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A Catalyst Toward Caring: Middle School Art Lessons that Embrace the Value of Compassion

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A CATALYST TOWARD CARING: MIDDLE SCHOOL ART LESSONS THAT EMBRACE

THE VALUE OF COMPASSION

by

LAUREN STOVALL

Under the Direction of Dr. Melody Milbrandt

ABSTRACT

This study discusses the importance of theories of care that are especially relevant to students in middle school art classes. Middle school students are going through an increasing number of changes emotionally, mentally, and cognitively that can be explored through an art curriculum that teaches them the value of caring for themselves and others, while also meeting their developmental needs. In this thesis research, teaching strategies are discussed that will cultivate an environment of care in the middle school classroom. This information will be used in the construction of developmentally sequenced art lessons that put these caring attitudes, strategies, and practices into action through art studio and criticism lessons incorporating the national art education standards.

INDEX WORDS: Care, Caring, Compassion, Art education, Middle school art curriculum, Adolescent development, Art for life

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DEDICATION

I would like to dedicate this Thesis work to my parents, Tyree and Liette Stovall for their continued support, assistance and prayers throughout this work as well as throughout my life. I thank my father for tirelessly assisting me in proofing my work and being open and available to my needs. I thank my mother for always being emotionally supportive and an encourager in my scholastic endeavors. I would like to thank my sister and brother Dana Gilbert-Perry and Jonathan Stovall for their constant words of encouragement and help in this period of graduate school and writing process. I want to thank my aunt Talayah for assisting me with ideas and proofing. I would further like to thank my family, friends, and church members who continually pray, encourage, and support me in everything that I do. Most importantly, I thank God for being the biggest reason for any and all of the success I ever have or will have in this life.

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1   INTRODUCTION

It saddens me to see that the lives of human beings could be so easily devalued these days. It is almost as though as the years go by, we become increasingly insensitive toward each other. Lives are being taken over trivial matters, innocent children lose their lives in our schools, children are neglected and abused in their homes, and people are being mistreated based on their physical features, backgrounds, and/or personal choices. One of the big problems we are facing more and more in this day and age is a deficiency of love and compassion for others. This lack of compassion for others is what motivates me to take action in my practice as an art educator. My desire is to promote an art environment that promotes caring attitudes, and to create art lessons that support these valuable life lessons. Through my teaching, I want students to understand and learn how to care for themselves, others, and the world in which we live. Nel Noddings (1992) stresses the importance of caring and moral education in schools. My values in art education match closely to Noddings (1992) in that caring for our students, and teaching them to care for humanity, is of utmost importance in education. Noddings (1992) believes that education and curriculum should emphasize centers of care. These centers of care include "care for self, for intimate others, for associates and acquaintances, for distant others, for nonhuman animals, for plants and the physical environment, for the human-made world of objects and instruments, and for ideas" (Noddings, 1992, p. xiii).

My desire as an art educator is to create a classroom environment where my students will feel valued and cared for, and one where they will thoroughly enjoy learning about and creating art. Noddings (1992) believes that the most important task of education is to care for students. "It should be clear that schools are centers of care –that the first purpose is caring for each other"(p.72). I agree with Noddings (1992) that caring for students is of utmost importance. Art

is a beautiful gift and practice that can be used in special ways, such as teaching students about other cultures, helping students with creative thinking skills, providing students with opportunities for self-expression, and learning to care and be compassionate toward others and our world. Perhaps if students are taught to mirror important values such as caring and compassion during their most impressionable years, they will grow up to become more humane adults.

One of the motivating factors behind my desire to teach art education in middle school is the opportunity to interact with a group of individuals who are going through a number of changes and challenges mentally, physically and emotionally. Middle school students face the intense pressure inherent in navigating the difficult transition from adolescence to young adulthood. Roeser and Sameroff (2000) discuss the development of adolescents and state that "During these years (ages 10-14), adolescents experience biological, cognitive, and social-emotional changes amid maturing relationships with parents, deepening peer relationships, and the transition to a new school" (p. 443). Middle school is an intense time for students and according to Noddings (2002), "It is the secondary school curriculum that most needs reform" (p.70). Middle school is a stage in a child's life where I feel lessons such as learning to care and value one another can really make a difference and be remembered as they transition through life to adulthood.

I had the opportunity to student teach in a middle school environment for a period of time and I noticed that students were highly emotional and many seemed to lack motivation in art class. Their lack of motivation did not begin and end in art however; students voiced that they did not feel cared for in their school environment overall. When it became time for me to teach, I took the opportunity to encourage students through art processes and projects by verbalizing my

belief in their abilities, while also pushing them to create great work that they would be proud of. Wong (2009) believes that having positive expectations for students are highly beneficial for their success. In a message to teachers Wong (2009) states, "Your expectations of your students will greatly influence their achievement in your class and in their lives" (p. 37). I have noticed that verbalizing these feelings to students motivates them to push a little harder, even if they are not as confident or sure of the final outcome. Knowing that someone believes in their abilities is not only a way to care for students; it exists as a tool to aid in their academic success. During this time of student teaching, I also taught thematic units connecting student's interests to pop culture within America and beyond. This also helped to motivate student engagement within their art learning experiences. Middle school students need to know that their teacher's care, and teachers must be willing to create respectful relationships with them. When middle school students feel valued and respected, it can make a world of a difference to how they respond in the classroom. One of my biggest goals in this experience was to make a difference in the lives of these children, even if for a short time. I wanted to see if caring attitudes really would make a difference and motivate students to learn. I was more than pleasantly surprised to learn that these seemingly small strategies did make a difference based on the highly emotional responses I received from students upon my leaving.

As a prospective teacher, I think students need someone who will encourage them, listen to them, and believe in their abilities to succeed. The lessons that I created and the strategies that I suggest are essential to help students feel the impact of care. The lesson plans and teaching strategies are used to help build the self-esteem of students through words of affirmation and encouragement, while also inspiring students to collaborate with one another in their art making processes. They are used to build an environment of support. As a whole, we should all be each

other's biggest cheerleaders as we continue to encourage each other and work together as a team. From my observational experience, I have noticed that simply sitting down and listening to students makes a difference to them. I have had quiet or "socially awkward" students really open up to me based on my listening and taking an interest in their conversation. Students need to feel that people care about what they care about, and I want students to feel this way in my classroom. Feeling loved and cared about is an important and valuable component of our lives and is crucial in our society in this insensitive day and age. Using art education in this manner benefits the lives of students and will hopefully influence them to become more compassionate and caring individuals.

1.1 Purpose of the Study

The purpose of this study was to create curricular lesson units influenced by the centers of care that Noddings (1992) promotes. These lessons were created to inspire and encourage middle school students to not only learn important lessons about valuing themselves and those around them, but to encourage students to model these behaviors in their daily lives. The expanded version of my art education curriculum will reflect all of the centers of care, but for the purpose of this study, I focused primarily on art lessons that examine 1.) Caring for self, 2.) Caring for friends, classmates and community, and 3.) Caring for our world. I placed a greater focus on these centers of care because I feel that middle school students would benefit most from learning sequentially about valuing who they are as individuals, and then extend out to learning about valuing others and, finally, about our world. It is not my expectation that this study will transform students into activists for change or world peace advocates within a matter of weeks. I intend for these lessons and strategies to plant a seed of compassion in the minds of students and to inspire them to make a difference in their world through caring actions. As long as students

begin to think as more sensitive individuals, then these lessons will be making a difference in their lives. My desire is that these lessons on caring will extend beyond the classroom and become important values in each student's life.

Within my units, students have the opportunity to learn lessons of care through assessments of self and others in the art classroom, and through art exercises that teach them about what it means to be compassionate toward others while helping them feel valued in the process. These lessons are created to help students build each other up and embrace each other's differences. Teaching strategies used in *Art for Life* (Anderson & Milbrandt, 2005) are a central component in my curriculum that promotes meaningful learning and art explorations, collaborating with each other in the classroom, thematic instruction, and opportunities for students to practice critical inquiry. Furthermore, I included research outlining the general life development of middle school aged adolescents and tailor the lessons to match the developmental needs of the student in each grade. By tailoring units to developmental needs, students are also receiving instruction that demonstrates and inspires the basic human need of being cared for, which is compatible with their present developmental nature.

2 REVIEW OF LITERATURE

One of my biggest sources of inspiration behind teaching lessons on caring comes from the work of Noddings (1992) and her theory of creating an environment of care in schools. Noddings (1992) believes in restoring the moral purposes of schooling and that schools should exist as "centers of care" (p. 66). She believes that caring for the students is the most important thing that the school can and should do; it is the school's first priority. She states, "the first job of the schools is to care for our children. We should educate all our children not only for competence but also for caring. Our aim should be to encourage the growth of competent, caring, loving, and lovable people" (p. xiv). Worzbyt (2004) also agrees with Noddings (1992) theory on care and states, "Human beings were meant to be *givers* and receivers of care. This is what *gives* life value and meaning" (p. 9-10). While education and academic goals are important, schools should first concentrate on the general well being of the student.

Noddings (1992) describes moral education stating "By moral education I mean not only a form of education that concentrates on producing moral people but also an education that is moral in purpose, policy, and methods" (p. xiii). She argues that schools put entirely too much focus on the academic success of students and not enough on caring for students. I agree that academic success is of high importance, but it shouldn't be so important that we neglect caring for the life at stake. Noddings (1992) stresses "We cannot ignore our children –their purposes, anxieties, and relationships –in the service of making them more competent in academic skills…Intellectual development is important, but it cannot be the first priority of schools" (p.10). In order for a curriculum that implements caring attitudes to truly work, the teacher must sincerely care about the student. Noddings (1992) believes that the student and teacher relationship is of utmost importance. It should be apparent to students that the teacher cares for

them because this helps students build trusting relationships with their teacher. This is essential because "caring in education differs from brief caring encounters in that it requires strong relations of trust upon which to build" (Noddings, 1995, p.64). Listening to students and being open to their interests will be key for communicating and empathizing with my students. Students want to believe that their teacher's genuinely care for them. I believe that in knowing that teacher's care, student motivation increases. From personal experience, the classes that I enjoyed most in school were classes with teachers who invested time helping me, who showed that they believed in me, who verbally encouraged me, and who listened. These teachers were truly engaged in my learning and welfare. They demonstrated that they cared by their actions. This created a feeling of security and trust between my teachers and me. Students need to feel valued, and secure. They need to feel like they can trust their teachers in order for them to truly be productive.

Deborah Meier (2002) also stresses the importance of a trusting relationship between teachers and students. In order for students to trust teachers, they need to build closer relationships with them. From these relationships, students have a better chance to learn from them. Meier (2002) states, "the key building block of this relationship between student and teacher is trust. The more complex the learning, the more children need genuine adult company, and the more trusted the adults must be" (p. 13). Trust is not something that develops immediately between teacher and student; developing trust takes time. My job will be to facilitate trusting relationships by being kind and caring towards my students. I will need to encourage and listen to them. I would need to create a curriculum that is interesting and meaningful to my students; one that will propel them to success in school. The role of the teacher

is critical. It contributes greatly to the student's personal growth, academic success and well-being.

Noddings (1992) places great emphasis on caring in schools, even to the point where caring becomes a module in the school's curriculum. She feels that these attitudes and relationships will benefit everyone in the school system, but especially and most importantly, the student. Noddings (1992) states, "Students need to know someone cares for them as persons. In low moments, even though they can't see the sense in it, they will continue to work on mathematics out of trust and love for their teacher" (p.68). Noddings (1992) refers to mathematics in her quote, but in this case, I would substitute art for math. If my students know that I care for them and believe in their abilities, I believe that they will take more of an interest in creating and learning about art. I have seen this work with a number of students during my middle school student teaching.

In the beginning of my placement, there was a male student who did not want to participate in art projects. He constantly said that he was lazy and that he wanted me to do the work for him. I had to reassure him numerous times that he was not lazy and that he could do it. I also put my foot down and assured him that I would not be doing his work for him. I knew that he was fully capable. Overtime, I noticed him doing work on his own, he asked for help quite a bit, but I noticed that he was putting a genuine effort into his work. He stopped using the excuse that he was "lazy" and it seemed as though he wanted to show me that he could indeed succeed. He did succeed, and I was sure to praise him for his effort and work. It is amazing to me that I was able to see such significant changes in the student's attitudes toward their artwork after modeling caring and compassionate attitudes and reassuring them that they can be successful. These caring attitudes between students and teacher are highly important and contribute

significantly to a curriculum that implements lessons of care. Not only will we be practicing care in the classroom through our actions and interactions, but we are also learning and exploring themes of care while learning how to care for others. According to Noddings (1992), schools should embody a more personal, relational, and familial environment. We should learn to work together and take time to learn about each other and value each other as people in the classroom and more importantly as world citizens.

2.1 Centers of Care to Units of Care

My lesson units are grouped similar to Noddings' (1992) centers of care. I call my lessons "units of care" because they focus more on student exploration of self, others, and community through art production and critique. In *Teaching Kids to Care*, John Worzbyt (2004) relies heavily on Noddings' (1992) theory on care and provides many examples of activities that can be done in the classroom pertaining to each center. His centers of care are more youth focused. He describes these centers as the "Seven centers of care". These include "caring for self, intimate others, acquaintances and distant others, nonhuman animals, plants and the environment, for the human-made world of objects and instruments, and for ideas" (p.57). While Worzbyt (2004) uses the same centers of care that Noddings (1992) discusses, the grouping of the centers are slightly different. Noddings (1992) links 8 centers of care all together, but Worzbyt (2004) combines acquaintances and distant others while Noddings (1992) separate the two. Noddings (1992) combines associates and acquaintances. Worzbyt (2004) believes that centering a curriculum on these centers of care would be highly beneficial and important. He states "Rather than focus on traditional subjects as isolated units of content, you can help to make children's education more meaningful and relevant to their lives by creating an integrated curriculum around universal human experiences" (p. 57).

The curricular units that I developed are partly based upon these centers of care and consist of individual lessons for each grade level. Since these lessons focus mainly on the relationships between students, others and their communities, I decided to name my units of care: 1.) Caring for self, 2.) Caring beyond self: friends, classmates, and communities, and 3.) Caring for our world. I think it is important that students have the opportunity to complete projects where they learn about themselves, especially in the highly transitional middle school grades. My lessons consist of self-portrait projects that allow students to learn about themselves and their classmates. For the purpose of understanding what each unit entails, I would like to break each down and explain them for a clearer understanding of what students will learn in these units of care.

The unit on caring for self includes a self-portrait collage lesson where students learn about and explore their own identities. Noddings' (1992) center of caring for self focuses on physical, spiritual, occupational, and recreational life. Since I am not creating an entire art curriculum at this time, I would see the benefit in incorporating these areas into lessons as well in the future. For this study, I created lessons that provide students with opportunities to learn about the things that make them valuable by building their self-esteem and self-worth. Students need to have opportunities to express who they are while further learning about their own identities, and my desire is that this unit aids them in that process. Worzbyt (2004) believes that "Caring for self is a journey of self-discovery in which children develop a conscious awareness of themselves, others, and the world in which they live" (p.30).

Along with learning about self, students have opportunities to learn about their friends, classmates, and communities. These lessons afford students with opportunities to learn about those that they may not know so closely, or may not normally converse. Worzbyt (2004) explains, "One of the greatest challenges facing children and adults today and tomorrow will be

working and playing with people whom they know least about, in the spirit of developing a community of cooperation, inclusion and caring" (p.38). I want students to break out of their cliques and comfort zones, and learn how to work with others. Students need to know that they matter, and that others matter. These lessons were created to provide students with a cooperative environment that gives them the opportunity to learn about both.

My final unit focuses on caring about our world. Through this unit, students learn about social or environmental issues taking place all over the world that they are passionate about. Learning about world issues and about what affects other cultures around our world is a way for students to be aware of distant others. It is easy for students to get caught up within their own concerns or the concerns of those within their inner circle. Learning about global events and culture can better help them be more aware and empathetic towards others. "Worzbyt (2004) explains, "However, caring for people outside the inner circle is important if a global community of caring is to become a reality" (p. 38). These lessons are very sequential as we go from learning to care about our concerns, to community concerns, to those of the world. These transitions of caring are both sensible and important for students to understand so they can see how far we can utilize caring actions. Finally Worzbyt (2004) states, "Caring for acquaintances and distant others is not only the right thing to do but absolutely necessary if we are to survive and thrive as a society and global entity" (p. 38). I want students to see that others matter, and that life is so much bigger than them. Worzbyt (2004) beautifully explains, "As children care and are cared for, they will appreciate the importance of being caring human beings. They will discover their purpose and the value of life and living" (p. 39-40). These lessons are intended to be an eye opening experience that introduces students to themes of care, and valuing others; they are moral lessons that are essential for students to learn.

2.2   Incorporating Caring into a Curriculum

There are other educators who believe in the importance of creating caring environments in the school, and more specifically the art curriculum. These educators have used strategies that have in some way been supportive of moral causes and have resulted in compassionate actions or attitudes from students. Candace Jesse Stout is an art educator who stresses the importance of teaching students to care in the classroom. In her article, she questions if care can be taught in the classroom and provides some examples of how she used moral education in her classroom. Stout (1999) recalls that, one afternoon she was taking her eighth grade students on a trip to the library. As she was leading the students down this outside pathway to the library, they heard a dog cry and run off following the laughter of one of the eighth grade students. A few more of the students began to laugh at the dog that had obviously been physically harmed by an eighth grade boy. The incident with the dog created a scene and caused the principal to come out and direct the group back to the classroom. Stout (1999) was saddened about the lack of compassion for this dog and couldn't help but reflect on Nel Noddings and her chapter on caring for animals and living things.

This incident became a catalyst for implementing lessons catered toward caring in her classroom. Stout (1999) reveals, "I developed a series of instructional units aimed at stimulating imagination, developing empathetic awareness, and instilling the capacity to care" (p. 22). Through these lessons Stout (1999) and her class explored diverse types of arts, and art movements throughout. Stout (1999) created lessons designed to "evoke empathetic response to fellow human beings as well as other creatures with whom we share this earth" (p.22). After intense engagement in these lessons, Stout (1999) noticed a positive change in her student's actions and attitudes. They "began to show a genuine desire to learn more about the experiences

offered up by various artists…They became more willing to listen to the ideas and opinions of others…There were signs of respect for differences" (p.22). Not only were the attitudes of students transformed, the quality and dedication in their class work improved. Stout (1999) claims, "Changes in their writings were not revolutionary, but on the whole, students became more personal and reflective in their responses. Their artwork became more expressive, invested with their own values and experiences" (p.23). Stout (1999) detected all of these changes in her students, as well as noticed that they began to become a little more selfless and sensitive toward others.

Stout's (1999) reflections of her classes' transformation and reaction to her curricular changes reinforce what I believe about what teaching care and compassion in the art classroom can accomplish. This change in focus and emphasis placed on caring for humanity, affected the way students thought. It altered how students created work in her classroom. It planted a seed of empathy in the minds of her eighth grade students. Any change in thought or actions toward being more caring whether large or minimal is an achievement, and a step in the right direction for creating more compassionate citizens. Throughout the remainder of her article, Stout (1999) discusses the importance of caring relationships between the students and teacher, and as a classroom community. Stout (1999) concurs with Noddings (1992) and Meier (2002) on the importance of the student teacher relationship. She believes that "First, a caring connection must be established between teacher and student" (Stout, 1999, p.23). This is important because the teacher controls the environment of the classroom, without this crucial component, it is harder for students to become motivated or interested in the task at hand. As corny as it may sound, the teacher is the "captain of the caring ship", and the students must be led and directed as the

crewmembers. They all need to be able to work together collaboratively in order to sail smoothly.

2.2.1 Modeling care

Lauren Phillips is a passionate educator who believes in the benefits of modeling empathy in her classroom and the school environment. In her opinion, the moral goals of education are the most important. According to Phillips (2003), empathy is something that can be expressed through modeling behaviors and through dialog as opposed to being taught like a classroom lesson. Phillips (2003) discusses how the environment at Norcross Elementary is highly focused on caring for each other both inside their school community and outside. The students at this school are encouraged and taught to care for others. She reveals that the children at Norcross learn at an early age how to treat others respectfully and to work together as a community. The adults who work at Norcross also encourage the students to participate in these caring behaviors. The educators at Norcross are very involved in the lives of their students and model these behaviors in various ways. In one quote, Phillips (2003) notes:

> We are actively involved in our children's lives. Last winter, we 'adopted' a family,
> providing clothing for family members and Christmas gifts for the children…our teachers
> have reached out when one of their students needed new shoes, a tutor after school, even
> finding doctors and dentists (p. 48)

The school also encourages students to participate in community service opportunities outside of school, such as raising money and donating to charities, or food drives (p. 48). By the teachers reaching out not only to students, but also to those outside of the school, students are able to witness effective and meaningful modeling of caring and compassionate attitudes. According to Phillips (2003) the students "see teachers not as people who give homework and tests, but people

who are genuinely concerned about the lives of the children in their classes" (p. 47). Norcross elementary makes it a point to be a community dedicated to caring for the student and becoming a community of caring individuals that works together as a team to help those in need. It is always a wonderful thing when a whole school adopts the goal of moral education and modeling care. When a school community puts the needs of the children first, I feel that real progress can be made. Students are not only observing one classroom teacher model and encourage these behaviors, rather they see the whole school encouraging these behaviors.

In the classroom, Phillips (2003) sees modeling and dialog as the best ways to teach lessons of empathy and caring. As a result, "Art teachers who are exemplary modelers can create rich and authentic curricula for their students" (p. 47). While the curricular units I created for this study explores caring through different art projects, and assuredly through dialogue, I believe that modeling care is an important teaching strategy that will further motivate students. I agree with Phillips (2003) when she states, "It is through caring and the individualized exchange between the student and teacher…that can determine where the child is educationally and where he or she needs to go" (p. 46). Phillips (2003) also discusses a ceramics teacher named Richard Harsh who tries to create art lessons that touch the student's lives personally and encourages them to act accordingly. When teachers seriously try to center education on the betterment of the child, they motivate students to do better. Phillips (2003) states:

> When an art teacher values his students and their education to such a high degree, those students see how the combination of art and a caring environment can touch lives otherwise dormant. They discover the power within themselves to become something greater than they could possibly imagine (p. 47)

The teacher truly does set the climate for the caring classroom environment, and if that isn't present, chaos can occur as a result. The teacher has to encourage caring in the classroom and teach students the value of working together and valuing each other. "As one learns caring within the community, one gains the capability to expand that caring to others elsewhere" (Phillips, 2003, p. 46). Phillips (2003) believes that if we give students more opportunities to learn and practice caring in the classroom community of learners, the greater chance students have of carrying this out into the world.

Phillips (2003) discusses the ways in which dialogue can make major contributions to a caring classroom environment. She likes to conduct lessons that include meaningful dialogue about caring attitudes, so students can discuss openly. Dialogue can also teach students to listen to others and learn to accept differing opinions. Giving the students time to talk and express themselves helps them to feel more valued in turn (p. 47). As a result "Once we allow dialogue in our classrooms and model ways to care, we allow our students the freedom to imagine how others should be treated, ways things should be, and solutions to problems that plague our society" (Phillips, 2003, p. 47). These caring attitudes can certainly be nurtured in the art room, not only through meaningful dialogue, but also through the art making process. Phillips (2003) discusses how she conducted a lesson where students worked on making their own versions of Adinkra cloth artwork inspired by the Ashanti artists in Ghana. The students were asked to put themselves in the shoes of these artists and to make a funerary cloth. Instead of using cloth, the students used paper bags to represent the cloth in which they mounted their designs. This project allowed students to participate in a simulation of a sacred art-making experience as a class community, while learning about another culture. Phillips (2003) emphasized to her class the importance of these cloths and reminded them of how hard the Ashanti artists worked on their

cloths. Phillips (2003) stated that she was not sure if her students were able to empathize with the Ashanti artists but she did notice that the student's artwork "shows their patience and craft" (p. 49).

Throughout her article, Phillips (2003) discusses and provides her audience with an example of a caring and compassionate school community, and how teachers can model care effectively through their actions, through meaningful dialog with students, and through art projects in class. The most ideal situation would be for a whole school to cultivate an environment that fosters caring like that of Phillips' (2003). There is no doubt that modeling caring in her classroom and beyond has been beneficial to her students in some way or another. If her school continues to promote these compassionate attitudes, perhaps they will send out, into society, more individuals inclined to practice caring.

2.2.2   *Supporting student interests*

David Darts was a high school art educator who taught a Contemporary Issues and Visual Arts course, which advocates for art education that goes beyond technique, medium mastery, and foundational skills. Darts (2006) feels strongly that arts should be connected to students in meaningful ways giving students the opportunity to participate in the construction of their knowledge while connecting art instruction to visual culture, social responsibility, and subjects that are familiar to them. Darts (2006) feels that art educators must focus more on creating courses that inspire these connections or risk having arts courses viewed as just another frill in the overall school curriculum that can be eliminated at whim. Darts (2006) believes that art education is a powerful tool that can be used to teach these deeper meanings he advocates. He states:

It seems that, without finding meaningful ways to connect art educational curriculum to

the larger concerns of education and society, art education (and art educators) will

continue to be undervalued and thus relegated to the curricular fringes and pedagogical

margins of public education (Darts, 2006, p. 11)

It is apparent that Darts (2006) goes beyond teaching significant form and technical skills. While

those are important, he clearly demonstrates, in his philosophy and curriculum that creating an

art environment based on connecting greater meanings to the lives of students is of utmost

importance. Darts (2006) is a good example of an educator who implements care in his

curriculum, by creating one that, at its core, promotes the concerns of his students.

In creating a curriculum that advances the interests and concerns of his students, Darts

(2006) connects this to care by stating, "We developed the curriculum around the belief that the

arts can facilitate the development of an ethic of care, thereby enabling participants to positively

transform themselves, their communities and the world(s) in which they live" (p. 7). Darts

(2006) realizes the importance of including students in the learning and curriculum development

process, therefore, most of the material for the curriculum "was chosen, presented, and co-

evaluated by the students themselves" (p.7). Visual culture is a significant part of Darts' (2006)

curriculum and is a vehicle that links students to their everyday experiences and interests. He

also includes contemporary artists and contemporary art movements as an important component

of his curriculum. By creating a curriculum rooted in close association and meaning to students,

Darts (2006) is able to elevate student motivation based on teaching a curriculum that includes

their interests. He states, "I also found that when students are personally invested in a topic, they

are more inclined to engage with it in meaningful ways" (Darts, 2006, p. 7).

Darts (2006), along with his students, conducted a project in his classroom where students came up with a list of sociocultural issues to use as the theme for an art lesson. The students formed groups and were tasked with creating and presenting a lesson on their particular issue. They were to become experts on their issue and then teach this lesson to the class. The lesson plan was to have three components: an introduction to the social issue, a presentation of information pertinent to the issue providing facts, statistics, and differing views about the topic, as well as an art activity. Together, Darts (2006) and his students created the assessment instrument for the project. Throughout his article, he explains some of the triumphs, hardships, and struggles the group endured through this intense and extensive presentation process. He even explained at one point that it would have been easier to conduct the lessons himself, but by putting this in the hands of the students, they were able to work through these issues collaboratively and come out triumphantly in the end. Darts (2006) offers:

> I was genuinely excited to come to school each day, and based on the overwhelmingly positive feedback and obvious enthusiasm displayed in class, so were the students. Perhaps most importantly, a large majority of the students in the class were indisputably engaged in the curriculum and meaningfully participated in their own and each other's learning (p. 9)

It is obvious that Darts (2006) is passionate about his job and truly values his students. He is a great example of an educator who cares for his students. He not only conducts a curriculum that is based on visual culture, social issues, and student interests, but he also allows his students to take part in the curriculum development and assessment processes. This really insures students that they are making great and significant choices in their education. Through his actions, and curriculum development, Darts (2006) shows students that their ideas matter and that they matter

as individuals. As a result, students are eager to work hard and have a better chance of enjoying the art educational environment.

2.3   Art for Life

In the book *Art for Life,* by Anderson and Milbrandt (2005), they reveal "Any lesson or curriculum instituted by teachers comes from what they believe is important" (p. 85). My main objectives in becoming an educator are to be one who 1.) Cares about my students and helps them to feel valued, and 2.) Creates an art environment that helps them to learn in a meaningful way, through exploration, and having fun engaging with art. I believe this will create a much more enjoyable and rich learning environment for students. *Art for Life* is a central component of my curriculum because it is centered on creating art rooted in personal meaning and special connections between the student's lives and their world. According to Anderson and Milbrandt (2005), "the chief purpose of art education for life is to help students understand something about themselves and others through art and thereby to contribute to personal growth, social progress, and a sense of global community" (p.3). *Art for Life* is focused on individuals and relationships. It aligns with my curricular units in that it is concentrated on students learning about themselves, friends and community, as well as world concerns. *Art for Life* is authentic instruction that is concerned with "involving students in higher levels of cognition or thinking, leading students in substantial conversation about a topic, promoting social support for peers' achievement, and developing themes for teaching that support integrated learning beyond the classroom" (Anderson & Milbrandt, 2005, p. 25). These components of the *Art for Life* curriculum were important for my middle school units. I will further explain these components and how they will play out in my curricular units.

2.4   Authentic Instruction in Art for Life

In an *Art for Life* curriculum, art is created for meaningful purposes rather than for art sake alone. The authors state, "Because human beings are predisposed to seek and develop meaning, a natural goal of education is to nurture students' abilities, conceptual tools, and strategies in order to construct meaning and achieve understanding" (Anderson & Milbrandt, 2005, p. 24). Art is a wonderful tool to use as a way to create meanings. As a young girl, art was not only enjoyable it was sometimes a form of therapy and a coping mechanism. Art was a way for me to deal with personal insecurities about how I fit into the world as an African-American female. Through art, I was able to escape and create imaginary stories surrounding themes of personal interest. Art always meant something to me. It is important for art to have meaning to students in order for them to enjoy it on some level. This is what makes *Art for Life* so crucial. Educators can show students that they care by creating meaningful and enjoyable classroom environments. If this critical element were present in an art curriculum as opposed to rehearsed, linear, or trivial instruction, teachers would have a better platform to cultivate an environment of care. These meaningful environments are the basis of authentic instruction. As defined by Anderson and Milbrandt (2005), "Theorists describe authentic instruction as meaningful learning that connects to the real world beyond the classroom" (p. 25).

An elementary school teacher named Kirby Meng discusses a lesson that she conducted with students where they created personal logos. Through this logo creation process, she describes that students used different components of authentic instruction such as higher level thinking, deeper knowledge and understanding about logos, in class discussions about logos and trademarks, as well as real world connections through creating their own logos in the classroom

and learning about logos and the world of advertising outside of the classroom. Meng describes the importance of authentic instruction in the art classroom by stating:

> In my opinion, authentic instruction is important in all classrooms, but especially in the art classroom. If a teacher can make art interesting and relevant to students, they will be anxious to learn about it even though it may not be their strength. Authentic instruction in the art room can bring interest and success to students who do not have a natural desire to learn about art and can increase the success of those already interested. (Anderson & Milbrandt, 2005, p.26)

Even as someone who naturally enjoys art, I wouldn't want to be in an art classroom that is monotonous and meaningless, and neither do students. Anyone would desire an interesting and meaningful art experience. Authentic instruction is an important contributor to a caring classroom environment.

2.4.1   High level thinking

In *Art for Life*, high-level thinking skills are an important part of authentic instruction that can be exercised through studying, questioning, and creating through art history, criticism, aesthetic inquiry, and studio production. In my curricular units, students will practice high-level thinking through explorations in our art units. Questions such as "Why do we create art? What is the artist trying to communicate in this work? And How can we create meaning through art?" act as examples that we can discuss and utilize higher level thinking in class. Though in this study, I will not include an art history lesson, we still will have a chance to exercise high level thinking strategies. Art history will be a part of my complete curriculum one day, because students can question the artist's rationale behind a work or the time period from which it came. Simply asking students to name the artist, date of creation, and medium, doesn't give them the chance to

partake in authentic high-levels of cognition, rather, this is an example of a low level of cognition. Students aren't able to truly explore and understand the deep meaning in an artwork if they simply memorize facts. Students should not only know the facts behind a work of art, but rather the story behind a work of art. This allows the students to engage in high-level thinking, in a group environment.

Students can also participate in high-level thinking through the process of art making. The authors state, "Howard Gardner (1991) tells us that the artist shapes form and gives voice through perceptions, ideas, and feelings through manipulating symbol systems for meaning" (Anderson & Milbrandt, 2005, p.28). Creating artwork that has meaning in itself is a form of high-level thinking. In my opinion, doodling and drawing hearts and stars in a notebook would not be considered a high-level cognitive art activity as much as creating a justice-themed piece for abused animals or a collage tribute to a loved one. The latter requires that the artist think about the decisions they make, as well as plan how they would like to communicate their message.

Teacher expectations also play into the success of high-level thinking in students. Teachers should believe in their student's ability to perform well in class. If teachers set the bar high, they should expect that their students would reach it. The authors state, "If expectations are too low, only low levels of cognition result. Students tend to learn as little or as much as their teachers expect; therefore, high expectations lead to high performance" (Anderson & Milbrandt, 2005, p. 28). This quote is also true for my life. Teachers who believe that I can go the extra mile, and verbalize it, inspire me to meet their expectations. When teachers do this, I am generally determined to not only meet their expectations, but to exceed them. I want my students to become deeply immersed in their work. If I do not articulate my expectations, they may try to

skate by, not putting much effort into their work. I have to show students that I expect more of them, and while this may irritate them at times, at the heart of it, it is an expression of love. Students need to know that teachers believe in them, and care about their success.

2.4.2 *Substantial conversation*

Substantial conversation is another important component of authentic instruction that relates closely to high-level thinking. Substantial conversation allows students to discuss, develop and bounce ideas off of each other. Visual conversation, which is connected to observing art, and verbal conversation, is a component of substantial conversation. During art critiques or aesthetic inquiry, students have a chance to observe, and share thoughts, feelings, or ideas about a particular work of art. Substantial conversation allows a greater exploration of ideas and a greater chance for students to learn from each other. This is also conducive to a curriculum that implements caring as well as a caring environment because it allows for students to share their thoughts with each other and participate in meaningful conversations about the work or artist at hand. "In constructing knowledge in art, as elsewhere, high levels of substantial conversation characterized by considerable interaction about the topic, evident sharing of ideas, and an improved collective understanding are essential" (Anderson & Milbrandt, 2005, p. 29). Students should have opportunities to talk about art openly in their classroom community and to share their feelings, beliefs and questions about the art at hand. I believe that we would create unity in our classrooms by having open and meaningful conversations while learning to listen to and value each other's point of view. Substantial conversation is a good learning ground for students to learn to value the opinions of others, and to practice listening and being patient with one another.

2.4.3   Social support for student achievement

Another important component of authentic instruction essential for *Art for Life* is social support for student and peer achievement. Social support for student and peer achievement will be key in my curriculum because it encourages a caring and collaborative environment. Supporting and caring for each other is what really makes learning more meaningful. According to the authors:

> Underlying social support for students' achievement is a message that the teacher cares. Before students care what you know, they need to know that you care…A caring attitude is essential in how people relate to one another and is also a basic motivation for learning" (Anderson & Milbrandt, 2005, p. 31)

I have learned through observation and experience that middle school aged children can be challenging to reach. They need to know that you care; they need to see that you care. I am personally more inclined to work diligently in the classroom of a teacher or professor who cares about my success, as opposed to one whose sole concern is their paycheck. Caring attitudes and actions promote a spirit of teamwork between teachers and students. I agree with the statement made by Anderson & Milbrandt (2005), "In a classroom where a caring attitude prevails, the students as well as the teacher will make it clear that all opinions and all expressive drives are important and valid" (p. 31). We truly need each other's support and acceptance in the classroom setting to motivate us to participate in, and enjoy our art environment. The authors note how "researchers have found that cooperative strategies among peers accelerate learning, improve retention of material, enhance achievement, and result in positive attitudes toward learning" (Anderson & Milbrandt, 2005, p. 30). I truly admire Linda Clay, an art teacher who allowed her 8th grade students to assist her in developing her curriculum for the class. The students were to

help create a curriculum that incorporated their interests as long as they met the state standards that the teacher had to abide by. Although, for the purpose of this study, students will not be making curricular decisions, I do anticipate incorporating this strategy in the future for my overall curriculum one day. I think it is a wonderful idea for students to participate in the development of a curriculum, because not only does it establish the value of their input in the learning process, it also allows them to recognize that their teacher cares and that they are on the same team.

2.4.4 Thematic Instruction

My curricular units are comprised of three separate units based on themes of caring. 1.) Caring for self, 2.) Caring beyond self: friends, classmates, and communities, as well as 3.) Caring for our world. Through these thematic units, it is my hope that students will learn valuable lessons about caring for others. Breaking these lessons up into themes helps students to explore these concepts on a more concentrated level. The authors reveal, "The central instructional strategy for understanding ourselves and others through art and the visual culture in which it is embedded is the use of themes" (Anderson & Milbrandt, 2005, p. 9). According to Anderson and Milbrandt (2005), students learn better when lessons are arranged in themes rather than individual lessons covering art facts, principles of design, or elements of art. Knowledge about principles of design and elements of art are important for students, but learning can occur in a way that evokes meaning, as opposed to rote memorization of each element of art or principle of design for a test. Students can use color and line to express a personal emotion they are feeling, or proportion to express intimidation or fear. Students can look at black and white photographs of tragic or scary events and discuss how the author uses contrast to evoke more emotion or to tell a story.

According to the authors, thematic instruction should be centered on the student, their lives, and their relationships. Themes can be used to teach students about themselves and others. This is exactly how I intend to use my themes, because my units are predicated on students exploring and learning about themselves and others. Anderson and Milbrandt (2005) believe that themes "should be focused on who we are, where we think we belong, and our sense of community…Constructing and exploring meanings thematically through art and visual culture can become a channel for students' personal transformation and social reconstruction" (p. 11). Through thematic instruction, students should be granted the opportunity to learn about others not only in their culture, but also the cultures of others. My unit on caring for our world gives students an opportunity to explore and learn about issues that affect others all over the world. Anderson and Milbrandt (2005) state, "Whatever their ethnicity or cultural allegiance, by reaching out beyond the narrow confines of their own cultural understandings, students may come to see others not as exotic or alien but as people who, although they may express themselves differently, have drives, emotions, and sensibilities much like their own" (p. 11). It is easy for us to get caught up in our own world and culture, it is essential for students to learn early on that other people exist on the other side of the world, living lives that matter and are worth learning about. Perhaps if students learn these lessons through the thematic instruction that I intend to include in my curriculum, they will develop sensitivity for those of differing cultures.

2.5   Visual Culture

Visual culture is also an important component of art education as well as an *Art for Life* curriculum. Visual culture consists of a plethora of the visual information that surrounds us in our world, and thus can be very broad in defining. Even Barnard (1998) provides a variety of definitions for visual culture in his book *Art, Design and Visual Culture.* One of his broader

definitions describes Visual culture as "Everything that can be seen" (Barnard, 1998, p. 11). In *Art for Life,* Anderson and Milbrandt (2005) describe visual culture as:

> visual artifacts and performances of all kinds, as well as new and emerging technologies, inside and outside the art museum, and the beliefs, values and attitudes imbued in those artifacts and in the way they are made presented and used (p.44)

They go on to describe visual culture as consisting of art history, graphic design, popular culture, television, mass media and other digital technologies. In both books the authors describe that visual culture is something that is constructed by humans. Thus visual culture goes hand in hand with art education. How we address visual culture is how we can create deeper connections and opportunities to learn more about it. Whatever type of art that my students and I will view and discuss in our overall curriculum will be something that we will assess to search for deeper meanings and connections. Anderson and Milbrandt (2005) state, "In visual culture studies…imagery is examined not for the sake of appreciation, but for the sake of understanding and being able to take intelligent action in the world"(p.45). Viewing a variety of visual art/media can lead the class into substantial conversation much like we previously discussed. Anderson and Milbrandt (2005) believe that we should be a "visually as well as verbally literate population" (p. 45). Visual studies can teach us a lot about others, our world and ourselves. This component also coincides with my lessons on caring. Freedman (2003) makes a great point by stating "When students develop a deeper understanding of their visual experiences, they can look critically at surface appearances and begin to reflect on the importance of the visual arts in shaping culture, society, and even individual identity" (p. xi).

Studying visual images can help us learn about history, different cultures, how to understand our own cultures, and to question injustices and why things work the way they do in

our society. Popular culture is an area of visual culture that can be used in art lessons to incorporate student interests. It is important to stay attuned to the interests of students regarding popular culture. This can include, their music culture, music videos, movies, television shows, popular clothing, digital brands, technology, and games to name a few. Between Anderson and Milbrandt (2005) as well as Freedman (2003), all feel that we must stay current and aware of visual culture, how it affects us and understand how these things are communicated to us. Freedman (2003) states, "Appropriately addressing issues of visual culture in school requires an understanding of the daily visual experiences of students" (p. 126). Visual culture is highly influential in not only an adult's life, but also the students. Anderson and Milbrandt (2005) discuss "Understanding the visual environment is important because children and young people are formed by their culture, and at the beginning of the twenty-first century, our culture is overwhelmingly constructed and overwhelmingly visual" (p. 56).

I have noticed from being in the middle school environment that many of the students were highly interested in the Instagram photo editing app, Vine videos, the latest dance and the hottest shoes. These are all visual things that they see. It is a part of their culture and something that they enjoy. Art lessons can include these things and encourage discussion around the areas in our culture (whatever culture is most prevalent for those particular students) that are most influential and interesting to students. In my 6th grade lesson unit, students will do an album art themed project. Doing a project relating to the musical culture of students is a sure way to increase student motivation and excitement. Visual culture, however, does vary between individuals and cultures. Something that influences one group of individuals may not necessarily influence another in the same way. Freedman (2003) states, "Because people with different backgrounds and interests do not have the same foundations for interpretation and will

experience the same visual culture in different ways, the value of visual culture changes from one cultural context to another" (p.36 & 38).

2.5.1   Social justice visual culture

Since visual culture in art education provides students with opportunities to learn about, study, question and discuss different types of visual art, another beneficial way that visual culture can be incorporated in art lessons is through social reconstruction. According to Anderson and Milbrandt (2005), visual culture is frequently critiqued through social reconstruction. Within my units, the 8th grade lessons focus on social reconstruction visual culture that further cultivates a caring environment by allowing students to express themselves while expressing their thoughts, feelings, and ideas on an issue that is meaningful as well as passionate to them. Advertisements, popular culture, graphic design, photography and even fine art of the present and past represent avenues of social justice visual culture that students can study. Garber (2004) states, "In social justice education, students' interests, voices and lives are now understood as part of curriculum" (p. 6). Not only does studying social justice visual culture provide a way for students to learn about themselves and their own views about social issues, it allows them to learn about issues going on in their community and in different parts of the world. It can help them become more informed citizens of injustices that take place in our world that will hopefully spur them on toward taking action and becoming activists of change in small or great ways.

Social justice visual culture is also closely tied to feminist art education and visual culture. Feminist visual culture in art education allows students to learn about and raise questions pertaining to diverse groups that tend to be left out of the male dominated westernized art world that has been celebrated throughout art history books and museums for years. In an essay about issues within feminist visual culture, Pajaczkowska (2001) states:

Within visual culture, feminist methodology is indispensable for opening and disinterring

the repressed and troubling questions of sexual difference that inflect the visual. Feminist

exploration of visual culture aims to loosen the ties that bind gender and sexuality to

visual representation in such limited, repetitive and stereotypic ways, and to understand

the relation of representation to the psychic economy of thought, fantasy and emotion (p.

4)

It is important for students to not only learn about these groups that often get isolated, but to

appreciate these groups. This plays into caring for each other and valuing each other's

differences in the classroom and beyond. Being sensitive to differences are something that many

seem to struggle with in our society here in America, but through providing students with

opportunities to explore, discuss, and create work about these differences, perhaps we can learn

to be more tolerant toward each other. Social justice art education has the ability to help us to

learn these valuable lessons. Garber (2004) discusses:

concern for social justice education brings together feminist studies, race and

multicultural studies, disability rights, identity studies, environmentalism, community

based, critical pedagogy, performance pedagogy, social reconstruction, visual culture,

and other areas. Uniting these educational theories and approaches relates education to a

revisioning of the world as a more livable and joyous place for all, with a balance

between humans, the environment and other living beings (p. 4)

Social justice visual culture has a special place in my future lessons and overall curriculum that

is truly necessary to tackle in our classrooms today. In order to become more caring individuals,

we need to learn how to live in a world with diverse people and acknowledge, if not understand

completely, the lives of those who may differ from us. At the end of the day, we are all people who desire to be cared for and understood.

2.6   Art History, Criticism, Aesthetics, and Studio Production

Art history, criticism, aesthetics and studio work are all important components of *Art for Life* curriculum. In my lesson units however, I focus largely on studio production and criticism. While within this study I am not writing art history or aesthetic lessons, I will discuss the importance of each for an overall curriculum. I intend on incorporating each category in my full curriculum for the classroom beyond this study. Implementing each category of art study within my lessons will allow students to explore art on many different levels, through learning the meanings behind it, through questioning it, and finally, through exploring and creating it. Art history is a good starting point, as it allows students to learn about an artist or artists and their work. It is important for students to learn about art of the past to better understand art of the present. Art history provides the story of a work of art, what the art is about, the life of the artist, what part of the world the art came from, etc. Anderson and Milbrandt (2005) believe that art history "is meant not only to inform but to provide models and discussions that inspire students to engage in the arts as a means of celebrating human experience and achievement" (p.136). Art history provides students with the origin and background information of art and artists. Many contemporary artists have reused or reinvented the wheel inspired by artists or art movements of the past; students should have an understanding of this phenomenon. After understanding the history of an artwork and artist, students have a chance to build on it, use what inspires them to put their own creative spin in their personal art.

Art history, criticism, and aesthetic inquiry are all closely connected. Through learning about art history, students can have dialogue relevant to art that leads art criticism and aesthetic

inquiry. Students can foster discussions where they discover deeper meanings about an artwork and artists. Anderson and Milbrandt (2005) define art criticism as "talking or writing about art, and we do it because we want to know the meaning and significance of artworks" (p. 99). The practice of art criticism in the curriculum allows students to question why an artist does what they do, because the artwork is a reflection of the artist. In the same way, students can create their own work and critique the work of their peers. I intend to facilitate art critiques of student work at the end of every unit, because it is important for students to share their ideas with others in the class.

Anderson and Milbrandt (2005) discuss three different models that can be used in art criticism: analytic, feminist conversational, and principled. The analytic model follows an important four questions that set off the critique: "What is this? What does it mean? What is it worth and What is it for?" (p. 102). According to the text, the most important question of the four is "What does it mean?" Since an important piece of *Art for Life* is rooted in personal meaning, this is assuredly the most important question included in this model. Another important model in art criticism is the Feminist Conversational model. Rather than a direct and linear model of criticism, this model is more conversational, focuses on group collaboration, and exploring meanings. "When art criticism is done interactively in a group, the feminist model encourages conversation and dialogue rather than the more linear, definitional strategy of staking out a claim and defending it" (Anderson & Milbrandt, 2005, p.109). The feminist model also includes women artists, minority artists, or other artists that may not be included in the traditional masculine-based art curriculum. A final important model included in art criticism is the principled approach. This approach focuses more on our thought process in the art criticism process. This process is modeled after "Terry Barrett's principles for interpretation of a work of

art" (p.111). It focuses on a '"what to know" and "what to do" model"' (Anderson & Milbrandt, 2005, p. 111). A combination of these models is valuable for an art curriculum, because each contains unique characteristics that would be beneficial to classroom critiques.

Aesthetics is tied closely to art criticism in that it is also concerned with asking questions about art. "Traditionally, aesthetics addresses questions of beauty, the nature of the aesthetic response, how we define and value art, and how we talk about art" (Anderson & Milbrandt, 2005, p. 81). The authors express how in aesthetics there is no right or wrong answer, but rather "stronger and weaker arguments"(Anderson & Milbrandt, 2005, p. 81). A few example questions would be: "what is art?" "If a toilet seat were placed on a pedestal in a museum, does that make it art, much like a painting on the wall?" "Should all art be beautiful?" "What is beauty?" These questions allow students to question the nature of art and to question the definition and value of it. Anderson and Milbrandt (2005) discuss two important aesthetic theories that they feel teachers choose in forming their curriculum. The first is Formalism, and it is focused on knowledge of the principles and elements of design, perfecting technique and skills in art, materials used, and producing good-looking art. Formalists believe that art should be created for art's sake. The second theory is Contextualism and it is focused on the meaning of art as opposed to art for the sake of art alone or for beauty. Contextualists have a strong focus on subject matter and social communication as opposed to self-expression and studio production. "Therefore, a contextually oriented curriculum is based on themes. Fundamental human concerns (themes) are used to organize instruction –as opposed to the common formalist practice of organizing curricula around elements and principles of design, or media techniques, or both" (Anderson & Milbrandt, 2005, p. 87). It is better for teachers to integrate both of these theories as opposed to just one. Each theory has benefits for the art classroom. Anderson and Milbrandt (2005) believe that the

curriculum that a teacher develops derives from his or her values. In my case, this is true. I believe that valuing the student and learning to care for each other and for humanity is essential.

A studio production lesson is included in each of my units. In *Art for Life*, the recurring idea is that students create artwork that is meaningful. According to the authors, we make art for personal pleasure and to learn who we are, while also to communicate messages to others. Specifically in the unit on "Caring for self", students have an opportunity to explore their identities and what they like, while learning about others in the other two units. The art making sections in my lessons allow students to put their knowledge about caring into practice. In my opinion, this is the most powerful part of the lessons because they are exercising these moral ideas and feelings and translating them through their artwork. The artwork that students create serves as their personal messages to the world. Messages in art, according to Anderson and Milbrandt (2005) can be created symbolically. The authors state, "The social aspect of making art is the artist's communicative problem: how to convey his or her affective insights to others symbolically" (Anderson & Milbrandt, 2005, p. 142). Anderson & Milbrandt (2005) also discuss fear in art making. I want my students to understand that fear is normal when it comes to creating art, but it should not hinder them from creating it. I want to encourage my students to support each other and work through fear. Hopefully, by working together in the art making process, we will create a caring atmosphere by participating in art as a community while helping students to overcome their fears and struggles. All of these components of the *Art for Life* curriculum are truly important and valuable to a classroom centered on caring attitudes. I believe that at the heart of *Art for Life* is a concern for student well being. *Art for Life* cares about the student and desires that the student, and the world of art, be connected in a moving and meaningful way.

2.7   Why Middle School?

Middle school students have always intrigued me. When I inform people that I am interested in teaching middle school, they, not surprisingly, tend to look at me as though I am insane and follow that up with responses such as "why middle school?" or "good luck with that!" I have had my share of interaction with middle school students. They can be moody, vindictive, callous, and annoying. I have perceived that I am able to connect well with middle school students. From what I observe, they simply want to be accepted. Regardless of gender, middle school aged children tend to talk my ear off, but I realize as they are talking, with their eyes lit up, that they are simply happy that someone cares enough to listen and laugh at and/or with them. Even those students who are quiet, moody or reserved, desire acceptance on some level. Their needs are really quite simple; they want to know that somebody cares.

Lately I am learning of more and more middle school-aged children who are becoming involved in behavior that concerns most adults. Middle school is a highly transitional period in a child's life. They are going through a number of changes. They are trying to learn who they are and establish their identities. I believe that middle school students need good teachers who are patient, and who understand and appreciate them. They need someone to listen to them, and care for them. I believe, much like Noddings (1992), that moral education is most essential for this group. Given the vicissitudes of life that middle school student's experience, this is a great time to teach valuable lessons such as care.

2.8   Understanding the Middle School Student

I believe that when it comes to teaching, it is important for educators to have a deep understanding and knowledge of the group they are teaching in order to teach them to the best of their ability according to their developmental needs. This is important for me as a prospective

teacher, because I should understand the needs of my future students from multiple perspectives. In the following sections, I discuss generalizations of middle school student development and background information. A truly caring teacher would first need to research the developmental needs that are central to his or her own students, because students come from different social economic backgrounds and have different needs. Therefore, it is important to adapt instruction to the unique classroom culture and developmental needs of the students within a classroom. Students in K-12 grades are constantly evolving, and as educators we should be prepared to nurture their growth, providing them with an education that is both interesting to them and relevant to where they are in their life developmentally. In my curriculum, I created thematic units surrounding care ideals that address specific needs in each grade level in middle school. I will provide some background that is important to know when considering teaching based on developmental need.

Transitionally, middle school students are going through many changes cognitively, emotionally, and physically. Berger (1991) describes adolescence as the age period between 10 and 20 where individuals go through these changes as they transition to adulthood. She also describes this as the most rapid growth period that we as humans go through. While adolescence spans the period between 10 and 20, I focused on the group considered early adolescence, which is 10-14 according to Roeser, Eccles, and Sameroff, (2000). There are many challenges that affect adolescents during this developmental period. These challenges are important to know and recognize, because they can have a direct impact on the way students behave or perform in school. These factors include: puberty and physical development, increasing levels of cognitive thinking, the search for identity, changing relationships with parents and peers, and issues in the home life.

2.9   Physical Changes and Puberty

Physical changes and puberty are very prevalent developmental changes that occur during the adolescent period. Students are growing into more adult-like bodies; there are noticeable changes in height. For boys there may be a noticeable change in muscle, hair, and the deepening of their voices. Girls tend to develop breasts. According to Berger (1991), both sexes develop these characteristics on some level although it may be more prevalent in one as opposed to the other. These changes can affect the self-esteem of a young person. Some young people may feel embarrassed or self-conscious about their rapidly or slowly developing bodies. The media and other forms of visual culture may also send messages that suggest to adolescents that their bodies should look a certain way, which can lead to self-esteem issues. Berger (1991) also notes that physical appearance affects the self-esteem of adolescents in the presence of peers. She notes, "we should recognize that teenagers' concern for appearance is, in part, a response to the reactions of other people" (p. 439). Also, appearance can affect whether a young person is accepted or rejected by other peers. Other changes related to puberty are the change in attitudes between individuals of the opposite sex. During this time, there is an increase in sexual hormones and adolescents begin to become more comfortable with members of the opposite sex. Geldard and Geldard (2010) note, "As sexual drive rises, they are confronted with issues of personal sexuality and sexual identity" (p. 5).

2.10   Cognitive Development

During adolescence, young people are becoming more sophisticated in their cognitive development. They are able to participate in more critical, creative and abstract thought. (Geldard & Geldard, 2010, p. 7). They are able to discuss in better depth issues that are going on in the world, process ideas or concepts on a deeper level, make better judgments about decisions

they make, as well as develop moral reasoning. In moral development, adolescents are better able to identify between right and wrong (Berger, 1991, p. 457). According to Berger (1991), "adolescents gradually come to see moral questions more broadly, no longer considering only narrow personal interests and gradually looking at the values of their society and beyond" (p. 457).

Berger (1991) discusses that egocentrism is a characteristic of adolescent cognitive development where young people believe that they are invincible and the center of attention. During this period, adolescents tend to think that they are the only ones going through what they go through and that no one else, especially parents or other adults, truly understands them. Berger (1991) states that egocentrism generally "peaks at age 13" (p.456). Berger (1991) also discusses how during these stages, adolescents spend an increasing amount of time in the mirror because they are highly concerned about their appearance and how others will perceive them. In turn, they tend to create imaginary worlds in their minds where they are entering a classroom believing that all eyes are on them. Berger (1991) states, "Anticipation of a favorable judgment can cause teenagers to enter a crowded room with the air of regarding themselves as the most attractive and admired human beings alive" (p. 455).

2.11 The Search for Identity

One of the most central characteristics of adolescents is the search for and formation of identity. The search for identity is a characteristic of adolescence that expands the whole developmental period and may extend even into the lives and development of college aged adults. This is the stage where an adolescent is trying to figure out or identify who they are and where they fit into society or their peer group. Berger (1991) mentions that according to the Psychologist Erik Erikson, the search for identity exists as a basic need in an individual's life,

much like food or security. Individualization is a component of an adolescent's identity search where they try to separate themselves from their family to establish a separate and unique identity for themselves. They try to establish a sense of separateness while also establishing "a sexual, moral, political, religious, and vocational identity that is relatively stable, consistent, and mature" (Berger, 1991, p. 472). Even during this process of individualization, Geldard and Geldard (2010) states that it is hard for an adolescent to establish a unique identity because a "young person can only construct concepts of self within the context of relations with others" (p. 10). They have to establish this balance between the family, their peer groups, and society.

Society, family, and peer groups also have great influences on identity formation for adolescents. The values, and customs of society can affect how individuals identify themselves. Berger (1991) believes that those in a culture where they closely follow a society's customs can more easily form an identity because they reflect that society's ideals. Even though adolescents are generally trying to establish an identity separate from the family, parents still have a strong influence on the identity of adolescents. Berger (1991) discusses how a lot of times, young people follow the example of their parents. They tend to have similar values, enjoy doing the same things, vote for the same people, or worship at the same location. Peers also have a large influence on each other. Berger (1991) states "relations with peers are a vital part of the transition form childhood to adulthood" (p. 482). Often, adolescents face peer pressure in their search for identity. Adolescents have a strong desire to be accepted and may conform to an image that is acceptable to their peers. Through this process, adolescents are further defining who they are as individuals. Berger (1991) describes that American culture as one that has many different peer groups to choose from. Adolescents can easily identify who they are, or who they are not, by identifying with which groups they best fit in.

Adolescents who are a part of different ethnic groups have another obstacle in their search for identity. Ethnic adolescents not only try to find their place in society, but also within their own ethnic community. Frequently, they face a decision of whether to conform to the mores of the majority society while abandoning their own culture or vice versa. Striking a balance between the two worlds can be difficult. Geldard & Geldard (2010) talk about how painful and emotional this process is as adolescents of ethnic backgrounds experience racism or prejudice throughout life further confirming their disconnect from the majority culture. It is obvious that the search for identity, or the process of "finding oneself" can be stressful and challenging for young people. This is an important developmental issue that can be aided through art instruction via explorations in identity. In my curricular units, exploring identity is a predominant theme in many of my lessons, because this issue is one of the most prevalent amongst this age group.

2.12 Relationships with Parents and Peers

As discussed before, the role of parents and peers can have a significant impact on the development of young people. A child's upbringing affects their development whether a parent employed a very strict parenting style allowing their child to make little to no decisions, or was non-existent in their child's life, forcing that child to practically raise themselves. Parents and adolescents tend to struggle over control, where adolescents are constantly developing individuality and wanting more freedoms. Parents need to find a balance between being too controlling and providing freedom for their children. Berger (1991) states:

> Part of the reason parents of younger adolescents tend toward greater discipline is that young people begin to become more assertive in family interactions when the physical changes of puberty occur…the parents' first reaction is to increase their own

assertiveness, trying to insist on the parental authority and respect that their young

teenager seems suddenly disinclined to give (p. 482)

Since the adolescent is going through so many changes, the relationship between parent and

child experiences tension during this time period. Concurrently, peer influence is very prevalent

during this time in the adolescent's life.

The influence of the parent decreases, while the influence of the peers increases according.

While adolescents strive to be independent from parents, they also strive to be more accepted by

their peer groups according to Geldard & Geldard, (2010). Peer pressure is when a peer group

influences another to participate in behaviors that they may not usually agree with (Berger,

1991). Berger (1991) discusses how peer pressure is more intense in the early half of adolescence

until about age 14 when it tends to decrease. Peer influence can be negative when peers are

influencing each other to participate in substance abuse, bodily harm, or violent acts. Peer

pressure can also be positive when peers are influencing each other to work hard in school or to

help others fit in and feel welcome. In either case, the influence of peers as well as the ability to

get along with peers according to Berger (1991) is "The most crucial single predictor of an

adolescent's future mental health and achievement" (p. 486).

2.13 Issues in the Home Life

The environment in which the adolescent is raised can have a significant impact on the

behavior and emotional functioning of a child. Issues such as domestic violence, sexual abuse,

physical abuse, neglectful parents, separation or divorce, are a few of many serious issues that

children may face outside of school. Berger (1991) states, "when serious problems do occur, they

rarely are the result of peer pressure alone. Instead they are a consequence of a wide range of

factors –including long-standing problems in the home" (p. 489). These problems unfortunately

can have serious mental and emotional side effects on young people and can affect their behavior and performance in school.

Jensen (2013) discusses 7 major differences that students who come from low-income homes deal with in school as opposed to those in the middle class. He discusses how students who come from low-income households struggle with engagement more so than those who come form middle class households. Jensen (2013) explains, "In one study of 81,000 students across the United States, the students *not* in Title I programs consistently reported higher levels of engagement than students who were eligible for free or reduced-price lunch (as cited in Yazzie-Mintz, 2007)(p.24). According to Jensen (2013) "Students from low-income households are more likely to struggle with engagement –for seven reasons (p. 24). These seven reasons include 1.) Health and Nutrition 2.) Vocabulary 3.) Effort 4.) Hope and Growth Mind-Set 5.) Cognition 6.) Relationships and 7.) Distress.

Health and nutrition is an issue for students with low SES because they don't always have access to quality foods or medications to help fight illness. Jensen (2013) states, "Overall poor people are less likely to exercise, get proper diagnoses, receive appropriate and prompt medical attention, or be prescribed appropriate medications or interventions" (p. 24). He also mentions how students who grow up in these environments tend to skip breakfast, which as a result, has a negative effect on their engagement in school. Jensen (2013) explains, "When students experience poor nutrition and diminished health practices, it's harder for them to listen, concentrate, and learn (p. 24).

Vocabulary is the second difference that Jensen (2013) says affects students who come from low-income households. Students in these environments tend to not be as diverse in their vocabulary as students in a middle class environment and as a result, their success in school can

suffer. Jensen (2013) states, Children from low-income families hear, on average, 13 million words by age 4. In middle-class families, children hear about 26 million words during that same time period" (p. 25-26).

Effort is the third difference between low-income students and middle class students. Jensen (2013) discusses how effort relates to the students attitudes in school that reflect giving up or not working hard enough in school. Jensen (2013) states that "lack of hope and optimism" are also characteristics related to effort (p.26). He stresses how important it is for teachers to build respectful relationships with students, make connections with them, and engage them in the lessons in different ways. Jensen (2013) discusses how student motivation and effort are highly related to the teacher. "Effort can be taught, and strong teachers do this every day. Students who show little or no effort are simply giving you feedback. When you liked your teacher, you worked harder (Jensen, 2013, p. 27).

Hope and growth mind-set is the fourth difference between middle class and low-income students. Jensen (2013) states, "In short, being poor is associated with lowered expectations about future outcomes"(p.27). Jenson (2013) talks about how teachers can provide constant encouragement to students who feel this way. Building up the hope of students can help their overall attitudes and achievement.

Cognition is the fifth issue that students who come from low-income homes face. This usually refers to cognitive problems such as "short attention spans, high levels of distractibility, and difficulty monitoring the quality of their work" among others (p. 28). These cognitive issues can also contribute to behavioral issues in the classroom. Jensen (2013) believes that the teacher also plays a key role in helping students in this area. He states, "Like effort, cognitive capacity is teachable" (Jensen, 2013, p.28).

The 6th difference is relationships. Stressed home environments can negatively affect student's overall success and well being in school. Jensen (2013) states, "Disruptive home relationships often create mistrust in students. Adults have often failed them at home, and children assume that the adults in school will fail them, too" (p. 28). A caring teacher can help students who come from these environments by building respectful and positive relationships with them. Jensen (2013) states, "Children with unstable home lives are particularly in need of strong, positive, caring adults. The more you care, the better the foundation for interventions" (p. 28).

Finally, distress is the seventh difference that children who grow up in low-income homes face. "Children living in poverty experience greater chronic stress than do their more affluent counterparts" (Jensen, 2013, p. 29). According to Jensen (2013) distress can affect many different areas such as brain development, behavior, and academic success. Students who act aggressively or seemingly out of control in class are displaying "symptoms of stress disorders – and distress influences many behaviors that influence engagement" (p. 29). While these issues may not be specific to *every* child who grew up in this type of environment. It is important as a teacher to be patient, caring, and understanding of where a student is coming from so you can better tend to their developmental and scholastic needs.

2.14 Influence of the School

Adolescents have a number of diverse difficulties that they have to deal with during this period of life. Teachers should be aware of the factors that affect early adolescents so that they can be sensitive toward their students and their developmental periods and struggles. Some of these issues can present themselves through behavior and conduct in school. Roser et al. (2000) did a study on the lives of adolescents and how their social emotional functioning, attitudes, and

background related to their success and functioning in school, as well as their attitudes toward school. Roser et al. (2000) believe that school reform during the middle school grades can help youth deal with some of these issues in their transitional period. Roser et al. (2000) feel that teachers should be more supportive of student developmental needs because the environment from elementary to middle school has a tendency to get less supportive which in turn decreases motivation and achievement in students. Being able to provide students with an environment that is devoted toward meeting these needs is helpful to their success and development. Caring is also among the needs for adolescent happiness and success in school, along with providing students with more choices in curriculum, providing a curriculum that is meaningful, creating lessons based on student interest and prior knowledge, and creating a collaborative and positive classroom environment. It is apparent that relationships are crucial in the adolescent life. Roser et al. (2000) state, "Social contexts matter, and schools are a central context affecting adolescent development" (p. 467). It is important to keep these contexts positive and caring as adolescents develop through their course in middle school. A caring environment and meaningful relationships are important for adolescent growth, identity formation, and well-being.

2.15 Developmental Needs by Age

Each age in early adolescence has unique characteristics that should be considered when developing a curriculum. The search for identity is the most prevalent among the needs that are present in my curricular units along with a basic need of being cared for. Johnson and Kottman (1992) explain that the following developmental considerations from the Gesell Institute of Child Development are general guidelines for adolescents in this age group (10-14), and children all develop at a different pace. With this being known, it is important not only to rely on descriptions of each stage, but to also make observations of youth in these age groups. While

these developmental guidelines and considerations were created for school counselors, I feel that this information is helpful for classroom teachers to know as well, in order to help in create developmentally appropriate lessons and activities in a curriculum.

2.15.1 Age 10

According to the Gesell Institute of Child Development, children at age ten tend to be a talkative and energetic bunch who enjoy the outdoors as well as constructing things. While they love to talk, they have a more difficult time listening to other individuals. They have pretty level tempers that can flare at times. They love telling stories and reading, but prefer not to participate in writing exercises. Memorization of facts is also something this age group enjoys. Friendships are highly important with this group and they tend to have good relationships with parents and peers. When it comes to peer relationships, ten-year-olds spend great levels of time and energy trying to fit in with other peers. They embrace conforming to peer groups more than they do individuality. This group is concerned with forming groups and clubs over seemingly frivolous ideas or events. They also tend to like the teacher and school. Giving these students the ability to create or tell their own stories would be considered a good activity.

2.15.2 Age 11

The developmental processes of eleven-year-old children causes them to be a group characterized by their mood swings and high emotion. According to the guidelines, "Eleven-year-old children are restive, investigative, talkative, social, inquisitive, assertive, and moody" (Johnson & Kottman, 1992, para, 9). Like ten-year-olds they are also a highly energetic group. They still enjoy forming groups and are susceptible to peer pressure even though they can make their own decisions. They tend to fight, make up and break up with friends. This is an age where relationship conflicts between students are common. They can be difficult to deal with at home

due to their rambunctious and emotional state. Physically, most girls form breasts and may begin their menstrual cycles. Boys often go through what is called their "fat stage". The guidelines state, "Eleven-year-olds need a certain amount of routine. They like to know what is expected of them and how much time they have to accomplish it" (Johnson & Kottman, 1992, para 11). They also respond positively to a teacher who is kind and enthusiastic. They do not do too well with remembering facts, and much like ten year olds, they enjoy telling stories as well as drawing. At this age they enjoy telling stories about themselves and others. Small group exercises, as well as exercises that allow active participation and engagement is beneficial for this group.

2.15.3 Age 12

Twelve-year-olds are at the age where true personality development becomes apparent. They are an enthusiastic bunch "characterized by reasonableness, tolerance, humor, empathy, and self-insight" (Johnson & Kottman, 1992, para 18). They are more positive and need the approval of others. The guidelines reveal, "They have the capacity to look at themselves and others with some objectivity" (Johnson & Kottman, 1992, para 18). They are able to do some things on their own and enjoy doing so as well as performing group tasks. Peers have an extensive influence on their personalities and interests. They enjoy socializing and are interested in the opposite sex. Girls will go to greater lengths to get the attention of boys. They are more mature and cognitively advanced than the previous group. They still need opportunities to move and be active in activities. Any type of group work would be beneficial for this group, as they tend to be relational. As the guidelines suggest, "making a collage together or building a project as a team are prized activities" (Johnson & Kottman, 1992, para 22).

2.15.4 Age 13

According to the guidelines, "This period is a time of intense complexity…Students of this age group have a new capacity to think and a heightened awareness of the external world" (Johnson & Kottman, 1992, para 24). This is a period where adolescents have a heightened awareness of their inner self. They spend a great deal of time in the mirror judging their own appearance. They tend to be highly critical of themselves and others. The guidelines reveal, "This criticism seems to be a part of the process of forming judgments about the self and about the self in relation to others" (Johnson & Kottman, 1992, para 24). A lot of their energy is channeled into exploring their own identity. Girls tend to confide in each other and ask each other questions regarding their own physical looks. They also discuss what boys they are attractive to. Boys are less likely to have these conversations with their peers. They tend to be understanding of other's feelings while getting their feelings hurt easily. They tend to be offended by not being included in groups or invited to parties. They tend to be highly self-absorbed. This group is more confident and more defiant of authority. They also are able to "work independently for longer periods of time. Self-control is more evident, and 13-year-olds are more responsible and dependable" (Johnson & Kottman, 1992, para 27). They enjoy school and more challenging work, and are also able to sit still for longer periods of time. Activities where students can explore and learn about themselves, others, and the world would be beneficial to this group according to the guidelines. Writing stories and keeping journals are also of great benefit to this group.

2.15.5 Age 14

At age fourteen, adolescents become more confident and less sensitive than the previous year. Fourteen-year-olds "seek to understand themselves through comparison with others" and

are "more cooperative, more energetic, and more comfortable with family" (Johnson & Kottman, 1992, para, 33). Even though they are more comfortable with family, they tend to be easily embarrassed by parents and see them as old-fashioned. Peer relationships are still very important and girls are highly concerned with being involved in cliques. Even while away from each other, girls in this age group try to stay connected via technology to keep up with each other's lives outside of school. Male groups tend to be larger, and more accepting of others. The female body tends to be more developed during this stage of life and boys tend to shed their fat becoming more muscular. Adolescents this age are more intellectually developed and enjoy having the opportunities to show off their intellectual expertise. This group would benefit from participating in activities where they can learn and explore their identities as well as the identities of others.

2.16 Conclusion

The student is the most essential component of teaching, and caring for a student is one of the most important things that we can do for them. To be cared for in some way is a basic human need. Noddings (1992) believes, "The desire to be cared for is almost certainly a universal human characteristic. Not everyone wants to be cuddled or fussed over. But everyone wants to be received, to elicit a response that is congruent with an underlying need or desire" (p. 17). We can show students that we care in the classroom in a variety of ways. Some of the methods that I discussed in this review include:

- creating lessons that have meaning to students;
- creating lessons around developed themes;
- infusing student interests into the curriculum by selecting themes of interest to students;
- providing the opportunity to have substantial conversation in a supportive and collaborative art classroom environment;

- including aspects of visual culture and feminist studies

- providing opportunities for high-level thinking;

- creating engaging art lessons consisting of art history, criticism/aesthetics, and studio processes;

- providing students with clear and concise directions;

- modeling caring attitudes;

- encouraging and believing in student's abilities to succeed; and

- developing curriculum units that meet students developmental needs.

Incorporating these strategies within my lessons helps to create an art environment that promotes caring attitudes. Middle School students are a group of students who in my opinion need plenty of encouragement, especially in the art environment. During the middle school years students are exposed to and become more aware of art and are at a period in their lives where they can decide whether pursuing opportunities related to art is for them or not. Clements and Wachowiak (2010) discuss developmental levels for 5-8th grade students and describe in a developmental chart that students "Become increasingly critical of their drawing ability and often are so discouraged with their efforts that they lose interest in art class unless they are wisely and sympathetically motivated and guided" (p. 220). This is why encouraging students in the art environment is so important as a teacher. Art teachers in the middle school environment can make art enjoyable to students by keeping them motivated, creating lessons that engage their interests, and believing in and verbalizing their success in class.

3   CURRICULUM CONSTRUCTION

The main purpose of my study was to investigate and develop units of lessons that engage middle school students in learning about artists who demonstrated a caring attitude through their art and develop the student's understanding of the importance of care for 1.) Self, 2.) Friends, classmates and community, and 3.) Our world. I also hoped to develop a greater understanding about the developmental needs of middle school students so that I could become a more effective teacher.

The focus of these curricular units was inspired by Nel Noddings' (1992) centers of care. I have decided to call mine "units of care". Each Unit is created for 6-8th grade students with their developmental needs in mind. There are 6 lessons overall that cover a different theme of caring; caring for self, others and beyond. All 3 of the units line up with the new National Art Education standards and include 2 lessons that introduce an art production and critique lesson. Each unit covers a different theme of caring. The first unit is titled "Caring for self: Album Art Self-Portrait Collages". This unit is specially created for 6th grade students and allows students to explore and learn about their identity in a positive and supportive way. The 7th grade lesson is titled "Caring Beyond Self: friends, classmates and communities: Messages to the community sculpture". This lesson focuses on collaborative work in creating a work of art that benefits the school community and beyond. The final unit is for 8th grade students and it is titled "Caring for our world: World Cause Posters". This lesson allows 8th grade students to explore important issues in our world and to confront them through their art.

Each unit acts as only a piece to the caring puzzle. The curriculum truly will benefit students all the more when led by a passionate and caring teacher. The teacher must be sure to encourage students and believe in their abilities. The teacher must truly care about his or her students and

express this to them in the classroom through positive attitudes. When students know that you care, and desire for their success, you can truly make a difference in their lives that will encourage and motivate them to push further than they could have imagined otherwise. In the following sections, I will explain in further detail the contents of each unit. The lesson plans can be found under the Appendices.

3.1   Caring for Self: Album Art Self-Portrait Collages

This lesson was created for 6th grade students. 6th grade is a good place to start with explorations in identity because later on in their school career, they can create projects that dig deeper into identity exploration and development, as well as learning about those around them. Within this lesson, students will be learning about the artist Trenton Doyle Hancock. He is an African-American contemporary artist who tells stories through his art using his mound and vegan characters. After working with the mound and vegan characters for a period of time, Hancock began to create work that was more reflective of his personal life. He creates paintings using the tile design that mimics the one he used to create artwork on as a child in his grandmother's house. The tile represents a special and personal place for the artist; it is a part of his identity.

In my full curriculum my students and I would be doing an art history lesson that explores Hancock and his work. In this study, we are doing the production portion and critique portion. The production lesson requires that students create a mixed media album art cover that represents themselves. They are supposed to use mixed media, much like what Hancock uses in his work, to create a collage that serves as a representation of them. Prior to that, the students are to list 5 or more positive characteristics about themselves to consider and transfer in some way to their final

work of art. They can express one of their characteristics as an album title, or they can express it through paint color or through the way they use collage.

This lesson gives students a chance to figure out creative ways to express themselves in a positive way. I have witnessed that this is easier said than done for a number of students, so it is important that the teacher encourages them and assists students in coming up with positive attributes. Finally in the critique portion of the unit, students have a chance to view everyone's finished work and then discuss it in a classroom critique. The critique lesson allows students to share their work as well as the meaning behind it. Through this process it is my desire that students learn new, valuable, and interesting information about each other, and to share a piece of themselves with their classmates in a positive learning environment.

3.2 Caring Beyond Self, Friends, Classmates, and Communities: Messages to the Community Sculptures

This is a collaborative lesson that was created for 7th grade students. After learning about personal identity in 6th grade, students in the 7th grade move on to learning about others through collaborative work and a project made to benefit the community. Students will learn about Matthew Hoffman, who is the founder of the "I Am Beautiful" project. Matthew Hoffman is a key artist for a study such as this because his work is rooted in caring for others. He is a shy, humble soul who has a big important message to share with the world, one that can heal a human heart. As a result, students will be creating a collaborative sculpture with others in the class that is inspired by the work of Hoffman. Their sculptures are to include an inspiring message to the school community and beyond.

Before the sculpture production process, students are required to document 5 or more sculptures they like in their sketchbooks by including a picture of the sculpture as well as facts

about it. They will then work in groups to determine the look and message they would like to share through the sculpture. They will create a mock-up paper model and translate it into their final sculpture. The sculptures are only required to be 8-12 inches tall and 3-6 inches wide. In the art critique lesson, students are able to share their sculpture with the class by describing the meaning behind it as well as the production process.

3.3   Caring for our World: World Cause Posters

The final unit is a social justice inspired 8th grade set of lessons. Students will learn about the artist Luba Lukova who is a female artist originally from Bulgaria. Lukova is known for her bright and powerful social activist posters where she initially hand draws out her figures and typography, later translating them into colorful graphic prints. Lukova was a great artist to tie into this lesson because though she is now a U.S. citizen, she is an artist from another country who now advocates for social causes throughout our world. This unit moves beyond learning about self, and those close to us and in the community; this unit deals with world issues. Students work collaboratively and individually in the production lesson by creating a large illustrative text collage that documents different world issues. Students then can choose one of the issues from their group text collage that they are interested in or passionate about and create a Luba Lukova inspired poster from it. In the art critique lesson, students will present their posters to the class via a digital critique displayed on the classroom SMART Board or projector screen, and explain why this issue is important. During this unit, it is my desire that students learn about different issues and become more aware of issues that are going on in our world, how they affect others, and what we can do to be catalysts in avoiding or preventing some of these issues.

3.3.1   How these units connect to my plan for a caring classroom community

In my review of literature I described different methods that would be helpful to implement into a curriculum that teaches lessons of care. These lessons infuse visual culture and student interests together. The 6th grade lesson allows students to make connections with visual music culture by creating album art covers featuring them, much like they would usually feature their favorite artist or bands. Students are creating community sculptures in 7th grade inspired by an artist whose work can be found on the streets, in galleries, online, and all throughout the world. 8th grade students use technology to create social justice poster art that tackles world issues that they are passionate about. The lessons review a diverse group of artists that ties into feminist ideals and allows students to learn about contemporary artists of different races and backgrounds. The critique lessons, essential questions, and concluding questions enable students to participate in substantial conversation while also exercising high-level thinking through various questioning strategies. Students are provided with different occasions to work collaboratively in a positive and supportive art environment. Finally the classes must be lead by a teacher who creates lessons that are meaningful to students, is careful to consider the developmental needs of the group he or she is teaching, models caring attitudes, encourages students throughout their art processes, and believes in his or her student's abilities to succeed.

4   REFLECTIONS AND IMPLICATIONS

I understand now after going through the process of creating a curricular unit of lessons that it is both a very time consuming and creative process. The main purpose of my thesis was to investigate and develop units of lessons that engage middle school students in learning about artists who demonstrated a caring attitude through their art and develop the student's understanding of the importance of care for 1.) Self, 2.) Friends, classmates and community, and 3.) Our world. I also hoped to develop a greater understanding about the developmental needs of middle school students so that I could become a more effective teacher. I believe that the lessons I developed meet my criteria for artists demonstrating care and would engage students in a better understanding of why caring is an important personal quality in ways that are developmentally appropriate.

The development of this curriculum required a great deal of research, writing, editing and re-editing, as well as matching ideas to the national art standards. I noticed that some of my original ideas did not always fit as well within the confines of some of the standards, which proved to be a major challenge. Creativity is truly needed to work with ambitious ideas and standards. Although there were struggles, I learned a lot through the process. I learned how to be flexible and to be more detailed in the lesson planning process. I learned about an amazing group of artists who fit well within the lessons that I created, and who inspire me as an artist. It is exciting for me to know that there are artists in our world who create art for greater causes and to help people. They are great examples for me and I believe for students as well. I believe that if caring attitudes are modeled daily in the classroom, and students learn about artists who make a difference in life through art, they can begin to see a positive pattern, and begin to understand what it means to care about others and the world we live in.

I am pleased with the results of my curriculum planning and believe these lessons will be enjoyable and beneficial for students in the future. I think my lessons will demonstrate to students the importance of care of self, friends, classmates and community, and the world. My curricular units are only a small part of the overall curriculum that I hope to create one day. I have many ideas in reserve that I believe would fit in well within a curriculum with a theme of caring for humanity. I think middle school students would benefit from engaging in a study of social issues within their lives and within their school community. In the future I hope to create art production projects that explore issues of bullying, because I believe, along with self-esteem, that it is a big issue within the middle school environment. I would also like to explore these types of issues on a deeper and more extended level. I also believe that studying environmental and health issues would benefit students, because these types of lessons can be a catalyst for students to be more careful and healthy with their bodies as well as to be aware of environmental issues that can harm the world and our communities. I would continue to try to match up lessons with developmental growth. In this study I described general characteristics that middle school students face developmentally. This will all depend on the group of students being taught. Students come from different backgrounds and are confronted with different issues, so I know that I would need to get to know my students and tailor my lessons in a way that would most benefit them.

Overall I believe that a lot of the success of the curriculum is based on how the teacher interacts with the students as well as the teacher's attitudes toward the students and their content area of work. I don't believe these lessons would be as effective in teaching students to care for themselves and others if they are led by a teacher who doesn't demonstrate this with their actions. During student teaching in the middle school environment, I made it part of my

instruction to encourage students, be patient with them, tap into their interests, and establish high expectations. Starting out with a class that was not mine was not easy, and I surely did not have everyone's respect right off the bat. By the end of my time teaching I had earned the respect of even students who had proven to be the most difficult to reach. As stated before, it is important for art educators to establish these caring attitudes for students. It simply makes art more enjoyable for a group of students who may be at a stage in their life where art is not as appealing as it was in the elementary setting. I believe that by offering instruction that teaches valuable lessons such as caring for one another will make for an effective atmosphere. I may not be a highly seasoned teacher, but I am a human, and I understand that human beings desire to be valued and treated with respect and love. Once the concept of mutual care and respect is established, I believe that interactions with others can only improve from there, especially in the case of highly hormonal and emotional middle school students. They need care and they need encouragement in their art development.

On the last day of teaching in middle school, I received cards and artwork from the students. There are a few messages in one of the cards that really stood out to me. One of the cards had a message in it that stated, "Bye Ms. Stovall, Going to miss you so much. Thanks for telling me I can draw". Another was "Thank you so much for being an awesome and caring teacher. You are my favorite teacher and I always look forward to going to art class. I will miss you". These were comments from a 7th grade class that I taught. Of all the students in my student teaching experience, it seemed as though the 7th grade students were the most emotional and disengaged, so I was surprised to receive such a heartfelt response from them. I believe this serves as another positive example of the power of caring and compassion in motivating students to meet high expectations.

My desire was always that these curricular units, the lessons I will create in the future, as well as the variation of classroom strategies and caring attitudes, make a difference in the lives of middle school students. Noddings (1992) expresses that "caring is the very bedrock of all successful education and that contemporary schooling can be revitalized in its light" (p. 27). If there were ever a cause to advocate for art education, promoting it as an avenue for bettering our world and encouraging loving and caring relationships would be a great benefit to humanity. I truly hope that these art lessons and the benevolent way we learn to treat each other in class and beyond will inspire an environment of kinder and more humane individuals. The units of instruction I am proposing are more than a few simple lessons on caring; they are the beginning phase of cultivating a community of learners who value and care for one another.

4.0   Creating a Caring Environment in Your Own Classroom

I hope my lessons that teach the value of caring as well as the research and teaching strategies I shared will inspire other teachers to implement them into their classrooms. In order to do that, I find it necessary to provide a list that will help guide teachers to consider some of the factors that will help them create lessons and a classroom environment that surround caring. These are 10 tips that I considered for my lessons and will consider going forward in my teaching.

1. **Consider your students** – Learn about your student's background, interests, and developmental stage. This can help you develop themes and lessons that meet their needs, are relevant and interesting to them. This in turn, can increase student motivation and engagement.

2. **Consider the Standards** – The lessons you create have to match the national or state standards, so make sure to look at this early on in the planning process and see how the artist and themes you choose fit within the standards.

3. **Research Artists** – If you want to cultivate a caring environment, it is fitting to research and teach students about artists who create work for a special meaning or purpose. This demonstrates to students that art can be and is used to benefit our world and humanity. This is not to say that you should limit other artists, simply find ways to tie them into a lesson that teaches caring in some way.

4. **Diversity** – Teaching students about artists with different racial, and cultural backgrounds, as well as of a different gender, is beneficial because it demonstrates to students that all types of artists and cultures are worth studying.

5. **Backward Design** – Creating a sample of the final art product before writing a majority of the lesson plan is helpful in solidifying objectives and determining if the process will be too complex, time consuming or too simple for the student's grade level. Once you create the product, it is easy to come up with assessment and other pieces of the lesson plan.

6. **Clear Directions** – Make sure your lesson directions are clear and detailed enough for you and your students to understand. Keeping confusion to a minimum will make for an on-task classroom.

7. **Visual Culture** – Find appropriate ways to incorporate different aspects of visual culture. Incorporate technology that is popular with students today. Incorporate the different areas of their everyday interests that they see, watch, or participate in visually.

8. **Make it Meaningful** –Create lessons that will make a difference in the lives of your students. Create lessons that will inspire them to make positive changes in their lives or the lives of others.

9. **Create a Collaborative Community** –Make sure to emphasize how important it is to support one another, work together, and encourage each other in art class.

10. **Demonstrate Compassion for Others** –As the teacher find ways to encourage students and show them that you believe in their abilities. Show them through actions and describe through words what it means to care for others, our community, and environment.

I believe that these 10 tips are helpful to consider when trying to implement a curriculum that teaches caring and compassion. I hope more art teachers will join me and other educators in using art education as a catalyst to embrace the value of compassion by caring for our world and humanity.

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APPENDICES

Appendix A: Caring for self: 6th Grade Album Art Self-Portrait Collages

GSU Lesson Plan Format

Album Art Self-Portrait Collages (Production)   **6th grade**   **Lauren Stovall**

National Art Standards:

Visual Arts/Connecting
#VA: Cn10.1
Process Component: Section 13
Anchor Standard: Synthesize and relate knowledge and personal experiences to make art.
Enduring Understanding: Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.
VA: Cn10.1.6
Generate a collection of ideas reflecting current interests and concerns that could be investigated in art-making.

Visual Arts/Creating
#VA: Cr2.1
Process Component: Section 3
Anchor Standard: Organize and develop artistic ideas and work.
Enduring Understanding: Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.
VA: Cr2.1.6
Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.

Lesson Overview: Students will explore their identities through brainstorming, sketching and creating a final self-reflexive album art cover that utilizes a variety of media and art processes inspired by the work of Trenton Doyle Hancock.

Objectives:
- Students will brainstorm a list of 5 or more positive characteristics about themselves and create 5-7 thumbnail sketches of album cover ideas.
- Students will create a well-crafted self-portrait album cover collage that represents positive characteristics of themselves while also using 3 or more creative art materials.
- Students will create an album title for their cover that positively represents them.

Essential Question:
- How does engaging in creating art enrich people's lives?
- How do artists work?

Samples:

Sample of brainstorming and sketching phase
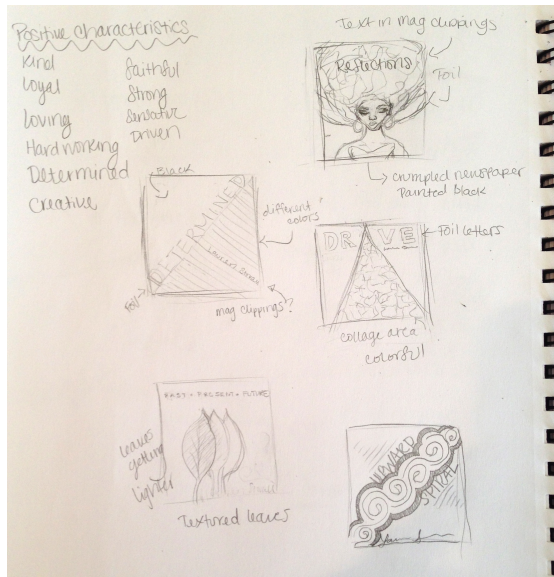
Sample of album cover self-portrait

Resources:
- **http://www.art21.org/artists/trenton-doyle-hancock?expand=1**
- **http://www.jamescohan.com/artists/trenton-doyle-hancock/**
- **http://camh.org/exhibitions/trenton-doyle-hancock-skin-and-bones-20-years-drawing#.U7Hw9xb7DBY**

- **https://www.youtube.com/watch?v=OgZWl1ut_Jk**

Introduction/Motivation:
To begin every class period, the instructor will ask students the essential question of the day. On the first day, the instructor will show students different examples of album covers (can be of whatever music is popular within that particular student group that is appropriate to show). The instructor will then gather students around and begin a studio demonstration.

Content Paper:
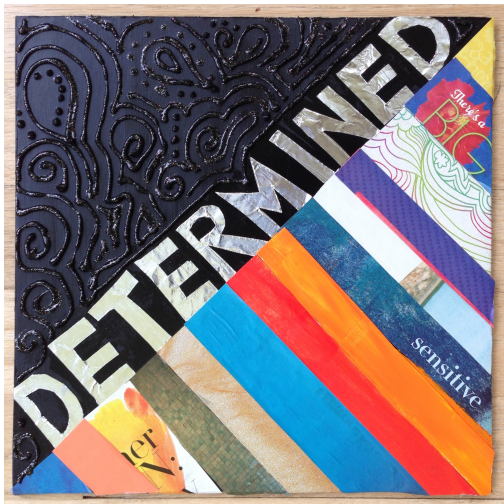
Trenton Doyle Hancock is a contemporary artist who is known for his collage-like paintings, prints, and drawings. Hancock was born in Oklahoma City, OK in 1974 and was raised in Paris, TX. Hancock received his BFA from Texas A&M University, Commerce, and his MFA from the Tyler School of Art at Temple University, Philadelphia. Storytelling and symbolic meaning are central themes in Hancock's work. The subject matter of his work surrounds mythical characters he created and named the Mounds and Vegans. The Mounds are animal/plantlike creatures that represent good and their enemy, the Vegans, represented these colorless forces of evil. Throughout his work he illustrates the battle between good and evil, as well as life and death through his characters while also hinting at Biblical stories he learned of during his childhood. His paintings are vibrant and vivid in color and also are influenced from the history of painting as well as pop-culture and pulp imagery. Hancock worked with choreographer Stephen Mills and composer Graham Reynolds who helped him bring his artwork to life on stage in a Ballet production named Cult to Color: Call to color, which debuted in 2008 in Austin. Hancock is featured in exhibitions in Museums all throughout the United States as well as in a few global locations. Hancock has won many awards and was one of the youngest artists to be highlighted in the Whitney Biennial Exhibitions. These days Hancock's work is more reflexive of himself and real life. He uses a tile-like pattern similar to the floor he used to draw on at his Grandmother's home in the past. He has used that pattern in different pieces of

work. This tile pattern represents a part of his life that is really special to him. Hancock currently lives and works in Houston, TX.

Instructor's Procedures:

Day 1

1. The instructor will begin the class with the essential question and show students examples of album cover art.
2. The instructor will do a quick demonstration of creating thumbnails in a sketchbook.
3. The instructor will dismiss students to their tables to begin brainstorming and sketching.
4. The instructor will assist and encourage students through the production process. Students will especially need encouragement if they have trouble coming up with positive characteristics about themselves. Point out things that you can observe from class (they are creative, talented, good listener, helpful, smart).
5. The instructor will check off a place in his/her grade book next to the student's name if they have completed the sketchbook portion of the assignment.
6. The instructor must tell students to bring in interesting objects or textures with them to use on their album collages for the next day.

Day 2

1. The instructor must have the material out before the students enter the classroom. Foam core boards should be cut into 10x10inch squares.
2. The instructor will show students examples of Trenton Doyle Hancock's work to observe how he uses elements of collage.
3. The instructor will gather students for a demonstration on how to use different creative material. Demonstrate painting the foam core board and collaging magazine with mod podge or glue. Demonstrate how to properly paint and clean brushes. Demonstrate drawing on the foam core and measuring straight lines with the ruler. Show students an example of a neat and well-crafted album cover. Demonstrate how to apply materials neatly as well as in a sloppy manner so students know the difference between what is well-crafted and what is not. Demonstrate how to reflect a personal characteristic through color choice, choice of materials, etc.
4. The instructor will release students to tables and have student helpers pass out material each group.

Day 3

1. The instructor will demonstrate how to cut out letters on paper and foil. The instructor will encourage students to create an album title that represents something positive about themselves. Demonstrate how to create shapes with paper and designs with paint.
2. The instructor will send students back to their tables and send student helpers to pass out materials.
3. The instructor will assist students as needed as well as provide feedback and encouragement.

Day 4

    1. The instructor will provide assistance and feedback to students during their work process. Check to see if they have included at least 3 different art materials on their cover design.

Day 5

    2. The instructor will review what students need to have on their album cover: at least 3 different art materials, album title, etc. This will be their final day to work before critique.

    3. The instructor will assist students as needed.

Day 6

    1. The instructor will begin the classroom critique today (See critique lesson plan for details).

*The instructor will allow the students to have an extra day if he/she sees that the students are taking longer than usual.

Student Procedures:

Day 1

    1. Students will participate in the essential questioning and look at different examples of album cover art.

    2. Students will gather around the instructor and watch the demonstration.

    3. Students will begin to brainstorm a list of positive characteristics (at least 5) about themselves and sketch at least 5-7 thumbnail ideas for their album covers.

    4. Students should show the instructor their sketchbook if they finish before the day is over.

    5. The students will bring in interesting found objects from home.

Day 2

    1. Students will look at examples of Trenton Doyle Hancock's work, observing and talking about how he uses aspects of collage in his work.

    2. Students will watch the instructor's demonstration.

    3. Students will receive their foam core squares and write their name and period on the back (side they won't be using).

    4. Students will choose one of their thumbnail designs from their sketchbook covers and begin to design their covers using any of the materials.

    5. Students can begin painting, or drawing out the idea from their sketchbook onto the foam core.

    6. Students will add any of the materials from class as well as use any of the found objects they brought in from home.

    7. Students will set their projects on the drying rack at the end of the day.

Day 3

    1. Students will watch the instructor demonstration.

    2. Student helpers will pass out the materials to each table.

    3. Students will pick up their work from the drying rack table by table.

4. Students will think about or add on an album title that is a positive representation of them.
5. Students will continue to paint and collage their album covers.
6. Students will place their work on the drying rack at the end of the day.

Day 4

1. Student helpers will pass out materials.
2. Students will pick up work from the drying rack and continue working on their portrait collages.
3. Students will place their work on the drying rack at the end of the day.

Day 5

1. Students helpers will pass out materials
2. Students will make final additions to their collages.
3. Students will set finished work on the drying rack.

Day 6

1. Students will participate in the class critique (See critique lesson plan for details).

*Students will get an extra day on the project if they have not progressed along with the original time period and plan.

Materials and Materials Management:

- Sketchbook
- Pencils
- Erasers
- Pens
- Rulers
- 10x10 inch pre-cut foam core board (The instructor must cut these before classes)
- Cutting board or cutting mat and X-ACTO knife (For instructors use)
- Acrylic paint
- Paint brushes
- Water
- Paper towels
- Markers/Sharpie Markers
- Magazine and newspaper scraps
- Tissue paper
- Foil
- Scrap paper (colored construction)
- Scissors
- Glue
- Mod Podge

- Students can bring in interesting found objects or textures they would like to use in their project.

Closure Review:

At the conclusion of any given project day, the teacher will ask the essential question again as well as ask students questions such as: What new or interesting things did you learn about yourself through this process? What can you identify in your work that is similar to something that can be found in the work of Trenton Doyle Hancock? What art materials did you enjoy using most and why? Did you find yourselves taking risks in your artwork? What types of risks did you take? What would you change or do differently if you had another chance?

Assessment: See Rubric

Assessment Questions:

- Did the students brainstorm a list of 5 or more positive characteristics about themselves and create 5-7 thumbnail sketches of album cover ideas?
- Did the students create a well-crafted self-portrait album cover collage that represents positive characteristics of themselves while also using 3 or more creative art materials?
- Did the students create an album title for their cover that positively represents them?

EXTENSION/ Differentiation or Adaption

1. A gifted learner can create an additional album cover as well as bring in a variety of found objects to use in their project.
2. A child with a physical disability can be provided with adaptive tools such as paintbrushes, clip on trays, paint rollers, or markers. They can work on a larger piece of foam core board.
3. A student with a behavioral disability can be assisted in the brainstorming activity by the teacher asking guided questions and encouraging the student to write them down. The student can take frequent breaks if needed in between time. They can be given a choice in what materials to use for their album cover. The instructor should monitor and provide this student with praise when they are working.

* In each situation for students who need adaptations, they should be evaluated beforehand to know and understand their interests, what type of environment they work best in, and what type of teaching style would most benefit them.

Album Art Self-Portraits

Self-Evaluation

Name: _____   Period: _____

#	Requirements	Available Points	Self-Evaluation	Teacher Evaluation
1	List of 5 or more positive characteristics in sketchbook	15		
2	5-7 thumbnail sketches of album cover ideas	20		
3	Well-crafted album cover	40		
4	3 or more creative art materials used in collage	15		
5	Positive self-reflexive album title	10		

Total Points: _____/100

Describe how your album cover design represents you and your personality?

Teacher Comments:

GSU Lesson Plan Format

Album Art Self-Portraits (Critique)   **6th grade**   **Lauren Stovall**

National Art Standards:

Visual Arts/Responding
#VA: Re8.1
Process Component: Section 11
Anchor Standard: Interpret intent and meaning in artistic work.
Enduring Understanding: People gain insights into meanings of artworks by engaging in the process of art criticism.
VA: Re8.1.6
Interpret art by distinguishing between relevant and non-relevant contextual information and analyzing subject matter, characteristics of form and structure, and use of media to identify ideas and mood conveyed.

Lesson Overview: Students will participate in a classroom critique where they will share and discuss the meaning behind their work.

Objectives:
- Students will present and share the ideas behind their self-portrait album covers, explaining the process and materials they used, as well as explaining how their final collage represents them.

Essential Question:
- What is the value of engaging in the process of art criticism?

Resources:
- **http://www.art21.org/artists/trenton-doyle-hancock?expand=1**
- **http://www.jamescohan.com/artists/trenton-doyle-hancock/**
- **http://camh.org/exhibitions/trenton-doyle-hancock-skin-and-bones-20-years-drawing#.U7Hw9xb7DBY**
- **https://www.youtube.com/watch?v=OgZWl1ut_Jk**

Introduction/Motivation:
To begin the class period, the instructor will ask students the essential question of the day, and then encourage students to display their work so they can begin the gallery walk.

Content Paper:

Trenton Doyle Hancock is a contemporary artist who is known for his collage-like paintings, prints, and drawings. Hancock was born in Oklahoma City, OK in 1974 and was raised in Paris, TX. Hancock received his BFA from Texas A&M University, Commerce, and his MFA from the Tyler School of Art at Temple University, Philadelphia. Storytelling and symbolic meaning are central themes in Hancock's work. The subject matter of his work surrounds mythical characters he created and named the Mounds and Vegans. The Mounds are animal/plantlike creatures that represent good and their enemy, the Vegans, represented these colorless forces of evil. Throughout his work he illustrates the battle between good and evil, as well as life and death through his characters while also hinting at Biblical stories he learned of during his childhood. His paintings are vibrant and vivid in color and also are influenced from the history of painting as well as pop-culture and pulp imagery. Hancock worked with choreographer Stephen Mills and composer Graham Reynolds who helped him bring his artwork to life on stage in a Ballet production named Cult to Color: Call to color, which debuted in 2008 in Austin. Hancock is featured in exhibitions in Museums all throughout the United States as well as in a few global locations. Hancock has won many awards and was one of the youngest artists to be highlighted in the Whitney Biennial Exhibitions. These days Hancock's work is more reflexive of himself and real life. He uses a tile-like pattern similar to the floor he used to draw on at his Grandmother's home in the past. He has used that pattern in different pieces of work. This tile pattern represents a part of his life that is really special to him. Hancock currently lives and works in Houston, TX.

Instructor's Procedures:
Day 1
1. The instructor must clear a space in the room for the critique and displaying of student work.
2. The instructor will ask the students to display their finished work, and then begin the gallery walk.
3. The instructor will begin the critique process.
4. The instructor will pass out the rubric after the critique.
5. The instructor will collect all rubrics and artwork.

Student Procedures:
Day 1
1. Students will pick up their work from the drying rack.
2. Students will put up their final album cover piece for display in the designated critiquing area and begin the gallery walk.
3. Students will present their final work of art and explain the meaning behind it as well as the process used to create it.
4. Students will fill out their portion of the rubric and turn it in with their final artwork to the teacher.

Materials and Materials Management:
- Rubrics
- Sketchbook
- Final album cover
- Pencils/pens
- Erasers

Closure Review:
At the conclusion of the day, the teacher will ask the essential question again as well as ask students questions such as: How does participating in critiques benefit us as artists? How has it benefitted you personally? What positive things have you learned about yourself through this process?

Assessment: See Rubric

Assessment Questions:
- Did the students present and share the ideas behind their self-portrait album covers, explaining the process and materials they used, as well as explaining how their final collage represents them?

EXTENSION/ Differentiation or Adaption
1. A gifted learner can think of a unique and creative way to display their work in the critique.
2. A child with a physical disability can have a student help them with displaying their work. If they have a speech disorder, if they desire, they can write information about their work on a piece of paper and have a class friend read it aloud to the class.
3. A student with a behavioral disability can be asked guided questions about their work to keep levels of anxiety down. They can be provided with drawing activities to participate in during the critique.

* In each situation for students who need adaptations, they should be evaluated beforehand to know and understand their interests, what type of environment they work best in, and what type of teaching style would most benefit them.

Album Art Self-Portraits

Self-Evaluation

Name: _____   Period: _____

#	Requirements	Available Points	Self-Evaluation	Teacher Evaluation
1	List of 5 or more positive characteristics in sketchbook	15		
2	5-7 thumbnail sketches of album cover ideas	20		
3	Well-crafted album cover	40		
4	3 or more creative art materials used in collage	15		
5	Positive self-reflexive album title	10		

Total Points: _____ /100

Describe how your album cover design represents you and your personality?

Teacher Comments:

Appendix B: Caring beyond self: friends, classmates, and communities: 7ᵗʰ Messages to the Community Sculptures

GSU Lesson Plan Format

Messages to the Community Sculptures (Production)   **7ᵗʰ grade**   **Lauren Stovall**

National Art Standards:

Visual Arts/Connecting
#VA: Cn10.1
Process Component: Section 13
Anchor Standard: Synthesize and relate knowledge and personal experiences to make art.
Enduring Understanding: Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.
VA: Cn10.1.7
Individually or collaboratively create visual documentation of places and times in which people gather to make and experience art or design in the community.

Visual Arts/Creating
#VA: Cr2.3
Process Component: Section 5
Anchor Standard: Organize and develop artistic ideas and work.
Enduring Understanding: People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.
VA: Cr2.3.7
Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.

Lesson Overview: Students will research and collect images of sculptures they like to present in their sketchbooks. Students will work together in groups to create a Matthew Hoffman inspired sculpture that conveys a positive message to the school community and beyond.

Objectives:
- Students will collect, paste, write about and document in their sketchbooks, 5 or more images of sculptures they like to present to the class.
- Students will collaboratively construct an 8-12 inch tall and 3-6 inch wide well-crafted Matthew Hoffman inspired sculpture that communicates a clear positive message to the school community and beyond modeled after ideas, a mock-up, and thumbnail sketches created in their sketchbooks.

Essential Question:

- How does engaging in creating art enrich people's lives?
- How do artists and designers create works of art or design that effectively communicate?

Sample:

Sample of sketchbook documentation
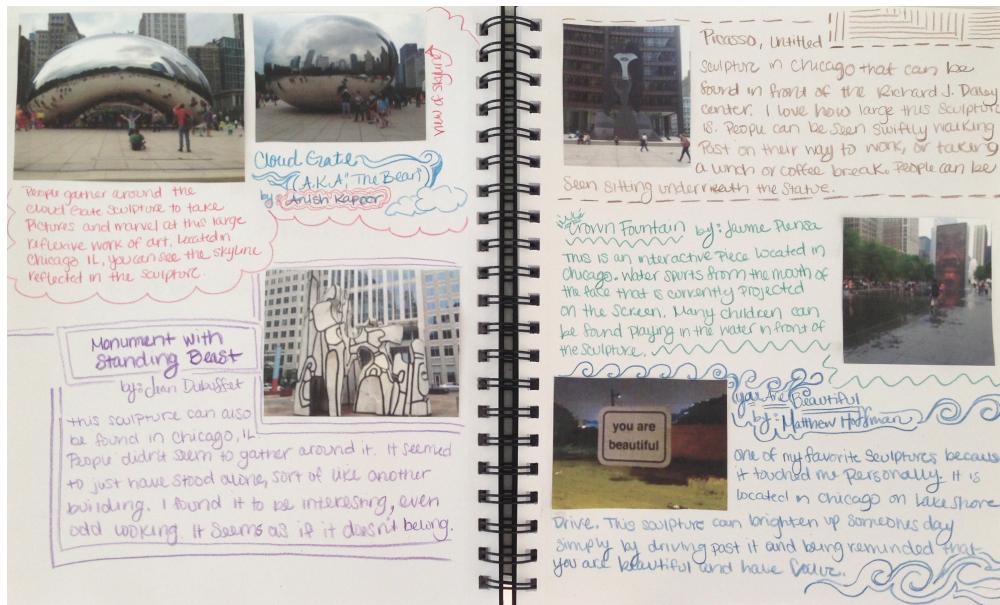
Sample of mock-up

Sample of final sculpture

Resources:
- http://www.heyitsmatthew.com/123202/about
- http://creativemornings.com/talks/matthew-hoffman
- http://www.huffingtonpost.com/2013/02/22/you-are-beautiful-project-artist-matthew-hoffman_n_2735054.html
- http://you-are-beautiful.com/collections/matthewhoffman
- http://you-are-beautiful.com
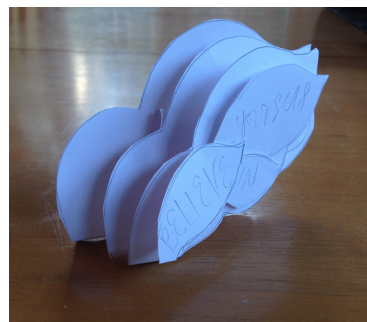
Introduction/Motivation:
To begin the class period, the instructor will ask students the essential question of the day, allowing students to provide their responses. Then the instructor will gather students together for a demonstration of the studio project of the day.

Content Paper:

Matthew Hoffman is a Chicago based designer and artist who founded the "You are

Beautiful" project. The heartfelt message of this artist can be seen all throughout the world in the

form of installations, sculptures, murals that extend blocks, and originally stickers. Hoffman was

born in Ohio and went to school in Indiana. He came to Chicago in 2002 and began his campaign

by placing 100 stickers in a variety of locations such as lamp posts, the back of cabs, bike racks,

and buildings among few, with the message "You are Beautiful". Since then Hoffman has

printed over a million of these stickers, which can be found all over the world along with many

of his other works. Hoffman has been published in books by Droog, Gestalten, and Taschen. He has also been featured in a segment by Oprah Winfrey, as well as had his ideas featured in publications such as the New York Times Magazine, Good, and Ready made. Hoffman creates intricate custom-made artwork for fans who wish to see their own personal message expressed through his work. His you-are-beautiful.com website allows the public to purchase stickers, t-shirts, stamps, buttons and many more items related to his campaign. While Hoffman's work is becoming widely popular and known, he likes to keep a low profile because he believes that the message he sends through his work is more important than self-fame. Hoffman currently works from his studio in Chicago called "Hey It's Matthew".

Instructor's Procedures:

Day 1

1. The instructor will begin the class with the essential question and explain to students how to do the sketchbook documentation of their sculptures. Show the example of a way that students can present this information in their sketchbooks.
2. Release the students to their tables and send student helpers out to gather material for their tables.
3. The instructor will circulate the room and assist students as needed.

Day 2

1. The instructor will gather students together in a circle. Allow students to briefly share about one or two sculptures that they found and show the class their work.
2. The instructor will show students examples of Matthew Hoffman's sculptures and introduce the sculpture project.
3. The instructor will explain to students that they will be creating a sculpture as a group, and they must begin the process by coming up with ideas for positive sayings that they would like to communicate to people in the school community and/or beyond. Then they must sketch some ideas of sculpture designs that they would like to create in their sketchbooks. Once they have decided on a sculpture design idea, and message they must see how both fit together and then create a mock-up from their design. (Will begin mock-ups the following day).
4. The instructor must send students to their tables and pass out the guided question sheet so students can also see in writing how they should work through this process. (The instructor will also verbalize the steps during the demonstration period).

Day 3

1. The instructor will provide a demonstration to students on how to build a mock-up paper model from their ideas.
2. The instructor will assist students throughout the period and encourage them through the process.

Day 4
1. The instructor must have the 12x12 inch foam core bases cut out and ready for students today. Paints must be out and ready to use as well as the poster board and other materials.
2. The instructor will gather students for a demonstration of transferring their mock-up models into a final model. Also demonstrate how to neatly paint their foam core bases, covering the top and sides of the base so that no white area shows. Demonstrate putting names on the underside of the base. Demonstrate how to paint and correctly clean brushes. Demonstrate how to use the ruler to measure the sculpture. Demonstrate how to attach the cardboard to the foam core model.
3. The instructor will have student helpers pass out material at the proper time, but allow students to finish building their mock-ups.
4. The instructor will assist students as needed.

Day 5
1. The instructor will assist students and monitor them as they work on their group sculptures for the day.

Day 6
1. The instructor will assist students and monitor them as they work on their sculptures today.
2. Let students know that the next class period will be their last to work on their sculptures

Day 7
1. The instructor will allow students to finish work on their sculptures and then begin the class critique. (See the critique lesson plan for details)

*The instructor will allow the students to have an extra day if he/she sees that the students are taking longer than usual.

Student Procedures:
Day 1
1. Students would have gathered pictures and info of sculptures they like to bring into class today. They will participate in the essential question and teacher demonstration.
2. Students will individually work in their sketchbooks pasting in their images of sculptures and writing short blurbs of information about them. This can be the name of the sculptor and the artist, where the sculpture is located, what the sculpture represents. They can use colored pencils, markers, or crayons to make their presentation more interesting.
3. Students will work on this for the remainder of the day.

Day 2

1. Students will gather in a circle with the instructor and briefly present their favorite 1 or 2 sculptures to the class, and show them their sketchbook design/compilation.
2. Students will listen to the instructor introduction for the sculpture project, and view Matthew Hoffman examples.
3. Students will return to their tables and begin collaborating with their table groups a positive message for their design as well as sculpture design ideas for their group sculpture. They will follow the guided question sheet given to them by their instructor.
4. Students will brainstorm and sketch ideas in their sketchbooks for the remainder of the day.

Day 3
1. Students will watch the teacher demonstration on how to make a mock-up paper model of a sculpture.
2. Students will return to their seats and student helpers will pass out scissors and tape for the building of mock-ups today.
3. Students will continue the brainstorming and sketch process if they need to.
4. If students have decided on an idea, they should begin the process of creating the mock up version of their sculpture.
5. Students will use a piece of paper from their sketchbook, draw out the design on the paper with a pencil and then cut the design out of the paper. They will assemble with tape. They will also draw their positive message on their sculpture or create a freestanding message out of paper itself.
6. If students finish the mock up, process they can begin to brainstorm or think about colors they want to use for their sculpture.

Day 4
1. Students will watch the teacher demonstration.
2. Student helpers will pass out the foam core sculpture bases and begin to paint covering the base in its entirety. Students must put their group number and names on the underside of the base.
3. Students will finish their mock-ups if they have not and transfer their design idea onto the poster board to cut out and begin painting.
4. Students should use the rules to draw their shapes to scale so that it will be between 8-12 inches tall.
5. Students will cut out the shapes of their sculpture and paint.
6. Students will continue this process for the remainder of the day.

Day 5
1. Student helpers will pass out material.
2. Students will continue cutting out, painting and assembling their sculptures.

Day 6
1. Student helpers will pass out the materials.
2. Students will continue to work on their sculptures today.

Day 7
1. Students will finish work on their sculptures and begin the critiquing process (See critique lesson plan for details).

*Students will get an extra day on the project if they have not progressed along with this original time period and plan.

Materials and Materials Management:
- Sketchbook
- Pencils
- Erasers
- Pens
- Colored pencils
- Markers
- Crayons
- Rulers
- Plain white paper (for mock-up, could also use sketchbook paper)
- White poster board (14 x 19)
- White foam core board (the instructor must cut these out for the base of each sculpture)
- Tape
- Glue (Elmer's, Rubber cement, hot glue) Instructor should help with hot glue
- Acrylic paints in an assortment of colors
- Paint brushes
- Water
- Paper towels
- Newspaper to place underneath work area
- Scissors

Closure Review:
At the conclusion of any given project day, the teacher will ask students questions such as: Does creating art as groups enrich your art experience? If so how has it done so personally for you? How did you clearly communicate your ideas through your sculpture? What messages are you trying to send through your art? Why is it important to communicate these messages?

Assessment: See Rubric

Assessment Questions:
- Did the students collect, paste, write about and document in their sketchbooks, 5 or more images of sculptures they wanted to present to the class?

- Did the students collaboratively construct an 8-12 inch tall and 3-6 inch wide well-crafted Matthew Hoffman inspired sculpture that communicates a clear positive message to the school community and beyond modeled after ideas, a mock-up, and thumbnail sketches created in their sketchbooks?

EXTENSION/ Differentiation or Adaption

1. A gifted learner can create more complex adornments to be added to the overall group sculpture.

2. A child with a physical disability can be assigned a duty that would be attainable to their ability and still help them feel as though they are contributing. They can use adaptive scissors to cut. They can be given the job of gluing pieces in the sculpture together.

3. A student with a behavioral disability can assist in making decisions such as the color choices in the final sculpture. The instructor should monitor and provide this student with praise if they are collaboratively working. If need be, the student can be given their own additional material to work on in order to keep them calm.

* In each situation for students who need adaptations, they should be evaluated beforehand to know and understand their interests, what type of environment they work best in, and what type of teaching style would most benefit them.

Message to the Community Sculptures

1. As a group, brainstorm and decide on a positive message that you would like your sculpture to send out to those in our community. (ex. Matthew Hoffman uses "You Are Beautiful").

2. In your sketchbook, sketch some ideas of how you would like for your sculpture to look.

3. When your group decides on a final design, create a small paper model, to test and see if your idea works.

4. Build your final model! Remember, it must be between 8-12 inches tall and 3-6 inches wide.

Message to the Community Rubric

	4	3	2	1
5 or More Images	The student has 5 or more images of sculptures included in their sketchbook documented.	The student has 4 images of sculptures included in their sketchbook documented.	The student has less than 3 images of sculptures documented in their sketchbooks.	The student did not collect any images of sculptures to document in their sketchbook.
Sketchbook Ideas, sketches, and mock-up	The student has ideas, and sketches of sculpture designs in their sketchbooks. The group has created a mock-up model.	The student includes minimal ideas and sketches in their sketchbook. The group created a mock-up model.	The student skipped the idea and sketching process. The group created a mock-up.	The student does not include ideas or sketches in their sketchbook. There is no group mock-up model included.
Clear Message	There is a clear positive message conveyed on the final sculpture	There is an message conveyed on the sculpture, could use more clarity.	There is a message included on the sculpture, but the message is not clear.	There are no messages included on the sculpture.
Sculpture Height and Width	Sculpture meets the height and with requirements is at least 8-12 inches tall and 3-6 inches wide	Sculpture is slightly shorter than the height requirement (6-7 inches) and thinner than the width requirement (1-2 inches)	Sculpture height is 5-4 inches and the width is 1-0 inches	Sculpture height is 3-0 inches high and less than 0 inches wide
Craftsmanship	The final sculpture is very well crafted. Paint covers the	The craftsmanship of the final sculpture has been done	The craftsmanship of the sculpture could use work. The paint job	The sculpture shows poor craftsmanship, very sloppily done. Poor or

	sculpture neatly. There are no white areas showing, unless intentional. Cutting is neat and clean	fairly well. The paint job is good, few white spots showing. Cutting is fairly neat, few nicks and cuts.	looks rushed, white areas are showing, the cut job is fairly sloppy.	partially done paint job, jagged cutting. No sculpture was created at all.
Group Member Contribution (Based off of final student grade member rubric)	The group member shared equal responsibility throughout the project, was helpful and positive toward other group members	The group member contributed sometimes, and was positive and helpful toward group members some of the time.	The group member rarely contributed to the project. They could have been more helpful and positive.	The group member did not help or contribute to the project and was disrespectful toward group members.

GSU Lesson Plan Format

Messages to the Community Sculptures (Critique)   7ᵗʰ **grade**   **Lauren Stovall**

National Art Standards:

Visual Arts/Responding
#VA: Re8.1
Process Component: Section 11
Anchor Standard: Interpret intent and meaning in artistic work.
Enduring Understanding: People gain insights into meanings of artworks by engaging in the process of art criticism.
VA: Re8.1.7
Interpret art by analyzing art-making approaches, the characteristics of form and structure, relevant contextual information, subject matter, and use of media to identify ideas and mood conveyed.

Lesson Overview: Students will present their final group sculptures in a class critique.

Objectives:
- Students will present their group sculptures to the class, explaining their ideas behind their design and the processes used to create their design.

Essential Question:
- What is the value of engaging in the process of art criticism?

Resources:
- **http://www.heyitsmatthew.com/123202/about**
- **http://creativemornings.com/talks/matthew-hoffman**
  http://www.huffingtonpost.com/2013/02/22/you-are-beautiful-project-artist-matthew-hoffman_n_2735054.html
- **http://you-are-beautiful.com/collections/matthewhoffman**
- **http://you-are-beautiful.com**

Introduction/Motivation:
To begin the class period, the instructor will ask students the essential question of the day, allowing students to provide their responses. Then the instructor will begin the gallery walk.

Content Paper:

Matthew Hoffman is a Chicago based designer and artist who founded the "You are Beautiful" project. The heartfelt message of this artist can be seen all throughout the world in the form of installations, sculptures, murals that extend blocks, and originally stickers. Hoffman was born in Ohio and went to school in Indiana. He came to Chicago in 2002 and began his campaign by placing 100 stickers in a variety of locations such as lamp posts, the back of cabs, bike racks, and buildings among few, with the message "You are Beautiful". Since then Hoffman has printed over a million of these stickers, which can be found all over the world along with many of his other works. Hoffman has been published in books by Droog, Gestalten, and Taschen. He has also been featured in a segment by Oprah Winfrey, as well as had his ideas featured in publications such as the New York Times Magazine, Good, and Ready made. Hoffman creates intricate custom-made artwork for fans who wish to see their own personal message expressed through his work. His you-are-beautiful.com website allows the public to purchase stickers, t-shirts, stamps, buttons and many more items related to his campaign. While Hoffman's work is becoming widely popular and known, he likes to keep a low profile because he believes that the message he sends through his work is more important than self-fame. Hoffman currently works from his studio in Chicago called "Hey It's Matthew".

Instructor's Procedures:
Day 1
1. The instructor will present the essential question of the day and explain the activities of the day.
2. The instructor will hand out the student group rubric and allow students to rate their group member's participation then take up each rubric for grading during the critique. The instructor will then collect the rubrics.
3. The instructor will encourage students to view each other's work via a gallery walk.
4. The instructor will lead the class critique by inviting each group up to the front of the class to present their work.
5. The instructor will collect the projects, sketchbooks and mock-ups at the end of critiques.

Student Procedures:
Day 1
1. Students will fill out the top portion of the group rubric and rate their group members based on how well they participated in the overall project, then turn it in to the instructor.
2. Students will go on a gallery walk around the class to view each group's work.
3. Students will present their work to the class group by group and participate in the class critique.
4. At the end of the critique, students will hand in their sketchbooks, mock-ups, and sculptures to the instructor.

Materials and Materials Management:
- Finished group sculpture
- Pencils/pens
- Sketchbooks
- Mock-ups
- Rubrics

Closure Review:
At the conclusion of the project day, the teacher will ask students questions such as: Why do you think it is important as artists to critique each other's work? What new or interesting ideas have you learned from the critique process today?

Assessment: See rubric

Assessment Questions:
- Did the students present their group sculptures to the class, explaining their ideas behind their design and the processes used to create their design?

EXTENSION/ Differentiation or Adaption
1. A gifted learner can discuss the design process of some of the more complex adornments that they added to the group sculpture.
2. A child with a physical disability can still participate in the critique much like the rest of the group by being provided with an equal amount of information to verbally share about the sculpture. A student with a speech impediment can hold the sculpture up and rotate the sculpture while other students present the meaning behind it as well as the process.
3. A student with a behavioral disability can also be provided with pre-planned information to share with the class about the sculpture. If there is a fun fact they would like to share, that can be included in the overall presentation as well.

*The teacher would need to closely monitor and observe students with disabilities during the production process so he or she can fairly grade them accordingly.

* In each situation for students who need adaptations, they should be evaluated beforehand to know and understand their interests, what type of environment they work best in, and what type of teaching style would most benefit them.

Individual Member Student Grade Rubric

Name: _____   Period: _____

Directions: Complete the top section of this rubric only. Rate each group member based on how well they participated in creating the group sculpture. Once finished fold, and pass your rubric to the front of the room.

Group Member Name	Final Grade 1-4 (1 being lowest, 4 being highest)	Additional Comments

**For Teacher's Use Only*

Did the students present their group sculptures to the class, explaining their ideas behind their design and the processes used to create their design? ___/4.

Appendix C: Caring for our world: 8th Grade World Cause Posters

GSU Lesson Plan Format

World Cause Posters　　　　　　**8th grade**　　　　　　**Lauren Stovall**

National Art Standards:

Visual Arts/Connecting
#VA: Cn11.1
Process Component: Section 14
Anchor Standard: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.
Enduring Understanding: People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.
VA: Cn11.1.8
Make art collaboratively to reflect on and reinforce positive aspects of group identity.

Visual Arts/Creating
#VA: Cr2.3
Process Component: Section 5
Anchor Standard: Organize and develop artistic ideas and work.
Enduring Understanding: People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.
VA: Cr2.3.8
Select, organize, and design images and words to make visually clear and compelling presentations.

Lesson Overview: Students will collaboratively create a text collage listing global issues. They will then choose one of the issues from their collage and create a Luba Lukova inspired digital poster of an issue that they are passionate about.

Objectives:
- Students will work together in groups to create an illustrative text collage listing different global issues.
- Students will choose one of the social issues from their group collages to create at least 3 thumbnail sketches of poster design ideas in their sketchbooks

- Students will use one of their sketchbook ideas to create a digital social justice poster influenced by the work of Luba Lukova on a world issue that they are interested in or passionate about.

Essential Question:
- How is art used to impact the views of a society?
- How do artists and designers create works of art or design that effectively communicate?

Sample:

Sample of illustrative collage

Sample of poster

*An issue not only in the United States but also around the world that divides people. This surrounds the idea that lighter skin is better or more desirable than darker skin.

Resources:
- **http://altpick.com/lubalukova**
- **http://www.commarts.com/columns/luba-lukova**
- **http://www.designindaba.com/profiles/luba-lukova**
- **http://stamps.umich.edu/stamps/detail/luba_lukova**
- **http://www.clayandgold.com/index.html**

Introduction/Motivation:
To begin the class period, the instructor will ask students the essential question of the day, allowing students to provide their responses. Then the instructor will gather students together for a demonstration of the studio project of the day.

Content Paper:

Luba Lukova is a Bulgarian born artist, graphic designer and social activist well known for her social justice inspired posters. She was trained at the Academy of Fine Arts in Sofia, Bulgaria, and originally worked for a theatre as a poster designer. Lukova became a United States citizen in 1991, currently residing and working in New York City. Lukova's subject matter spans a variety of issues such as hunger, censorship, immigration, peace, ecology, the human condition, and corruption. Lukova's posters are bright and bold. She hand draws her own images as well as creates her typography by hand. While her art has a simple look, her work sends very powerful and important messages to the viewer. It is Lukova's desire that the viewer takes action as a result of encountering her social justice inspired work. Lukova's work is exhibited in various cities in the United States as well as all over the world. She has won numerous awards including the Global Pencil Award and Grand Prix Savignac. She is the author of the Social Justice 2008 which is Lukova's Poster Portfolio including 12 of her famous prints. This portfolio has been exhibited globally and can be purchased on the clayandgold.com website. The portfolio also includes a famous Health coverage poster that was present at the inauguration

of President Obama. Lukova has a new book coming out this year called *Graphic Guts*, which

will feature her social commentary work as well.

Instructor's Procedures:

Day 1

1. The instructor must have all material that will be needed for the day prepared before the students enter the classroom and will have class helpers pass out the material at the start of production time.
2. The instructor will tear sheets of white roll paper big enough to cover each group table. Each group will receive a sheet of the paper during the first exercise.
3. The instructor will begin the class with the essential question and introduce the first exercise, which will be for each student table group to create a word collage of global issues on the roll paper.
4. The instructor will show students an example of what they will do and then dismiss students to their tables to begin.
5. The instructor will have student helpers pass out the paper.
6. The instructor will monitor and assist the students during this exercise.
7. The instructor will collect all of the work at the end of the day

Day 2

1. The instructor will display the global issue collages at the front of the room so students can see them upon entering.
2. The instructor will ask students questions about their collages such as, "how do you feel about the final results of your collage? What type of emotions did you feel while making your collage? How was the experience of making this collage in a group as opposed to alone?
3. The instructor will have student helpers pass the collages back to the appropriate tables and will explain the next task.
4. The instructor will ask students to choose an issue from their collage (preferably different ones) and sketch some ideas of a final poster that they would like to make to represent this issue inspired by Luba Lukova's work. The instructor will show students an example of a final poster and show examples of Luba Lukova's posters.

Day 3

1. The instructor will reserve the computer lab and take students to the lab to work on their posters. The instructor will help students scan their final sketchbook drawing into the computers.
2. The instructor will place all student scans in a class folder. The instructor can save this folder to a flash drive so that it can be transported to and from the computer lab.
3. The instructor will show students how to access their files from the class folder and begin a demonstration of how to import their scans into adobe Illustrator.

4. The instructor must show students how to open a new document in Illustrator and then allow the students to follow along. The document must be 11x14in and named in the format War_FirstnameLastname.

5. The instructor will show students how to use the live trace tool, and show them how to use basics such as how to erase, and add color.

6. The instructor will have students save the day's work to the class folder and they will head back to the classroom.

Day 4

1. The instructor will guide students to the computer lab and review some of the Illustrator tools.

2. The instructor will allow students to work and help when needed.

3. The instructor will announce for students to save their work and place it in the student folder 5 minutes before they leave the lab. The instructor will save them to his or her jump drive every day.

4. The instructor will walk students back to class for dismissal.

Day 5

1. The instructor will walk students to the computer lab during the beginning of class.

2. The instructor will ask students to open up their files and begin designing.

3. At the end of the period the instructor will ask students to save their files to the class folder.

4. The instructor will walk students back to class for dismissal.

Day 6

1. This is the last day the instructor must take students to the computer lab to work on their posters.

2. The instructor will assist students as needed.

3. The instructor will provide students with 10 minutes at the end of the period to save their work and place it in the class file. They must save two files to the class folder, one is the original Illustrator file and the second must be saved as a PDF file.

4. Once the instructor has all of the files, the instructor can compile all of the PDF files into one PDF or keep them separate. These will be displayed digitally, but if the instructor desires and has the resources, he or she can have them printed.

5. The instructor will pass out the student reflection sheet and have them turn it in by the next class day.

Day 7

1. The instructor will ask students the essential questions and prepare the SMART Board to project the student work. (See the critique lesson plan for details)

*The instructor will allow the students to have an extra day if he/she sees that the students are taking longer than usual.

Student Procedures:
Day 1
1. Students will participate in the essential questioning and then listen to the project directions.
2. Students will go back to their seats once the demonstration is done. Student helpers will pass out the roll paper and markers.
3. Students will work with their table groups to create a creative illustrative word collage of world issues using the markers at their table.
4. Students must fill the page with different world issues. Students are also allowed to use class computers to help with ideas. Students must put their names and table group number on the back of their roll paper.
5. Once students are finished, the helpers will collect the work and markers and place them at one of the front desks.

Day 2
1. Students will discuss their collages with the teacher in an informal critique.
2. Student helpers will pass out the collages to the appropriate tables.
3. Students will choose an issue from their collage (War for example), and begin sketching thumbnail ideas in their sketchbooks for a poster inspired by the work of Luba Lukova.
4. Students will take their chosen idea from their thumbnail sketch and blow it up on a sheet of sketchbook paper so it will be ready to scan. They must trace over their final drawing with a marker or pen so that it shows up on the scanner.
5. Students will choose an idea and then draw a version of their chosen idea on a sheet of their sketchbook paper to be scanned into the computer.

Day 3
1. Students will go to the computer lab and scan in their final sketchbook drawings into the computer.
2. Students will follow the steps of the instructor by naming their files, saving it and practicing using the different tools in Adobe Illustrator.
3. Students will return with the instructor back to the classroom.

Day 4
1. Students will open their file from the class folder and watch the teacher re-demonstrate some of the tools in Illustrator.
2. The students will work on their poster today.
3. Students will save any work they have and head back to the classroom with the instructor.

Day 5
1. Students will head to the computer lab with the instructor.
2. Students will open up their files from the class folder and continue to work on their posters.
3. Students will save their final files and head back to the classroom with the instructor.

Day 6

1. Students will head to the computer lab with the instructor.
2. Students will open up their files from the class folder and finish working on their posters.
3. Students will save their final files and save an additional file as a PDF to send to the instructor. They will save the original file and PDF file to the class folder.
4. Students will head back to the classroom with the instructor. This will be the last day for work in the computer lab.
5. Students will receive the reflection sheet from the teacher and turn it in the next day.

Day 7
1. Students present their work via the SMART Board today (See critique lesson plan for details).

*Students will get an extra day on the project if they have not progressed along with this original time period and plan.

Materials and Materials Management:
- Sketchbook
- Pencils/pens
- Erasers
- Markers
- Giant white roll paper
- Computer lab (Must reserve for a few class periods).
- Scanner
- Flash Drive (for instructor)
- Adobe Illustrator CS3 or later, (can also use Photoshop)
- Overhead projector
- SMART Board
- Printer that prints 11x14inch paper if desired

Closure Review:
At the conclusion of any given project day, the teacher will ask students questions such as: How does Luba Lukova use her art to impact society? Do you think she is successful? How would you use your own art to impact our society? Do you think using art in this way would be successful? Why? Does your poster effectively communicate the message you are intending to send out to your audience? How so? Why is it important to create art-work like this?

Assessment: See grade sheet and student reflection sheet

Assessment Questions:
- Did the students work together in groups to create an illustrative text collage listing different global issues?

- Did the students choose one of the social issues from their group collages to create at least 3 thumbnail sketches of poster design ideas in their sketchbooks?
- Did the students use one of their sketchbook ideas to create a digital social justice poster influenced by the work of Luba Lukova on a world issue that they are interested in or passionate about?

EXTENSION/ Differentiation or Adaption
1. A gifted learner can create an additional poster on another issue that they are passionate about. They can learn to use more complex tools in Adobe Illustrator.
2. A child with a physical disability can be provided with additional space in the lab. They can sit in an area that is easily accessible to enter into and exit out of. The teacher can assign the student a student helper and monitor the student more frequently.
3. A student with a behavioral disability can sit near the front of the computer lab in case they need additional assistance and monitoring during the project. They can be rewarded for a job well done.

* In each situation for students who need adaptations, they should be evaluated beforehand to know and understand their interests, what type of environment they work best in, and what type of teaching style would most benefit them.

(For Teacher's Use)

World Cause Poster Grade Sheet

Name: _____ Period: _____

1. Did the student's group create an illustrative text collage listing different global issues? ___/10

2. Did the student create at least 3 thumbnail sketches of final poster design ideas? ___/10

3. Did the student create a digital social justice poster influenced by the work of Luba Lukova on a world issue that you are passionate about? ___/30

Total: _____/50

Student Reflection Sheet

Name: _____   Period:_____

1.) Describe the social issue you chose for your poster. In your opinion, why is it important for us to be aware of this issue?

2.) Describe how some of the design aspects in your poster are similar to or influenced by work of Luba Lukova?

3.) Describe some of the emotions you felt while creating your poster. Why do you think you felt that way?

GSU Lesson Plan Format

World Cause Posters   **8th grade**   **Lauren Stovall**

National Art Standards:

Visual Arts/Responding
#VA: Re8.1
Process Component: Section 11
Anchor Standard: Interpret intent and meaning in artistic work.
Enduring Understanding: People gain insights into meanings of artworks by engaging in the process of art criticism.
VA: Re8.1.8
Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, art-making approaches, and relevant contextual information contributes to understanding messages or ideas and mood conveyed.

Lesson Overview: Students will participate in a digital group critique where they will talk about their work and describe the meanings behind it as well as the decisions they made in production.

Objectives:
   - Students will present their world cause poster to the class explaining their cause, the decisions made in their poster, and why the cause is important for the world to know.

Essential Question:
   - What is the value of engaging in the process of art criticism?

Resources:
   - **http://altpick.com/lubalukova**
   - **http://www.commarts.com/columns/luba-lukova**
   - **http://www.designindaba.com/profiles/luba-lukova**
   - **http://stamps.umich.edu/stamps/detail/luba_lukova**
   - **http://www.clayandgold.com/index.html**

Introduction/Motivation:
To begin the class period, the instructor will ask students the essential question of the day, allowing students to provide their responses. Then the instructor will gather students together for the digital critique.

Content Paper:

Luba Lukova is a Bulgarian born artist, graphic designer and social activist well known for her social justice inspired posters. She was trained at the Academy of Fine Arts in Sofia, Bulgaria, and originally worked for a theatre as a poster designer. Lukova became a United States citizen in 1991, currently residing and working in New York City. Lukova's subject matter spans a variety of issues such as hunger, censorship, immigration, peace, ecology, the human condition, and corruption. Lukova's posters are bright and bold. She hand draws her own images as well as creates her typography by hand. While her art has a simple look, her work sends very powerful and important messages to the viewer. It is Lukova's desire that the viewer takes action as a result of encountering her social justice inspired work. Lukova's work is exhibited in various cities in the United States as well as all over the world. She has won numerous awards including the Global Pencil Award and Grand Prix Savignac. She is the author of the Social Justice 2008 which is Lukova's Poster Portfolio including 12 of her famous prints. This portfolio has been exhibited globally and can be purchased on the clayandgold.com website. The portfolio also includes a famous Health coverage poster that was present at the inauguration of President Obama. Lukova has a new book coming out this year called *Graphic Guts*, which will feature her social commentary work as well.

Instructor's Procedures:
Day 1
1. The instructor will save the student files to the classroom computer and make sure to set up before the students arrive for class. The SMART Board must be on and the first poster should be set up and ready to go. The instructor can choose to assemble all of the posters on one page, or let them play like a slideshow so that they appear one by one. They should be paused during the critique so students can talk about their work.
2. The instructor will ask students the essential question of the day and play the slideshow so students can see the work. Then begin the critique.

3. The instructor will take up all of the student reflections (which should be finished before hand) at the end of the critique.
4. The instructor will use the grade sheet form once everything is turned in.

Student Procedures:
Day 1
1. Students will participate in the essential questioning and watch the slideshow of student work.
2. Students will begin the critique presenting their work as it appears on the slideshow.
3. Students will turn in their reflection sheets to the teacher for a grade.

Materials and Materials Management:
- Sketchbook
- Pencils/pens
- Erasers
- Reflection Sheets
- Grade Sheet (For the teacher)
- Overhead projector
- SMART Board

Closure Review:
At the conclusion of any given project day, the teacher will ask students questions such as: How does Luba Lukova use her art to impact society? Do you think she is successful? How would you use art to impact our society? Do you think using art in this way would be successful? Why? Does your poster effectively communicate the message you are intending to send out to your audience? How so?

Assessment: See grade sheet and student reflection sheet

Assessment Questions:
- Did the students present their world cause poster to the class explaining their cause, the decisions made in their poster, and why the cause is important for the world to know?

EXTENSION/ Differentiation or Adaption
1. A gifted learner can present their additional poster if they created one, as well as discuss some of the complex tools they used in Adobe Illustrator.
2. A child with a physical disability (if they have trouble with speech) can write down what they would like to say about their poster ahead of time. If they desire they can have the teacher or a classmate read it aloud.

3. A student with a behavioral disability can be asked guided questions about their poster to keep anxiety levels low. They can receive positive reinforcing compliments after their explanations.

* In each situation for students who need adaptations, they should be evaluated beforehand to know and understand their interests, what type of environment they work best in, and what type of teaching style would most benefit them.

(For Teacher's Use)

World Cause Poster Grade Sheet

Name: _____   Period: _____

1. Did the student's group create an illustrative text collage listing different global issues? ___/10

2. Did the student create at least 3 thumbnail sketches of final poster design ideas? ___/10

3. Did the student create a digital social justice poster influenced by the work of Luba Lukova on a world issue that you are passionate about? ___/30

Total: _____/50

Student Reflection Sheet

Name: _____   Period:_____

4.) Describe the social issue you chose for your poster. In your opinion, why is it important for us to be aware of this issue?

5.) Describe how some of the design aspects in your poster are similar to or influenced by work of Luba Lukova?

6.) Describe some of the emotions you felt while creating your poster. Why do you think you felt that way?