



CURRICULUM

SLAM

Museum of  
Contemporary  
Art  
CHICAGO

March 31, 2014

## Welcome to the first NAEA conference Curriculum Slam!

Recognizing the need for teachers to share innovative practice, and understanding that old style curriculum-sharing methods may not be the most efficient or engaging ways of exchanging quality curriculum, the Museum of Contemporary Art in Chicago (MCA) invented a fast-paced and fun format to share art projects—the Curriculum Slam! A popular yearly feature of the MCA’s teacher programming since 2010, the Curriculum Slam! makes its national debut today at NAEA San Diego.

Inspired by the emceed hip hop-style poetry slams pioneered in Chicago in the 1980s that brought contemporary aesthetics and style to traditional poetry readings, the Curriculum Slam! re-invents the old-style curriculum fair by adapting a 21st century presentation innovation—the rapid style PechaKucha format. PechaKucha (in which 20 images are set to advance automatically every 20 seconds) was developed by the Klein Dytham architectural firm in Tokyo because there was a need for a public forum to share innovative work, but if you “Give a microphone and some images to ...most creative people...and they'll go on forever!”

The MCA and NAEA are thrilled to spotlight 8 educators who engage students with the contemporary in exciting and unexpected ways. We’re glad you can join us for a fast-paced, lively afternoon that’s sure to spark new ideas to take back to the classroom and beyond.

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## Program

4:00

### Welcome!

Lydia Ross, Programmer of Education: School and Teacher Programs  
Museum of Contemporary Art Chicago

### Meet our emcee

James Rees, NAEA Secondary Division Director

### Curriculum Slam!

Olivia Gude

Valerie Xanos

Blake Smith

### TURN AND TALK!

Elisabeth Gambino

Catherine Muller and Raja Schaar

Vanessa Lopez

### TURN AND TALK!

Anne Thulson

5:50

Program ends

## ***New School Art Styles***

Presented by: Olivia Gude

A Professor at the University of Illinois at Chicago, Olivia Gude is the Founding Director of Spiral Workshop, a youth art program and research project, developing curriculum based on contemporary art practices. She has published many articles and book chapters proposing new paradigms for 21st century art education. Professor Gude is an artist who has created award-winning collaborative mural and mosaic projects. Her current artmaking explores the social practice of art education. A recipient of the National Art Education Association's Manuel Barkan "article of the year" award and the NAEA's 2009 Viktor Lowenfeld Award for significant contributions to the field of art education, Professor Gude frequently gives presentations and works at universities, museums, school districts and art education conferences in the U.S. as well as in Canada, Denmark, Korea, Vietnam and Singapore.

**Description:** Analyze the hidden curriculum of old stand-by school art projects and consider relinquishing them in favor of new school art styles that support students in meaningful making while teaching contemporary understandings of art and culture.

**Resources:** Olivia Gude ePortfolio: <https://naea.digication.com/omg>

Gude's writing on art education and public art as well as documentation of her public and social practice art projects.

Spiral Workshop ePortfolio: <https://naea.digication.com/Spiral>

Theme curriculum and projects developed at the Spiral Workshop, UIC's teen art program.

Spiral Workshop Art Education: <https://spiral.aa.uic.edu>

Innovative projects and plans developed during the Chicago area teachers' Contemporary Community Curriculum Initiative as well as articles on evolving art education practice.

## ***Learning To Love You More In The Classroom – Connecting Through Art Actions***

Presented by: Valerie Xanos

Growing up an artist on the Southwest side of Chicago isn't easy. There isn't much exposure to the arts down there. Valerie Xanos became a teacher in the public school system to be an agent of change for young artists. Valerie grew up and still lives where she teaches, sharing a connection to her students through community. A 17-year veteran of CPS, her BFA and teaching certificate were earned at The School of The Art Institute of Chicago and The Glasgow School of Art. As an artist, she works in the media of paint, collage, and photography. Interested in the Guerrilla Art movement, she uses this to influence her curriculum. It is a wonderful genre to affect social change through art in the community. She teaches two Guerrilla Art classes at Curie High School; you can see their art on student blogs: [Guerrillaart4.blogspot.com](http://Guerrillaart4.blogspot.com) and [Guerrillaart5.blogspot.com](http://Guerrillaart5.blogspot.com). She is also a mother of four amazing, willful, active young adults. They are often an inspiration to Valerie as a teacher.

**Description:** "How can we help students to create as artists with thoughtful purpose? How can they take charge of curating their work outside of the classroom? How can students connect to themselves and the world through their art, use their own "voice" and feel validated?"

I was inspired by the art project, Learning To Love You More (LTYM) by Miranda July and Harrell Fletcher. Through their website, they prompt creative ideas and set up a cyber-community for artists to display their work. It creates a sense of connection among the artists and viewers. My students joined this project, creating artwork that responded to the LTYM prompts. Many are personal and revealing of their connection to self or others. Reflection is a large part of how we processed this project. Students were challenged to share their experience and "voice" with each other and outside of the classroom.

### **Resources:**

Online Links:

<http://www.learningtoloveyoumore.com/hello/index.php>

<http://guerrillaart4.blogspot.com/>

<http://guerrillaart5.blogspot.com/>

Question Prompts:

1. "What did you feel when you were doing this art action?"
2. "Did it remind you of any experiences in life?"
3. "Can you describe any sense of self-awareness or awakening due to the action?"
4. "What do you want people to understand about you from this art action?"

## ***The Visual StoryCorps Project: Intimate Portraits, Personal Stories***

Presented by: Blake Smith

Blake is a third year doctoral student in Curriculum Studies and Art Education within the Department of Curriculum and Pedagogy at The University of British Columbia. She is a Liu Scholar at the Liu Institute for Global Issues, a photographer, and currently works as a Faculty Advisor supervising Art Education teacher candidates. Her current research and artistic inquiries involve memory, archiving the self, and tracing loss through photography. She also works as a Graduate Research Assistant at UBC for the Borderless Higher Education for Refugees Project (BHER) associated with bringing higher education to the Dadaab Refugee Camps in Kenya. Originally from Atlanta, Georgia, her professional experience includes ten years as a public high school photography and visual arts teacher in Arizona and North Carolina. She holds a MA in Art Education from Arizona State University (2008) and a BFA from the University of Georgia (2002).

**Description:** The Visual Storycorps Project is an original photography-based project I designed and offered to advanced photo students as part of a collaborative district-wide narrative portrait project in Peoria, AZ. Students interviewed and photographed a mentor or person important in their lives and communities. I was inspired by National Public Radio's (NPR) StoryCorps, the nation's largest oral history project where interviews between two people are conducted archived in the Library of Congress, revealing intimate life stories and experiences. Essentially, I took this idea and added a visual component, inspired by contemporary artists such as Emily Jacir (*Where We Come From*), Byron Wolfe (*Everyday*), and other photographers who address themes of narrative, place, loss, and time. As an invitation to slow down the process of picturing and consider ways of 'visual narration,' this project considers ethics around representation, the possibilities of storytelling, ways of archiving the self, and intimacy between camera, photographer, and subject.

### **Resources:**

#### **Links:**

- NPR StoryCorps <http://www.npr.org/series/4516989/storycorps> and <http://www.npr.org/series/120540199/storycorps-national-day-of-listening>
- Emily Jacir – 'Desire in Diaspora' article by T.J. Demos, *Art Journal* (2003)
- Emily Jacir - <http://www.artnet.com/artists/emily-jacir/> and [http://universes-in-universe.org/eng/intartdata/artists/asia/pse/jacir\\_emily](http://universes-in-universe.org/eng/intartdata/artists/asia/pse/jacir_emily)
- Byron Wolfe - <http://www.byronwolfe.com/everyday/>
- George Lyon's *Where I'm From* (poetry link, could accompany images) - <http://www.georgeellalyon.com/where.html>

#### **Question Prompts:**

- In what ways can the camera register the distance and closeness between two people? In what ways can it not? Are there other ways?
- Who in your life (mentor, important person, etc.) would you like to have a conversation with that you always wanted to have, or needed to have? If this person is not near or alive, what is another way to create dialogue around the conversation you wish you could have?
- What would a portrait of that someone important in your life look and feel like? Is place important? Story? Context? Environment? Family history? What else?

- What are some of the ethical considerations to consider for portraiture of those we know and don't know? What permissions and consent are important when asking someone to share his/her story? When photographing someone?
- What technical aspects of photography are important for environmental, occupational, and other styles of portraiture in terms of lighting, framing, composition, mood, etc?
- What is visual narration? What might it mean to 'visually archive the self' in terms of portraiture, stories, and family or life history?
- How does memory play a role in a project like this?

## ***Walking the Labyrinth: Community Art As A Tool for Personal Growth***

Presented by: Elisabeth Gambino

Elisabeth Gambino, MFA, APC, RYT-500, is an interdisciplinary art educator with 8 years' experience in the Baltimore City Public Schools. Ms. Gambino has been recognized as both Baltimore City New Elementary Art Educator of the Year and Career High School Art Educator of the Year. Ms. Gambino maintains an interdisciplinary teaching and studio practice, and has been recognized by the Robert Rauschenberg Foundation, VSA Arts and Secretary of Education Arne Duncan as an outstanding artist-educator. She is an accomplished curriculum writer and has contracted for work with Baltimore City Public Schools, Arts Everyday, the Black Male Identity Project, MSDE, and Pearsons/Connections Academy. Ms. Gambino has been granted research grants from the Earthwatch Foundation and the Japan Fulbright Memorial Fund, the National Consortium for Teaching about Asia, and Fulbright-Hays. She is completing a residency this summer at the East Coast Artist's Residency in Kuantan, Malaysia.

**Description:** In this presentation, you will learn how we incorporated character education and remediation into large scale art projects. We also integrated sustainable building modalities to create a large scale lasting art work that teaches mindfulness and conflict resolution as well as landscape architecture. You will learn about the cultural history of the labyrinth from both an eastern and a western perspective. Practices that influenced this work include contemporary art education, walking meditation, landscape architecture, mosaic, depth psychology, and art therapy. The wellspring for work was the guiding question: how does the art classroom engage in reflective practices in a group context? Further, how can I build this into my role as an inner-city art teacher working with at-risk youth in a public school setting?

### **Resources: Labyrinth Resources**

Unit structure:

- 1) Introduce cultural history and practices
- 2) Practice labyrinth drawing skills with a guided drill
- 3) Have student map a personal problem to the guided drill
- 4) Students now use criteria set by the site/school to design a more complex labyrinth for the charrette to choose the final design for the project
- 5) Students learn a cultural history of the minotaur and create a clay model of their minotaur/ homunculus for their own walk.
- 6) Students plan the action they will take with their homunculus and plan their labyrinth walk
- 7) Practice walks and practice construction in teams using rope/tape
- 8) Mosaic building/ technique instruction
- 9) Final installation

## Resources:

How to create a foldable short form journal: <http://www.youtube.com/watch?v=jGPIQygK7VQ>

There are many different models for hollowing a book, creating your own pages and signatures, and binding them. This is one:

<http://therecipiebunny.blogspot.com/2012/03/upcycled-book-journal.html>

<http://ernestopujol.org>

<http://robertsmithson.com>

<https://labyrinthsociety.org/resources>

## Books:

Labyrinth by Kate Mosse

Labyrinth: Meditative coloring books by Aliyah Schick

Labyrinths: The Art of the Maze by Giovanni Mariotti, Luisa Biondetti, Franco Maria Ricci and Umberto Eco

Church Labyrinths: Questions and answers regarding the history, relevance, and use of labyrinths in churches by Robert D. Ferre

Mazes and Labyrinths: Their History and Development (Dover Children's Activity Books) by W. H. Matthews  
Most thorough history but a bit dry

Labyrinth: Illuminating the Inner Path by Brian Draper

Best images of labyrinths through the ages

Magical Paths: Labyrinths & Mazes in the 21st Century by Jeff Saward

The Sacred Path Companion: A Guide to ... AND

Walking a Sacred Path: Rediscovering the ...by Lauren Artress Great activities!

The Way of the Labyrinth: A Powerful ... by Helen Curry

BE SURE TO EMPHASIZE MEDITATIVE QUALITY IF USING THESE SENSORY RESOURCES: Finger labyrinths can be built or purchased: <http://www.relax4life.com/finger-labyrinths.html>

Playskool makes ball bearing labyrinth games

How to draw a labyrinth:

<http://www.wikihow.com/Draw-a-Labyrinth>

<http://labyrinthsociety.org/make-a-labyrinth>

Tape is a great solution if you have a large indoor space and don't have a lot of money/time for building supplies!: <http://labyrinthsociety.org/make-a-labyrinth>

## ***CLASSROOM ARTS INTERVENTIONS: STEM to STEAM via DESIGN THINKING***

Presented by: Raja Schaar and Catherine Muller

Raja Schaar teaches engineering design for the Wallace H. Coulter Department of Biomedical Engineering (BME) at Georgia Tech and Emory University. Catherine Muller teaches design in the Common First Year Program in Georgia Tech's College of Architecture. Schaar is a Georgia Tech alumna who earned her Bachelor of Science degree in Industrial Design in 2001. She returned to Tech in 2004 to lead design studio courses in the College of Architecture after obtaining her Master's degree in Art Education at the School of the Art Institute of Chicago. Catherine is an architectural and community designer with a background ranging from software/interface design to community development, project management and communications. She holds a Master of Architecture degree from the University of Texas at Austin and is also a certified yoga instructor. Both Schaar and Muller have taught Design to the talented high school students in the Georgia Governor's Honors Program.

**Description:** In a collaborative project between Georgia Tech design instructors and Drew Charter School in Atlanta, we have developed and piloted a STEAM curriculum founded on interdisciplinarity and Design Thinking, focusing on activating math and science classrooms with art and design.

We will detail a landscape design project that spanned engineering design, geometry, and algebra classes, where the students were invited to participate in the shaping of their school's new campus.

Emphasizing observation, testing via making, and documentation, we are foregrounding different ways for the students to see the world around them, demonstrating the value of art/design beyond aesthetic. Encouraging the integration of Art + Design in K–20 education, especially STEM, and employing the tenants of Design Thinking (empathy, ideation, and prototyping) translates into 21st century skills: thinking through making, critical analysis skills, the importance of iteration and testing, and the effectiveness of visual language in the classroom.

### **Resources:**

<http://www.coa.gatech.edu/schools/cfy/steam>

## ***DON'T put it away: Vine in the Art Classroom***

Presented by: Vanessa Lopez

Vanessa López holds a Masters in Art Education from Maryland Institute College of Art, and has over ten years of experience in urban and diverse settings. She presently serves as a member of the Visual Arts Writing Team for the National Coalition of Core Arts Standards. Ms. López has served as the Maryland Art Education Association Middle School Division Director and as a Leadership Educator in the Arts Discipline (L.E.A.D.) Teacher for Baltimore City Public School System. She has presented at both the national and state level and most recently acted as the 2010 NAEA National Convention Program Coordinator. Ms. López has been published in the Art Education Journal and the newly published book, Culture as Commons. Under her tenure, her school, Roland Park Elementary Middle, has been awarded the John F. Kennedy Center for the Performing Arts National Schools of Distinction in Arts Education Award (National level 2010 - 2011).

**Description:** Most students now carry little computers in their pockets. Most students have access to the internet, social media networks and mobile apps. They have at their disposal a plethora of information and images. Yet we still view mobile devices as the enemy to learning. We see it as a distraction not a tool. It threatens our authority or better yet, we have no idea what to do with it. It frightens us as educators to not know. To think that perhaps our students know more than we do. How can art educators embrace mobile devices as a tool to enhance learning and engagement in the art classroom? How can mobile devices be used as contemporary models of representation and presentation? What would this shift look like? What would it mean for the teacher? What would it require from the students? And more specifically, how could the art classroom be the place where that shift happened?

**Resources:** Lesson sketch (for DIY back in the classroom)

Tell a 6 second stop motion animated story incorporating the wooden mannequins using the Vine mobile application. You will need a Smartphone or tablet, the VIN application and your imagination. Make sure to tag your creations with hashtags.

Online resources:

- Mashable Vine Challenges: <http://mashable.com/category/mashable-vine-challenge/>
- PBS Off Book: <http://video.pbs.org/program/off-book/>
- Hayley Morris: <http://hayleymorris.net/>
- Studio Nos: <http://www.studionos.com/>
- Meagan Cignoli: <http://ilovemeagan.com/> and <https://vine.co/MeaganCignoli>

Question prompts/Considerations:

Who owns VINE? Who uses it? What are the restrictions/rules? What is it generally used for? Is it school appropriate? What are some ground rules we will need when working on your mobile phone?

## ***School of the Poetic City: Socially Engaged Art with Young Children***

Presented by: Anne Thulson

Anne Thulson teaches and researches art education at the Metropolitan State University of Denver and at The School of the Poetic City. She has taught art in elementary grades at an Expeditionary Learning School in Denver Public Schools for 12 years. She has an MFA in painting from Cranbrook Academy of Art and makes social practice art in and about the city of Denver.

**Description:** The School of the Poetic City Day Camp is a week where children, ages 5-14, start the day looking at and talking about some contemporary art. Then we walk downtown to look at art in museums, galleries, and on the street. Along the way we practice transient street art that relates in some way to the artists we viewed in the morning. When we come back to our studio base, each child works on a puppet. On the last day our puppets accompany us downtown. Throughout the week children document their week with photographs, drawing, and writing in their hand made journals. We promote the “having of wonderful ideas,” agency, perseverance, collaboration and joy in children.

**Resources:** *Dazzling Correspondences* are a cohort of creative works we present to children, which resonate with one another in a myriad of ways. When the works are close enough in spirit to bump into one another and far enough away from each other to allow space for resonance, they dazzle.

Artists my young students have liked to work through: Janine Antoni, Mel Chin, Viviane le Courtois, Ellis Gallagher, Oliver Herring, Jenny Holzer, Nina Katchadourian, “Knitta,” Jooyoung Lee, Ximena Labra, , Julia Mandle, Lilianna Porter, local WPA murals, Mark Newport, Pepon Osorio, Jon Rubin, Charles Simonds, Slinkachu, Graeme Sullivan, , Aya Tsukioka, Hank Willis Thomas, Frohawk Twofeathers, Georgina Valverde, Rebecca Vaughan, Fred Wilson, and Andrea Zittel.

*Nonsimultaneous Media* means that you can teach media technique while at the same time study an artist who uses a different media or “style.” e.g.

- sidewalk chalk for shadow tracing and drawing
- trash that you find at a site and you repurpose it as art back at that site
- large mailing tags and golf pencils
- raw clay
- N or HO scale train model people and basic glue stick glue to hold them down
- other little toys like tiny plastic animals, army men, cowboys
- finger knitting for knit bombing
- newspaper hats statues from newspaper found near the statue
- body prints on sidewalks from bodies that get wet in city fountains
- masking tape and paper to re-write parts of commercial signs
- anything else that is transient, cheap, and can mark, re-write and re-image the world

*Contextual Display* describes where the art is viewed. Site-specific placement deepens the conceptual power of the work. The placement of the artwork is a significant part of its meaning and reason to exist. This is anywhere in a city or in a school building.

[http://schoolofthepoeticcity.com/www.schoolofthepoeticcity.com/SPC\\_home.html](http://schoolofthepoeticcity.com/www.schoolofthepoeticcity.com/SPC_home.html)

[http://www.annethulson.com/annethulson\\_artistteacher/home..html](http://www.annethulson.com/annethulson_artistteacher/home..html)

**Learn more about MCA Chicago Teacher Programs!**

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**<http://www2.mcachicago.org/teachers-overview/>**

**[www.mcachicago.org](http://www.mcachicago.org)**