

TEACHER FELLOWSHIP 2022



GLOBAL DEI THROUGH ART

The MSU Broad Art Museum, in partnership with the African Studies Center, Asian Studies Center, and the Center for Latin America & Caribbean Studies are excited to announce the MSU Broad Art Museum Teacher Fellowship: Global DEI Through Art – a new opportunity for K-12 educators of all subjects.

Table of Contents

[2022 MSU Broad Teacher Fellowship Padlet of Global DEI, Art and Education Resources](#)

Title, Teacher, District	Area	Subject	Grade	Page
Africa is Not A Country <i>Barb Piper, Fowlerville</i>	Africa	Visual Arts Social Studies	Upper elementary and adaptable for all grades	4
Citizenship: Human Rights and Responsibilities <i>Katie Tasch Bielecki, Holt</i>	Africa	Art Language Arts Social Studies Social justice	Upper elementary and could be adapted for other grades	8
Traveling to The Gambia to meet artist maker Isatou Ceesay <i>Jill Canny, Lansing</i>	Africa	Science Social Studies Social justice An ELA component could also be integrated	Upper elementary and could be adapted for other grades	13
Inspirational Photography of Tijani Sitou <i>Michelle Knauff, Grand Ledge</i>	Africa	French Social Studies Language Arts	Upper elementary and middle school but could be adapted for other grades	15
Identity Art Project with African Studies <i>Chadwick Noellert, East Lansing</i>	Africa	Visual Arts Social justice	Secondary	18
Fighting Racism: Changing Ourselves and the World <i>Cat Weaver, Lansing</i>	Africa	Language arts Social Justice Social Studies	Secondary	24
Seeing how Experiences in Life Form Us or Self Portraits <i>Angie Miesle-Stokes, Wayne Trace</i>	Africa	Visual Arts Social justice	Secondary but adaptable for all grades	28
Africa, Myself, and The World: A	Africa	Language Arts Social justice	Secondary	31

Multidisciplinary Approach to Culturally-responsive identity exploration <i>Erin Umsptead, Holt</i>		Social Studies component could also be integrated or developed		
Manga Me <i>Amber Crosby-Boerma, Holt</i>	Asia	Visual Arts Social justice	Adaptable for all grades K-12	34
Archaeological Looting <i>Mandi Kaufmann, Stepping Stones Montessori</i>	Asia	History An ELA component could also be integrated	Upper elementary and could be adapted for other grades	39
Self and the World Around Me <i>Shannon Avitts-Brimley, Holt</i>	Asia	Visual arts Social justice	Upper elementary and middle school but could be adapted for other grades	41
How We Express Ourselves <i>Yu Qui, Lansing</i>	Asia	Visual Arts Social Studies Social justice	Upper elementary and middle school but could be adapted for other grades	43
Kahlo Self Portraits <i>Amy Miros, East Lansing</i>	Latin America & the Caribbean	Visual arts Social justice	Upper Elementary and could be adapted for other grades	45
Kahlo, Fabric, and Personal Identity <i>Kristin Hundt, Holt</i>	Latin America & the Caribbean	Language Arts Social Studies Social/Emotional Learning Social justice Spanish or other world language vocab could also be integrated	Adaptable for all grades	47
A closer look at Frida: Finding the Fabric of our own Identity <i>Karen Holman-Cervera, Holt</i>	Latin America & the Caribbean	Visual Arts Social justice Spanish or other world language vocab could also be integrated	Adaptable for all grades K-12	51
Identity Through Textiles <i>Diana Sanchez, East Lansing</i>	Latin America & the Caribbean	Spanish Social justice	Secondary	55

Africa is Not A Country

Created by: Barbara Piper

Grade Level: Elementary

Length of Lesson: approximately 6 class sessions

Students' Identities and Backgrounds: This lesson was designed for a 4th grade classroom in a rural, predominantly white community, but could be used with more diverse populations.

<p>Learning Goals:</p>	<p>ART.VA.II.4.1 Synthesize the use of a variety of materials, techniques, and processes to problem solve in the creation of art.</p> <p>ART.VA.IV.4.1 Describe how artwork communicates facts and/or experiences of various cultures.</p> <p>Identity 4 ID.3-5.4 I can feel good about my identity without making someone else feel badly about who they are.</p> <p>Diversity 8 DI.3-5.8 I want to know more about other people's lives and experiences, and I know how to ask questions respectfully and listen carefully and non-judgmentally.</p>
<p>Resources:</p>	<p>"Anatomy of Man"—multimedia piece by Alex Nwokolo https://images.app.goo.gl/V6cbhuwxVdYzAMJFA</p> <p>Photography image 2002.008-Seydou Keita, Broad collection</p> <p><i>Africa is Not a Country</i>-Margy Burns Knight <i>My Dog's Brain</i>-Stephen Huneck</p> <p>Labeled map of Africa: http://www.georgethegeographer.co.uk/Base_maps/Africa_named_b&w.jpg Brainstorming Form: attached See Think Wonder Form: attached</p>
<p>Vocabulary & Concepts:</p>	<p><u>Self-portrait</u>—A self-portrait is an image revealing how an artist sees him/herself. <u>Portrait</u>—an image of a person that reveals how the artist sees a person and sometimes, also, how that person may see him/herself.</p>
<p>Student Spark:</p>	<p>Day 1: (45 minutes) Create 3 slide Jamboard to collect students' ideas about Africa. Use the first to ask the students what they know about Africa. Use the second to ask what they wonder about Africa.</p> <p>Next, pass out maps of Africa, and do a read-aloud of the book, <u>Africa is Not a Country</u>. While the teacher is reading, students should use the map to look for each country mentioned in the text.</p> <p>After reading the text, have the students document on the 3rd Jamboard page how their lives are similar to those who live in Africa.</p>
<p>Body of Lesson:</p>	<p>Day 2: (45 minutes) Show Alex Nwokolo's "Anatomy of Man," multimedia piece. Have students do "See, Think, Wonder" activity. Tell class about Nwokolo—a contemporary Nigerian painter and printmaker.</p> <p>Day 3: (40 minutes) Read <u>My Dog's Brain</u> by Steven Huneck, aloud to the class, making sure to show all the illustrations. Lead a discussion comparing this book to the</p>

	<p>Alex Nwokolo piece that they viewed during the previous session. Then, supply paper for students to make a quick sketch of their own brain or write down a list of the unique things that they think about.</p> <p>Day 4: (45 minutes) Show the Broad’s Photography image 2002.008 by Seydou Keita. Have students do another “See, Think, Wonder,” activity. Discuss Keita as being the “father of African photography,” Keita’s clientele in Mali, and the types of portraiture that he did. Hand out “Brainstorming” forms and have students write down some things they would include if they were making an artwork about themselves.</p> <p>Day 5: (60 minutes) Hand back students’ sketches of their own brains/list of things they think about and their brainstorming forms about things/ideas/activities that they would include if they were making an artwork about themselves. Have students review them and consider how to make a self-portrait that would include some of these ideas. Review the Nwokolo image, the Keita image, and the “Dog’s Brain” image. Discuss how sometimes a portrait is like a photograph and directly resembles a person, and how a portrait could also be words, images and ideas that somehow represent a person. Finally, present materials that students might use—construction paper, crayons, markers, colored pencils, and glue. Students may have brought in photos or some representations of themselves that they might incorporate as well. Have students create art pieces that represent themselves, whether it is a more traditional portrait, or words and/or images that are important to them and illustrate who they are.</p>
Closure:	<p>Day 6: (30 minutes) Upon completion of their portraits, students show their work to the class and talk about how it represents them. Have other students respond by describing one thing that they liked about the artwork and one thing that they learned about the student artist.</p>
Assessment:	<p><u>Assessment of knowledge of Africa:</u> The jamboard slides created on Day 1 will measure how students’ knowledge of Africa and its people has changed.</p> <p><u>Assessment of student artwork:</u> rubric attached.</p>

Rubric for Artwork

	Needs Improvement	Proficient	Exceptional
Visual Representations Of Life/Personality/ Image		Artwork includes 4-5 (min.) aspects of student’s personality/interests/ life.	
Ability to reflect on own artwork		Student is able to describe the importance of the images/words that are included in the artwork.	

Name _____ # _____

Brainstorming



These ladies wanted their photo taken and they chose the radio and the watch from Seydou Keita’s collection to help to show who they are.

What items might help to represent who you are? If you were to make a piece of art about yourself, what would you want to include?

Please list at least four things that would help to show who you are:

Name _____ # _____

See-Think-Wonder Worksheet

What do I see?

What do I think?

What do I wonder?

Citizenship Human Rights and Responsibilities Integrated ELA/SS/Art/SJ

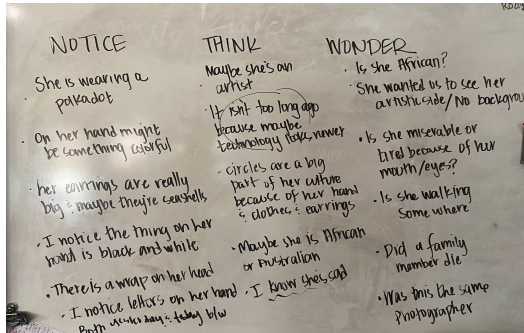
Created by: Katie Tasch Bielecki
Grade Level: Upper Elementary and Middle School

Utilizing Tijani Sitou’s art from the MSU Broad Art Collection



Duration	1-3 15-30 min Community Meeting 3 45-60 min Investigations
Essential questions	Who are citizens? What is citizenship? What do we value? How do these things change or remain consistent throughout the world?
Language:	Citizenship Citizen Rights Responsibilities Declaration of Human Rights Identity
Tools /technology:	Google Slides (or interactive Pear Deck) Art pieces (Goodbye Friend and See My Henna by Tijani Sitou) Interactive Maps Text: <u>Africa is Not a Country</u> Jamboards Declaration of Human Rights Student selected ‘props’ Magazines Scissors/Glue Construction Paper Traced Profile Inspiration: I am From poetry
Perspective Culturally Responsive Teaching	Focus: examining art from audience POV, from creator’s POV, zooming in and out with historical and cultural contextual lenses. 1. Varied art pieces based on interest or audience 2. Choice in output for art creation 3. Repeated implementation based on student histories and passion
Standards	Art Standard (Respond): <ul style="list-style-type: none"> ● Perceive and analyze artistic work.

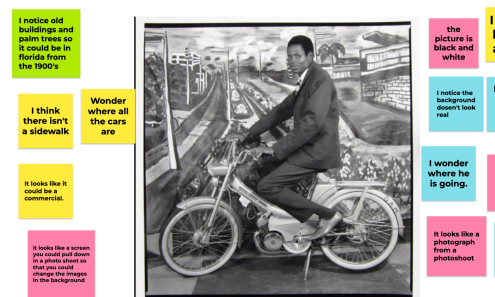
	<p>Art Standard (Create):</p> <ul style="list-style-type: none"> ● Generate and conceptualize artistic ideas and work. ● Organize and develop artistic ideas and work. ● Refine and complete artistic work. <p>Art Standard (Connect):</p> <ul style="list-style-type: none"> ● Synthesize and relate knowledge and personal experiences to make art. ● Anchor Standard #11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding. <p>Social Justice Standards (Identity)</p> <ul style="list-style-type: none"> ● Students will develop positive social identities based on their membership in multiple groups in society. ● Students will express pride, confidence and healthy self-esteem without denying the value and dignity of other people. <p>Social Justice Standards (Diversity)</p> <ul style="list-style-type: none"> ● Students will respectfully express curiosity about the history and lived experiences of others and will exchange ideas and beliefs in an open-minded way. <p>Social Justice Standards (Justice)</p> <ul style="list-style-type: none"> ● Students will recognize stereotypes and relate to people as individuals rather than representatives of groups. ● Students will recognize unfairness on the individual level (e.g., biased speech) and injustice at the institutional or systemic level (e.g. discrimination) <p>English Language Arts:</p> <ul style="list-style-type: none"> ● RL and RI.3.6 Distinguishing/Establishing Point of View <p>Social Studies:</p> <ul style="list-style-type: none"> ● C.5.0.1 Identify and explain rights and responsibilities of citizenship
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<p>Process/ Implementation</p> <p>(Day 1)</p>	<p>SETTING THE STAGE: Activating schema, discussion</p> <ul style="list-style-type: none"> ● Ask students to think about the word citizen ● Turn and talk about their hypothesized definition ● Determine and note a shared definition <p>ENGAGE IN THE CONTENT: whole group, individual metacognition</p> <ul style="list-style-type: none"> ● As we think about what a citizen might be, we are going to examine artwork to make inferences/wonder about citizenship around the globe ● Share image and practice a 'notice, think wonder' ● Students will work in small groups to 'notice, think, wonder' about the new image/artwork <p>ANALYSIS/SYNTHESIS: Small group/whole group</p> 
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- We will examine small group thinking and draw out some of the themes within the observations

REFLECTION/ASSESSMENT: Solo

- If you were to think about the artifacts that 'Goodbye Friend' utilizes, what is important to him?
- What is important to 'See my Henna'?
- What would be important to you?



Extend the Learning (which we did begin):

1. Use this work to create a shared photo gallery of the items that are meaningful to us.
2. Create a gallery of our works for observation and discussion: Telling a story about a moment in time: looking back and looking forward (Goodbye Friends) with the man on the motorcycle. He looks confident. What makes you feel confident? How do we incorporate that into the portrait?



Coy is leaving. How do we capture Goodbye Friends and think about ourSELVES not just as self-portraits. What props would you need?

**THINGS...what is important to you? What about religion? Or what might be important to you, but you are not yet certain has importance, but give you hope?

What can be said with words and what cannot? What would be used to describe you? What must be known to see you as a whole person?

Silhouettes of students and they fill them with things that matter to them.

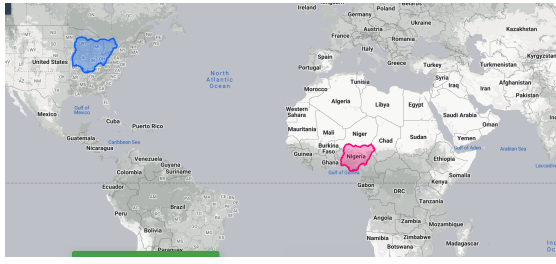
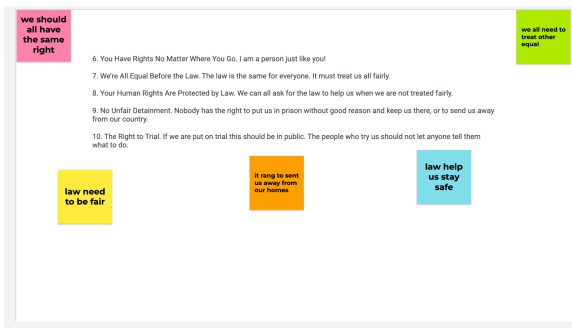
Day 2

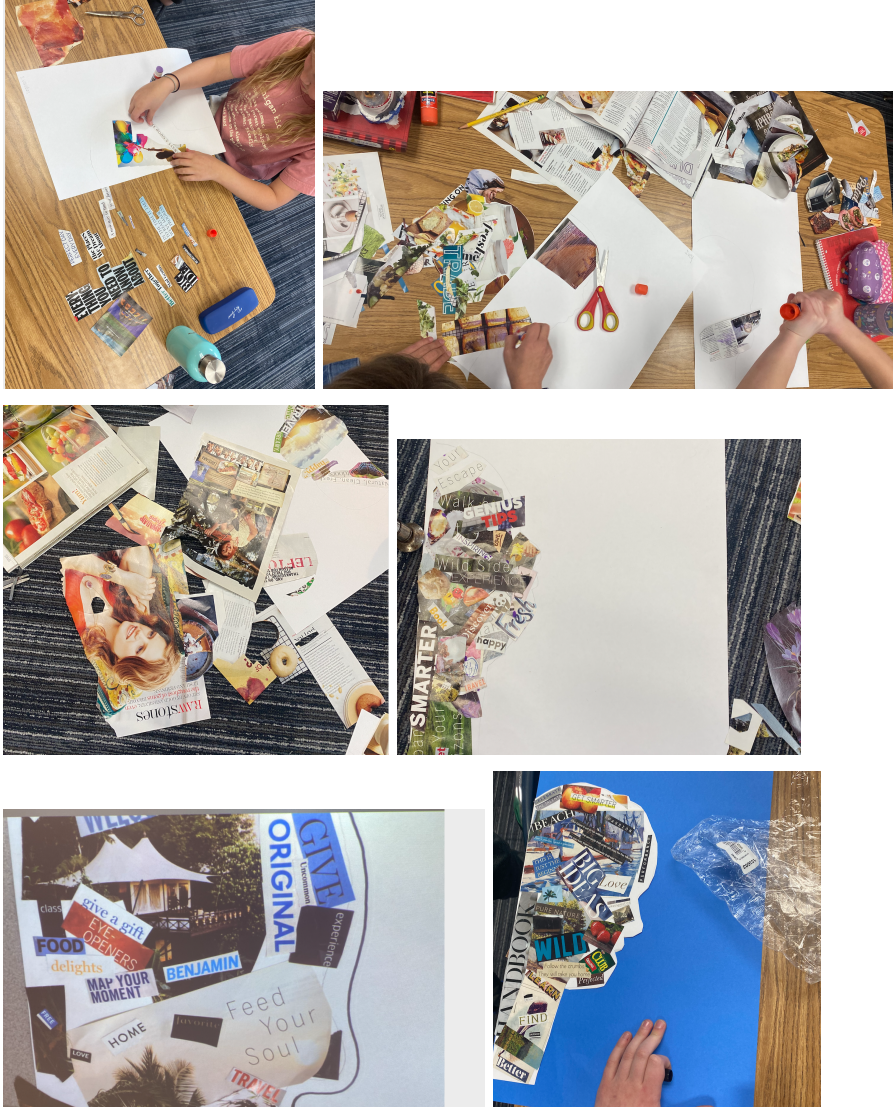
SETTING THE STAGE: Activating schema, discussion

- What do we know about Africa?
- Shared picture book: *Africa is Not a Country*

ENGAGE IN THE CONTENT: whole group, individual metacognition

- As we think about what a citizen might be, we are going to examine art work to make inferences/wonder about citizenship around the globe
- Share image and practice a 'notice, think wonder'
- Students work in small groups to 'see, think, wonder' about the image/art

	<p>work</p> <p>ANALYSIS/SYNTHESIS: Small group/whole group</p> <ul style="list-style-type: none"> • <p>REFLECTION/ASSESSMENT: Solo</p> <ul style="list-style-type: none"> • <p><u>Extend the Learning:</u></p> 
Day 3	<p>SETTING THE STAGE: Activating schema, discussion</p> <ul style="list-style-type: none"> • Ask students to think about the word rights AND responsibilities • Turn and talk about their hypothesized definition • Determine and note a shared definition <p>ENGAGE IN THE CONTENT: whole group, individual metacognition</p> <ul style="list-style-type: none"> • As we think about what rights might be, we are going to reflect on the art work to connect to our rights/responsibilities as citizens of the globe • Share images from previous day • Students will work in small groups to 'talk to their text' from the United Nations Declaration of Human Rights  <p>ANALYSIS/SYNTHESIS: Small group/whole group</p> <ul style="list-style-type: none"> • We will examine small group thinking and draw out some of the themes within the observations <p>REFLECTION/ASSESSMENT: Solo</p> <ul style="list-style-type: none"> • <p><u>Extend the Learning (which we began):</u></p> <ol style="list-style-type: none"> 1. Create silhouetted collages/self portraits <ol style="list-style-type: none"> a. Silhouettes of students and they fill them with things that matter to them. b. What can be explained with words? What can not?



2. Add poetry to the piece with 'I am from...' example and provide a gallery opportunity for observation and conjecture.
3. Field trip to art museum to examine portraits from around the globe for observation and comparison
4. Virtual field trip to do a similar study

Traveling to The Gambia to Meet Artist Maker Isatou Ceesay

Created by: Jill Canny
Grade Level: Upper Elementary

*This lesson is designed to come after lessons on discussing Willie Cole's *Man Spirited Mask* and Sitou's *My Henna* works. Students wrote *I Am From* poems and made individual "identity stamps" which will be used for this lesson.

Learning Goals:

- 1.I can identify Mali and The Gambia on a map.
- 2.I can make observations (see), make interpretations (think) and ask questions (wonder) about art pieces.
- 3.I can listen to a story and make connections to my own life (One Plastic Bag).
- 4.I can use recycled materials to create a piece of art.

Social Justice Standards:

- 1.Identity 1 ID.3-5.1 I know and like who I am and can talk about my family and myself and describe our various group identities.
- 2.Diversity 8 DI.3-5.8 I want to know more about other people's lives and experiences, and I know how to ask questions respectfully and listen carefully and non-judgmentally.
- 3.Justice 11 JU.3-5.11 I try to get to know people as individuals because I know it is unfair to think all people in a shared identity group are the same.

Curricula Connections:

Fifth Grade Science: Earth and Human Activity 5-ESS3-1

Fifth Grade Social Studies: 5 – U1.3.1 Use maps to locate the major regions of Africa (North Africa, West Africa, Central Africa, East Africa, Southern Africa).

Materials needed:

Classroom: Poster sized map of Africa

Each student needs: Identify countries of Africa (handout), geographical map of Africa (handout), t-shirt, scissors, identity stamps created in previous lesson, fabric markers and fabric paint, cardboard

Procedure:

1. Display Tijani Sitou "Goodbye Friends" : "Today we are going to continue our journey and will travel from Mali to The Gambia."
https://drive.google.com/drive/u/0/folders/1n0wjn9wg1H_m7UbIJSpf3LiN9ZhrISsf
2. Map Skills: Project a geographical map of Africa on the board and ask students to identify Mali and then The Gambia. "If we travel from Mopti, Mali to N'Jau, The Gambia how may we get there? What other countries and geographical features would we pass through? What might we see along the way (landforms, parks etc.)?
Students may do this independently or with a partner on computers, and explore an actual route. Have them color in The Gambia on their individual map. (5 minutes to research the route then share out).
3. Now we are in Njau, The Gambia and I want to introduce you to the artist maker Isatou Ceesay,
<https://www.bbc.com/news/av/45358683>
4. Read the book, *One Plastic Bag*
7. Watch and discuss:[Plastic Bag Problem](#) (may save for later)

8. Activity: Make a cloth bag using an old t-shirt (handout). After making their bag students may decorate using the identity stamps they created from a previous lesson, fabric markers, and fabric paint. They will also need a piece of flattened cardboard under their t-shirt bag.

*Save for later: [How to Recycle Plastic Bags into Purses: Isatou Ceesay - Njau, Gambia](#)

Assessment: Exit Ticket on Google Forms- What is one new thing that you learned today? Compile answers on a data sheet.

Extras:

Snack: Plantain Chips; <http://www.kadiafricanrecipes.com/plantains-chips.html> (I bought plantain chips. Fun listening to students' comments about how they use plantains in their homes.)

Word Search, [word_search_gambia_oneplasti... - One Plastic Bag Fact Sheet, Dangers of Plastic Bags](#)

Resources:

MSU African Studies Center: <http://exploringafrica.matrix.msu.edu/>

Handout: [Identify Countries Handout](#)

Handout: Outlined Map of Africa

file:///C:/Users/cannyj1113/Documents/MATH%20Activities/Outlined%20map%20of%20Africa.pdf

Handout: [Making a Cloth Bag](#)

Book: *One Plastic Bag* by Miranda Paul

<https://womensinitiativegambia.org/?fbclid=IwAR2hthVR9xG7GaYCd0fFCiTHEvKp5LwounRdn2H5OWY5lcUu7OSD6KZ8vvE>

*Look at this before introducing books to students: <http://africaaccessreview.org/>

<https://www.nytimes.com/2013/02/10/nyregion/portraits-that-reveal-africas-vitality.html>

http://candacemkeller.com/wp-content/uploads/2018/01/Mopti_a_la_Mode_MSU_2009_Brochure.pdf



Inspirational Photography of Tijani Sitou

Created by: Michelle Knauff

Grade Level: 6th Grade

Lesson Plan for 6th Grade French, Social Studies or Language Arts, Global DEI through art.

OVERVIEW & PURPOSE

Lesson Ideas: Inspired by the photography of [Tijani Sitou](#) and **Seydou Keïta**

In this lesson students use the photography of Tijani Sitou and other photographers from Mali, to learn more about the people of Mali and art form of portrait photography. The artwork is part of a wonderful collection of portraits that represent people who chose these prompts and images for specific reasons, and selected moments they wanted to share. The “See, think, wonder,” strategy and all of the observations, questions and wonderings about the images inspire conversations that build student understanding about art, communication, identity and diversity. The discussions connect to and expand understanding of ideas as diverse and as similar as celebrations, religion, tradition, material possessions, value, fabric, art, history...The conversations lead students to ask more, wonder more, connect and learn more as they broaden their perspectives and connections to the art which opens up so many more wonderings, questions and conversations about geography, tradition, fabric, regions, cultures, countries, language, celebrations, etc. and inspire students to want to learn more.

This lesson ties into Social Studies with the geographic region of the planet the photographer was from (Nigeria) and moved to (Mali) to take the photos helps give us more layers and wonderings to our conversations and studies of the regions in French, Language Arts and Social Studies classes. In French, students look to see where French is used around the world, using mapping skills to see locations and then selecting a country to research and teach others about. In Language Arts students focus on using Narrative, Informational and Persuasive writings to share ideas as well as focus on images and graphic features to better understand the written text. In [Social Studies](#) the continent of Africa is used as a geographic region that helps us understand the impact of latitude on geographic conditions. “Latitude is a big idea that helps us understand many other geographic features in Africa, including patterns of rainfall, natural vegetation, animals, fires, floods, crops, early civilizations, trade, languages, slavery, and diseases like malaria.”

EDUCATION STANDARDS

1. D2.Geo.10.6-8 Analyze the ways in which cultural and environmental characteristics vary among various regions of the world.
2. DI.6-8.7 I can accurately and respectfully describe ways people (including myself) are similar to and different from each other and others in their identity groups.
3. DI.6-8.8 I am curious and want to know more about other people’s histories & lived experiences, and I ask questions respectfully & listen carefully and nonjudgmentally.

OBJECTIVES

1. Students will be able to use the “See, Think, Wonder” strategy to discuss artwork (selected photographs.)
2. Students will be able to analyze artwork for various purposes.
3. Students will be able to make connections between the artwork and their own lives and create their own unique artwork inspired by artwork shared in class.

MATERIALS NEEDED

1. Selected artwork. [Tijani Sitou](#) “See My Henna,” “Goodbye Friends” etc.
2. [See/Think/Wonder](#); worksheet or jamboard.
3. Paper 8x11” and bulletin board rolls.
4. Pencils and colors (crayons, markers, colored pencils, paint, etc.)
5. [Graphic organizer web and additional images.](#)
6. <https://cal.msu.edu/news/preserving-heritage-in-mali/>

VERIFICATION

Steps to check for student understanding

1. “See, Think, Wonder” responses
2. Observation Webs
3. Student artwork (background/props/photographs/gallery)

ACTIVITY

Each step might be one lesson, part of a lesson or multiple lessons depending on how in-depth the discussions are and what additional research or connections are being made.

I started using the image “See My Henna” with multiple classes and groups of students to see what types of reactions, and thinking they entered with. The time frame and format varied by class.

There are many options for initial exposure to the art using the “I See” “ I Think” “I Wonder” strategy. Select what works best for your class, time frame and students.

- 5-10 minutes. Morning warm-up. Image is on the board. When students enter they study the image and respond to the prompt on a slip of paper and drop it in a collection tub. When the time is up thoughts are shared. Takes place progressively over 3 days - I see; I think; I wonder.
- 15-20 minutes. Class discussion... Image is projected on the board. As a class share I see, think, and then wonder.
 - Some like to have a writing sheet for recording pre-sharing or post reflective thoughts.
 - Some like to break the class into smaller discussion groups for each part, have them record their thinking and then share out to the class.
 - Some like to use a digital format (Jamboard or other) to share all the thinking simultaneously.

There are many different ways to have these conversations.

First: Share multiple photographs by [Tijani Sitou](#) and **Seydou Keïta** using the “See, Think, Wonder” strategy described above. Start by reviewing the Standard Justice goals and expectations for respectfully discussing and questioning what they see. Select “Good-bye Friends” or “See My Henna” for a whole class lesson to teach and share the strategy.

Second: Select the 2nd image and focus the conversation on the “why” of the photograph - what purpose or occasion do we commission images for and connect the conversation to personal experience.

Third: Revisit “Goodbye Friend” and focus on the “what” of the photograph - what clothing, background and items were selected for the images and connect to personal experience and ideas in preparation for the next step. Complete a graphic organizer web analyzing the components of the image.

Fourth: Have the students share their own personal photographs and stories and discuss the background, props, clothing in the images and what they represent to the student. (This could be oral or written sharing.)

Fifth: Discuss the idea of the value and significance in preserving heritage through photographic images with students (many who are polarized in their love/hate of photographs due to technology, social media, self image, etc.) and share the video

<https://cal.msu.edu/news/preserving-heritage-in-mali/>

Sixth: Guide the class to plan and prepare backdrops, items and props for their own photo sessions. Determine a purpose for the gallery. “End of 6th grade/elementary/moving on to middle school/early years, etc...”

Work on photo project connection (independent, small group, or whole class)

- a. complete a web about the idea
- b. 8x11” draft of your background (in color)
- c. sketch out background (pencil) on full sheet.
- d. add color to the background.
- e. gather props
- f. set up photo zone(s)
- g. photo time! Students get to be the photographer and invite others to their photoshop!

Seventh: Print photographs and create an original class gallery presentation.

Extension Opportunities:

Virtual or In-Person Field Trip: bring students to the Broad Art Museum to see the galleries themselves.

Host an after school session for students and parents that would like to participate in this process.

Identity Art Project with Africa Studies Element

Created by: Chadwick Noellert

Grade Level: Secondary

Grade: originally conceived of for middle school art, but likely adaptable for other grades and/or other subject areas.

Social justice standards targeted: ID.6-8.1: I know and like who I am and can comfortably talk about my family and myself and describe our various group identities; and ID.6-8.3: I know that overlapping identities combine to make me who I am and that none of my group identities on their own fully defines me or any other person.

Student Identities: originally conceived of for use with a very diverse group of students. If adapting for a more homogeneous group of students, consider making changes to the exemplar artworks used and/or incorporate more collaborative tasks exploring shared identity markers.

Time: 10-15 fifty minute class periods.

Materials: Printed or digital worksheets (See appendices); collage images sourced from magazines, personal photos, and/or internet searches; found or self-generated texts (handwritten, drawn, or computer-generated); some sort of cardboard or poster board suitable for collage substrate; one or more adhesives such as white glue, glue-sticks, rubber cement, and/or acrylic medium; writing/drawing supplies such as pencils, pens, and/or markers; a variety of other art and crafts supplies as available, such as paints, pastels, yarn, tissue papers, foils, craft sticks.

At the end of this lesson, students will be able to:

- Identify and discuss some of the ways in which contemporary art can speak to an artist's identity.
- Explain that a “self-portrait” can be “non-figurative”, i.e. is not always or only a depiction of the artist's physical appearance.
- Understand that “layering” is an important part of a lot of contemporary art. ¹
- Recognize that Africa is a large and diverse continent, home to many different climates, cultures, and artistic traditions.

Timeline: This lesson consists of three distinct phases. The exact amount of time required for each phase will vary depending on class size, prior student learning, and available materials.

- *Phase One (approx. 1-2 days): Students look at and think about identity in art.*
 - In this phase students participate in a number of large or small group activities to explore examples of artists using their work to explore their identities.

¹ Per Olivia Gude's "[Principles of Post-Modernism](#)"

- In particular, I had a lot of success with “See, Think, Wonder”.²
- When picking artworks to use with these activities, look for artworks that hit all the major learning goals, i.e. are contemporary, layered, about identity, *and* which explore the diversity of Africa and the African diaspora. In my initial teaching of this lesson I chose Willie Cole, Seydou Keïta, Kerry James Marshall, and Jamal Shebazz.³ I also invited a Tanzanian student into the class to share poems about Africa (See Appendix 1), and to discuss their experiences growing up in Tanzania (emphasizing that Tanzania is only one specific part of Africa, and that other Africans' experiences differed in many ways from her own).
- *Phase two (approx. 4-5 days): Students use various short activities to explore their identities.*
 - This phase of the lesson provides students with small, varying structured activities that will get them thinking about their identity, as well as how they can use words and/or pictures to explore and/or express that identity. These activities double as a method for generating possible collage materials (i.e. the worksheets and sketches from this phase could be incorporated into the artwork made during phase 3).
 - Activities that will work for this phase are highly variable depending on class size, lesson pacing, and available materials. The first time I taught this lesson, I had success with:
 - Having students write an “I am from” poem using a template (see Appendix 2).
 - Having students “concept map” themselves. Having students read and respond to their peers’ concept maps and poems.
 - Having students make a small physical collage of their interests, community, and/or culture.⁴
 - Having students create a small sketch of their physical appearance (students were allowed to trace a photo of themselves, to draw from a photo of themselves, or to draw from looking in a mirror).
- *Phase three (5-8 days): Students create and original artwork that expresses and/or explores their identities.*
 - This is the most open-ended of the three phases. At a minimum, students should be guided towards combining materials from phase two with other text/images to create a layered, mixed-media collage that expresses and/or explores their identities.

² When I next teach this lesson, I plan on also trying the collaborative poem-writing activity that we did at our final fellowship meeting (forget the exact activity name).

³ Any of these artists were possibly excellent choices for this lesson; however, looking back, I see I relied disproportionately on American artists of African ancestry. Were I to teach this lesson again, I would want to make sure to better teach artists who live and work *in* Africa, and/or non-American aspects of the African diaspora.

⁴ Students were allowed to find images online to use for this collage, but those images were printed out and incorporated into a physical collage. This was the best way for my students to begin experiencing “layering”. With different software than we had, layering as such may be able to be experienced digitally.

- As materials, time, and/or prior student learning allow, students should be guided towards creating larger or more-complex mixed-media artworks that use “layering”

Assessment strategies: My first time teaching this lesson, students were assessed during both phase 2 and phase 3. During phase two, students were given a checklist of the activities, and were graded on completion of all the different activities. During phase 3, students were graded on completion of a mixed-media artwork that they could describe as having used “layering” and as exploring and/or expressing their identity (students were given the choice to provide this description conversationally or in writing).

Appendix 1: A poem about Africa selected by the Tanzanian woman who spoke to my class.

The real Africa
 is the one they never show you
 The real Africa is hidden beneath a
 veneer of poverty and hunger and death; a cancerous mass on
 the face of the earth that the rest of the world term homogenous
 “Africa.” The real Africa is submerged underneath corruption and
 greed, underneath tyranny and an ostentatious elite, underneath the
 faces of the people they cannot feed. The real Africa is buried beneath
 shanty towns rife with dirt and disease, where children are forced to grow
 up much too quickly to survive. The real Africa is concealed under a no-
 man’s land of desert, bare and dry and unable to sustain green and healthy life.
 No, that’s not the real Africa. The Africa I know. The Africa that is reflected in
 the warm sunshine that you can feel burning inside you. The Africa that shines from a
 warm, spontaneous smile. The Africa that is at the heart of sky-high mountains and tropical
 jungle, of golden sand dunes and lush green grassland. The Africa that is at the heart of
 different peoples, different languages, different cultures, different identities who all
 call this land their home. The land where *moyo muti unomera pauno*;
 where roots take hold and don’t let go, solid as
 the baobab tree that has always been and will
 always be there, standing steady and solid
 against the menaces of time. My Africa
 is where my heart resides even when I
 am long gone and far away, where my
 mind drifts to across the distance of a
 never-ending ocean. The real Africa
 can be smelt the minute you step off
 a plane onto African soil and feel the
 air calling you, beckoning you home.
 The real Africa is the chaos and
 the calm that exist side by side
 as honking cars zoom past on
 streets that run parallel to
 cows grazing peacefully
 in a field. This is the
 real Africa, the one
 they never show.
 This is the place
 I call home.

Appendix 2:

“I Am From” Poem Template

This template guides you through writing your own “I Am From” poem. It consists of a series of prompts and each prompt is followed by a blank line. On each blank line, rewrite the words from the prompt that are not in parentheses. Then write something that is about you and can be described by the words in parentheses.

I am from (a specific item from your childhood home)

from (two products or objects from your past)

I am from (a phrase describing your childhood home)

and (more description of your childhood home)

I am from (a plant, tree, or other natural object from your past)

whose (personify that natural object)

I am from (two objects from your past)

from (two family names or ancestors)

and from (two family traits or tendencies)

from (another family trait or tendency)

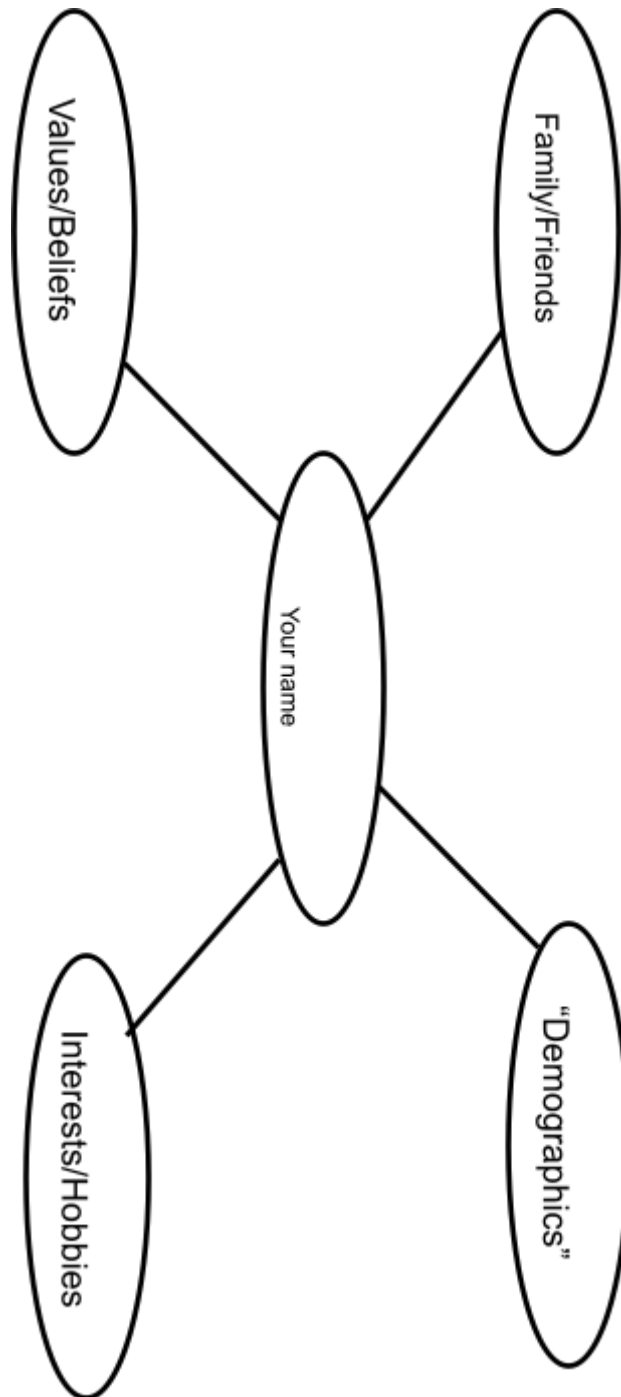
I am from (a memory of a religious celebration or secular family tradition)

from (two foods from your family history)

from (a specific event in the life of an ancestor)

and from (another detail from the life of ancestor)

(a memory or object you had as a child)

Appendix 3: Starting template for concept map of “self”⁵

⁵ I found that “demographics” was a new word for most of my middle-schoolers. I explained that including demographic information was optional, and only one-strategy for exploring identity. Some students chose to make artworks around issues of race, gender-identity, or socioeconomic status. Most did not.

Fighting Racism: Changing Ourselves & the World

Created by: Cat Weaver

Grade Level: Secondary

Component	Unit Plan
<p>Students' Identities and Background: Write a brief description of the students' identities—including their cultural identities. Who are the students who will be taught in this class?</p>	<p>J. W. Sexton High School is a large, urban high school that services the surrounding neighborhood, as well as school of choice students. The student demographics from the 20-21 school year are as follows:</p> <ul style="list-style-type: none"> Indigenous 8 Asian 47 Black 589 Hispanic 161 White 187 Two or more 90 Total Student Population 1082 <p>While there aren't exact figures, we do have a population of Asian, African and Middle Eastern immigrant and refugee students.</p> <p>This unit will be used in the 22-23 school year. I am uncertain what my class demographics will be, but I will use a variation of this unit with both my English 11 and AP literature classes.</p>
<p>Standards</p>	<p>ID.9-12.5</p> <p>I recognize traits of the dominant culture, my home culture and other cultures, and I am conscious of how I express my identity as I move between those spaces.</p> <p>DI.9-12.6</p> <p>I interact comfortably and respectfully with all people, whether they are similar to or different from me.</p> <p>DI.9-12.8</p> <p>I respectfully express curiosity about the history and lived experiences of others and exchange ideas and beliefs in an open-minded way.</p> <p>DI.9-12.9</p> <p>I relate to and build connections with other people by showing them empathy, respect, and understanding, regardless of our similarities or differences.</p> <p>DI.9-12.10</p> <p>I understand that diversity includes the impact of unequal power relations on the development of group identities and cultures.</p>

	<p>JU.9-12.11</p> <p>I relate to all people as individuals rather than representatives of groups and can identify stereotypes when I see or hear them.</p> <p>JU.9-12.12</p> <p>I can recognize, describe and distinguish unfairness and injustice at different levels of society.</p> <p>JU.9-12.14</p> <p>I am aware of the advantages and disadvantages I have in society because of my membership in different identity groups, and I know how this has affected my life.</p> <p>AC.9-12.20</p> <p>I will join with diverse people to plan and carry out collective action against exclusion, prejudice, and discrimination, and we will be thoughtful and creative in our actions in order to achieve our goals.</p> <p>CCSS.ELA-LITERACY.RI.11-12.1</p> <p>Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p> <p>CCSS.ELA-LITERACY.RI.11-12.2</p> <p>Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.</p> <p>CCSS.ELA-LITERACY.RI.11-12.3</p> <p>Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.</p> <p>CCSS.ELA-LITERACY.RI.11-12.4</p> <p>Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).</p>
<p>Materials Needed What materials, including technology will you need?</p>	<p>40 copies of <i>Me and White Supremacy</i> by Layla Saad Rethinking Our Classrooms: Rethinking Schools Lessons in Liberation: An Abolitionist Toolkit for Educators (Arts-Based Abolitionist Teaching) Teaching for Black Lives: Rethinking Schools</p>

	<p>Notebooks for Journaling Journaling Pens Polaroid Camera and Film Laptop/Interwebs Archive of Malian Photography Photography of Aida Muluneh Visualizing Racism: Nine Photographers take on the Challenge of Depicting Racism Humans of New York Chimamanda Ngozi Adichie: The Danger of a Single Story Layla Saad on Her Book 'Me and White Supremacy' NowThis Willie Cole: Deep Impressions Storytelling Can Be a Force for Change Apartheid from Both Sides The Evidence of Things Not Seen: Photography and Resistance</p> <p>Possible Cross Content Connections: Life Through a Lens</p>
<p>Additional Student Readings/ Layered Texts</p>	<p><i>The Color Line: How White Elites Sought to Divide and Conquer in the American Colonies</i> by Bill Bigelow <i>Jailing Our Minds</i> by Abbie Cohen <i>Racial Justice is Not a Choice: White Supremacy, High Stakes Testing and the Punishment of Black and Brown Students</i> by Wayne Au Art Minute: Willie Cole: Man, Spirit, Mask Seeing Things Through a Different Lens</p> <p><i>Telling Stories to Change the World Global Voices on the Power of Narrative to Build Community and Make Social Justice Claims</i> Edited By Rickie Solinger, Madeline Fox, Kayhan Irani</p>
<p>Learning Goals</p>	<p>Skills: Reading, Writing, Qualitative Interviewing/Research Strategies, Communicating with peers and staff members, viewing photographs from other countries and discussing them, building community to discuss life changing topics, wondering about the lives of others, talking about the lives of others without judgment.</p> <p>Identities: How will your teaching help students to learn something about themselves and/or others? Students will be weaving back and forth across borders with this project. They will be exploring the power of storytelling, specifically through a camera lens in their own lives and the lives of others represented in <i>The Humans of New York and African Photography</i>. They will examine their own stories through self-portrait and symbolism. They will explore their identity and how it fits within society, specifically through reading <i>Me and White Supremacy</i>, journaling, researching photography movements: Black Lives Matter, Apartheid, and photography as resistance</p> <p>Intellect: What will your students become smarter about?</p>

	<p>White Supremacy, racism, societal interactions, and obligations, writing from experience and the heart, reading for learning, enjoyment and empowerment, storytelling, photography.</p> <p>Criticality: How will you engage your thinking about power, equity, and anti-oppression in the text, in society, and in the world?</p>
<p>Experience/ Student Spark How will you hook students in the concept?</p>	<p>Activity Examples: See.Think.Wonder using pictures from Archive of Malian Photography See.Hear.Feel Where I'm From Poem</p>
<p>Inquire What will you have students do in order to understand the concept?</p>	<p>Where I'm From poetry gallery walk The Humans of New York: Africa Through a Lens: Choosing an image and researching the region and how the photograph tells a story of place Black Lives Matter: A Movement Through Photographs</p>
<p>Create/ Assessment What will you have the students do now that they have learned the above?</p>	<p>Humans of Sexton Instagram and Facebook Page stories and uploads Self Portraits</p>
<p>Closure/Reflect How will you have students reflect on what they are doing?</p>	<p>Gallery Walk Journaling Humans of Sexton Reflection (they do a post that responds to a prompt where they reflect on this process)</p>

SELF- Portraits

(Seeing how Experiences in Life Form us)

Created by: Angie Miesle-Stokes
Grade Level: K-12

LEARNING GOALS: Students will be able to

- **IDENTITIES:** explore their personal histories by investigating and outlining key characteristics.
- **SKILLS:** develop a series of representational objects to symbolize the complexities of their identity.
- **INTELLECT:** realize that they and their peers are each made up of diverse family histories and an ever-changing combination of personal experiences.
- **CRITICALITY:** describe how the opportunities for the people and groups with whom they identify have and will change over time.

TEXTS AND OTHER RESOURCES:

*Teaching Contemporary Art with Young People
Start Here, Start Now
Kleinrock Template OR 1-3 and 1-4
Broad Self-Portraits and African Portraits PDFs
SELF-Portrait Planning Page PDF*

ARTWORK: Broad Self-Portrait Series (PDF), Willie Cole, Tijani Sitou, Seydou Keita, Nigerian bronzes

VOCABULARY AND CONCEPTS: self-portrait, collage, ethnicity, race, traditions

STANDARDS:

Social Justice Standards

- Identity 2 ID.6-8.2 I know about my family history and culture and how I am connected to the collective history and culture of other people in my identity groups.
- Diversity 10 DI.6-8.10 I can explain how the way groups of people are treated today, and the way they have been treated in the past, shapes their group identity and culture.

National Visual Arts Standards

- HS Proficient VA:Cr3.1.Ia: Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress

STUDENT SPARK: Show students a collage of self-portraits from a variety of cultures and historical periods in time. Ask students to share any words or terms they might use to describe these works. What do they have in common? What are some of the differences you observe? How might these pieces relate to the artists who created them?

BODY:

1. Begin with a *See, Think, Wonder* activity featuring the portrait work of Willie Cole, Tijani Sitou, Seydou Keita, and the Nigerian bronzes. Point out the difference between a self-portrait and a portrait. Discuss what students observe in the images presented by the artist and what they might represent about the people whom the artist is representing.
 - a. How might our interpretations of these works differ from the interpretations of the people being represented? Why might those perspectives be different?
 - b. What sort of power does an artist have in creating a portrait of people besides themselves?

- c. What types of power or privileges do people in the dominant group of a society have? How might one see themselves reflected or represented by that power or, on the other side, avoided or neglected because they do not share in that power?
2. Return to the concept of self-portraiture and the power of choosing how you would like to be represented. Discuss the concept of identity, starting with a definition of the term. Look once again at the series of African portraits, considering how students can relate to these works. Ask students to think about what these portraits might mean for Africa and specifically West Africans. Have students consider who they are, what has brought them to where they are today, who has influenced them, and what has shaped them. Ask students to describe how they might be able to visually represent some of these ideas in a work of art.
3. Share the Kleinrock graphic organizers with students, making sure to go through terms before allowing students to choose which worksheet to complete as part of their personal brainstorming process. Students should not only write in words that would help them to describe these characteristics, but they should also begin doodling graphics and symbols which might help others to recognize their examples.
4. Challenge students to select five or six of these thumbnail doodles into full symbol sketches on the SELF-Portrait Planning Page. Challenge students to include not only symbols recognizable to others but also ones that may not be easily read but are personally meaningful. As they continue to think about ways to visualize the identity characteristics they have selected, have students pair and share their ideas with others in order to obtain some positive and creative feedback--What do others appreciate about the ways in which these ideas are being represented? What creative thoughts do others have as suggestions for how these ideas can be drawn?
5. Have students select at least three of their symbols to include in a collage-style self-portrait. Brainstorm, as a class, ways to bring these symbols together in a unified composition, considering a variety of ideas for background, media, and detail work. Have students develop a sketch that plans out how they imagine to use their space, and develop a list of materials students plan to use. After receiving some peer and teacher feedback, let students create their own unique artwork.

CLOSURE: As students begin to wrap-up their projects, have students fill out their reflection critiques. If students finish early, have them research and find a self-portrait done by an artist with whom they identify. When all portraits are complete, take a group photo with students holding their work in front of their faces. Display artwork along with the labels for others to appreciate.

ASSESSMENT: Students will create a written museum-style gallery label to be included next to their work for display. The overarching question answered in this label should be "Who am I?" Guide the students to comfortably answer this question by having them consider their responses to some or all of the following questions:

1. What did you learn about yourself and your personal/family history through this project?
2. How do the symbols and objects you selected represent who you are? Are any of them similar to the objects, props, backdrops, or symbols seen in either the African portraits or other portraits from the Broad collection shared at the beginning of this lesson?
3. How have your personal and family experiences changed over time and how have those changes shaped who you are today?
4. In what ways might your portrait look different in 10 years? In 25 years? Why?

THUMBNAIL DOODLES (5-6)

NAME:

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DEVELOPED SKETCHES (3)

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COMPOSITIONAL SKETCHES (2)

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MATERIALS NEEDED

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Africa, Myself, and The World

A multidisciplinary approach to culturally-responsive identity exploration

Created by: Erin Umpstead
Grade Level: Upper High School

Students' Identity and Background:

This unit will be enrichment for the Holt Early College and Holt Advantage students. They are earning college credit in high school. The majority of the students will be of Western European descent, slight diversity may be expected.

Diversity will be gauged throughout, as students investigate who they are and how they should communicate that through portraiture and collage.

<p>Learning Goals:</p>	<p>Michigan State Standards: English Language Arts - 12th Grade: Reading Standard for Informational Texts 7. Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.</p> <p>Social Justice Standards - Identity Domain: 3. Students will recognize that people's multiple identities interact and create unique and complex individuals.</p>
<p>Layered Texts:</p>	<p>Africa is not a Country childrens book True Size of Africa interactive map African Art from MSU Broad Art Museum The Complexity of Identity</p>
<p>Vocabulary & Concepts:</p>	<p>Ubuntu - I am because we are. Africa and the diaspora Cultural Identity Individual Identity Identity Mapping Social Justice Concept Mapping Stereotype</p>

Student Spark:	Africa KNL Google Doc Social Justice Survey Identity Map See Think Wonder Jam Board Making Thinking Visible Doc
Body of Lesson:	<p>Week One - Two sixty-minute class times</p> <p>Africa KWL <i>Africa is Not a Country</i> Read Aloud True Size of Africa Quick Write: What do you know about Africa now that you didn't know before today? Why is it important to learn about other cultures as we learn about ourselves? Social Justice Survey MSU Broad Museum Art Fellowship Overview Project Overview</p> <ul style="list-style-type: none"> ★ Africa and Art ★ Identity and Images ★ Collage and Celebrate <p>Reflection: What are your beginning thoughts and attitudes about this unit? Is it important to learn about others in our global community? Why or why not?</p> <p>Week Two - Two sixty-minute class times</p> <p>Quick Write: What are the different parts of your identity? Do you belong to dominant and subordinate groups? Which ones and how has this shaped you as an individual. Think of our big idea Ubuntu "I am because we are." Does this connect to your identity in any way? How?</p> <ol style="list-style-type: none"> 1. Identity Map with feedback 2. Update KWL 3. See Think Wonder 4. Making Thinking Visible protocol <p>Reflection: What do you know about yourself that you didn't know before you came to class this week? What are some images that could show your identity and create your collage?</p> <p>Week Three - Two sixty-minute class times</p>

	<p>Quick Write: What is good and bad about identity markers? Why is it important that individual people be able to celebrate their cultural heritage? Is there room for all cultures or is it more like pie (limited space for diversity and difference)?</p> <p>Collage Project - Create a visual representation of your identity and include artist statement</p> <p>Reflection: Why is it important to know who you are, even as we study others and other cultures? What went well with this unit? What could've been better?</p>
Closure:	<p>Celebration of Identity in third hour capstone class</p> <ul style="list-style-type: none"> ● Students create an identity display and showcase three parts of their identity projects ● Response zines will be collected on participation in the Celebrations from students. Half the class presents in small groups their artifacts and the observers write down two wishes (positive feedback) and one star (opportunities for growth).
Assessment:	<p>Quick Writes:</p> <ul style="list-style-type: none"> ● Africa and what we know ● Art as Communication ● Identity Markers <p>Reflections:</p> <ul style="list-style-type: none"> ● Studying Africa - Looking into own culture ● Identity Communication through Images ● Collage & Celebration <p>Identity Artifacts:</p> <ul style="list-style-type: none"> ● Where I'm From poem ● Self Portrait collage w/ artist statement

Manga Me

Created by: Amber Crosby Boerma

Grade Level: K-12

Topic	Japanese Style Illustration and Character Development
Lesson Title	Manga Me / Graphic Novel Character Design and Storytelling
Lesson Duration	1.5 to 2 weeks
Student Identities:	
<p>The student body at Holt Public Schools is 61.2% White, 10.6% Black, 3.1% Asian or Asian/Pacific Islander, 13.5% Hispanic/Latino, 0.2% American Indian or Alaska Native, and 0% Native Hawaiian or other Pacific Islander. In addition, 11.3% of students are two or more races, and 0% have not specified their race or ethnicity.</p> <p>Also, 49% of students are female, and 51% of students are male. At schools in Holt Public Schools, 33.1% of students are eligible to participate in the federal free and reduced-price meal program and 3.7% of students are English language learners.</p>	
Lesson Objectives:	
<p>Students will learn about the job of a comic book illustrator</p> <p>Students will develop a unique character based on their personal identity</p> <p>Students will create a storyline that includes their original character.</p> <p>Students will Learn about the development and application of Kawaii style illustrations</p> <p>Students will be introduced to Japanese</p>	
I Can Statements:	
<p>Identify how different cultures have adapted and used graphic novels as an art form (Anime, orientation of writing, etc.).</p> <p>Create an original character inspired by the Kawaii style of illustration</p> <p>Identify and use proper comic book vocabulary and elements.</p> <p>Successfully develop a storyline that demonstrates exposition, rising action, climax, falling action and resolution.</p> <p>Identify and use the elements and principles of art in creating a comic book.</p> <p>Identify the different steps of developments in the creation of a comic book.</p>	

Give examples of major comic book characters, artists and how they relate to the history of the art of graphic novels and comic books.

Follow directions in art class to become successful in making a particular work according to the concepts given for the project.

Use different drawing media to illustrate forms and shapes.

Identify how different cultures have adapted and used graphic novels as an art form (Anime, orientation of writing, etc.).

Apply a basic understanding of human and spatial proportions.

Create a comic book page or a cover that mimics the styles and techniques displayed in Japanese comics.

State Standards:

Perform: Standard 1: Apply skills and knowledge to perform in the arts

ART.VA. I.7.2 / ART.VA. I.7.3 / ART.VA. I.7.5

Create: Standard 2: Apply skills and knowledge to create in the arts.

Art.VA.II.7.2 / ART.VA.II.7.6 / ART.VA.II.HS.7

Analyze: Standard 3: Analyze, describe, and evaluate works of art.

ART.VA.III.7.4 / ART.VA.III.7.6

Analyze and make connections

Standard 5: recognize. Analyze, and describe connections among the arts; between the arts and other disciplines; between the arts and everyday life.

ART.VA. V.7.1 / ART.VA. V.7.5

Social Justice Standards:

Identity 1 ID.6-8.1 I know and like who I am and can comfortably talk about my family and myself and describe our various group identities.

Identity 5 ID.6-8.5 I know there are similarities and differences between my home culture and the other environments and cultures I encounter, and I can be myself in a diversity of settings.

Diversity 8 DI.6-8.8 I am curious and want to know more about other people's histories and lived experiences, and I ask questions respectfully and listen carefully and nonjudgmentally.

Summary of Tasks / Actions:

Day One:

Start by showing a work by artist [Takashi Murakami - Bio | The Broad](#) Have students complete a see, think, wonder about the work

<https://docs.google.com/drawings/d/1mlm6mkD8ZSZuu6TI-kAEN99W3ZiHkH5KCJwB2cxkpHs/edit?usp=sharing>

Through a short lecture the teacher will introduce students to the art and history of comic books and manga artwork.

Video on the history of manga: <https://youtu.be/9ASK-c4WTVI>

Visit <http://holtjuniorhighart.weebly.com/comics.html> and show students tutorial videos on manga eyes and examples of completed projects that they will be working towards completing.

Have students draw using the guidance of the site <http://www.easydrawingtutorials.com/> it has a wide variety of cartoon characters that they will be familiar with.

Day Two:

Show students work by the artist [Yoshitomo Nara | Pace Gallery](#) Have the students complete a post-it note concept map. This can be completed digitally with a jam board or physically with post its in the class “

<https://jamboard.google.com/d/1M-Px4UjNxegFBzNOjVvw0WPBFnQQImfJGWwgZCQVe0A/edit?usp=sharing>

Have student practice drawing Manga eyes and characters basic how to draw video provided on <http://holtjuniorhighart.weebly.com/comics.html> students should also get packet with a variety of examples they can draw from observationally

Day Three:

What is Kawaii from the point of view of Japanese citizens (a term often assigned to Japanese style characters) <https://youtu.be/62FTzm6F31s>

Have students design an original character of their own on the character development page. At this time also go over the parts of a story plot and have students write out/plan what their stories will be about.

Extension option: <https://sketch.metademolab.com/canvas> this site will allow students to animate their drawings by applying a digital armature under the character.

Day Four:

Introduce students to the parts of a comic book (panel, gutter, dialogue balloon) then have them use words (if you have access to a computer lab this can also be done by hand) to create a layout for their

comic. It's nice to have the lab so they can type in their dialogue balloons. If working by hand, have the student spell check their dialogue with a partner or with the aid of their Chrome book. Use rulers to create their panel lines. Early finishers usually like to go back and draw using the easy drawing tutorial site.

Day five, six, seven, eight:

Students draw, ink, and color their comics. Remind students drawing their characters large in the panels will allow them to more easily color ink and add detail to their work. When finished students complete a student evaluation and hand the project in for grading.

Materials /Equipment:

Print out of articles for the scholastic art magazine

Questions relating to the scholastic art reading

Packet including rubric, plot chart, character development page, exemplars of comic book character body parts

(Optional) How to Draw Comics the Marvel Way packet for table

Computer access for one to three days

Color pencils, Sharpie markers, Pencils, 9x12 80 weight final draft paper, Student sketchbooks, Rulers

References:

Takashi Murakami resources, example artwork and biography

<https://youtu.be/zPkAQCdXcLc>

[Takashi Murakami | Gagosian](#)

[Takashi Murakami - Bio | The Broad](#)

Yoshitomo Nara resources, example Art work and Biography

[Catalogue Raisonné | YOSHITOMO NARA The Works](#)

[Yoshitomo Nara | Pace Gallery](#)

Scholastic Art Magazine November 2011 VOI 42 NO 2 “The Art of Cartooning”

<http://www.easydrawingtutorials.com/>

Comic Book Power Point

https://holtpublicschools-my.sharepoint.com/:p/g/person/acrosby_hpsk12_net/ET6zawvQ0xFNmcmJQPESxoBGksYyKPoDY2OJXIPHhr

Bruce Blitz drawing dvd

<https://youtu.be/g18gHMkFlhM>

History of Manga Video

<https://youtu.be/9ASK-c4WTVI>

Finished comics shown as student exemplars on <http://holtjuniorhighart.weebly.com/comics.html>

Home work /Extension options: Optional days to add depending on your skill level /comfort or available time:

I have a Bruce Blitz drawing dvd that shows how to draw cartoon animals. It takes a full day to watch and does require a lot of pausing but the students enjoy how he breaks things down step by step.

Discuss human proportions and show the difference between the scale of a realistic human (7 heads high) vs a manga character (9 to 3 heads high) and a marvel/dc super hero (9 heads high) you can also review how to draw realistic faces, hands and bodies. This is a great day to do before starting the comic book unit. I challenge the students to draw a page of faces or hands and then finally a fully clothed human figure.

If students really enjoy drawing hands, print out the American sign language alphabet and have students draw their names. It's great practice for drawing hands in different positions.

<https://sketch.metademolab.com/canvas>

Archaeological Looting

Created by Mandi Kaufmann

Grade Level: 5th and up

Name of Lesson: Archeological Looting
Length of lesson: 90 min. Could be two shorter sessions
Student identities and Background: This lesson was prepared for a small group of 5th and 6th grade students at a private Montessori school. Majority white, middle to upper-class, christian, cisgender. This lesson follows/ is part of a study of ancient civilizations and specifically the Indus River Valley civilization.
Subject of Focus: History

Learning Goals	<p>Justice 12 JU.6-8.12 I can recognize and describe unfairness and injustice in many forms including attitudes, speech, behaviors, practices and laws.</p> <p>Diversity 8 DI.6-8.8 I am curious and want to know more about other people's histories and lived experiences, and I ask questions respectfully and listen carefully and nonjudgmentally.</p> <p>Students will</p> <ul style="list-style-type: none"> - Practice observing and interpreting artwork - Learn about Hinduism as a world religion - Discuss the ownership of ancient artifacts and how they are acquired through a social justice lens.
Resources	<p>https://www.britannica.com/topic/Hinduism https://projectarchaeology.org/2021/03/26/modern-issues-in-archaeology-looting/ https://www.dailyartmagazine.com/lakshmi-in-art-the-goddess-of-wealth/ https://artsandculture.google.com/story/sri-lakshmi-the-goddess-of-fortune-and-prosperity-american-institute-of-indian-studies/LAXx7bdMwSeBKA?hl=en https://www.ice.gov/news/releases/us-returns-stolen-ancient-artifacts-iraq-repatriation-ceremony https://www.nytimes.com/2020/10/16/learning/should-museums-return-looted-artifacts-to-their-countries-of-origin.html https://drive.google.com/drive/folders/12N-wJeu-vjd_VIZT4eeSOGG3bV1N0v_CN https://www.nytimes.com/2012/09/07/arts/design/notes-from-the-dealer-c-t-look-and-pens-of-a-certain-age.html https://en.wikipedia.org/wiki/Pashupati_seal</p>

<p>Procedure</p>	<ul style="list-style-type: none"> - Review previous learning about the Indus River Valley civ. - Possibly no organized religion <ul style="list-style-type: none"> - Little fighting/war - The Great Bath - Lots of trade - City planning/sewer system - Children's toys - Undeciphered writing - Location on a map - - Introduce new art piece/artifact-" We've been looking at artifacts from ancient civilizations and we've talked about how archeologists can use these artifacts to learn about a group of people. I have a new artifact to share with you today. It is part of the collection at the Broad Art Museum, right here in East Lansing! " - Show Lakshmi from Broad Collection <ul style="list-style-type: none"> - See, Think, Wonder protocol with students as a group- record comments for the group to see. - Share with students some information about Hinduism and Lakshmi as portrayed in art throughout history. Share seal 420 from Indus valley- possibly very early Shiva from Hinduism. - With this new knowledge, anything new to add to our See, Think, Wonder? - If no student wonders....offer the question, "I wonder where it came from." to initiate discussion. "I wonder how it came to be at the museum" - Possibly on another day: <ul style="list-style-type: none"> - Share the history (as much as we know) of the Lakshmi artifact from the registrar's notes, acquired in the 1960s, so how do you think Frank Caro came to own this piece? - Where do museums get their artifacts? Who "owns" ancient art? Who controls this? Who benefits? - Share the NY Times article. Read and discuss together. - Possibly also share about CT Loo and Frank Caro
<p>Student creation/ assessment</p>	<p>Students write one paragraph or make art to share their opinion on what museums should do with their ill-gotten artifacts and artwork and why.</p>



Self and the World Around Me

Created by: Shannon Avitts-Brimley

Grade Level: 5th and 6th Grade

Mediums learned: Collage or Stop Motion

This lesson is based on a TAB studio set up (Teaching for Artistic Behavior). Students are guided through 4 units/themes throughout the semester and in each theme, a couple of new media and techniques are taught. Within the units, students are shown various artists and art pieces to help guide their thinking in their own art. Students have control over what medium they use and what kind of art they are making to fit into that unit (inspiration). Every time a new media is introduced, that center then becomes open to the student to use in their art-making. The more complex the material, the later it becomes open as it is relying on students to build strong studio habits to interact with that medium. Students have autonomy in their artwork in the TAB studio.

National Art Standards:

VA:Cr2.3.5a: Identity, describe, and visually document places and/or objects of personal significance.

VA:Pr5.1.5a: Develop a logical argument for safe and effective use of materials and techniques for preparing and presenting artwork.

VA:Cr2.3.6a: Design or redesign objects, places, or systems that meet the identified needs of diverse users.

VA:Pr5.1.6a: Individually or collaboratively, develop a visual plan for displaying works of art, analyzing exhibit space, the needs of the viewer, and the layout of the exhibit.

Learning goals:

I can...

Analyze and connect personal experiences to artwork.

Empathize with an artwork and theorize about what the artist was intending.

Learn about how artists use artwork to express, record, and document themselves and the world around them.

Create a work of art that expresses a component about myself or the world around me.

Social Justice Standards:

Identity 1 ID.3-5.1 I know and like who I am and can talk about my family and myself and describe our various group identities.

Identity 1 ID.6-8.1 I know and like who I am and can comfortably talk about my family and myself and describe our various group identities.

Diversity 6 DI.3-5.6 I like knowing people who are like me and different from me, and I treat each person with respect.

Diversity 6 DI.6-8.6 I interact with people who are similar to and different from me, and I show respect to all people.

Suggested Materials:

Collage:

Thick paper/ cardboard to use as art surface

Magazines, newspapers, various scrap papers

Glue sticks

Scissors

Pens, pencils, dry materials

Stop motion:


OKIOCAM

Chromebook with OKIOCAM stop motion extension

Boxes of various sizes

Building materials- glue guns, cardboard, chenille stems, recyclable materials, toys, modeling clay,

repurposed materials, dry erase boards, dry erase marker.

Lesson 1a: 30 minutes	Lesson 2a: 30 minutes	Lesson 3a: 30 minutes
The Great Wave off Kanagawa, Katsushika Hokusai	Read Article and Discuss:	Jamboard of these artworks:
Essential questions: Why did Hokusai create this iconic artwork? How can an artwork's meaning or purpose change with time?	Essential questions: How do you express yourself visually? What imagery can you think of that we use to express emotions and values?	Essential questions: How do artists use colors and imagery to create responses from their viewers?
<p>Class Discussion: Verbal and written <u>I see, I think, I wonder...</u></p> <p>History: Woodblock print from Hokusai's <i>Fugaku sanjurokkei</i> series (<i>Thirty- six views of Mount Fuji</i>). Hokusai was 70 when he created the work. His wife had just died and he and his daughter, Oi, collaborated to create the series in order to live. They had lost their house and Hokusai wrote "No money, no clothes, barely enough to eat". Nishimuraya Yohachi (Eijudo) saw the potential for the series to be sold at a commercial level in 1831. Multiple editions were printed and purchased for homes.</p> <p>Show: https://www.youtube.com/watch?v=d1ufFlXIWjA</p>	<p><i>What is Kawaii? Discover what led Japan's culture of cuteness?</i> https://mymodernmet.com/kawaii-art-japanese-culture/</p> <hr/> <p>The Girl in the Box, Yoshitomo Nara</p> <hr/> <p>Yoshitomo Nara in art history, inspiration, expression of emotions.</p>	<p>Takashi Murakami, <i>PUKA PUKA</i> 1999 Domitila de Paulo <i>Deusas no Orun (Goddesses in Heaven, 2015)</i> Moara Tupinambá https://amlatina.contemporaryand.com/people/moara-brasil/</p>  <p>Yoshitomo Nara, <i>The Girl in the Box</i></p>
Lesson 1b: 25 minutes	Lesson 2b: 25 minutes	Lesson 3b: 10 minute groups at Demo Corner
<p>Art making: Where is someplace that is important to you? Can you draw 6 different views of this place?</p>	<p>Art Planning: Concept map- explanation of individuality and personal experiences. Art is a safe space to explore identities.</p>	<p>Collage- Demonstrate collage techniques- large to small, cutting skills, layering, planning, and then gluing. Stop motion- behind the scenes, PES, past student artworks Download OKIOcam extension, demonstrate how to set up OKIOcam</p>

Sources:

Katsushika Hokusai, *Kanagawa oki nami ura (Under the well of the Great Wave off Kanagawa)*, woodblock print, 1831. Record- Breaker. Retrieved from MSU Broad Art Museum Registrar's Note

How We Express Ourselves

Created by: Yu Qui

Grade Level: 6th

Learning Objectives:

The students will be able to express their self identity and emotion with comfort through artwork, and appreciate the similarities and differences from others.

Social Justice Standards:

- Identity: Students will express pride, confidence and healthy self-esteem without denying the value and dignity of other people.

Diversity:

- Students will express comfort with people who are both similar to and different from them and engage respectfully with all people.
- Students will respectfully express curiosity about the history and lived experiences of others and will exchange ideas and beliefs in an open-minded way.
- Students will respond to diversity by building empathy, respect, understanding and connection.

Instructional Activities:

- 6th Grade Content: World Geography– Chapter of Eastern Asia. Students learn about the physical geography through map study, learning about Japanese history and culture through readings and the research online.
- Study the art of Yoshitomo Nara’s “Girl in A Box” (From MSU Broad Museum Exhibition) by using the **“See-Think-Wonder”** strategy, have students take turns to share their observation and thinking of this artwork.
- Using the Jamboard to do the **“Concept Map”**, have students use one word or phrase to express what they thought about this artwork
https://jamboard.google.com/d/1bPDkbWWQxf3g8nW0Slig9DsPB3fEZKjR_IdkiWCBAls
- Students do research about Yoshitomo Nara. As a small group, they shared their findings about Nara’s life experience, discussed how his childhood/adolescence/adulthood experiences influenced his artwork and how he used the artwork to express different emotions and how those emotions through his artwork are recognized and resonated by his audience.

Summative Assessment and Reflection:

- Self-Portrait: Students create a self-portrait to express their own identity and emotion to represent who they are, they are asked to integrate the things that represent them into the self-portrait artwork.
- Gallery Walk: When they complete the artwork, they walk around to see other students’ self-portraits and try to find out what their peers’ emotion they were trying to express, what are the things they like in their life, what similarities and differences between the students and their peers.
- Reflection: At the end, we reflected as the whole class, everyone shared how they felt when they looked at others artwork, they felt more connected with others, were able to understand and appreciate the diversity among people, and all these, were brought to them through ART.

Logistics:

Student Body: I have 20 students in my 6th grade class. 40% African American, 30% Hispanic, and 25% Caucasian and 5% Asian.

Class Arrangement: We used 4 classes (in one week with 1 hour per day except Wednesday) to complete this project. The first class was about the geography/history and culture of Japan; in the 2nd class we studied the Broad Museum Artwork: Yoshitomo Nara's "Girl In A Box". 3rd class and part of the 4th class students create the self-portrait. In the 2nd half of the 4th class students do the gallery walk and final reflection.

Material:

MSU Broad Museum Website; Chromebook; Clever Touch; Paper and Oil Pastel, McGraw Hill World Geography Book

Resources:

<https://www.learningforjustice.org/sites/default/files/2021-11/LFJ-2111-Social-Justice-Standards>

<https://padlet.com/zanskas/msubroadteacherfellowship>

<https://collections.broadmuseum.msu.edu/mwebcgi/mweb.exe?request=record:id=25792:type=101>

[YOSHITOMO NARA // Retrospective Highlights \(the video of the interview with Yoshitomo Nara\)](#)

Students Artwork Samples:

Frida Kahlo Inspired Portraits

Created by: Amy Miros
Grade Level: Upper Elementary

Frida Kahlo Inspired Portraits

TIME: (3) 45 MINUTE SESSIONS

OBJECTIVES: Students will study some works of art from Latin America and artist Frida Kahlo. They will use a visual organizer to collect information about themselves and finally create their own Kahlo-inspired self-portrait.

ASSESSMENT: Does the work introduce a thought, concept and/or idea and make you think? Students will take a gallery walk through the room to view other students' portraits. They will verbally answer these questions about the other works.

DIRECTIONS:

Lesson One:

1. Students will use the THINK, SEE, WONDER strategy with works from Christina Kahlo.
<https://cristinakahlo.com/mexico-mascaras-musica-y-tradicion/.com>
2. Next, students will use the same strategy with self-portraits painted by artist Frida Kahlo.
3. Students will fill out the graphic organizer (see attached).

Students will read *I am Frida Kahlo* by Brad Meltzer. Students will discuss the book and how they can look different in Frida's self-portraits than after learning more about her struggles in life.

Lesson Two:

2. Students will pose for their portrait, taken with a camera. The key will be printed for them.
3. Students will finish and add details to their graphic organizer.

Lesson Three:

1. Students will cut out their portrait and paste it in the center of their paper. They will use information from their graphic organizer to add details around their portrait to display visually things that are important to them. (see attached finished pieces)

MATERIALS:

White drawing paper, glue, scissors.
Printed portraits of each student.
Paints, colored pencils, markers, paper for collage, etc.

RESOURCES:

<https://cristinakahlo.com/mexico-mascaras-musica-y-tradicion/.com>

I am Frida by Brad Meltzer

Self Portraits by Frida Kahlo including: Self - Portrait with Thorn Necklace and Hummingbirds, Self-Portrait with Monkeys & Self-Portrait With Animals

STANDARDS:

Visual Arts:

VA:Cr1.1.4 a: Brainstorm multiple approaches to a creative art or design problem

VA:R e8.14a: Interpret art by referring to contextual information and analyzing relevant subject matter characteristics of form and use of media.

VA:C n10.1.4 a: Create works of art that reflect community cultural traditions.

VA:C n11.1.4a: Through observation, infer information about time, place, and culture in which a work of art was created.

Social Justice:

Identity 1 ID.3-5.1 I know and like who I am and can talk about my family and myself and describe our various group identities

Diversity 9 DI.3-5.9 I feel connected to other people and know how to talk, work and play with others even when we are different or when we disagree.

Justice 14 JU.3-5.14 I know that life is easier for some people and harder for others based on who they are and where they were born.

Action 16 AC.3-5.16 I pay attention to how people (including myself) are treated, and I try to treat others how I like to be treated.

EXAMPLES:



Kahlo, Fabric, and Personal Identity

Created by: Kristin Hundt

Grade Level: Upper Elementary, Middle School and High School

Length: 15-20 minute community meeting followed by a 45-60 minute lesson (3 included), extra time for extensions, service activities

Subjects: English Language Arts, History, Social/Emotional Learning

Essential Questions:

- Who are Frida Kahlo and Cristina Kahlo?
- What struggles/difficulties did Frida Kahlo encounter? How might those have shaped her identity?
- What are identities about yourself that you hold dear?
- How does a fabric or textile connect to your personal identity?

Purpose: The purpose of this lesson/s is to explore students personal identities (both tangible and intangible) while exploring self portraits, and Frida and Cristina Kahlo.

Standards:

Social Emotional Learning Competencies:

- Self Awareness: Demonstrate awareness of their external support.
- Social Awareness: Demonstrate an awareness of different cultures and a respect for human dignity.

Social Justice Standards:

- Identity #1: Students will develop positive social identities based on their membership in multiple groups in society.
- Identity #3: Students will recognize that people's multiple identities interact and create unique and complex individuals.
- Diversity #6: Students will express comfort with people who are both similar to and different from them and engage respectfully with all people.
- Diversity #7: Students will develop language and knowledge to accurately and respectfully describe how people (including themselves) are both similar to and different from each other and others in their identity groups.

National Core Art Standards:

- Creating: Anchor Standard: Generate and conceptualize artistic ideas and work
- Presenting: Anchor Standard: Convey meaning through the presentation of artistic work
- Connecting: Anchor Standard: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Vocabulary

1. Identity: a set of beliefs or qualities that make one person or group different from others.
2. Self-Portrait: a portrait of an artist created or produced by that artist.
3. Textile: a type of woven cloth or fabric

Student Exploration:

Below are suggested activities with clickable links to supporting materials.

Lesson 1: Personal Identity & Identity Mapping (60-90 minutes)

SETTING THE STAGE: Activating schema, discussion

- Connect with your students through a community meeting
- Discuss: Ask students to talk with another student (maybe an elbow partner) to answer: what is personal identity? Share out together.

ENGAGE IN THE CONTENT: whole group, individual metacognition

- Model for students the identity map activity.
 - Add passions, interests, personality traits, beliefs, etc. Include written words and photos.
 - Discuss along the way → are these things captured in ways that I truly see myself or were these shaped by how others see me?
- Students will work, as individuals, on their own personal identity maps (GOOGLE DOC LINK)

ANALYSIS/SYNTHESIS: Small group/whole group

- Invite students to share with a partner an example of something on their maps
- Possible to have them share their own maps or make a slideshow for students to watch.

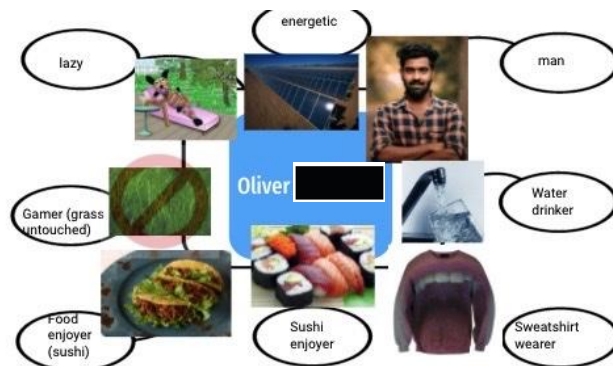
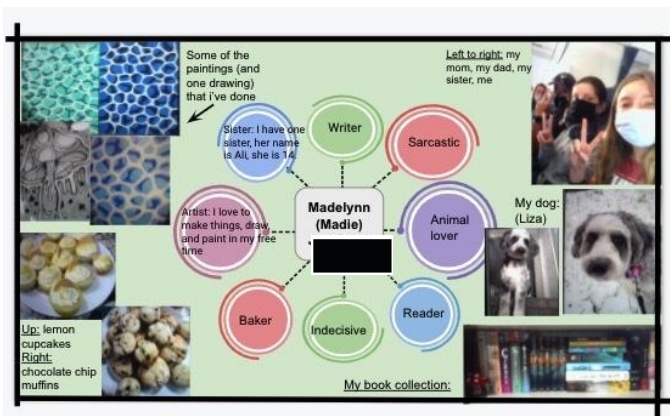
REFLECTION/ASSESSMENT: Solo

- Allow students to reflect on the process of their own identity maps → how did ideas come? Were any of these things difficult to share? Do you feel everything on your identity map is true?

Extend the Learning:

1. Use identity maps to create a visual representation with real photos, art, etc.
2. Have students share identity maps for a larger audience such as their families.

Examples of identity maps:



Lesson 2: Self Portraits Exploration & Frida Kahlo (60 minutes)

SETTING THE STAGE: Activating schema, discussion

- Connect with your students through a community meeting
- Read a picture book about Frida Kahlo and discuss together how she might have seen herself? What seems important to her identity?
 - Picture book examples: *Frida* by Jonah Winter, *Frida Kahlo and her Animalitos* by Monica Brown, *Frida Kahlo: Little People, Big Dreams* by Maria Isabel Sanchez Vegara

- A clip about Frida Kahlo that helps remind us that we are more than one thing. Fits great with examining identity: <https://www.youtube.com/watch?v=CXME342Znoc>

ENGAGE IN THE CONTENT: whole group, individual metacognition

- Show students Frida Kahlo self-portrait <https://artclasscurator.com/identity-artworks/> (portrait is on this website)
- Model see/think/wonder protocol
https://thinkingpathwayz.weebly.com/uploads/1/0/4/4/104440805/see_think_wonder_template.pdf &
https://thinkingpathwayz.weebly.com/uploads/1/0/4/4/104440805/see_think_wonder_1_.pdf
- Use the same website above to select a few other self portraits. Show them to the students and talk a bit about the artist and their purpose. Students can pick one or more to complete the see/think/wonder sheet.
- Additional self-portrait from the Broad Museum collection:
<https://collections.broadmuseum.msu.edu/mwebcgi/mweb.exe?request=record:id=28606:type=101>

ANALYSIS/SYNTHESIS: Small group/whole group

- Invite students to share with a partner the piece they selected and one thing from each column of see/think/wonder
- Share out together as a whole group

REFLECTION/ASSESSMENT: Solo

- Collect see/think/wonder sheets from students to give
- them feedback on their work

Extend the Learning:

1. Students can create their own self-portraits
2. Students can do more research about Frida Kahlo

Lesson 3: Cristina Kahlo & Textile Identity (45-60

minute lesson, other time needed for sharing textile project in subsequent days)

SETTING THE STAGE: Activating schema, discussion

- Connect with your students through a community meeting
- Read a part of *The One Thing You'd Save* by Linda Sue Park. This is a short story of students discussing what they would save during a house fire (as long as humans and animals were already safe).
- Help your students see the relationship between personal identity and actual tangible things that are also a part of their personal identity.
- Have students share out the one thing they might save.

ENGAGE IN THE CONTENT: whole group, individual metacognition

- Show students art piece from Cristina Kahlo
- Have I see/I think/I wonder as a whole class examining the piece.
- **Cristina Kahlo, Pulsus (2021)**
- Info on the piece: “Cristina Kahlo is a Mexican multimedia artist and great-grandniece of artist Frida Kahlo. This installation includes eight lightboxes featuring photographs of clinical files and clothing from Frida Kahlo’s 1953–54 hospitalization at the Centro Medico ABC in Mexico City at the end of her life. The interdisciplinary nature of this work—the primary documents, scholarly research, and familial histories within—will offer significant opportunities for engagement across the arts, humanities, and sciences at MSU”

- Explain that these are pieces of a hospital gown worn by Frida Kahlo. A hospital gown is an example of a textile. Why might this be a part of Kahlo's identity?
- Students will be invited to either a) take a picture of a textile/s that are important to their personal identity and upload into google classroom with written explanation or b) bring a textile/s to share in community meetings with written explanation as well.

ANALYSIS/SYNTHESIS: Small group/whole group

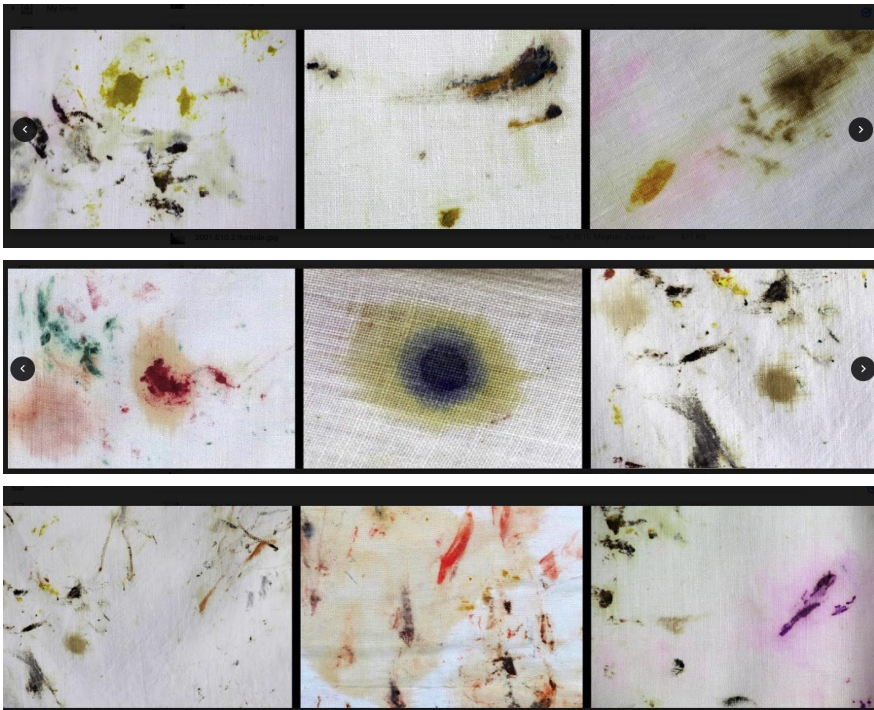
- Invite students to talk out what they might bring.
- It may be helpful to help students with this work by having a graphic organizer. Categories could include: 'Something I Use Everyday,' 'Something I Only Use on Special Occasions,' 'Something that Once Belonged to Someone Else,' and/or 'Something I Take Extra Good Care of.'
- Share out as a whole group

REFLECTION/ASSESSMENT: Solo

- Have students take a few minutes or quiet reflection to examine how art and textiles connect with personal identity.

Extend the Learning:

1. This project could be larger in scale (make a poster, bringing in multiple textiles, larger writing piece)
2. This project could also be presented for an authentic audience (ex: bringing family in)



A Closer Look at Frida

Finding the Fabric of Our Own Identity

Created by: Karen Holman-Cervera

Grade Level: Elementary, Middle, and High School

Summary

Subjects: Spanish, Art

Time Allotment: 45 min lessons 5 - 6 different days

Purpose: Students will explore the work of artists Frida Kahlo & Cristina Kahlo and their identity and create their own self portrait.

Essential Questions:

How can Frida and Cristina's work give us a better idea of the hardships of Frida Kahlo's life? Who am I? What makes me who I am?

What are the elements (fabric) of my life that best represent me and who I am? How can I represent that visually?

Standards:

ACTFL World-Readiness Standards for Learning Languages

Relating Cultural Products to Perspectives: Learners use the language to investigate, explain, and reflect on the relationship between the products and perspectives of the cultures studied.

Cultural Comparisons: Learners use the language to investigate, explain, and reflect on the concept of culture through comparisons of the cultures studied and their own.

Social Justice Standards:

Identity 1 ID.9-12.1 I have a positive view of myself, including an awareness of and comfort with my membership in multiple groups in society.

Identity 3 ID.9-12.3 I know that all my group identities and the intersection of those identities create unique aspects of who I am and that this is true for other people too.

National Core Art Standards

VA:Re8.1.1a Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.

VA:Cn11.1.1a Describe how knowledge of culture, traditions, and history may influence personal responses to art.

Lesson 1: [The Two Fridas](#)

Intro: K,W,L

- What do we already know about Frida Kahlo?
- What images come to mind when you think about Frida or any of her work?
- What more do we want to know about Frida?

Spark: The Two Fridas using ["I see, I think, I wonder"](#)

- Display the painting of The Two Fridas and students observe the painting and fill out the "I see" portion of the worksheet.
- Students share their responses with the class while saying "and also I see_".
- Then students proceed to fill out the "I think" section and share out with the class.
- Finally students write and share what they "wonder" about the painting.



Explanation of the art work: [The Two Fridas video](#)

- Students then write a summary of their reaction to the painting and its explanation. Students share their response with a partner and later with the class if they choose.

Lesson 2: [Many Fridas](#)

Intro: Frida's Self Portraits

- What do we remember about any of Frida's self portraits?
- Were there any commonalities? Differences?

Spark: All the Fridas using ["I see, I think, I wonder"](#)

- Put 8-10 of Frida Kahlo's self portraits around a room or in a hallway for students to observe.
- Students walk around and choose which ones they want to write about with "I see, I think, I wonder" for 4 of them on the [worksheet](#).
- After students write their responses, as a class we go over each painting and their responses to "I see, I think, I wonder" with the whole class.
- Students then write about what the self portraits have in common and what is different about each one and share that with the class.



Reflection: What would be in my self portraits

- Students reflect and write their response to the following questions: If you were able to create many self portraits, what would each one of them include and why? What would be the differences that each one would have?

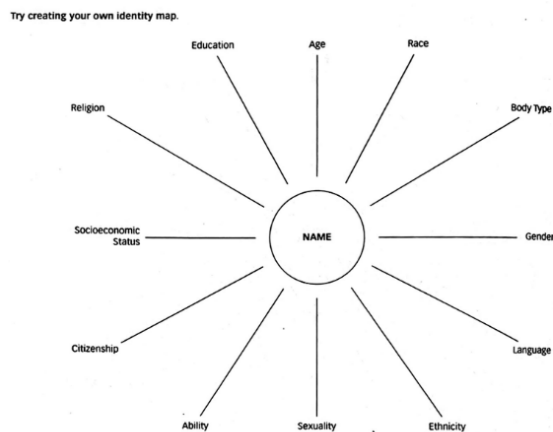
Lesson 3 My Identity Map

Intro: Who am I and what makes me unique?

- Students fill out an Identity Map with their responses to Education, Age, Race, Body Type, Gender, Language, Ethnicity, Sexuality, Ability, Citizenship, Socioeconomic Status, and Religion.

Spark: My Digital Identity Map

- Students will create an Identity Map on a Google Slide with as many of the elements as they choose to include from their responses on the previous Identity Map. They can include words, pictures, clip art or other images that they choose. They can change the Theme, Background, Font, etc, to further personalize their Identity Map.



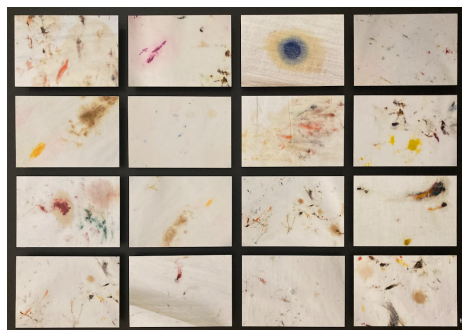
Reflection: I am who I am

- Students will share their Identity Maps with other students in small groups and later share their Identity Maps on a Flipgrid.

Lesson 4 Pulsus

Intro: Pulsus "I see, I think, I wonder"

- Students will write and share what they see, think and wonder about the pictures.
- After students write their responses, talk about Cristina Kahlo's photographs on exhibit at the Broad Museum.



Spark: Frida Kahlo's Bathroom

- Share article and pictures of photographs of Frida Kahlo's bathroom taken by Graciela Iturbide.
- Read article on MSU Broad Museum exhibit: Cristina Kahlo and "Kahlo Without Borders"
- Students will then reflect on what they wrote about "Pulsus" on their worksheet and later share with a partner



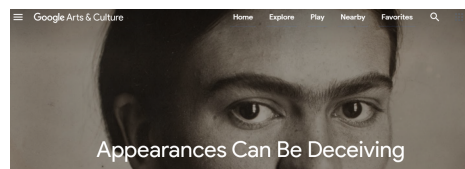
Reflection: What is in your bathroom?

- Students will write about what objects they have in their bathroom. Students will share with a partner and with the class.

Lesson 5 Appearances are Deceiving

Intro: Cristina Kahlo and "Kahlo Without Borders"

- Students will read about the "Kahlo without Borders" exhibit and write about what they learned from the article.



- Students will share out with the class.

Spark: [Appearances are Deceiving](#)

- Watch video about the items displayed in the Frida Kahlo Museum
- Reflect why they say appearances are deceiving. Why do they say that about Frida?
- Students will share their answers with the class
- After students will explore the Google Arts and Culture page about [Frida Kahlo's Wardrobe](#)
- Students can also browse around the Frida Kahlo's house with [360 views](#)

Reflection: What do your clothes say about you?

- What are some of the clothing and fabrics that represent you and why?
- Students will write about 6 clothing or fabrics that best represent themselves and why

Homework:

- Take pictures of at least 6 items of clothing or fabric that represents

Lesson 6 My Self Portrait

Intro: My clothing, my identity

- Students will upload their photographs of clothing and/or fabrics that represent their identity in the Google Classroom.
- Teacher takes photographs of each student and prints them out in 11x14 paper.
- Meanwhile the photographs taken by the students are printed out on 8 x 11 colored paper.



Spark:

- Students create a collage on the photograph of themselves with the pictures of the clothes and fabrics they took
- Students can also use fake flowers, plants, ribbons, bows, other fabric, markers, paint, ect to decorate and add to their self portrait.

Reflection:

- Share a self portrait in small groups and explain what each item is and why you included it in your work.
- Students share their self portrait in a Flipgrid

Identity Through Textiles

Created by: Diana Sanchez

Grade Level: High School

Length of Lesson: 10 days	
Students' Identities & Background: My students represent a vast array of identities and backgrounds. I have students who are White, Black, Latinx, AAPI, and MENA. I have students who are part of the LGBTQIA+ community. I have students with different religious affiliations such as Christianity, Judaism, and Islam. I have students with disabilities, students of different sexes and ages, as well as students from a variety of socioeconomic upbringings. One of the goals of this lesson was to honor and engage students from every possible background and group identity!	
Learning Goals	<p>Social Justice Standards: Identity 3 <i>ID.9-12.3</i> I know that all my group identities and the intersection of those identities create unique aspects of who I am and that this is true for other people too.</p> <p>Identities: Students will fill out an identity map Students will identify 'dominant' identity groups</p> <p>Skills: Students will choose adjectives to describe my identity Students will use visuals to represent their identity</p> <p>Intellect: Students will learn about identities and experiences different from their own</p> <p>Criticality: Students will reflect on how their identity impacts their experiences</p>
Layered Texts/Visuals	<p>Social Identity Group examples Identity Maps Frida Kahlo Reader <i>Frida Without Borders</i> by Cristina Kahlo <i>Las Dos Fridas</i> by Frida Kahlo <i>El Tiempo Vuela</i> by Frida Kahlo <i>Sin Titulo</i> by Frida Kahlo</p>
Vocabulary & Concepts	<p>la identidad - identity el género - gender la edad - age el origen - origin a raza y la etnia - race and ethnicity la orientación sexual - sexual orientation la complexión - body type la habilidad - ability el idioma - language la religión - religion</p>
Student Spark	Students will have an opportunity to talk about what identity means to them by using

	<p>the prompt: When I ask, “How do you identify?” —What does that make you think of?</p> <p>Students will be introduced to a list of social identity group examples where they see themselves represented.</p>
Body of Lesson	<p>Day 1: What is identity? Brainstorm in Spanish + Personal Q&A</p> <p>Day 2: Intro to Frida Kahlo: E-lit Reader</p> <p>Day 3: Identity Vocabulary. Fill out the 1st Identity Map!</p> <p>Day 4: Answer Prompts about Identity and Discuss.</p> <p>Day 5: 2nd Identity Map + Reflection</p> <p>Day 6: Visual Thinking Strategies: See, Think, Wonder on Artwork <i>Kahlo Without Borders</i> by Cristina Kahlo</p> <p>Day 7: Make connections between Frida Kahlo and Cristina Kahlo. Look at Frida’s artwork and compare Frida’s identity shown from Frida’s perspective and Cristina’s perspective through artwork.</p> <p>Day 8: Introduce “Yo Soy” Project</p> <p>Day 9: Work on “Yo Soy” Project</p> <p>Day 10: Work on “Yo Soy” Project</p>
Closure	<p>As a closing activity, students will create a slideshow project that showcases 10 adjectives in Spanish to describe themselves. These words come from the identity maps that students filled out. Students will pick textiles to represent parts of their identity, mimicking the images in Cristina Kahlo’s <i>Kahlo Without Borders</i>.</p>
Assessment	<p>Identity map Project</p>