

Caucus on Social Theory and Art Education Digication Portfolio

<https://naea.digication.com/cstae/Welcome/published>

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• Goal and Mission

The goal of the CSTAE Digication portfolio is to disseminate lesson plans, unit plans, and syllabi that bring critical, social justice consciousness to a wide spectrum of integrated thought, while meeting the CSTAE mission.

• What does it mean for art education to engage social theory?

The CSTAE supports art educators making connections with social theory through critical interdisciplinarity that draws from a wide spectrum of social sciences (usually described as disciplines concerned with society and human behavior). The CSTAE brings critical, social justice consciousness to a broad spectrum of integrated thought, theory, and practice. Interdisciplinary connections may include: anthropology, archaeology, criminology, economics, education, history, linguistics, communication studies, political science, international relations, sociology, human geography, psychoanalysis, and psychology. Other fields, such as law, cultural studies, environmental studies, and social work are also relevant to social theory and art education.

• Resource Criteria

- 1. Interdisciplinarity** - Resources engage interdisciplinary study by making connections to the wide spectrum of social sciences (disciplines listed above).
- 2. Visual Culture** - Resources enhance student understanding of visual culture by expanding perspectives on what counts as art.
- 3. Research** - Resources encourage forms of inquiry through making, studying, investigating and discussing the ways in which art and society shape one another.
- 4. Relevance** - Resources address contemporary student interest.
- 5. Social Justice** - Resources draw attention to, mobilize action towards, or attempt to intervene in systems of inequity or injustice (Dewhurst 2010).

For Example...

1. Interdisciplinarity: Resources engage students in investigations that draw from multiple disciplines so that the visual features and aesthetic appeal of objects that are studied are valued and explored in a **social context**.

Rather than formally imitating other work, lessons that study artifacts from geographically distant locations and small scale societies include perspectives from critical anthropology that help students consider the role of colonialization, cultural invasion, late capitalism in globalized economics of "fair trade" and the gaze on "the other." For example, young children creating molas after extensive study of the Kuna community of Panama would research the history of molas prior to colonization, which depicted geometric artwork on the body, and then post-colonization, when European colonizers or tourists sought blouses or wall hangings for purchase that evolved from geometric patterns to representational narrative (animals, botanicals, contemporary symbolism). From this study, students could choose narratives that are current in their lives for depicting artworks, even in a multi-media format, which echoes the traditional Kuna transition from skin to cloth. Students would then be taught about the contemporary practices of appropriation and recycling of imagery. In classroom dialogue about their work, they would be taught to deliberately refrain from referring to "my mola art" or "my Kuna Indian artwork." Instead they would learn the critical stance of naming their work as inspired by mola-making, while using language that does not colonize the cultural practices of the "other." The students develop critical consciousness about contemporary practices that interweave current imagery and traditional work.

2. Visual Culture: Resources enhance student understanding of visual culture by **expanding perspectives** on what counts as art.

Resources include references of new media, installation, mobile technologies, human-built environment, community intervention, as well as what has traditionally been considered art media. For example, third grade students may illustrate their original stories with pencil and tempera paint, make digital video animations of those drawings, and discuss the effects of each medium in the understanding of each other's stories in an expansion of digital literacies and art-making literacies. Middle school students engaged in a study of "spaces and places" may play Minecraft and study one another's virtually built worlds and methods for staving off monsters while considering the role of community collaboration. They then might study and design shopping mall architecture, addressing questions such as: Which spaces facilitate community? What qualities of the architecture and available products contribute to health and economic justice? What actually takes place in malls? Why?

3. Research: Resources encourage forms of inquiry through **making, studying, investigating and discussing** the ways in which art and society shape one another.

For example, fifth graders involved in an investigation of Leutze's Washington Crossing the Delaware, might discuss of the iconography of the image, which is a fictional portrayal supporting mythological perspectives.

A study of Shepard Fairey's Hope could be an example of contemporary art participating in shaping public perception.

Students and teacher might address and discuss the exclusion of artwork by underrepresented communities such as women, people of color, and transgendered people in museums, texts, and PK-12 art curricula. This act can be transformative, reshaping perspectives.

4. Relevance: Resources address **student interest**.

Resources thematically engage students regarding social interest, cognitive levels, and fine/gross motor appropriateness. For example, a K-1 unit on "play" might include a study of games and activities from the very students in the class as well as professional artists' approaches to the theme. Children might invent toys at a building center (rather than mimicking other artists' works). The lesson might also incorporate architectural designs for playground equipment and layout that are inclusive of different physical abilities of people in the community (ramps for wheelchairs, large parts for small fingers, etc.).

5. Social Justice: Resources **draw attention to, mobilize action towards, or attempt to intervene** in systems of inequity or injustice (Dewhurst 2010).

Resources identify and intervene social inequities in society through identification and action. For example, a lesson utilizing recycled objects might contain a component on environmental racism (identification) and a component addressing and implementing sustainable practice changes in the art room/school/community (action).

• How will Submissions Be Evaluated?

All art educators are encouraged to submit resources to the CSTAE peer-review committee. The committee consists of Patty Bode, Alice Pennisi, and Jennifer Combe. Resources may be project-based, including descriptions and sequencing, rubrics, slideshows/historical and contemporary context, student examples, idea generation, and reflection worksheets. Resources could also be program-based, which might include syllabi or semester themes. Another possibility is to submit URLs that meet the criteria.

Three out of five of the criteria must be addressed. Resources will be evaluated on a scale of 1-5 for each of the five criteria, totaling at least 10 to be considered.

Participants will be contacted six weeks after the following deadlines:

May 15

October 15

(Depending on the volume of submissions participants may be contacted earlier.)

• Submission Guidelines

We do not require a specific format for lesson plans, nor do we require components. Applicants are welcome to submit all or part of the following list:

Lesson Support Possibilities:

- Lesson plan
- Student worksheets for idea generation
- Student worksheets for reflection/assessment
- Slideshows (cultural context, student examples, etc.)
- URLs to related topics
- PDFs of articles, news stories, etc.
- APA or MLA format
- Label artworks: artist, title, year, media, size

Digital Information

- Please save all files as follows:
your last name_type of resource_lesson title_year
- Please compress all files and send them to jennifer.combe@mso.umt.edu. Another option is to contact Jennifer request to join a Dropbox folder.
- Please save text documents and slideshows as PDFs, 20 MB or smaller.
- Your image, video, or audio will be shown at most 500px wide.
- Images will be resized to fit within this dimension, preserving their original aspect ratio.

File size limit: Each file must be 20MB or smaller.

The following file types are accepted:

Single Images: bmp, gif, jpeg, jpg, png, tif, tiff

Audio: mp3, wav

Video: avi, flv, mov, mp4, mpeg, mpg, swf, wmv