

**THE
KENNEDY
CENTER**

UBUNTU

Yo Soy... Je Suis...
I am... Because you are

VSA International Art Program FOR CHILDREN WITH DISABILITIES

A Jean Kennedy Smith Arts and Disability Program

Teacher Resource Guide

EDITION 2016-17

A series of visual art lesson plans designed to engage students with disabilities.

VSA International Art Program for Children with Disabilities
A Jean Kennedy Smith Arts and Disability Program
Teacher Resource Guide
Edition 2015-2016

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Table of Contents

INTRODUCTION:

UBUNTU, I am because you are 6

SERVICE

Lesson 1: How can I help? 9

Grade level: K-12

In this lesson, students investigate possible solutions for concerns and/or needs in their community. They will design and create a machine to serve their community by addressing this need. The machine sculptures will be made out of clay or from ready-made/recycled objects.

Lesson 2: Art Think Tanks Serving Us All 16

Grade level: K-12

In this lesson, students will explore how service is more than simply providing monetary support. Students will be challenged to think of ways to give of their time and talents to improve the lives of those around them as they work with peers in “Art Think Tanks” focused on solving community problems. The students will then perform the service activities planned.

FREEDOM

Lesson 3: The Road to Freedom 25

Grade level: 5-12

In this lesson, students will explore how freedom has been represented through symbols, and create symbols of their own to express a growing understanding of their own freedoms. Using example artworks, students will examine how others have portrayed the steps taken to secure freedom, then create an accordion book reflecting their depiction of the road to freedom.

JUSTICE

Lesson 4: Just Be Just 34

Grade level: K-12

In this lesson, students will consider the importance of balancing our “wealth with our wisdom, our power with our purpose” to create a just world. Students will select symbols that represent this balance in their lives and identify ways they make their world more just. These symbols will be presented using the tempera resist process.

Lesson 5: Shining A Light on Goodness in our Midst 43

Grade level: 3-12

In this lesson, students will examine artists who draw attention to injustice around us. In some cases, artists identify wrongs that should be righted; in others, artists show viewers a way to support the creation of a just and tolerant world by recognizing goodness. Students will create artist trading cards (simple gifts designed to be given away) that represent times when they have witnessed just behaviors.

COURAGE

Lesson 6: I Am Who I Say I Am 51

Grade Level: 4-6

In this lesson, students will tap into the courage it takes to overcome and to change stereotypes. Students will create movable and wearable “head boxes” that show the various sides of who they are. They will perform while wearing them, showing ways they are courageous in challenging and overcoming stereotypes.

Lesson 7: Courage All Around Us 58

Grade level: 9-12

Despite adversity, challenges, and hardships, people show courage every single day in acts both large and small. This lesson empowers students to think of everyday moments of courage as something noteworthy and special. Students will take portraits and exhibit them in a “Courage Gallery.”

GRATITUDE

Lesson 8: Expressing My Gratitude 66

Grade Level: 6-8

Consciously expressing gratitude is a choice to share that which is good in our lives. This can be a powerful act that enriches everyone around us. In this lesson, students will express gratitude through the creation of fabric gratitude banners, which can then be publicly displayed.

UBUNTU

Yo Soy... Je Suis... I am... Because you are

By making and sharing art, engaging with arts experiences, and participating in cultural events, we create and sustain connections across race, culture, religion, and experience. These connections bind us to each other; through shared art experiences our humanity becomes bound in the humanity of those around us. In Southern Africa, this concept is called **Ubuntu**: a word that literally translates to “human-ness” or “humanity towards others.” Colloquially, this philosophy translates to ***I am because you are***. My humanity is connected to yours.

As the Kennedy Center celebrates President John F. Kennedy’s 100th birthday in 2017, our community is reflecting on the ideals President Kennedy championed in his lifetime: **service, freedom, justice, courage, and gratitude**. These ideals resonate with us because they are universal. In a world more connected than ever before, we see immense potential to create meaningful connections to our world and each other through art that reflects these ideals. We will examine art that ties our humanity to the humanity of others and art that inspires our collective potential as problem solvers to live these ideals through exploration, innovation, and creativity.

This fourth edition of VSA’s *Teacher Resource Guide*, tied to these ideals and to the overarching theme of **UBUNTU**, provides lessons that can help you and your students explore what it means to make art that creates bridges, deepens connections, and changes our world for the better.

A note on using these lessons:

Each lesson plan in this *Teacher Resource Guide* is written broadly to include students with various needs and learning styles. The lessons reflect the following principles of Universal Design for Learning: (1) Multiple Means of Representation – presenting information in multiple formats so that all students can access and understand the content, (2) Multiple Means of Expression – providing multiple options for students to demonstrate understanding, knowledge, and abilities; and (3) Multiple Means of Engagement – providing multiple opportunities for students to work in ways that are interesting, motivating, and challenging for them.

Throughout the lessons, suggested strategies have been provided to meet the needs of all students and support the meaningful engagement of students with disabilities. Suggestions for how you can differentiate instruction to better include students with disabilities are highlighted in blue throughout the lessons. Specific modifications or adaptations that may be necessary for individual students are then included at the end of each lesson. For additional suggestions, please refer to the article *The Adaptive Art Specialist: An Integral Part of A Student's Access to Art* by Susan D. Loesl, in Malley, S. M. (Ed.). (2012). *The intersection of arts education and special education: Exemplary programs and approaches*. Washington, DC: The John F. Kennedy Center for the Performing Arts. Available at: <http://www.kennedy-center.org/education/vsa/resources/FinalprofessionalpapersbookArticle3.pdf>.

While we will provide suggestions for differentiating instruction to meet the needs of each student, we encourage you to ask your students what approaches they will find most effective. The arts are a powerful tool to develop self-determination, and we encourage you to use this opportunity to support your students in developing an understanding of how they learn best.

Each lesson is broken into three stages: Discuss/Prepare, Create, and Reflect, with example artworks to help guide and frame each project. While each lesson should begin with the students discussing the *Example Artworks/Artists* and exploring their own responses, this does not mean that all works should be discussed at one time. One or two may be used to establish the big idea of the lesson and then you can begin creating. As there are natural pauses in the making (for example, when materials need to dry, be fired or set

up), we suggest you return to the example works to continue discussion. We also encourage you to seek out additional artists, or to pursue lines of inquiry inspired by the individual works we've highlighted here. These can be rich jumping-off points for students to investigate specific artists, or to research works that respond to an evocative question. —thus covering additional ideas included in the Critical, Historical and Aesthetic objectives.

We hope that this *Teacher Resource Guide* gives you and your students the opportunity to experience the inherent joys of creating and learning in the arts. We look forward to including the work of your students as part of the online exhibition of Yo Soy...Je Suis...I Am..., VSA's International Art Program for Children with Disabilities, at www.kennedy-center.org/education/vsa/programs.

Lastly, we invite you to share with us your own experiences with these lessons and, if you like, to add to our library of lessons by sending us your suggestions to: VSAinfo@kennedy-center.org.

“My fellow Americans, ask not what your country can do for you. Ask what you can do for your country.”

– President John F. Kennedy, 1961. Inaugural address, Washington, DC.

Service

Providing needed aid or otherwise improving the lives of others

With these words, spoken during his inauguration, President Kennedy articulated a core value of his presidency: that each citizen be encouraged to serve the public good. By focusing on improving the lives of those around us, service builds on the core assumption of UBUNTU: My humanity is tied up in yours, so service to others improves life for everyone. The quote above encourages us to look outside ourselves and focus on improving our communities. The next two lessons dive into these concepts to explore how young people can create change in the world around them.

How Can I Help?

In this lesson, students investigate possible solutions for concerns and/or needs in their community. They will design and create a machine to serve their community by addressing this need. The machine sculptures will be made out of clay or from found objects.

MATERIALS

Clay

Clay tools - commercially produced or simple tools such as plastic knives and forks

Clay mats

Acrylic paint

Newspaper

Found object Sculpture:

Recycled materials:

Cardboard tubing

Plastic bottles

Cardboard

Embellishments

Glue/Glue gun

Scissors

CREATE - CLAY

- Demonstrate processes and guide students' creation:

 Create slabs (Can be completed in advance),

 Cut out base and sides,

 Assemble machine body, scoring and slipping all connecting edges, Create mechanisms for the machine, buttons, facial features, etc. and attach to machine body.

- Fire the clay sculptures.
- After the work has been fired, consider painting details with acrylic paint.

CREATE - FOUND OBJECT

- Select objects that most closely align with the planned design.
- Connect objects using masking tape and/or a glue gun.
- Add embellishments, such as eyes, pompoms, feathers, using glue or glue gun

How Can I Help?

In this lesson, students investigate possible solutions for concerns and/or needs in their community. They will design and create a machine to serve their community by addressing this need. The machine sculptures will be made out of clay or from ready-made/recycled objects.



GRADE LEVEL: K – 12

EXPECTED LENGTH: 2 – 3 class periods

MATERIALS

For clay sculpture

Clay tools - simple tools such as plastic knives and forks

Clay mats

Acrylic paint

Newspaper

For found object sculpture

Recycled materials:

Cardboard tubing

Plastic bottles

Cardboard

Embellishments

Glue/Glue gun

Scissors

EXAMPLE ARTWORKS/ARTISTS

ParaSITE Shelters (2000) Michael Rakowitz

Artist Michael Rakowitz worked with homeless individuals to create portable shelters customized for the individuals' preferences and needs. Shelters were made to be folded and carried easily, and could attach to building heating vents for warmth.

Wall-E (2008)

In this fictional movie, Wall-E, short for "Waste Allocation Load Lifter-Earth class", is a robot designed to clean up the mess left on planet Earth after humans have destroyed the planet.

Tim Rollins + K.O.S. (Kids of Survival) (founded 1984)

Rollins was an art teacher at a middle school in the South Bronx neighborhood of New York City who worked with students classified as academically or emotionally "at-risk". Students read classic literature and created large-scale collaborative murals relating the ideas in their readings with their personal lives.

VOCABULARY

Unity – The overall pleasing appearance of a work of art

Found object sculpture – 3-dimensional creation made from ready-made/recycled objects

Clay – Natural material found in the earth's surface that can be molded and hardens when fired.

Hand built – Clay sculpture constructed without the use of a potter's wheel

Slip – Water added to clay to make a sticky adhesive when connecting clay sections

Score – Creating texture on the surface of clay where another piece will be connected.

LEARNING OBJECTIVES**Art Making**

Students will create a machine that can solve one of the world's problems using found objects or clay and exemplifying the artistic principle of unity.

CREATING: Conceiving and Developing New Artistic Ideas and Work

Anchor Standard: Organize and develop artistic ideas and work.

Enduring Understanding: Artists and designers experiment with forms, structures, materials, media, and art-making approaches.

Critical Inquiry

Students will investigate how the title character of *Wall-E* was designed and created to solve a problem in the fictional society created in the movie.

CONNECTING: Relating Artistic Ideas and Work with Personal Meaning and External Context

Anchor Standard: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Enduring Understanding: People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.

Art History Inquiry

Students will reflect on the art making of Michael Rakowitz and Tim Rollins + K.O.S. and how the artists talked and listened to the individuals they worked with (in other words - did research) in order to create their art.

CREATING: Conceiving and Developing New Artistic Ideas and Work

Anchor Standard: Organize and develop artistic ideas and work.

Enduring Understanding: Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.

Aesthetic Inquiry

Students will uncover how art can be an agent for social change through their examination of the stories behind the creations of Tim Rollins + K.O.S. and Michael Rakowitz.

RESPONDING: Understanding and Evaluating how the Arts Convey Meaning

Anchor Standard: Perceive and analyze artistic work.

Enduring Understanding: Visual imagery influences understanding of and responses to the world.

PREPARE/DISCUSS

Show a clip of *Wall-E* that establishes the reason for Wall-E's existence. Point out the vast and lonely landscape. Ask: Where are the people? Why would Wall-E be alone? Who created Wall-E and why?

Begin to generate ideas of problems we need to solve. What are some of the challenges that you or others must face each day? How could these challenges be made easier? Consider investigating topics being covered in other academic areas (e.g. if science class is addressing climate change). Make a brainstorming list on the board. Be prepared to pepper the list with suggestions to expand ideas. Record (or have a student record) this list for future reference.

Consider who of your students can identify problems in their community without scaffolding or prompts. Some students may need sentence starters to communicate their ideas; others may need to be provided with scenarios from which they can select a community problem. Providing time for students to work independently while you travel between desks can be an excellent opportunity to assess comprehension.

Share the work of Michael Rakowitz and Tim Rollins + K.O.S. Highlight the research aspect of their work. Both artists asked questions and honored the voices of community members in their artistic process. In advocacy communities, this approach is embodied by the slogan: "Nothing about us without us," which implies that people doing services that affect others (for example, policymakers) should do that service *with* the people it affects, not *for* them. Have students share times when things have been done "for them" but "without them." Has someone ever helped you with your chair when you didn't need it? Or answered a question for you without asking your opinion?

Revisit the brainstormed list created at the beginning. Who do we need to talk to and what do we need to ask in order to find out what is really needed?

METHODS/CREATE

Students should begin by identifying the problem they wish to address and thinking about a machine that could solve it. They should focus on how the machine would work, and what this will tell them about its design. For example, if the machine is designed to plant wild flowers on highway medians to support the Monarch butterflies during their migration, it might need something to rough up the soil to prepare for the seeds, something to sprinkle the seeds onto the dirt and something to water the seeds to help them start to germinate

Choose the studio – clay construction or found object. Base your decision on either your access to the materials (clay construction will require access to a kiln), or the issue being addressed. For example, if investigating the concern for the excess trash that has created the Great Pacific Garbage Patch, the use of recycled materials for the artwork would be most relevant.

Clay Construction

1. Construct slabs of clay. Using a rolling pin, roll out clay with even pressure until it is 3/8" thick. Consider making the slabs in advance so the clay begins to dry out, which will make it easier to construct the machine
2. Create a base. Cut out shapes from a slab in the shape students want their machines to be: a square, rectangle or circle. If a square or rectangle is selected, then sides can be cut out using the base as a guide for the width of the pieces (2 for each dimension). If a circle is the base a slab can simply be cut into a rectangle the length of the circumference of the circle.
3. Prepare clay slabs to be connected. Have the students score the slabs by scratching the surfaces of both edges using a plastic fork or knife.
4. Spread slip over the scored edges.
5. Press the pieces together and smooth out the seams for a firm bond. Sides can be supported while drying with wads of newspaper.
6. Once the frame of the machine is built, additional elements can be added using the slip and score process.
7. Allow the work to dry, then fire in a kiln.
8. The fired piece can be painted with acrylic paint to add details.

Found Object Construction

1. Select materials from found objects, such as cardboard, toilet paper or paper towel tubes, or water bottles.
2. Cut, tear or bend the selected material to match the students' plans.
3. Using glue or a glue gun, assemble the objects.
4. Add embellishments, using glue for details (eyes, feathers, pompoms, etc.)

REFLECT

Have students write artist's statements about their work. What does the machine do? How does it work? How does it address the identified need?

Additional Adaptations and Modifications for Students with Disabilities:

- Consider providing graphic organizers or sentence starters to help students plan out their machines and/or reflect on their work.
- For students who cannot write independently, voice capture software will turn the spoken word into typed text for easy recording of student's ideas.
- If students have low vision, you can offer images with raised lines using glue or puffy paint to provide a tactile outline or project images onto a smart board. If projected, consider creating an interactive PowerPoint highlighting key features in the work.
- For students that need an additional grip, use modeling clay to create a customized grip so that the clay tools can be inserted.
- For students with tactile sensitivity, provide non-latex gloves or place the clay in a zip top bag and have the students manipulate it through the bag.
- Provide appropriate adaptive scissors and/or pre-cut pieces to assist students when creating their found object sculptures.

We're in This Together: Art Think Tanks Serving Us All

In this lesson, students will explore how service is more than simply providing monetary support. Students will be challenged to think of ways to give of their time and talents to improve the lives of those around them as they work with peers in “Art Think Tanks” focused on solving community problems. The students will then perform the service activities planned.

MATERIALS:

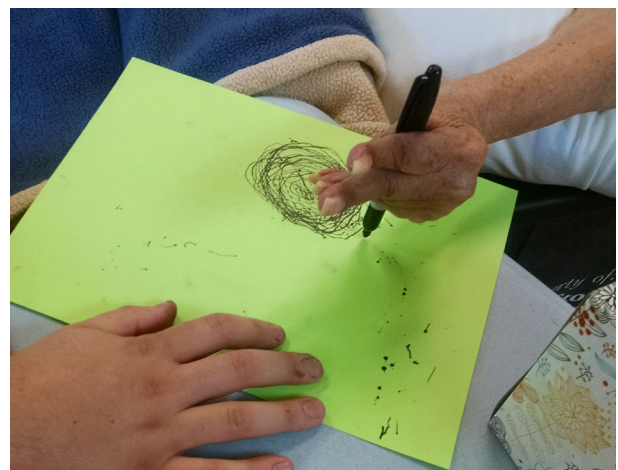
Needed materials will vary by each group—the teacher should be prepared to help secure resources to meet the needs of each group’s goals.

CREATE

- Select a need in community.
- Identify resources needed.
- Assign each group member a role.
- Execute the plan and document.

We're in This Together: Art Think Tanks Serving Us All

In this lesson, students will explore how service is more than simply providing monetary support. Students will be challenged to think of ways to give of their time and talents to improve the lives of those around them as they work with peers in “Art Think Tanks” focused on solving community problems. The students will then perform the service activities planned.



GRADE LEVELS: K-12

EXPECTED LENGTH: Lesson duration will vary with the level of complexity of service art proposed.

MATERIALS

Needed materials will vary by each group—the teacher should be prepared to help secure resources to meet the needs of each group's goals.

EXAMPLE ARTWORKS/ARTISTS

Ossario (2006-11) Alexandre Orion

Reverse graffiti artist Alexandre Orion of Sao Paolo, Brazil, spent 17 nights using rags to wipe the soot in an automobile exhaust-encrusted traffic tunnel, cleaning the tunnel and also making a statement about pollution by creating images of 3,000 skulls.

Mosaics (2014-2016) Jim Bachor

Contemporary mosaic artist Jim Bachor transformed potholes on the streets of Chicago by covering them with mosaics of flowers, frozen treats, and other imagery. While making city streets aesthetically appealing, Bachor's artwork also provided needed repairs to the roads.

Prosthetic Limbs (contemporary) Karl Huttenmeister

Karl Huttenmeister, a prosthetics technician, has created aesthetically adorned prosthetic limbs for children for the last 23 years. By creating prosthetics that are aesthetically pleasing, Huttenmeister hopes that wearers will be proud to show them off (Gorman, 2016).

Beauty in Transition (2014) Jody Wood

Multimedia artist Jody Wood transformed an ice cream truck into a mobile salon that provides free haircuts to the homeless. By ensuring people can exert control and preference over their own appearance, Wood helps people who are homeless maintain their dignity and confidence (Skurie, 2016).

VOCABULARY

Service art – Socially engaged art created by artists or creative thinkers whose aim is to provide a needed service or otherwise improve the lives of others.

Think Tank – Experts coming together to solve problems by providing advice and ideas.

Art Think Tank – Artists coming together to solve a problem using creative strategies.

Synergy – The interaction or cooperation of two or more people to produce a combined effect greater than the sum of their separate effects.

Documentation – The process of providing information that serves as a record.

LEARNING OBJECTIVES**Art Making**

Students will serve their community by synergistically solving a problem with art through an Art Think Tank, comprised of classmates and contacts in the community. Together, students will serve an individual or a group in need through service art.

CREATING: Conceiving and Developing New Artistic Ideas and Work

Anchor Standard: Organize and develop artistic ideas and work.

Enduring Understanding: Creativity and innovative thinking are essential life skills that can be developed.

Critical Inquiry

Students will empower and support each other as members of an Art Think Tank, to solve problems facing their community. Students will demonstrate that every person can have a positive impact on someone's life.

CONNECTING: Relating Artistic Ideas and Work with Personal Meaning and External Context

Anchor Standard: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Enduring Understanding: People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.

Art History Inquiry

Students will identify ways large (the community) and small (the individual) in which art can be a vehicle to serve others, through analysis of example artists Alexandre Orion, Jody Wood, Jim Bachor, and others. Students will compare and contrast the impact these artists can have in serving others through their art.

RESPONDING: Understanding and Evaluating how the Arts Convey Meaning

Anchor Standard: Interpret intent and meaning in artistic work.

Enduring Understanding: People gain insights into meanings of artworks by engaging in the process of art criticism.

Aesthetic Inquiry

Students will demonstrate how service can be performed in using strategies other than monetary support, such as art. .

RESPONDING: Understanding and Evaluating how the Arts Convey Meaning

Anchor Standard: Perceive and analyze artistic work.

Enduring Understanding: Individual aesthetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.

PREPARE/DISCUSS

Share the selected artworks.

You can offer tactile learners a multimodal experience here by providing a simple tiled mosaic students can feel or a dry erase board with marker covering it that students can erase with rags to mirror Orion's process.

How have Orion's artistic efforts provided a service to his community? Share the video showing the police questioning the artist and the resulting washing of the walls of the tunnel. Ask: Why do you think that Orion felt he needed to break the rules in order to convey his message? Compare and contrast this with the work of Bachor. Highlight how each of the examples represents an artist or artists using their art as a service for others.

While Orion and Bachor created work that impacted large numbers of people, Huttenmeister and Wood focused their service art on individuals. Ask students: How would it feel if you couldn't get a haircut when you need or want it? If you needed a prosthetic limb, how would you like it adorned? Adorning ourselves is a way we express ourselves. How did Huttenmeister and Wood use their art to make this clear?

Ask: How old do you think you have to be to solve problems? Children can meaningfully engage in service, too. A group of middle school girls designed the *Remember Me* app to assist memory retrieval for those experiencing Alzheimer's disease. The facial recognition concept smartphone app idea was spearheaded by 12-year old Annie Gainer, whose grandfather was diagnosed with Alzheimer's and struggled to remember his grandchildren's names (Bellware, 2015). This creative solution is a prime example of what results from art think tanks in action, and shows that you are never too young to serve others.

After a discussion and exploration of the artists, ask: How could we make the life of someone better who needs it?

Examples: Is there an ugly, dilapidated spot on our playground that could use some art intervention? Could someone's life be brightened with the addition of art? (e.g. decorate equipment in a local assisted living or nursing home facility?). Small gestures can have large impact. How can we make someone's life better with art? *How can art be service?*

CREATE

Introduce the concept of synergy, the interaction or cooperation of two or more people to produce a combined effect greater than the sum of their separate effects, and the work of Think Tanks. Together, students will become artists working together to solve problems creatively—they're making Art Think Tanks!

First, form the Art Think Tanks.

Depending on student maturity, students could self-select into groups by common interest, or you can set the groups. If you choose to place students based on readiness, be sure that there is a range of ability levels in each group. Alternatively, one class project could provide all students a smaller role with varying levels of responsibility—allowing you to assign roles that play to students' strengths and support their individual needs.

1. Students will identify a community need and a way that art can address it. Encourage students to think of each group members' strengths, as well as resources in the community that they can use to generate solutions.

Here are some possible ideas to get your started.

- Residents at area assisted living or nursing homes— Could you make placemats for their table settings, and share a meal with them?
 - Local Animal Protective League— could you design bandanas for the dogs up for adoption to make them more appealing to visitors?
 - Public transportation— could you design and create public service announcement posters for display on public buses or trains?
2. Assign responsibilities to each group member, based on the strengths identified in the first steps. Someone who is very organized could be in charge of recording the steps taken, for example.
 3. Go! This step will look different for each group, as ideally groups will choose different problems and creative solutions. We encourage you to be involved with each group so you can monitor their process, acquire materials to support their service artmaking, and ensure that groups stay on track towards their goals.
 4. Ask students to Take pictures of their work, from start to finish. This is called documentation. Good documentation helps others to understand how you solved the problem you identified, and can sometimes provide a road map to others who want to solve similar problems. Label and date photographs, and identify each person in every picture. Write brief descriptions of what is happening in the photos.

REFLECT

Part of the power of service and service art is how your work can inspire others to take on service projects. Brainstorm with the students how to publicize their service so others can get involved. Start small: morning announcements? Classroom newsletter and school newspaper? Newsletter to the Board of Education? Start thinking larger: call the local news channel. Think even larger: post the project on social media or start a service art blog. How can the documentation produced support this work?

Additional Adaptations and Modifications for Students with Disabilities:

- Documentation can look different for each student. A student using an AAC device could take pictures and work with a paraprofessional to program the images into their device so they can present to peers.
- When differentiating for students with intellectual disabilities, think about the most important learning goal, and provide supports that allow students to focus on that specific goal. If the most important goal is for your students to understand the link between service art and solving a community problem, it may make sense for you to choose the problem in advance (i.e. a run-down part of the playground that could be beautified through art) so that your students can focus on creating a positive solution.

“Only if America is growing - only if it is caring for the needs of its own people - only then will other nations know that the road of progress is freedom’s road - and only then will the cause of freedom triumph.”

– President John F. Kennedy, 1960. Speech, Charleston, WV.

Freedom

The power or right to act, speak, or think as one wants without hindrance or restraint

In the above quote, President Kennedy articulates a second core belief of his presidency: that a nations’ progress was directly linked to the freedoms afforded its citizens. President Kennedy took seriously the role America played internationally as a model of progress, and was himself a champion of America’s civil rights movement, supporting freedom for all people, regardless of their race. The next lesson explores this notion and encourages students to think about the freedoms they experience in their own lives—and the roads they can take to ensure freedom for others.

The Road to Freedom

In this lesson, students will explore how freedom has been represented through symbols, and create symbols of their own to express a growing understanding of their own freedoms. Using example artworks, students will examine how others have portrayed the steps taken to secure freedom, then create an accordion book reflecting their depiction of the road to freedom.

MATERIALS:

Mat board – pre-cut into 6 ½” X 6 ½” squares

White drawing paper 18” X 24” (1 for each student) watercolor paper preferred

White drawing paper 8” X 8” (2 for each student) watercolor paper preferred

Pencils, permanent and/or washable markers, watercolors (liquid watercolors preferred), crayons, water color pencils, colored pencils.

Stamps (commercially produced or hand made)

To hand make stamps:

Film canisters, used gum canisters

Foam self-adhesive insulation tape or foamie sheets with sticker backing

Pre-cut images

Ribbon – no thicker than ¼”, cut in 12” lengths, 2 per student

Primary source samples

White glue and glue brushes

Large crystal salt

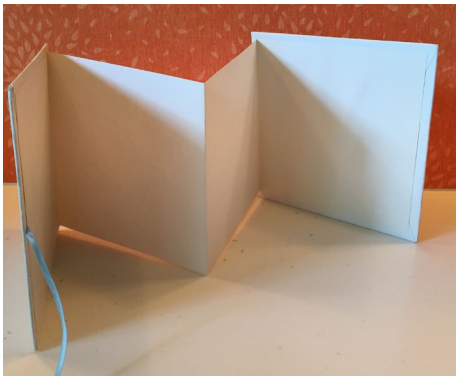
Scissors (adaptive if needed)

CREATE

- Outline stories that show a path to freedom, connecting to students’ lives.
- Fold the 6” X 24” paper to create the book’s pages.
- Make fluid lines on the paper. Set aside to dry.
- Dampen two sheets of 8” X 8” paper, then add two analogous colors. Sprinkle crystal salt while wet, then remove the salt once the paper is dry.
- Using outlined story as a guide, stamp or draw symbols along painted side of the long folded paper.
- Assemble the book by affixing the 8x8 pages to the folded paper as front and back covers, then attaching the ribbon to the covers to close the book.

The Road to Freedom

In this lesson, students will explore how freedom has been represented through symbols, and create symbols of their own to express a growing understanding of their own freedoms. Using example artworks, students will examine how others have portrayed the steps taken to secure freedom, then create an accordion book reflecting their depiction of the road to freedom.



GRADE LEVEL: 5 – 12

EXPECTED LENGTH: 2 – 3 class periods

MATERIALS:

Sample images of flags (if possible, also a real flag)

Mat board – pre-cut into 6 ½” X 6 ½” squares

White drawing paper 18” X 24” (1 for each student) watercolor paper preferred

White drawing paper 8” X 8” (2 for each student) watercolor paper preferred

Pencils, permanent and/or washable markers, watercolors (liquid watercolors preferred, crayons, water color pencils, colored pencils.

Stamps (commercially produced or hand made)

To hand make stamps:

Film canisters, used gum canisters

Foam self-adhesive insulation tape or foamie sheets with sticker backing

Pre-cut images

Ribbon – no thicker than ¼”, cut in 12” lengths, 2 per student

Primary source samples

White glue and glue brushes

Large crystal salt, e.g. Kosher salt

Scissors

EXAMPLE ARTWORKS/ARTISTS

Jubilation: Is Freedom Visible? (2001) L’Merchie Frazier

Frazier, an African-American artist and member of the *Women of Color Quilters Network*, created this quilt to represent the road to freedom taken by her ancestors who were slaves. From 1820 to 1861, slaves in the South would attempt to escape to freedom in the North. Along the route, individuals who wanted to support the slaves would hang quilts on their front porches with symbols telling the travelers where they could find safe housing, water and food. Frazier incorporates these symbols, along with primary source historical documents, like the *Emancipation Proclamation*, to tell this story.

The Marine Corps War Memorial (1954) Felix de Weldon

This sculpture is based on a photograph taken by Associated Press combat photographer Joe Rosenthal of a group of American servicemen raising the American flag during the battle of Iwo Jima in the Second World War. The flag is a symbol of freedom, as the men hoist the flag, their effort mirrors the effort it took to secure the freedom the flag represents.

Stone Flag (2004) Robin Rhode

In this image, Rhode, a South African artist living in Berlin, shows a man waving a flag made of bricks. The clothing that he wears obscures everything but his hands, making it impossible for viewers to draw conclusions about who he is. The bricks making up the flag are heavy, so the flag is hard to wave, just as the freedom it symbolizes was hard to win.

VOCABULARY

Primary sources – First hand artifacts and/or accounts of events

Fluid line – Line that resembles the flow of water

Implied texture – A surface that looks like it would be rough if touched, but in fact is not

Analogous colors – Colors next to each other on the color wheel that will flow together and be compatible.

Artistic License – Choices made by an artist to complete a work based on structural or design decisions

LEARNING OBJECTIVES**Art Making**

Students will construct a mixed media accordion book representing their depiction of the road to freedom using fluid line and implied texture.

CREATING: Conceiving and Developing New Artistic Ideas and Work

Anchor Standard: Organize and develop artistic ideas and work.

Enduring Understanding: People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.

Critical Inquiry

Students will compare and contrast *Stone Flag* by Robin Rhode, *Jubilation: Is Freedom Visible?* and *The Marine War Memorial* to connect the different ways artists have depicted the road to freedom.

CONNECTING: Relating Artistic Ideas and Work with Personal Meaning and External Context

Anchor Standard: Synthesize and relate knowledge and personal experiences to make art.

Enduring Understanding: Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.

Art History Inquiry

Students will discover the importance of primary sources to grasp the history of world events.

RESPONDING: Understanding and Evaluating how the Arts Convey Meaning

Anchor Standard: Interpret intent and meaning in artistic work

Enduring Understanding: People gain insight into meanings of artworks by engaging in the process of art criticism.

Aesthetic Inquiry

Students will investigate how the arts intersect/impact the reflection of history through the creation of memorials such as the *Marine Corps War Memorial*.

RESPONDING: Understanding and Evaluating how the Arts Convey Meaning

Anchor Standard: Interpret intent and meaning in artistic work

Enduring Understanding: People gain insight into meanings of artworks by engaging in the process of art criticism.

PREPARE/DISCUSS

Collect samples of primary sources, like the *Emancipation Proclamation*, to share with the students while viewing Frazier’s quilt. Play the game of “telephone” to demonstrate how far away from the “primary source” we get when retelling a story. Ask: Why would Frazier use the primary sources to tell her story?

Retrieve a copy of the photograph by Joe Rosenthal and compare it to the finished sculpture. Point out that the photograph is the primary source. What changes were made for the sculpture? Define artistic license. What artistic license was taken? Why would this be? How does de Weldon’s use of the primary source differ from Frazier’s?

Share Rhode’s work. How is this similar to the work by Felix de Weldon? What is different? How is the road to freedom different when it is shown as the effort of one person versus an army? Highlight how the flag would be heavy as it is made from bricks and would be very difficult to wave, just as freedom is often difficult to achieve. Discuss how the flag is a symbol of freedom. Share images of other flags and highlight the use of simple imagery to symbolize the nation. Consider using the stars and stripes on the flag of the United States, the sun and sky blue stripes of Uruguay, the temple on the flag of Cambodia and/or the olive branches on the flag of the United Nations—all of which are rich with symbolism.

CREATE

Students should be given time to consider ways they have heard stories of the road to freedom. Perhaps a relative fought in war, or they have family members who came to this country from afar, or they are familiar with an historical account of a leader’s road to freedom.

A worksheet organizer can be provided to help students record their thoughts.

Have students reflect on how these events have impacted their own freedoms. These stories will become the basis of their book.

1. Fold the 6” X 24” paper neatly in half, forming a 6” X 12” rectangle. Then fold the ends up to the middle on the outsides of the initial fold. The finished folded paper should look like an “M” of 6” squares. These will be the four “pages” of the book.

2. Unfold the paper and lay it flat. Hold a pencil or paint brush loosely and begin to make smooth flowing strokes (fluid lines) on the paper. If using washable markers or watercolor pencils, provide the students a watercolor brush to add water to their marks and make them flow.

If needed, provide gripping support using modeling clay wrapped around the brush, pencil and/or marker. As the student grips the tool it will conform to the student's hand, making it easier to hold. Simply providing wrist support through hand under hand or a soft block can help the student create more fluid lines.

Set these aside to dry. Provide the students with two sheets of 8" X 8" paper. These papers will become the front and back covers of the finished book.

3. Dampen the paper with water using a clean watercolor brush. Add two analogous colors of watercolor paint. The colors will flow together because the paper is wet. While the paint is wet, sprinkle a bit of large crystal salt on the paper. When the paper is dry, brush off the salt to reveal an implied texture.
4. Take the dried folded sheet and lay it flat with the painted side up. Students should record key phrases of their stories with permanent markers or stamps. Encourage students to let the words flow like the fluid lines they painted, perhaps by following the fluid lines exactly, or by turning the paper while writing to keep the written words flowing.
5. Students can use commercially produced stamps or create their own following these steps:
 - a. Design a simple shape that symbolizes a key part of the student's story.
 - b. Draw this onto foam tape or foamie sheets, then cut out and paste onto the flat top of a film canister, gum container or medication bottle (washed completely with the label removed).
 - c. Using washable markers, color the individual pieces of foam and using the container as a grip, press the foam onto the paper.
6. To assemble the book, place one cover sheet painted side down on the work surface. Using a glue brush and white glue, cover one side of one mat board sheet with a light, even coat of glue – using care to not make it overly wet. (Remember, always glue the smaller piece!) Center the mat board onto the cover paper glue side down. Repeat the process for the other cover.
7. Make a diagonal cut on each corner of the cover, removing the excess paper. Brush glue on the exposed edges of the cover paper. Fold the edges of the cover over the mat board and press. Repeat this process for the other cover.

8. Fold the “pages” of the book on the original lines so that it resembles an “M” with the painted side hidden within the folds. Lay a book cover with the painted side face down on the table. Place one piece of ribbon on the front cover on the left side about in the middle. Cover the unpainted end of the pages with a light coating of glue and center it on the cover making sure it covers the revealed mat board. Repeat this with the other unpainted end of the folded pages but place the ribbon in the middle on the right side of the back cover. Set aside to dry.

REFLECT

Students should share their books with their classmates. Consider videotaping as students read their books or organizing a time to share books with friends and family.

Additional Adaptations and Modifications for Students with Disabilities:

- The construction of the books requires several steps that could, if needed be completed in advance and provided to the student.
- Select the media that is most appropriate for the student to use, providing grippers as needed. Markers and watercolor pencils provide the most control.
- Provide students with images to select from that can be used to tell their story. These can be glued onto the surface of the pages following the fluid lines.

“I look forward to a great future for America – a future in which our country will match its military strength with our moral restraint, its wealth with our wisdom, its power with our purpose.”

– President John F. Kennedy, 1963. Speech, Amherst, MA

Justice

The quality of being fair, equitable, and honorable; based on what is morally right.

Justice is a guiding principle highlighted in America’s founding documents and the Pledge of Allegiance. President Kennedy sought balance when deciding what is just: recognizing that we must be strong but restrain from using that force, that if we have wealth we must know that money is not what is truly important, and that we have a responsibility to act out against the oppression of others. By using humor to highlight the absurdity of unjust situations or by shocking viewers with portraits of injustice, works of art often ask us to reflect on ways we can seek justice in our lives. The following two lessons focus on this ideal.

Just Be Just

In this lesson, students will consider the importance of balancing our “wealth with our wisdom, our power with our purpose” to create a just world. Students will select symbols that represent this balance in their lives and identify ways they make their world more just. These symbols will be presented using the tempera resist process.

MATERIALS

Manila paper – 18” X 24”

Tempera paint

Paint brushes

India ink

Non-latex gloves

Chalk (sidewalk chalk works well)

Paint smocks

Sponge brushes

Drawing boards or flat piece of wood at least as big as the painting

For ironing if needed:

Newsprint

Newspaper

Iron

Toilet paper tube, golf ball, duct tape (for reflection exercise)

METHODS/CREATE

- Complete the Idea Generator,
- Draw the objects onto the Manila paper using the chalk. Drawings should fill the majority of the paper.
- Apply a thick layer of the paint , and set aside to dry.
- Cover the painting with India ink, then wash off the ink. Set aside to dry.
- Consider ironing the paintings after they dry to flatten out wrinkles.

Just Be Just

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GRADE LEVEL: K – 12

EXPECTED LENGTH: 2 – 3 class periods

MATERIALS

Manila paper – 18" X 24" preferred, but size can be adjusted to be smaller or any shape

Tempera paint

Paint brushes

India ink

Non-latex gloves

Chalk (sidewalk chalk works well)

Paint smocks

Sponge brushes

Drawing boards or flat piece of wood at least as big as the painting

For ironing if needed:

Newsprint

Newspaper

Iron

Toilet paper tube, golf ball, duct tape (for reflection exercise)

EXAMPLE ARTWORKS/ARTISTS

The Artifact Piece (1990) James Luna

Often, museum displays represent Native Americans as an ancient people whose customs are no longer practiced. In this installation, Luna, a Native American man, lays his body on museum displays to challenge the myth that his people and culture no longer exist.

Badge of Honor (1995) Pepon Osorio

In this powerful mixed media installation, Osorio, a Latino artist, places a father's jail cell next to a replica of his son's room. Videos of conversations between the father and son are projected onto the walls, but the conversations overlap and get muddled, showing the often messy relationship between a justice system and the families it affects.

Untitled (1996) Shirin Neshat

In this photograph, Neshat, an Iranian photographer, reveals the lower portion of a woman's face with her hand, covered in ornate Persian calligraphy, held up to her lips. This composition asks viewers to reflect on the roles and voices of women in Iranian society.

VOCABULARY

Tempera resist – An art process using tempera paint and India ink

Scale – The relationship of one object's size to another

Overlapping – Laying objects on top of one another while still allowing each object to be identifiable, thus achieving a sense of depth.

Balance – equal distribution of weight, a state of equilibrium; *in art*: a composition that has harmony and proportion

LEARNING OBJECTIVES

Art Making

Students will create a tempera resist painting shining a light on symbols of elements in their life that help them understand justice, focusing on scale and overlapping.

CREATING: Conceiving and Developing New Artistic Ideas and Work

Anchor Standard: Generate and conceptualize artistic ideas and work

Enduring Understanding: Creativity and innovative thinking are essential life skills that can be developed

Critical Inquiry

Students will investigate how artists Shirin Neshat, Pepon Osorio and James Luna shine a light on unjust events in the world.

CONNECTING: Relating Artistic Ideas and Work with Personal Meaning and External Context

Anchor Standard: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

Enduring Understanding: People develop ideas and understandings of society, culture, and history through their interactions and analysis of art.

Art History Inquiry

Students will compare and contrast natural history museum artifact displays to James Luna's *The Artifact Piece* to understand how Luna challenges perceptions of Native American culture and to understand the injustice in their portrayal by museums.

CONNECTING: Relating Artistic Ideas and Work with Personal Meaning and External Context

Anchor Standard: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

Enduring Understanding: People develop ideas and understandings of society, culture, and history through their interactions and analysis of art.

Aesthetic Inquiry

Students will investigate the role of art in changing perspectives, and how art can be a tool for justice.

RESPONDING: Understanding and Evaluating how the Arts Convey Meaning

Anchor Standard: Perceive and analyze artistic work.

Enduring Understanding: Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed materials.

PREPARE/DISCUSS

Begin with a discussion of the Kennedy quote calling for a balance of “wealth with our wisdom, and our power with our purpose.” Define balance. Ask: what does it look like when we give “equal weight” to both wealth and wisdom?

To assist students in understanding the work of James Luna, prepare a slide show of displays from your local natural history museum. Show an image of James Luna's *The Artifact Piece*. What is the same? What is different? How does knowing that Native American culture is not extinct change how we view the displays? Ask: Is Luna highlighting a just or an unjust situation? How can balance be achieved in how indigenous cultures are treated throughout the world?

Have your students play “eye spy” with the bedroom of the young man in the Pepon Osorio work *Badge of Honor*. How many different objects can they identify? What you infer about the occupant of the room? The artist has placed the rooms next to each other so we can compare them. What is different about the father’s room? What can you tell about the father by looking at his cell? What does it tell us about the father’s life that his room has no identifying objects?

Born in Iran, Shirin Neshat has watched her country change dramatically during her lifetime. As a woman, she has seen a loss of freedom and a loss of the ability to speak her mind and express her opinions. What clues are present in her work to help us understand this? Unless we can read Persian calligraphy, we cannot know what the words on her say, and because her hand is in front of her mouth, she cannot say them. What is in—or out—of balance in the society Neshat shows?

METHODS/CREATE

This studio will explore scale as an artistic strategy to communicate balance.

1. Select 4 objects that symbolize aspects of themselves that must be in balance for them to pursue justice. Using the quote as your guide, ask students to identify what gives them wealth (something that makes them special), what gives them wisdom (something they can teach others), what gives them power (something that shows their strength), and action they can take for good. They should choose objects that can symbolize each of these aspects of themselves.
2. Have students draw the objects onto the Manila paper using the chalk. For the purposes of this lesson, equal weight will be given to each of the objects. Their natural scale will be ignored, permitting the objects to overlap on the paper, creating a sense of depth in the composition, and symbolizing the balance that must be achieved. Remind students to “work big” so that the four objects fill the majority of the space on the paper. Providing students with a size reference can assist with this concept. For example: each object must touch at least two sides of the paper, or each object must be as big as two hands. Note: It is important to use **ONLY** Manila paper for this activity as other paper will disintegrate when removing the ink.
3. Apply a thick layer of the paint on the paper, completely covering the objects, but avoid the chalk lines. Set the painting aside to dry.
4. After the painting is dry, completely cover the painting with India ink. A sponge brush works well.

5. Put on the non-latex gloves and wash off the ink. Place the painting on a flat surface – a drawing board works well. Run the painting under water, wiping it gently with your hand. The ink will stay where the chalk lines were. Set aside to dry on a counter covered with newspaper, or a drying rack with newspaper on the floor.
6. Consider ironing the paintings after they dry, as they will be wrinkled, making mounting difficult. To iron:
 - a. Heat the iron to a medium setting without steam.
 - b. Place several layers of newspaper on a counter. Place a sheet of clean newsprint on top of the newspaper. Place the painting face down onto the newsprint and put a clean sheet of newsprint on top of the painting.
 - c. Gently run the iron over the painting “sandwich” keeping the iron moving so as not to scorch the work.

DISCUSS

After creating their works, a mock trial can provide an engaging and hands-on way to deepen student understanding of the lesson’s key themes. By debating the role that art does (or doesn’t) play in challenging our perceptions, students will be asked to take on others’ perspectives, use example art works as evidence, and defend claims about the power of art. A script is included in the appendix.

REFLECT

Set up a “talk show stage” at the front of the room. Create a microphone using a toilet paper tube, a golf ball and duct tape. Select a student’s artwork and invite the artist to join you. Interview the artist about the work. If possible, give the responsibility of being the talk show host to a student or several students in turn. Suggested questions: What are the objects you selected? In what ways do each of these objects represent? How do they help you be just?

Additional Adaptations and Modifications for Students with Disabilities:

- During “eye spy,” consider providing students with small individual laminated images the size of a standard postcard so they get a good view of the objects. The images can also be projected onto a smartboard or white board and students can circle objects as they are identified.
- For students with tactile sensitivity, you can wrap chalk in a cloth or use a chalk holder so they do not feel the chalk on their bare hands.
- Consider demonstrating the project in full or providing a visual schedule or social story for students with autism, who may become concerned at the thought of wetting their painting. Since water usually destroys a painting, it can be helpful to let students know in advance that this is an important step that will improve their final painting, not ruin it.
- Assign roles during the aesthetic discussion based on the skill set of students. For example, the judge is a key individual, however, he/she has a limited speaking role.

The Case Against Art

(Aesthetic Objective exercise for Just Be Just Lesson)

PARTICIPANTS:

Judge – Will be the arbitrator to determine if the case is made (unless there are enough students for a jury to be convened).

Bailiff – Will be responsible for welcoming the Witnesses. Consider using an art history book for witnesses to agree to respond to questions.

Prosecuting Attorney – Represents the concept that art will not change minds. Responsible for prepping of prosecution witnesses and questioning both prosecution and defense witnesses and providing an opening and closing statement.

Defense Attorney – Represents the Artists who believe their art has changed the world. Responsible for prepping the defense witnesses and questioning both the Defense and Prosecution witnesses and providing an opening and closing statement.

Witnesses for the Defense – These students will take on the role of one of the artists discussed and will speak on their belief that art can change the way we think about social issues and how their art work is successful.

Witness for the Prosecution – These students will each speak about how the art presented did not change their minds about the issues.

Arrange the room to simulate a courtroom – table at the front with a chair on one side for the Witness, two tables with chairs facing the main table, one for the defense and one for the prosecution. Encourage students to dress the part! You can use a graduation robe or bathrobe for the judge, and provide props to help students “feel like” the artist they are portraying.

SCRIPT

BAILIFF: All rise. The Honorable Judge ____ presiding.

JUDGE enters.

JUDGE: Please be seated. We have come together to hear the Case Against Art. Prosecution, are you prepared to begin?

PROSECUTING ATTORNEY: We are.

JUDGE: Defense, are you prepared?

DEFENSE: We are.

JUDGE: The prosecution will present their opening remarks.

Prosecuting attorney makes their statement.

JUDGE: The defense will present their opening statement

Defense makes their statement. The Prosecution calls their first witness. The Bailiff “swears” him/her in.

BAILIFF: On this history of art do you promise to answer thoroughly, citing your experience and research?

Witness answers and then is seated in the chair to the right of the judge. After the prosecutor has questioned the witness (1 or 2 questions) the Defense may question the witness (1 or 2 questions) and then the witness is excused. This is continued for each of the prosecuting witnesses and then each of the defense witnesses with the Defense questioning their witnesses first.

Once all witnesses have made their statements, the judge then adjourns for a decision. When the judge returns, the verdict is rendered.

Shining a Light on the Goodness in our Midst

In this lesson, students will examine artists who draw attention to injustice around us. In some cases, artists identify wrongs that should be righted; in others, artists show viewers a way to support the creation of a just and tolerant world by recognizing goodness. Students will create artist trading cards (simple gifts designed to be given away) that represent times when they have witnessed just behaviors.

MATERIALS

Yellow cleaning gloves that are lined with cotton

Clothing labels

Image of the Three Wise Monkeys

Tag board pre cut into 2 ½" X 3 ½" rectangles

Non-bleeding tissue paper

Permanent and/or washable markers

Variety of papers – scraps, scrap booking sheets of patterns, doilies, newspaper, pages from magazines, old decks of cards, wrappers, etc.

Pencils and note paper for brainstorming

Scissors

White glue, glue sticks, and glue brushes

Fine line permanent markers

METHODS/CREATE

- Guided imagery exploration: Students identify times they have seen, heard, and shared just things around them,
- Students select at least five different papers/images that evoke aspects of their memories.
- Glue the pieces in layers on the trading card surface.
- Select two analogous colors of non-bleeding tissue paper. Brush the surface of the card with white glue and place the tissue paper over the top of the collaged work.
- Add an additional layer of glue over the top and set aside to dry.
- Find shapes or patterns on the cards. Highlight them with a marker.

Shining a Light on the Goodness in our Midst

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GRADE LEVEL: 3 - 12

EXPECTED LENGTH: 1 - 2 class periods

MATERIALS

Yellow cleaning gloves that are lined with cotton

Clothing labels

Image of the Three Wise Monkeys

Tag board pre cut into 2 ½" X 3 ½" rectangles

Non-bleeding tissue paper

Permanent and/or washable markers

Glue sticks

Variety of papers – scraps, scrap booking sheets of patterns, doilies, newspaper, pages from magazines, old decks of cards, wrappers, etc.

Pencils and notepaper for brainstorming

Scissors

White glue

Glue brushes

Fine line permanent markers

EXAMPLE ARTWORKS/ARTISTS

A Mixture of Frailties (2004) Susie MacMurray

This sculpture appears to be a wedding gown, however it is a gown made of yellow washing gloves turned inside out. This symbolism implies that when a woman marries she is relegated to the household work. MacMurray asks us to reflect on gender roles and question our assumptions about the role of women inside and outside of the home.

Portrait of a Textile Worker (2005) Terese Agnew

Agnew collected over 30,000 clothing labels and stitched them together to create an image of a young textile worker sewing cloth in a factory. She says that her artwork “makes visible one person among the millions of unseen workers” (2004, p. 40). Agnew recognized that every piece of clothing we wear has the name of someone on it – the designer - but that the millions of actual makers remain anonymous.

Don't See, Don't Hear, Don't Speak (2008) Shilpa Gupta

In this image, Gupta plays with the familiar image of three wise monkeys, in which one covers its eyes, one its ears and one its mouth to represent the phrase “See no evil, hear no evil, speak no evil.” This photograph shows children in a line covering the eyes, ears or the mouth of the child in front of them working as a community and collaboratively to keep out the “evil.”

VOCABULARY

Artist trading cards – small artist creations that are traded and shared to spread support.

Emphasis – Principle of design that creates a focal point highlighting an element in a work.

Analogous colors – colors that are next to each other on the color wheel.

LEARNING OBJECTIVES**Art Making**

Students will create multiples of artist trading cards to share with friends and family highlighting how they value these people using mixed media collage and emphasis.

CREATING: Conceiving and Developing New Artistic Ideas and Work

Anchor Standard: Refine and complete artistic work.

Enduring Understanding: Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.

Critical Inquiry

Students will discover how artists can use very subtle elements to highlight injustice in the world by examining *A Mixture of Frailties* by Susie MacMurray and *Portrait of a Textile Worker* (2005) Terese Agnew.

CONNECTING: Relating Artistic Ideas and Work with Personal Meaning and External Context

Anchor Standard: Synthesize and relate knowledge and personal experiences to make art.

Enduring Understanding: Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.

Art History Inquiry

Students will investigate the story of the wise monkeys as interpreted by Shilpa Gupta in *Don't See, Don't Hear, Don't Speak* to understand the role of collective effort in seeking justice in our world.

RESPONDING: Understanding and Evaluating how the Arts Convey Meaning

Anchor Standard: Perceive and analyze artistic work.

Enduring Understanding: Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed materials.

Aesthetic Inquiry

Students will question the use of ready-made materials such as cleaning gloves, clothing labels, and scraps of paper as authentic art-making materials.

RESPONDING: Understanding and Evaluating how the Arts Convey Meaning

Anchor Standard: Interpret intent and meaning in artistic work

Enduring Understanding: People gain insights into meanings of artworks by engaging in the process of art criticism

PREPARE/DISCUSS

Provide the students with a kitchen glove used to protect hands when washing and cleaning. Have students put it on and feel the soft lining vs. the rubber exterior. Share the work by Susie MacMurray. Why would the artist use the kitchen gloves to create this gown? Why did she turn them inside out? What kind of gown does it look like? What relationship is there between kitchen gloves and a wedding gown? How does the choice of artist material, in this case kitchen gloves, affect our understanding of the work?

Have students look at and hold the clothing labels. Repeat the above questions. Why would the Terese Agnew use these materials to create this work?

Share Gupta's work along with an image of the Three Wise Monkeys. Encourage students to point out similarities and differences (monkeys vs. children,

monkeys cover their own eyes, ears and mouth vs. the children cover their neighbors). The wise monkeys encourage us to keep out the evils around us so that we only let in the positive images, sounds, and words around us. This activity will encourage us to seek out that positivity, asking us to see the just, hear the just, and speak the just.

METHODS/CREATE

1. Begin with a guided imagery exploration to generate ideas regarding personal experiences with tolerance and justice. Consider the following script spoken very slowly to allow for thought.

Provide the opportunity for students to move as needed. Toe tapping, sitting on the floor rather than a chair and/or holding a stress squish ball can help a student focus during the exercise. This can also be conducted 1:1 with a paraprofessional if a student needs individualized support.

*Let's get very comfortable in our seats. Now, close your eyes. We are going to go on a journey in our minds. We are going to think about the times when we have **seen** justice and tolerance around us. Let's think of a time when we have seen just and tolerant behavior around us, when we saw someone helping someone else or standing up for what is right. What do you see? (Pause). Open your eyes and jot down what you see. Now, close your eyes, think of a time when you **heard** about just and tolerant behavior around you. What did you hear? Open your eyes and jot down what you heard. (Pause) Close your eyes. Think of a time you **spoke** about the just and tolerant behavior around you. What did you share? What did you talk about? Open your eyes and jot down what you said.*

These notes/sketches will become the basis for their trading cards.

2. Explain that trading cards are simple gifts, so they are designed to be given away. The cards will be the opportunity to share the events you referenced during the guided imagery exercise.
3. Show the sample trading cards. To create their own, provide students with a wide variety of papers/images (see list above) to choose from. Ask students to refer to their notes from the guided imagery exercise when selecting the images they would like to use. One card will be created to reflect each of the opportunities to see, hear, and speak of the just and tolerant behavior they reflected on. They are not making a literal depiction of the behavior but rather capturing elements that remind them of the tolerance and justice around them. Encourage students to use at least five different pieces of paper/images with emphasis on one central image.

It can be difficult for students to make this leap from the concrete experiences they remember and the symbolic patterns, colors, and images that could conjure that recollection. Be willing to help guide students down this path.

4. Cut these pieces into various shapes that will fit on the tag board cards. Have the students try several different arrangements on the cards until they are satisfied encouraging them to overlap the papers/images to fill the space. Glue the pieces onto the trading cards in layers.
5. Select two analogous colors of non-bleeding tissue paper. Light colors of tissue will have the best results. Brush the surface of the card with white glue and place the tissue paper over the top of the collaged work. Add an additional layer of glue over the top. This will make the tissue more transparent and provide a slightly shiny service. Set aside to dry.
6. When dry, find shapes and patterns and highlight them with a marker. These marks will emphasize the patterns and objects, making important symbols more visible.

REFLECT

Have the students share their cards with others in the class, or pass them on to others—sharing widely the justices they have witnessed.

Additional Adaptations and Modifications for Students with Disabilities:

- Provide adaptive scissors to assist with cutting the paper/images, images can be torn or some can be pre-cut for students to select
- Create gripping tools to assist with the holding of the glue brushes and markers.
- Provide hand under hand or hand over hand support if needed particularly during the marker use

“In whatever area in life one may meet the challenges of courage, whatever may be the sacrifices he faces if he follows his conscience - the loss of his friends, his fortune, his contentment, even the esteem of his fellow men - each man must decide for himself the course he will follow.”

– President John F. Kennedy, 1956. [Profiles in Courage](#)

Courage

Strength in the face of hardship

Courage can be a personal choice to do what is right, even when it is hard or unpopular. President Kennedy calls on us to envision a world when we would be willing to step up and make a courageous choice even if it makes us uncomfortable. Courage requires taking risks, but this risk taking can result in powerful change. The next two lessons explore this powerful ideal.

Counter Stereotypes: I Am who I Say I am: Acts of Courage

In this lesson, students will tap into the courage it takes to overcome and to change stereotypes. Students will create movable and wearable “head boxes” that show the various sides of who they are. They will perform while wearing them, showing ways they are courageous in challenging and overcoming stereotypes.

MATERIALS:

Variety of visual culture images – memes, advertisements, logos

Variety of images of Renaissance paintings, ancient works (cave paintings, Egyptian heiroglyphics), etc.

Cardboard boxes

Variety of papers

Water-soluble markers

Paint (tempera or acrylic)

Paintbrushes of various sizes

Mixing trays and water cups

Alternative materials:

Rigid/heavy paper like oak tag or poster board

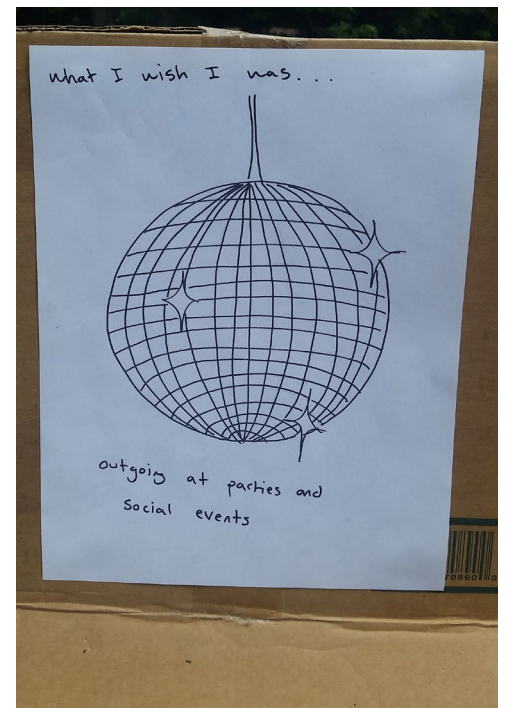
Paint stir sticks or popsicle sticks

CREATE

- Students create four drawings (or collage or combination of drawing/collage) that show: 1. How they feel stereotyped, 2. A counter-stereotype in response, 3. Something classmates don't know about them, and 4. Something they would like to be.
- Label and adhere the drawings, one to each side of the box
- Perform with head boxes on, showing each side as the labels are either read or explained.

Counter Stereotypes: I Am Who I Say I am: Acts of Courage

In this lesson, students will tap into the courage it takes to overcome and to change stereotypes. Students will create movable and wearable “head boxes” that show the various sides of who they are. They will perform while wearing them, showing ways they are courageous in challenging and overcoming stereotypes.



GRADE LEVEL: 4 - 6

EXPECTED LENGTH: 3 - 4 class periods

MATERIALS

- Variety of visual culture images – memes, advertisements, logos
- Variety of images of Renaissance paintings, ancient works (cave paintings, Egyptian hieroglyphics), etc.
- Cardboard boxes
- Variety of papers
- Water-soluble markers
- Paint (tempera or acrylic)
- Paintbrushes of various sizes
- Mixing trays and water cups
- Alternative materials:
 - Rigid/heavy paper like oak tag or poster board
 - Paint stir sticks or popsicle sticks

EXAMPLE ARTWORKS/ARTISTS

Granny Does Graffiti Program (2016) Damon McLeese

Through the *Granny Does Graffiti* program, older adults with Alzheimer’s disease create graffiti art with their caregivers, challenging stereotypes about graffiti art and about aging. This project debunks the stereotype of graffiti as a criminal act, and challenges the notion that individuals with Alzheimer’s cannot communicate (Jones, 2016).

Lata65 (2015) Lara Seixo Rodrigues

Lata65 is a program in Lisbon, Portugal in which participants over the age of 65 create street art. Started by architect Lara Seixo Rodrigues, participants create graffiti, inspiring them to think differently about street art and their own abilities as artists. They break stereotypes and create new, positive images of street art and of aging (Lorenz, 2015).

Love Has No Labels (2015) Ad Council

Lowder (2015) writes about the Ad Council’s 2015 advertisement called “Love Has No Labels,” an ad aimed at reducing bias. In the advertisement, we see a large x-ray screen in a public space, with many people watching what will appear on it. One by one, skeleton couples are seen embracing, dancing, and kissing in real time. When they walk around the screen to see the public, we see the diversity of the couples chosen. By showing us that everyone looks the same on the inside, the artist challenges our internalized stereotypes about race, gender, and disability.

VOCABULARY

Stereotype: A widely held but fixed and oversimplified image or idea of a particular type of person or group of people.

Countertype: A positive stereotype and emphasizes the positive features about a person.

Counter-stereotype: An image or idea that goes against a stereotype.

LEARNING OBJECTIVES

Art Making

Students will create movable and wearable “head boxes” that show the various sides of who they are, including: a stereotype (how others see me); a counter-stereotype (how I want others to see me); something you don’t know about me; something I would like to be.

CREATING: Conceiving and Developing New Artistic Ideas and Work

Anchor Standard: Refine and complete artistic work.

Enduring Understanding: Creativity and innovative thinking are essential life skills that can be developed.

Critical Inquiry

Students will investigate how *Love Has No Labels* (2015) by the Ad Council highlights stereotypes that society tends to perpetuate.

CONNECTING: Relating Artistic Ideas and Work with Personal Meaning and External Context

Anchor Standard: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Enduring Understanding: Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.

Art History Inquiry

Students will investigate the importance of visual culture and its impact on our thinking by examining *Love has No Labels*, *Granny Does Graffiti*, and *Lata65* and identifying ways in which those works address stereotypes.

RESPONDING: Understanding and Evaluating how the Arts Convey Meaning

Anchor Standard: Interpret intent and meaning in artistic work.

Enduring Understanding: People gain insights into meanings of artworks by engaging in the process of art criticism.

Aesthetic Inquiry

Students will identify ways that art can nurture courage in both thought and action.

RESPONDING: Understanding and Evaluating how the Arts Convey Meaning

Anchor Standard: Perceive and analyze artistic work.

Enduring Understanding: Visual imagery influences understanding of and responses to the world.

PREPARE/DISCUSS

To start the lesson, show and play the music video *Renegades* by X Ambassadors <https://www.youtube.com/watch?v=1u-niluB8HI>, by X Ambassadors, which shatters negative stereotypes of people with disabilities by showcasing boxers, hikers, weightlifters, and skateboarders with disabilities who have refused to accept limits in achieving their goals. Provide the lyrics (**in enlarged type or braille if needed**) after they watch it once. Ask: What stereotype does this video address? Think about other stereotypes we know about in our lives. Discuss the difference between stereotypes, countertypes, and counter-stereotypes. Provide examples of each, guiding students to identify how each can be harmful, and which can be helpful.

Compare the images from two examples that confront stereotypes of the elderly, *Granny Does Graffiti* and *Lata65*. What is this an example of—a

stereotype? A countertype? Or a counter-stereotype? Show and discuss *Love Has No Labels*. Pause the video before the participants walk around the screen and ask: who might we expect to see walk around the screen? Continue the video, showing the participants. Are they who you expected to see? Why or why not?

CREATE

The images students create in this project will respond to 4 prompts: a stereotype, a counter-stereotype, a secret, and a dream.

1. Ask students to think about an inaccurate perception people might have about them, and a way that they could show that. This will become an image on their headbox that shows a stereotype.
2. Ask students think about a way they can counteract that perception. This will be become an image that shows their counterstereotype.
3. Ask students to think about something very few people know about them. This doesn't have to be deeply personal, it could be a special talent or fun fact. This will become an image that shows their secret.
4. Ask students to think about something they would like to be. It could be a career, something they would like to learn how to do, or somewhere special they'd like to explore. This will become an image showing their dream.
5. Prepare the head box. Identify which side of the box will correspond with which of the above prompts. Give students the choice of illustrating directly onto the sides of the box or illustrating onto paper, which will then be pasted onto the box.

If students are not comfortable having their heads covered, they may create masks on sturdy paper mounted on a paint stirrer or popsicle stick.

6. Draw the images. Label or provide an explanation on each so it is clear. Leave it up to the students how literal or symbolic each should be.
7. Perform the head boxes. Flaps on the bottom can be left open and rest on the students' shoulders. Students can simply read aloud their labels and spin to the appropriate side, or create more complex dialogue for each side.

For advanced students, a collaborative dialogue between boxes can be constructed and performed.

REFLECT

As students watch each performance, peer feedback can be provided via half-sheet comment sheets. On it, we suggest the following prompts: 1. Name of Performer, 2.

One Thing I Learned About Them, 3. One Thing I Like About Their Performance, and 4. One Way They Are Being Courageous. As a class, conclude with a discussion on what they learned about stereotypes, countertypes, and counter-stereotypes through this activity. Students can read some of their comment sheets to share what they learned about their classmates. They then can give the comment sheets to each performer.

Additional Modifications for Students with Disabilities

If students are unable to draw independently, they may use collage or found images for their head box.

There is Courage All Around Us: Everyday Acts of Courage

Despite adversity, challenges, and hardships, people show courage every single day in acts both large and small. This lesson empowers students to think of everyday moments of courage as something noteworthy and special. Students will take portraits and exhibit them in a “Courage Gallery.”

MATERIALS:

11” X 17” paper

Water-soluble markers

Digital cameras (cell phones are fine)

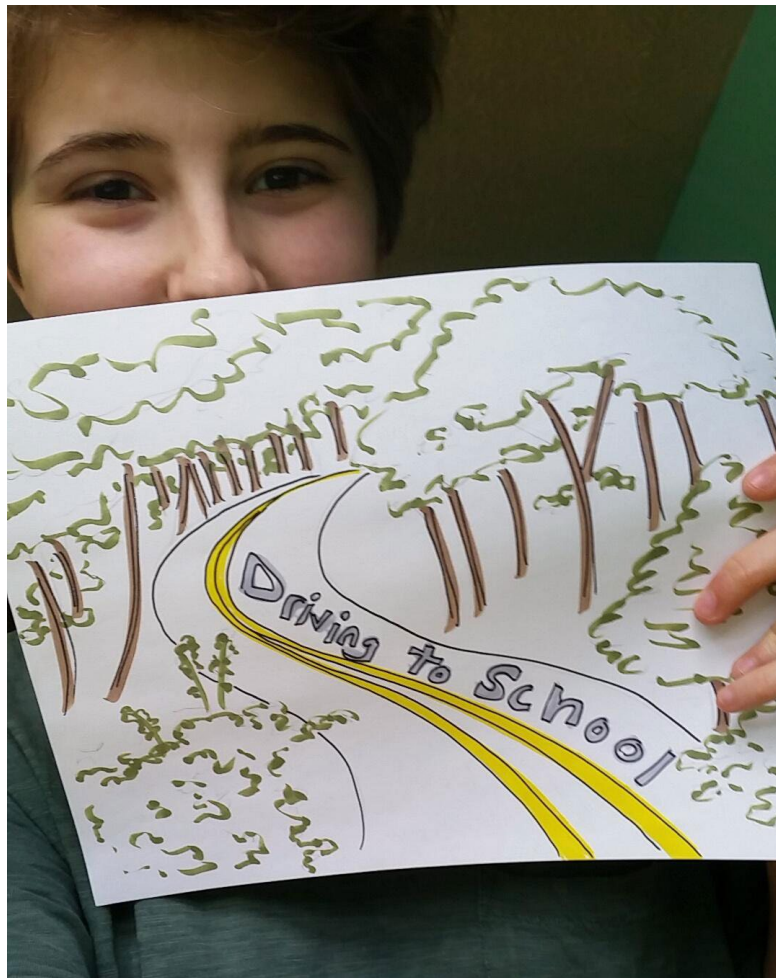
Computer and printer, for reviewing and printing images

CREATE

- Illustrate and label the way or ways their partner is courageous, on paper.
- Decide the best form of photographic documentation.
- Decide on best venue to post pictures for the “Courage Gallery”

There is Courage All Around Us: Everyday Acts of Courage

Despite adversity, challenges, and hardships, people show courage every single day in acts both large and small. This lesson empowers students to think of everyday moments of courage as something noteworthy and special. Students will take portraits and exhibit them in a “Courage Gallery.”



GRADE LEVEL: 9 - 12

EXPECTED LENGTH: 5 class periods

MATERIALS

11" X 17" paper

Water-soluble markers

Digital cameras (cell phones are fine)

Computer and printer, for reviewing and printing images

EXAMPLE ARTWORKS/ARTISTS

[dis]ABLED Inside Out (2015) Leopoldine Huyghues Despointes, Diego Osorio and JR

The *Inside Out* project invites participants to take a portrait in a photo booth, showing what they stand for. Portraits are then temporarily pasted on surfaces in prominent public spaces. The *[dis]ABLED* project aimed to photograph 3,000 individuals with disabilities in NYC, and inspires people to be courageous and show their true selves (Petronzio, 2015).

South Bronx (S)Heroes (2011) JR

South Bronx (S)Heroes is a series of portraits of people from the Bronx. Over the eyes, JR, the artist, has pasted images of eyes from mothers, grandmothers, and community members. By depicting community members "looking through their mother's eyes," JR evokes themes of maternal protection and wisdom handed down through generations (<http://www.nydailynews.com/new-york/art-heals-south-bronx-murals-bring-hope-inspiration-city-poorest-neighborhoods-article-1.156604>; and <http://www.insideoutproject.net/en/group-actions/usa-new-york>).

The AIDS Memorial Quilt (1987-current) Cleve Jones

The AIDS Memorial Quilt is the world's largest community art project, a quilt comprised of panels honoring lives lost to AIDS. Activist Cleve Jones organized the efforts to create the Quilt, and since the first meeting of the NAMES Project Foundation in 1987, the Quilt has travelled the world, marched in a presidential inaugural parade, and been nominated for a Nobel Peace prize (The NAMES Project Foundation, 1987-2011).

Various images (1907-1954) Frida Kahlo

Mexican artist Frida Kahlo painted numerous self-portraits while in immense physical pain, choosing to show herself triumphant and proud (Antelo, 2013).

VOCABULARY

Portrait – A visual depiction of a person.

Documentation – Providing official information or evidence that serves as a record of something.

LEARNING OBJECTIVES

Art Making

Students will create courage portraits to collectively construct a “Courage Gallery” through photography that documents everyday acts of courage.

CREATING: Conceiving and Developing New Artistic Ideas and Work

Anchor Standard: Generate and conceptualize artistic ideas and work.

Enduring Understanding: Creativity and innovative thinking are essential life skills that can be developed.

Critical Inquiry

Students will identify how everyday acts of courage can be meaningful, valuable, and awe-inspiring.

CREATING: Conceiving and Developing New Artistic Ideas and Work

Anchor Standard: Synthesize and relate knowledge and personal experiences to make art.

Enduring Understanding: Through art-making people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.

Art History Inquiry

Students will compare and contrast how acts of courage, large and small, are documented in the work of JR, The NAMES Project, and Frida Kahlo.

RESPONDING: Understanding and Evaluating how the Arts Convey Meaning

Anchor Standard: Apply criteria to evaluate artistic work.

Enduring Understanding: People evaluate art based on various criteria.

Aesthetic Inquiry

Students will identify ways that art can empower others to feel courageous.

RESPONDING: Understanding and Evaluating how the Arts Convey Meaning

Anchor Standard: Interpret intent and meaning in artistic work.

Enduring Understanding: People gain insights into meanings of artworks by engaging in the process of art criticism.

PREPARE/DISCUSS

Show *[dis]ABLED*. Ask: How does this project document courage? Do you think it takes courage for the people photographed to pose for public photos? Why or why not? Encourage students to research the history of the disability rights movement. Share photos and videos of the “Capitol Crawl” and encourage students to draw on prior knowledge of stereotypes and counter-stereotypes. How may the people who took part in *[dis]ABLED* have been perceived prior to this activist movement? Does this research change students’ perspectives about the courage documented in this art work?

Now examine the piece *South Bronx (S)Heroes* and *[dis]ABLED*. Ask students How is *South Bronx (S)Heroes* different from *[dis]ABLED*? Who is showing courage in each work? What can we learn about being courageous from these two works? Discuss Frida Kahlo’s Work: How are her self-portraits like the public portraits?

Go to the website from the NAMES Project Foundation: <http://www.aidsquilt.org/about/the-aids-memorial-quilt>. Explore individual panels. Ask students to share panels they think show courage. How is the *AIDS Memorial Quilt* different than JR’s work? How is it the same? Both the NAMES Project and JR’s *Inside Out* projects involve community members as active participants and are publicly displayed. How would they be different if they were exhibited in formal spaces such as museums?

Then shift the discussion and ask: What are everyday acts of courage? Standing up for someone who is being bullied? Trying something new? Think of everyday ways we show our courage. How can we document it? Teens are natural documentarians, posting things regularly on social media sites. In this lesson, students will create a Courage Gallery in a real or a digital space and share with friends and family.

To prepare for the artmaking, pair students to interview each other.

You can group students by their interests, or allow them to self-select if you feel they can keep on task. You can also group students by their understanding of the material so that you can better provide tasks suited to each students’ unique needs.

Have them first ask the questions and then have them record simple statements that reflect the answers: *When was a time you had to be courageous?* or *What do you do everyday that is courageous?* This should be a collaborative effort—interviewers and interviewees can discuss the questions and answers among themselves, identifying the potential subject matter for their Courage Gallery portraits.

CREATE

1. Student groups should choose an everyday act of courage to document, then decide how best to capture it as a portrait. Will students use cameras supplied by the school or art department? If technology poses a limitation, simple pin-hole cameras pose viable options, but photographic paper or film must be purchased. Students’ own camera phones are often the easiest options.
2. Create signs that prompt photograph subjects to finish the statement “Courage is...” Students can choose to illustrate their answer with markers or collage instead if they would like, and can show as much or as little as they want of their face in the portraits.
3. Print out the portraits, and collectively decide as a group the best place to display them in a Courage Gallery.

REFLECT

The Courage Gallery is intended for viewers to use as a vehicle to ponder their own acts of everyday courage. Students may decide that digital documentation of people doing something courageous is best; or a documentary-type exhibit held within the school is best. Allow the students to decide.

If a digital site is used for the Courage Gallery, encourage each student to post positive comments. For in-class or in-school exhibitions, ensure appropriate labels are posted alongside the portraits, explaining the forms of courage or include direct quotes from the student artists.

Additional Adaptations and Modifications for Students with Disabilities

- For students who have executive functioning delays, you can provide a simple organizer with sentence starters to structure the interview section. Students still learning the content can choose courageous acts from a list with accompanying images or videos.
- Some students may feel strongly about staying anonymous in their portraits; this is okay. Continue to encourage them to think deeply about how they are showing their act of courage without their face being seen.
- There are other ways to document courage. If creating portraits pose a difficult or frustrating challenge, capitalize on students’ strengths instead. Would audio-recording be better? An abstract collage with symbols? A written statement?

“As we express our gratitude, we must never forget that the highest appreciation is not to utter words, but to live by them.”

– President John F. Kennedy, 1963. Thanksgiving Day Proclamation.

Gratitude

Expressing what you are thankful for in your life.

This proclamation was made on November 5, 1963 for Thanksgiving Day, just days before President Kennedy’s assassination. President Kennedy was driven to public service as an expression of gratitude to his country, and the above quote encourages others to show their gratitude not only through verbal expressions, but also in our behaviors. The following lesson explores how we express gratitude in daily interactions.

Expressing My Gratitude

Consciously expressing gratitude is a choice to share that which is good in our lives. This can be a powerful act that enriches everyone around us. In this lesson, students will express gratitude through the creation of fabric gratitude banners, which can then be publicly displayed.

MATERIALS:

5-page journal
Muslin or other cotton fabric
Fabric paints
Fabric markers
Paint brushes, variety of sizes
Sticker-backed foam sheets
Scissors
Wood or cardboard pieces for mounting stamps
Tempera paint or large stamp pads
Dowel rods
Ribbon or string, for hanging banners

CREATE

- Complete 5-page gratitude journals, using one prompt per day for 5 days.
- Select an idea from the gratitude journal to make the center of the gratitude banner.
- Use fabric paint and markers to illustrate the image on the muslin cloth.
- Choose a symbol for the border, using an idea from the gratitude journal.
- Create a symbol stamp and stamp around the image to create a patterned border.
- Construct the banners for display.
- Decide as a class the best place for displaying all the banners.

Expressing My Gratitude

Consciously expressing gratitude is a choice to share that which is good in our lives. This can be a powerful act that enriches everyone around us. In this lesson, students will express gratitude through the creation of fabric gratitude banners, which can then be publicly displayed.



GRADE LEVEL: 6 - 8

EXPECTED LENGTH: 3 - 4 class periods

MATERIALS

5-page journal
Muslin or other cotton fabric
Fabric paints
Fabric markers
Paint brushes, variety of sizes
Sticker-backed foam sheets
Scissors
Wood or cardboard pieces for mounting stamps
Tempera paint or large stamp pads
Dowel rods
Ribbon or string, for hanging banners

EXAMPLE ARTWORKS/ARTISTS***Adinkra cloth*** (contemporary)

Adinkra cloth is a traditional cloth from Ghana, Africa that displays symbols to reflect proverbial teachings of the Ashante. The symbols serve as visual “reminders” to us to behave well, to live well, to lead well, and to think positively. There are many sites online indexing the various Adinkra symbols. See, for example: http://www.adinkra.org/htmls/adinkra_index.htm.

Rangoli (contemporary)

Rangoli is a form of art in India that reflects “greeting and gratitude.” These vibrant paintings are created on floors using fine powders. Rangoli uses many symbols, arranged in patterns to signify gratitude and hospitality for guests (Vaisnavi, 2014).

VOCABULARY

Gratitude - Expressing what you are thankful for in your life.

Banner - A publicly displayed cloth that declares an idea or belief.

Symbol - Something that stands for something else.

LEARNING OBJECTIVES**Art Making**

Students will create “Gratitude Banners” using muslin cloth, fabric paint and markers, and stamping. These will illustrate what they are grateful for in their lives, including one central image of gratitude surrounded by a pattern border of a symbol of one other thing they are grateful for.

CREATING: Conceiving and Developing New Artistic Ideas and Work

Anchor Standard: Organize and develop artistic ideas and work.

Enduring Understanding: Artists and designers experiment with forms, structures, materials, media, and art-making approaches.

Critical Inquiry

Students will explore how expressing gratitude can lead to feelings of well-being.

CONNECTING: Relating Artistic Ideas and Work with Personal Meaning and External Context

Anchor Standard: Synthesize and related knowledge and personal experiences to make art.

Enduring Understanding: Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.

Art History Inquiry

Students will compare and contrast how gratitude is expressed through art around the world, focusing specifically on India and Ghana.

CONNECTING: Relating Artistic Ideas and Work with Personal Meaning and External Context

Anchor Standard: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Enduring Understanding: People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.

Aesthetic Inquiry

Students will identify ways that art can communicate thoughts and feelings into concrete forms of expression.

RESPONDING: Understanding and Evaluating how the Arts Convey Meaning

Anchor Standard: Perceive and analyze artistic work.

Enduring Understanding: Visual imagery influences understanding of and responses to the world.

PREPARE/DISCUSS

We recommend opening with the TEDx Talks video “Gratitude” by Louie Schwartzberg, found at <https://www.youtube.com/watch?v=gXDMoiEkyuQ>. We often go through our daily lives dwelling on what is wrong. This lesson asks students: What would happen if we made visible—in word, thought, and action—what we are grateful for?

Move to a discussion comparing and contrasting the West African art of Adinkra and the Indian art of Rangoli. Reinforce that there are many ways to express gratitude, and these art forms are two ways that show optimism, well-being, and gratitude. Both traditions reinforce the notion that gratitude should be shared. Ask: How does wearing the symbols of Adinkra on our body compare to looking at the Rangoli art on the ground? How would it make the guests feel who visit the homes in which the Rangoli is displayed? How do you welcome guests that come visit you? What are some ways you express gratitude for important people in your life?

As an exercise to deepen learning and to lay the foundation for the studio project, we encourage you to begin each class period with a gratitude activity for one school week. Provide a five-page small journal. Each of the five pages will have at the top:

Today, I am grateful for:

My symbol for this:

Additional prompts and ideas for each day can be provided, for example:

I do ____ very well. I am grateful that I can ____.

____ is important to me. I am grateful for them.

____ is a good friend. I am grateful for them.

____ makes me happy. I am grateful for it.

Prompts can be individualized for each student as appropriate, capitalizing on your knowledge of your students' strengths, interests, and needs. Some students may need to spend more time learning gratitude as a vocabulary word—the definition, the spelling, how to use it in a sentence—but we strongly encourage you to make sure that this exercise is not skipped. With proper scaffolding, all students can participate in this exercise and express gratitude for the good things in their lives.

After 3 days of journaling, discuss how the Adinkra cloths from Ghana utilize simple and bold presentation of symbols to show meaning. Discuss what a symbol is: something that stands for something else. Highlight symbols from Adinkra cloths that express gratitude. Encourage students to make connections to their journal. At the end of five days, have students examine their gratitude journal. What were they grateful for? Were similar things repeated (e.g. family members, friends; nature; talents, etc.)? Ask students to share one or two pages with their classmates.

CREATE

1. Instruct students to select a page from their journal to focus on for their gratitude banner.
2. On 9" x 12" paper, students will illustrate an image that expresses what they wrote about.. The image can be literal or abstract. To enhance visibility, trace/outline the picture using black marker so it is easily seen.
3. Tape the drawing to a window or light box. Then tape a larger piece of muslin cotton fabric over it, making sure that the fabric has at least 3 inches of open space on all of the sides and 4 inches of open space at the top. This will become a border. Taping it down tautly will make it easier to mark on, as fabric will bunch up and make the marks less distinct.

So students have an easier time arranging their picture, you can trace the central 9"x12" panel in advance.

4. Trace the image into the center of the muslin using fabric markers. Using the muslin taped over the paper drawing, with fabric markers, trace the image in the middle onto the muslin.
5. Remove the cloth with the image on it, and tape down onto the table. Optional: using fabric paints, paint in washes of color. This will create large areas of vibrant color on top of which details can be added. Once dry, add details with the fabric markers, such as outlines or other defining features.

6. When the image is completed in the middle, have students return to their journal and identify other things they are grateful for. This time, students are searching for things that can be communicated through simple symbols, as in the Adinkra cloth, to form the border of their banner. Return to the resources of Adinkra symbols, providing students ample time to look at example symbols and think about how they communicate meaning. Ask the class: how do these symbols help remind us to be grateful for things and people in our lives? Point out that symbols do not necessarily have to look like the things being symbolized.
7. Instruct students to choose a symbol for something from their journal. Once they have decided, students then create small symbol stamps using foam sheets with sticker backing. (For instructions on how to create your own stamps, see Lesson “The Road to Freedom.”)
8. Using tempera paint or stamp pads, stamp the symbol around the central image in open space, creating a border around the edges. Set aside to dry.
9. Once the paints have dried, prepare the banners for hanging. Flatten the fabric by ironing banners between sheets of newspaper. At the top, roll the fabric around a dowel rod and secure with glue or staples. Adhere string to both ends of the rod so it can be hung.

REFLECT

Write artist statements describing the banner and its symbolism. As students to write what they are grateful for and why, then to explain the images they chose. Remind students how the artists of West Africa and India displayed their gratitude—on their bodies and on the ground. As a class, decide the best place to display their gratitude banners. Should they be hung on a laundry line, with the statements mounted on the back of the banners so people can walk around them? Near the front office for all to see once they enter the building? In our own classroom as a constant reminder about what we are grateful for?

Additional Accommodations and Modifications for Students with Disabilities

- If a student has difficulty painting on a table due to motor control, you can leave the muslin hanging on the wall, or an easel, so the student can work.
- To assist students with motor difficulties, a paintbrush handle can be built up with lightweight modeling clay and pressed into the child’s hand to make an individualized handle.
- Hand-over-hand or hand-under-hand assistance can ease motor difficulties during stamping.

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