theme for this week. Please add notes explaining sub-themes if/when you feel necessary. Add as many additional branches as you need.



2. What theme, do you choose for this project?

3. How does this theme relate to the main theme of this week? If it does not, please explain how you chose this theme.

4. Explain why the topic you chose is important to you.

Seventh Grade Visual Art
Self Evaluation

Name:
Hour:

Please thoughtfully answer the following questions using complete sentences. If you run out of room for your answers, please use the back of this paper.

1. What was the theme, or message of this artwork? What did you hope to communicate to viewers?
2. Do you feel your artwork was successful in conveying this message? Why or why not?
3. If you were to create this project again, what would you do differently? What would you do the same? Why?
4. Use the attached rubric to grade yourself and justify the scores using 2-3 sentences.

Seventh Grade Visual Art
Self Evaluation (continued)

Rubric:

<p>Theme/Message</p>	<p>0-23 points: No theme or message was used in the artwork</p>	<p>24-27 points: Student's chosen theme or message was present and unclear, or may have been confusing to the viewer</p>	<p>28-31 points: Student's chosen theme or message was present but unclear</p>	<p>32-35 points: Student's chosen theme or message was conveyed clearly through the artwork</p>	<p>36-40 points: Student's chosen theme or message was clearly conveyed and showed a strong point of view through the artwork</p>
<p>Persistence /Skill with Materials and Techniques</p>	<p>0-23 points: Student did not attempt to use the media and techniques for this assignment, and did not persist through challenges</p>	<p>24-27 points: Student did not master the media selected, and did not persist through challenges</p>	<p>28-31 points: Student showed some skill in the media selected, but did not persist when challenged</p>	<p>32-35 points: Student showed significant skills in the media selected, and persisted through challenges</p>	<p>36-40 points: Student showed mastery of the selected media, persisting through challenges, and may have even challenged themselves</p>
<p>Effort and Craftsmanship</p>	<p>0-11 points: The project was not well crafted, the students consistently displayed a lack of effort, and the student was not responsible with tools and/or materials</p>	<p>12-13 points: The project is not well crafted, the student may or may not have displayed effort, and the student was consistently responsible with tools and materials</p>	<p>14-15 points: Most of the final project is well crafted, with some major exceptions, the student displayed effort most of the time, and they were consistently responsible with tools and materials</p>	<p>16-17 points: The final project is well crafted, with only minor exceptions the student displayed effort most of the time, and they were consistently responsible with tools and materials</p>	<p>18-20 points: The final project is very well crafted, the student displayed consistent effort, and they were consistently responsible with tools and materials</p>

Seventh Grade Visual Art
N.S. Harsha and Storytelling – Worksheet

Name:

Hour:

Please thoughtfully answer the following questions using complete sentences.

1. Think back to the video of N.S. Harsha talking about his artwork in the Dallas Museum of Art. Harsha describes his installation/mural as creating an interactive space. How do you see yourself interacting with his artwork in that space?
2. How do you hope people react, or interact, with your artwork?
3. What are some ways we can encourage others to interact with our artwork?
4. What kinds of stories do you imagine are going on within Harsha's artwork?
There are no wrong answers! We all interpret art differently.
5. In your sketchbook, create a plan for your project inspired on the theme of storytelling. Remember to include ways that you intend people to interact with your artwork in your plan.

Seventh Grade Visual Art
Natacha Bustos, Naomi Romero, and Popular Culture – Worksheet

Name:

Hour:

Please thoughtfully answer the following questions using complete sentences.

1. Comics represent one facet of popular culture. What, in your view, is popular culture?
2. Do you believe what we each interpret as popular culture varies based on our experiences? Why or why not?
3. How do the comic strips made by these women differ from those you are familiar with?
4. If you were to create a comic strip, what topic would you base your comic on?
5. In your sketchbook, create a plan for your own comic. Your plans may include sketches of characters and their various expressions, backgrounds/a setting, and other details.

Seventh Grade Visual Art
Hank Willis Thomas, Freedom, and Oppression - Worksheet

Name:

Hour:

Please thoughtfully answer the following questions using complete sentences.

1. Briefly describe what you believe the message is behind Thomas' artworks entitled *Promise* and *Opportunity*. Why?

2. Pick another sculpture by Hank Willis Thomas and describe it in detail here, then interpret the artwork (what you think the artist is saying).

3. In the video, Thomas talked about a project he called a "media log" in which black men, strangers to one another, interviewed each other and shared their stories. How might a project like this help us understand people from different backgrounds, in this case black males, better?

4. Do you think Thomas' art relates to the topic of freedom and oppression? Why or why not?

5. Before beginning your casting project, take some time to reflect on the topic of freedom and oppression (write some of your thoughts here - you may use the following prompts if necessary):
 - a. Think of a time you felt oppressed. What happened? How did it feel to be in that situation?
 - b. When have you felt free? In what places or with what people do you feel the most free? Why?
 - c. What are the differences between the two states: freedom and oppression?
 - d. What kind of situation promotes freedom, what about oppression?

6. In your sketchbook, create a plan for your casting project.

Seventh Grade Visual Art
Artist Statement Worksheet

Name:

Hour:

After completing your painting, use this worksheet as a guideline for drafting your artist statement. Create a draft in your sketchbook. Your goal is to create a cohesive statement about your artwork - use the tips below to guide you. When you are finished: type your final draft, print, and turn it in with this draft and your artwork.

Guidelines for final artist statements are as follows:

- Document must be 3-5 full paragraphs (a paragraph is five or more complete sentences).
- Include a heading (title, name, class period, and date). centered at the top of the page.
- Text should be 12 pt Times New Roman or Arial font.

Some possible ideas to discuss:

1. Discuss the meaning you intended for your painting.
2. What kind of imagery did you use to communicate your message?
3. Describe the process you used to create this artwork (start to finish).
4. Discuss the media or materials you used to create the painting.
5. If you were challenged by this project, explain why and how you overcame that challenge.

Seventh Grade Visual Art
Steven Paul Judd, Frank Buffalo Hyde, and Stereotypes - Worksheet

Name:

Hour:

Please thoughtfully answer the following questions using complete sentences.

Part 1 (to be answered before viewing artwork):

1. Describe what you imagine when you think of Native American artwork. Be specific and include details.

2. Where have you seen examples of the things you imagine?

3. Do you think Native art today differs from what you imagined? Why or why not?

Part 2 (to be answered after viewing artwork):

1. Describe the artwork you saw by Judd and Hyde.

2. Did your perceptions change by seeing their artwork?

3. Stereotypes are common in our world. How do you think stereotypes influenced your answers in part 1? How does the work of Judd and Hyde challenge these stereotypes?

Part 3:

1. What kind of stereotypes do you think you fall into?

2. Do you see stereotypes as a something helpful or harmful? Why?

3. In your sketchbook, brainstorm ideas for your printing project based on the concept of stereotypes.

Seventh Grade Visual Art
Editing and Improving Artwork - Information

Name:

Hour:

For your final project, you will practice editing and improving your artwork. This assignment is due on: _____

1. Choose one of your projects from this quarter that you feel could be improved in some way. Perhaps the message could be communicated more clearly, or you think the craftsmanship or aesthetics need to be improved.
2. Either remake the piece, or edit/change what you have already made. Be sure to be thoughtful and make significant improvements to your work. This is to be done on your own time. If needed, you may arrange a time to work on this assignment in the art room after school.
3. After you have completed the artwork, please write an artist statement about the artwork. You should use the guidelines from our earlier artist statement assignment to guide you.

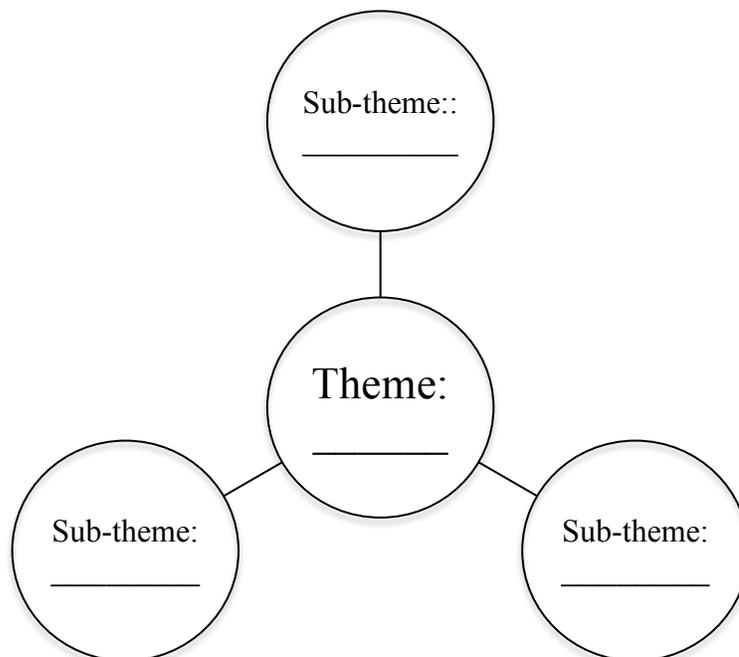
Appendix C – Eighth Grade Handouts

Eighth Grade Visual Art Theme Brainstorm

Name:
Hour:

This quarter, you will practice working within a theme of your choosing. Each of your projects should relate back to your overarching theme in some way, so choose something you are interested in and passionate about! Use this worksheet to brainstorm a theme and some possible sub-themes. While you are free to base every project solely on your main topic, it is a good idea to have some related ideas to use if needed.

1. Create a list (10+) of possible themes that interest you here. You may use the list of suggested themes provided by your teacher, or come up with your own. Circle the topic you choose.
2. Explain what the theme you chose means to you. Why is it important, meaningful, or interesting to you?
3. Create a web using your chosen theme. Please add notes explaining sub-themes if/when you feel necessary. We will create 4-5 projects based on the theme you choose, so add as many additional branches as you feel are needed.



Eighth Grade Visual Art
List of Possible Themes

This list should serve as a source of inspiration. You may choose to use a theme from this list for the quarter, or choose your own.

- Expectations
- Interaction
- Fairness
- Social Media
- Misrepresentation
- Peace
- Democracy
- Dissention
- Cooperation
- Justice
- Prejudice
- Expectations
- Family
- Storytelling
- Oppression
- Environment
- Community
- Misunderstanding
- Ignorance
- Memory
- History
- Rights
- Freedom
- Challenges
- Help
- Rights
- Disasters
- Nature
- Pride
- Stereotypes
- Identity
- Friends
- Education
- Influence
- Animals
- Friendship
- Unexpected
- Illusions
- Visual Culture
- Popular Culture
- Diversity
- Disagreement
- Liberty
- Love

Eighth Grade Visual Art
Self Evaluation (continued)

Rubric:

Theme/Message	0-23 points: No theme or message was used in the artwork	24-27 points: Student's chosen theme or message was present and unclear, or may have been confusing to the viewer	28-31 points: Student's chosen theme or message was present but unclear	32-35 points: Student's chosen theme or message was conveyed clearly through the artwork	36-40 points: Student's chosen theme or message was clearly conveyed and showed a strong point of view through the artwork
Persistence/Skill with Materials and Techniques	0-23 points: Student did not attempt to use the media and techniques for this assignment, and did not persist through challenges	24-27 points: Student did not master the media selected, and did not persist through challenges	28-31 points: Student showed some skill in the media selected, but did not persist when challenged	32-35 points: Student showed significant skills in the media selected, and persisted through challenges	36-40 points: Student showed mastery of the selected media, persisting through challenges, and may have even challenged themselves
Effort and Craftsmanship	0-11 points: The project was not well crafted, the students consistently displayed a lack of effort, and the student was not responsible with tools and/or materials	12-13 points: The project is not well crafted, the student may or may not have displayed effort, and the student was consistently responsible with tools and materials	14-15 points: Most of the final project is well crafted, with some major exceptions, the student displayed effort most of the time, and they were consistently responsible with tools and materials	16-17 points: The final project is well crafted, with only minor exceptions the student displayed effort most of the time, and they were consistently responsible with tools and materials	18-20 points: The final project is very well crafted, the student displayed consistent effort, and they were consistently responsible with tools and materials

Eighth Grade Visual Art
Artist Statement Worksheet

Name:

Hour:

After completing each art project this quarter, you need to write an artist statement to accompany it. Use this worksheet as a guideline for drafting your artist statements. Create a draft in your sketchbook. Your goal is to create a cohesive statement about your artwork - use the tips below to guide you. When you are finished: type your final draft, print, and turn it in with this draft and your artwork. You may use class time to do this if you finish a project early, or complete artist statements at home if class time is not available.

Guidelines for final artist statements are as follows:

- Document must be 3-5 full paragraphs (a paragraph is five or more complete sentences).
- Include a heading (title, name, class period, and date), centered at the top of the page.
- Text should be 12 pt. Times New Roman or Arial font.

Some possible ideas to discuss:

- Discuss the meaning you intended for your painting. You may also want to include what theme you are working with this quarter and explain how the meaning of this piece fits within, or relates to, that theme.
- Describe the kind of imagery you used to communicate your message.
- Explain the process you used to create this artwork (start to finish).
- Discuss the media or materials you used to create the painting.
- Talk about what, or who, inspired this artwork.
- If you were challenged by this project, explain why and how you overcame that challenge.
- Discuss what you enjoyed about creating this artwork.

Eighth Grade Visual Art
Ekpuk, Nelson, and Berschin – Worksheet

Name:

Hour:

Please thoughtfully answer the following questions using complete sentences.

1. Briefly describe the artwork you saw from the three artists featured today:
 - Victor Ekpuk

 - Kadir Nelson

 - Natalia Berschin

2. The three artists are from very different backgrounds and experiences. How did learning a little about the artists' background alter your perception of their art?

3. How does taking artwork out of its context (not knowing where it was created, who created it, or why they created it) alter its meaning?

4. Which artist's work did you relate to the most? Why do think that was?

5. Does the artwork you viewed this week relate to your theme in any way? If so, how? If not, why don't you think so?

6. In your sketchbook, create some concept sketches for the project for this week. You will create either a painting or a drawing that communicates a message within your chosen theme.

Eighth Grade Visual Art
Otubong Nkanga and Lucia Fainzilber – Worksheet

Name:

Hour:

Please thoughtfully answer the following questions using complete sentences.

1. Otubong Nkanga's *Alterscapes* and Lucia Fainzilber's series called *Paradise* are made up of images that are altered, or changed, in some way. The artists alter the images in very different manners, Nkanga by manipulating actual objects, and Fainzilber by combining images digitally. Do you think one method is more or less effective than the other? Why or why not?

2. Choose one series: *Alterscapes*, *Paradise*, or *Somewear*. State the series you chose and explain, in your own words, the message of the work.

3. Evaluate and explain what the artist did to convey the intended message in the image you chose above. Ex: the artist used an all red canvas to convey rage, and the face of a person screaming to further enforce this message.

4. Describe how you think the artist of the image you chose in number two may have been influenced by their culture and environment. How might that alter the message it conveys to the people that see it?

5. Explain the message you intend to use for this project (a series of images using photography) and how it works within your chosen theme.

6. Create a plan for your images in your sketchbook.

Eighth Grade Visual Art
Community Art Project - Group Evaluation

Name:

Hour:

4. Please describe the role each of your group members played in creating your final artwork below. If there is not enough room, or you had additional partners, please use the back of this paper.

Partner A

Name:

Describe how this classmate contributed to your group:

Partner B

Name:

Describe how this classmate contributed to your group:

Partner C

Name:

Describe how this classmate contributed to your group:

5. Were there any disagreements you came across during this project? If yes, how did you resolve them as a group? If not, why do you think that was?

6. Is there anything else you would like to add that would be helpful in evaluating your group project? If so, please describe here:

Eighth Grade Visual Art
Guided Artist Research – Worksheet

Name:

Hour:

Please thoughtfully answer the following questions using complete sentences.

1. Who is your artist?

Name:

Where they are from and where they work:

What type of art they create (be specific):

If not currently alive, state when they were:

2. List any facts of information you found about your artist:

3. Summarize the artwork you saw (at least 3 artworks). State the title of each, and describe what they look like and your interpretation of the meaning,

Artwork 1:

Artwork 2:

Artwork 3:

