A RESOURCE PACKET FOR TRANSDISCIPLINARY LEARNING

Art in the Everyday
June 9th – June 11th, 2015
Social Practice and Lived Experience

Brought to you by The Center for Integrated Arts Education in the School of Art and Design at the University of Northern Colorado
Special Thanks to Kellan Bothwell, Sarah Drips, and Adrienne Wilson
What Happens when Nothing Happens?

“The Everyday” is made up of those aspects of our lives that are everywhere and seldom noticed. It is those things that are invisible and ubiquitous. This year’s Arts Education Leadership Institute Art of the Everyday is an attempt to recognize overlooked aspects of lived experience. How will noticing the unnoticed affect our personal priorities and subsequently our classroom instruction? Will we begin to notice forms, sounds, and movements we tend to otherwise overlook? Will we listen to each other’s daily stories as we also study heroic deeds of the past? Will we notice inequities and societal imbalances as we pay attention to the challenges of our ordinary lives and the ordinary lives of others? What will happen if we notice “The Everyday”, elaborate on them, repeat them and direct others to notice too?

Creating and responding to art in the context of everyday life moves contemporary artmaking towards a more social focus rather than a “look don’t touch” or a “behind a curtain” experience.

Authentic learning, as life, is multisensory and transdisciplinary in nature.

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 Art in the Everyday. 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.
# Contents of the Everyday

## Noticing as Re-Contextualization
- Essential Questions ................................................................. 5
- Quotes ..................................................................................... 6
- Standards Used ........................................................................ 7
- Sample Goals ........................................................................... 8
- Sample Questions for Class Discussion .................................. 9
- Artists Who Work with Re-Contextualization ................. 10
- A Few Lesson Starter Ideas ..................................................... 16

## Acting Upon Something
- Essential Questions ................................................................. 25
- Quotes ..................................................................................... 26
- Standards Used ........................................................................ 27
- Sample Goals ........................................................................... 28
- Sample Questions for Class Discussion ................................ 29
- Artists Who Act Upon Something ....................................... 30
- A Few Lesson Starter Ideas ..................................................... 37

## Giving and Collecting
- Essential Questions ................................................................. 50
- Quotes ..................................................................................... 51
- Standards Used ........................................................................ 52
- Sample Goals ........................................................................... 53
- Sample Questions for Class Discussion ................................ 54
- Artists Who Give and Collect ............................................... 55
- A Few Lesson Starter Ideas ..................................................... 59

## Other Resources:
- Websites, Articles, Books, and Where to Find Research .... 63
Noticing as Re-Contextualization

Photograph Dan Tobin Smith *The First Law of Kipple -Colour Spectrum 3*

Dan Tobin Smith was be featured in the show “Play Grounds” which opened June 13th at Redline, Denver.

[http://redlineart.org/index.html](http://redlineart.org/index.html)
**Essential Questions**

*These sample Essential Questions are provided to guide the instructor in choosing a focus for a unit on Noticing as Re-contextualization.*

How can everyday acts can be Art and can Art be found in the everyday?

Can attention to everyday rituals become a mode of artistic inquiry?

How does attention to something change its importance?

Can the everyday acts performed as we feed ourselves, shelter ourselves and care for those around us become modes of artistic inquiry?

Can we challenge assumptions about what is monumental and significant by focusing on the mundane?

Can noticing similarities and cultural differences dressing, eating and caring for those we love promote understanding or create further separations?

What is the relationship between fiction and truth? Can a “fictio,” (Barone and Eisner, 2012, *Arts Based Research*) a making, be true?

How can we measure what we cannot directly see? Should we?

How are stories from other places in time my story also?

How do effective writers/artists hook their readers/viewers?

What distinguishes music from noise?

Can something ugly be beautiful?

What is beauty?

Where does perception end and reality begin?

Who/what has a story worth telling?

How do theories change as more evidence is gathered?
“If only you could sense how important you are to the lives of those you meet; how important you can be to people you may never even dream of. There is something of yourself that you leave at every meeting with another person.” -Fred Rogers

“Everything has a value, provided it appears at the right place and right time. It’s a matter of recognizing that value, that quality, and then to transform it into something that can be used. If you come across something valuable and tuck it away in your metaphorical suitcase there’s sure to come a moment when you can make use of it.” – Jurgen Bey

“I have always loved things, just things in the world. I love trying to find the shape of things.” – Leonard Cohen

“The aspects of things that are most important for us are hidden because of their simplicity and familiarity. (One is unable to notice something – because it is always before one’s eyes.)” – Ludwig Wittgenstein

“Drawing makes you look at the world more closely.” – David Almond

“No one sees a flower truly; it is so small. We haven’t the time, and to see takes time – like to have a friend takes time.” – Georgia O’Keeffe

“When one door closes, another opens. But we often look so regretfully upon the closed door that we don’t see the one which has opened for us.” – Alexander Graham Bell

“The eye only sees what the mind is prepared to comprehend.” – Henri Bergson

“What is art but a way of seeing?” – Thomas Berger

“Creativity involves breaking out of established patterns in order to look at things in a different way.” – Edward de Bono

“The creative mind doesn’t have to have the whole pattern- it can have just a little piece and be able to envision the whole picture in completion.” – Art Fry

“Art does not reproduce what we see; rather, it makes us see.” – Paul Klee

“What we see depends mainly on what we are looking for.” – John Lubbock

“The obscure we see eventually, the completely apparent takes longer.” – Edward Murrow

Sources:
http://www.studiomakkinkbey.nl
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

A unit on Noticing as Re-Contextualization could have a variety of learning goals. Here are a few suggestions:

Students will appreciate everyday sounds in context and in spatial considerations.

Students will experience and reflect on observations of the world around them. Students will closely observe something not noticed before and reflect on its personal and social significance.

Students will demonstrate an understanding (provide an example, tell a story?) of how observation heightens understanding.

Students will explore an overlooked (person, place or thing) and reflect on how its importance changes.

Students will discuss how observation and attention can change or affirm one’s point of view.

Students will experience how attention to detail can elevate something ordinary to meaningful art.

Students will use all five senses to observe the qualities of everyday objects, note characteristics, compare and contrast observations to gather information and make inferences about the world.
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 noticing as re-contextualization to the students’ personal experiences.

What is your favorite daily activity? Describe it using all five senses. Share stories.

Describe a space you spend time or a daily activity using only numbers. Guess what is being described. What needs to be measured or counted in our everyday lives?

Tell a story about being ignored or ignoring someone else. Tell a story about being recognized or recognizing someone else.

Is it worse to be ignored or bullied?

When is school unfair? How do adults try to be fair? Can they be?

Does fair mean equal? Does equal mean fair?

What is it like to be ignored?

What is it like to be recognized?

Does recognizing a past slight result in equity now?
Artists who use Re-Contextualization as a Medium

Noticing as Re-contextualization

**Alberto Aguilar—Captured Moments**

http://www.culturalreproducers.org/2013/08/interview-alberto-aguilar.html

The contemplativeness is what makes it art – lesson about Alberto Aguilar? Alberto Aguilar does not separate his work, art, and family time into separate categories. He says he has, “...let go of the traditional idea of studio and to think about integrating my various roles in life in order to make them work in harmony.” He actively includes his children and family in his work and makes the contemplativeness of everyday an act of art.

![Alberto Aguilar, 'Rest Area (Museo Picasso Barcelona)' 2011](image)

**Janet Fish**

http://www.dcmooregallery.com/artists/janet-fish

A contemporary realist artist who fills the picture plan with carefully arranged ordinary, or everyday items. She is known for her handling of transparency, light and color and frequently includes elements of witty and sometime ironic arrangement.

![Janet Fish (American, b. 1938), Kraft Salad Dressing, Oil on Canvas, 1973, Gift of Mr. & Mrs. Richard Barancik, Photograph Detegordsky/COPE](image)
Julia Fish
http://juliafish.com/selected-works/living-rooms/
In an on-going sequence of paintings and works on paper begun in 1992 and continuing to the present, Julia Fish has recorded the experience of looking, living, and working within the space of her home/residence, a 1922 two-story brick storefront in Chicago. The works sometimes appear to be nonobjective but are actually abstracted images from the everyday such as her bathroom floor, thresholds between rooms, ceilings, or floor layouts.

Kaisa Leka – I Am Not These Feet
https://books.google.com/books
Featured in the book Art and Social Justice Education edited by Therese M. Quinn, John Ploof, Lisa J. Hochtritt – This Finish artist create a small graphic novel composed of simple comics about disability, politics and spiritual searching around the issue of her feet which had to be amputated. The book deals with her struggle of feeling identified with her disability and struggles against “ableism” as she explores her identity.
Patsy Rodenberg, The Second Circle.  
https://www.youtube.com/watch?v=Ub27yeXKUTY
Being truly present in your own life and as a teacher – so you know when your students are present.

Laura Phelps Rogers – Memory Based Art  
http://www.lauraphelpsrogers.com
Laura says about her work, “Using a narrative approach I reveal generational layers and place them within larger social and cultural constructs expanding to include topics from a historic and contemporary viewpoint. Nostalgia and narrative appear throughout my work while incorporating humor, playfulness, as well as the more serious aspects of life. I believe art is an investigative tool able to connect the community through place and time.”

The Colors We Love (2013) Life-sized Aluminum and Plexiglass with LED illumination

Yumi Roth  
Meta Maps – Is my experience the same as yours? – Orienting yourself from someone else’s memory point of view.  
http://www.yumijroth.com
Yumi Roth - Paleta::Pallet
Turning something utilitarian and discarded into beautiful works of art “functionalism belies their beauty and ornamentation subverts their use.”

Arne Svenson – The Neighbors
http://arnesvenson.com/theneighbors.html
Arne Svenson takes photographs of the ordinary life that he sees from his apartment window. He captures domestic everyday scenes of his neighbors using the grids of the windows to break up the planes of the image. Several neighbors filed suit against him but Svenson prevailed with the judge saying that his work "constituted art work" and, therefore was not illegal under the relevant statute. “However disturbing" the photographs may be “there was no viable claim for violation of the statutory right to privacy."
Robert Irwin – *Excurses Homage to the Square*³
Irwin’s work deals largely with the perception of light and space as a fundamental issue in his art. He has been called a master of light and space. He works concerns being present in a space and experiencing what is around the viewer in this moment in time.

“In a deep sense, Mr. Irwin, who is now 86, has made an extended effort to profoundly alter the collective consciousness of his time.” Credit Tony Cenicola/The New York Times
http://www.nytimes.com/2015/06/05/arts/design/review-robert-irwin-shows-a-calming-installation-at-diabeacon.html
Lesson Starter Idea #1

What a lovely area under the sink

Summary
Students will document a part of the school or of their home that most people would otherwise not notice or ignore. This could be a corner in a closet or cabinet, an unused space in the classroom, inside a drawer, or under a sink or other unglamorous location. This could be turned into an abstract work of art in the style of Julia Fish or a realistic painting in the style of other Janet Fish, a sculptural response, a map, or a writing prompt to develop a fiction or non-fiction story.

Literacy connections: Elements of a Story, Finding Evidence, Composing

Mathematical connections: Sequencing, Attend to Precision, Look for Structure

Arts connections: Composing and Planning, Develop and Refine, Evaluate and Critique

Students will:
• Determine a location that is often overlooked or actively ignored.
• Develop a plan, draft, or sketch of their composition.
• Create a work of art or writing portraying their overlooked area.
• Critique and evaluate how their finished work and the work of others has changed their perception of the subject.

Other ideas:
• Choose an everyday object to make the focus of a contour drawing – giving it importance.
• Choose an object known for being small or for being large and change it's scale in an artistic representation.
• Choose any four random items to put together in a work of art. Have a class critique and notice that it is impossible to not assign the items a theme or some sort of meaning.
Lesson Starter Idea #2

If anyone questions, just say, “I am conducting research.”

Summary
Students will create a work of ethnographic research by documenting at least 25 things they see or observe during a specified event such as a trip to the zoo, the farmer’s market, grocery store, walk to see their reading buddies, a stroll through the school grounds, on their way home, over vacation, etc. Students will analyze their data and form a conclusion or theme.

Literacy connections: Identify Patterns and Perspectives, Determining Importance, Find Supporting Evidence, Give an Effective Argument

Mathematical connections: Recognizing and Analyzing Relationships, Look for and Express Regularity

Arts connections: Organizing and Developing Ideas, Analyzing and Interpreting, Relate to Personal, Societal, Cultural, and Historical Context, Presentation.

Students will:
- Decide choose a destination.
- Document a set number of things on their way to the destination in some manner, in a sketchbook, notebook, journal, or field book.
- Students will categorize their findings.
- Students will form a conclusion or identify a theme.
- Students will possibly discuss something they have seen they would like to change.

Other ideas:
- Students could draw or photograph their 25 things and turn them into a work of art – be sure to title the work and have a reason for the title.
- Students could look for a specific theme or topic i.e. things discarded, things cherished, round things, natural things, man-made things, etc.
- Students could write about the sequence or order in which they found things.
- Students could create a word problem based on their things.
- Students could create a work of fiction connection the story of the things.
- Students could try to compare/contrast the 25 things they find on the way to one place with the things they find on the way to another.
- Students could imagine being a super hero and discuss or share what could be done to make a change in what they observed.

Lesson Starter Idea #3

Everyday Scientific Inquiry

Summary
Students will learn observe an anomaly in their environment such as a hole in the wall, a missing brick, a stain on the floor, etc. This will lead to questions as to why this is and how this could have happened. Students can make observations about the world around them in a scientific manner. By exploring observations students create a question, make additional observations relevant to the question, use the observations to form a hypothesis.

Literacy connections: Analyzing and Evaluating, Using Academic Vocabulary and Non-fiction Material, Creating a Hypothesis and Finding Evidence to Defend an Argument

Mathematical connections: Make Sense of Problems, Persevere, Attend to Precision, Look for and Express Regularity in Reasoning

Arts connections: Composing and Planning, Convey Meaning, Executing and Performing

Students will:
• Make an observation that is related to some sort of process – it should lead to the questions “why is it like this?” or “how does this happen?”
• Ask a ‘how’ or ‘why’ question about the observation.
• Make at least three related observations to help you answer your question.
• Create a hypothesis based on the evidence you see, hear, feel, taste, touch.
• Make two additional hypotheses based on your conclusion in an attempt to further your understanding.

Other ideas:
• Students could create an action plan relative to their findings.
• Students could make a drawing or a work of art about their findings.
• Students could turn the anomaly into a work of art like the work of Charles Simonds or the artist who fills potholes with flowers.
Lesson Starter Idea #4

Sound Map

Summary
Students will close their eyes and record every sound that they hear for a set duration of time focusing on one sound at a time. Make a map of these sounds relative to where they are in relation to the student.

Literacy connections: Elements of a Story, Analyzing and Evaluating - Critique

Mathematical connections: Recognizing Patterns, Sequencing

Arts connections: Conceptualizing, Planning, Composing, Producing, Apply Criteria to Evaluate

Students will:
- Observe sound in their environment.
- Students will use symbolic coding to represent a map of the sounds they notice.
- Students can create a composition such as map or a musical score.
- Students could create a movement poem in the form of a short dance that is representational of the sounds they hear.

Other ideas:
- Students could create a composition of sounds.
- Students could create a poem from the sounds as inspiration.
- Students could take a walk outside with notebook.
Noticing as Re-Contextualizing Unit Idea

Big Idea: Refuge
Lesson by Adrienne Wilson

Summary: Refuge- A condition for being safe or sheltered from pursuit, danger, or trouble This lesson Examines the idea of refuge using: Andy Goldsworthy – Refuge D’ Art, Colleen Flanigan – Living Sea Sculpture Contemporary Art as a Corral Refuge, Zacharie Gaudrillot- Isolated building facades (total of 5 artworks), and the Roko Belic- movie “Happy”

Content connections: Sociology, Social Studies, Literacy, Technology

Essential Questions:

• How does refuge become a personal space?
• How do you find or use refuge in everyday life?
• What does refuge provide for a community?
• How does culture influence refuge?
• Does refuge change from place to place?
• Does refuge change from person to person?
• How does the artwork determine the type of media used or does the media determine the media of the artwork?

Enduring Understandings: Perspective influences interpretation

Goals:

• Students will understand that refuge is a human need.
• Students can explore refuge in multiple ways; understanding refuge can come from a shelter, an act, or philological state of mind.
• Students can look beyond cultural expectations of refuge define a refuge of their own.
• Students can create sculptural refuges that require problem solving skills and a personal voice.

Objectives: Artists will:

• The artist will be able to show a personalization of artwork within the theme of refuge (VA Standard 4)
• The artist will learn to master the skill of problem solving during the process of creating a sculptural refuge (Standard 3)
• The students will be able to create a work of art base off of personal reflection and their own thoughts about refuge. (Standard 3)
• Students will be able to convey a message on refuge within their surrounding community through art. (Standard 4)
### Day 1
**Teacher Will:**
- Show film, “Happy” by Belic Reko
- Discuss with students to determine their understanding of the concepts
- Introduce Lesson

**Student Will:**
- Define refuge
- Take notes
- Think, pair, share (own ideas on refuge)
- Ask questions

### Day 2
**Teacher Will:**
- Reintroduce lesson
- Introduce visual examples
- Pre assessment “kid watching”
- Help problem solve going from group to group

**Student Will:**
- Pair up and create groups
- Come up with multiple ideas of refuge models
- Start diagrams of models in sketchbooks
- Problem solve how to create 3d forms out of 2d plans

### Week 2

#### Day 1
**Teacher Will:**
- Check for diagrams and ideas
- Go over plans of creating 3d model, checking to make sure plans will be successful, discuss any concerns

**Student Will:**
- Choose their refuge model from ideas
- Sort out last minute diagrams and plan for executions
- Start sampling media through play building

#### Day 2
**Teacher Will:**
- Check for complete plans
- Talk to students about materials.
- Support groups through creation of models
- Answer questions

**Student Will:**
- Show teacher completed plans
- Collect material needed
- Start creating 3d refuge models

### Week 3

#### Day 1
**Teacher Will:**
- Pre assessment elements of art, class discussion relate these elements to their model for student to keep in mind with end product

**Student Will:**
- Use camera phones to take pictures of examples of elements or art within the school
- Share and discuss with the class

#### Day 2
**Teacher Will:**
- Clarify any questions
- Actively engages with groups
- Read blogs and add comments

**Student Will:**
- Work on art project
- Add to blog if necessary

### Week 4
<table>
<thead>
<tr>
<th>Week 5</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Day 1</strong></td>
</tr>
<tr>
<td><strong>Teacher Will:</strong></td>
</tr>
<tr>
<td>• Clarify any questions</td>
</tr>
<tr>
<td>• Actively engages with groups</td>
</tr>
<tr>
<td>• Read blogs and add comments</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Student Will:</strong></th>
<th><strong>Student Will:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>• Work on art project</td>
<td>• Work on art project</td>
</tr>
<tr>
<td>• Add to blog if necessary</td>
<td>• Add to blog if necessary</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 6</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Day 1</strong></td>
</tr>
<tr>
<td><strong>Teacher Will:</strong></td>
</tr>
<tr>
<td>• Clarify any questions</td>
</tr>
<tr>
<td>• Actively engages with groups</td>
</tr>
<tr>
<td>• Read blogs and add comments</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Student Will:</strong></th>
<th><strong>Student Will:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>• Work on art project</td>
<td>• Take notes</td>
</tr>
<tr>
<td>• Add to blog if necessary</td>
<td>• Work on art project</td>
</tr>
<tr>
<td></td>
<td>• Final touches to models</td>
</tr>
<tr>
<td></td>
<td>• Take pictures</td>
</tr>
<tr>
<td></td>
<td>• Add to blog if necessary</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 7</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Day 1</strong></td>
</tr>
<tr>
<td><strong>Teacher Will:</strong></td>
</tr>
<tr>
<td><strong>Student Will:</strong></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>
### Day 1
**Teacher Will:**
- Progress check all models should be in completion phase
- Clarify any questions
- Actively engages with groups
- Read blogs and add comments

**Student Will:**
- Final touches to models
- Take pictures
- Edit photos and print
- Add to blog if necessary

### Day 2
**Teacher Will:**
- Deadline check: last day to complete models
- Clarify any questions
- Actively engages with groups
- Read blogs and add comments

**Student Will:**
- Final touches to models
- Take pictures
- Edit photos and print
- Add to blog if necessary

### Week 8

#### Day 1
**Teacher Will:**
- Deadline check: check for completed models
- Clarify any questions
- Actively engages with groups

**Student Will:**
- Take pictures
- Edit photos and print

#### Day 2
**Teacher Will:**
- Class critique
- Evaluate students with rubric

**Student Will:**
- Set up for critique
- Fill out rubric
- Write a short paragraph artist statement

### Examples of Visuals:

Andy Goldsworthy
Resources:


Acting Upon Something

Allora & Calzadilla, still from “Under Discussion,” from “Beyond Green”
Essential Questions

These sample Essential Questions are provided to guide the instructor in choosing a focus for a unit on Social Action.

Will the bringing of private routines to a public forum begin a dialogue challenging cultural values and privileges?

What could happen if we as artists, teachers and those who live everyday lives take hold of the everyday, draw attention to it, explore it?

What is worth fighting for?

How do you balance the rights of individuals with the common good?

Should ______( i.e. foreign aide, media expression, immigration, welfare) be restricted or regulated? When? By whom?

What can artworks tell us about a culture or a society?

To what extent do artists have a responsibility to their audiences?

How does where you live influence how you live?

What do I know and what do I need to know?

What are the most pressing issues that deserve consideration and action?

What makes a good citizen?

When and why are indisputable facts sometimes disputable?

How do my cultural beliefs influence what I see as an area of concern?

What conditions must be met for a situation to be ‘true’?
“All great artists draw from the same resource: the human heart, which tells us that we are all more alike than we are unalike.” -Maya Angelou

“Revolutionaries do not make revolutions; the revolutionaries are those who know when power is lying in the street and then they can pick it up.” -Hannah Arendt

“Things which have once been in contact with each other continue to act on each other at a distance even after the physical contact has been severed.” – James

“Everything we do has a political charge and the division between politics and aesthetics is entirely erroneous.” – Sanja Ivekovic (http://www.dazeddigital.com/photography/article/15244/1/qa-sanja-ivekovic)

“It is difficult to get the news from poems yet men die miserably every day for lack of wht is found there.” – Williams Carols Williams (http://www.alfredojaar.net)
Colorado Academic Standards Used

Colorado Dance Standards

5. Movement, Technique, and Performance
6. Create, Compose, and Choreograph
7. Historical and Cultural Context
8. Reflect, Connect, and Respond

Colorado Drama and Theatre Standards

5. Create
6. Perform
7. Critically Respond

Colorado Comprehensive Health and Physical Wellness Standards

2. Physical and Personal Wellness

Colorado Mathematics Standards

3. Patterns, Functions, and Algebraic Structures
8. Shape, Dimension, and Geometric Relationships

Colorado Music Standards

1. Expression of Music
5. Creation of Music
6. Theory of Music
7. Aesthetic Valuation of Music

Colorado Science Standards

4. Physical Science
5. Life Science
6. Earth Systems Science

Colorado Social Studies

3. History
4. Geography
4. Civics

Colorado Reading, Writing, and Communicating

5. Oral Expression and Listening
6. Reading for All Purposes
7. Writing and Composition
8. Research and Reasoning

Colorado Visual Arts

5. Observe and Learn to Comprehend
6. Envision and Critique to Reflect
7. Invent and Discover to Create
8. Relate and Connect to Transfer
Sample Goals

A unit on Social Action could have a variety of learning goals. Here are a few suggestions:

Students will identify what they see as valued and what is overlooked in their personal, social, community, national, and global environments.

Students will identify ways to use pain and injustice they have experienced as a motivation for social action.

Students will identify ways that artmaking has changed history in the past.

Students use artmaking processes to understand different opinions expressed by their peers.

Students will use the sharing of story to create a supportive classroom community.

Students will transform items that could be thrown away way in to art that is valued.

Students will be able to share a story about someone who has changed their own life or someone else’s.
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 motion to the students’ personal experiences with movement.

What do good parents do everyday?

What do good kids do everyday? Discuss different answers.

What are jobs in your community? Are some more important than others? Should they be?

When is school unfair? How do adults try to be fair? Can they be?

Does fair mean equal? Does equal mean fair?

What is an inequity (something that is not fair) that you want an adult to notice?

Research a person or organization that is making the world more like one you want to live in as an adult. Are they using art skills?

Describe how a song, picture, dance can make a difference in the world.

What is civilized?

Is aging a disease?

What are the causes of poverty?

Does history really repeat itself?
Artists who use Social Action as a Medium

Acting Upon Something

Shigeru Ban– Emergency Shelter of Paper
http://www.shigerubanarchitects.com/works.html

Architect Shigeru Ban is most known for his innovative building structures created from expected materials such as paper tubes. These readily available recycled materials can be used to quickly shelter large numbers of people in need such as disaster victims and refugees. Where others might see these materials as something to be discarded, Ban sees them differently. He decided he wanted to be an architect after a 9th grade assignment of creating a model of a house was displayed in his school as the best. He later went on to win the Pritzker prize for Architecture. He continues to seek ways to help others in his work using non-conventional materials in creative ways in construction.


The Beehive Design Collective – Drawing as educational tools to communicate stories of resistance
http://beehivecollective.org/en/
Collaborative, anti-copyright images for use as educational and organizing tools. We work as word-to-image translators of complex global stories, shared with us through conversations with affected communities. They use cartoons and storytelling to break down big issues from the overwhelming world we live in and present them in accessible, engaging formats. They start by embarking on extensive listening projects, in order to more fully and accurately understand the complexity of the situation. Narrative picture lectures.

Caledonia Curry, also known as Swoon – Heliotrope foundation
http://www.heliotropefoundation.org/our-team/

Curry and her team use art to make lasting social change. They say in their website: “-art making can be a part of the fabric of our lives in transformative ways. Natural disasters, economic devastation, and moments of social crisis are all times when the creative process can and should be a part of how we heal, rebuild and move forward.

- that joy, wonderment, beauty, and aesthetic engagement are potentiating forces. We believe that focusing on these nourishing elements opens up latent potential in people and situations.

- that compassion, curiosity (about each other), and a commitment to listening deepen our sense of interconnectedness. We foster projects which exhibit a compassion-driven recognition of the interconnectedness between the individual and the community, and between communities across racial, cultural and geographic borders.

- that small-scale interventions can be the seeds of lasting change.
-in the unique efficacy of human-scale initiatives in meeting needs which often go unmet by large institutional structures. It is our belief that supporting small creative endeavors not only enriches our society in the present tense, but also creates models of change that ripple outward for generations.”

**Patrick Dougherty** – Stick Sculpture  
[http://www.stickwork.net](http://www.stickwork.net)

Artist Patrick Dougherty uses sticks as his medium of choice for his monumental outdoor sculptures. This choice of material is earth friendly as the sculptures become havens for wildlife and usually last for a few years. Even after that the works still have a purpose as the sticks naturally breakdown they become mulch which helps the soil below. Highlights for children did an informative article on his work found here:  
[http://static1.squarespace.com/static/546a8523e4b0dbd991d7e122/t/5553ad7ae4b023b395fa6913/1431547258947/016_17_HL_03_15_BENDING-STICKS_Branded.pdf](http://static1.squarespace.com/static/546a8523e4b0dbd991d7e122/t/5553ad7ae4b023b395fa6913/1431547258947/016_17_HL_03_15_BENDING-STICKS_Branded.pdf)
Laurie Frick - Who are you? What day is it?
http://www.lauriefrick.com/

"Daily Time Slices Aug 25, 2014 Laser etched wood blocks, pigment and aluminum on alumalite, 40 x 48 x 2 inches, 21 days of 24 hour time-tracking

“In her many lectures on big data and everyday life, LAURIE FRICK stresses the standard medical evaluation of a head injury. The first two questions asked of a concussed patient are “Who are you?” and “What day is it?” One’s response to this pair of questions establishes their cognitive health, as well as the operative philosophy of Frick’s work: well-being and self-awareness are tied to one’s place in and use of time. Rendered in chromatic scales, the patterns that emerge are quantified, abstract portraits that are at once empirical and ephemeral. By visualizing personal data, Frick’s motley assemblages of paper, wood and leather pose a simple yet profound question: Will tracking time help us understand who we are?” From: http://pavelzoubok.com
Lisa Hoke- Attention Shoppers
http://lisahoke.com/

“Attention Shoppers,’ Hoke’s title for this exhibition, puts us on notice: our hunger is being stoked, managed, exploited—and satisfied, but only in a way that makes us want more. She does not conceal the trade names and slogans printed on her materials, and they form a kind of telegraphic ode to indulgence: Sugar Babies. Cheerios. Coke. We Are Happy To Serve You. They also appeal to our visual taste; as Hoke notes, the designs they feature, by turns elegantly subtle and deafeningly loud, derive from graphic experiments undertaken in the art world, to which she returns them, still flaunting their passage through consumer culture.”

From: http://pavelzoubok.com/node/lisa-hoke
Lynne Hull – Saving Species One Sculpture at a Time
http://eco-art.org/

Lynne Hull says that rather than making art about animals she is making art for animals. She calls this eco-art. She intends for it to provide a way for the viewer to experience nature and its components in ways one does not normally consider. She uses natural and found elements to help create not only a pleasing work of art but also a functioning element of home for a variety of wildlife.
Warm Cookies of the Revolution – The World’s First Civic Health Club
http://www.warmcookiesoftherevolution.org

https://vimeo.com/user24711262

From their website: “Warm Cookies of the Revolution is an antidote to the loneliness that comes with Facebook and other online interactions. It is a place for human connection as well as fun and engaging programming for social change. Most working people who are invited to a discussion about the city budget or welcoming prisoners back into the community (both important and relevant issues), will not attend. However, these same folks go to movies, theater, concerts, sports games and a variety of cultural activities.”
Lesson Starter Idea #1

**Relevant Math: Creating Context with Issues of Social Justice**

**Summary**
Students will use a project based inquiry form of teaching that connects multiple subjects as well as their own lives. They will examine an issue of social justice using the numbers that surround the issue and represent what could be cold statistics in a way that demonstrates the true impact of what the numbers mean.

Examples might include: Analyzing attendance data in the Denver area based on the kind of school students attend: magnet, charter, or neighborhood. As they notice things like the fact that attendance is much higher at some schools over others, they could start asking more questions and hypothesizing reasons why the numbers they find trend to hold true.

**Literacy connections:** Analyzing and Evaluating, Seeking Supporting Evidence, Convey Experience, Listen Actively, Pose Thoughtful Questions, Collaborate and Explain

**Mathematical connections:** Make sense of problems and persevere in solving them, Reason abstractly and quantitatively, Construct viable arguments and critique the reasoning of others, Model with mathematics, Use appropriate tools strategically, Attend to precision.

**Arts connections:** Composing and Planning, Producing, Executing and Performing

**Students will:**
- Divide into groups and decide on a topic or issue that is important to them.
- Create a mathematical analysis of their topic.
- Develop at least one visual representation of their gathered data.
- Invent an engaging public service announcement such as a video or radio podcast that explains the data along with a list of recommendations for how their topic or issue could be addressed.

**Other ideas:**
Students might include using physics to engineer a product that helps someone else or using geometry to investigate architecture in different neighborhoods or acreage of vacant lots.

The power of investigating social justice issues by the numbers lies in adolescents’ passion for changing the world. Students are become aware of their “place within the wider world and many want to have a positive impact on it. Understanding how math will help them do that only makes them more prepared.”
Lesson Plan Idea #2

Big Idea: Art Ethics and Politics in Photojournalism

Lesson by Kellen Bothwell

Media images shape our world view, and allow us an insight into cultures and events that we are so far removed from. The artistic, ethical, and political choices that the photographer makes before releasing the shutter all determine how an event, culture, or person will be perceived. The power of representation lies in the photographer's hands, but it is the responsibility of interpretation that lies on viewer.

Enduring Understanding: There are ethical and artistic choices made in photojournalism that shape the way we see the world.

Essential Questions:
• Is objectivity possible in photography?
• How does text impact the way we see an image?
• What role do ethics play in taking and displaying a picture?
• How has photojournalism shaped your own opinions about other people?
• Do photographs contribute to stereotypes?

Objectives: Artists will:
• Utilize classroom discussion to recognize that there are ethical and political choices are being made in photojournalistic processes that convey values and schemas
• Consciously implement ethical, personal and political choices in a photo essay on the subject of their choice
• Critique and analyze the work of other artists and their peers using ideas and terminology learned through classroom discussion and photo essay project.

Colorado Academic Standards:
• Standard 1.1.b: Investigate and articulate the value of the characteristics and expressive features of art and design in diverse and disparate works of art (DOK 1-3)
• Standard 1.1.c: Connect and compare visual art characteristics and expressive features of art and design in cultural contexts (DOK 1-3)
• Standard 1.2.b: Discern the complexity of art and historical paradigms in cultural context (DOK 3)
• Standard 2.1.b: Communicate and defend reasons for opinions about the intentions (successful or not) of a work of art (DOK 1-4)
• Standard 3.1.d: Create works of art representing personal narratives that use new media (DOK 1-4)
Teaching procedure:

**Beginning**

*This class will have already had prior knowledge of photography*

View work by Steve McCurry

![National Geographic Magazine](image1.jpg)

(You may want to include the follow up photo published.)

Steve McCurry is an American award winning photojournalist who has worked with National Geographic for a number of years. He has been featured in many of the world’s major magazines, and is best known for his depictions of war scenes and portraits from war torn areas. His most famous
portrait of an unknown Afghan Refugee has graced the cover of National Geographic and is often recognized as one of the most recognizable photos in the world (natgeo). Though he is most often acknowledged as a photojournalist, his work has been exhibited in galleries across the world and many of his photos are for sale as fine art prints on his website.


**Beginning**
Students to take 5 minutes to write down their interpretations of the chosen photo. When the students have written their responses to the photo ask a few of the students to share what they had written. After the students have shared, introduce the idea of photojournalism along with the artists who created the image, and the objectives for the class period. Ask for questions. Use questions from essential questions list in order to further the thought process of the students as well as give them the tools to connect the material to their lives.

**Middle**
Ask the students to brainstorm a time in their life that they would like to explore and capture with photography. Pass out the disposable camera. (I will allow students to utilize other cameras if they have them.) Once the students have their cameras, Do a brief overview of how they to work them, and the rest will be homework. (If possible, I would like this assignment to fall on a Thursday or a Friday, so that the students could utilize the weekend to shoot pictures.)

**End**
To end the day’s lesson, do a brief informal post assessment where I ask the students to respond with what they have taken away from the lesson. The summative post assessment will be during the next class period after all of the students have gotten a chance to create and share their artwork.

**Accommodations and Modifications:**
- I will be sure to accommodate all racial, gender, and sexual orientations, by being deliberate in my choice of images.
- I will provide extra support for language learners and students with exceptionalities by allowing the students to work in teams and utilize the knowledge of their peers as a scaffold for their learning.
**Other resources:**
Lynsey Addario is another National Geographic veteran who specializes in documenting the human struggle in regard to war, poverty, and basic human rights. Her work has been regularly published in both the New York Times and Time Magazine, along with various exhibitions and solo shows. Like McCurry, Addario also has her work available for sale on her website.

In contrast to both McCurry and Addario, French photographer Luc Delahaye is most widely recognized as an exhibiting artist rather than a published one. His work centers on human rights and war torn countries, and his style is best exemplified by his large-scale photos that depict current events. Though Delahaye is not published with the same esteem as McCurry or Addario, he is well versed in the field of photojournalism and has spent much of his life traveling the globe in an effort to capture life’s most disturbing and charming moments. An interesting omission from Delahaye’s photos is the long caption/story. Many of Delahaye’s works utilize only a short title and provide minimal context for the viewer.

**Bibliography**
- "Recent History: Luc Delahaye (Getty Center Exhibitions)." Recent History: Luc Delahaye (Getty Center Exhibitions). N.p., n.d. Web. 15 Feb. 2015.
Sample Social Action Unit Idea #3

Big Idea: Protest Art and the Relationship of Individual to Society
Lesson by Sarah Drips

Rational:

From the Ming dynasty’s bamboo paintings during Mongol rule to the more recent street art surrounding the Ferguson trail, protest art shows opinions, passion, and creativity. However, why is this type of art important to teach to secondary students? In high school, students are just developing political, social, and economical views that may differ from those around them. It is at this point in time, at least when I was a high school student, that I became passionate about my opinions. As our society becomes more and more complex, students are exposed to the reality that we participate in a global society with global problems and global opinions that deserve to be recognized. It is through these lenses that protest art can and should be introduced. The passionate opinions of students deserve to be recognized and elaborated on.

Essential Questions:

How is protest art created, viewed, and experienced?
Why is protest art important?
What are things that are common in protest art?
What are issues that you as a student are passionate about? Why?

Objectives: Artists will:
Research and debate a specific viewpoint of their choosing.
Be able to articulate and defend personal artistic choices using researched material.
Will be able to create a work of art that speak to personal artistic opinion in response to cultural context by demonstrating skills that utilize the characteristics and expressive features of art.
Be able to practice studio habits in order to attend to potential time and material conflicts.

Established Goals and Standards
COVA. S 1. GLE: High School. 1. Visual art has inherent characteristics and expressive features.
- Students can demonstrate skills that utilize the characteristics and expressive features of art and design to communicate meaning.
- Connect and compare visual art characteristics and expressive features of art and design in cultural contexts
COVA. S1. GLE: High School. 3. Art and design have a purpose and function.
- Research and document how the visual arts are manifested in contemporary society.
- Interpret the purposes of art across time, culture, and diversity, and be mindful of cultural sensitivities.
COVA. S2. GLE: High School. 2. A personal philosophy of art is accomplished through use of sophisticated language and studio art processes
- Articulate and defend a personal philosophy of art using informed criteria
COVA. S3. GLE: High School. 2. Assess and produce art with various materials and methods.
- Create works of art that speak to personal artistic opinion in response to cultural context.
-Skillfully create and exhibit one’s own works of art.
COVA. S3. GLE: High School. 3. Make judgements from visual messages.
-Discuss and debate how society has come to value some works of art over others.
COVA. S4. GLE: High School. 1. The work of art scholars impacts how art is viewed today.
-Research and debate viewpoints found in a variety of resources that focus on and discuss visual art and design.
COVA. S4. GLE: High School. 2. Communication through advanced visual methods is necessary skill in everyday life.
-Explain the personal influences shape the creation of functioning art.

Content Integration: Students will be provided with lists of protest literature and music for their own personal interests. We will be incorporating many historical movements throughout the lesson. Students will also be observing patterns, rhythm and mathematical process

Outline of Lessons

<table>
<thead>
<tr>
<th>Week One</th>
<th>Teacher Will</th>
<th>Students Will</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>• Introduced Unit by presenting pre-assessment survey.</td>
<td>• Complete and turn in assessment</td>
</tr>
<tr>
<td></td>
<td>• Show art21 documentary</td>
<td>• Watch documentary and take notes on at least one artist who they are inspired/dislike/interest them</td>
</tr>
<tr>
<td>Week Two</td>
<td>• Introduce other formats of protest art (music, art, books)</td>
<td>• Contribute to list of protest artists (music and books)</td>
</tr>
<tr>
<td></td>
<td>• Introduce Ai Weiwei</td>
<td>• Offer up examples of interested medium</td>
</tr>
<tr>
<td></td>
<td>• Ask two medium students would be interested in learning and have students turn it in.</td>
<td>• Experiment with new techniques in drawing they are interested in.</td>
</tr>
<tr>
<td>Week Three</td>
<td>• Have students come in prepared for a discussion about their ideas for topics they’d like to research for their project</td>
<td>• Come in with ideas of discussion</td>
</tr>
<tr>
<td></td>
<td>• Library/Lab time</td>
<td>• Discuss topics in a respectful manner and, if argument occurs, take the mutual ‘high road’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Work during library and lab time</td>
</tr>
<tr>
<td>Week Four</td>
<td>• Show quick demo of one medium majority students wanted to learn.</td>
<td>• Watch demo of medium</td>
</tr>
<tr>
<td></td>
<td>• Allow students time for research and planning</td>
<td>• Research, experiment in new medium, or plan final project</td>
</tr>
<tr>
<td></td>
<td>• Show students who are interested in other</td>
<td></td>
</tr>
<tr>
<td></td>
<td>mediums if approached</td>
<td></td>
</tr>
<tr>
<td>----------------</td>
<td>--------------------------------------------------------------------------------------</td>
<td>----------------</td>
</tr>
<tr>
<td><strong>Week Five</strong></td>
<td>• Show another quick demo of different majority medium</td>
<td>• Experiment with new medium</td>
</tr>
<tr>
<td></td>
<td>• Allow time for work on research (research should be done by end of this week)</td>
<td>• Research, plan, or begin work on final project</td>
</tr>
<tr>
<td><strong>Week Six</strong></td>
<td>• Continued work time</td>
<td>• Continued work time</td>
</tr>
<tr>
<td><strong>Week Seven</strong></td>
<td>• Final week of work</td>
<td>• Continue work</td>
</tr>
<tr>
<td></td>
<td>• Introduce artist’s statement and what looking for in ti</td>
<td>• Create artists statement discussing work, belief, and research.</td>
</tr>
<tr>
<td><strong>Week Eight</strong></td>
<td>• Critique and create environment of security for student</td>
<td>• Present their artwork and artists statement; accept feedback from peers</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Critique others work.</td>
</tr>
</tbody>
</table>

**Resources:**

**Visuals**

http://www.huffingtonpost.com/carla-escoda/the-artist-is-absent-a-w6480854.html
Do women have to be naked to get into the Met. Museum?

Less than 5% of the artists in the Modern Art Sections are women, but 85% of the nudes are female.

GUERRILLA GIRLS


http://www.radiolab.org/story/los-frikis/

Other Resources:

- Art21 documentary, “Protest”
  - This documentary explores the art of Nancy Spero, An May Le, Alfredo Jarr, and Jenny Holzer. This documentary explores these artist’s artwork as well as their ideas about what protest art means to them. I like this resource because it shows that not all protest artwork has to be loud and “in your face”.

- Music
  - “Strange Fruit”-Billie Holiday
  - “A Hard Rain’s A-Gonna Fall”-Bob Dylan
  - “People Have the Power”-Patti Smith
  - Punk Rock (i.e. Dead Kennedys, Anti-Flag, Black Flag, The Ramones)
  - “Bulls on Parade”-Rage Against the Machine
  - Current Artists-Flobots

- Books
  - “The Jungle”-Upton Sinclair
  - “Ten Days In a Mad-House”-Nelly Bly
  - “Culture Jam”-Kalle Lasn
  - “1984” or “Animal Farm” George Orwell

- Artist
  - Ai Weiwei
    - Contemporary Chinese artist who recently created an installation expressing protest with the current Hong Kong protests.
    - Referenced from newspaper article “The Artist is Absent: Ai Weiwei @ Large on Alcatraz”.

- Relevant Historical Figures
  - Theroux, Gandhi, Parks, MLK, Chavez
Lesson Starter Idea #4

Material World

Summary
Students will use the book by Peter Menzel, *Material World*, in which there are photographs of families from all around the world in front of their homes with their material possessions. Representatives from the United Nations and the World Bank helped the author determine what constituted the “average” family for their particular region. The contrasts bring up several issues concerning what is important to various peoples as well as the issue of access to certain things that some might take for granted. If you don’t have the book, information can be found here: [http://menzelphoto.photoshelter.com/gallery-collection/Material-World-A-Global-Family-Portrait-by-Country/0000d0DI3dBy4mQ](http://menzelphoto.photoshelter.com/gallery-collection/Material-World-A-Global-Family-Portrait-by-Country/0000d0DI3dBy4mQ) And here: [http://www.pbs.org/wgbh/nova/worldbalance/material.html](http://www.pbs.org/wgbh/nova/worldbalance/material.html)

Students could write a synopsis of their findings, they could create a Venn diagram comparing and contrasting two photographs, they could do a project similar to *Material World* where they photograph items in students desks or perhaps teacher volunteers who would like to share what they keep in their purses. This information could be analyzed for inferences and for evidence to support claims. From these findings student can identify an issue or area of concern that they could address either by bringing awareness of the situation or by creating a plan to become involved in some way.

**Literacy connections:** Identify supporting detail, Recognize perspectives, Convey experiences, Collaborate effectively, Pose thoughtful questions, Give an effective argument

**Mathematical connections:** Recognize patterns, Justify opinions, Connect abstract ideas

**Arts connections:** Perceive, analyze, and interpret, Synthesize and relate knowledge, Relate artistic ideas and works with society, cultural, and historical context, Develop and refine a plan of action or a work of art, Evaluate and prepare work for presentation

**Students will:**
- Examine the images from several countries, read the information about the families and the statistics about the area in which they live.
- Analyze this information and make inferences about what they can gather from the information they have.
- Collaborate in small groups to determine if their inferences can be validated with evidence. Students will use research skills in the school library to seek evidence to support their claims.

**Other ideas:**
Alternatively students could use their research to create an artistic response in the form of a collection of photographs, a mural, a theatrical representation, a poem or a song that conveys their intended response to what they now know.

Lynne Hull
*Reservoir Tree*
1994
wood
20’ tall

For roosting and nesting by colony nesting waterbirds.
Carsington Water, Derbyshire, England
© and photo by Lynne Hu
Giving and Collecting Essential Questions

These sample Essential Questions are provided to guide the instructor in choosing a focus for a unit on Giving and Collecting.

How can the objects that we collect, value and return to, become the media we uses to make and teach (Szekely)?

How do we determine the value of an object?

When is a gift a gift and when is it an exchange of commodities? Is there a difference?

Is it better to give without knowing who will receive the gift?

Is it better to receive a gift without knowing who it is from?

Has social media changed how we exchange gifts?

Are gifts better if they are not reciprocal?

What does it mean to be gifted?

Do you need to be gifted to make art? Is art a gift?

When is listening, looking or watching a gift?
Giving and Collecting Quotes

“I don’t know him, but I know his art room.” – Bethany, art teacher (http://roomsleuth.weebly.com/)

“Everything has a value, provided it appears at the right place and right time. It’s a matter of recognizing that value, that quality, and then to transform it into something that can be used. If you come across something valuable and tuck it away in your metaphorical suitcase there’s sure to come a moment when you can make use of it.” – Jurgen Bey (Smith, 2008, How to be an Explorer of the World)

“...works of art exist simultaneously in two “economies,” a market economy and a gift economy. .. A work of art can survive without the market, but where there I no gift, there is no art.” Hyde, L. (1979) The Gift; Imagination and the Erotic Life of Property

“It is the cardinal difference between a fit and commodity exchange that a gift establishes a feeling bond ... A gift makes a connection” Hyde, L. (1979) The Gift; Imagination and the Erotic Life of Property”
Colorado Academic Standards Used

Colorado Dance Standards

9. Movement, Technique, and Performance
10. Create, Compose, and Choreograph
11. Historical and Cultural Context
12. Reflect, Connect, and Respond

Colorado Drama and Theatre Standards

9. Create
10. Perform
11. Critically Respond

Colorado Comprehensive Health and Physical Wellness Standards

2. Physical and Personal Wellness

Colorado Mathematics Standards

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

Colorado Music Standards

1. Expression of Music
8. Creation of Music
9. Theory of Music
10. Aesthetic Valuation of Music

Colorado Science Standards

7. Physical Science
8. Life Science
9. Earth Systems Science

Colorado Social Studies

5. History
6. Geography
4. Civics

Colorado Reading, Writing, and Communicating

9. Oral Expression and Listening
10. Reading for All Purposes
11. Writing and Composition
12. Research and Reasoning

Colorado Visual Arts

9. Observe and Learn to Comprehend
10. Envision and Critique to Reflect
11. Invent and Discover to Create
12. Relate and Connect to Transfer
Sample Goals

A unit on Giving and Collecting could have a variety of learning goals. Here are a few suggestions:

Students will use art making to make gifts and connections with friends and family.

Students will use artmaking to acknowledge someone they might otherwise overlook.

Students will reflect on the purpose of gifts as exchanges and connections.

Students will evaluate artmaking as a gift giving process

Student will find new ways to give gifts.

Students will examine power structures embedded within processes of giving and receiving.

Students will chose a non-profit organization or cause that they personally would like to support.

Students will explore ways to support personal causes through gift giving.
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 motion to the students’ personal experiences with movement.

What is your earliest memory of receiving a gift?

What is your earliest memory of giving a gift?

What are different ways a gift can be given?

Is it better to give without knowing who will receive the gift?

Is it better to receive a gift without knowing who it is from?

When did you not like receiving a gift? Did you have to pretend to be grateful?

Would you rather give a gift or receive one?

Have you ever received a gift from someone you did not know? Have you ever given a gift to someone you didn’t know?

Was there every a time that you really wanted something and then when you got it, it didn’t live up to your expectations, or for some other reason you didn’t want it anymore? Describe.

Do you have a collection?

Why do you collect what you have?

How do you store/display your collection

Do you ever give away things you collect?
Artists who use Giving and Collecting as a Medium

Giving and Collecting

Phil Bender-Noticing the Unnoticed
http://www.artworknetwork.com/philbender/
Phil Bender collects everyday objects- worn snow shovels, used matchbooks, backgammon game boards– and arranges them in massive geometric grids, suggesting both nostalgia and scientific classification. Discarded, obscure, or otherwise disregarded, Bender’s objects convey a sense of archeology, recovering evidence of life in the recent past. http://www.belmarlab.org/
His work re-contextualizes discarded objects by repetition.
**Lynn Cornelius** - Yarn Bombing

http://www.lynnncornelius.com

Yarn bombing is an art movement that is a type of street art that focuses on giving a bit of whimsical beauty and something more. In many cases it involves the crocheting and knitting of scarfs and hats. That are tied around a public area and left for someone to take who could use a bit of warmth. UNC School of Art and Design instructor Lynne Cornelius did this with the UNC Fiber Arts students last winter.

Photos by Andrew Liccardo
**Jorge Lucero** – Study Collection

http://www.jorgelucero.com/Pages/studycollection.aspx

Jorge doesn’t teach and "make art on the side", he has identified a strategy--through conceptual art practices--where his teaching and creative practices are the same thing. Jorge’s teaching as art practice has occurred in several ways including his non-circulating study collection. You can visit the STUDY COLLECTION during its singular hour of operation, Mondays from 4 to 5 PM. Browsing, study, quiet reading, and open discussion is encouraged while the STUDY COLLECTION is open. Ceramic mugs are available for free tea drinking during our open hour.

![Image](https://via.placeholder.com/150)

photos by Lucas Lucero, 2014

**Aleksandria Mir**

http://www.aleksandramir.info

In 2009 Aleksandria Mir collected 2,529 sporting trophies by placing and ad in a Sicilian newspaper. She cleaned, polished and photographed, the trophies are and presented them at Schirn Kunsthalle in Frankfurt, Germany

![Image](https://via.placeholder.com/150)

*Triumph*
Michael J Strand  
http://www.michaeljstrand.com/#!ex.change

Michael Strand makes objects “that extend beyond the walls of a museum or confines of a gallery” He intends to “build bridges between people through shared experiences with functional objects.” Projects have included the “Misfit Cup Liberation Project” where he exchanges a mug he has made for a mug of cup a viewer/participant has in their cupboards. When the cups are traded, Michael Strand also asks for the story of the place the cup had in the life of the giver. His current project Ex.change participants trade Community Service hours for a ceramic piece(s) that has taken Michael approximately the same amount of time to make.
Lesson Starter Idea #1

Memories Museum

Summary
Students will collect objects that relate to their childhood or inspire memories. They will then write a brief story to accompany each object in the form of museum didactic object label. These items and their labels will be displayed for a gallery walk and discussion. Each student gets a chance to be the curator who explains the meaning and significance behind their chosen collection.

Literacy connections: Analyze and evaluate, Explain and convey experience, Listen actively, Use appropriate language, Use evidence to support a claim

Mathematical connections: Recognize pattern, Sequencing, Monitoring for meaning

Arts connections: Conceptualize, Organize and develop ideas, Convey meaning through artistic representation, Interpret and apply intent and meaning, Synthesize and relate knowledge and personal experience

Students will:
• Decide on and seek out elements that represent their childhood in some way.
• Synthesize the meaning of these items.
• Write an effective descriptive statement in the form of a museum didactic object label.
• Determine the most effective way to display and present their curated collections.
• Participate in a gallery walk or other form of critique and sharing.
• Verbally share their descriptions of their collections with others.
• Listen actively and attentively to each other, give supporting comments and ask clarifying questions.

Other ideas:
Alternatively you could start a collection based on the first found object you see on your way home – or some other destined location on a given day, label it and begin gathering other things that fit into the same category such as “Things that keep other things closed” etc.
Lesson Starter Idea #2

Whimsy Jar

Summary
Sometimes called a memory jug or a what-not jar, Researchers show memory jugs originated in Africa’s Bakongo culture, which influenced slave communities in America. The culture believed the spirit world was turned upside down, and that they were connected to it by water. They decorated graves with water bearing items (shells, pitchers, jugs or vases), which would help the deceased through the watery world to the afterlife. Items were broken to release the loved one’s spirit so as to make the journey.

A surge of interest in memory jugs took place during the late 19th century as ‘scrap booking’ Victorians sought to keep their mementos in one place.

Students will collect items that interest them – it could follow a theme or be random collected items such as everything collected on their way to school or some other location for a set number of days, hot glue them to a jar or jug – mason jars can be purchased at craft stores or you can use a discarded found jug, jar, or bottle. After the glue dries, spray paint a uniform color – matte black or gold works well. This uniformity alters the perception and gives even simple items an interesting sculptural quantity.

Literacy connections: Elements of a Story, Organizing thoughts, - Critique

Mathematical connections: Sequencing

Arts connections: Visualizing, Composing and planning, Producing, Executing and Performing

Students will:
• Collect items of interest or that follow a theme.
• Hot glue or otherwise adhere the items to an inexpensive vessel such as an empty and washed pickle, jam, or mayonnaise jar, etc.
• Paint the entire collection a uniform color.
• Title their work and display.

Other ideas:
• Students could apply grout and create a mosaic with the items.
• Student could write a narrative story about the items they have collected.
Lesson Starter Idea #3

The Gift of a Compliment Box

Summary
Students will create a hand made box using sequencing and mathematical steps. Students will write a compliment, poem, or other encouraging message directed at a specific individual with whom the student can empathize on a small strip of paper then roll it to fit into the box. Leave the gift anonymously. Alternatively students could write one compliment for a week or other set time.

Literacy connections: Determining importance, Writing a compliment using appropriate conventions

Mathematical connections: Sequencing, Attend to precision

Arts connections: Conceptualize, Develop and Refine, Apply criteria to evaluate

Students will:
• Create a functioning box following a sequence of steps.
• Determine an appropriate recipient for their gift.
• Write compliments on a strip of paper that can be rolled to fit inside the box.

Other ideas:
• Students could form a series of gifts for a celebration of random acts of kindess.

Resources:
http://kimwelling.blogspot.com
http://www.dickblick.com/lesson-plans/wish-boxes/
Lesson Starter Idea #4

Make Art to Give Away

Summary
Students will create an artwork (clay pinchpot, musical performance, short creative drama) to be given to a specific person living at a long-term care facility or to be performed there. The artwork will contain a short written personal letter that includes a drawing and a short story.

Literacy connections: Writing for a specific audience, Elements of a Story

Social Studies connections: Work with primary resources of information to analyze story relative to the interconnectedness of time, place, and culture.

Arts connections: Composing and Planning, Producing, Executing and Performing

Students will:
• Learn about the life events and different social conditions of an elder living in a long term care facility. This could include favorite childhood activities, foods, school experiences or military experience. (This information could be obtained from a visit, from a family member, relayed after a visit by the teacher or gained from an employee)
• Students will make a work of art to be given away.
• Students will write a personal letter to a specific resident of a care facility including appreciation for their life and a short story from their own experiences.

Other ideas:
If visiting is not possible, student could prepare videos to be shown with Ipads to the specific elder.
Other Resources and Websites

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

Arts and Integration Lessons and More:  
ArtsEdge from the Kennedy Center  
http://artsendge.kennedy-center.org/educators

Denver Art Museum Creativity Resource: Hundreds of standards-based lessons plans  
http://creativity.denverartmuseum.org/lesson-plans/

Teachers helping Teachers:  
Room Sleuth: DPS Art teacher shares interactive images of these other art teacher’s rooms.  
http://roomsleuth.weebly.com/

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

Noticing as Re-Contextualization:  
Semiotics of the Kitchen Rosler, M. (1975)  
https://www.youtube.com/watch?v=Vm5vZaE8Ysc

Manifesto Ukeles, M (1969)  
http://www.feldmangallery.com/media/pdfs/Ukeles_MANIFESTO.pdf

My Potholes by Claudia Ficca and Davide Luciano  
https://mypotholes.wordpress.com/tag/www-mypotholes-com/

Collecting and Giving:  
Rebecca Vaughan and the gift giving economy  
http://redlineart.org/art/redline-alumni/rebecca-vaughan.html

Artists Trading Card Swap Site – Create artists trading cards to trade and give away.  
http://www.atcsforall.com/index.php
More Resources

Articles, Print and Web:

http://denver.cbslocal.com/top-lists/denvers-best-musicians/


Books:


Where to find Research:
ArtsEdSearch – find research about arts education
http://www.artsedsearch.org/about/about-artsearch

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

Art in the Everyday with Learning Differences:
Attention Deficit Disorder Association (ADDA): http://www.add.org
Council for Exceptional Children (CEC): http://www.cec.sped.org
Phamaly Theater Company: http://www.phamaly.org
Very Special Arts The International Organization on Arts and Disability: http://www.kennedy-center.org/education/vsa/
VSA Colorado: http://accessgallery.org

**Websites for Arts Education Leadership Institute Speakers and Workshop Leaders**

https://aaep.osu.edu/people/smith-shank.1
http://albertoaguilar.org/
http://www.apexdance.org
http://www.arts.unco.edu/pva/faculty/bios/gillianmenally.html
https://bangsnap.bandcamp.com/album/animal-object
http://breadandpuppet.org/
http://www.colorado.edu/theatredance/tamara-meneghini
http://eco-art.org/
http://www.goddesshere.com/video.html
http://www.iancookemusic.com/
http://jetsonorama.net/
http://www.jhwriter.com
http://www.jorgelucero.com/
http://www.lynncornelius.com
http://m12studio.org/
www.phamaly.org

http://www.pirateartonline.org/pages/artist_pages/phil_bender.htm

http://rebeccavaughan.com/pages/occasion.html

http://www.reverbnation.com/suziqsmith

http://www.warmcookiesoftherevolution.org