

ARTISTS AS CATALYSTS FOR CHANGE

GRADES 9-12



Damián Ortega's "Controller of the Universe," a 2007 sculpture in the Weapons section. Credit: P.S.1 Contemporary Art Center

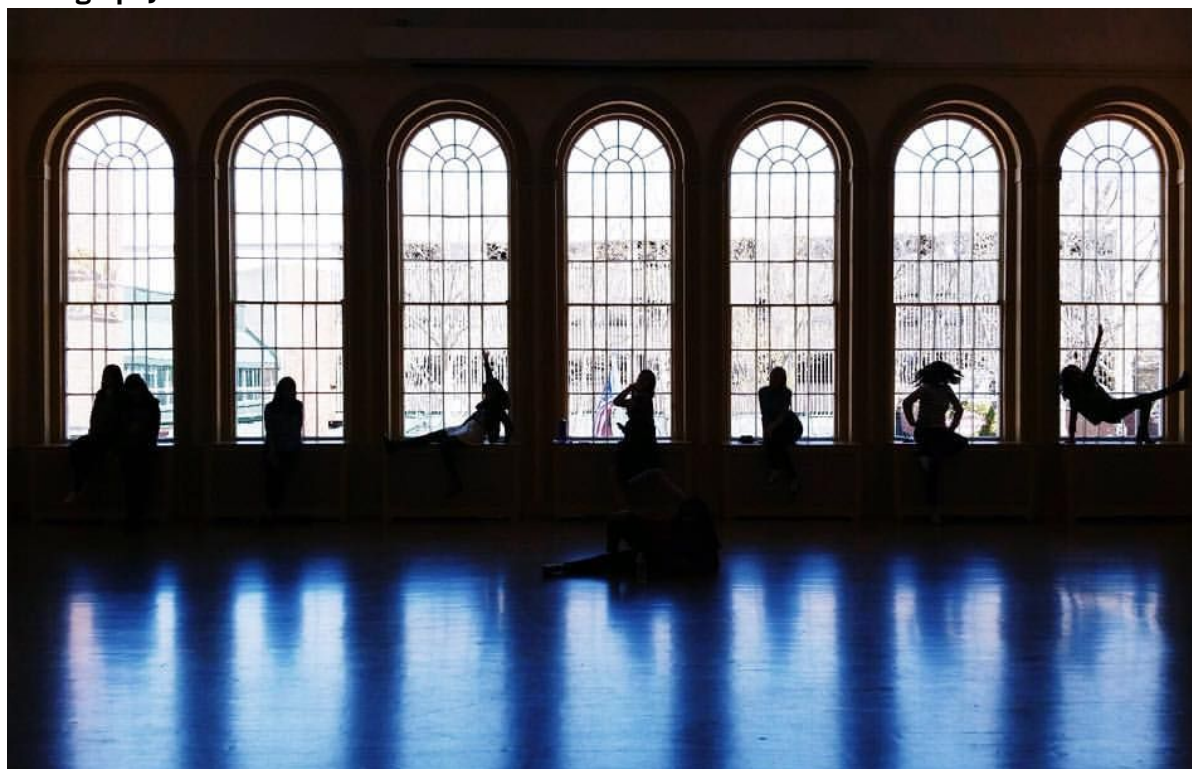
YEAR LONG CURRICULUM PLAN
Trisha Hautea
Spring 2016

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Trisha Hautea with her students at the Peabody Essex Museum, 2016
Photo taken by Leslie Goldman

CURRICULUM VISION STATEMENT

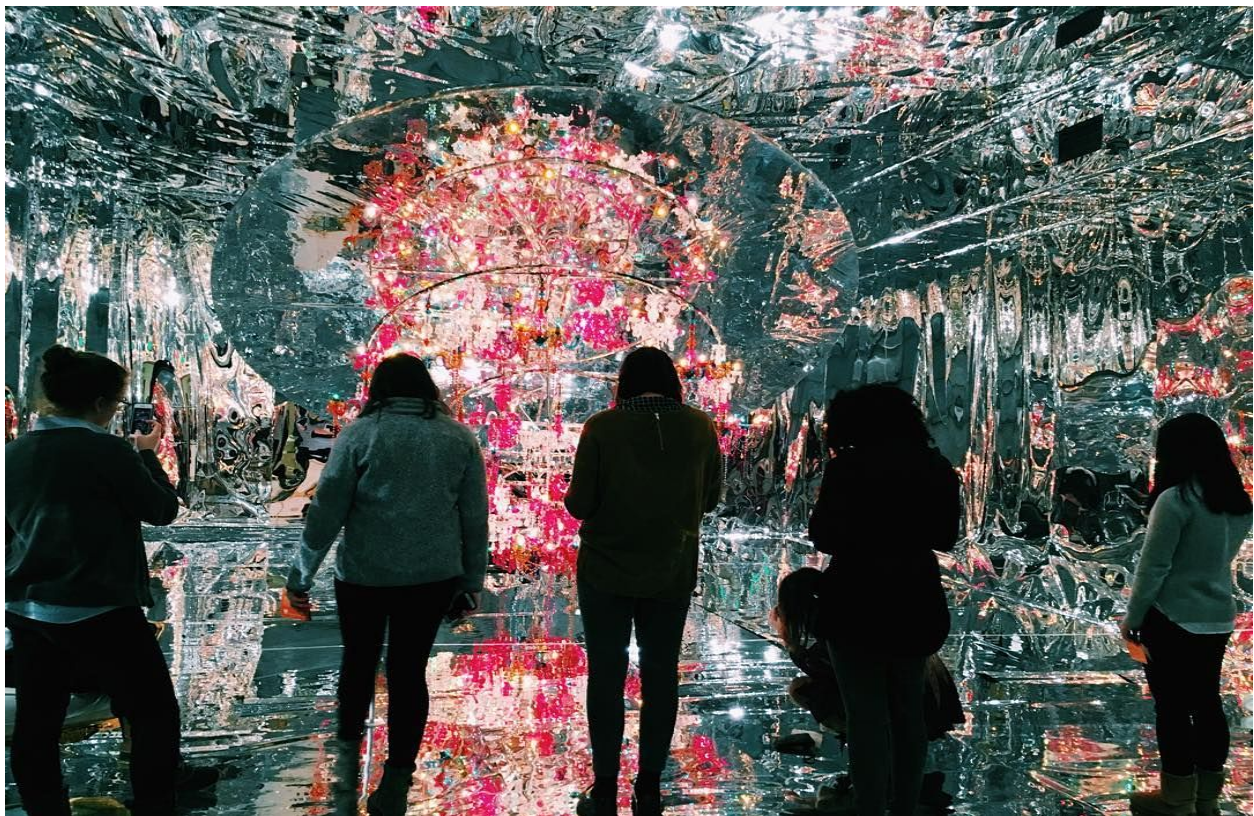


The study of art can encourage multicultural and social awareness, so students may assess critically their environments. Art education under the multicultural framework conceptualizes and challenges what it means to consider the social stratifications that exist in current educational systems and classrooms. This curriculum aims to explore approaches that could connect multiple experiences, disciplines, social critiques, and creative expressions for students. A classroom for multiculturalism and social justice is equitable. Students should know their opinions, ideas, creativity, and voices matter. This curriculum serves as a mode of providing a democratic

space for students regardless of their interests, race, class, gender, sexuality, and ability without discrimination.

CURRICULUM GOALS

- ❖ To encourage learning different disciplines
- ❖ To foster a sense of confidence & civic engagement in students
- ❖ To cultivate an appreciation of art
- ❖ To encourage inclusivity & making art relevant to students' lives
- ❖ To teach both technical & critical thinking skills
- ❖ To promote dialogue about current events
(western & non-western)



Students at the Museum of Fine Arts, Boston
'Chaosmos Mandala' by Choi Jeong Hwa in MFA *Megacities Asia*.
Trisha Hautea, 2016



Students Sachi, Emma, Amber, Adele, Aysha, Rahel, Cici, & Helagenet
in front of their artwork for their exhibition, *Perspectives*. Trisha Hautea, 2016.

Artists as Catalysts for Change

GRADE LEVEL

❖ Grades 9 - 12

- Interdisciplinary lessons can be adjusted according to the different sciences or social studies classes students may be participating in.
- Units or individual lessons can be edited to meet Advanced Placement (AP) requirements for Art History or Studio Art.
- Writing components can be adjusted to fulfill requirements for The International Baccalaureate Diploma Programme.

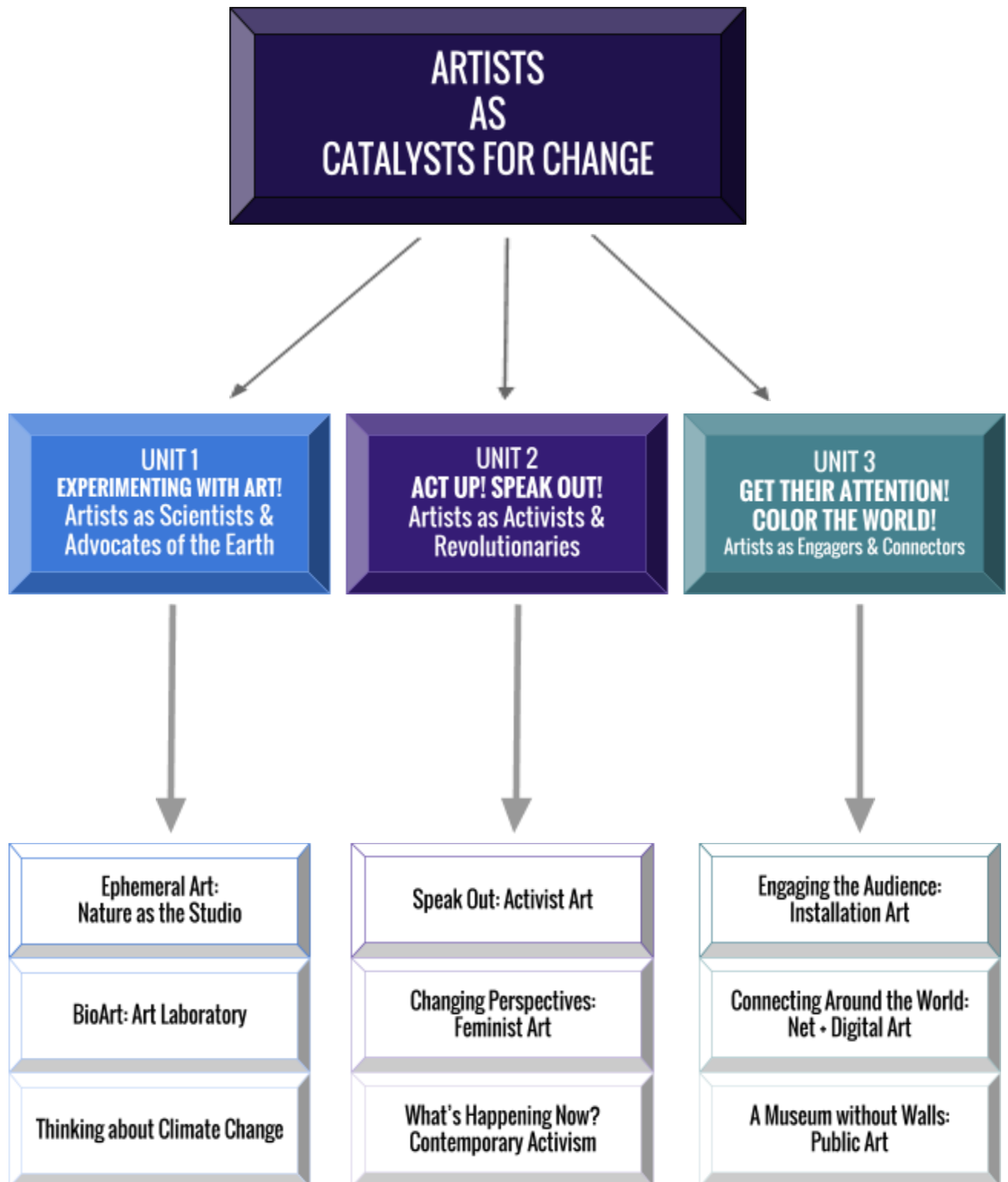
ENDURING UNDERSTANDINGS (students will understand that . . .)

- ❖ There can be a connection between you and your artwork in a meaningful way
- ❖ Artists can be active participants in making a difference in the world
- ❖ Art can have a message and raise awareness about contemporary events & issues

ESSENTIAL QUESTIONS:

- ❖ Can art be relevant to your own life?
- ❖ Does Art play role in society ?
- ❖ Can Art relate to everyday life?

UNIT CURRICULUM MAP



Unit 1

EXPERIMENTING WITH ART!

ARTISTS AS SCIENTISTS & ADVOCATES OF THE EARTH



Petri Dish Art, Klari Reis, 2015

Lesson 1

Ephemeral Art: Nature as the Studio

Lesson 2

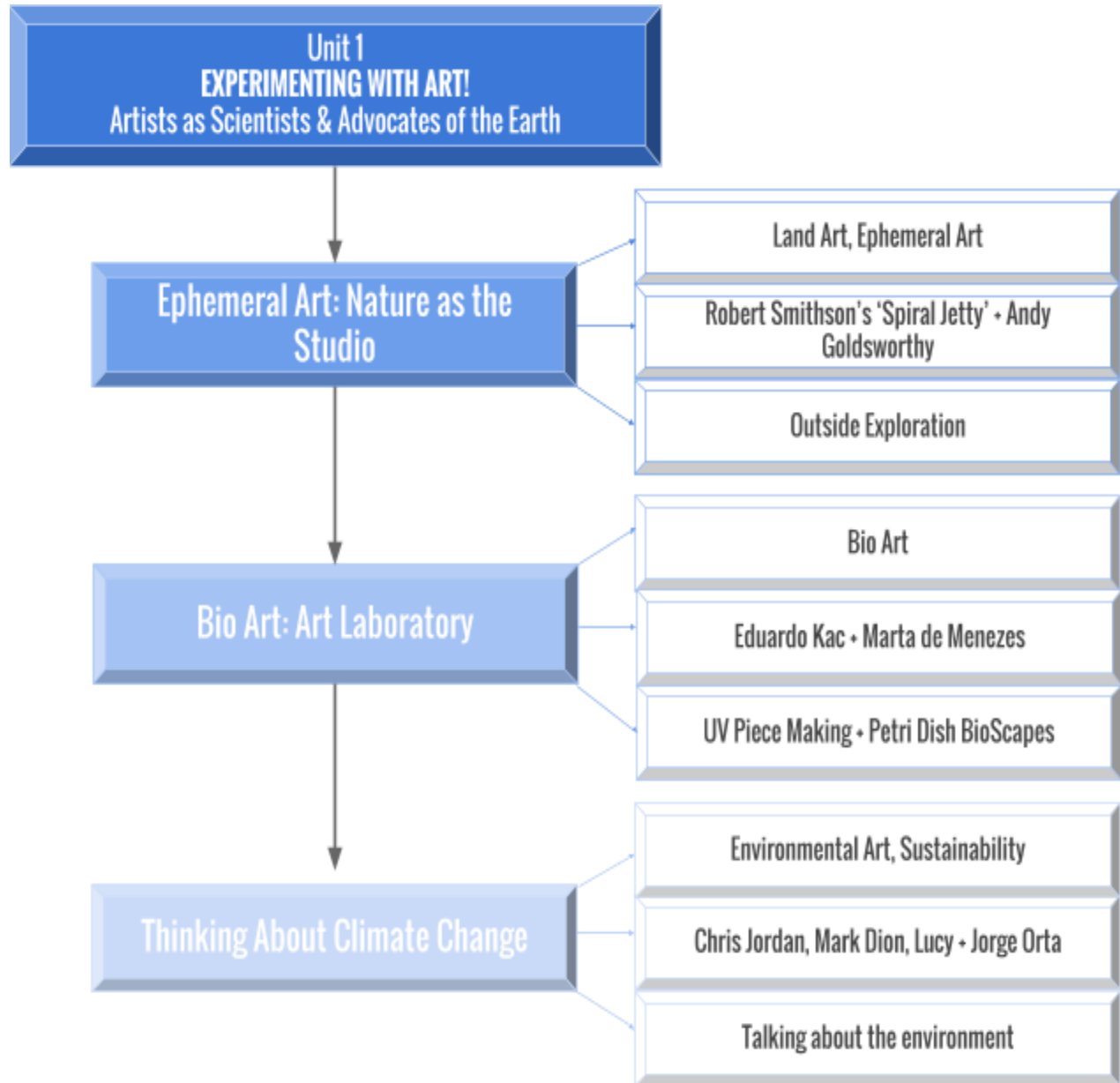
Bio Art: Art Laboratory

Lesson 3

Thinking About Climate Change

ARTISTS AS CATALYSTS FOR CHANGE

UNIT I CURRICULUM MAP



Unit 1

EXPERIMENTING WITH ART!

Artists as Scientists and Advocates of the Earth

Grade 9-12

STAGE 1 - DESIRED RESULTS

UNIT TRANSFER GOAL

- ❖ Students will be able to independently utilize their learning to think critically about science, nature, and the environment.

ENDURING UNDERSTANDINGS (students will understand that ...)

- ❖ Artists utilize various materials to create art
- ❖ Art can connect to different disciplines
- ❖ Artists can use nature + biology to create art and respond to the world around them

ESSENTIAL QUESTIONS

- ❖ What defines 'an Artist'?
- ❖ Can Art be interdisciplinary?
- ❖ Does Art address what is happening in the environment?



Petri Dish Art, Klari Reis, 2015

MA STATE STANDARDS ADDRESSED

- ❖ **1. Methods, Materials, and Techniques:** Students will demonstrate knowledge of the methods, materials, and techniques unique to the visual arts.
- ❖ **4. Drafting, Revising, and Exhibiting:** Students will demonstrate knowledge of the process of creating and exhibiting their own artwork: drafts, critique, self-assessment, refinement, and exhibition preparation.
- ❖ **7. Roles of Artists in Communities:** Students will describe the roles of artists, patrons, cultural organizations, and arts institutions in societies of the past and present.
- ❖ **9. Inventions, Technologies and the Arts:** Students will describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their work.
- ❖ **10. Interdisciplinary Connections.** Students will apply their knowledge of the arts to the study of English language arts, foreign languages, health, history and social sciences, mathematics, and science and technology/engineering.

ACQUISITION / UNIT OBJECTIVES -

- ❖ Students will know the arts can be used as a vehicle for promoting global awareness and environmental sustainability.
- ❖ Students will be skilled at creating site specific artwork and understand the meaning of environmental, land, and ephemeral art.
- ❖ Students will be able to make connections between different disciplines and art.
- ❖ Students will be skilled at bridging art and nature to everyday life.



BioArt Installation by Trisha Hautea, Brianna Moore, & Rengu Zheng
with the ART + BIO Collaborative, 2016

STAGE 2 - ASSESSMENT EVIDENCE

LESSON I

Ephemeral Art: Nature as the Studio's final product will be from this lesson's final component, 'Outside Exploration' where students will create their own outdoor ephemeral piece inspired by Andy Goldsworthy. Students will have sketches and/or images of their outdoor installations as the final outcome of this lesson.



LESSON II

Bio Art: Art Laboratory will work collaboratively with a science department. A successful outcome of this lesson would consist of 'bioluminescent paintings' (fluorescent paintings under UV flashlight) & petri dish 'bioscapes'. If resources allow, students will sketch details from microscopes.



LESSON III

In *Thinking About Climate Change*, students will have done research about an environmental issue significant to them. Students will create a piece accordingly as the final product of this lesson.



From top to bottom:

Photo taken by Dalila Bennett of Bio Installation sketching, Bioscape with the ART+BIO Collaborative, & student example of a piece responding to an environmental issues by Mayan L

CONTINUUM OF ASSESSMENTS

UNIT 1 EXPERIMENTING WITH ART! Artists as Scientists & Advocates for the Earth

Assessment beyond the rubric will include:

- ❖ Student journal checks for sketches and notetaking
- ❖ Research and group presentations
- ❖ Photo images as a form of evidence
- ❖ Completion of ephemeral environmental installation, UV painting, Bioscapes, and piece responding to an environmental issue.
- ❖ For advanced classes: Comparative studies & process portfolios

➤ UNIT 1 RUBRIC ATTACHED ON PAGE 17



From top to bottom: Bioscape by Brianna Moore, shells drawn from microscopes and sketching in nature photos taken by Trisha Hautea, 2016.

STAGE 3 - LEARNING PLAN: SCOPE AND SEQUENCE OF LESSONS

Unit I | Lesson I

Ephemeral Art: Nature as the Studio



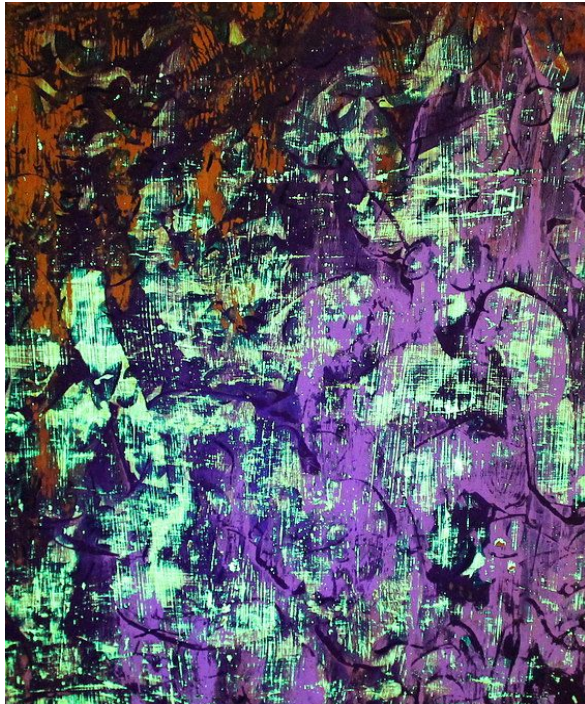
BioArt Installation with the
ART+Bio COLLABORATIVE

In this lesson students will learn about the ways in which artists utilize the physical environment around them and nature in their art making process. Students will learn about the different forms of 'land art' and 'ephemeral art'. This lesson will focus on Robert Smithson's 'Spiral Jetty' and how Andy Goldsworthy uses the elements of art (color, shape, form, texture, etc.) by using materials provided by nature: leaves, sticks, rocks, etc. Classes will take a field trip to a body of water containing interesting found objects such as rocks, driftwood, leaves, pebbles, etc. Students will work in groups to discuss their ideas of their previous "land art" sketch. Students will create their own artwork from nature which will be followed by photographic evidence and written journal reflections.

MATERIALS & EQUIPMENT	RESOURCES
<ul style="list-style-type: none"> ❖ found materials from nature ❖ graphite sticks ❖ colored pencils ❖ watercolor/pencils ❖ 9x12 - 18x24 bristol paper ❖ digital camera ❖ printer ❖ projector 	<p>Crump, D. August 10, 2010. <i>Land Art: Celebrating the work of Michael Heizer, Robert Smithson and Walter De Maria</i>. https://www.youtube.com/watch?v=FVRgwEQX3zs</p> <p>Frith, F., Höfler, K, Settlemeyer B, & Stryi W. 2010. <i>Andy Goldsworthy: Rivers and Tides</i>. https://www.youtube.com/watch?v=f7sZv4_0Fvg</p> <p>Januszczyk, W. January 27, 2012. <i>Andy Goldsworthy -- Land Art</i>. Zczfilms. https://www.youtube.com/watch?v=FPDH8yCnlk0</p>

Unit I | Lesson II

Bio Art: Art Laboratory



Fluorescent painting by Sarah Clough Chambers, 2015.

In this lesson students will understand the concepts of integrating different disciplines and their methods together. Students will have a guest speaker (internal from the school or an external source) in the science and STEAM field. The students will gain an understanding of using natural patterns found in nature, visual representations of biological systems, and methodologies of scientific inquiry; these concepts will guide students in their own art making processes. The students will use concepts from their science classes to guide their art making after looking at the work of Eduardo Kac and Marta de Menezes. Students will work toward a piece utilizing fluorescent paint which will be seen under UV light and create a petri dish bioscape.

MATERIALS & EQUIPMENT	RESOURCES
<ul style="list-style-type: none"> ❖ petri dishes ❖ tweezers ❖ fluorescent paint (glow-in-the-dark/jaz gloss) ❖ UV flashlights ❖ small found organic materials / objects ❖ brushes ❖ 18x24 canvas ❖ gesso ❖ projectors ❖ microscopes or magnifying glasses ❖ UV cure dimensional gloss ('magic-glos') 	<p>Madden, D. and B.-M. Lidesten. 2009. Bacterial Illumination, Bioscience Explained; Vol 1, No. 1; Procedures for Culturing Bioluminescent Bacteria http://www.bioscience-explained.org/ENvol1_1/pdf/PhotoEN.pdf</p> <p>Marta de Menezes. 2012. <i>Projects</i>. http://martademenezes.com/</p> <p>National Oceanic and Atmospheric Administration (NOAA). 2009. <i>Living Light -- Focus: Bioluminescence (Chemistry/Life Science)</i>. Grades 9-12</p> <p>Palermo, E. October 22, 2015. <i>Microbe Masterpieces: Scientists Create Cool Art from Bacteria</i>. Livescience.</p>

Unit I | Lesson III

Thinking About Climate Change



Environmental response piece student example by Madina M. 2016

In this lesson, the students are to research and learn about various environmental problems around the world and how artists address these issues. Students will think of how artists articulate ideas and awareness to their audience visually. Conversation in class will surround the meaning of 'environmental art' and 'sustainability'. Students will look at the work of Chris Jordan, Mark Dion, and Lucy + Jorge Orta. Students will research TWO environmental artists and find 1 piece for each artist from a provided list. Students will think about the environmental problems they have learned about while researching and then create a work responding to an environmental problem that matters to them. This lesson will conclude with a final critique.

MATERIALS & EQUIPMENT	RESOURCES
<ul style="list-style-type: none"> ❖ recyclable materials and/or found objects ❖ brushes ❖ acrylic paint ❖ tempera paint ❖ colored pencils ❖ magazines / newspaper ❖ charcoal ❖ bristol paper 9x12 - 18x24 ❖ 18x24 canvas ❖ palette paper ❖ gesso ❖ projector 	<p>Green Museum. 2010. <i>Environmental Artists</i>. http://greenmuseum.org/archive_index.php</p> <p>Moss, L. August 15, 2011. <i>14 artists with a green message</i>. Mother Nature Network. http://www.mnn.com/lifestyle/arts-culture/photos/14-artists-with-a-green-message/art-for-the-planet</p> <p>Artists and Climate Change http://artistsandclimatechange.com/</p> <p>U.S. Environmental Protection Agency (EPA). 2015. https://www.epa.gov/science-and-technology</p> <p>Yoo, A. December 10, 2013. <i>12 Amazingly Creative Examples of Environmental Art</i>. My Modern Met. http://www.mymodernmet.com/profiles/blogs/environmental-art-calendar</p>

UNIT 1 ASSESSMENT: EXPERIMENTING WITH ART! RUBRIC

	Outstanding (10)	Strong (9)	Solid (8)	Satisfactory (7)	Unsatisfactory (0-6)
Research	Properly researches environmental artists and analyzes their work (comparing and contrasting); following all three required lists, complete definitions, and descriptions.	Properly researches two environmental artists and analyzes their work (comparing and contrasting); following some of the required lists, some definitions, and descriptions.	Researches two environmental artists and analyzes their work (comparing and contrasting); following one of the required lists, little definitions or descriptions.	Somewhat researches two environmental artists and analyzes their work (comparing and contrasting); somewhat following the lists, has no definitions or descriptions	Does not research environmental artists or compares and contrasts them; does not list ideas, definitions, or descriptions.
Theme	Finds a definitive environmental theme and writes its definition after researching and looking at different artists.	Finds a definitive environmental theme and writes its definition after researching and looking at different artists.	Demonstrates a broad idea relating to an environmental theme without a definition after researching and looking at different artists.	Attempts to show how innovation and outside of the box thinking in its creation, but very limited	Little to no attempt to find a theme or demonstrate interest
Depth and breadth	Demonstrates considerable depth and breadth through the development of ideas and thorough connections between art studied and their own art	Demonstrates depth and breadth through the development of ideas and connections between art studied and their own art	Demonstrates depth and/or breadth through the development of ideas and connections between art studied and their own art	Demonstrates emerging depth and/or breadth through the some development of ideas; attempts to make connections between art studied and their own art	Little to no emerging depth/breadth shown; little development of ideas; little to no connections made
Creative	The art piece considers composition, relates to the theme, and is overall aesthetically pleasing	The art piece considers composition, is innovative, and aesthetically pleasing	The art piece is interesting/balanced	Attempts to be interesting/balanced ; does not consider theme	Needs improvement on choice/arrangement of elements; no theme involved
Effort	100 % effort	95-90% effort	85-80% effort	75-70% effort	Minimal-little effort put in
Time management (5)	Uses time outstandingly in class and out & finishes strong on time		Sets some time aside outside of class		Does not make enough time aside to finish outside of class; lacks self-direction and struggles to balance; rushes
Your total:	Total Possible: 55				

Unit 2

ACT UP! SPEAK OUT!

ARTISTS AS ACTIVISTS & REVOLUTIONARIES



Tammam Azzam. 'Syrian Museum - Leonardo Da Vinci. Mona Lisa'. 2013

Lesson 1

Speak Out: Activist Art

Lesson 2

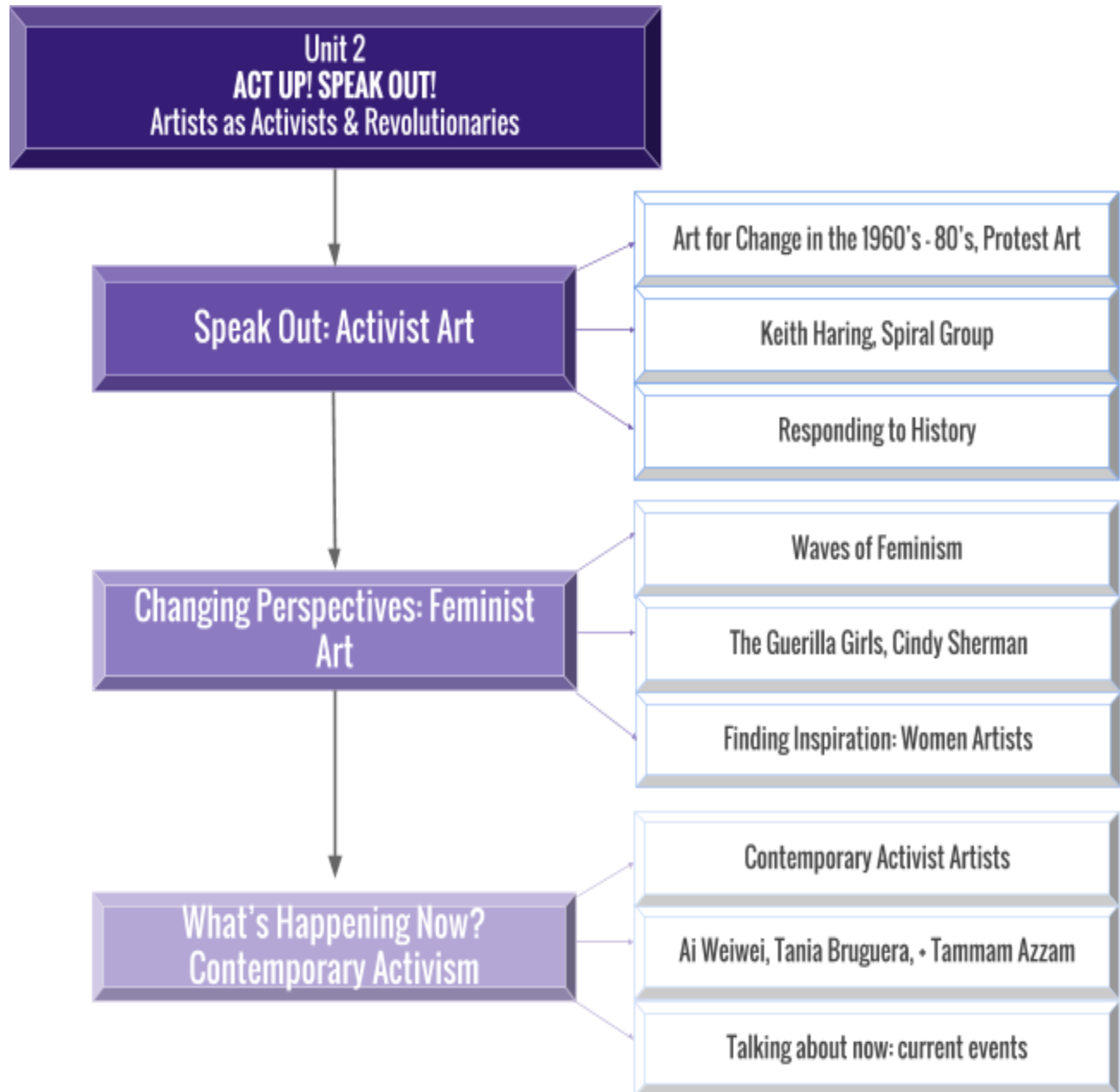
Changing Perspectives: Feminist Art

Lesson 3

What's Happening Now? Contemporary Activism

ARTISTS AS CATALYSTS FOR CHANGE

UNIT II CURRICULUM MAP



Unit 2

ACT UP! SPEAK OUT!

Artists as Activists & Revolutionaries

Grade 9-12

STAGE 1 - DESIRED RESULTS

UNIT TRANSFER GOAL

- ❖ Students will be able to independently use their learning to develop a strong sense of being participants of social justice.

ENDURING UNDERSTANDINGS (students will understand that ...)

- ❖ Artists can make an impact in history
- ❖ Art can be used to address civil rights issues.
- ❖ Artists can be activists

ESSENTIAL QUESTIONS

- ❖ What are ways artists respond to current events?
- ❖ What is the role of art in society?
- ❖ How can artists have a voice?



Photo taken by Trisha Hautea at the
New York City Climate March, 2014

MA STATE STANDARDS ADDRESSED

- ❖ **5. Critical Response:** Students will describe and analyze their own work and the work of others using appropriate visual arts vocabulary. When appropriate, students will connect their analysis to interpretation and evaluation.
- ❖ **6. Purposes of the Arts:** Students will describe the purposes for which works of dance, music, theatre, visual arts, and architecture were and are created, and, when appropriate, interpret their meanings.
- ❖ **7. Roles of Artists in Communities:** Students will describe the roles of artists, patrons, cultural organizations, and arts institutions in societies of the past and present.
- ❖ **8. Concepts of Style, Stylistic Influence, and Stylistic Change.** Students will demonstrate their understanding of styles, stylistic influence, and stylistic change by identifying when and where artworks were created, by analyzing characteristics features of artworks from various historical periods, cultures, and genres.

ACQUISITION / UNIT OBJECTIVES -

- ❖ Students will be skilled at using history to formulate their own thoughts and ideas.
- ❖ Students will know how art can facilitate conversation and action about pressing civil rights issues.
- ❖ Students will be skilled at differentiating distinctive art periods and styles in regards to history and art history.
- ❖ Will know how to think critically about artwork and make connections to their own lives.



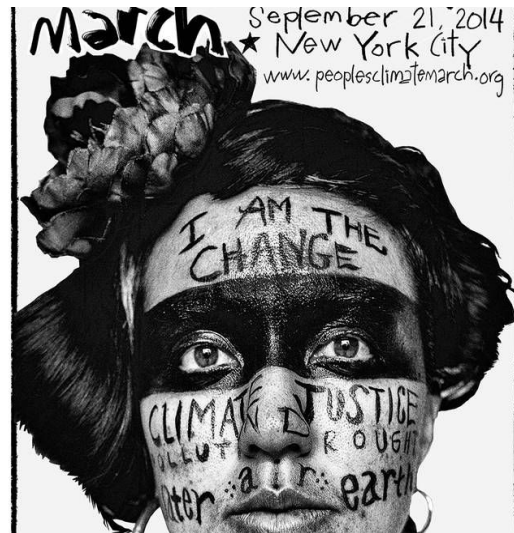
Homemade poster art at the New York City Climate March, photo taken by Trisha Hautea, 2014.

STAGE 2 - ASSESSMENT EVIDENCE

LESSON I

For *Speak Out: Activist Art*, the final product will be inspired by the Civil Rights Movement from 1960s to 1980s.

Students have the choice to make their own protest art piece or use different mediums of their choice responding to a past movement.



LESSON II

A successful outcome of *Changing Perspectives: Feminist Art* would entail art pieces answering the question, “Who is a role model in your life?” Students may utilize the list of artists from this lesson to guide their artmaking process for techniques and ideas.



LESSON III

In *What's Happening Now? Contemporary Activism*, students will look at contemporary issues and will ‘Act Up! Speak Out!’ about something in current events relevant to their lives, their personal histories, or their culture.



From top to bottom:

Poster from The People's Climate March in NYC (2014), *100 Days of Empowerment: Billie Holiday* by Samantha Giarratani (2016), & student work *Society Transformed Us* by Johnny R. (2016)

CONTINUUM OF ASSESSMENTS

UNIT 2 ACT UP! SPEAK OUT! Artists as Activists & Revolutionaries

Assessment beyond the rubric will include:

- ❖ Self-Assessment per lesson
- ❖ Individual written and oral presentations including research about what is being discussed in students' social studies classes.
- ❖ Participation in the classroom
- ❖ Completion of all unit assignments: piece responding to history, a piece answering, "Who is your role model in your life? Who inspires you?", and a piece addressing a contemporary issue.
- ❖ For advanced classes: Comparative studies, exhibition preparation, & process portfolios.

➤ UNIT 2 ASSESSMENT ATTACHED ON PAGE 27



Women in the late 1960s begin to play a prominent role in the political poster movement. Some go on to found collectives comprised entirely of women graphic artists and printers, such as the Chicago Women's Graphic Collective. Left: Faith Ringgold, *FREEDOM WOMAN NOW*, 1971; Center left: Ann Grifalconi, *...and ain't I a woman?*, 1971; Center: Chicago Women's Graphics Collective, *Women Are Not Chicks*, 1973 © Oakland Museum of California; Center right: Lisa Kokin & Jewish Alliance Against Zionism, *Being Jewish is Not the Same as Being Zionist*, 1978; Right: Lisa Blackbear, Northland Poster Collective, *Free Michelle Richards*, 1984, © Oakland Museum of California.

STAGE 3 - LEARNING PLAN: SCOPE AND SEQUENCE OF LESSONS

Unit II | Lesson I Speak Out: Activist Art



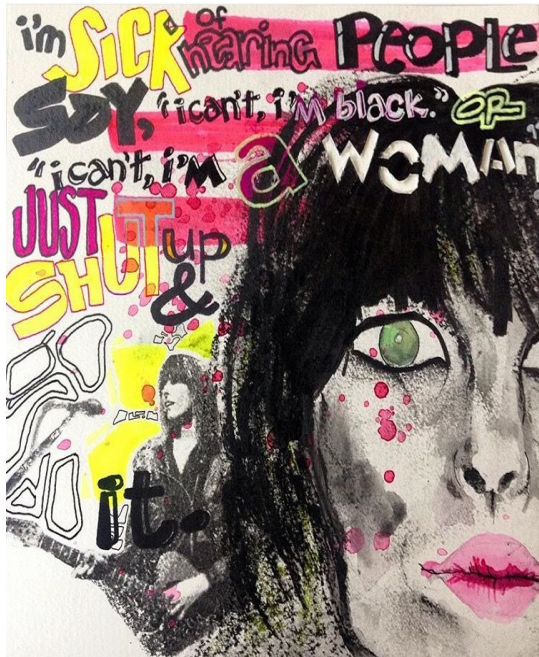
Stamps from the Newman School Women's Empowerment Club, 2016.

In this lesson, students will learn about how using 'protest art' and 'poster art' were forms of activism in the 1960's to 1980's. This lesson will focus on different historical movements and how artists were responding to the political climate of their times. The students will learn about Keith Haring, Gran Fury, and The Spiral Group (a collective of artists of color during the Civil Rights Movement). The students will be provided with a timeline from 1960-1980 of artists and historical movements of that time. Students will think critically about historical civil rights movements and create a piece responding to the time period that resonates most with them. This lesson will conclude with a critique, curatorial rationale, and art exhibition of students' work.

MATERIALS & EQUIPMENT	RESOURCES
<ul style="list-style-type: none"> ❖ poster board ❖ acrylic paint ❖ tempera paint ❖ sharpies ❖ markers ❖ brushes ❖ colored pencils ❖ linoleum ❖ projector ❖ desktop ❖ printer ❖ photo paper 	<p>Tate Museum. 2015. <i>Resources: Activist Art</i> http://www.tate.org.uk/learn/online-resources/glossary/a/activist-art</p> <p>The Center for Artistic Activism http://artisticactivism.org/</p> <p>CrashCourse. November 21, 2013. <i>Civil Rights and the 1950s: Crash Course US History #39</i>. https://www.youtube.com/watch?v=S64zRnnn4Po</p> <p>KQED Art School. June 30, 201. <i>Art + Activism with Sanaz Mazinani KQED Arts</i> https://www.youtube.com/watch?v=FTp_nLgcPyU</p>

Unit II | Lesson II

Changing Perspectives: Feminist Art



100 Days of Empowerment: Joan Jett, Samantha Giarratani, 2016 .

In this lesson students will learn about 'institutional critique', the idea of 'feminism', and the different waves of feminist movements throughout history. The students will have discussion about the ways in which ideas evolve and transform over time. This lesson will consist of an introduction to 'text art' with Barbara Kruger, 'feminist art' with The Guerilla Girls, and concepts relating to identity with Cindy Sherman. In this lesson students will be provided with a list of women artists; students will develop a comparative study and presentation about the art forms they have learned about in their research. The students will create a piece of work answering the question, "Who is a role model in your life?" and will respond accordingly through any medium.

MATERIALS & EQUIPMENT	RESOURCES
<ul style="list-style-type: none"> ❖ 18x24 canvas board ❖ bristol paper ❖ acrylic paint ❖ tempera paint ❖ sharpies ❖ markers ❖ brushes ❖ colored pencils ❖ linoleum ❖ magazines / newspaper ❖ projector ❖ printer ❖ photo paper ❖ desktop 	<p>Yerba Buena Center through Art and Zines. November 19, 2014. <i>Riot Grrrl Activism through Art and Zines Alien She at YBCA</i> https://www.youtube.com/watch?v=mp-VI9KUvBw</p> <p>The Late Show with Stephen Colbert. January 14, 2016. <i>Guerrilla Girls Talk The History Of Art vs. The History Of Power.</i> https://www.youtube.com/watch?v=FxQBQ2fUI_g</p>

Unit II | Lesson III

What's Happening Now? Contemporary Activism



Image from the Social Justice Symposium (SJS), UC Berkeley School of Social Welfare, 2016.

In this lesson students will think critically about the world around them and contemporary events happening (locally and globally). This lesson will consist of various discussion about displacement, migration, apartheid, and a reflection about how these issues relate to concepts of previous lessons. Students will research current events to participate in discussion in class. This lesson will introduce the artwork of Ai Weiwei, Tania Bruguera, and Tammam Azzam. The students will create a comparative study of contemporary artists talking about political subjects (western and/or non-western). Once students have completed their process portfolios and work on art techniques, will create a work in any medium of their choice, and 'ACT UP! SPEAK OUT!' (appropriately) themselves.

MATERIALS & EQUIPMENT	RESOURCES
<ul style="list-style-type: none"> ❖ 18x24 canvas board ❖ bristol paper ❖ acrylic paint ❖ tempera paint ❖ sharpies ❖ markers ❖ brushes ❖ colored pencils ❖ linoleum ❖ magazines / newspaper ❖ projector ❖ printer ❖ photo paper ❖ desktop 	<p>The Creators Project. February 28, 2014. <i>In the Studio with Ai Weiwei</i>. https://www.youtube.com/watch?v=Fqz1C7XzY0E</p> <p>Getty Museum. <i>Whose Values?</i>, Barbara Kruger, 2014/2015 Getty Artists Program. https://www.youtube.com/watch?v=TmAnElvc6CE</p> <p>Guggenheim Museum. April 9, 2015. <i>Artist Profile: Tania Bruguera on her Sociopolitical Art</i>. https://www.youtube.com/watch?v=tdsu0aCXctE</p> <p>Thomson Reuters Foundation. January 17, 2014. <i>Syrian artists confront horrors of War</i>. https://www.youtube.com/watch?v=vrJOoZcMLMY</p>

UNIT 2 ASSESSMENT: ACT UP! SPEAK OUT! SELF-EVALUATION

Name _____ **Class Period** _____ **Date** _____

Have you completed the assignments on time? Please mark the following (out of 25)

20-25	15-19	15-11	0-10
All assignments completed carefully and thoughtfully	All assignments completed; most carefully and thoughtfully	Some assignments completed; some carefully and thoughtfully	Some to none of the assignments completely; little to none thought out

How do you feel your curatorial rationale went?

How do you think you did for your analysis and journal reflection?

What was most successful about your pieces?

If you were to re-do or improve a project from this unit what would you do?

How would you grade yourself (0-100 or A-F) for this unit and why?

Unit 3

GET THEIR ATTENTION! COLOR THE WORLD!

Artists as Engagers and Connectors



Trisha Hautea with her students and the artist, Will Sylvester, for the public art installation, *The Truth Booth*, 2016.

Lesson 1

Engaging the Audience: Installation Art

Lesson 2

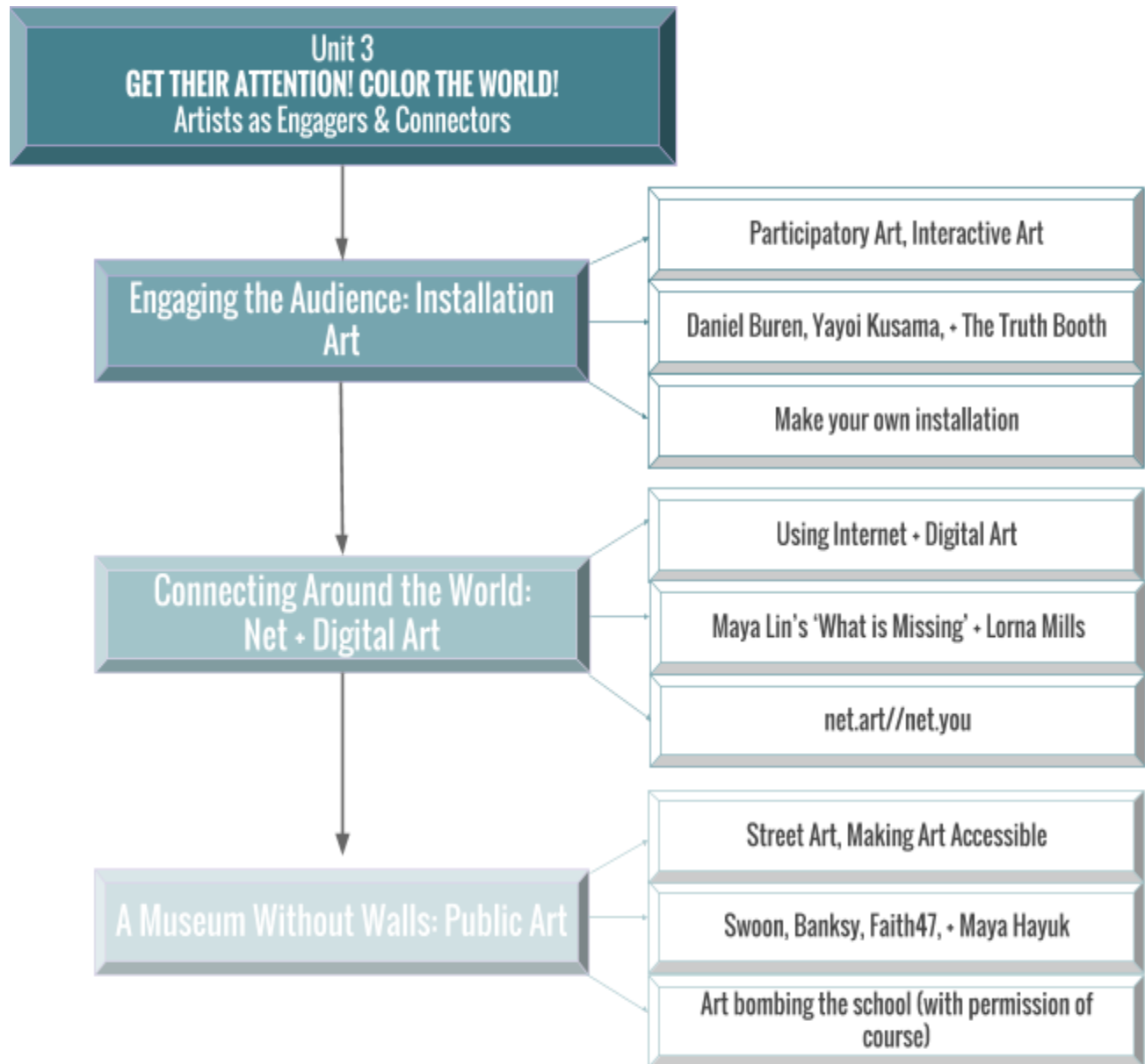
Connecting Around the World: Net + Digital Art

Lesson 3

A Museum Without Walls: Public Art

ARTISTS AS CATALYSTS FOR CHANGE

UNIT III CURRICULUM MAP



Unit 3
GET THEIR ATTENTION! COLOR THE WORLD!
Artists as Engagers + Connectors
Grade 9-12

STAGE 1 - DESIRED RESULTS

Unit Transfer Goal

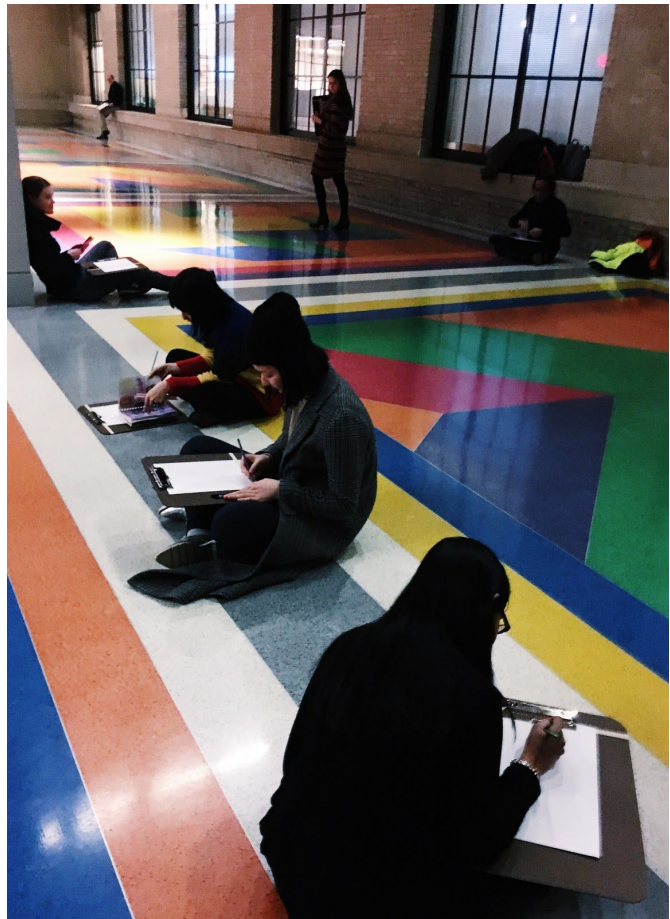
- ❖ Students will be able to independently utilize their knowledge to harness the power of the Internet, visual culture, and social media in a positive way.

Enduring Understandings (students will understand that ...)

- ❖ Artists need to be inclusive when creating artwork.
- ❖ Art can bring people together and be collaborative.
- ❖ Artists use different methods of technology, engineering, and innovative solutions to engage their audiences.

Essential Questions

- ❖ How do artists blend a myriad of perspectives?
- ❖ Can Art unify people around the world?
- ❖ Does Art require creative problem solving?



Students sketching Sol Lewitt's public art installation on MIT's campus, photo taken by Trisha Hautea, 2016.

MA STATE STANDARDS ADDRESSED

- ❖ **2. Elements and Principles of Design:** Students will demonstrate knowledge of the elements and principles of design
- ❖ **3. Observation, Abstraction, Invention, and Expression:** Students will demonstrate their powers of observation, abstraction, invention, and expression in a variety of media, materials, and techniques.
- ❖ **7. Roles of Artists in Communities:** Students will describe the roles of artists, patrons, cultural organizations, and arts institutions in societies of the past and present.
- ❖ **9. Inventions, Technologies and the Arts:** Students will describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their work.
- ❖ **10. Interdisciplinary Connections.** Students will apply their knowledge of the arts to the study of English language arts, foreign languages, health, history and social sciences, mathematics, and science and technology/engineering.

ACQUISITION / UNIT OBJECTIVES -

- ❖ Students will know their possibilities as artists are unlimited and that their influence can go beyond the art classroom.
- ❖ Students will be skilled at utilizing the technologies and resources available to them.
- ❖ Students will be able to think critically about how to problem solve creatively.
- ❖ Students will be skilled at utilizing technology to investigate, research, and experiment.

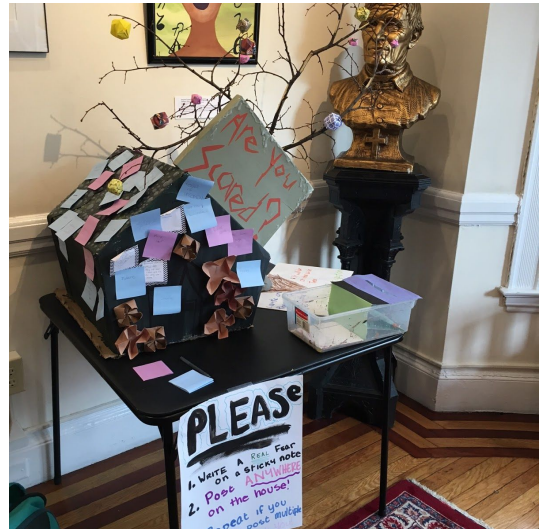


Newman students participating in the
Truth Booth (Public Art)
Trisha Hautea 2016

STAGE 2 - ASSESSMENT EVIDENCE

LESSON I

In *Engaging the Audience: Installation Art*, students will consider concepts such as 'site-specificity' and what it means for artwork to be 'participatory.' The final outcome of this lesson will be students creating their own installation model and or/ interactive piece.



LESSON II

In the final component of *Connecting Around the World: Net + DigitaArt*, titled *net.art//net.you*, will consist of students creating their own interactive website.



LESSON III

A successful outcome of *A Museum Without Walls: Public Art* will involve students looking around their schools, looking at places to place a form of public art or street art of their own ('art bomb' with permission).

From top to bottom:

Student work Mayan L & Elise P.'s installation, *Are You Scared?* (2016), Lorna Mills' *Melodramz* (image courtesy of the artist, 2013), & JR's participatory art *Inside Out Project* (2015)



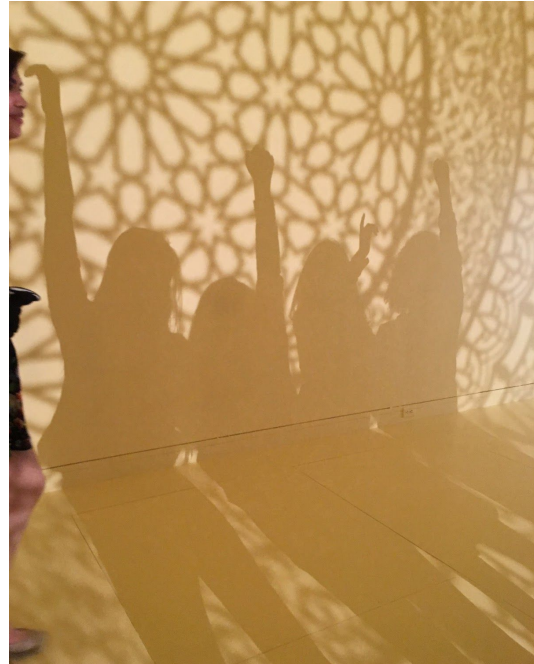
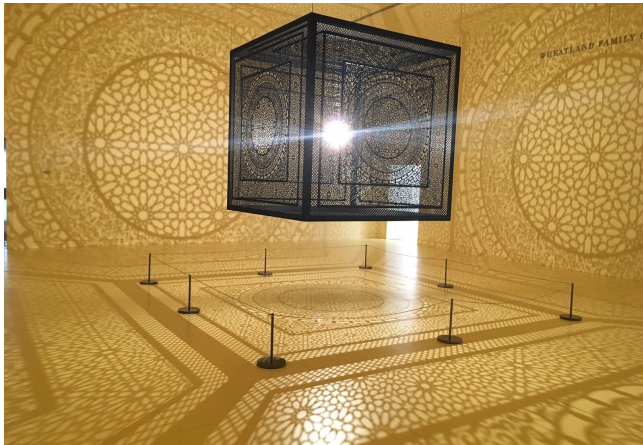
CONTINUUM OF ASSESSMENTS

UNIT 3 GET THEIR ATTENTION! COLOR THE WORLD! Artists as Engagers + Connectors

Assessment beyond the rubric will include:

- ❖ Photo evidence of the student's work
- ❖ Individual written and oral presentations including research about 'public art'
- ❖ Participation in classroom discussion.
- ❖ Completion of all unit assignments: installation model or physical interactive piece, student interactive website, and site-specific (in the school or outside) artwork.
- ❖ For advanced classes: Comparative studies, exhibition preparation, process portfolios, and end of semester essay.

➤ UNIT 3 ASSESSMENT ATTACHED ON PAGE 37-40



Left to right: *Intersections* by Anila Quayyum Agha at the Peabody Essex Museum, 2016, (top right) students interacting with *Intersections*, (bottom left) Student example of installation model, *Together We Can Do So Much*, by Morgan P. T. (all photos taken by Trisha Hautea, 2016)

STAGE 3 - LEARNING PLAN: SCOPE AND SEQUENCE OF LESSONS

Unit III | Lesson I Engaging the Audience: Installation Art



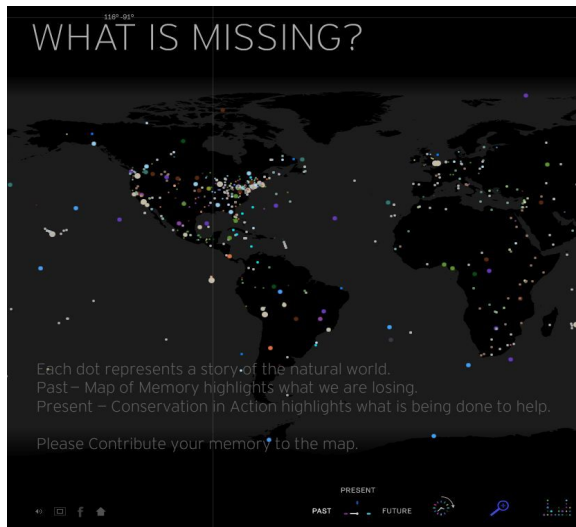
In this lesson students will be introduced to the concepts of ‘participatory art’, ‘installation,’ and ‘interactive art’. Students will think about ways in which artists physically engage their audience; utilizing willing participants as part of the artwork itself. This lesson will discuss the different forms of installation (public and institutional). Students will be introduced to the artwork of Daniel Buren, Yayoi Kusama, and the participatory component of *The Truth Booth* and JR’s *Inside Out Project*. The students will think about different environments and ‘site-specificity’ in urban spaces or their own school. The final project involves students creating their own model of an installation piece (a small model or physical interactive piece in their school). In the end, students will share photo evidence.

In class, students interact with Sachi S.’s (year 3) installation piece, “It’s all an optical illusion” made with wood, foam board, paint, and light wire. (Trisha Hautea 2016)

MATERIALS & EQUIPMENT	RESOURCES
<ul style="list-style-type: none"> ❖ poster board ❖ acrylic paint ❖ tempera paint ❖ sharpies ❖ markers ❖ recycled / found material ❖ brushes ❖ colored pencils ❖ linoleum ❖ projector ❖ desktop ❖ printer ❖ photo paper 	<p>Artnet. 2016. <i>About: Daniel Buren</i> http://www.artnet.com/artists/daniel-buren/</p> <p>In Search of the Truth (The Truth Booth) http://www.insearchofthetruth.net/</p> <p>Inside Out (The People’s Art Project) http://www.insideoutproject.net/en</p> <p>Tate. February 6, 2012. <i>Yayoi Kusama</i> https://www.youtube.com/watch?v=rZR3nsileA</p> <p>Tribeca Film Institute. 2015. <i>Truth Booth</i>//Director:Hank Willis Thomas // Tribeca Film Fellow: Tatiyana Jenkins, Jasmine Velez. https://vimeo.com/112205090</p>

Unit III | Lesson II

Connecting Around the World: Net + Digital Art



Maya Lin, "What is Missing?"
(The Last Memorial)"
Screenshot from whatismissing.net
2016

In this lesson the students will have the opportunity to expand on interactive and participatory art in the way they know best: social media and the internet. Students will be introduced to how artists are utilizing technology with creative methods from 2000 to present through discussion about 'net art' and 'web art'. This lesson will touch on what it means to engage and connect with people around the world easily and how visual culture is rapidly evolving. Students will learn about Maya Lin's, *What is Missing? (The Last Memorial)* and the eclectic web art of Lorna Mills. This lesson will involve an introduction to digital photo manipulation, Photoshop, and comprehensive net art creation. The final product will be an interactive website students have done individually or in a group.

MATERIALS & EQUIPMENT	RESOURCES
<ul style="list-style-type: none"> ❖ laptops ❖ desktops ❖ Internet connection ❖ projector ❖ Wix.com ❖ Photoshop / Adobe Cloud 	<p>Galperina, M. September 4, 2012. <i>11 Net Artists You Should Know</i>. Flavorwire. http://flavorwire.com/324680/10-net-artists-you-should-know</p> <p>Lin, M. 2016. <i>The Last Memorial</i>. http://www.whatismissing.net</p> <p>Net-art.org http://www.net-art.org/</p> <p>Wix http://www.wix.com</p>

Unit III | Lesson III

A Museum Without Walls: Public Art



Work by Swoon

In this lesson students will learn about artwork accessible to all and what defines 'public art'. Students will learn about multiple forms of 'street art' and more ways to engage the audience outside of the museum (in this case, outside of the art classroom). Students will learn about different street artists, street art forms, and the different contexts behind them. The students will be introduced to different street artists: 'socially engaged' artwork of Swoon; the controversial and political work of Banksy; the graffiti of Faith47 which questions the relationship between people and their environment; and the geometric work of Maya Hayuk. Students will have a field trip to see local public art for inspiration for their own pieces they will place around the school (with the principal's permission).

MATERIALS & EQUIPMENT	RESOURCES
<ul style="list-style-type: none"> ❖ 18x24 canvas board ❖ bristol paper ❖ acrylic paint ❖ tempera paint ❖ sharpies ❖ markers ❖ brushes ❖ colored pencils ❖ linoleum ❖ magazines / newspaper ❖ projector ❖ printer ❖ photo paper ❖ spraypaint 	<p>Banksyfilm. April 5, 2015. <i>Banksy's Exit Through The Gift Shop</i>. https://www.youtube.com/watch?v=a0b90YppquE</p> <p>Graffiti: Art Through Vandalism. http://iml.jou.ufl.edu/projects/fall07/sanchez/art.htm</p> <p>MIT List Visual Arts Center: Public Art Map https://listart.mit.edu/public-art-map</p> <p>PBS. September 27, 2011. <i>Street Art Off Book</i>. https://www.youtube.com/watch?v=im5e9c48bXY</p> <p>Street Art Utopia http://www.streetartutopia.com/</p>

UNIT 3 ASSESSMENT: GET THEIR ATTENTION! COLOR THE WORLD!

SELF-EVALUATION

Public Art Lesson

Student Name:

Date:

Please check where you feel you deserve

	Outstanding (10)	Strong (9)	Solid (8)	Satisfactory (7)	Unsatisfactory (0-6)
Intention	Based on observation of Boston public art, the proposal and intention is meaningful, engaging, and informative	Based on observation of Boston public art, the proposal and intention is meaningful, engaging, and/or informative	Somewhat based on observation of Boston public art, the proposal and intention is meaningful	Attempts to base public art proposal on observation of Boston's public art, but has very little meaning	Intention/meaning is not clear or executed well; no inspiration drawn from Boston's public art
Craftsmanship	Work is executed with thought and craftsmanship.	Work has no craftsmanship issues.	Work has little craftsmanship issues.	Work has craftsmanship issues.	Work has many craftsmanship issues.
Photo Evidence	Provides evidence of people interacting with the project	Provides some evidence of people interacting with the project	Provides some evidence of people interacting with the project	Provides one image of a person interacting with the project	Provides no evidence
Time Management	Manages time well in class and out	Manages time well in class	Manages time but could have worked more outside of class	Has difficulty managing time in class/out but gets work done on time	Does not manage time well
Effort	100% effort	90% effort	80% effort	70% effort	Minimal effort
Your Total	Total Possible: 50				

FINAL TEACHER EVALUATION GRADE + NOTES:

UNIT 3 ASSESSMENT: GET THEIR ATTENTION! COLOR THE WORLD!

SEMESTER FINAL REFLECTION / EXIT TICKET

FINAL REFLECTION

MS.H

STUDENT NAME:_____ **GRADE** _____ **SEMESTER/YEAR**
DATE_____

- 1. How has your perspective about the meaning of 'Art' change? What did you think about 'Art' before this past year or semester?**

- 2. What was your favorite piece from this past year or semester? Why?**

- 3. What was your least favorite piece? What do you think you could do differently?**

- 4. What did you learn in the past year about Art? (What mediums did you discover, artists you related to, how art impacted you outside of the classroom, etc.)**
Please write a reflective paper (4-6 paragraphs long).

(continued on the next page)

FINAL SEMESTER ESSAY / EXIT TICKET

[illegible]

This image shows a full page of a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page, providing a guide for writing. There are no margins, text, or other markings on the paper.

ARTISTS AS CATALYSTS FOR CHANGE DIFFERENTIATION PLAN

Depending on student's IEP, accommodations and modifications to the lessons will be made accordingly. Extra time will be allotted if needed and extra assistance will be provided for the student. Because most units are open-ended, students will be able to utilize different materials that they feel most comfortable with. Videos about the artist(s) of their choosing and the artist's process will be provided if requested. For ESL / ELL students who find difficulty comprehending the goals and objectives, will receive help individually if necessary.

If a student generally needs help understanding the topics better, the supervising teacher will explain the topics individually in a more comprehensive manner. If a student feels more comfortable working alone, they will have the opportunity to do so.

For outside activity, the educator and/or assistant(s) needs to take into consideration of the environment and the accessibility for traveling. For example, if the field trip is off of one of the Boston Harbor islands for ephemeral art pieces, the teacher will help the student find their objects of their choice and build their sculpture on picnic benches in the area if student has difficulty moving around. These considerations must be taken into account for any field trip. In a class with more students with special needs, teacher will plan the field trip location accordingly.

ARTISTS AS CATALYSTS FOR CHANGE

Standards-Based Scope and Sequence Chart

Unit 1. Experimenting with Art! Artists as Scientists & Advocates of the Earth	M A 1	M A 2	M A 3	M A 4	M A 5	M A 6	M A 7	M A 8	M A 9	M A 10
Ephemeral Art: Nature as the Studio	x			x	x	x	x	x		x
Bio Art: Art Lab		x		x		x		x	x	x
Thinking About Climate Change	x		x	x	x	x			x	x
Unit 2. Act Up! Speak Out! Artist as Activists & Makers of History										
Speak Out: Activist Art	x		x	x	x	x	x			x
Changing Perspectives: Feminist Art	x			x	x	x	x	x		x
What's Happening Now? Contemporary Activism	x	x		x	x	x	x		x	x
Unit 3. Get Their Attention! Color the World! Artists as Engagers • Connectors										
Engaging the Audience: Installation Art		x		x		x	x		x	x
Connecting Around the World: Net • Digital Art	x	x	x		x	x	x	x	x	x
A Museum Without Walls: Public Art	x		x	x	x	x	x			x

ARTISTS AS CATALYSTS FOR CHANGE PROGRAM ASSESSMENT

PURPOSE OF ASSESSMENT

The assessment plan is meant to document where students are in their artmaking process. Assessment and evaluation checks are for the educator to gauge student comprehension of both art technical skills and art historical contexts.

CONTENT AND SKILLS TO BE ASSESSED

- ❖ Final products
- ❖ Improvement in technical skills and utilization of materials
- ❖ Development of concepts ('Big Ideas')
- ❖ Comparative studies
- ❖ Process portfolios or Journals
- ❖ Curatorial rationales or artist statements
- ❖ Effort and time management

ASSESSMENT TOOLS AND STRATEGIES

- ❖ Rubrics
- ❖ Self-assessment
- ❖ Syllabi
- ❖ Class handouts
- ❖ Student reflections
- ❖ Journal/reflection check-ins

GRADING

Student grades will be determined by critical thinking, effort, and thought out pieces. The grades will be accumulative, including assessment of curatorial rationales, journals, classwork, homework, and participation in class discussion.

ACCOMMODATIONS

Student accommodations will be made individually and based on provided IEP's. ESL/ELL students will be accommodated accordingly.

REPORTING OUT

Reporting out will take place through various ways: written feedback to students, open communication with parents and faculty members, summative assessments, and parent-teacher conferences.

APPENDIX

GLOSSARY OF ART TERMS

Abstract: A term generally used to describe art that is not representational or based on external reality or nature

Abstraction: The process of creating art that is not representational or based on external reality or nature.

Activist art: Term used to describe art that is grounded in the act of ‘doing’ and addresses political or social issues

Aesthetic: Relating to or characterized by a concern with beauty or good taste (adjective); a particular taste or approach to the visual qualities of an object (noun).

Appropriation: In the visual arts, appropriation is the intentional borrowing, copying, and alteration of preexisting images and objects.

Avant-garde: French for “advanced guard,” this term is used in English to describe a group that is innovative, experimental, and inventive in its technique or ideology, particularly in the realms of culture, politics, and the arts.

Background: The area of an artwork that appears farthest away from the viewer; also, the area against which a figure or scene is placed.

Bio art: Uses biotechnology as its medium and raises questions about the future of life, evolution, society and art. The creations of bio art become part of evolution and, provided they are capable of reproduction, can last as long as life exists on earth.

Biomorphic: Derived from the Greek words *bios* (life) and *morphe* (form), a term referring to abstract forms or images that evoke associations with living forms such as plants and the human body.

Built Environment: Human-made surroundings that provide the setting for human activity.

Cityscape: An image with urban scenery as its primary focus; an urban environment.

Civil Rights Movement: A mass movement in America, lasting from the early 1950s to the late 1960s, through which African Americans used nonviolent protest and legal action to secure social equality and educational and voting rights.

Collage: The technique and resulting work of art in which fragments of paper and other materials are arranged and glued to a supporting surface.

Complementary colors: Colors located opposite one another on the color wheel. When mixed together, complementary colors produce a shade of gray or brown. When one stares at a color for a sustained period of time then looks at a white surface, an afterimage of the complementary color will appear.

Composition: The arrangement of the individual elements within a work of art so as to form a unified whole; also used to refer to a work of art, music, or literature, or its structure or organization.

Concept: An idea of a general notion, as in the underlying meaning of a work of art.

Conceptual Art: Works in which the idea or concept is primary and more important than form.

Construct: Something formed or constructed from parts.

Contemporary Art: The term contemporary art is loosely used to refer to art of the present day and of the relatively recent past, of an innovative or avant-garde nature

Culture: The customs, arts, social institutions, and achievements of a particular nation, people, or other social group.

Environmental Art: A range of artistic practices encompassing both historical approaches to nature in art and more recent ecological and politically motivated types of works.

Earthwork: Artistic manipulation of the natural landscape, typically though not exclusively enacted on a large scale.

Ephemeral art: Art that only lasts for a short amount of time

Feminism: The belief in and advocacy for equal legal and social rights and conditions for women.

Feminist art: Art by women artists made consciously in the light of developments in feminist art theory in the early 1970s

Found object: Something extracted from its original context and used in creating a work of art—often utilitarian, manufactured, or naturally occurring—that was not originally designed for an artistic purpose, but has been discovered and repurposed in an artistic context.

Foreground: The area of an image—usually a photograph, drawing, or painting—that appears closest to the viewer.

Globalization: The transformation of a local or regional phenomenon into a global one.

Graffiti art: As a term refers to images or text painted usually onto buildings, typically using spray paint

Hegemony: The political, economical, or ideological dominance of one group or nation over another.

Installation: A form of art, developed in the late 1950s, which involves the creation of an enveloping aesthetic or sensory experience in a particular environment, often inviting active engagement or immersion by the spectator.

Institutional critique: An art term describing the systematic inquiry into the practices and ethos surrounding art institutions such as art academies, galleries, and museums, often challenging assumed and historical norms of artistic theory and practice. It often seeks to make visible the historically and socially constructed boundaries between inside and outside and public and private.

Interactive art: Describes art that relies on the participation of a spectator

Internet art: Art that is made on and for the internet, also known as **net art**

Interdisciplinary: of or relating to more than one branch of knowledge.

Land Art: Also called **Earth Art**, **Environmental Art** or **Earthworks**, is primarily a sculptural movement encompassing creative work that integrates physical or conceptual elements of the landscape into the finished piece.

Landscape: The natural landforms of a region; also, an image that has natural scenery as its primary focus.

Material: An element or substance out of which something can be made or composed.

Medium: The materials used to create a work of art, and the categorization of art based on the materials used (for example, painting [or more specifically, watercolor], drawing, sculpture).

Middle ground: The part of the picture that is between the foreground and background

Migration: The movement from one part of the world to another. Emigration is the act of leaving a place, while immigration is the act of moving to a new country.

Misogyny: Hatred or mistrust of women, especially by men.

Model: 1. A detailed three-dimensional representation, usually built to scale, of another, often larger, object. In architecture, a three-dimensional representation of a concept or design for a building; 2. A person who poses for an artist.

Mural: A large painting applied to a wall or ceiling, especially in a public space.

Narrative: A spoken, written, or visual account of an event or a series of connected events.

Net art: Refers to art made on and for the internet

Paint: A combination of pigment, binder, and solvent (noun); the act of producing a picture using paint (verb, gerund).

Palette: 1. The range of colors used by an artist in making a work of art; 2. A thin wooden or plastic board on which an artist holds and mixes paint.

Perspective: In art, a technique used to depict volumes and spatial relationships on a flat surface, as in a painted scene that appears to extend into the distance.

Photograph: An image, especially a positive print, recorded by exposing a photosensitive surface to light, especially in a camera.

Popular culture: Cultural activities, ideas, or products that reflect or target the tastes of the general population of any society.

Public art: Refers to art that is in the public realm, regardless of whether it is situated on public or private property or whether it has been purchased with public or private money

Race: A classification system that organizes humans into large and distinct groupings based on appearance or geographical lineages. The concept of race has been criticized for being a simplistic, socially constructed categorization that has led to racism, or the unequal and unfair treatment of people based on race.

Representation: The visual portrayal of someone or something.

Sculpture: A three-dimensional work of art made by a variety of means, including carving wood, chiseling stone, casting or welding metal, molding clay or wax, or assembling materials

Segregation: The enforced separation of different racial groups in a country, community, or establishment.

Self-portrait: A representation of oneself made by oneself.

Site-specific: Describes a work of art designed for a particular location.

Socially engaged practice: Describes art that is collaborative, often participatory and involves people as the medium or material of the work

Stencil: An impervious material perforated with letters, shapes, or patterns through which a substance passes through to a surface.

Street photography: A type of photography that captures subjects in candid moments in public places.

Style: A distinctive or characteristic manner of expression.

Subject matter: The visual or narrative focus of a work of art.

Symbol: A form, sign, or emblem that represents something else, often something immaterial, such as an idea or emotion.

Two-dimensional art: A shape that has height and width but no true depth.

MASSACHUSETTS VISUAL ARTS CURRICULUM FRAMEWORKS

Pre-K-12 Learning Standards for the Visual Arts:

- 1. Methods, Materials, and Techniques.** Students will demonstrate knowledge of the methods, materials, and techniques unique to the visual arts.
- 2. Elements and Principles of Design.** Students will demonstrate knowledge of the elements and principles of design.
- 3. Observation, Abstraction, Invention, and Expression.** Students will demonstrate their powers of observation, abstraction, invention, and expression in a variety of media, materials, and techniques.
- 4. Drafting, Revising, and Exhibiting.** Students will demonstrate knowledge of the processes of creating and exhibiting their own artwork: drafts, critique, self-assessment, refinement, and exhibit preparation.
- 5. Critical Response.** Students will describe and analyze their own work and the work of others using appropriate visual arts vocabulary. When appropriate, students will connect their analysis to interpretation and evaluation.

Pre-K-12 Connections Strands for the Visual Arts:

- 6. Purposes of the Arts.** Students will describe the purposes for which works of dance, music, theater, visual arts, and architecture were and are created, and, when appropriate, interpret their meanings.
- 7. Roles of Artists in Communities.** Students will describe the roles of artists, patrons, cultural organizations, and arts institutions in societies of the past and present.
- 8. Concepts of Style, Stylistic Influence, and Stylistic Change.** Students will demonstrate their understanding of styles, stylistic influence, and stylistic change by identifying when and where art works were created, and by analyzing characteristic features of artworks from various historical periods, cultures, and genres.
- 9. Inventions, Technologies and the Arts.** Students will describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their work.
- 10. Interdisciplinary Connections.** Students will apply their knowledge of the arts to the study of English language arts, foreign languages, health, history and social sciences, mathematics, and science and technology/engineering.

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