

STUDENTS, THE COMPLETE CANVAS: BUILDING A SEL-BASED  
ART EDUCATION CURRICULUM

by

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Human beings are complex in their structure, requiring a variety of components to create the whole. Why is it then, that the majority of the nation's schools lack educational standards for social-emotional learning? When student's walk into our classroom, is there a silent request that they leave aspects of themselves at the door so as not to intrude on data-driven education? Where there is pressure in the form of funding and job security to strictly teach standards in core classrooms, luckily that pressure doesn't exist in the art classroom. This thesis takes the National Visual Art Content Standards and directly correlates them to the five social-emotional competencies to build a guideline for creating an SEL-based art curriculum.

Art lends itself to natural growth in the five competencies of SEL. Lessons provided in the example curriculum showcase the correlations between the five competencies and NVACS. There are a variety of materials, topics, techniques, and artists explored within each individual lesson, as well as a key SEL competency and supporting competencies. These lessons focus on giving our students the ability to explore themselves, rather than silence their individuality. These projects ask them to move out of their comfort zone, engage in productive conversation, create impact on the community they live in, and sculpt self-confidence. The world may give our students a limited color palette, but it is our job as educators to help them collect tools to create their masterpiece regardless of what they are handed.

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## **Research Problem**

This master's thesis serves two purposes: to emphasize the importance of social-emotional learning (SEL) for students K-12, and to provide a clear, research-based guideline for creating an art curriculum based on social-emotional learning. The goal is to efficiently teach the national art standards in seamless conjunction with the five social-emotional competencies. Additionally, the proposed SEL curriculum guideline can be utilized by a variety of educators; example lesson plans showcase flexible projects in regards to materials available in the classroom, open ended prompts for diverse populations, and concepts that range from beginning to advanced.

At the close of my fourth year teaching, in the midst of a global pandemic, it has only become increasingly apparent that my student's need access to emotional support tools. From two years working at the elementary level in a title I school, and two years working at the junior high level in another title I school, it's unfortunate that standardized knowledge dwarfs student's access to coping mechanisms, positive relationship building skills, structured introduction to culture and society, the tools to function as a part of a group, and the opportunity to process negative emotions.

With no federal funding or nationally developed SEL standards for the secondary level, there are no pre-existing guidelines for transforming an art curriculum to meet our student's social-emotional learning needs. This master's thesis uses peer reviewed research to explore and utilize the strengths of independent SEL programs, the concept of Social Theory, quantitative data, and functional strategies to develop a curriculum that creates synchronicity between the five SEL competencies and the NVACS.

## Literature Review

Social-emotional learning (SEL) is the “process through which children and adults understand and manage emotions, set and achieve positive goals, feel and show empathy for others, establish and maintain positive relationships, and make responsible decisions” (CASEL, 2020). Social-emotional learning happens regardless of whether or not it is intentionally taught. An intentional SEL program can provide the proper direction and nourishment of young people’s social-emotional learning. SEL is not an offered course in most academic settings, but it is possible to successfully integrate the five competencies of SEL into any educational setting.

The five competencies of SEL are: 1) self-awareness (the abilities to understand one’s own emotions, thoughts, and values and how they influence behavior across contexts), 2) self-management (the abilities to manage one’s emotions, thoughts, and behaviors effectively in different situations and to achieve goals and aspirations), 3) responsible decision-making (the abilities to make caring and constructive choices about personal behavior and social interactions across diverse situations), 4) relationship skills (the abilities to establish and maintain healthy and supportive relationships and to effectively navigate settings with diverse individuals and groups), and 5) social awareness (the abilities to understand the perspectives of and empathize with others, including those from diverse backgrounds, cultures, and contexts) (CASEL, 2020).

Art education lends itself particularly well to seamless SEL integration due to its collaborative and introspective nature. The possibilities of what can be created, how it can be created, and why it can be created, are limitless. With simple additions to lesson plans that already offer opportunities for social interaction, art educators can create a learning experience that fosters the growth of the whole child, rather than just the academic child.



## **Foundations and Overview of Social Emotional Learning**

‘The Collaborative for Academic, Social, and Emotional Learning’ or ‘CASEL’ was formed in 1994 by Daniel Goleman. Goleman received his Ph.D. in clinical psychology and personal development from Harvard, and authored the best selling book ‘Emotional Intelligence’ in 1995. Goleman has since authored over twenty texts on topics such as human relationships, leadership, meditation, and mindfulness (Strategies for Influence, 2019). Goleman is a renowned psychologist who provides lectures on these topics to business audiences, college campuses and professional groups. He is also a board member of the ‘Mind & Life Institute,’ where he runs dialogue and research collaborations with scientists, and contemplative practitioners.

Goleman founded CASEL with the aim to produce research-based resources for successfully implementing SEL in preschool - high school curriculum. In order to fill the ‘missing piece’ in education, CASEL published ‘Promoting Social and Emotional Learning: Guidelines for Educators’. It is important to note that social and emotional learning happens regardless of whether it is intentionally blended into a curriculum. As human beings, we naturally connect and interact with the world, and even if indirectly, the people around us. Every interaction we have contributes to the person we become. However, by deliberately teaching students the five competencies, educators can ensure that students are able to explore a wide range of social and emotional skills in the safety of their classroom. Educators are able to cultivate these skills through a variety of means, including but not limited to, “directly teaching these skills, by using engaging curriculum materials, and by implementing specific instructional and classroom-management practices” (CASEL, 2020).

Art educators, specifically, can play a large role in helping shape the whole child. At its roots, art education inherently fosters social emotional learning. Eddy reports students touching

into their own self-expression, becoming aware of their own behavior and how it can affect others, as well as engaging in collaborative decision making, and building closer relationships through art (Eddy, et al., 2020, p. 1). This is a broad and complex statement that requires unraveling. Elliot Eisner began pulling back the surface into this investigation in ‘Ten Lessons the Arts Teach’. According to Eisner, the core SEL competencies align with art education in the following manner (Eisner, 2002).

#### 1. Self - Awareness

- The arts teach students that small decisions can have large effects. For example, the choice of an artistic medium in an art project can greatly impact the final product.
- Our cognitive limits are not defined by our limits in language. Students who do not typically excel academically, have an opportunity in art to showcase emotional intelligence and creative thinking.

#### 2. Self - Management

- The arts can teach students to think critically within a material. For example, analyzing artwork from a variety of cultures can teach students to look for context clues.
- Art gives us the means to say the things that cannot be said verbally. Language is not always a means of communication, and even so, it can be difficult to verbally express ourselves. Art provides the opportunity to express emotion in a safe, and creative way.

#### 3. Social - Awareness

- Art celebrates all perspectives. Art is universal, giving students the ability to view, learn, and discuss perspectives that differ from their own. Students can even create artwork that celebrates, engages with, and challenges these perspectives.

#### 4. Relationship Skills

- Students learn to make judgments about relationships through art. For example, for an artwork to be successful, it needs to have cohesion. Everything within the piece has to work together to create the finished product.

#### 5. Responsible Decision-Making

- Art teaches students that problems change through circumstance and opportunity. Students have the opportunity to view work from a variety of artists that existed and created through times and places entirely different than their own.

It is important to note that this list is neither all-inclusive nor the definitive assessment of the correlation between art education and SEL. It is simply one lens in which to begin seeing a wide variety of possible connections. In fact, it has been argued that the seeds of social emotional learning are all that can be found in the current art curriculum (Hutzel, et al., 2010, p. 18). This means that, while art provides opportunity for social emotional learning in and of itself, it is up to educators and policymakers to build standards and lesson plans that highlight what art education can bring to the SEL table. In other words, SEL and art education are separately driving in the same direction, but in order for them to ride in the same car, art educators need to

“design lessons that incorporate art and SEL,” as well as, “decide what type of lessons might be most suited to the task” (Omasta, et al., 2020, p. 9).

### **Why do we Need SEL?**

Social emotional learning teaches the ‘whole student’. To teach the whole student, educators must possess, “an approach and mind-set that looks at students with heart, mind, and spirit, including but also extending beyond their intellectual abilities” (Schoem, et al., 2017, p. 5). In other words, to teach the whole child educators must move beyond the academic content of their curriculum and connect their teachings to the social and emotional aspects of students, as well.

### ***Responsible Citizens***

An important goal of education is to provide students with the tools they need in order to be successful, functioning, and contributing members of society. Creating a curriculum that is based in social emotional learning is essential in developing citizens that are knowledgeable, responsible, and caring. These attributes can be directly enhanced by “sustained and systematic attention to children’s SEL” (Elias, et al., 1997, p. 1). According to CASEL, in order for students to be knowledgeable, they must be ready to learn, as well as understand how to incorporate their learning into their lives outside of the classroom. These skills can be fostered through self-management and self-awareness. For students to be responsible, they should be capable of understanding opportunities and risks in a given situation and make decisions in the interest of the whole. These skills are strengthened through social-awareness and responsible decision making. Finally, in order for students to be caring, they should be capable of seeing beyond their personal needs, as well as seeing and appreciating the concerns of others. These skills are reinforced through relationship skills, social-awareness, and self-awareness.

### ***College and Career Readiness***

When we consider the lasting effects of education, career and college readiness typically come to mind. When we take a whole-child approach to learning, an approach that considers social, emotional, and cognitive demands, we are proactively preparing our students for the world outside of our classroom. When students learn skills such as perseverance, relationship skills, and how to pay close attention, not only can their grades improve, their overall academic experience can improve, both in K-12 classrooms and in college. Beyond education, effective employees are people who work effectively with others, are able to problem-solve, think critically, and look at a given situation from multiple viewpoints (Dalio, 2019).

### ***Well-Being***

Even beyond the realm of college and career readiness, an education with roots in social emotional learning helps to promote overall well-being throughout a student's life. The pursuit of happiness is a foundational American value, but it is hardly discussed in the field of education. Cohen (2006) suggested that both engagement and meaning are the most important for overall well-being, as well as gratification. He also suggested that when people are happy, they are typically healthier, more socially engaged, and more successful, and that there are three main routes to happiness: 1) Positive emotion and pleasure, 2) Engagement, and 3) Meaning. When comparing the five competencies of SEL to the three main routes to happiness, it is clear that fostering social emotional growth would also foster happiness and overall well-being in our students. In addition, gratification can be equated to doing activities that we enjoy and engage in without self-consciousness, which stems from the ability to listen, reflect, and engage in lifelong learning, all of which can be gained through social emotional learning.

## **Theories for SEL Implementation**

Building the framework for a social emotional-based secondary art curriculum can be daunting. Understanding the roots of SEL theory can help guide the process, and assure that your curriculum is foundationally sound and functioning as it needs to. There are four different theories that can be utilized: Learning theories, information-processing theories, child development theories, and behavior change theories. All are informative separately, but they are best used in conjunction with one another. Combining these theories will ensure an SEL-based art curriculum that facilitates development, implementation, and sustainment (Brackett, et al., 2015, p. 28). Social learning theory in particular, contributes heavily to the development of an SEL-based curriculum.

### ***Social Learning Theory and Freire’s Problem-Posing Education Theory***

When structuring an SEL-based curriculum, there is a variety of learning theories that can be analyzed and utilized for creating a foundation. Social learning theory posits that, “social interactions, including role modeling, verbal instruction, and supervised feedback and support, influence the acquisition of new behavior” (Brackett, et al., 2015, p. 24). Social learning theory focuses on students as social beings who contribute to not only their current environment, but who will eventually contribute and become a part of society as a whole.

Similar to social learning theory, Paulo Freire’s problem-posing education theory fosters the five competencies of SEL by providing a framework for challenging student’s abilities to think critically and solve real world problems. Rather than deciding what knowledge our students need (banking education), a problem-posing education encourages students to explore themselves, as well as the world and others around them.

A common thread amongst the five SEL competencies is the ability to think critically and apply learned skills to the world outside of the classroom. Freire's ideology of education, 'problem-posing education' is based on critical thinking, "people develop their power to perceive critically the way they exist in the world with which and in which they find themselves; they come to see the world not as a static reality, but as a reality in process, in transformation" (Freire, 1970, p. 83). Freire's theory poses banking education, defined as knowledge possessed by educators that must be passed down to students, and problem-posing education which includes students as part of the teaching process, against one another. Banking education is knowledge passed down directly from an educator to their students. There is no room for questioning the information that is passed down, students simply accept what teachers deem correct and critical information. Problem-posing education, on the other hand, creates free flowing dialogue, forcing students to use critical thinking in order to learn. Problem-posing emphasizes the student's personal experience, asking students to reflect on the world around them in order to create change for the world that they want (Freire, 1970, p. 72).

In regard to art education, there are endless possibilities for utilizing Freire's learning theory as the foundation for a curriculum that inspires critical thinking and challenges growth in all five SEL competencies.

1. Self - Awareness

- In Problem-posing education, students are tasked with reflecting on personal experience in order to inform their own education. Using personable art prompts for any given project is a simple way to assure students are reflecting and gaining self-awareness in their own experience. For example, having students draw their

ideal future home, and write an artist statement on the piece is a great way to have students reflect on their personal goals.

## 2. Self - Management

- Problem-posing education “affirms men and women as beings in the process of becoming - as unfinished, uncompleted beings in and with a likewise unfinished reality” (Friere, 1970, p. 84). Giving students the autonomy to manage themselves teaches them that they are continuously growing, learning, and becoming an active part of the world around them. There are many ways to implement this philosophy into an art education curriculum. As an example, allowing students to craft expectations, or a rubric, for their art project, shows students that they are capable of creating and meeting their own goals. The same can be said for creating a curriculum with students as the year progresses based on their own inspiration and passion.

## 3. Social - Awareness

- When students are asked to reflect on their personal experience, they are then surrounded by a classroom of teachers. Each student has experience that is, in at least one way, unique. Creating and sharing artwork based on personal experience, naturally exposes students to a variety of perspectives and walks of life, challenging the information they have gained throughout their own.

## 4. Relationship Skills

- Problem-posing education gives students the opportunity to work together in creating solutions to real life problems. Assigning projects that require teamwork gives students the opportunity to learn how to work as a team and build positive,



real work relationship skills. A problem-posing education requires authentic thinking, which in turn, creates pathways for communication.

#### 5. Responsible Decision-Making

- “When their efforts to act responsibly are frustrated, when they find themselves unable to use their faculties, people suffer” (Friere, 1970, p. 78). To teach with a problem-posing, SEL-based ideology, is to give students the ability to use their faculties. Letting go of educator controlled pedagogy, and giving students the opportunity to create rules, boundaries, and expectations, gives them a better chance of experiencing the real world in a manner that is within their control.

### **Quantitative Research**

Many students lack skills in the five social emotional competencies and their ability to catch up on these skills decreases as they become older and typically less connected to school (Durlak, et al., 2011). In a national sample of nearly 150,000 students only 29% - 45% of students reported having any of the five social emotional competencies. Even more unfortunate, only 29% students said that their schools offered a safe learning environment, and 40% - 60% were chronically disengaged from school (Dryfoos, 1997). As seen in the following meta-analysis, social emotional learning is not only critical for the development of social and emotional skills, but also in the development and sustained success in academic fields (Durlak, et al., 2011).

Theoretically, an SEL-based art education curriculum appears to promote critical thinking, as well as development of the ‘whole’ student. According to a major review of 213 experimental control group studies on students in K-12 public schools, students who participated in SEL programs demonstrated a wide variety of positive results, both personally and

academically (Weissberg, et al., 2013, p. 10). Students showed improvement in social and emotional skills, classroom behavior, and self-concept, as well as increased academic performance. Students who participated in SEL programs averaged 11 percentile points higher on achievement tests than students who did not (Weissberg, et al., 2013, p. 11).

In the first large-scale meta-analysis of school-based SEL programs, over 270,000 children grades K-12 were compared to a control group not partaking in SEL programs. Again, results showed that intentional, SEL embedded education had a positive impact on students. SEL participants also exhibited improved behavior, attitudes, and social skills. Within this study, there were six specific students outcomes monitored: (1) social and emotional skills, (2) attitudes toward self and others, (3) positive social behaviors, (4) conduct problems, (5) emotional distress, and (6) academic performance (Durlak, et al., 2011, p. 410). For all six outcomes examined, the influence of SEL ranged from moderate to large (ES Range = 0.22 to 0.61) meaning that social emotional interventions had positively affected students in all six areas. Taylor (2006) furthered this meta-analysis of 44 of the original 213 studies and found that the positive effects of social emotional learning lasted well beyond the walls of the classroom. His findings showed significant effect sizes (ES = 0.14 to 0.21) on all six outcomes analyzed in the original study.

‘SAFE’ is a recommended practice when building an SEL-based program, and is defined as the following: (S)equenced, the program uses active forms of learning. (A)ctive, the program has at least one component dedicated to social skills. (F)ocused, the program is focused on the goal of developing the whole student, and (E)xplicit, the program directly targets specific SEL skills. While further evaluating these results, it was found that SEL programs that aligned with the four characteristics of a ‘SAFE’ SEL program, showed higher achievement rates than SEL

programs not aligned with ‘SAFE’ (Durlack, et al., 2011, p. 410 - 414). Programs that were coded as ‘SAFE’ showed positive effects in all six outcomes (social and emotional skills, attitudes toward self and others, positive social behaviors, conduct problems, emotional distress, and academic performance), where programs not coded as ‘SAFE’ only showed positive effects in three of the six outcomes: attitudes toward self and others, conduct problems, and academic performance.

When designing an SEL program, or even simply adding SEL characteristics to a pre-existing curriculum, these results emphasize the importance of implementing a ‘SAFE’ approach: Sequenced, active, focused, and explicit. Sequenced learning is critical for students to collect and connect new information to the world around them. Breaking lessons into smaller steps and sequencing them in order from least difficult, to most challenging, aids students in learning how to chain and sequence their own behaviors and social skills. As for an active and focused program, hands on learning and experience is necessary for skill acquisition, as is sufficient time and exposure to a given topic (focus). Students should also understand what it is they are learning and why they are learning (explicit) so that they may keep track of their personal progress as they move through the content (Durlak, et al., 2011).

### **Functional Strategies for Incorporating SEL Competencies**

There is a multitude of ways to incorporate SEL competencies into the art ed curriculum, including but not limited to: community art, art history discourse, cooperative learning, and art-making. While some of these approaches require special materials, opportunities, and resources, many only require a shift of pedagogy, and a fresh lens in which to view the lessons already being taught. It is important to note that while these activities in and of themselves are

strong starting points for cultivating SEL art education, educators must still facilitate and structure these lessons to actually create meaningful SEL learning.

### ***Community Art Lessons and Service Learning***

Lessons taken outside the boundaries of the art classroom have great benefit on social emotional learning. While there is much that can be done within the walls of a classroom, having students engage with the world around them can better prepare them for becoming active citizens. Immersing students in the real world can prepare students to work with others that are different from themselves, become strong and fair leaders, and analyze problems (McKay-Jackson, 2014). When students participate, rather than simply engage in their communities, they experience optimal development and gain a sense of ownership and pride, stimulating student's desires to become active citizens throughout life. Research suggests that when students are involved in community, or service learning projects, their "self-concept and political engagement improve and they become more tolerant toward groups of people with whom they do not normally interact" (McKay-Jackson, 2014, p. 295). While traditional service learning is typically done outside of the classroom setting, i.e working with administration to create petitions, cleaning communities, gardening, etc. Much of what is successful in service learning can be applied to community-based art projects that foster real-world application.

Community art lessons most notably foster self-management, relationship skills, and self-awareness. During a service-learning art collaboration, Hutzler detailed a community-based project where eighth grade students worked with pre-kindergarten students to create artworks that described their personalities. During this community-based art project, she reported student's demeanor changing as they became role models and leaders for younger students. The older students were able to manage their behavior in a way that reflected self-awareness, highlighted

by their ability to be positive and assertive with the pre-kindergarten students they were engaging with. By connecting with younger students, the eighth graders were able to step outside of their personal narrative and build their own social emotional skills while creating collaborative art and positively contributing to their community (Hutzel, et al., 2010).

### ***Art History and Open Discourse***

It is likely that art history already plays a major role in many art education classrooms. This is a strong example of how educators can take what they are already doing in their classrooms and tweak it to benefit students socially and emotionally. By using art historical models, educators can facilitate discussions on how art is created and used to display complicated human emotion and situations. By providing students with the right tools, and a comfortable learning environment to express their opinions, discourse on historical and modern art pieces can cultivate both social and self awareness.

When students are given the opportunity to dissect the art they are consuming they are being given real life experience in analyzing facial expressions, symbolism, posture, and other details beyond the aesthetics of a given work. These exercises are useful in teaching students how to observe others when interacting, as well as how to present themselves in a given situation for a desired outcome. Dissecting and discussing symbolism in artwork also provides students with the chance to talk through situations and aspects of life that are difficult to swallow in an environment that is safe, better preparing them for the world beyond their education.

In 'Death and Grieving: Art History and Emotional Literacy in the Classroom,' Allison Rogers details the importance of working through difficult subject matter with students using historical art. Painful experiences are hard to talk about, but the consequences of not discussing them can create further damage such as the feeling of social isolation. When classrooms become

a safe space for discussing the trials and pain, students are gifted with empowerment, understanding, and better preparedness for the future (Rogers, 2020).

The educator's job is to facilitate the discussion surrounding the work of art. The first step in beginning a conversation about an artwork is selecting guiding questions: What emotions do you see in this artwork? What kind of behaviors do you see? Is there anything that stands out to you? As students discuss and dissect the artwork, questions may stem from basic prompts to more in depth, broad inquisitions. Rogers connected potential discourse to the National Visual Arts Standards, showing again that educators already have the seeds within their wheelhouse for creating an SEL-based curriculum. They are outlined as the following:

1) Responding

- How do life experiences influence the way you relate to art?

2) Connecting

- How do people contribute to awareness and understanding of their lives and the loves of their communities through art-making?

3) Creating

- How do artists and designers create works of art or design that effectively communicate?

4) Presenting

- How do the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? (Rogers, 2020, p.61).

Discourse surrounding historical artwork connects to the National Visual Art Standards while also connecting to multiple competencies of SEL, giving students both the opportunity to grow as learners, and individuals.

## ***Cooperative Learning***

Cooperative learning (CL) helps to develop SEL competency by having students work together in small, structured groups during lessons to aid in mastering content. There are five critical elements to CL: 1) positive interdependence, 2) individual accountability, 3) promotive face-to-face interaction, 4) interpersonal skills and small group skills, and 5) group processing (Dyson, et al., 2020). Combining these five elements throughout lesson plans can strengthen an SEL-based art curriculum by assuring that students are given a variety of means to reach their learning goal.

Dyson's article details how the five elements of collaborative learning can be used in physical education, however, they are easily applicable to art education, as well.

### 1) Positive interdependence

- In the art classroom, positive interdependence could occur during projects that require students to work together as a team, each member contributing to the final product (Dyson, et al., 2020). Examples include, but are not limited to: a mural created by each student contributing a portion to the mural, groups of students creating an art exhibit showcasing their individual art, and a game of 'exquisite corpse'.

### 2) Individual accountability

- Individual accountability assures that each student is held to the same level of accountability in group projects (Dyson, et al., 2020). Typically, the group project is assessed as a whole, with a breakdown of individual assessments to target specific areas for growth in each student. Assigning each student a task within a group project, i.e writer, designer, manager,

builder, etc. Provides each student with differentiated tasks that could be assigned based on strengths and weaknesses.

3) Promotive face-to-face interaction

- Promotive face-to-face interaction boils down to students supporting, and becoming invested in one another's education by working together toward a common goal (Kristiansen, et al., 2019). In the art classroom specifically, this could look like students critiquing one another's art projects or collaborating in teams where strengths and weaknesses complement one another.

4) Interpersonal skills and small group skills

- "Thinking and communicating with clarity, active listening, giving peers feedback, and considering different perspectives are particularly important for working productively in groups" (Frey, et al., 2009, p.69). It is clear that collaborative work is important for an SEL-based education, but that is doomed to fall short without the proper tools for students to work in groups. Building these skills takes time and can be done through routine in the art room. Interviewing one another as artists, critiques, and gallery walks are all simple examples of how this skill can be strengthened throughout the academic year.

5) Group processing

- Group processing allows students the opportunity to review the work they have achieved with their fellow classmates (Dyson, et al., 2020). This can remove potential creative blocks, and provides consistent practice in



having open discussion to help your group succeed. A simple way to implement this in the art classroom would be for students to write an exit slip before leaving class that details what they learned and accomplished as a group during class time.

Incorporating cooperative learning as a part of daily lessons and routine in the art classroom does not require a complete revision of one's curriculum, only simple additions to the structure of pre-existing lessons. Including the five critical elements of cooperative learning in daily lessons will directly tie in the five competencies of SEL. Self-awareness and self-management are impacted by individual accountability, social awareness and relationship skills are strengthened by promotive face-to-face interaction and positive interdependence, and responsible decision-making is impacted by group processing and small group skills.

### ***Art-Making***

Every student is an individual, meaning each student has a unique skill set. Some students excel in test taking and others in writing. There are students who are skilled in mathematics and others who are skilled in language arts. However, there are also students who struggle consistently across the academic board and either succeed in creative endeavors, or at least feel academically capable in a creative setting. Finding a student's strength and playing on that strength provides an opportunity for that student to grow self confidence that will reflect in other academic areas where they may be struggling (NACCCE, 1999). Assuring that students have a wide range of opportunities to succeed and shine in the art classroom also ensures that students will experience positive self-awareness. In math there is a right and a wrong answer, in art there is no such thing, as there is not just one means of producing artwork.

Valuing the process of creating artwork, rather than the outcome of the process shows students that art is not only meant for a selected few, but that art is a space for personal and social growth. The arts reflect ‘multifaceted dimensions of human experience’ (Bruscia, 1988), meaning that when students grow as artists, they are also growing as individuals. Therefore, providing students with multiple options for art-making means that they will have more opportunities to find an area in which they shine.

### **Federal Policy and SEL**

According to CASEL (2020) all fifty states have preschool SEL standards, but only eleven states have extended preschool competencies/standards to early elementary, eighteen states have SEL competencies/standards, and twenty-one states have SEL-related web pages that provide guidance and resources. In general, federal policies regarding social emotional learning are vague, if not entirely non-existent. For example, the ‘Every Student Succeeds Act’ (ESSA) requires recipient states to “allocate 20% of their funding to well-rounded education, 20% to activities that promote safe and healthy students, at least 1% for development of family engagement, and funding for 21st Century Community Learning Centers" (Muniz, 2020, p.3). Unfortunately, the lack of SEL specific language leaves educators without much to rely on in terms of guidance for developing and implementing an SEL-based practice. Lack of federal policy also makes it difficult to create consistency and steady alignment in social emotional learning within the classroom.

In order for students to leave K-12 education prepared for the world outside of classroom walls, it is important that schools promote not only academic learning, but social and emotional learning, as well. When a student’s education is well rounded, they are more likely to have positive work habits and values as adults (Weissberg, et al., 2013). The Missing Piece

(Bridgeland, Bruce, & Hariharan, 2013) reported a survey where over 600 teachers were asked if they believed SEL to be beneficial to their students. More than nine out of ten teachers voiced their belief that social emotional learning was important for students succeeding beyond the classroom. These same educators voiced a strong need and desire for leadership from district and school leaders in implementing SEL into their classroom. Outside of federal policy, there are options schools and school districts can pursue for implementing social emotional learning as part of the curriculum. CASEL's program guide (2015) lists programs deemed as effective that educators and school districts can utilize for choosing school wide, and/or district wide SEL programs.

### ***National Standards***

The National Core Art Standards (NCAS) are based on four processes: Creating; Performing, Presenting, or Producing; Responding; and Connecting. Within these four umbrella standards, there are eleven anchor standards (Omasta, 2020). Nowhere within these standards are there explicit connections or reference to social emotional learning, however, it should be noted that even without a federal distinction, the NCAS can be tied to social emotional learning, as seen above (Rogers, 2020, p.61).

### **Difficulties of Implementing SEL**

Introducing new programs, new policy, or even basic changes to curriculum and lesson plans can be daunting and challenging tasks. There are a variety of reasons why implementing social emotional learning as part of a curriculum is beneficial to students, however, there are a few potential conflicts for incorporating SEL on federal, local, and personal levels. There is a threat to teacher autonomy, potential distance barriers, and a lack of consistency in educator's own education regarding social emotional learning.

### ***Teacher Autonomy***

During the formation of ‘No Child Left Behind’ educators were forced to work through reform that left their instructional standards changing multiple times within just a few years (Carlson, 2019). On top of continuously restructuring their curriculum to fit the needs of changing standards, educators had to be sure their students were prepared for ever changing assessments, assessments which would then later be used to evaluate their effectiveness as educators. It would make sense then, that any federal reform to education has the potential to make educators weary, especially considering the fact that teacher-student rapport has been generally unscathed by previous reform. However, SEL initiatives threaten organic classroom relationships with students by offering a framework for how to connect socially in the classroom. When something as precious to educators as student rapport is threatened, educators may build resentment toward the policy that intervenes, potentially leading to organized opposition (Carlson, 2019).

### ***Digital Barriers in an SEL-Based Curriculum***

In the midst of a global pandemic (COVID-19) the barriers between educators and students in virtual learning, no matter how hard educators work to mend the gap, are complicated and ever evolving. Looking back at the five social emotional learning competencies, many of them require the ability to connect with others, as well as the ability to work hands on with art materials. Unfortunately, every student’s ability to connect with others and create with a variety of materials is restricted to what is made available to them at home. A successful, ordinary virtual education requires home resources, availability of a quiet space for working, parental engagement and availability, parental education, and familiarity with digital media (Minkos, et

al., 2020). Such inconsistency in physical access to a successful education heightens the importance of explicitly teaching SEL and self regulation skills once schools reopen (Minkos, et al., 2020).

### ***Lack of Consistency***

Social emotional learning has no foundation in federal policy in any level of education other than in pre-kindergarten. As such, there is currently no consistent SEL program in coursework for educators. A lack of consistency or belief in social emotional learning can create issues in student and teacher relationships. According to research (Poulou, 2017) teacher's perceptions of their own SEL beliefs have an indirect link to difficulties in their students' emotional and behavioral difficulties. It is suggested that teacher's social-emotional and teaching competences be enhanced in order to better support positive teacher-student relationships, as well as the promotion of social emotional learning in the classroom (Poulou, 2017). The National Commission on Social, Emotional, and Academic Development (NCSEAD, 2019) recommends that teacher preparation programs begin addressing SEL performance assessments, diversity, human development, motivation, and the intersection of SEL and academic content, in order to advance SEL in a systematic and consistent way. For art educators specifically, it is recommended that preparation programs focus on the effectiveness of meaningful and authentic collaborations, as well as how SEL overlaps with pedagogical content knowledge (Hellmen, et al.,2020).

### **The Future of SEL in the Art Classroom**

Art education has long struggled to maintain its place in the academic setting through budget cuts and in favor of providing more time spent in core classrooms (Blatt-Gross, 2010). There are many arguments that can be made in favor of art programs remaining in K-12 schools,

not the least of which is the compelling case of social emotional learning. Cognitive psychologists and neuroscientists claim that social emotional learning contextualizes learning and makes information more meaningful for students (Blatt-Gross, 2010). With the connections made to the National Visual Art Standards (Rogers, 2020, p.61) it's clear that art education has the potential to play a heavy hand in making learned information more meaningful and impactful to students, strengthening their ability to be successful citizens (Elias, et al., 1997, p. 1), promoting their well-being (Cohen, 2006), and college career readiness (Dalio, 2019).

Due to the Every Student Succeeds Act (ESSA) states have much more control in how they use their federal funding through Title I and Title IV, giving states the opportunity to adapt SEL-based programs and training in their schools (CASEL, 2020). The 'appropriations bill' is currently working it's way through the House, which would provide funding (\$260 million) to SEL research, professional development for educators, and school mental health facilitators (CASEL, 2020). The future looks bright for SEL in art education, but for the majority, it is up to individuals to begin making the changes necessary in their lesson planning and curriculum to begin implementing social emotional learning in the classroom.

## **Students, the Complete Canvas: Building an SEL-Based Art Education Curriculum**

Using secondary sources, as well as personal experience as an art educator, I have crafted a basic guideline for transforming any art education curriculum to meet the needs of our student's social and emotional needs. The following is a breakdown of how the example SEL-based art lesson plans align with the National Visual Art Content Standards and the five social-emotional competencies. The methodology also supplies a breakdown of each unit, and describes how these lesson plans align with a SAFE SEL program.

### **Methodology**

The following lesson plans are based on the information gathered from secondary sources, as well as my personal experience as an art educator. Secondary sources consist of peer reviewed scholarly articles, journals, books, websites, and publications that pertain to social emotional learning both in and outside of the art classroom. My personal experience as an art educator brings understanding to the development of lesson plans, utilizing the information gathered from secondary research.

Through teaching art in both elementary and junior high settings, I have seen students transition through childhood in the public school system with minimal social-emotional knowledge intentionally gained and have witnessed the critical need for its inclusion within the art curriculum. Personally working with the national art standards has provided a window into the vast possibilities of implementing social-emotional learning right alongside standards that already exist.

The ten example lesson plans are divided equally amongst each social-emotional competency. They move through self-management, self-awareness, social-awareness, relationship skills, and responsible decision-making, with each competency being explored

through the duration of two lesson plans. It is important to note that while the lesson plans span from the first project to the final project, technique building lessons were not included as examples for strong SEL lessons. Each lesson also adequately follows the SAFE SEL program guideline (Durlack, et al., 2011, p. 410 - 414), provides direction correlation between NVACS and SEL competencies, opportunities for scaffolding and acceleration, objectives, natural progression of learning, problem-posing questions, key concepts, and assessments.

The example lessons were created to fulfill the requirements of a SAFE SEL program: (S)equenced, the program uses active forms of learning. (A)ctive, the program has at least one component dedicated to social skills. (F)ocused, the program is focused on the goal of developing the whole student, and (E)xplicit. Every lesson is structured with a similar sequence to create structure and familiarity, as well as to give students the opportunity to move through new information at a pace that allows them to absorb, process, and create. Within each lesson there is an active form of learning, whether it is hands on experience, working as a part of a team to solve a problem, or discussing new concepts as a group, students are actively engaged in every step of the lesson. Each lesson is focused on a specific SEL competency and also comes with supporting competencies to assure that students have plenty of opportunity to grow multiple facets of themselves. Finally, every lesson is explicit in its goal and purpose.

The example rubric (see Appendix K) grades students on their craftsmanship, teamwork, self-management, whether or not they followed instructions, and their understanding of the content taught. Keeping the rubric consistent builds consistent expectations throughout the school year. It also removes some opportunity for bias and subjective grading. Each lesson comes with its own set of objectives that should be aligned to the rubric during assessment.



Lesson plan 1 - The Artist: Portfolio (see Appendix A) is the first project of the school year, as well as the first project in the unit: The Artist. This lesson focuses on self-management. Focusing on self-management in the beginning of the school year creates a solid foundation for exploring the remainder of the five SEL competencies. Students are tasked with creating their own portfolio that they will use to store their artwork throughout the duration of the school year. Following basic step-by-step instructions for creating their portfolio, and then designing their portfolio to reflect their individuality, students exhibit self-discipline and self-motivation, and practice using planning and organizational skills. Self-awareness is also explored throughout this lesson, as it is throughout the majority of lessons. Having students create a portfolio design that symbolizes aspects of themselves as individuals and artists creates an opportunity for students to integrate their personal and social identities.

Lesson Plan 2 - The Artist: Sketchbook (see Appendix B) is the second project in the unit: The Artist. It is also the second project that focuses on building self-management. In this project students learn about the eight themes of art: religion, politics, stories and histories, genre, personal expression, fantasy, the natural world, and art for art's sake. Students are then tasked with building their own sketchbook that they will utilize throughout the school year. Their sketchbook cover should reflect one of the eight themes of art, again providing the synchronicity of self-management and self-awareness within a less. The first page of their student's textbook should contain three separate lists: mediums they are interested in learning about, projects, they are interested in creating, and techniques they would like to learn. For their second page, students should set personal goals, write positive words of affirmation to look back on throughout the school year, as well as anything else they feel will help motivate them through the year. Students will experience self-management through crafting their own art room resource, as well as dip

their toes into self-awareness by examining what it is about art class that interests them. This one simple addition to the lesson plan enhances the student's growth mindset, develops interest, and creates a sense of goal and purpose.

Lesson plan 3 - Identity: Kehinde Wiley Portrait (see Appendix C) is the first lesson in the unit: Identity, and is also the first lesson plan that directly addresses the competency of self-awareness. In this project, students will be creating a self-portrait with a background that uses symbolism to express their individuality. Now that students have experience in self-management, the art studio can truly take form. In this project, students learn about the artist Kehinde Wiley and symbolism. Students move through reflecting, brainstorming, crafting a unique final project, an artist statement, and a gallery viewing, giving every student an opportunity to shine, and an opportunity to challenge themselves. Students must use Kehinde Wiley's portraits as inspiration to create a self-portrait with surrounding symbolism that represents who they are as an individual. Taking the concepts from the previous two lessons, students have the opportunity to truly showcase themselves in this project. This assignment asks students to investigate personally relevant content for creating art, meaning that students must become aware of themselves, their personalities, their interests, their culture, and their background. Integrating their personal identity into this project is a great example as to how students can practice self-awareness in the art classroom.

Lesson plan 4 - Identity: Playing Cards (see Appendix E) is the second lesson in the unit: Identity, and is also the second plan that focuses on self-awareness. In this lesson, students will create a 9x12 asymmetrical playing card that represents their strengths and weaknesses as an individual. In the previous lesson, students learned how to express their individuality through symbolism. Students will carry this symbolism with him into this project as they explore their

strengths and weaknesses, digging past the surface of their identity. After studying symmetry, composition, and color theory students will have the opportunity to create their own rendition of a playing card that asymmetrically shows their weaknesses and strengths on either side of the card using symmetry. Through this project, students must formulate an investigation into the core of themselves to establish their personal strengths and weaknesses. Students will integrate their personal identity into a project that builds self efficacy using the information found in their personal investigation; then utilizing art as a tool to analyze and target areas for personal growth.

Lesson Plan 5 - Collaboration: Partner Weaving (see Appendix E) is the first lesson in the unit: Collaboration, and is also the first plan that focuses on relationship skills. In this project, students will create a collaborative weaving that tells an individual narrative, as well as a collaborative narrative. Now that students are a few lessons into the school year and have built strategies for self-management, and have had opportunities to become comfortable with who they are within the classroom, students can begin building positive relationships with those around them. In this project, students come together to create a weaving that abstractly represents each of them individually, as well as a cohesive structure. Students are asked to work on a singular piece together so that they build communication skills, develop a positive relationship with their partner, and learn how to collaboratively problem-solve. Additionally, students continue to build self-management skills through setting collective goals, and demonstrating collective agency. Students also have the opportunity to continue learning about themselves through showcasing their story or identity through their pattern and color choices in their portion of the weaving project.

Lesson Plan 6 - Collaboration: Commissions (see Appendix F) is the second project in the unit: Collaboration, as well as the second lesson that focuses on building relationship skills.

In this project, students will be creating a commission for another student. A commission is a personal request for a specific piece of art, meaning that students will have to get to know their client, and communicate effectively with them to know exactly what it is they would like for them to create. The only boundary students have for their commissioned artwork is that the materials required to make it is accessible in the art room. This means that the commissioned artist will have to demonstrate a willingness to go outside of their comfort zone to try new ideas, potentially new materials, and methods of creating art. At the end of their project, students will write reviews for the artist the commissioned artwork from. Having students reflect on their buying experience creates a positive relationship as artists, and gives students real life opportunity to interact in a creative, business setting.

Lesson Plan 7 - Art in Society: Culture (see Appendix G) is the first project in the unit: Art in Society, as well as the first lesson that explicitly focuses on building social-awareness. In this project, students are asked to learn about different cultures, as well as their own, and create a work of art inspired by their culture. Through the duration of the school year, students have learned self-management skills, they have gathered tools for gaining self-awareness, and have worked with partners to build positive relationship skills. In this project, students will be introduced to the social aspect of art, building on skills learned in the previous lessons. Students can start to see themselves as part of a functioning whole and as a part of their community as they begin digging into a variety of different cultures, as well as their personal culture. By researching their own culture after learning about cultures they are less familiar with, students are given the opportunity to view themselves as a unique part of the whole, as well as a cohesive part of the whole. Students will identify diverse social norms through research, and will demonstrate compassion and empathy when learning about the cultures of their fellow students.

Additionally, students will be introduced to responsible decision-making skills as a secondary competency through demonstrating curiosity and open-mindedness.

Lesson plan 8 - Art in Society: Social Movements (see Appendix H) is the second project in the unit: Art in Society, as well as the second lesson that focuses on social-awareness skills. In this project, students are asked to work together to create posters and flags for a social movement that is important to them. In the previous project, students identified diverse social norms and demonstrated empathy and compassion for different cultures. Students will take the concept of self-awareness to the next level in this project as they identify unjust social norms and use their empathy, compassion, and creativity to create art meant to create social-awareness and inspire change. This lessons continues the theme of collecting previously learned SEL competencies and building them into the next. Students utilize self-management to conduct research, they use their self-awareness to check their own personal bias, and relationship skills to work as a part of a team to produce an important piece of artwork. Through this project, students must also link their values and thoughts to the content they are creating, and evaluate personal, interpersonal, community, and institutional impacts.

Lesson Plan 9 - Artistic Process: Self-guided Project (see Appendix I) is the first lesson in the unit: Artistic Process, as well as the first lesson that focuses on responsible decision-making. In this project, students are asked to create their own self-guided project utilizing the techniques, competencies, and concepts learned through the duration of the school year. Responsible decision-making as a competency naturally utilizes the other four competencies. In order to make responsible-decisions, students will need experience in self-management, self-awareness, relationship skills, and social skills. Students will examine what they have learned throughout the school year to make responsible-decisions for creating the

final addition to their portfolio. This final project should be the culmination of their growth and show mastery of the standards and objectives taught. By combining concepts to generate innovative ideas for creating art, students will have to think critically about their own artistic process, make reasoned judgements and analyze previously learned information.

Lesson 10 - Artistic Process: Exhibit (see Appendix J) is the second lesson in the unit: Artistic Process, as well as the second lesson that hones in on responsible decision-making. Exhibit is the final example lesson plan and ties all previous lessons and competencies together for the ultimate demonstration of all five SEL competencies. In this project, students will work as a collective class to craft an exhibit that showcases their best work from the school year. Students will showcase self-management by setting collective goals, using organizational and planning skills, and self-motivation. Self-awareness can be seen as students develop a sense of purpose, and social-awareness is practiced through demonstrating compassion to fellow classmates. Finally, students will exhibit relationship skills and responsible decision making through team work, collaborative problem solving, and recognizing how critical thinking skills are useful both in and outside of the classroom. Having students create an exhibit that showcases their personal artwork, as well as the artwork of fellow artists shows students that they are more than their academic selves. They are individuals that are part of a greater whole. When they leave our classrooms, students will be more prepared to create change, both within themselves and within their communities. Students will be able to work as a cohesive part of a team, understanding their weaknesses and strengths, as well as the strengths of others. Students will be more compassionate, understanding, and creative in their critical thinking and problem solving skills.

## **Conclusion**

Social-emotional learning may not have presence in national standards beyond the elementary classroom, but it is abundantly clear that students need directed social-emotional teaching. The five competencies of social-emotional learning focus on the whole child, rather than solely focusing on the academic aspect of a child. When we tend to every aspect of our students, when we invite them to come into our classroom exactly as they are and offer the opportunity for growth and personal exploration, students will have a stronger chance to succeed both in and outside of the classroom. Using the provided NVACS and the five SEL competencies, art educators have a unique opportunity to turn their curriculum into a year worth of lessons that teach our students how to manage themselves, how to analyze, evaluate and control themselves, how to work positively with others, and how to affect their communities positively.

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Appendix A  
Lesson Plan 1 - The Artist: Portfolio

<b>SEL Competencies addressed in lesson:</b>
<b>Key competency:</b> Self-management (Exhibiting self-discipline and self-motivation, setting personal and collective goals, and using planning and organizational skills).
<b>Additional competencies:</b> Self-awareness (Integrating personal and social identities, and experiencing self-efficacy).
<b>Standards/SEL connections:</b>
<b>VA:Cr1.2.6a:</b> Formulate an artistic investigation of personally relevant content for creating art.
<b>SEL connection:</b> By asking students to formulate an artistic investigation of personally relevant content also asks students to set personal goals, plan and organize their final project, and integrate their personal identities into their artwork.
<b>Accommodations:</b>
<b>Scaffolding:</b> Students may receive pre-folded and stapled portfolios. Students may also receive a questionnaire that helps them to analyze other's portfolios.
<b>Acceleration:</b> Students who finish early may work on their first addition to their portfolio: any drawing that showcases their current skill as an artist.
<b>Unit Content</b>
<b>Duration:</b>
3 - 4 class periods
<b>Rationale/Objective(s)/Procedure:</b>

**Students will learn** how to preserve their artwork. By the end of this lesson students will create a portfolio that showcases their personalities, as well as their identities as artists.

- Students will have the opportunity to look at the teacher’s portfolio, ask questions, and discuss what information they gathered from the art that was displayed, as well as how it was displayed in the portfolio. Each table will then be assigned a modern artist and tasked with researching their digital portfolio. Each group will then work together to construct a paragraph that details what they learned from their artist’s portfolio.
- Students will be led through a step-by-step demonstration on how to construct their portfolios. Students will then use a 24x36 sheet of paper to construct their own portfolio that will carry their artwork through the school year. Students should design their portfolio to represent their personalities, as well as their identities as artists. It is only required that students include their name, and that their artwork is school appropriate.
- At the end of the project, students will present their portfolio to the class. Students should explain why they designed their portfolio in the way that they did, and how it reflects who they are as individuals and artists.

**Materials/resources:**

The teacher’s portfolio, computers, writing paper, pencils, 24x36 sheets of paper, markers, crayons, colored pencils, pens, eraser, and sharpeners.

**Key concepts and problem-posing questions:**

**Questions:**

- How can we preserve our artwork?
- How can we assure that everything attached to our name represents who we are?
- How can we manage our time and efforts to complete a task?
- How can we take inspiration from other artists?
- How can we analyze other’s artwork in an attempt to understand them as an individual?

**Concepts:**

- Self-management
- Art preservation
- Individuality
- Design
- Art analysis
- Exploration

**Assessment:**

**Formative:** Group paragraph. Each group’s paragraph should be at least five sentences long and should detail what they learned from their assigned artist’s portfolio.

**Summative:** Final presentation of portfolio. The finished portfolio should be neatly folded and stapled and should be decorated to represent the individual who created it. Students should be able to explain how their portfolio reflects them personally.

Appendix B  
Lesson Plan 2 - The Artist: Sketchbook

<b>SEL Competencies addressed in lesson:</b>
<b>Key competency:</b> Self-management (Exhibiting self-discipline and self-motivation, and setting personal and collective goals).
<b>Additional competencies:</b> Self-awareness (Having a growth mindset, and developing interests and a sense of purpose).
<b>Standards/SEL connections:</b>
<b>VA:Cn10.1.6a:</b> Generate a collection of ideas reflecting current interests and concerns that could be investigated in artmaking.  <b>SEL connection:</b> Asking students to generate ideas for art making also asks them to create their own motivation, goals, and ideas throughout the school year. Having goals set for themselves creates a sense of purpose and an end game to work towards.
<b>Accommodations:</b>
<b>Scaffolding:</b> Students may receive a pre-made sketchbook if needed. Students may also work from a list of mediums, techniques, and potential projects if they are unable to develop their own.  <b>Acceleration:</b> Students who finish early may choose to help other students complete their project, or use the art books available in the classroom to work independently in their sketchbook and begin developing technical skills.
<b>Unit Content</b>
<b>Duration:</b>
2 - 3 class periods
<b>Rationale/Objective(s)/Procedure:</b>

**Students will learn** how to explore their personal ideas for creating art. Students will also briefly learn the concept of telling a story or expressing a theme through art. By the end of this project students will create a sketchbook, as well as their first entry in their sketchbook: brainstorming artistic concepts, techniques, and processes that are appealing to them.

- Students will briefly learn about the eight themes of art through an exploratory powerpoint.
- Students will construct their own sketchbook by stapling fifty sheets of paper together. Their sketchbook will be used for brainstorming, sketching, warm-ups, etc. throughout the school year.
- Students will design the front and back covers of their sketchbook with a personally chosen theme.
- Once students have constructed and designed their sketchbooks, they will use the first page to create three separate lists: mediums they are interested in learning about, projects they are interested in creating, and techniques they would like to learn in art.
- Students will then use their second page to set personal goals, write positive words of affirmation to look back on throughout the school year, and anything else they feel will motivate them through the year.

**Materials/resources:**

Eight themes of art powerpoint, paper, staplers, pencils, pens, markers, crayons, colored pencils, erasers, sharpeners, etc.

**Key concepts and problem-posing questions:**

**Questions:**

- How can we keep track of our creative process, ideas, and development?
- How can we manage ourselves throughout the school year?
- How can we motivate ourselves through projects and lessons when times get hard?
- How can we use a sketchbook to explore different ideas?

**Concepts:**

- Self-management
- Brainstorming
- Motivation
- Artistic process
- Exploration
- Goal setting

**Assessment:**

**Formative:** Sketchbook construction and design. Sketchbooks should consist of fifty pages neatly stapled together. Each student should design a theme for their sketchbook and execute it to the best of their ability.

**Summative:** (1) Brainstorming lists. Students should complete three separate brainstorming lists in their sketchbooks. (2) Personal goals and reflections. Students should complete a list of personal goals and motivation for the school year.

Appendix C  
Lesson Plan 3 - Identity: Kehinde Wiley Portrait

<b>SEL Competencies addressed in lesson:</b>
<p><b>Key competency:</b> Self-awareness (Integrating personal identity, linking thoughts and feelings, experiencing self efficacy, etc.)</p> <p><b>Additional competencies:</b> Social-awareness (Taking others’ perspectives and recognizing strengths in others) and relationship skills (Practice teamwork and collaborative problem solving).</p>
<b>Standards/SEL connections:</b>
<p><b>VA:Cr1.2.6a:</b> Formulate an artistic investigation of personally relevant content for creating art.</p> <p><b>SEL connection:</b> Investigating personally relevant content for creating art asks students to be aware of themselves, their personalities, their interests, their culture, and their background. Part of the investigation asks students to work with others to better understand their own art, as well as others’ art.</p>
<b>Accommodations:</b>
<p><b>Scaffolding:</b> Reference and resources for better understanding/research are available to all students. Students who need further assistance in the project may use a list of symbolism and their meanings, as well as a step by step guide for drawing a self portrait.</p> <p><b>Acceleration:</b> Students who go above and beyond/early finishers can work on a portrait of a chosen friend or relative, expanding their use of symbolism to represent someone outside of themselves.</p>
<b>Unit Content</b>
<b>Duration:</b>
6 - 7 class periods
<b>Rationale/Objective(s)/Procedure:</b>



**Students will learn** about artist Kehinde Wiley through artist interviews, powerpoint, discussion, and reading. Kehinde Wiley creates portraits that explore a person's culture and identity through symbolism. Students will also learn basic anatomy proportions. By the end of this project, students will create a self portrait with a background full of symbolism that represents their own culture and identity.

1. Students will learn about Kehinde Wiley and complete a reflection questionnaire, aimed to have students decode and find their own meanings in symbolism, culture, and identity. Students will also learn basic anatomy proportion through a guided drawing in their sketchbook.
2. Students will brainstorm the symbolism they will use when creating their own self portrait. Students will create two rough thumbnails with two different concepts of composition and symbolism in their sketchbook. Students will then work in table groups to help one another decide on a final design.
3. Students will create a 9x12 self portrait with a background that utilizes symbolism. Students may choose to make this abstract or realistic.
4. Students will complete an artist statement where they answer the questions: What does your symbolism mean to you? How did you decide on the chosen symbol? What was your process in creating your artwork? What does your artwork mean to you? What would you like your work to mean to others?
5. Students will conduct a gallery viewing and leave post-it note comments for fellow students.

**Materials/resources:**

Videos and powerpoint on Kehinde Wiley, sketchbooks, guided drawing, pencils, erasers, 9x12 paper, pencil sharpeners, scrap paper, medium of choice (as available), critique handout, and reflection questionnaire.

**Key concepts and problem-posing questions:**

**Questions:**

- What tools can you use in art to create self-reflective artwork?
- How can you create a self portrait that really expresses yourself?
- How can knowing more about yourself help you to better understand others?
- How can we simplify our self portraits by learning the basic proportions of human anatomy?

**Concepts:**

- Self-awareness
- Proportion
- Self portrait
- Composition
- Abstract vs. realism

- Symbolism

**Assessment:**

**Formative:** (1) Reflection questionnaire. Students should answer the reflection questionnaire with full sentences, reflecting on Kehinde Wiley's artwork. (2) Brainstorming

**Summative:** (1) Final project. Student's final project should include a self-portrait with accurate proportion, as well as symbolism that reflects them. (2) Artist statement. Students will answer the provided questions for their artist statement using appropriate vocabulary and full sentences.

Appendix D  
Lesson Plan 4 - Identity: Playing Cards

<b>SEL Competencies addressed in lesson:</b>
<p><b>Key competency:</b> Self-awareness (Integrating personal identity, linking thoughts and feelings, experiencing self efficacy, etc.)</p> <p><b>Additional competencies:</b> Social-awareness (Taking others' perspectives and recognizing strengths in others), and relationship skills (Practice teamwork and collaborative problem solving).</p>
<b>Standards/SEL connections:</b>
<p><b>VA:Cr1.2.6a:</b> Formulate an artistic investigation of personally relevant content for creating art.</p> <p><b>SEL connection:</b> Investigating personally relevant content for creating art asks students to be aware of themselves, their personalities, their interests, their culture, and their background. Asking students to decipher their strong qualities, and qualities that need work, asks students to view themselves as who they are, not who they project themselves to be.</p>
<b>Accommodations:</b>
<p><b>Scaffolding:</b> Reference and resources for better understanding/research are available to all students. Students who need further assistance in the project may use a list of symbolism and their meanings, examples of symmetry, a playing card template, etc.</p> <p><b>Acceleration:</b> Students who go above and beyond/early finishers can work as student helpers for the remainder of the project, offering help and expertise to students who are falling behind.</p>
<b>Unit Content</b>
<b>Duration:</b>
5 - 6 class periods
<b>Rationale/Objective(s)/Procedure:</b>

Students will learn about associations between colors and emotions/mood, as well as symmetry through presentation, artwork examples, and discussion. By the end of this project, students will create a 9x12 symmetrical playing card, one side utilizing symbolism for their personal traits they are proud of, the other side utilizing symbolism for their personal traits they would like to work on.

- Students will learn about color theory and symbolism. Afterwards, students will work in groups of four in a classroom competition. Each group will be assigned a color and asked to make a list of feelings, experiences and personality traits they associate with the color. Students will then work together to draw as many symmetrical items possible. The group with the biggest (and most accurate) list, will receive a prize.
- Students will be given a traditional playing card as reference. For their rough draft students will be tasked with drawing four thumbnails of possible designs for their playing card in their sketchbooks (must include at least four different symbols and it must be symmetrical). Students will then consult with their table groups, provide critique, and decide on their final design.
- Students will create a 9x12 symmetrical 'playing card'. Splitting the paper in half, students will use color theory and symbolism on one half to depict their qualities they are most proud of. They will then use color theory and symbolism to depict their qualities they would like to work on on the other half.
- Students will complete an artist statement where they answer the questions: What does your symbolism mean to you? What steps could you take to work on yourself? What qualities do you love most in yourself? What does your artwork mean to you? What would you like your work to mean to others?
- Additionally, students will present their artwork for a class critique where three students will be asked to give the artist two glows and one grow.

**Materials/resources:**

Videos and powerpoint on color theory & symmetry, sketchbooks, pencils, erasers, 9x12 paper, pencil sharpeners, scrap paper, medium of choice (as available), scrap paper, and computers.

**Key concepts and problem-posing questions:**

**Questions:**

- Do we ever stop growing and learning?
- Are we always the same, or are we constantly changing?
- Are you in control of the person you become?
- Is anyone perfect?

**Concepts:**

- Self-awareness
- Symmetry
- Composition
- Color theory
- Symbolism
- Critique

**Assessment:**

**Formative:** Brainstorming. Students will complete four thumbnail drawings to brainstorm for their final design.

**Summative:** (1) Final project. Students will complete a symmetrical 9x12 playing card that showcases their strengths and weaknesses. (2) Critique. Students will offer two glows and a grow to at least three different students during presentation.

Appendix E  
Lesson Plan 5 - Collaboration: Partner Weaving

<b>SEL Competencies addressed in lesson:</b>
<p><b>Key competency:</b> Relationship skills (Communicating effectively, developing positive relationships, and practicing teamwork and collaborative problem-solving).</p> <p><b>Additional competencies:</b> Self-management (Setting personal and collective goals, and demonstrating personal and collective agency), and social-awareness (Recognizing strengths in others).</p>
<b>Standards/SEL connections:</b>
<p><b>VA:Cr1.1.6a:</b> Combine concepts collaboratively to generate innovative ideas for creating art.</p> <p><b>SEL connection:</b> Asking students to combine their individual concepts into a collaboration also asks students to communicate their ideas effectively, develop relationships based on trust and understanding, practice teamwork and problem-solving as problems arise.</p>
<b>Accommodations:</b>
<p><b>Scaffolding:</b> Students may receive a previously prepared cardboard loom for weaving, students may also be paired with a partner that is capable of helping hands on with the weaving process, and students may select from example patterns if they are unable to create their own.</p> <p><b>Acceleration:</b> Students may decide to also learn a twill weaving pattern if they are understanding and showing mastery of basic weaving skills. Each table will be provided a hand out with step by step directions for creating the twill pattern.</p>
<b>Unit Content</b>
<b>Duration:</b>
6 - 8 class periods
<b>Rationale/Objective(s)/Procedure:</b>

**Students will learn** about the history of weaving through powerpoint and video. Students will also learn about weaving artist Sue Spooner. Finally, students will learn basic weaving patterns. By the end of this project students will create a collaborative weaving with a partner that reflects something unique about each of their personalities.

- Students will learn about the history of weaving through powerpoint and video. Students will also learn about weaving artist Sue Spooner by viewing her online portfolio and discussing her work as a group. Students will then be asked to design their own weaving concept in their sketchbook using basic patterns. Their design should abstractly reflect a story about themselves.
- Students will practice plain weaving and basket weaving using their own design as inspiration.
- Students will then be paired with a random partner. Students will be asked to share their concept with their partners and work together to identify a pattern and design that reflects both of their stories.
- Students will then work together to create their weaving. Each partner will take a turn working on their portion of the weaving while the other partner works on their portion of the artist statement.
- Students will present their final weaving to the class. Students will share their thoughts on the final weaving before the artists share their combined artist statement.

**Materials/resources:**

Weaving powerpoint and video, Sue Spooner online portfolio, sketchbooks, yarn, cardboard, scissors, tapestry needles, pencils, erasers, sharpeners, writing paper, etc.

**Key concepts and problem-posing questions:**

**Questions:**

- How can artists combine their stories to create a unique piece of art?
- How can we use textiles to tell a story?
- How can we use art to get to know one another on a deeper level?
- How does it feel to collaborate with an artistic partner?

**Concepts:**

- Relationship skills
- Weaving
- Patterns
- Textiles and fiber
- Story telling
- Artist statement
- Collaboration

**Assessment:**

**Formative:** (1) Weaving concept sketch. This should include what type of patterns are going to be used and which colors are going to be used. It should also include a quick explanation of the design. (2) Weaving practice. Students should practice at least five lines of weaving with each basic weaving pattern.

**Summative:** (1) Final collaborative weaving project. The final project should be a collaboration

of both designs. Each student should contribute half of the weaving. (2) Final artist statement. Each student should write their own portion of their artist statement. It should include a description of their design, a purpose for their design, as well as their thoughts on working collaboratively.



Appendix F  
Lesson Plan 6 - Collaboration: Commissions

<b>SEL Competencies addressed in lesson:</b>
<p><b>Key competency:</b> Relationship skills (Developing positive relationships, seeking or offering support and help when needed, and communicating effectively).</p> <p><b>Additional competencies:</b> Social awareness (Recognizing situational demands and opportunities), and self-awareness (Examining prejudices and biases).</p>
<b>Standards/SEL connections:</b>
<p><b>VA:Cr2.1.6a:</b> Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.</p> <p><b>SEL connection:</b> Asking students to demonstrate openness in trying new ideas also asks them to communicate effectively with their partner. It also asks students to understand the demands placed on them as an artist selling their artwork.</p>
<b>Accommodations:</b>
<p><b>Scaffolding:</b> Students may be paired together based on ability in order to help one another throughout the project. The teacher will also step in where needed for one on one attention.</p> <p><b>Acceleration:</b> Students who complete their assignments early may create a companion piece for their client.</p>
<b>Unit Content</b>
<b>Duration:</b>
5 - 6 class periods
<b>Rationale/Objective(s)/Procedure:</b>

**Students will learn** how to create art for a purpose that is outside of their own. Students will also learn how to discuss art with a client. By the end of the project students will create a work of art specifically for another student.

- Students will complete a guided worksheet to develop an idea of what they are looking for when they buy artwork. Students will then be randomly paired to share what type of art they are interested in for decorating their personal space.
- Partners will ask one another questions to specify what it is that their partner is looking for before creating three thumbnail sketches for their 'client'. Each client will take turns looking over the artist's thumbnails. They will either select one of the thumbnails or ask to make edits.
- Once partners have decided on a final design, each artist will go their separate ways and create their final project.
- Once students have completed their final project, they will reunite with their client to deliver their artwork.
- Partners will present what it was they were looking for to the class, followed by the artist's interpretation of what their client wanted. Each client will take home the respective artwork.
- Students will write a review for the artist that they 'bought' their artwork from.

**Materials/resources:**

Guided worksheet, sketchbooks, materials as needed based on student plans, scratch paper, computers, pencils, canvas, erasers, writing paper, and sharpeners.

**Key concepts and problem-posing questions:**

**Questions:**

- How can we use our artistic knowledge to please a client?
- How can we use communication and teamwork to make ideas come to life?
- How can we use our knowledge of art to inform an artist of what kind of art we enjoy?

**Concepts:**

- Relationship skills
- Art as a career
- Communication skills
- Fundamental knowledge of art
- Creativity

**Assessment:**

**Formative:** Thumbnail sketches. Students will create three thumbnail sketches for their client in their sketchbook.

**Summative:** Final project and presentation. Students will create a work of art specific to their clients needs. They will then present their concepts and final projects together. They will be graded for their ability to communicate with their client and create something specific to their needs.

Appendix G  
Lesson Plan 7 - Art in Society: Culture

<b>SEL Competencies addressed in lesson:</b>
<p><b>Key competency:</b> Social-awareness (Identifying diverse social norms, including unjust ones, and demonstrating empathy and compassion, and taking others' perspectives).</p> <p><b>Additional competencies:</b> Responsible decision-making (Demonstrating curiosity and open-mindedness), and self-management (Using planning and organizational skills).</p>
<b>Standards/SEL connections:</b>
<p><b>VA:Re.7.1.6a:</b> Identify and interpret works of art or design that reveal how people live around the world and what they value.</p> <p><b>VA:Re.7.2.6a:</b> Analyze ways that visual components and cultural associations suggested by images influence ideas, emotions, and actions.</p> <p><b>SEL connection:</b> Asking students to analyze different cultures and gather information regarding what they value, asks students to identify diverse social norms, as well as how to take and understand others' perspectives.</p>
<b>Accommodations:</b>
<p><b>Scaffolding:</b> Students may receive assistance in interviewing their family members during the research phase of the project. Students may also be given examples of projects or artworks that match their culture and may choose to create something similar.</p> <p><b>Acceleration:</b> Students who finish early may choose to create a second piece that complements their first piece, or help a student that could use an extra hand.</p>
<b>Unit Content</b>
<b>Duration:</b>
5 - 6 class periods
<b>Rationale/Objective(s)/Procedure:</b>

**Students will learn** about different cultures from around the world through a mixture of reading articles, analyzing artwork, and researching. Students will take what they have learned and perform research on their own ancestry at home, using the same research report layout.

- Students will learn about a variety of cultures around the world, as well as the art that is produced within each culture, through video, articles, and research. Students will pick from a list of ten different cultures. Students will fill in a research report about the modern culture they research, generating information that will later be used for their own independent research at home.
- Students will perform independent research at home using the same research report. They will research their own ancestry to gather information for the final project.
- For their rough draft, each student will write a short proposal for their final project including imagery, symbols, materials, and context they will be using in their final artwork, along with two thumbnails for their design. The teacher will check off on their rough draft to ensure that students are exhibiting understanding and making positive connections to their culture.
- Students will create a project that is inspired by their own culture, following the guidelines of their own outline. The art medium is up to the student's discretion.
- Students who chose the same culture will join together for final presentations. Students will work together to utilize a space in the art room to create a walk through gallery of their artwork. Each artwork will be placed next to an artist statement detailing why students chose to create their final project. The class will circulate through the various galleries, leaving post-it note comments for their fellow students in their art gallery.

**Materials/resources:**

Resources, articles, and artwork on a variety of cultures and their related artwork, sketchbooks, pencils, erasers, 9x12 paper, pencil sharpeners, scrap paper, medium of choice (as available), research report and scrap paper.

**Key concepts and problem-posing questions:**

**Questions:**

- What can someone's artwork tell us about their culture?
- How can we express our own culture through art?
- How does art capture a certain time and place?
- Can we take influence and inspiration from different cultures and bring them to our own?

**Concepts:**

- Social-awareness
- Cultural-awareness
- Composition
- Design
- Medium exploration
- Curating
- Artist statement

**Assessment:**

**Formative:** (1) Research form. Students will complete a research form on a different culture, as well as their own culture for their self-guided project. (2) Brainstorming and rough draft. Students will write a paragraph for their final project proposal, and create two thumbnail sketches that showcase their ideas for the final project in their sketchbooks.

**Summative:** (1) Final project. Students will create a project inspired by their culture using the medium of their choice. It must be done to the best of their ability and utilize what we have learned throughout the school year. (2) Artist statement and gallery exhibition. Students will write an artist statement using at least six sentences to detail the process and their decision making throughout the project. Students will then work together to create a gallery exhibit that showcases their culture's artwork.

Appendix H  
Lesson Plan 8 - Art in Society: Social Movements

<b>SEL Competencies addressed in lesson:</b>
<p><b>Key competency:</b> Social-awareness (Identifying diverse social norms, including unjust ones, and demonstrating empathy and compassion).</p> <p><b>Additional competencies:</b> Self-awareness (Linking feelings, values, and thoughts), responsible decision-making (Evaluating personal, interpersonal, community, and institutional impacts), and relationship skills (Practicing teamwork and collaborative problem-solving).</p>
<b>Standards/SEL connections:</b>
<p><b>VA:Re.7.2.6a:</b> Analyze ways that visual components and cultural associations suggested by images influence ideas, emotions, and actions.</p> <p><b>VA:Cn11.1.6a:</b> Analyze how art reflects changing times, traditions, resources, and cultural uses.</p> <p><b>SEL connection:</b> Asking students to research, analyze, utilize imagery specific to social movements asks students to also examine norms that are unjust. Looking through history to see how movements have formed and changed, asks students to evaluate different institutional impacts.</p>
<b>Accommodations:</b>
<p><b>Scaffolding:</b> Students who struggle with research can utilize printed research from pre-selected social movements. If students have a difficult time choosing or understanding different social movements, they can choose from a pre-approved list. Students are also welcome to use templates for posters and flags.</p> <p><b>Acceleration:</b> Students who finish early may choose to design other accessories for their chosen movement i.e. t-shirt designs, blog posts, or artwork that is representative of the movement.</p>
<b>Unit Content</b>
<b>Duration:</b>
6 - 8 class periods
<b>Rationale/Objective(s)/Procedure:</b>

**Students will learn** about social movements throughout american history, as well as the art that accompanied them, through powerpoint, video, articles, and research. In groups students will decide on a social movement they are passionate about, or a social movement they would create, and construct a poster and a flag that they would use for their movement.

- Students will learn about social movements throughout american history, as well as the art that accompanied them, through powerpoint, video, articles, and research. In groups students will decide on a social movement they are passionate about, or a social movement they would create. Each group will fill out a research report on their chosen topic. One student will be writers, and two students will be editors.
- For their rough draft, each student within the group will design their own poster and flag in their sketchbooks. Each student will then present their ideas to the group and the group will choose one of each.
- Students will work as a team to edit their original image, if need be, and take turns adding to their final team poster and flag.
- Students will present their final product as a team. One student will lead the presentation, one student will present the flag, one student will present the poster, and the final student will try to convince the audience (their fellow classmates) to join their movement. At the end of all presentations, students will choose two movements they would ‘join’ and write a reflection on why they felt compelled to join.

**Materials/resources:**

Videos and powerpoint on social movements and related artwork, sketchbooks, pencils, erasers, 9x12 paper, pencil sharpeners, scrap paper, medium of choice (as available), research report and scrap paper.

**Key concepts and problem-posing questions:**

**Questions:**

- How can art create change?
- Is art a universal language?
- How can art and passion create discussion and change of heart?
- How can we work with others to create, display, and promote a message?

**Concepts:**

- Culture
- Social movements
- Social-awareness
- Composition
- Design

**Assessment:**

**Formative:** Research form and brainstorming/rough draft

**Summative:** Final project and presentation

**Non-graded:** Reflection at the end of presentations

Appendix I  
Lesson Plan 9 - Artistic Process: Self-guided Project

<b>SEL Competencies addressed in lesson:</b>
<p><b>Key competency:</b> Responsible decision-making (Learning how to make a reasoned judgment after analyzing information, data, and facts and recognizing how critical thinking skills are useful both inside and outside of school).</p> <p><b>Additional competencies:</b> Self-management (Exhibiting self-discipline and self-motivation), and self-awareness (Experiencing self-efficacy).</p>
<b>Standards/SEL connections:</b>
<p><b>VA:Cr1.1.6a:</b> Combine concepts collaboratively to generate innovative ideas for creating art.</p> <p><b>SEL connection:</b> Asking students to combine concepts learned throughout the school year in their final project asks students to analyze their portfolio, as well as the facts they have learned. This project also asks students to think critically about the process of creating their own individual art project, which is something they will carry with them outside of the classroom.</p>
<b>Accommodations:</b>
<p><b>Scaffolding:</b> Students may work in small groups with the teacher to create the concept for their final art project. Students may also choose a previous project and attempt to create it again in order to see their own growth throughout the school year.</p> <p><b>Acceleration:</b> Students who finish early can work as the teacher’s assistant and help students with their final projects. Students may also decide to photograph their artwork and build a digital portfolio.</p>
<b>Unit Content</b>
<b>Duration:</b>
6 - 8 class periods
<b>Rationale/Objective(s)/Procedure:</b>



**Students will learn** about the process of making art from the conceptual stage. By the end of this project, students will guide, construct, and complete their final project.

- Students will examine their portfolio and review what we have learned throughout the year before completing a step-by-step guide for brainstorming and constructing their own final project. Students will be asked to decide the topic of their final project, which elements and principles of art they will be focusing on, what materials will be needed, and to provide a few thumbnail sketches of their idea. Students will be asked to create a back-up project in case their first concept is turned down.
- After the teacher checks off on their concept, students will break into groups based on alike mediums so that they may share materials and work with one another through the creative process. Groups will provide feedback and critique through guided discussions.
- At the half-way point, students will have a five minute interview with the teacher. They will discuss their process, what is working in their artwork and what is not working. They will then have the remainder of the project to make any changes and finishing touches.
- When students have completed their project they will choose two other artworks from their portfolio that they believe represent their artistic skill best. Students will display all three artworks on their desk with a blank sheet to the side. Students will perform a final gallery walk and leave two glows and a grow for an artist that was outside of their original group.
- Students will complete an artist statement that describes their artistic process, why they made the decisions that they did, and explain what they have learned in art class throughout the semester.

**Materials/resources:**

Resources, step-by-step brainstorming sheet, sketchbooks, materials as needed based on student plans, portfolios, scratch paper, computers, pencils, canvas, erasers, and sharpeners.

**Key concepts and problem-posing questions:**

**Questions:**

- How can we take everything we have learned to create one masterpiece?
- How can we use our portfolio to portray ourselves as artists?
- How can we use all elements and principles of art to create a successful work of art?

**Concepts:**

- Responsible decision-making
- Elements and principles of art
- Artistic process
- Reflection
- Displaying art
- Artist statement
- Decision-making

**Assessment:**

**Formative:** (1) Brainstorming sheet. Students should complete each step of their guided brainstorming sheet. (2) Students should complete two thumbnails for their rough draft.

**Summative:** (1) Final project. Students should create a project that exhibits the elements of art and design they learned throughout the school year, as well as the concepts they have explored. This should be the student's best work.

Appendix J  
Lesson Plan 10 - Artistic Process: Exhibit

<b>SEL Competencies addressed in lesson:</b>
<p><b>Key competency:</b> Responsible decision-making (Learning how to make a reasoned judgment after analyzing information, data, and facts, Identifying solutions for personal and social problems, recognizing how critical thinking skills are useful both inside and outside of school, and reflecting on one’s role to promote personal, family, and community well-being).</p> <p><b>Additional competencies:</b> Self-management (Setting personal and collective goals, exhibiting self-discipline and self-motivation, and using planning and organizational skills), self-awareness (Developing interests and a sense of purpose), social-awareness (Demonstrating empathy and compassion), and relationship skills (Practicing teamwork and collaborative problem-solving).</p>
<b>Standards/SEL connections:</b>
<p><b>VA:Pr5.1.6a:</b> Individually or collaboratively, develop a visual plan for displaying works of art, analyzing exhibit space, the needs of the viewer, and the layout of the exhibit.</p> <p><b>SEL connection:</b> Asking students to collaboratively develop a plan for displaying works of art and analyzing exhibit space, asks students to analyze given information. It also asks students to identify solutions to problems and use critical thinking for an event that has effects outside of the classroom.</p>
<b>Accommodations:</b>
<p><b>Scaffolding:</b> Help with matting artwork, labeling artwork, and presenting work. Students can also be given special roles depending on their capabilities. Students may be asked to be assistants, asked to make flyers, asked to be clean up crew, etc.</p> <p><b>Acceleration:</b> There will be five student ‘leaders’ in each class. These students are in charge of keeping a list of artwork being presented, keeping their classmates on schedule, leading construction, etc.</p>
<b>Unit Content</b>
<b>Duration:</b>
6 - 8 class periods
<b>Rationale/Objective(s)/Procedure:</b>

**Students will learn** about different career opportunities for artists, as well as how to display and sell artwork for a cause. For the annual art show, each class will create a gallery for viewing throughout the school. All money made by selling tickets/artwork goes to a charity of the student's choice.

- Students will learn about different ways artists create and sell artwork for a living and how artists can also use their work to improve/give back to their community. Student groups will look back to their social movement project and find a local organization that gives back to that movement. Students will research one specific organization and fill out a research sheet with their group.
- Students will then look through their portfolios from the school year and choose two pieces they are proud of to display at their art exhibit. All artwork sold at the exhibit will give proceeds to their chosen organization. Students will then begin planning their art exhibit as a class, each table in charge of a different aspect. Each table will fill out a planning sheet.
- Students will work together with the material in the art classroom to begin constructing their art exhibits. Students will mat and label their artwork, set a base price, write an artist statement and create decorations that accent either the theme of their artwork or the theme of their chosen organization.
- Each class will have at least one representative at the art show to document the art sold and to speak with viewers in their exhibits. Students will also write a reflection on the process of creating an exhibit.

**Materials/resources:**

Resources, computers, portfolios, matting paper, labels, pencils, erasers, pencil sharpeners, scrap paper, equipment for building their exhibits, research sheet, and scrap paper.

**Key concepts and problem-posing questions:**

**Questions:**

- How can we use our art to make a positive impact?
- How can we work as a team to build a museum?
- How can artists work together for a good cause?
- How can we take everything we've learned throughout the year to curate an exhibit?
- How can we analyze our own work and decide if it should be included in the exhibit?

**Concepts:**

- Responsible-decision making
- Museums
- College career & readiness
- Teamwork
- Responsibility
- Craftsmanship
- Presentation

**Assessment:**

**Formative:** Research sheet. Students should complete the research sheet given to them for choosing their charity to donate their earned money to.

**Summative:** (1) Final exhibit space. Each class's exhibit space should showcase each student's best artwork. Students will be graded on their participation and contribution to the exhibit. (2) Reflection. Students will complete a final reflection on their experience creating an art exhibit, as well as a reflection on what they have learned throughout the school year. Each reflection should be at least six sentences long and include art focused vocabulary.

Appendix K  
General Rubric

Criteria	20	15	10	5
<b>Craftsmanship</b>	Student's work is clean, legible, and done to the best of their ability.	Student's work could be cleaner, legible, with a good attempt.	Student's work is not very clean, not very legible, could have made a better attempt.	Student's work is not clean, not legible, and the student did not complete to the best of their individual ability.
<b>Teamwork</b>	The student worked well alongside others and contributed greatly to discussion.	The student worked alongside others and contributed to discussion.	The student struggled to work alongside others and made minimal contribution to discussion.	The student did not work well alongside others and did not contribute to discussion.
<b>Self-management</b>	The student worked efficiently through the timeline of the project and was not prompted to complete the assignment.	The student worked close to the timeline of the project and was only prompted 1-2 times to complete the assignment.	The student struggled to work along the timeline of the project and was prompted 3-4 times to complete the assignment.	The student did not work along the timeline of the project and was prompted 5+ times to complete the assignment.
<b>Followed instructions</b>	The student followed all directions throughout the project.	The student followed most directions throughout the project.	The student followed some directions throughout the project.	The student followed no directions throughout the project.
<b>Understanding and application</b>	The student showed understanding of major concepts and applied them to their artwork.	The student mostly showed understanding of major concepts and applied most of them to their artwork.	The student showed little understanding of major concepts and applied few of them to their artwork.	The student showed no understanding of major concepts and did not apply them to their artwork.