A RESOURCE PACKET FOR TRANSDISCIPLINARY LEARNING

Brought to you by The Center for Integrated Arts Education in the School of Art and Design at the University of Northern Colorado
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Thank you to our Steering Committee for your guidance and support in the planning and making of this Institute.

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INterCHANGE: Arts in Traditional and Contemporary Culture

We hope these resources are an opportunity to consider and discuss the following ideas and concepts:

**Tradition**
- Identify traditions evidenced in names and naming
- Identify traditions in family, work, and recreational cultures
- Describe how past traditions function in current social contexts

**Identity**
- Identify personal, social, political, and cultural complexities in the statement: “I identify as...”
- Explore how opportunities for mobility among, social, political, cultural, and economic groups influence personal identifications and negotiations with traditions
- Explore how identity is informed by interactions with particular places

**Power**
- Critically examine Art Education curricula that privilege the dominate culture
- Learn to identify ones’ overlooked inherited privileges
- Expand Art Education curricula, vocabulary, and visual texts that promote equity and foster critical thinking

**Language**
- Explore how written, visual, and spoken texts are ways of knowing
- Discern how written, visual, and spoken texts are ways of identification
- Explore how to promote critical and cultural literacies in Art Education settings

*How do these elements influence learning and artmaking in educational curricula?*

*Where can we find opportunities to reflect on how place and displacement affect tradition, identity, power, and language?*

This Teaching Packet contains multi-discipline and multi-grade level ideas, resources, and lesson planning tools for teachers to use and adapt for their own classrooms.

This packet is only the beginning of a study of Arts in Contemporary and Traditional Culture. It is hoped that these ideas will stimulate your own questions, lesson ideas, and connections with your own reading. Please feel free to use these suggestions and to add your own.
Cultural Assumptions, Ethnocentrism, and Stereotyping

by Paddy Bowman, adapted with permission from http://www.louisianavoices.org

We look at the world through the lens of our cultural assumptions, often unaware that we are viewing things differently from how others do. Doesn’t everybody do this or think that? Some aspects of culture are universal, rites of passage for example, yet the ways that folk groups recognize and commemorate rites of passage differ significantly. Folklife is both universal and unique. We acquire our deepest-held beliefs, negative as well as positive, through our many overlapping folk groups. As fieldwork researchers we must strive to be aware of our own cultural assumptions and open to comprehending others’ cultural practices and beliefs. Ethnocentrism is the term that folklorists and other social scientists use for viewing one’s own cultural assumptions superior and judging others by them. Ethnography is the study of culture and cultural processes that use multiple ways to research, observe, and document people, events, and artifacts. Ethnography helps us to uncover context—how people create, behave, think, and believe.
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Denver Artist Tony Ortega creates videos by using a variety of iPad apps, animation, and appropriated images and music. He distorts and exaggerates for emotional effect juxtaposing unlikely images from American, Mexican, and Chicano popular cultures that include icons, symbols, history, humor, and the contemporary world to foster opportunities for the bending of meaning. This video and others can be found at: https://vimeo.com/user44628580/videos
Guiding Questions for Inquiry

How does tradition support contemporary life?

How do dominant groups’ abuses and oversights, both past and present, impact identities and opportunities now?

How can educators effectively connect their cultural experiences to classroom explorations?

How can educators learn and effectively teach about cultures other than their own?

How is identity informed by social, cultural, and economic relationships?

How can social justice be appropriately explored with young children?

How do layered and shifting teacher and student identities influence classroom structures, practices and curricula?

How do educators’ privileges influence their classroom, pedagogy, and curriculum, while affecting students and their learning?

What is local knowledge?

How do land and place inform ways of knowing?

How do we teach our students about the history of their own place?

What does it mean to “take offense” or to “offend?”
Quotes concerning Tradition, Identity, Power, and Language

Tradition:
• A culture must be preserved one generation at a time. --Dewey Balfa, Acadia Parish Louisiana

• If a race has no history, if it has no worthwhile tradition, it becomes a negligible factor in the thought of the world, and it stands in danger of being exterminated. - Carter G. Woodson

• When you learn about the teaching and the practice of another tradition, you always have a chance to understand your own teaching and practice. -Thich Nhat Hanh

Identity:
• It's like everyone tells a story about themselves inside their own head. Always. All the time. That story makes you what you are. We build ourselves out of that story. — Patrick Rothfuss, The Name of the Wind

• When I looked around I saw and heard of none like me. Was I, then, a monster, a blot upon the earth, from which all men fled and whom all men disowned?
- MARY SHELLEY, Frankenstein

Power:
• Washing one's hands of the conflict between the powerful and the powerless means to side with the powerful, not to be neutral. -Paulo Freire

• The measure of a man is what he does with power. -Plato

Language:
• The right word may be effective, but no word was ever as effective as a rightly timed pause. - Mark Twain

• Kind words do not cost much. They never blister the tongue or lips. They make other people good-natured. They also produce their own image on men’s souls, and a beautiful image it is. - Blaise Pascal

Sources: psychologytoday.com; wordsmatter.naiwe.com; louisianavvoices.org; Goodreads.com; notable-quotes.com; brainyquote.com
Colorado Academic Standards Used

**Colorado Dance Standards**

1. Movement, Technique, and Performance
2. Create, Compose, and Choreograph
3. Historical and Cultural Context
4. Reflect, Connect, and Respond

**Colorado Drama and Theatre Standards**

1. Create
2. Perform
3. Critically Respond

**Colorado Comprehensive Health and Physical Wellness Standards**

2. Physical and Personal Wellness

**Colorado Mathematics Standards**

2. Patterns, Functions, and Algebraic Structures
4. Shape, Dimension, and Geometric Relationships

**Colorado Music Standards**

1. Expression of Music
2. Creation of Music
3. Theory of Music
4. Aesthetic Valuation of Music

**Colorado Science Standards**

1. Physical Science
2. Life Science
3. Earth Systems Science

**Colorado Social Studies**

1. History
2. Geography
4. Civics

**Colorado Reading, Writing, and Communicating**

1. Oral Expression and Listening
2. Reading for All Purposes
3. Writing and Composition
4. Research and Reasoning

**Colorado Visual Arts**

1. Observe and Learn to Comprehend
2. Envision and Critique to Reflect
3. Invent and Discover to Create
4. Relate and Connect to Transfer
Sample Goals

Teaching *Arts in Traditional and Contemporary Culture* could have a variety of goals. Here are a few suggestions:

- Build and draw upon intergroup awareness, understanding, and skills
- Motivate students through familiar and interesting content
- Create classroom environments that reflect diversity, equity and justice
- Engage and include family and community wisdom
- Encourage students to speak out against bias and injustice
- Support students’ identities and create a welcoming environment for learning
- Respect and appreciate cultural diversity
- Promote the understanding of unique cultural and ethnic heritage
- Promote the development of culturally responsible and responsive curricula
- Facilitate acquisition of the attitudes, skills, and knowledge to function in various cultures.
Sample Questions for Class Discussion

Reflective questions can be used as creative stimuli for an artwork or performance project, as “story starters” for written assignments, or as small group discussion starters. These questions can be used to relate the study of *Arts in Traditional and Contemporary Culture* to the students’ personal experiences.

• What is a culture? Name a few different types of culture. [Youth culture, baby boomer culture, feminist culture, city or rural culture, etc.]

• Does everyone have a culture?

• What is cultural identity? Explore this concept and come up with a working definition, keeping in mind identity spans cultures, ethnicity, race, gender, family roles, sexuality, age and other chosen markers such as artist, cook, traveler, etc.

• Which groups are you born into?

• Are you a technically a part of a group in which you don’t identify?

• Do you identify with a group in which some may feel you don’t belong?

• Which groups can you join or leave?

• What types of experiences have you had or do you have that shape or have shaped your identity?

• What institutions or environments influenced you? [Educational, occupational, religious, familial, geographical...]

• What relationships influence or formulate your cultural identity? [Familial, friends, co-workers, environmental...]
Artists who address Tradition, Identity, Power, and Language within their work

George Longfish
https://www.youtube.com/watch?v=zy2vi3_qutU
George Longfish creates large paintings, prints, drawings, and sculptures inspired by the spirituality inherent to the traditions of Indigenous peoples. His work challenges viewers with social and political issues affecting modern Indian life.

George Longfish, 2001, Five Hundred Year Survivor Acrylic 41.5’ x 30.5”
Collection of Frank LaPena

Jeffrey Gibson
http://www.jeffreygibson.net/ ; https://www.youtube.com/watch?v=51B0B2r7wkU
Gibson’s work is described by the informational plaquard that states, “this sculpture undermines the function of the bag and the acts of violence it suggests. Gibson considers this subversion as part of a long history in American Indian communities of using art making techniques as a method of cultural resistance against outside influences. Here again notions of resistance, survival, continuance, elements of traditional art methods are commingled with a contemporary material suggests flexibility, yet only infers colonialism through soft phrasing defined as “outside influences.”
Marie Watt
http://www.mariewattstudio.com/
Marie Watt is an American artist. Her work draws from history, biography, protofeminism, and Indigenous principles, and addresses the interaction of the arc of history with the intimacy of memory. She uses materials that are conceptually attached to narrative: in particular, exploring the stories connected with commonplace woolen blankets, cedar, and iron.
Virgil Ortiz
http://www.virgilortiz.com/
Virgil Ortiz is an internationally renowned ceramicist, fashion designer, and graphic artist from Cochiti Pueblo, New Mexico. He uses contemporary art to blend historic events with futuristic elements.


Kehinde Wiley
http://kehindewiley.com/
Kehinde Wiley’s work raises questions about race, gender, and the politics of representation by portraying contemporary African American men and women using the conventions of traditional European portraiture.

THE MARCHIONESS OF SANTA CRUZ, 2014
OIL ON LINEN 36.5 X 72, HAITI COLLECTION
Shadi Ghadirian
http://shadighadirian.com
In her Qajar Series, Shadi Ghadirian introduces the concept of a non-existence of identity. She plays with the fashion of the nineteenth century Iranian women while incorporating modern “forbidden” objects. Her work strives to raise conversation of how to destroy assumptions made by a different culture than your own.

Wendy Red Star
http://www.wendyredstar.com/
Wendy Red Star’s multimedia works explore the intersections of Native ideologies and colonialist structures. Red Star is an intense researcher of archives and historical narratives and she seeks to incorporate and recast her research in work that is by turns inquisitive, witty and unsettling.
Faig Ahmed
http://www.faigahmed.com/
Faig Ahmed creates handwoven, artisanal carpets made with intricate patterns and vibrant colors based on centuries-old designs originating in his home country of Azerbaijan. He views the carpet as a “symbol of comfort and tradition” but strives to break the stereotypes related to the ancient designs by merging contemporary pattern with traditional material.

Cindy Sherman
http://www.moma.org/interactives/exhibitions/2012/cindysherman/#/3/
Masquerading as a myriad of characters, Cindy Sherman (American, born 1954) invents personas and tableaus that examine the construction of identity, the nature of representation, and the artifice of photography. To create her images, she assumes the multiple roles of photographer, model, makeup artist, hairdresser, and stylist. Whether portraying a career girl, a blond bombshell, a fashion victim, a clown, or a society lady of a certain age, for over thirty-five years this relentlessly adventurous artist has created an eloquent and provocative body of work that resonates deeply in our visual culture.
Description by Dr. Patrick Fahey, CSU
Yun Suk-Nam
http://yunsuknam.com/
Yun Suknam has been devotedly fulfilling her role as one of Korea’s most notable feminist artists for over thirty years. Well known for her art work about her mother, she has worked hard to further the feminist goal of making an equal society, by actively participating in feminist cultural activities. Meanwhile, these activities have challenged the concept of pure aesthetic experience and premises taken for granted by modern art, thereby breaking new ground in Korea’s modern art history.

Bride shoes III, mixed media, installation view, variable size
1996 Artist's collection
Brian Jungen
“When a product breaks, it's kind of liberated in my eyes” (Gambino, 2009, website). One man’s trash is Brian Jungen’s treasure. Smithsonian.com accessed at: His deconstructed and reconstructed forms attend to issues of identity, recognition, and commodity fetishism. Commodity fetishism preferences exchange value over the intended or original use clearly divorcing the cultural object from its meaningful context. Here, Jungen reverses capitalism by a thorough deconstruction of American iconography and commodity signs and appropriates the connoted wealth communicated through the Nike symbol of corporate power.

![Image of The Prince art piece](http://www.nmai.si.edu/exhibitions/jungen/works.html)


David Bradley
http://blueraingallery.com/artists/david_bradley/original_paintings/9941
Commodity fetishism is the perception of the social relationships involved in production, not as relationships among people, but as economic relationships among the money and commodities exchanged in market trade. Commodity fetishism can transform the subjective, abstract aspects of economic value into objective, real things that people believe have intrinsic value. Therefore, the market exchange of commodities masks (obscures) the true economic character of the human relations of production, between the worker and the capitalist. Re- Appropriation and critique of power/knowledge systems, both commodity fetishism and institutional value.

![Image of Land of Fakes artwork](http://www.nmai.si.edu/exhibitions/jungen/works.html)

*Land of Fakes.* Acrylic on panel, 30’ x 40’
<table>
<thead>
<tr>
<th>Context</th>
<th>Foundational</th>
<th>Deeper Awareness</th>
</tr>
</thead>
<tbody>
<tr>
<td>Symbolism</td>
<td>Visual and Aural Patterns and symbols are introduced and named</td>
<td>Visual and Aural Patterns and Symbols are explored within relationships of place, story and/or community</td>
</tr>
<tr>
<td>Place and Time</td>
<td>Art forms are presented as a metanarrative or without specific references to the places or time periods in they were created</td>
<td>Efforts are made to incorporate geography, current political events, cultural beliefs and other forms of local knowledge into curricula</td>
</tr>
<tr>
<td>Narrative</td>
<td>Artifacts and art forms are examined only in terms of instruments, tools, materials, or design structures only</td>
<td>Art forms are explored within the context of personal story or cultural narrative</td>
</tr>
<tr>
<td>Identification</td>
<td>Artwork is identified broadly by continent or generic grouping</td>
<td>Artwork and cultural practices are specifically identified by artist name, location, and or cultural group</td>
</tr>
<tr>
<td>“Otherness”</td>
<td>Artistic traditions of colonial nations are treated with more time and detail than those of nations with less political or economic power</td>
<td>All cultural groups and artistic traditions are explored with as much specificity as possible</td>
</tr>
<tr>
<td>Naming</td>
<td>Terms implying “we” or “they” and generic names are frequently used</td>
<td>Accurate and proper names used to identify individuals, groups, and places are used.</td>
</tr>
<tr>
<td>Cross Cultural Exploration of Human Experiences</td>
<td>Artifacts are presented separate from themes or big ideas common to human life</td>
<td>Themes and Big Ideas are explored and deepened with examples from a variety of cultural traditions</td>
</tr>
<tr>
<td>Personal Applications</td>
<td>Assumptions are made that all students share similar traditions and background experiences</td>
<td>The complexities and varieties of personal, familial and cultural experiences are discussed and honored</td>
</tr>
<tr>
<td>Time</td>
<td>Specific time periods in cultural development are taught in isolation</td>
<td>A culture’s arts are presented in a continuum from traditional to current practices</td>
</tr>
</tbody>
</table>
Lesson Starter Idea #1

Cultural Mapping

Summary
Students will connect the elements of personal culture and tradition through an alternative self-portrait and mapping. Students will reflect upon their own cultural identity and/or traditions. This unit culminates in a final project asking students to tell their own personal story through a map.

Students will:
- Examine different types of maps from a variety of cultures.
- Discuss and analyze symbols on their maps that tell the story of what is being represented.
- Sketch a map of their childhood home and then share their story with a small group or large group.
- Compare and contrast each other’s stories or personal narratives.
- Create a list of attributes or descriptive elements of themselves.
- Determine a symbol to use as a metaphor that describes their lives.
- Within the symbol, students will create a map of their life.

Other ideas:
- Students can research their genetic history
- Create a scientific chart on their genetic ancestry
- Research artists who focus on genes and cultural heritage

Sources:
CDE Sample Curriculum:
Elementary School: Reflecting Culture through Art – Personal Maps
https://www.cde.state.co.us/standardsandinstruction/va4-reflectingculturepersonalmaps.pdf
Middle School: Personal Geographies
https://www.cde.state.co.us/standardsandinstruction/va7-personalgeographies-pdf
High School: Identity and World Cultures
https://www.cde.state.co.us/standardsandinstruction/vahs-identityandworldcultures-pdf
Creative City and Arts Now:
Lesson Starter Idea #2

Cultural History in an Object

Summary

Cultural significance is particular and contextual. The things we keep can serve as a metaphor for or a representation of who we believe we are.

Students will:

Select an object of significance - “Of significance” could mean culturally relevant, symbolizes particular relationship(s), signifies your religious beliefs, worldview, it marks an experience that is of importance, or it is simply something you are deeply drawn towards.

Write a descriptive account of the object without naming it.

Read it to 2-3 classmates and have them decide what it is by drawing it and naming it.

Share results with each group and perhaps share selected instances with the whole group.

Further reading on the topic of collecting or keeping items of importance as a personal cultural artifact:
Lesson Starter Idea #3

Interrogating Visual Culture

Summary
Students will view works of art and contemporary images that deal with the re-appropriation of cultural representations. Students may use these images as a mode of critiquing positions of power and ownership. Art work created through research of socio-cultural relationships and planning often call into question dominate hegemonic sign systems.

Students will:

A resource for language and ideas to re-orient viewers and discuss their experiences. Below are paraphrased concepts proposed by Gude (2004) from her Postmodern Principles.

- ** Appropriation**: borrowed use of found objects, images, materials – fosters creative play that may open up creative processes and outcomes
- ** Juxtaposition**: disparate elements brought into relation– generates dialogue between elements
- ** Recontextualization**: places forms of representation into different/new relationships within contexts– often achieved through acts of appropriation and juxtaposition
- ** Layering**: generates complexity and multiple dialogues within a composition
- ** Hybridity**: merges multi-media, but also attends to intercultural blending of socio-cultural sign systems
- ** Gazing**: refers to power/knowledge relationships both in acts of looking and in the construction of representations
- ** Interaction of Image and Text**: can create disjunctures when both resist attending to each other in a closed manner
- ** Representin’**: creative processes that enable artistic voice, perhaps that are often marginalized; fosters self-creative authority

Sample Popular Visual Culture Source Material to Interrogate:
Lesson Starter Idea #4

Naming Traditions

Summary: In dealing with a variety of cultures, one may encounter names that are not familiar and may seem difficult to pronounce, much less spell. In some cases, it may be difficult for some to distinguish the first and last name. However, the person you are speaking with may think the same about your name.

Below, students are asked to reflect on the meaning(s) of their names and the culturally imposed roles associated with them. To gain a great understanding of another culture’s experience with naming, students will interview others about the origins of their name.

Students will:
- reflect on the meaning(s) of names and the culturally imposed roles associated with them
- gain a better understanding of classmates’ cultures and naming practices
- analyze how to respect other people whose name(s) may sound or look foreign or different from others

Learn and practice interviewing skill by sharing something you know about your own name as you introduce yourself. Then ask for your interviewee’s full name and correct spelling. The questions below will help you get started as you research your interviewee’s naming traditions.

Name of Interviewer __________________________ Date ______________
Full Name of Interviewee _________________________________________________
Female or Male (circle) Age ______
1. Who named you?
2. What do you know about your name?
3. Re you named for anyone?
4. Has your name ever changed?
5. What do you like about your name?
6. Have you ever had a nickname?
7. Tell a story about your name.
8. What would you name a child? A pet?

Other ideas: These activities could be enhanced by using a photostory approach or by digital storytelling to present the gathered data and information. Students could also categorize and discuss similarities and differences involved in names.

Additional Resources and Websites

The National Association for Multicultural Education: NAME has become the premier national and international organization that is committed to issues of equity, inclusion, diversity, and justice in schooling. http://www.nameorg.org/

Arts and Integration Lessons and More:

CDE District Sample Arts Integrated Curriculum: These teacher-authored units include standards aligned integrated learning experiences, teacher and student resources, assessment ideas, and differentiation options. http://www.cde.state.co.us/standardsandinstruction/instructionalunits-integrated

ArtsEdge from the Kennedy Center: Integrated Lesson Units http://artsedge.kennedy-center.org/educators


Cultural Curriculum Resources:

American Indians in Children's Literature (AICL) provides critical perspectives and analysis of indigenous peoples in children's and young adult books, the school curriculum, popular culture, and society. Scroll down for links to book reviews, Native media, and more. http://americanindiansinchildrensliterature.blogspot.com

Oyate is a Native organization working to see that Native lives and histories are portrayed with honesty and integrity, and that all people know that Indigenous stories belong to Indigenous peoples. For Native children growing up in the 21st century, it is as important as ever for them to know who they are and learn about the histories that they come from. For all children, it is time to know and acknowledge the truths of history. Only then will they come to have the understanding and respect for each other that now, more than ever, will be necessary for life to continue. http://oyate.org/index.php/about-us

A collection of Ojibwe artworks, cultural histories, and life ways can be retrieved: http://dlib.indiana.edu/omeka/mathers/exhibits/show/ojibwe-public-art--ostrom-priv/introduction

Perspectives for a Diverse America has a website that helps teacher build a literacy-based curriculum that marries anti-bias social justice content with the rigor of the Common Core State Standards in three easy steps. http://perspectives.tolerance.org
**Past and Present Tension** by Anne Thulson is a summary of the work done with elementary students based on their assumptions and misunderstanding of native cultures. Find lesson ideas, conversations, resources, and next steps on the website.  

**Social Action:**

**Teaching Tolerance** A place for educators to find thought-provoking news, conversation and support for those who care about diversity, equal opportunity and respect for differences in schools. Find Lesson plans, videos, films, publications, and more.  
http://www.tolerance.org/classroom-resources

**The Inspired Natives Project** - launched by Louie Gong in May 2014, is both a business initiative and an educational initiative. By collaborating with select arts entrepreneurs to manufacture products under the Eighth Generation brand, we hope to expand regional appeal of the Eighth Generation brand while simultaneously increasing the capacity of the arts entrepreneurs and educating the public about the tangible costs of cultural appropriation. http://eighthgeneration.com/pages/inspired-natives-project

**National Education Association Diversity Toolkit** Cultural Competence for Educators 
There are five basic cultural competence skill areas. They apply to individual educators as well as the schools they work in and the educational system as a whole. Growth in one area tends to support growth in another (Adapted from Diller and Moule, Cultural Competence: A Primer for Educators, Thomson Wadsworth 2005) http://www.nea.org/tools/30402.htm

**Language & Culture Worldwide**  
More information about The Cultural Iceberg: https://www.languageandculture.com/cultural-iceberg

**Videos:**

**Waasa Inaabidaa: We Look in All Directions – Ojibwe Culture**  
Turtle Island Productions produced the companion website for the PBS Ojibwe documentary series “Waasa Inaabidaa: We Look in All Directions,” which is a comprehensive historical and contemporary documentary that showcases Ojibwe culture in six hour-long episodes, each spanning nearly five hundred years of history, from pre-contact to contemporary times and focuses on Ojibwe language, leadership, economic development, education, health, and the Ojibwe relationship to the environment. http://turtle-island.com/web/pbs-ojibwe-series-website.html

**La Raza de Colorado – La Historia**  
Episode One: La Historia explores the extraordinary history and heritage of Colorado’s Latino culture from the 1500’s to the 1940’s. La Historia features rare film footage, archival photographs, and period music. 56:43 http://video.rmpbs.org/video/1601211894/

**Latino Americans: The 500 Year Legacy that Shaped a Nation**  
Latino Americans is the first major documentary series for television to chronicle the rich and varied history and experiences of Latinos, who have for the past 500-plus years helped shape what is today the United States and have become, with more than 50 million people, the largest minority group in the U.S. The series chronicles Latinos in the United States from the 1500s to present day. It is a story of people, politics, and culture, intersecting with much that is central to the history of the United States
while also going to places where standard U.S. histories do not tend to tread. Latino Americans relies on historical accounts and personal experiences to vividly tell the stories of early settlement, conquest and immigration; of tradition and reinvention; and of anguish and celebration, from the millions of people who come to the U.S. from Mexico, Spain, Puerto Rico, and countries in Central and South America. Latino Americans is driven by the human dramas of individuals struggles and triumphs, successes and disappointments, featuring interviews with close to 100 Latinos from the worlds of politics, business, military, academia, literature, and pop culture, as well as deeply personal portraits of Latinos who lived through key chapters in American history. LATINO AMERICANS is the story of the gradual construction of a new American identity that connects and empowers millions of people today. This DVD features Descriptive Video for the Visually Impaired This DVD features a Spanish Audio Track (SAP) This DVD features subtitles in Spanish and English (SDH) 1:47:04 https://www.youtube.com/watch?v=G7HRp5uUxTU

A Thousand Voices
From the proverb, “It takes a thousand voices to tell a single story,” this is a documentary that builds from thousands of voices to present one universal story of New Mexico’s Native American women. Native American women have been purveyors of culture since creation. In spite of Western invasions, Native American women remain strong and grounded in traditional values by enduring courage and wisdom.
http://silverbulletproductions.com/documentary-films/a-thousand-voices/

Web Resources:
A collection of artwork from contemporary Native American artists
http://contemporarynativeartists.tumblr.com/

Books:


**Journal Articles (Available for registered Institute attendees on flash drive):**


**A Few Places to find Arts Research:**

ArtsEdSearch – find research about arts education
[http://www.artsedsearch.org/about/about-artsearch](http://www.artsedsearch.org/about/about-artsearch)

National Art Education Association (NAEA) – find research about arts education
[http://www.arteducators.org/research](http://www.arteducators.org/research)

**Current Events:**

**Denver Art Museum**

*Why We Dance*
May 29, 2016 – August 14, 2016
[http://denverartmuseum.org/exhibitions/why-we-dance](http://denverartmuseum.org/exhibitions/why-we-dance)

This multisensory exhibition will present the motives behind Native American dance. It features about 86 works, including 78 drawn from the DAM’s American Indian art collection.

In addition to historic works, the exhibition will showcase contemporary dance regalia from the regional Native American community.


**POWWOW REGALIA STUDIO**
June 9, 2016 – September 18, 2016

Six artists from the Denver community will be in residence for two weeks each focusing on Regalia for different Powwow dances. The Powwow Regalia studio opens June 9 with artist Mary Young Bear and closes September 18 with artist Andy Cozad.
Museo de las Americas  
http://museo.org
There are many wonderful opportunities at Museo de las Americas this summer including a exhibit, opening, and meet & greet by artist Edgar Flores (aka Saner), ConnectArte; Lucha Libre, Momento Interactive; The Art of Graffiti and the Museo’s 25th Anniversary Celebration and much more. See their website for more details.

Websites for more information about the 2016 Arts Education Leadership Institute Speakers and Workshop Leaders

Tony Ortega: http://www.tonyortega.net/
Rose Simpson: http://www.rosebsimpson.com
Gregg Deal: http://greggdeal.com/
Ramona Beltran: http://portfolio.du.edu/rbeltra6
Deborah Smith-Shank: https://aaep.osu.edu/people/smith-shank.1
Charles Carrillo: http://charlesmcarrillo.com
Lisa Rathje: http://locallearningnetwork.org
Armando Silva: http://www.artmondo.net
Duane (Dewey) Goodwin: http://www.deweygoodwin.com/
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