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Visual Literacy: Integrating Social Justice Art Education into the Middle School Curriculum

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VISUAL LITERACY: INTEGRATING SOCIAL JUSTICE ART EDUCATION
INTO THE MIDDLE SCHOOL CURRICULUM

by

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VISUAL LITERACY: INTEGRATING SOCIAL JUSTICE ART EDUCATION
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Western Michigan University, 2017

The purpose of this paper is to explore how social justice art education and visual literacy can facilitate growth and compassion for the diverse other in society. Social justice art encourages exploration of art-making in a variety of settings in order to dispel anxiety or misunderstandings about those affected by injustice. An investigation of original lesson plans designed to meet national core art standards will be introduced to elaborate on how social issues can be incorporated into a comprehensive art education curriculum based on critical and analytical inquiry at the middle school level.

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Introduction

Social justice art education is rooted in a pedagogy of inquiry and is implemented in a variety of ways and settings designed to produce visually literate students. Social justice art education has been referred to by several terms such as activist art (Felshin, 1995), community-based arts (deNobriga & Schwarzman, 1999), public art (Lacy, 1995), art for social change (O'Brien & Little, 1990), theater of the oppressed (Boal, 1979), art for democracy (Blandy & Congdon, 1987), and community cultural development (Adams & Goldbard, 2001), all of which share the same goal of participating in the creation of artworks that draws attention to, mobilizes action toward, or attempts to intervene in systems of inequality or injustice (Dewhurst, 2011).

According to Finley (2014), visual literacy is a staple of 21st century skills, which states that learners must demonstrate the ability to interpret, recognize, appreciate and understand information presented through visible actions, objects and symbols, natural or man-made. Our global culture is saturated with imagery that not only presents itself as a representation of ourselves, but also constructs and reinforces an ideology of others.

The focus of this paper is to come to a greater understanding of the diverse other, referred to in this paper as racial and ethnic diversity, at the middle school level through the implementation of social justice art education. Students will become more aware of how social injustices impact their understanding of those whose life situation is different than their own through the production and analysis of artwork.

Review of the Literature

This review of literature on social justice art education addresses three broad questions: (1) What is social justice art education? (2) How is social justice art education implemented? (3) How does social justice art education affect students understanding of the "diverse other" in society? The answers to these questions suggest that social justice art education is rooted in inquiry and can be implemented in a variety of ways in the educational setting to be discussed in this review.

What is social justice art education?

Ayers, Quinn and Stovall (2009), say the three pillars or principles of social justice art education are equity, activism and social literacy. The pillars are upheld in the belief that engagement with the diverse other through learning experiences in social situations will enable the student to become more conscious of the unequal division between people within a society based on a variety of established social norms. In addition, Dewhurst highlights three key attributes of social justice art education: (a) it is rooted in people's experiences, (b) it is a process of reflection and action together, and (c) it seeks to dismantle systems of inequality to create a more humane society. Following Dewhurst, social awareness can develop as students learn how to evaluate their personal experiences with the diverse other in order to create or analyze artwork that exploits social injustice. Students will engage in analytical thinking while assessing their interaction with the diverse other to gain appreciation for the difference between themselves and those marginalized in society. The process of taking action to dismantle inequality will become the driving force to create artwork.

Education for social justice is education for a society where the rights and privileges of democracy are available to all. Art education for social justice places art as a means through which these goals are achieved (Garber, 2004). To make a work of art that will explore conditions of injustice requires young artists to understand the various social, political, economic and cultural factors influencing the topic, for with understanding, they can decide how best to affect change through their artwork (Dewhurst, 2011). Throughout the practice of making art, students are encouraged to ask questions about the subject matter they are representing in order to grow closer to an appreciation for the diverse other. Students exercise critical thinking skills as they seek knowledge to properly develop ideas and communicate information relevant to the issues they're exploring. The goal here is to inspire youth to make art that informs of their world-view through questioning and pursuing knowledge.

How is social justice art education implemented?

Social justice art education is implemented through formal and informal learning experiences. Coombs and Ahmed (1974) describe the concept of informal learning as a way to help us look at how any given student acquires and accumulates knowledge, skills, attitudes and insights without formally descriptive and intended effort through unplanned, unsystematic, unofficial, unexpected and accidental learning experiences. Informal learning occurs when information is internalized from being so absorbed in an activity with a person, a group of people or an object that the learning experience is effortless. Multicultural education is introduced in social justice art education as informal learning to give students an opportunity to absorb themselves in cultural activities to learn the value of other culture's artistic processes. Formal learning is introduced to social justice art education in the form of object-based learning and

analysis of visual culture. In a more formal education setting, students are introduced to concepts and ideas from non-dominant groups and then tasked with research in the forms of interviews, field studies or analysis of artworks. This type of learning engages analytical thinking skills because students focus on comparing dominant group practices represented through art to non-dominant group practices represented through art.

The goal of getting students to produce original artwork that is socially or politically charged, and intended to engage an audience, can be achieved once the student has engaged with the non-dominant group they are representing. The use of space in which an artwork is exhibited determines, who will see the work. Young artists have the mobility to deliver a message to a particular audience based on their choice of space. As stated in Dewhurst (2011), many young people are creating art in classrooms, community centers, museums and alternative learning sites across the country from murals and plays to photography and spoken word poetry - that questions, challenges and aims to impact conditions of inequality and injustice. Art education should not be limited to the production of decorative artworks and safe subjects. Art teachers realize that art-making and education are vehicles for social justice (Gablik, 1995) and consider social justice to be founded on human rights, which, in turn, are grounded in freedom of thought, expression, and assembly (Duncum, 2011).

Public artworks created by marginalized groups have adorned city buildings and public spaces throughout history, implicitly or explicitly indicating the social situation of the out-group. When such artworks appear in the form of graffiti, the dominant culture often attempts to eradicate the voice of people (Norton, 2001), preferring instead the less controversial imagery of commercial culture in public space. Public imagery that reinforces our consumer culture gives citizens a form of comfort, but in a way that forecloses public participation (Giroux, 2002, 2005;

Sturken, 2007). Social justice art education can give the voice back to the student to become representatives of marginalized groups in the public space once again. Students will engage with the public on issues that speak for injustice in order to effectively transmit information democratically without fear of surveillance.

Norton (2001) suggests that art educators adopt a variety of pedagogies to take back public space in the exploration of addressing social issues in student generated artwork. Pedagogical approaches might include helping students to learn from public spaces as exploration, specifically their role in a particular culture, as well as acting within public spaces in order to analyze the participation of particular out-group (non-dominant social group) member's response within a specific public space. Public spaces have long offered the artist and ideal opportunity to communicate intention and draw attention to issues. In social justice art education, the teacher can give students the opportunity to realize the impact of public space as a medium for discourse.

Object-based learning

Ryan Shin explains the object-based diversity project he conducts with his pre-service educators in his Diversity Issues course in the article "Social Justice and Informal Learning: Breaking the Social Comfort Zone and Facilitating Positive Ethnic Interaction" (2011). Shin's students research a cultural object, and then develop an approach to interview people. Through the exploration of objects and the relationship developed with the interviewee, the student's research is enriched because they are able to gain first person insight on the particular object and culture.

Object-based learning undoubtedly sets the stage for questioning and establishes a precedent for analytical inquiry. The use of objects in cultural traditions varies tremendously and leads to great conversation and learning opportunities for every person engaged in the discourse. Students will learn about a culture through the use of specific objects, and simultaneously be presented with an opportunity to reflect on their own use of cultural objects and traditions that may be similar in nature or completely different. Social justice art education is responsible for teaching how to best represent a painted a picture, literally and metaphorically, of the diverse other through direct engagement with the culture.

Visual culture

Social justice art education encourages analysis of imagery. The opening of a mental door in a student's mind to overcome the psychological fear of interaction helps to gain knowledge of the diverse other by creating opportunities to unlearn negative and biased understandings resulting from previous ill-representation and stereotyping of minority groups or individuals learned during early socialization and commonly experienced in popular visual culture (Shin, 2011). Social justice art education teaches students how to read and interpret images from not only their own point of view, but that of others. The probing questions to be discovered here would be: "Why would I react a certain way to image X?" and "Why would the diverse other react a certain way to image X?" Meaning is derived from socio-cultural experiences. It is meant to become apparent that not all members of our diverse society share the same experiences or visual interpretations.

Desai and Chalmers (2007) say that understanding the politics of images, and the way images circulate within and across cultures and societies, helps to construct meaning about the

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world in certain ways. To interpret imagery from only one world view would inhibit the ability to develop compassion for those whose experience of the world is different than one's own. Students engaged in critical inquiry will begin to ask probing questions about "our current political, social, economic and cultural situation" (Desai & Chalmers, 2007, p. 9) relating to topics presented in images. The goal is to get students involved in the process of questioning what they see and experience as a member of their culture in order to move them closer to an understanding that imagery does not always portray the reality of the whole of a society.

Some forms of imagery are often one-sided and denote one particular point of view. This type of imagery is often used in political campaigns as a media tactic to influence public opinion. Other forms of imagery used in this regard could be visuals of war, advertisements or marketing ploys. A goal of social justice art education is to develop critical thinking skills to decode meaning and assess relevance to make informed choices on how to approach understanding artwork.

Multicultural education

Multicultural education is relevant to the topic of social justice art education because it brings about the notion that stereotypes and misconceptions about diverse cultures are learned qualities from childhood. The pedagogical approach at hand, according to Banks (2009) and Desai (2007), seeks to instill an aptitude for critical self-reflection and self-correction of stereotypical notions and misconceptions about other group (Shin, 2011). Artists whose themes deal with border-crossing, interdependence, sustainability, collaboration, education, power and privilege are key components, according to Dewherst (2012), to realize a comprehensive multicultural education.

Desai and Chalmers (2007) say that the facilitation of dialogue among diverse communities is necessary in order to encourage empathetic engagement. This type of learning does not occur in the standard classroom. Students and teachers alike would have to be, first and foremost, willing to step out of their comfort zone and step into the comfort zone of the diverse other in order to fully gain a true understanding of another's world view.

Marvin Haris' 1976 development of the methodology of cultural anthropology says that there are two ways to study culture, *emic* - describing the culture from the viewpoint of the people being studied, and *etic* - describing a culture from the viewpoint of the researcher or outsider studying the culture (Shin, 2011). Artists working in the realm of social justice carry a great responsibility to not limit their interpretations to an *etic* viewpoint. It is easy to observe a culture from the outside, it is easy to watch a documentary or film about the struggles of the diverse other, but the easy way does not necessary provide us with the subject's insight, or self-understanding.

How does social justice art education affect students' understanding of the "diverse other" in society?

According to Shin, there are four themes that guide students to successfully participate in interethnic or intercultural experiences - interethnic anxiety, self-correction, knowledge and empathy. When moving through the four themes as presented by Shin, the art student can undergo a transformation of thought. The themes help us better understand what goes on in the process of learning about the diverse other.

Interethnic anxiety

Interethnic anxiety could be a result of a one or more negative experiences with an out-group. Interethnic anxiety could also be the result of having little to no interactions with any out-group members at any point of one's life. The consequence of interethnic or interracial anxiety could lead to negative expectations of out-group members, could lead to negative interactions with out-group members in the future, and/or avoidance, hostility and violence towards out-group members. In the approach to guide students how to be visually literate, it is important that students understand how visual culture portrays individuals from racially and ethnically diverse backgrounds. If an individual has had a negative interaction with a particular group or individual belonging to a group different than their own, learning opportunities could easily be missed due to interethnic or interracial anxiety.

Shin quotes Desai (2007) that pre-service teachers need to be taught to unlearn color blindness in order to develop a socio-political awareness to move towards social justice. Color and cultural determine how an individual responds to dominant group culture relations. Sociologist Eduardo Bonilla-Silva expounds on the idea that "color-blindness" allows covert behaviors of dominant group members to continue to oppress non-dominant group members in subtle ways. To bring the idea back around to the art classroom, a pedagogy of critical inquiry, such as social justice art education, would allow for conversation of such topics to strengthen the student's will to want to understand the reason for their own interethnic or interracial anxiety.

A 5-year case study by Rodenbord and Huynh (in Shin, 2011) concluded that some participants of the dominant group did not realize issues minority groups' experience, such as prejudices, stereotyping and discrimination. This study alone cries out for the need to encourage

dominant group members to conduct an introverted inventory on how their socio-political

situation has allowed them to move through life in comparison to the struggles of diverse others.

The development of Shin's community-based ethnic art culture and research project

revealed that some people feared bringing up "inappropriate topics" by asking questions about

race and ethnicity. This fear is an all too common experience and is a major deterrent for positive

interethnic and interracial interactions. Many people are afraid to, or don't like to, talk about race

and culture out of fear of the unknown. Social justice art education aims to break the invisible

barrier between the known and the unknown to facilitate growth and compassion. Desai (2010)

also noticed this issue among her white preservice teachers, many of whom come to the teacher

certification program lacking a developed socio-political consciousness, a situation that argued

for embodying a social-justice perspective to help students unlearn the ideology of

colorblindness (Shin, 2011).

Self-correction

Self-correction requires a self-conscious effort to face problem-solving situations and

allowing oneself to be confronted with their own misunderstandings and prejudices of out-groups

(Shin, 2011). Through the process of correcting errors of thought, it would be desirable to arrive

to a position of broader understanding of others. This could perhaps be the most difficult theme

of the four presented by Shin. It has come to be understood that early socialization leads to

misconceptions and stereotypical associations with out-group members. Educational research has

shown us that children develop prejudices at an early age (Baron, 2015; Bigler and Wright,

2014). So, how does this relate to social justice art education? When presenting artworks to

students to view and critically respond to, it would be desired that students view artwork and

respond to it from a point of view that acknowledges the subject, values the message of the artwork and learns from it. So often, students' initial response to a work of art is "I like it" or "I don't like it" with little support of why they do or don't like it. A goal of social justice art education is to get students to articulate their position in comparison with that of the subject in the artwork or the artist themselves.

Knowledge

The process of unlearning misconceptions and stereotypes due to early socialization is an enduring mental and emotional process, however once achieved, the individual or group of individuals can arrive at new knowledge of out-group members. With this new knowledge, members of the dominant group can engage more openly with ethnically or racially diverse people. A goal of social justice art education is to be able to produce artwork that speaks about and for the marginalized. With the knowledge of the diverse other, preferably gained from engaging with and presenting knowledge from the *emic* perspective as proposed by Haris, artists will have obtained valuable information to work with to create works of art that are representative of the diverse others' life situation.

Lugones, (1987) says that it is paramount to gain respect and acceptance of the "worlds" of others because it is dangerous to use one's own world as a model for understanding others. It is evident that not "everyone" understands that all human beings don't experience the world the same way. Overall, the goal is to move towards a more democratic society in which all groups are valued. Many agree that facilitating interracial or interethnic interaction is a significant educational goal (Banks, 2009; Levin, Van Laar & Sidanius, 2003; Rodenborg & Huynh, 2006;

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Plant, Butz, & Tartakovsky, 2008; Tatum, 2000) that can be achieved through knowledge gained from experiencing artwork.

Empathy

Empathy is described as being able to understand and share the feelings of others. The best educators serve as exemplars of empathy, a viewpoint that can be demonstrated through what and how they teach. Students will observe their teachers throughout the course of their schooling and learn how to become empathetic. I believe that empathy develops over time and with life experience.

Art educators contribute to the development of empathy in students as they continuously expose students to artworks that show the struggles of people, and how adversity can be overcome. The language used in dialogue can be deliberately selected to promote growth to move students towards being empathetic.

The Curriculum

A visual arts education curriculum rooted in social justice is supported by the National Core Arts Standards, as the shared focus is the production of visually literate citizens. The National Core Arts Standards are designed to guide the delivery of art education in the classroom with new ways of thinking, learning and creating. The delivery of visual art education in the social justice art curriculum can focus on both the production of original artworks in response to social injustice, as well as the analysis of existing artworks through the lens of social justice.

The art standards provide a structured art education through the artistic process of creating, presenting, responding and connecting. By implementing the responses to the original questions presented earlier in this text - (1) What is social justice art education? (2) How is social justice art education implemented? (3) How does social justice art education affect students understanding of the "diverse other" in society? - aligning social justice art education with the National Core Arts Standards would facilitate student growth in the artistic process.

Lesson plan structure

The structure of the lesson plan is designed to facilitate comprehension of the information taught. Clear, definitive terms within the lesson are bold faced to indicate focus areas of instruction: Unit, Theme, Rationale, Learning Objectives, National Core Arts Standards, Key Skills and Strategies. Supplemental tools and materials are bold faced and italicized, meant to draw attention to lists of additional resources needed to satisfy the requirements of the project: Artists/Artworks/Images for Instruction, Books and Links, Vocabulary/Key Words.

The choice of instructional procedures will vary, depending on the project, but should always begin with a focus event, something to catch student's attention, followed by any or a combination of the following teaching procedures: lecture, discussion, whole class/small group/individual activities, demonstration, free exploration, guided exploration, artifact analysis/document analysis, research, closure, and/or scaffolding. Assessment strategies could include pre-assessments and post-assessments to gauge student growth and understanding. Formative assessment strategies that can be used during the creative process are self-critique, group/partner-critique, teacher-student discussion (check-in), and/or skills check. Summative assessment strategies that can be used after the creative process are rubric reviews and self-reflection, artist statements, and/or presentations like portfolio reviews.

Theme

The theme, or the overall concept, connects the lesson to the unit. The unit is the specific art-making practice: painting, drawing, digital design, sculpture, photography, multimedia, etc. Social justice would be the overall theme for a curriculum rooted in social justice art education. Any art course could adapt social justice as a thematic concept because the theme would remain constant throughout the term and provide context for student understanding. The implementation of social justice within each unit, or art-making practice, will evidence conceptualization of the theme.

Rationale

A rationale is included in the lesson plan to explain the reason for teaching the lesson. The rationale should answer the following questions: Why teach this? How does this lesson fit

within the overall unit? How do students benefit academically? What is the lasting value beyond the classroom? Some examples of rationales in social justice lessons are to: (1) Teach students how artists act as advocates for social justice. (2) Give students an opportunity to learn how to view public works of art and look for embedded meaning. (3) Encourage students to think about what is important to them as a human being. (4) Participate in service learning opportunities.

Learning Objectives

Learning objectives establish key manual and intellectual skills to be taught in the lesson and also correlate to the national arts standards. The learning objectives are presented as the "Skills" section on the grading rubric, (Table 1) that I have developed for my art students. By establishing a grading rubric that remains constant, meaning that students can always be expected to be graded on their effort, creativity, skills (which vary depending on the project), and the aesthetic outcome, a standard is set for artistic performance. Key skills and strategies, manual and intellectual skills, expected to demonstrate are also incorporated into the "Skills" section of the grading rubric. The grading rubric is used as a tool for dialogue between the teacher and student on performance and also serves as a summative assessment tool.

Table 1. Grading Rubric

ART/2D/3D Unit:	Project title:
Effort ____/25	Was artist on-task the entire time? 0 1 2 3 4 5 Did artist put forth best effort? 0 1 2 3 4 5 Was artist responsible for work area, tools and materials? 0 1 2 3 4 5 Did artist work through design issues? 0 1 2 3 4 5 Was the artwork completed on time? 0 1 2 3 4 5
Creativity ____/25	Is the artwork original? 0 1 2 3 4 5 Does artwork look different than classmates? 0 1 2 3 4 5 Does artwork communicate intended idea? 0 1 2 3 4 5 Were creative thinking skills applied? 0 1 2 3 4 5 Did the artist use artistic license? 0 1 2 3 4 5
Skills ____/25	**TBD**
Aesthetic outcome ____/25	Does artwork demonstrate good craftsmanship? 0 1 2 3 4 5 Is the artwork visually appealing? 0 1 2 3 4 5 Did the artist work through design issues? 0 1 2 3 4 5 Did the artist take care of their artwork? 0 1 2 3 4 5 Does artwork show proper use of skills? 0 1 2 3 4 5
____/100	

National Core Arts Standards

The National Core Arts Standards established by the National Coalition for Core Arts Standards (NCCAS) are included in the lesson plan to identify the learning we want for all of our students and to drive improvement in the system that delivers that learning (NCCAS, p. 2). As the implementation of national core arts standards varies from state to state, and as "there is currently no public plan for the Michigan Department of Education to adopt new arts education standards" according to *A publication of the National Coalition for Core Arts Standards 1-31-2017,* the use of the core arts standards in the development of my curriculum rooted in social justice is of personal choice. The following sections will highlight original lesson plans that correspond with the goals of social justice art education while attending to the NCCAS anchor standards of creating, presenting, responding and creating. Each lesson plan discussed below is included in the appendix of this paper.

Creating

The creative process is critical to the development of the young artist's appreciation for art making. The anchor standard "creating" under NCCAS focuses on investigating in art making, reflecting on the art making practice and refining artwork. To reach the goal of social awareness through empathetic engagement, the student should be exposed to ideas and information that is contextually appropriate to explore in their individual art practice.

For example, The Urban Cityscape drawing project, discussed in Appendix A introduces students to street art and focusses on how artists create in reaction to current political and social situations that influence their living environment. Students are encouraged to think about what is

important to them as a human being. Questions like: "What is necessary for your survival?" and "What do you feel passionately about?" will be asked to set the stage for subject matter to be explored in their artwork. Students will be introduced to street artist Banksy to gain an understanding of street art and graffiti and its purpose in the public space for which it occupies as defined by the artist. The teacher will challenge students by asking probing questions, such as: "What is the purpose for creating this specific piece in this specific location?" "How is location contextually relevant to the perception of the artist's idea?" and "Has the artist's message been communicated?"

Investigate

Within the conceptual framework of creating art in a curriculum rooted in social justice, the art teacher at the middle level would introduce social issues that are relevant and mature for the age of the student population. Hot topics such as gender equality, gun rights and abortion may be too difficult for a middle school student to rationally conceptualize and to create a creative reaction. Topics such as bullying, self-esteem, access to clean water, adequate shelter and technology could produce a variety of successful creative reactions because the issues are familiar to the middle school student.

The middle school art student would learn how artists work with socially charged concepts and "big ideas" as subject matter in their artwork. The Urban Cityscape drawing project will demonstrate the student's ability to identify visual representations of a chosen social issue in magazines and conceptualize a creative response to an original depiction of a social issues. Students will create a small scale mural using magazine clipping collage technique to address their issue which will be transferred as a drawn mural onto a building within a cityscape drawn

in one-point perspective. This lesson will give students an opportunity to learn how to view art made for public spaces and look for the embedded meaning there within.

Reflect

At the middle level, a student's understanding of socially charged artwork will be minimal. The art teacher will guide students through the process of idea development through whole class discussion and brainstorming to organize ideas. Instructional procedures will be decided by the art teacher, however, due to the nature of the process, art students will be reminded that social issues are sensitive topics and every individual will respond differently towards the topic. Students will create a culture of acceptance in the art room as they engage with each other's creative process and solutions. Once students have completed the Urban Cityscape drawing projects they will engage in peer-to-peer critique to explain how, as individuals, they have represented a social issue as a public work. As a whole class, students will evaluate how their work delivers information to the greater public as if the works actually existed in a public space.

In the development stage, the art student will discover their artistic process to be unique. The teacher will encourage students to be open to try new approaches to art-making. Social justice art education teaches students to value each individual and will extend that understanding to the individual art practice. It will be a major goal for the art teacher to instill in the student that persistence is key to understanding. Social justice art education promotes an internal drive in students to want to discover the diverse other. While developing an artistic response to a social issue, the art student must demonstrate persistence in investigating the topic in order to produce an artwork that accurately communicates something about the subject.

Social justice art education would require students to examine how and by what an artist's creative process is influenced. Young artists tend to believe the creative process to be to produce art that is pretty and understandable. The teacher will advocate for the production of art that speaks for the diverse other. The middle school art student will examine their attitude towards their own artistic process in order to develop creative and innovative thinking strategies to enhance their individual studio practice.

Refine

In the final stages of creating, the art student will analyze and judge their artwork based on a set of criteria established by the art teacher and determine if the artwork accurately communicates the intended idea. The student will reflect on their own Urban Cityscape after engaging in peer-to-peer critique and group discussion to ensure their message is clear in their piece.

In the community classroom, it would be ideal for students to engage in group critique at the middle school level. The goal to produce visually literate students will be accomplished when the art student can both defend their position as represented in their own artwork based on a set of criteria, as well as critique another's artwork based on a set of established criteria. In order for art students to successfully produce artwork that speaks for the diverse other, they must be able to speak about their position and defend their reasoning as a visual representative.

Performing/Presenting/Producing

Presenting artwork to an audience offers opportunity for dialog and reflection on the artwork's meaning. The anchor standard "presenting" under NCCAS focuses on the selection of

artwork, the analysis of artwork, and the sharing of artwork to convey meaning. An art curriculum rooted in social justice will prepare students for the presentation of their own artwork, as well as to analyze the presentation of others' artwork including their classmates and contemporary artists, to appreciate how place influence the viewer's understanding.

The App Prototype graphic design project (Appendix B) is an extension of the Urban Cityscape drawing project. Students will explore how ideas can be transcribed differently for the purpose of delivering information in a way that is communicable to a greater audience. Students will explore how apps on mobile devices and tablets allow for opportunity to deliver information to a greater audience as an informational piece. Students will continue to develop their idea used in the Urban Cityscape drawing project to create an app prototype that expounds on the social issue as an interactive form of presentation.

The art student will learn how artists choose artworks for presentation and in which capacity the artwork is presented based on thematic ideas or concepts and apply the practice to their own curated display of artwork. The art teacher will guide students through the process of analyzing artwork that best displays and communicates the intended idea. Informal learning will occur while engaged in the selection process as students participate in a collaborative learning experience that involves discourse about social issues.

Selection

When selecting artwork to present, the art student must learn which form of presentation is most appropriate for the delivery of information. Students will be introduced to a variety of presentation methods that are implemented by artists based on medium, subject matter, place, time, culture expounded. The art student will learn that the message of artwork dealing with

social issues is most effectively communicated in a setting that exploits the subject matter. Social justice art education aims to teach students that the message is the art and that context emphasizes the meaning of the artwork.

Students will explore the art of graphic design while creating their App Prototype. They will learn how artists use text and imagery to communicate ideas to a viewer, more particularly how users of technology experience works of graphic design while using devices. Students will consider how people interact with media and that artists use the opportunity to their advantage to create and provide cultural information to viewers through technology. Students will compare how technology has changed how we interact with imagery and that visual art is integrated into the user's experience.

Analysis

While engaged in group analysis and interpretation of artworks for display, students will experience intellectual growth as they exercise constructive criticism techniques and conversation skills. Within the classroom community, students will gain an appreciation for other's interpretation of artwork, thus facilitating informal learning experiences. Students will benefit from out group interactions in this process because they will be exposed to thought processes that are different than their own amongst their peers. The goal of producing visually literate students with the priority of becoming compassionate towards the diverse other in the social justice art education curriculum will be visible during group analysis of artwork for presentation.

Students will collaboratively work to develop a display for all App Prototypes. Students will establish criteria that dictate which pieces will be displayed where within the school

building. Students will discuss how particular issues are more relevant when placed in areas that could potentially exploit the subject matter, thus supporting the artist's intention for creating. For example, artwork that discusses bullying could best be placed in areas of the school building where groups of students tend to congregate - hallway, lunchroom, playground, etc. Artwork that discusses self-esteem could be placed near areas that segregate gender - bathrooms or locker rooms. Students will curate a display of artwork that is thematic. Narratives or artist statements would deepen meaning with displays such as the App Prototype and Urban Cityscape.

Share

Once artwork has been selected, analyzed and interpreted, the art students will share works to an audience. Having experience with integrating social issues in artwork as subject matter in the creative process, students will be familiar with socially or politically charged artwork. Students will learn in what type of facility or location will best receive artworks that speak of social issues through study of how museums, venues and other locations are selected by artists for display of artwork.

A social justice art education curriculum would promote exposing students to curated works of art that represent the diverse other. If the opportunity is available, the art teacher would take students on location to experience the significance of display selection. If the opportunity to go on site is not available, the art teacher would offer students a virtual experience or research based experience to discover how contemporary artists use location for display to communicate their work. Students will compare how artists share artwork and how venues or specific locations provide information on the subject allowing the artist to deepen their intention for creating.

Responding

Responding to artwork develops greater understanding and appreciation for empathetic engagement with the subject matter. The anchor standard "responding" under NCCAS supports the perception of artwork, the analysis of artwork and the interpretation of artwork. Social justice art education targets to instill in students compassion for the diverse other. While engaged in the art making process of creating works in response to social issues, or being engaged in the process of interpreting works in response to social issues, the art student is developing a social conscious that is fundamental to intellectual growth.

The Empty Bowls Project (Appendix C) situates students in a position to develop compassion for those within their own community as they create artwork in response to hunger. Their participation in the project means that they are responsive to the idea that artists act as advocates for the diverse other, in this particular project, those represented are those who suffer from food insecurity. Students will create artwork that responds to the social issue and will also be able to become part of the solution to the issue by selling their artwork to raise money for donation to the local food bank. Students will learn to be empathetic to those who do not have the means to provide enough food for themselves or their families while participating in the Empty Bowls Project.

Service learning projects in art education promote the act of service in exchange for learning about a particular group and its members. Art teachers as advocates for the diverse other will incorporate projects that emphasize injustice of an out-group in order to communicate to students how the particular issue weighs on society. Art students will create artwork in reaction to a particular issue or adapt the issue as subject matter into their own work. The production of

this type of artwork is generally quite charged in the political or social arena which challenges student's current view or understanding of the group's members.

The Empty Bowls Project is a well-known service learning project with a goal to fight to end hunger, founded by Lisa Blackburn and John Hartom in 1990. This project has gained tremendous momentum and is taking place in several schools and communities in the U.S. and Canada with the objectives to raise both money and awareness with production and sales of student-made ceramic bowls. The model of the Empty Bowls Project could be implemented into any curriculum to raise awareness and funds for social issues our communities face. In this learning situation, students are exposed to an issue that affects so many people. Students focus on their own community members while participating in this project and sell their artwork for a cause so close to home. The learning experience is incrementally valuable because their involvement directly benefits those who are in need.

Perceive

Students will learn how to understand that artists create artwork that reflects how their perception of life has been affected by interactions with others. The artist is influenced by their surroundings and is reactive to their own experiences through the production of artwork that communicates to others. Socio-economic status, disposition, and other contributing factors that make people different, will be presented though visual representation.

Students will be exposed to data that represents food scarcity at a national level by studying the Feeding America website. Interacting with the website will give students an idea of how many Americans suffer from food insecurity. They will learn that their artistic endeavors will help alleviate some degree of hunger at the local level. The production of ceramic bowls for

the Empty Bowls Project will give students a greater understanding of empathy and aesthetic awareness will develop through the production of art. In addition to the Empty Bowls Project (Appendix B) students will also create graphic design artworks that illustrate their understanding of how hunger affects people's lives in Informational Posters (Appendix D) project.

Analyze

The process of analysis while responding to an artwork requires students to consider their own socio-political position. Artwork that delivers information about the diverse other requires students to think about their reaction to the out group and consider why their reaction is so. The differences between themselves and the out group represented in the artwork determines how the student reacts to the artwork. Students will compare relevant information in context to their experiences to interpret artwork and distinguish differences between themselves and the diverse other. Students will evaluate the success of the art based on set criteria to recognize the difference between their personal opinions and that of the intent of the artist.

While creating their graphic design artwork for the Informational Posters project, students will analyze their own artwork to ensure they are depicting the data correctly. The informational posters should visually and textually inform about data discovered within the Feeding America interactive activity.

Interpret

Students will interpret a work of art based on a set of criteria established by the art teacher which will be dependent upon the particular social issue represented. When interpreting artwork that represents the diverse other, the middle school art student would require an

established set of intellectual skills instilled by the art teacher. This skill set would be acquired

through a variety of interactive learning opportunities in the art classroom that result in the

ability to: decode the meaning in an artwork through background knowledge obtained through

investigation; to perceive the message of the artwork from the viewpoint of the subject being

represented; and to understand that an evaluation of artwork is not just an opinion, but that it is

supported by relevant criteria.

Connecting

The connection made between a viewer and an artwork is a lasting visual, emotional and

intellectual experience. The anchor standard "connecting" under NCCAS requires students to

synthesize knowledge and relate to the subject matter to deepen understanding. Social justice art

education provides a framework for understanding social issues through participation in visual

art-making and study. The art student will connect with the concept or the big idea given to them

by the teacher in the creative process so they focus on creating artwork that allows exploration in

their reaction towards the art. Throughout the creative process as an intellectual and emotional

endeavor, the art student will arrive to a position of greater understanding for the subject matter.

The Kids with Cameras Project (Appendix E) prepares students to connect with their

subject matter on a personal level. Students will view selected clips of the documentary *Born*

into Brothels (Dreyfous, Kauffman & Briski, 2007) in order to learn how photographer Zana

Briski was influenced by her subject matter, and how that ultimately reformed her entire artistic

approach. Students will understand that artists create artwork based on their experiences with

their surroundings. They will study how the subjects of Briski's work, the children of Calcutta,

India, become the dominant force to communicate the idea that: no matter how desperate one can be, there is still discovery and beauty to be shared.

The Kids with Cameras Project allows students to explore their own surroundings as they photograph their daily lives just as the children in the documentary. Students will use ideas revealed in the documentary to base their own photographic adventure.

Synthesize

Students will learn that the result of the creative process is a visual synthesis of perceptions, knowledge and experience of the diverse other. As social justice art education aims to instill empathetic engagement with the subject matter, the middle school art student will begin to evaluate how their experiences differ from the diverse other and realize that circumstances and disposition heavily influence the way any individual is visually presented in society. When students create an artwork in reaction to a social issue presented to them, student's lives will be enriched because they will demonstrate how they are attuned to their surroundings. Art making in reaction to social issues shows contribution to learning how to understand their own lives as well as others from different perspectives.

Students will study the disposition of the children of Calcutta, India - lack of educational experiences, unequal opportunities for girls, minimal sanitation requirements, inadequate shelter, etc., and reveal this information in a printed source - brochure. Students will examine how artwork serves to bring awareness to certain groups of people in order to aid and assist.

Relate

When students create artwork in reaction to a social issue, they are structuring the outcome around their perspective of the issue in relation to how the social issues affects them. Students are actively engaged in interacting with the artwork to deepen understanding for the diverse other. They are learning how art is used to help understand how different people impact our view of society. Students will find out that art preserves certain aspects of life.

While participating in the Kids with Cameras Project students will discover that their life situations vary tremendously than with the children in the film when they begin to take photographs in the style of the children they meet in the film. Students would have studied photographs taken by the children to reveal subject matter and how their photographs create a story of their lives. Middle school art students will apply the same concept employed in the children's photographs to their own to see how one's perspective on life can vary from another's. This project teaches empathetic awareness in that the art form is reactionary to life experiences and requires great discipline to compare how injustice affects children.

Critical Inquiry

Critical thinking skills should be taught in every content area, art included. To quote Edward Stuart, "it is important to keep in mind that, as teachers, we are preparing students to become responsible and thoughtful citizens in a nation dedicated to life, liberty and the pursuit of happiness (2012, p. 48)." Well within that preparation, art education teaches young people how to view, inquire and understand art both as a practice and as a form of communication. Anderson asks a very good question: "If art is communication from one human being to another about things that count, what better content than social justice?" (2010, p. 4).

Critical inquiry, when applied to art, requires the viewer to seek to understand a work of art in order to assess its worth or merit. As cited in Geahigan (1998) art criticism was originally introduced into the literature of art education as a mode of inquiry for helping students understand and appreciate works of art (Munro, 1956; Barkan, 1962). Frequently applied, Edmund Burke Feldman's model for art criticism consists of four linear steps: description, interpretation, analysis and evaluation. However a systematic model of inquiry, educators have found difficulties with the Feldman model (Geahigan, 1998) and other like models because linear systems frequently lack the flexibility to experiment with different ways of thinking and seeing. As cited by Geahigan, Laura H. Chapman presents "inductive," "deductive," "empathetic," and "interactive" procedures in her 1978 book *Approaches to Art in Education* as a model for critical inquiry. Chapman's model of inquiry encourages the viewer to become more intellectually engaged with understanding a work of art, rather respond to a set of questions as posed in linear models. A combination of art criticism approaches would be favorable in an art curriculum rooted in social justice at the middle school level.

At the middle school level, it is no great task for a student to approve or disapprove any type of artwork based on aesthetic taste. However, the goal to produce visually literate students requires an ability to substantiate an opinion with evidence. An art teacher who utilizes Visual Thinking Strategies (VTS) will select artwork for discussion carefully as to coincide with the maturity of the audience and exposure to subject matter. According to Housen and Yenawine, VTS allows students to examine art, to think, to contribute to observations and ideas, to listen, and to build understandings together (2001). A discussion would take place using open-ended questions to encourage students to identify what they think is going on in the image and provide an explanation for their response. The three questions - (1) What's going on in this picture? (2) What do you see that makes you say that? and (3) What else can you find? are asked to draw from the student their understanding of an artwork from a position of personal experience, rather than aesthetic preference, which allows the student to engage in conversation with peers to interpret artwork. The first questions is asked once students have examined the artwork. By asking them to identify what is going on, students are observing and describing what they see. The second question is asked once students arrive at an interpretation. The teacher will follow up with paraphrasing student's ideas to clarify interpretations. The third question encourages students to search for more observations in the artwork. The teacher will link common responses to help the group facilitate positive and meaningful discussion.

Engaging in critical inquiry in social justice art education presents an opportunity for students to learn more about how diverse artists use artwork to communicate personal or social situations. When selecting artwork to show students, the art teacher chooses the type of imagery to expose students to in order to provide a framework for understanding the world as others see it. The process of empathetic engagement is to get students to a point of acceptance of others,

which can be achieved through exposure to artwork that highlights difference. When presented with artwork that instigates conflict of personal opinion in the viewer, the viewer will be forced to consider their interpretation of an idea in comparison to the interpretation of others. The art student is learning how to become visually literate by objectively observing artwork, leading the student to arrive at a point of understanding of other's life dispositions, rather than assessing the image through a subjective perspective.

Contemporary art practices construct new forms of knowledge about our world that ask critical questions, such as those posed by Guillermo Gómez-Peña, a.k.a. El Mexorcist, presented in Bixler and Seda (2009):

> Why do we continue to do what we are doing against a backdrop of war, censorship, cultural paranoia and spiritual despair? What are the new roles that artist must undertake? Where are the new borders between the accepted and the forbidden? Is art still a pertinent form or inquiry and contestation? Is my audience really with me? Who are 'we' and who are 'they'? Can I collaborate with my audience in the making of the performance? From whence can we draw the energy to continue? (p. 238)

Social justice art education utilizes these questions as a base for digging into our own understanding of our socio-political situation, and challenges us to empathize with the diverse other. These questions are fundamental to establishing a society that acknowledges, values and respects differences among its members.

In the middle school setting, such questions presented by El Mexorcist can be reduced in complexity:

1. Why do we do what we do as artists?

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2. What role does the artist undertake in the school culture and within one's own community?

3. What are the borders between what is acceptable and what is not?

4. Is the audience engaged with the artwork?

5. Who are 'we' and who are 'they'?

6. Can I collaborate with my community to communicate my idea?

7. How do I know if the artwork is saying what I want it to say?

Once the middle school art student begins to incorporate the above questions into their personal art-making practice, they will allow themselves to undergo a transformative process of thought that will move them away from the production of artwork that is merely aesthetically pleasing, and towards the production of artwork that challenges the viewer. El Mexorcist presents an opportunity for the artist to evaluate their relationship between the artwork produced and the meaning produced in context with one's own ability to empathize with the diverse other. The emphasized goal is to apply higher order thinking skills, which would be the result of considering and responding to the above questions above, to the art-making practice to produce artwork that provokes a reaction in the viewer.

Analytical Inquiry

Dewhurst presents a formulation of three lenses - the intention, the process and the context - through which an artist will create and analyze artwork. The artist's intention to change and impact society is derived from inquiry as a result of analysis of a particular issue. In order for the middle school art student to successfully participate and benefit from social justice art education, the teacher must provide substantial opportunity for engagement with the diverse other through observation and participation. While the intention to interact with the diverse other will be teacher directed in the middle school setting, the process of acquiring knowledge about the diverse other can be achieved in context to exposure.

Middle school students who participate in the Empty Bowls Project (Appendix C) analyze the American population who experience food insecurity by conducting research utilizing the Feeding America website. The intention is to gain a deeper understanding for the amount of food disparity in their own country. While navigating the website, the teacher will guide students through inquiry based learning by establishing a set of questions for students to discover in statistics about those who lack adequate resources to food. Students will produce an informational poster, presented in the Informational Poster Project (Appendix D), to show their understanding of the statistic.

Once students have achieved a greater understanding of food insecurity at a national level, the teacher will guide students through discussion on food insecurity at a local level by studying statistics provided by the local food bank. The artistic production of the Empty Bowls Project will be a symbolic reaction to the information learned, which will be the creation of ceramic bowls as a representation of food insecurity. Students will reflect on their learning

experience, both in the analysis and creation stages, through a writing on the project, a letter written to the buyer of their bowl. The conclusion, the Empty Bowls Project Event, is a sale of student produced ceramic bowls. The money earned is donated to the local food bank. Students experience how their artistic production, knowledge and participation impacts their own community. The context for this project provides a clearer understanding for how student artwork can be impactful at a local and national level.

The Kids with Cameras Project (Appendix E) is designed to show middle school art students that kids from all over the world enjoy making art and benefit from self-expression through art. The particular kids of study in the project are the kids of Calcutta, India in the film *Born into Brothels.* The intention, again teacher directed, is to examine the similarities and differences of the kids in the film to the middle students in the art classroom in the U.S. The direct relationship among all kids is that they are all relatively the same age. The indirect relationship among all kids is that they all possess the ability to establish an internal goal. The major difference, as discovered throughout viewing selected clips from the film, is that the kids' lives in Calcutta inhibit them to achieve their internal goal due to financial, familial, social and political constraints. The difference is what the driving factor become for the analysis of artwork produced, the photographs, by the kids in the film. Middle school art students will observe the photographs taken by the children in the film and analyze them to gain a better understanding of the lives presented in them.

The artistic production of the middle school art student in response to the film *Born into Brothels,* can be divided into two parts. Part 1 is a synthesis of knowledge gained about one particular kid in the movie. This artwork will appear as a brochure, digitally designed, highlighting the life experience of that particular kid. Part 2 is the production of a digital

portfolio that highlights the life experiences of the student in the middle school classroom in the U.S. Students will create photographs that represent similar subject matter as to what the kid photographers created. Students will present their digital portfolios to the class as a way of describing their life in pictures, just as the kids in the Kids with Cameras project in Calcutta, India.

The techniques used in the curriculum to engage students in analysis of imagery and subject matter are observational and research based. Students will be presented with pre-selected artworks or art forms that offer significant opportunity for discussion. The goal is to create a context for students to develop analytical thinking skills, to begin to ask "Who?" and, "Why?" and "How?" and "What can I do to bring attention to the diverse other?" and "How can I relate?" and then to respond to that answer with a visual representation that expresses empathy for the diverse other. When we have art projects that challenge students to take a stand or to communicate an opinion based on evidence, we are preparing them to be active, informed citizens (Christenson, 2017).

Art gives students an opportunity to practice researching, creating, reflecting, and initiating dialogue in constructive ways (Christenson, 2017). In the art room, students are given tools to investigate artworks and processes to discover how others experience the world. The application of knowledge is realized through art-making. Art offers students a change to analyze evidence, investigate reason, propel a dialogue, and communicate what they feel at a certain time (Christenson, 2017). The topics up for investigation in social justice art education are endless and most always controversial. Students care about issues, they simply require a platform for discussion, and the art room is the perfect host.

<center>**Teacher, Artist, Advocate**</center>

The art educator carries a large responsibility to produce not only visually literate individuals, but productive members of society, and therefore must assume several roles. Teacher, artist and advocate are perhaps the most important roles when discussing social justice art education.

The art educator's job is to deliver an art experience that drives students to push and challenge their mental, emotional and creative capacity. The artist within us, as educators, must be creatively engaged with our students in order to develop self-esteem and courage. As advocates, we must instill in our students that their relationship with the world will become their internal force to reach their potential. Through all discussion of exposing students to the diverse other, we, as educators, must expose the community, or greater public, to the realizations students have come to through the process of analysis and artistic production.

Student art in the community

The display of student artwork in community buildings, businesses, and in public displays exposes the artistic talent of our young people and also gives a greater voice to matters they are passionate about. This exposure will build self-esteem in our students by helping them understand that they are a relevant part of the community. Amanda Heyn has compiled a list of 50 ways to make art an indispensable part of the school and wider community (2014). By highlighting the first 10 on her list below, it is evident that she is conveying simple ways to incorporate more art into the school and greater community:

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1. Ask your administrator to do a project alongside your students for a class period.

2. Create a mini gallery in the staff bathroom.

3. Ask the local grocery store to donate bags. Have students create art on the bags, then give them back to the grocery store to use.

4. Have everyone in the school participate in 15 minutes of silent doodling once a month on Friday afternoons.

5. Interview a student about his or her work and post it on your blog.

6. Highlight a "Student Artist of the Week" next to your classroom door.

7. Enter student work in a local or national art contest. Ask your community members to vote.

8. Add a sign to your hallway displays explaining any cross-curricular connections in the work.

9. Send an email to your staff highlighting a few pieces of student work each month.

10. Have students decorate gift wrap to use for community outreach programs during the holidays.

The presentation of student work in the school community and beyond is satisfying for the young artist and encouraging. It also shows them that we, educators, are proud to display and show off what they have created.

Conclusion

Social justice art education promotes compassion for the diverse other through the creation of original artworks employing social issues as the subject matter as well as the study and analysis of artworks to decode meaning and to discover the message that speaks for the diverse other within the artwork.

A social justice curriculum is supported by the National Core Arts Standards, as the overarching goal is to produce visually literate students. Through creating, presenting, sharing and connecting, and by analyzing their own life position and that of the diverse other, the middle school art student will better understand how others experience the world. NCCAS will guide the art educator through the development of age appropriate themes when introducing social issues for conceptualization in studio practice.

The middle school art educator will provide meaningful opportunities for the art student to engage with the diverse other in order to gain knowledge that will foster the development of reactionary pieces representative of the disposition of the diverse other in society as contextually understood by the student. This will take on a variety of forms, from personal or object-based encounters with the diverse other, to researching published or recorded material, to visiting museums or art or cultural venues. The art teacher must provide experiences for the student in order to properly teach how artists use experience to make artwork.

Overall, social justice art education serves to educate the art student on social issues that are relevant and within a context that is understood by the student. The curriculum seeks to instill compassion for the diverse other while remaining sensitive to one's own experiences that have formulated individual conceptions of other. The curriculum will provide a safe place for the

student to express their knowledge as well as enhance their understanding for the diverse other to become visually literate citizens.

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Lesson Plan: Urban Cityscape

Course: 2D Art

Unit: Drawing

Theme: Social Justice

Rationale: The overall technical concept of the Urban Cityscape drawing is one-point perspective drawing. The overall conceptual idea for this project is to explain to students how street artists use city buildings as their canvas to communicate their idea to the greater public.

Students are encouraged to think about what is important to them as a human being. Questions like: "What is necessary for your survival?" and "What do you feel passionately about?" will be asked to set the stage for subject matter to be explored in their artwork. Students will be introduced to street artists like Banksy and Edgar Mueller in order to gain a basic understanding of street art and its purpose as determined by both the artists and the public. The teacher will challenge students by asking probing questions like: "Why would an artist choose to create their artwork in a public space knowing it could be removed?" and "What is the meaning behind the works?" The students will then create a mural using collage technique and then transfer the image as a mural onto a building within a cityscape drawing in one-point perspective.

This lesson will benefit students academically by bringing social issues into the art curriculum and expressing through visual media. This lesson will give students an opportunity to learn how to view public works of art and look for the embedded meaning there within.

Learning Objectives
Middle-school 2D Art students will…
- Interpret social issues represented in a variety of street art through observation.
- Develop and refine one-point perspective cityscape drawing.
- Explore social issues related to animal rights and human rights and synthesize knowledge gained in the production of an artwork.
- Create an organized composition using collage techniques and magazine clippings to represent a social issue in an original artwork.
- Convey meaning of artwork in an artist statement.

Table 2. Urban Cityscape – Arts Standards Covered

Art Standards Covered			
Visual Arts CREATING #VA:Cr1.2 VA:Cr1.2.7 **Visual Arts CREATING #VA:Cr2.1** VA:Cr2.3.7 **Visual Arts CREATING #VA:Cr2.3** VA:Cr2.1.8	**Visual Arts Presenting #VA:Pr6.1** VA:Pr6.1.7	**Visual Arts Responding #VA:Re7.1** VA:Re7.1.7 **Visual Arts Responding #VA:Re7.2** VA:Re7.2.7	**Visual Arts Connecting #VA:Cn11.1** VA:Cn11.1.7 VA:Cn11.1.8

Key Skills and Strategies:
- Observing artwork
- Cutting
- Creating a composition using collage techniques
- Oral language skills / articulating ideas
- Using a ruler
- Drawing in one-point perspective
- Shading (control of graphite pencil)
- What is graffiti?
- What is street art?
- What is public art?
- Social issues as subject matter in public art
- Ephemeral art
- One-point perspective

Artists/Artworks/Images for Instruction:
- Banksy, *I remember when all this was trees,* 2010
- Edgar Mueller, *Project Series: The Caves,* 2008, Gelden, Germany
- OS GEMEOS, *The Giant of Boston*

Books and Links:
From Graffiti to Street Art, The Evolving Nature of Public Art / Zabou / TEDxLimassol
http://youtu.be/tI41IM7jxQ0

'I remember when all this was trees:' Banksy mural sells for $137,000
http://www.usatoday.com/story/news/nation-now/2015/10/01/banksy-mural-detroit-michigan-auction/73135144/

Vocabulary/Key Words:
- Public Art
- Subject matter
- One-point perspective (horizon line, vanishing point, converging lines)
- Visual texture
- High contrast imagery

Instructional Procedures
Formative Assessment - Grading Rubric (see below)
Peer-to-Peer review

Materials and Aids:
- Magazines
- Scissors
- Tape
- 8.5" x 11" Transparencies (1/S)
- Thin black sharpie marker
- Rubbing alcohol or hand sanitizer (remove sharpie marker from transparency)
- 12" x 18" drawing paper (1/S)
- Rulers
- #2 pencil
- Light board
- Colored pencils
- Computer & Smart Board (presentations)
- Visual texture handouts (wood grain, tiles and bricks)
- Paper clips

Table 3. Urban Cityscape – Grading Rubric

2D Art Unit: DRAWING	Project Urban Cityscape
Effort ____/25	Was artist on-task the entire time? 0 1 2 3 4 5 Did artist put forth best effort? 0 1 2 3 4 5 Was artist responsible for work area, tools and materials? 0 1 2 3 4 5 Did artist work through design issues? 0 1 2 3 4 5 Was the artwork completed on time? 0 1 2 3 4 5
Creativity ____/25	Is the artwork original? 0 1 2 3 4 5 Does artwork look different than classmates? 0 1 2 3 4 5 Does artwork communicate intended idea? 0 1 2 3 4 5 Were creative thinking skills applied? 0 1 2 3 4 5 Did the artist use artistic license? 0 1 2 3 4 5
Skills ____/25	Did artist create a collage that communicates a human right or social issue? 0 1 2 3 4 5 Did artist create a cityscape with at least 3 buildings in one-point perspective? 0 1 2 3 4 5 Did artist transfer collage (mural) accurately to one building? 0 1 2 3 4 5 Did artist create visual texture on at least 2 buildings? 0 1 2 3 45 Did artist create a high contrast colored drawing? 0 1 2 3 4 5
Aesthetic outcome ____/25	Does artwork demonstrate good craftsmanship? 0 1 2 3 4 5 Is the artwork visually appealing? 0 1 2 3 4 5 Did the artist work through design issues? 0 1 2 3 4 5 Did the artist take care of their artwork? 0 1 2 3 4 5 Does artwork show proper use of skills? 0 1 2 3 4 5
_____/100	

APPENDIX B

Lesson Plan: App Prototype

Course: 2D Art

Unit: Graphic Design

Theme: Social Justice

Rationale: This lesson is designed as an extension to the Urban Cityscape drawing. Students will develop an app Prototype based on the subject matter in their drawing. Students will be introduced to Google Drawings application and basic functions within the application. This lesson is ultimately designed to encourage students to understand how visual arts, specifically graphic arts in applications, can influence a range of people through a variety of media.

This lesson will benefit students academically by furthering their understanding of Google applications. Students will learn how to navigate through the Google platform. This lesson is important to teach because students will be introduced to the development of prototypes for mobile and tablet use. The lasting value beyond the classroom in this project is that students will understand how creative ideas can take on a variety of forms.

Learning Objectives
Middle-school 2D Art students will…
- Analyze how artists use media to deliver information to a greater public.
- Develop and refine an app Prototype that educates on a specific social issue (Urban Cityscape).
- Be introduced to the art of graphic design.
- Become more familiar with Google platform and Google Drawings.
- Synthesize knowledge of subject matter from Urban Cityscape drawing to create make different forms of art.
- Convey meaning of artwork in a peer-to-peer presentation.

Table 4. App Prototype – Arts Standards Covered

Arts Standards Covered			
Visual Arts CREATING #VA:Cr2.1 VA:Cr2.1.7 **Visual Arts CREATING #VA:Cr2.2** VA:Cr2.2.7 **Visual Arts CREATING #VA:Cr2.3** VA:Cr2.3.7 **Visual Arts CREATING #VA:Cr3.1** VA:Cr3.1.7	**Visual Arts PRESENTING #VA:Pr.4.1** VA:Pr.4.1.7 **Visual Arts PRESENTING #VA:Pr5.1** VA:Pr5.1.7	**Visual Arts Responding #VA:Re7.2** VA:Re7.2.8 **Visual Arts Responding #VA:Re8.1** VA:Re8.1.8	**Visual Arts Connecting #VA:Cn11.1** VA:Cn11.1.7

Key Concepts and Essential Questions:
- Computer graphics as an art form
- Artistic process
- What is Graphic Design?
- Teaching through visual art
- Art & Technology
- Making connections - Art and Society

Key Skills and Strategies:
- Research
- Writing
- Preliminary planning
- Idea development
- Computer drawing / Graphic Design

Artists/Artworks/Images for Instruction
Variety of apps will be looked at in order to understand navigational structure of apps.

Vocabulary/Key Words
- Graphic Design
    - Text
    - Digital drawings
- App Prototype
- Google Drawings
    - Shapes
    - Fill color
    - Line color
    - Web clipboard
    - Arrange

- Basic keyboard shortcuts
    - Ctrl C
    - Ctrl V
    - Ctrl X
    - Ctrl A

Instructional Procedures
Focusing Event
Students bring in their cell phone or personal device to explore the navigational structure of apps.
Teaching Procedures
Lecture
Discussion - How do artists use technology to communicate to their audience?
Demonstration - Written instructions in Google Classroom
Free exploration
Review of day's lesson, and scaffolding to next session or lesson

Assessment Strategies
Draw
Formative Assessment - CHECK-IN
Summative Assessment - Grading Rubric (see below)
Group presentation

Materials and Aids
- Computer - Google Classroom
- Drawing paper
- App Prototype Development worksheet

Table 5. App Prototype Development Worksheet

Student Name:	How could you teach about the subject matter in an app? List 5 ideas.
What is an app? Describe in your own words.	**1.** **2.** **3.** **4.** **5.**
Subject matter (social issue from mural in Urban Cityscape)" **Why is this subject important?**	**Design a logo for your app below.**
Name of app:	

Table 6. App Prototype – Grading Rubric

| Unit Graphic Design	Project app Prototype
Effort ____/25	Was artist on-task the entire time? 0 1 2 3 4 5 Did artist put forth best effort? 0 1 2 3 4 5 Was artist responsible for work area, tools and materials? 0 1 2 3 4 5 Did artist work through design issues? 0 1 2 3 4 5 Was the artwork completed on time? 0 1 2 3 4 5
Creativity ____/25	Is the artwork original? 0 1 2 3 4 5 Does artwork look different than classmates? 0 1 2 3 4 5 Does artwork communicate intended idea? 0 1 2 3 4 5 Were creative thinking skills applied? 0 1 2 3 4 5 Did the artist use artistic license? 0 1 2 3 4 5
Skills ____/50	Did the artist develop a logo (Part 1), slogan (Part 2) and a title (Part 4) for an app prototype appropriate to the subject matter? 0 1 2 3 4 5 Did the artist recreate the logo, slogan and title of app in Google Drawings? 0 1 2 3 4 5 Did the artist create a homepage and a minimum of 3 visually successful subpages for an app prototype? 0 1 2 3 4 5 Does each subpage of the app prototype offer appropriate information about subject matter? 0 1 2 3 4 5 Does the artist demonstrate sufficient knowledge on how to navigate design tools in Google Drawing app? 0 1 2 3 4 5
Aesthetic outcome ____/50	Does artwork demonstrate good craftsmanship? 0 1 2 3 4 5 Is the artwork visually appealing? 0 1 2 3 4 5 Did the artist work through design issues? 0 1 2 3 4 5 Did the artist take care of their artwork? 0 1 2 3 4 5 Does artwork show proper use of skills? 0 1 2 3 4 5
_____/150	

App Prototype Instructions

Access Google Drive

Access Google Classroom
1. Click Google Drive Icon
2. Click Google Classroom Icon
3. Click + (located in upper right hand corner)
4. Enter Google Classroom Code

Part 1: App Prototype - Logo
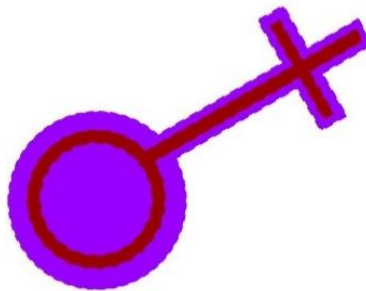
© Anna Kazmarski 2016

Figure 1. App Prototype Logo Example

Create a New Drawing in Google Classroom
1. Create > Drawing
2. Title: Part 1 App Prototype – Logo
3. Re-create your logo for your app prototype in Google Drawings using SHAPES, FILL COLOR
   and LINE tools. Then copy the drawing to the web clipboard.
4. Arrange > Group

==KEYBOARD SHORTCUT== TRICK to make a duplicate of any element of your drawing, select the element, then hold "Ctrl" & "C" to COPY, then "Ctrl" & "V" to PASTE.

FILL COLOR In order to change colors of shapes, you must have the shape selected in order to use the FILL COLOR tool.

Part 2: App Prototype - Slogan

you all that girl... and a bag of potato chips
© Anna Kazmarski 2016

Figure 2. App Prototype Slogan Example

Create a New Drawing in Google Classroom
  1. Create > Drawing
  2. Title: Part 2 App Prototype – Slogan
  3. Re-create a slogan for your app using WORD ART
  4. Arrange > Group

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Figure 3. App Prototype Device Example

INSTRUCTIONS

Create a new Drawing in Google classroom
1. Create > Drawing
2. Title: Part 5 App Prototype – Device
3. Re-create the **DEVICE** for your app Prototype using SHAPES, FILL COLOR, LINE, and WORD ART.
4. Arrange > Group
5. Download as JPEG to desktop folder.

Recreate your device as a graphic drawing in Google Drawings using SHAPES, FILL COLOR and LINE tools.
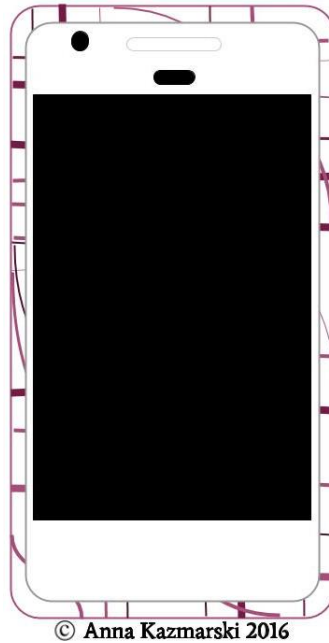
Figure 4. App Prototype Homepage Example

INSTRUCTIONS

Create a new Drawing in Google classroom
1. Create > Drawing
2. Title: Part 4 App Prototype – Homepage
3. Copy / Paste DEVICE to new Google Drawing
4. Re-create the homepage for your app Prototype using SHAPES, FILL COLOR, LINE, and WORD ART.
5. Download as JPEG to desktop folder.

The homepage is very important and will determine whether or not the target audience will choose the app based on 2 very important elements:

1. The navigational structure of the app - Is it user friendly? Does it look easy to navigate? Is it clear what the app has to offer?

2. Aesthetic appeal - Does it look good? Will the target audience rave about the app based on its appearance? This is a marketing strategy and will ultimately speak for the effectiveness of the app itself.

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In order to satisfy the target audience, the homepage should have the following information:
- app Logo
- Name of app
- A menu bar, column or grid that offers a minimum of 3 different options (no more than 5) on how to deliver information about subject matter to the user. See "How could you teach about the subject matter in an app?" list on your worksheet.
  - Text
  - Icons
- An aesthetic appeal that will convince the target audience to choose your app over similar apps.
  - Organized
  - Clear information
  - Logo with matching text
  - Consistent color scheme throughout
  - Clutter free

KEYBOARD SHORTCUT TRICK Resize logo proportionately by selecting all shapes (click above left area of logo and drag to select) and hold the SHIFT key at the same time.

SEARCH popular apps on your personal device to observe different types of navigational structures.

SUBPAGE 1

Create a **NEW** Google DRAWING
1. Copy / Paste DEVICE from Part 4 App Prototype – Device – into new drawing
2. Title: Subpage 1
3. Create subpage 1 for your app Prototype using SHAPES, FILL COLOR, LINE, WORD ART, FONT and WEB CLIPBOARD.
4. Arrange > Group

Figure 5. App Prototype Subpage 1 Example

SUBPAGE 2

Create a **NEW** Google DRAWING
1. Copy / Paste DEVICE from Part 4 App Prototype – Device – into new drawing
2. Title: Subpage 2
3. Create subpage 2 for your app Prototype using SHAPES, FILL COLOR, LINE, WORD ART, FONT and WEB CLIPBOARD.
4. Arrange > Group

Figure 6. App Prototype Subpage 2 Example

SUBPAGE 3

Create a **NEW** Google DRAWING

1. Copy / Paste DEVICE from Part 4 App Prototype – Device – into new drawing
2. Title: Subpage 3
3. Create subpage 3 for your app Prototype using SHAPES, FILL COLOR, LINE, WORD ART, FONT and WEB CLIPBOARD.
4. Arrange > Group

Figure 7. App Prototype Subpage 3 Example

APPENDIX C

Lesson Plan: Empty Bowls

Course: ART

Unit: Ceramics

Theme: Social Justice

Rationale: The overall technical concept of the empty bowls project is an introduction to basic hand building techniques in ceramics: slab and drape molds. The overall conceptual idea of the empty bowls project is to introduce students to service learning and how artists act as advocates for social issues.

The Empty Bowls Project teaches students how artists act as advocates for social issues. This lesson fits with the overall ceramics unit as it introduces students to basic hand building techniques: slab and drape molds. Students will benefit academically by participating in this project because they will see how service learning is brought into the art curriculum. Students will also employ writing skills and therefore see how language arts is brought into the art curriculum. By participating in the Empty Bowls Project, students will understand how various organizations and groups work together for the benefit of social service and giving back by way of service, this is the lasting value beyond the classroom.

Learning Objectives
ART students will…
- Be a part of the Empty Bowls Project.
- Participate in the production of a collaborative artwork by completing isolated steps in the creation of ceramic bowls.
- Learn how artists act as activists and create artwork to make positive social change.
- Write a letter to the buyer of the bowl informing about the significance of the Empty Bowls Project.

Table 7. Empty Bowls – Arts Standards Covered

Arts Standards Covered			
Visual Arts CREATING #VA:Cr3.1 VA:Cr3.1.7	Visual Arts PRESENTING #VA:Pr5.1 VA:Pr5.1.6	Visual Arts Responding #VA:Re8.1 VA:Re8.1.8	Visual Arts Connecting #VA:Cn10.1 VA:Cn10.1.8

Key Skills and Strategies
- Clay compression
- Roll slab
- Leaf impression
- Mold formation
- Glaze

Books and Links
Everyday Sacred: A Woman's Journey Home by Sue Bender
Vocabulary/Key Words
- Clay compression
- Slab
- Impression
- Green ware
- Mold
- Glaze
- Empty Bowls Project
- Service learning

<u>Instructional Procedures</u>
Focusing Event
Reading excerpts from Everyday Sacred: A Woman's Journey Home by Sue Bender
Teaching Procedures
Demonstration
Guided Outline for Letter to Buyer

<u>Assessment Strategies</u>
Summative - Checklist for Letter to Buyer

Materials and Aids
- Everyday Sacred: A Woman's Journey Home by Sue Bender
- Red Sedona clay
- Cone 05 Amaco Over glaze
- Kiln
- Rolling pins
- Various leaves - maple leaves for smaller pieces, collard greens for larger platter pieces
- Canvas for table
- Modeling tools
- Plastic cups and bowls
- Newspaper

Empty Bowls Letter to Buyer Outline

All **bolded** text <u>must be written</u> in your letter.

Dear Buyer,

<u>Paragraph 1</u>
EXPLAIN the process of making the bowl in paragraph form:

This is a story about a bowl…

1. **Compress clay molecules**
2. **Roll a slab**
3. **Cut slab to circular shape**
4. **Leaf impression**
5. **Drape slab over form (cup or bowl)**
6. **Glaze**
7. **Fired in kiln**

<u>Paragraph 2</u>
EXPLAIN how you did not make the entire bowl, but that many people helped make each bowl. DESCRIBE what it means to collaborate and work together to make an artwork.

<u>Paragraph 3</u>
Choose 3 facts that you have learned this week (sketchbook activities) about the Bread of Life Food Pantry of Oceana County to include in your letter.

Did you know that…? (Insert facts). **To me, this means that**… (Description of what the fact means to you).

<u>Paragraph 4</u>
EXPLAIN why you think the Empty Bowls Project is important, to whom is it important and what you learned by participating in the project.

The Empty Bowls Project is important because… **It is important to** (whom)… **By participating in the Empty Bowls Project I learned**…

<u>Conclusion</u>
Thank you for buying our bowl. Together, we are fighting to end hunger.

        Sincerely,
        WRITE **YOUR NAME** LEGIBLY

Lesson Plan: Informational Posters

Course: ART

Unit: Graphic Design

Theme: Social Justice

Rationale: This project introduces students to basic computer drawing techniques, staying consistent with introductory art projects within the ART curriculum. Students will further continue to develop their knowledge of the Google platform which is utilized school wide.

The Informational Posters HUNGER focusses on producing graphic artwork in response to statistical and factual data presented on the Feeding America website. This lesson fits in with the Graphic Design unit because it requires students to create organized compositions on the computer using basic graphic design and typography skills. Students will benefit academically because they will learn that various academics integrate themselves into the curriculum, in this case particular social science, art and language arts. The lasting value beyond the classroom is that students will have gained a bit of information about hunger on a national and local level. Students will have worked through the Google platform and learned essential tools to use the applications with ease.

Learning Objectives
ART students will…
- Research Feeding America's Meet the Faces interactive activity and create a Hunger Fact Sheet (www.feedingamerica.org)
- Understand how artists carry a responsibility to create artworks that deliver information to a greater public.
- Become more familiar with Google Classroom.
- Follow instructions presented in a Google Doc.
- Create three informational posters about Hunger in America utilizing basic graphic design tools in Google Drawings.

Table 8. Informational Posters – Arts Standards Covered

Arts Standards Covered			
Visual Arts CREATING #VA:Cr1.2 VA:Cr1.2.7 Visual Arts CREATING #VA:Cr2.1 VA:Cr2.1.7 Visual Arts CREATING #VA:Cr2.3 VA:Cr2.3.7	Visual Arts PRESENTING #VA:Pr5.1 VA:Pr5.1.6	Visual Arts Responding #VA:Re8.1 VA:Re8.1.8	Visual Arts Connecting #VA:Cn10.1 Visual Arts Connecting #VA:Cn11.1

Key Skills and Strategies
- Research
- Typing
- Using a computer and practice responsible use of Internet
- Preliminary planning
- Following written instruction
- Creating imagery based off an idea

Books and Links
Feeding America www.feedingamerica.org
Meet the Faces http://www.feedingamerica.org/hunger-in-america/our-research/hunger-in-america/facts-and-faces/
Everyday Sacred: A Woman's Journey Home by Sue Bender

Vocabulary/Key Words
- Graphic Design
- Informational posters
- Social issues
- Visual Organization
- Facts / Statistics
- Google Drawings: word art, font (font color, font line weight, font line color), web clipboard, shapes, arrows, callouts, equations, paint bucket, resize,
- Google Docs
- Google Slides
- Keyboard shortcuts: [Ctrl] C / [Ctrl] V, [SHIFT] drag to resize proportionately

Instructional Procedures
Focusing Event
Meet the Faces Quiz http://www.feedingamerica.org/hunger-in-america/our-research/hunger-in-america/facts-and-faces/

Teaching Procedures
Guided exploration
Research (Feeding America Online)
Review of day's lesson, and scaffolding to next session or lesson
Assessment Strategies
Formative Assessment - Part 1 Checklist & Part 2 Checklist (see below)
Summative Assessment - Grading Rubric (see below)
Group presentation - Slideshow presentation during Empty Bowls Event

Materials and Aids
- Computer and Internet
- Hunger Fact Sheet
- INSTRUCTIONS Introduction to Graphic Design HUNGER Poster
- INSTRUCTIONS Web Clipboard

Part 1 Checklist
- ❏ Did the artist create 3 separate Drawings in Google Classroom - each with a different fact or statistic about hunger according to the Hunger Fact Sheet? (#2)
- ❏ Did the artist change the font of each fact or statistic in each of your Drawings? (#3)
- ❏ Did the artist change the font color of each fact or statistic in each of your Drawings? (#3)
- ❏ Did the artist change the line weight of each fact or statistic in each of your Drawings? (#3)
- ❏ Did the artist change the line color of each fact or statistic in each of your Drawings? (#3)

Part 2 Checklist
- ❏ Did the artist create 3 separate Drawings in Google Classroom - each with a different digital drawing that visually represents each fact or statistic according to the Hunger Fact Sheet?
- ❏ Did the artist use shapes, arrows, callouts and/or equation to accurately portray the fact or statistic?
- ❏ Did the artist change the color of the shapes, arrows, callouts and/or equation to accurately portray the fact or statistic?
- ❏ Did the artist add the text element (fact or statistic) to EACH digital drawing?
- ❏ Did the artist paste EACH completed informational poster (digital drawing + fact or statistic) to web clipboard?

Table 9. Informational Posters – Grading Rubric

Unit 2D / GRAPHIC DESIGN	Project INFORMATIONAL POSTER HUNGER IN AMERICA
Effort ____/25	Was artist on-task the entire time? 0 1 2 3 4 5 Did artist put forth best effort? 0 1 2 3 4 5 Was artist responsible for work area, tools and materials? 0 1 2 3 4 5 Did artist work through design issues? 0 1 2 3 4 5 Was the artwork completed on time? 0 1 2 3 4 5
Creativity ____/25	Is the artwork original? 0 1 2 3 4 5 Does artwork look different than classmates? 0 1 2 3 4 5 Does artwork communicate intended idea? 0 1 2 3 4 5 Were creative thinking skills applied? 0 1 2 3 4 5 Did the artist use artistic license? 0 1 2 3 4 5
Skills ____/65	Did the artist create a Hunger Fact sheet with 10 facts or statistics? 0 1 2 3 4 5 Did the artist complete Part 1? 0 / 5 / 10 / 15 / 20 / 25 Did the artist complete Part 2? 0 / 5 / 10 / 15 / 20 / 25 Did the artist put finalized informational posters (3) on the web clipboard? 0 1 2 3 4 5 Did the artist create a slideshow of their informational posters in Google slides? 0 1 2 3 4 5
Aesthetic outcome ____/25	Does artwork demonstrate good craftsmanship? 0 1 2 3 4 5 Is the artwork visually appealing? 0 1 2 3 4 5 Did the artist work through design issues? 0 1 2 3 4 5 Did the artist take care of their artwork? 0 1 2 3 4 5 Does artwork show proper use of skills? 0 1 2 3 4 5
____/140	

APPENDIX E

Kids with Cameras

Part 1 Instructions

Kids with Cameras Part 1 will be to create a printed source to exhibit and explain the artwork of one child photographer that we met in the Kids with Cameras Project, designed to further introduce you to Lucidpress Digital Design. Printed sources are used to market and advertise an idea or information. Your printed source will serve the purpose to inform the general public about how the children used photography to communicate their world view. You may choose to review any photographer in your printed source.

The printed source you create must include (1) all photographs - five - provided in the "Kids with Cameras Photographs Shared Folder" of one photographer, (2) a portrait of the photographer provided in "Kids with Cameras Photographs Shared Folder", and (3) a summary of the Kids with Cameras Project background and a summary of information on India - <u>CITED</u>.

Digital Templates

Lucidpress Digital Templates will provide guidelines to you through the creation of a printed source of information. Once you choose a template (explained in the instructions below) you will essentially fill in your own information in the template. **<u>Do not remove any text boxes from the template; replace stock pictures in the template with photographs of the child who you are reviewing</u>**. Your own information will take place of the visuals and text within the template.

Kids with Cameras Photographs Shared Folder
Add the "Kids with Cameras Photographs Shared Folder" to your Drive.

1. Get into Google Drive
2. Click on "Shared with me" icon on left side menu bar
3. Right Click on "Kids with Cameras Photographs Shared Folder"
4. Click "Add to Drive"
5. Organize "Kids with Cameras Photographs Shared Folder" in your 2D Art Folder located in the Google Classroom folder on your Drive.

Brochure Template
1. Click on the +Document drop down menu
2. Browse **Brochures** category - choose ONE template to experiment with.
   Brochures are double sided tri-fold printed sources
   MAKE SURE YOU CHOOSE A BROCHURE, NOT A LEAFLET

Upload images to Lucidpress Image Manager

Upload images to the Image Manager from Google Drive - upload ONLY the images (5) from the photographer that you are working with, plus portrait of the photographer (1) - SIX TOTAL.
Lucidpress > Image Manager > **Upload> Kids with Cameras Shared Folder**

> **KEYBOARD SHORTCUT** Multiple images may be selected at once if they **are not in order** by clicking the first of the series of images, hold the **CTRL** key and then click on the individual images of the series.
>
> **KEYBOARD SHORTCUT** Multiple images may be selected at once if they **are in order** by clicking the first of the series of images, hold the **SHIFT** key and then scroll to the last image of the series and click on it.

Text Element
The text element of your printed source is a written review and will reflect what you have learned about the children in the documentary, and specifically the photographer whose works you are including in your brochure. Refer to your Kids with Cameras Worksheet to complete the written review.

Outside brochure (Page 1)
Summarize what you have learned about India on the "outside" of the brochure. Do not remove or add any text boxes to the template. Delete the existing text and simply type your written review in the text boxes provided in the template. You can change font, size and color. Refer to the handout "Background Information INDIA" in the shared folder.

Inside brochure (Page 2)
Summarize what you have learned about the Kids with Cameras Project led by photojournalist Zana Briski and provide a short biography about the photographer whose works you have included on the "inside" of the brochure. Do not remove or add any text boxes to the template. Delete the existing text and simply type your written review in the text boxes provided in the template. You can change font, size and color.
Provide information on the following ideas:
- Home
- Educational Opportunities
- Family

LOGO

You will create your own personal logo to go on the middle-back panel of your brochure in a Google Drawing to represent your design firm.

Follow these steps in **Google Classroom**:

1. Create > Google Drawings
2. Create a simple logo that clearly depicts you as the designer of the brochure. You could include your name, your initials, your favorite number, or the name of your design company.

   Use SHAPE, LINE, **WORD ART** (DO NOT USE TEXT BOX), and FILL COLOR

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Figure 8. Kids with Cameras Logo Example

SPECIAL INSTRUCTIONS

Use an **analogous color scheme** to color your logo - a variation of tints and shades is acceptable.

Vector

Vector files are a type of graphic that are constructed using mathematical equations. Vector images are more frequently used in digital imaging when resizing is frequently necessary.

Once you have completed your logo in Google Drawings, you will download the file as a Scalable Vector Graphic.

1. Edit > Web clipboard > Copy entire drawing to web clipboard
2. File > Download as > Scalable Vector Graphic (.svg)
3. Upload Vector - logo - into Lucidpress Image Manager from Downloads folder
4. Insert logo into the middle-back panel of the brochure next to photographer and designer credits.

Part 1 Checklist
- ❏ Add "Kids with Cameras Photographs Shared Folder" to Google Drive
- ❏ Upload images to Lucidpress
- ❏ Text element "outside" brochure - summary of India
- ❏ Text element "inside" brochure - summary of Kids with Cameras Project
- ❏ Logo (Google Drawings) Vector image inserted on middle-back panel of Page 1
- ❏ Logo copied to web clipboard while in Google Drawings

Part 2 Instructions

Kids with Cameras Part 2 will be to create a digital portfolio of your own photographs. You will create a slideshow presentation in Google Slides within Google Classroom. Prepare yourself to present your photographs and discuss subject matter as you will participate in a group critique.

Upload photographs into Google Drive
There are several ways to upload photographs into Google Drive. If you need help, please ask and I will assist you.

How-to upload
Install Google Drive App on your personal device
- From a personal device - tablet, smart phone, iPod, etc. - you can SHARE your photographs to your Google Drive
  1. Access your photos
  2. Locate the SHARE icon on your device
  3. Share the photo to Google Drive
  4. Continue to upload photos
- Email photographs to your school email and add downloads to Google Drive
- USB upload to computer
- If none of these options work for you, see teacher for assistance.

Digital Portfolio Instructions
You will create a digital portfolio of your series of 8 photographs in Google Slides via Google Classroom.

Instructions
1. Get into Google Classroom Assignment: Kids with Cameras Part 2
2. Create > Slides
3. Make a title slide
   Title slide must include:
   - Title of series
   - "Digital Portfolio"
   - Your name
4. Insert 1 photograph per slide
*I suggest you make your slides correspond to the order of children on your worksheet so it's easier for you to discuss subject matter and respond to questions during critique.

> **NOTE** You may experiment with filters and editing functions either on your device before you upload your photographs or in Google Slides, however, it is not required.

5. Paste your logo that you designed in Kids with Cameras Part 1 on the bottom right hand corner of each **photograph - not the slide -** from web clipboard. This will be your signature. (If your logo is not on the web clipboard, you will have to go back to Part 1 and copy it to the web clipboard again).

APPENDIX F

The **SIMPLIFIED App Prototype Project** will require you to imagine a design for an app inspired by your experience with the Kids with Cameras Project. You will work in Google Drawings to develop digital drawings to create the visuals of the prototype on a device.

pro·to·type
noun
> 1. A first, typical or preliminary model of something, especially a machine, from which other forms are developed or copied.

DRAWING #1: Device

You will create a digital drawing of the face of a hand-held device - phone, tablet, etc.
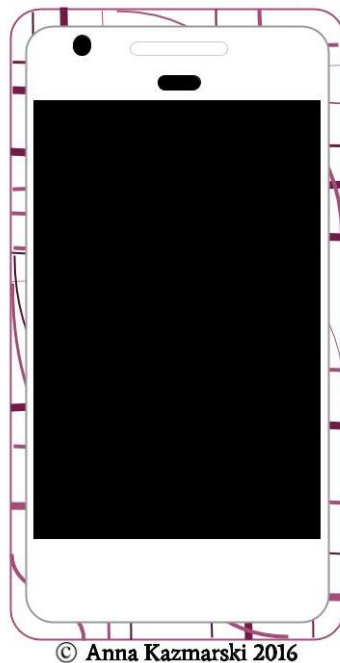

Figure 9. Kids with Cameras Device Example

INCLUDE the following:
- Screen - can be left on "off mode"
- Case (if any)
- Buttons
- Speaker
- Camera
- Visible ports
- Etc.

Instructions
1. Open Google Classroom
2. Create > Google Drawings
3. Design the face of your device using TOOLS & FUNCTIONS below
4. Copy drawing of device to WEB CLIPBOARD
● Edit > Web clipboard > Copy entire drawing to web clipboard

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TOOLS

Shapes   Fill color and Line color   Line weight and Line dash

FUNCTIONS

Arrange
● Send backward - send a selected shape directly behind the shape underneath
● Send to back - send the selected shape behind all shapes in the drawing
● Send forward - bring a selected shape directly in front of the shape on top
● Send to front - send the selected shape to the front of all shapes in the drawing

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Proportional resize

KEYBOARD SHORTCUT **TRICK** Resize shapes proportionately by selecting all shapes (click above left area of logo and drag to select) hold the SHIFT key and drag to resize.

Copy/Paste

KEYBOARD SHORTCUT **TRICK** to make a duplicate of any element of your drawing, select the element, then hold "**Ctrl**" & "**C**" to make **COPY**, then "**Ctrl**" & "**V**" to **PASTE**.

DRAWING # 2: Device home screen with apps

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Figure 10. Kids with Cameras Home Screen Example

INCLUDE <u>at least</u> the following:
- Wallpaper (can be a personal picture or an original design)
- 3 app logos that could be on a device
- Create a logo for your app
    - Paste your logo from the web clipboard into your device (See Part 1 Instructions)
- 3 additional visuals icons
    - Clock
    - Battery
    - Date
    - Wi fi
    - Data coverage
    - App icons
    - Etc.

Instructions
1. Open Google Classroom
2. Create > Google Drawings
3. Paste **DRAWING # 1 : Device** from web clipboard
4. Recreate your device's home screen using TOOLS, FUNCTIONS and WORD ART
5. Copy drawing of device to WEB CLIPBOARD
- Edit > Web clipboard > Copy entire drawing to web clipboard

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Word Art
- Change font
- Change font color
- Change font line color
- Change font line dash

DRAWING # 3: Device with app prototype homepage

Create the **homepage** for your app Prototype using TOOLS, FUNCTIONS and WEB CLIPBOARD in Google Drawings. Your app Prototype should reflect knowledge gained during the process of the Kids with Cameras Project.
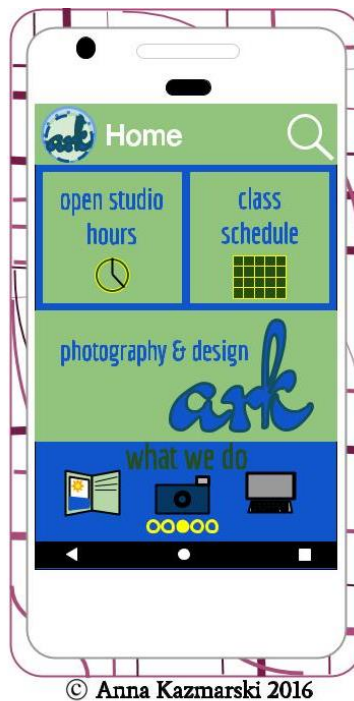

Figure 11. Kids with Cameras Homepage Example

Examples:

- Digital Design
- Photography
- Photojournalism
- How to help
- Etc.

The homepage is very important and will determine whether or not the target audience will choose the app based on 2 very important elements:

1. The navigational structure of the app - Is it user friendly? Does it look easy to navigate? Is it clear what the app has to offer?
2. Aesthetic appeal - Does it look good? Will the target audience rave about the app based on its appearance? This is a marketing strategy and will ultimately speak for the effectiveness of the app itself.

INCLUDE the following:
- Analogous color scheme that matches the logo of your app
- Information about the app - should be minimal *no clutter
  - What does the app offer?
- Logo for your app
- Navigational structure
  - Grid with icons
  - Dropdown menu with icons
  - Menu bar with icons

You may use the navigational structure of an app on your personal device - like a template - if you have a favorite. All information within your app prototype must be ORIGINAL.