

VOTE THIS!: WHAT DOES DEMOCRACY LOOK LIKE?

Subject Area: Visual Art (History, Media Literacy, Activism)

Grade Level: 9-12

Time: Eight sessions of 2-hour workshops and a final gallery exhibition

Description:

Each national election season our country gets caught up in debating whose vision for America is the best one. For many people the election season is long, often leaving us exhausted from the media coverage, skeptical of politicians, and unable to think critically about how democracy does or does not impact our daily lives. This election season with nominees Donald Trump and Hillary Clinton, the debates about democracy are even more critical. Politicians, journalists, and the general public are now forced to take a stand about what democracy in the 21st century should look like both nationally and internationally. We will survey contemporary artists, such as Nari Ward, Taryn Simon, Faith Ringgold, Kathryn Kendall, Jess Snow, Dark Matter, For Freedoms, and Group Material who use their artwork to express, critique and challenge ideas about democracy. Students will engage with their own personal experiences and ideologies, and will use a range of mediums to explore the question: What are our personal experiences of democracy?

Section 1: CROWD-SOURCING THE CONSTITUTION

Lesson 1: What does democracy mean to you?

Section 2: ART, DEMOCRACY, AND ART & DEMOCRACY

Lesson 2: How do artists use art to address or critique democracy?

Lesson 3: How do artists utilize the historicity of a medium in political art?

Lesson 4: How can artists work together democratically toward the goal of redesigning an iconic image?

Section 3: ASSUMING AGENCY: DECONSTRUCTING AND CREATING MEDIA

Lesson 5: How can we identify the various objectives of stories we encounter in the media?

Lesson 6: How might we construct our own media images to advocate narratives that are important to us?

Section 4: TOWN HALL

Lesson 7: How might artists raise an issue-focused awareness within a community?

Lesson 8: How do we as artists, edit, curate, and present our findings and artworks in a gallery space?

Section 1: Crowd-Sourcing the Constitution.

Lesson 1: Reclaiming the Constitution.

Sub-Question: What does democracy mean to you?

Grade Level: 9-12th grade.

Time: One 2-hour class.

Central Focus/Rationale:

Democracy is typically defined as a system of government by the people. We want to know how our students experience and identify democracy in their lives. In addition to collective participation and feedback, we want to enact democracy in our studio classroom, by working in groups and forming collective artworks and goals. Our first assignment is reconfiguring media articles and texts such as the Constitution. We will ask our students:

- What does democracy mean to you?
- What's the opposite of democracy?
- What are your thoughts and opinions about this year's general election?
- What would you erase or add to the Constitution? How can we reclaim or amend the original language of the Constitution to communicate more accessible terms and ideas for ourselves and our contemporaries?

Students will respond to texts, articles, documentary photographs, and artworks by Julie Stopper and Nari Ward - and alter an image/text based on their response and findings.

Pedagogical Rationale/Theoretical Reasoning:

Paulo Freire: Learning about students, language they use, and the contexts of their lives as starting point of investigation.

Bell Hooks: Presenting art that relates to "...a crucial location of struggle for any exploited and oppressed people asserting subjectivity and decolonization of the mind."

Critical Multiculturalism: Provides historical and social context for issues and questions; is culturally non-hierarchical; encourages social and institutional critique; prepares students for civic and democratic participation; oriented towards transforming conditions of inequality.

Learning Objectives:

- Students will learn to critically read and analyze artworks.
- Students will learn to apply techniques of calligraphy, erasure poetry/imagery, and collage, as ways to reclaim or reconfigure a text/idea.

Key Vocabulary:

Democracy: a system of government by the whole population or all the eligible members of a state, typically through elected representatives; control of an organization or group by the majority of its members.

Citizen: an inhabitant of a particular town or city; a legally recognized subject or national of a state, either native or naturalized.

Constitution: a body of fundamental principles or established precedents according to which a state or other organization is acknowledged to be governed; the composition of something.

Amendment: a minor change in a document; a change or addition to a legal document; an article added to the US Constitution.

Erasure: the removal of writing, recorded material, or data; the removal of all traces of something; obliteration.

Appropriate (in or for art): the use of pre-existing objects or images with little or no transformation applied to them.

Reclaimed: To claim or demand the return or restoration of.

Materials & Equipment:

- Internet and image-viewing on monitor
- copies of Constitution and transcribed Constitution text
- collected international newspapers in different languages, copies of related artworks (Zoe Leonard's letter and William Powhida drawings concerning the 2016 General Election),
- newsprint, drawing paper
- pencils, sharpeners, pens, nib pens, Sharpies
- white-out, ink
- paint brushes
- cups
- paper towels

Artwork/Media:

- **Slide presentation of democracy-related images**

(Hong Kong's Umbrella Revolution, Taiwan's Sunflower Student Movement, Iranian Vote/Election Protest, Arab Spring Movement, American Civil Rights Movement, American Women's Rights, Black Lives Matter, Occupy Wall Street)

- **Nari Ward**, in collaboration with the Fabric Workshop and Museum, Philadelphia, *We The People*, found mass-produced hand-dyed shoelaces, multiple installation views, 2011
- **Julie Stopper**, Erasure Poetry Archive, <http://erasurepoem.tumblr.com/>

Handouts/Ancillary Instructional Resources:

Initial survey asking about student intellectual interests and medium preferences.

Instructional Strategies and Learning Tasks:

Students will closely examine and critique the ideas and language of the Constitution as a document that embodies the values and motives of its creators. Students will reinvent, crowd-source an updated version of the Constitution that reflects their democratic collective identity and base a collage on this experience.

PROCEDURE

Introduction and Discussion (30 minutes):

1. Arrival

- As students arrive, ask them to take a name-card paper, a survey, and marker. Students will fill display name cards and fill out survey.

Introductions & Agenda

- Teacher begins and demonstrate introductory circle-share. Students are invited to share their names, school they attend, neighborhood of residence, artistic interests, and what brought them to *Vote This*.
- Teacher shares agenda of the curriculum and address classroom expectations. Crowd-source and record classroom rules using students' suggestions and language.

2. Written share

- *On the other side of their name cards, have students reflect and write to the following questions: What images do you think of when you think of democracy? How do you personally experience*

democracy? What's the opposite of democracy? What are your thoughts about this year's presidential election? What social or political issues are you passionate about? How do you relate to Art? What's your favorite art or artist?

- Students split into groups and share their answers. Teacher moves in between groups, and will read everyone's written share after class.

Art&Artists (10 minutes)

3. Democracy and Art slideshow.

- Personal ties to larger social movements: Students will be asked to share their personal concerns and awareness of the struggle for democracy around the world. *What issues are you aware of, or care about?*
- *How and in what ways might we make ours an object or text?* Students consider Nari Ward's *We The People*, which follows an image of a We The People banner used in an Occupy Wall Street protest in 2011. Thousands of shoelaces are used to form an outline of the first three words of the Constitution, forming a dual presence between a single citizen scribe and a society at large. The shoelaces are used to create the outline of negative space, rather than the positive space of the Constitution's opening words -- *what does this artistic choice signify? A void or hollowness in the words themselves? An effect of control concerning mobility, class and/or citizenship? Who are the people addressed in this document as "We The People" and who is left on the fringes?*

Activities/Studio Time (35 minutes):

4. Studio Demo

- Teacher will demonstrate the erasure technique (previously shown in Julie Stopper's work) as she creates an idea using a newspaper, blocking out text and writing her own text using black ink. She paints the newspaper with ink using only her fingers and hands, while crouching on top of the tabletops. Everyone has a clear view and watches her create an idea and artwork within seconds.

5. Reconfigure a Piece of Text or Imagery

- Students will be asked: *How can you reconfigure a text or image to make it more true and/or accessible?* Students are asked to modify the image or text in any way they choose (sketch, overlap, add, cross out, repeat words, circle more meaningful words, tear/cut/reconfigure, etc.). Each student chooses a newspaper article or page of the Constitution. Students reconfigure/add to/erase the language of each document - in a way that is accessible to us and our contemporaries, using Sharpies, ink, and/or white-out.

Guiding questions will be posed for students to think about while making:

Do you relate to this language? What do you notice? How would you change the document?

Closing Discussion and Reflection (10 minutes):

6. Clean up and share:

- Students will help clean and tack works up on a wall for collective viewing. *What did you enjoy, what did you find surprising, what did you not enjoy? Do you have any questions for us?*
- Teacher will introduce next week's focus: *How can we use art to talk about democracy?* Students are asked to bring scrap materials for next week's studio.

Informal and Formal Assessments of Student Work:

	Great!	Ok.	What's going on?
Classroom Engagement and Dialogue	I was very involved with the questions, ideas and art presented in class, which was reflected in class discussion and/or the collage activity.	I was open to the questions, ideas and art presented in class, though I participated very little in the class discussion and/or the collage activity.	I showed very little reflective engagement in class discussion and/or the collage activity.
Technical Skills	I was actively engaged with different techniques and/or media.	I was open to experimentation with different techniques and/or media.	I showed very little engagement with different techniques and/or media.
Verbal Input	I responded directly to questions presented in class and elaborated on ideas and artworks with my own responses.	I displayed interest and attentiveness to class discussion but spoke very little or not at all.	I did not speak in class at all.

Visual Arts Standards:

- Choosing and evaluating a range of subject matter, symbols, and ideas
- Understanding and applying media, techniques, and processes
- Using knowledge of structures and functions
- Understanding the visual arts in relation to history and cultures
- Making connections between visual arts and other disciplines

Section 2: Art, Democracy, and Art & Democracy

Lesson 2: One Nation, Under Whose Flag?

Sub Questions:

- How is democracy exercised, addressed, endorsed, or criticized in an artwork?

Grade Level: 9-12th grades.

Time: Three 2-hour classes

Central Focus/Rationale: This lesson uses the existing American flag as the starting point of conversation about representation and democracy. Students will discuss the current flag, their common knowledge about the history of the flag and its symbolic meaning, and be prompted with the challenge to democratically recreate the American flag. Students will be introduced to artists who have used the American flag symbol in their art to convey a message or criticism about certain aspects of American democracy. Students are invited to apply similar techniques of appropriation and codification to design a new American flag more relatable and relevant to the way they would like to be represented. Students will assume agency over symbolic objects of representation and experiment with democratic art-making process with their peers. This lesson will scaffold the next unit on media literacy.

Pedagogical Rationale/Theoretical Reasoning:

Paulo Freire: Learning about students, language they use, and the contexts of their lives as starting point of investigation.

Bell Hooks: Presenting art that relates to "...a crucial location of struggle for any exploited and oppressed people asserting subjectivity and decolonization of the mind."

Critical Multiculturalism: Provides historical and social context for issues and questions; is culturally non-hierarchical; encourages social and institutional critique; prepares students for civic and democratic participation; oriented towards transforming conditions of inequality.

Learning Objectives:

- Students will learn to critically engage with socially relevant artworks.
- Students will learn to codify visuals and material to create a language for visual narrative.
- Students will learn how to sew.
- Students will learn how to quilt.

Key Vocabulary:

Codify: to arrange (symbols) into a systematic code

Materials and Equipment:

- 25 needles and at least 5 rolls of thread.
- Scraps of canvas, fabric
- Scraps of paper
- Charcoal, pens, pencils, eraser, colorful sharpies
- Acrylic paint, brushes
- Hot glues (at least 2)
- Access to Mixed Media room + Sewing Machines
- Smartboard/main computer screen for artwork viewing.
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Artwork/Media:

- Group Material, *The People's Choice* exhibition
- Faith Ringgold's *The American People Series* 1960 and *The Black Light Series: Flag for the Moon: Die Nigger*, 1969.
- Barbara Kruger, *Untitled (Questions)*, 1991.

- For Freedoms- artist-run super PAC
- Slide collection presenting the American flag in different contexts, rendering different meanings.
- Arthur Teller's *Young Girls in American Flag Costume*

Handouts/Ancillary Instructional Resources

- Question prompt: *What issues are you passionate about? (re: elections)**
- End of class work-in-progress feedback sheet.
- Snacks and music survey

Instructional Strategies and Learning Tasks: Students will analyze political art and situate artworks in cultural and historical contexts. Students will make independent and collaborative artwork that communicates an idea about, or critique of, democracy.

PROCEDURE

Introduction and Discussion (25 minutes)

Arrival

1. Students will seat themselves in circular formation and share answers to the question: *Who created the American flag?* Teacher will facilitate discussion about the known and propagated history of the making of the flag, and students will be invited to share what they know about the symbols of the flag. *Does the flag represent a democratic nation?*

Warm-Up

2. Students will be prompted to draw/sketch on scrap canvas a visual that represents themselves. Students will be urged to go with impulse and first ideas/gestures and there will be a time-cap. They will pin these up on the wall for viewing. Students will be asked to consider: *How might we represent ourselves individually vs. collectively?*

Art&Artists: (20 minutes)

Slideshow

3. Teacher will clarify that the warm-up was an act of codification, imbuing their imagery with meaning that seeks to represent an aspect of their identity. Teacher will re-introduce big studio prompt to *Redesign the American Flag* and pull up artists on the classroom monitor for analysis.

- Main focus on Faith Ringgold's quilts & interview videos. *What is the relationship between Faith Ringgold's identity as a woman of color, and her decision to use quilting as her medium?*

Activities/Studio Time (1 hour):

Sewing Demonstration

4. To prepare for design and quilting aspect of *Redesigning the American Flag*, students will be given a tutorial on how to use the sewing machines in the Mixed Media room. Each student will be given rectangular scrap fabric to be folded in half and sewn together to make a pocket.

Redesigning the American Flag

5. Students will spend the remainder of studio familiarizing themselves with the sewing machine and experimenting with techniques and fabrics.

6. Students will be required to begin their artwork.

- Each student must create a fabric-based work of art on 1 ft. x 1 ft. piece of canvas as foundation.
- Each student must incorporate a sparkly-red fabric into their work. The common factor will act as a unifying element of the work when quilted together at the end of fabric studios.
- Each student must apply layering of different fabrics and/or mixed media collage.

Closing Discussion and Reflection (15 minutes):

Walking Museum & Share.

7. Students will help put away sewing machines and other materials. Everyone will be asked to circulate the room to view each other's works-in-progress. Students will be paired up to share and discuss their ideas and process.

Informal and Formal Assessment of Student Work:

	Great!	Ok.	What's going on?
Classroom Engagement and Dialogue	I was very involved with the questions, ideas and art presented in class, which was reflected in my participation of class discussion.	I was open to the questions, ideas and art presented in class, though I participated very little in the class discussion and/or the collage activity.	I showed very little reflective engagement in class discussion and/or the collage activity.
Sewing	I familiarized myself with the sewing machine, and got a head start on my patchwork.	I familiarized myself with the sewing machine.	I am still confused about how to use the sewing machine, and cannot dive in right away into my patchwork next week.

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Section 2: Art, Democracy, and Art & Democracy

Lesson 3: One Nation, Under Our Flag.

Sub Questions:

- How do artists use historicity of material to subvert or criticize hegemonic norms and standards?

Grade Level: 9-12th grades.

Time: Three 2-hour classes

Central Focus/Rationale: This segment uses the existing American flag as the starting point of conversation about representation and democracy. Students will discuss the current flag, their common knowledge about the history of the flag and its symbolic meaning, and be prompted with the challenge to democratically recreate the American flag. Students will be introduced to artists who have used the American flag symbol in their art to convey a message or criticism about certain aspects of American democracy. Students are invited to apply similar techniques of appropriation and codification to design a new American flag more relatable and relevant to the way they would like to be represented. Students will assume agency over symbolic objects of representation and experiment with democratic art-making process with their peers. This lesson will scaffold the next unit on media literacy.

Pedagogical Rationale/Theoretical Reasoning:

Paulo Freire: Learning about students, language they use, and the contexts of their lives as starting point of investigation.

Bell Hooks: Presenting art that relates to "...a crucial location of struggle for any exploited and oppressed people asserting subjectivity and decolonization of the mind."

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Learning Objectives:

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- Students will learn to codify visuals and material to create a language for visual narrative.
- Students will learn to sew.

Key Vocabulary:

Codify: to arrange (symbols) into a systematic code

Materials and Equipment:

- 25 needles and at least 5 rolls of thread.
- Scraps of canvas, fabric
- Scraps of paper
- Charcoal, pens, pencils, eraser, colorful sharpies
- Acrylic paint, brushes
- Hot glues (at least 2)
- Sewing machines.
- Smartboard/main computer screen for artwork viewing.

Artwork/Media:

- Faith Ringgold's *The American People Series* 1960 and *The Black Light Series: Flag for the Moon: Die Nigger*, 1969.
- Pussy Riot's *Straight Outta Vagina* Music Video

Handouts/Ancillary Instructional Resources

- Vice article on Pussy Riot's protest.

Instructional Strategies and Learning Tasks: Students will analyze political art and situate artworks in cultural and historical contexts. Students will make independent and collaborative artwork that communicates an idea about, or critique of, democracy.

PROCEDURE

Agenda and Announcements (20 minutes)

Arrival & Inspiration

1. The mixed media room will be set up for immediate studio-time. Instructors will first recap expectations for the studio session: To draft a personal patch of quilted and embroidered art. Will be shown a quick slideshow of last week's images and some new works solely for inspiration and ideas.

Studio (40 minutes):

2. Students will continue to work on their respective projects.

Art&Artists (20 minutes):

Check-in

3. The class will be brought together to check in on progress. Instructors will bring conversation focus on the intersection of art, activism, and feminism.

- **Pussy Riots** will be introduced via article handout on band member's protesting prison conditions by sewing the Russian flag in prison garb.
- *Straight Outta Vagina* video in response to Trump's candidacy will be shown. Students will be asked to share thoughts and reactions.

Continued Studio (30 minutes)

4. Students will use the remainder of the time to finish up their patchwork. Students will have the first half of next studio to finish up completely.

Closing (10 minutes)

Clean-up and Share.

5. Students will clean up studio and have their artworks up on a wall for viewing. Students will be invited to share more about what they have each created.

Dismissal.

Informal and Formal Assessment of Student Work:

	Great!	Ok.	What's going on?
Progress and Process	I am very involved in my studio work, and have completed my patchwork.	I am working on my studio work and have made significant progress. I will be able to finish my work beginning of the next week's studio.	I showed very little engagement with my patchwork and I will need significantly more time.

<p>Technical Skills</p>	<p>I am utilizing different techniques on the sewing machine to my creative advantage. I layered, used the red sparkly fabric, and created a thoughtful visual codification of my expression.</p>	<p>I show adequate proficiency at the use of sewing machine, and meet basic requirements for the patchwork piece.</p>	<p>I show lack of proficiency at using the sewing machine and little interest in improving. Far from completing my patchwork.</p>
<p>Engagement in class discussion.</p>	<p>I actively contributed to our conversation about contemporary artworks, Pussy Riot, and democracy. I volunteered thoughts and opinions and responded thoughtfully to others.</p>	<p>I contributed to our conversation about contemporary artworks pussy riot, and democracy. I either volunteered thoughts, or responded thoughtfully to others.</p>	<p>I did not speak in class at all.</p>

Visual Art Standards:

- Choosing and evaluating a range of subject matter, symbols, and ideas
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- Making connections between visual arts and other disciplines

Section 2: Art, Democracy, and Art & Democracy

Lesson 4: One Nation, Under Our Flag.

Sub Questions:

- How can artists work together democratically toward the goal of redesigning an iconic image?
- What is the relationship between individuality and democracy?

Grade Level: 9-12th grades.

Time: Three 2-hour classes

Central Focus/Rationale: This segment uses the existing American flag as the starting point of conversation about representation and democracy. Students will discuss the current flag, their common knowledge about the history of the flag and its symbolic meaning, and be prompted with the challenge to democratically recreate the American flag. Students will be introduced to artists who have used the American flag symbol in their art to convey a message or criticism about certain aspects of American democracy. Students are invited to apply similar techniques of appropriation and codification to design a new American flag more relatable and relevant to the way they would like to be represented. Students will assume agency over symbolic objects of representation and experiment with democratic art-making process with their peers. This lesson will scaffold the next unit on media literacy.

Pedagogical Rationale/Theoretical Reasoning: Emma Goldman, Paulo Freire, Bell Hooks

Learning Objectives:

- Students will learn to critically engage with socially relevant contemporary artworks.
- Students will learn to codify visuals and material to create a language for visual narrative.
- Students will learn how to sew.
- Students will learn to quilt.
- Students will learn, through experience, the benefits and challenges of democratic art-making process.

Language Use: Codification (Intentional vs. Intuitive artmaking processes), symbols, democracy, representation, critique, analyze, quilting.

Students will be introduced to each of these concepts in our discussions of our personal experiences of democracy, of representation, and in our viewing of artists and artworks. These concepts will be practiced during our Re-creating the Flag studio.

Materials and Supplies:

- 25 needles and at least 5 rolls of thread.
- Scraps of canvas, fabric
- Scraps of paper
- Charcoal, pens, pencils, eraser, colorful sharpies
- Acrylic paint, brushes
- Hot glues (at least 2)
- Sewing machines.
- Smartboard/main computer screen for artwork viewing. And/or in book-form.

Artwork/Media:

- Faith Ringgold's *The American People Series* 1960 and *The Black Light Series: Flag for the Moon: Die Nigger*, 1969.

Handouts/Ancillary Instructional Resources

- Pussy Riot's *Straight Outta Vagina* Music Video

- Vice article on Pussy Riot's protest.
- Feedback form: *Elaborate on your work*. Please describe your thought process, obstacles, and solutions.

Instructional Strategies and Learning Tasks: Students will analyze political art and situate artworks in cultural and historical contexts. Students will make independent and collaborative artwork that communicates an idea about, or critique of, democracy.

PROCEDURE

Agenda and Announcements (10 minutes)

1. The mixed media room will be set up for immediate studio-time. Students will be told that they are expected to wrap up their projects by 1050AM.

Studio (50 minutes)

2. Students will continue to work on respective projects. If some students are finished early, they will be encouraged to use studio time for their own work.

Is this what democracy looks like? (20 minutes)

Exercising democracy in art-making

3. The entire class will put up their work. We will begin the democratic process of deciding how they will be quilted together to create one whole piece. The instructors will facilitate and all will reach agreement through discussion and voting. The pieces will be sewn into one whole as agreed upon.

Studio (20 minutes)

Weaving it all together

4. The few students patching up the individual works into one whole will continue to work; the rest will help clean and tidy up the studio. We will remove ourselves upstairs back to original room.

Closing and Share (20 minutes)

What is the relationship between individuality and democracy?

5. Students will be asked to share their thoughts on the process of deciding how to arrange our quilt. Teacher will ask for feedback: Would they have preferred to design one big work altogether? Why or Why not? What is the relationship between individuality and democracy?

6. Each student will be given feedback form reflecting on their work and studio to fill out for last 5 minutes of class. Share as time permits.

Informal and Formal Assessment of Student Work:

Are they participating in democratic collaboration of the quilt?

Is their work finished? Completed? Quilting and Redesigning the American Flag

Visual Art Standards:

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Section 3: Assuming Agency: Deconstructing and Creating Media

Lesson 5: Identifying Types of Storytelling

Sub-Question:

- How can we identify the various objectives of stories we encounter in the media?

Grade Level: 9-12th grades.

Time: One 2 hour workshop.

Central Focus/Rationale:

In an age of internet freedom, free information, and new technologies, we have become dependent on exercising democratic practices in media and social media. Our abilities to promote human rights and free speech are forever altered as the Internet is often our primary source of information. Although these rights support democracy, dominant cultures and narratives still permeate media. How can we identify and categorize objectives of political stories that we learn about or experience? Using Lee Anne Bell's categories: status quo, concealed, resistance, and transformative - what stories do we want to tell? How can we create our own counter-narratives and transformative stories, using images and text?

Pedagogical Rationale/Theoretical Reasoning:

Lee Anne Bell's *Storytelling Project Model*, categorizing and creating stories by analysis and political objectives: stock stories, resistance stories, concealed stories, and counter narratives.

Paulo Freire : meeting and utilizing the context of students' lives and language.

Learning Objectives:

- Students will identify and categorize stories according to political objectives.
- Students will learn to use photography as a tool for art-making.
- Students will exercise storytelling skills through visuals and text.

Materials and Supplies:

- Internet and image-viewing on monitor
- chart paper, pins
- post-its
- pens, pencils, markers
- smartphone cameras
- digital cameras

Artwork/Media:

- Slideshow of exemplary artworks
- Diagram of Bell's Storytelling Project Model
- Brittany Powell's photography: http://www.slate.com/blogs/ behold/2015/06/10/brittany_powell_the_debt_project_a_look_at_people_who_are_dealing_with_significant.html
- For Freedoms public interactive artwork at NYU Tisch building

Instructional Strategies and Learning Tasks:

PROCEDURE

Agenda and Discussion (30 minutes)

Overview of Lee-Ann Bell's *Storytelling Project Model*

1. Review Agenda for Section 3: Research & Photography project.

2. Introduce Bell's analytical framework by using a visual of Bell's *Storytelling Project Model* and ask students to categorize some known hegemonic narratives. Record these ideas on a large piece of chart paper that lists each category. Offer examples of each category. Link Bell's theory to our common culture of dominant narratives and how this conflicts with the pluralistic, multicultural democratic society that is this country.
3. Ask students to talk to a partner about a concealed, resistance, or counter story of their own. Distribute post-its and pens, have students write their stories or ideas on post-its and add them to the chart paper.

Art&Artists (10 minutes)

4. Present a brief slideshow of 5-6 artists whose photographs represent concealed stories or counter narratives. Placing an emphasis on each context within the photographs and how photographs can be broken down into accessible parts.

Activities/Studio Time (1 hour)

Brainstorm

5. Using artists and artworks shared as reference, students will be asked to begin brainstorming

A) Story idea and B) Artistic choices for the photo that will convey that story idea.

How does the context of my photo support my story?

How does my story's text support or relate to the context of my photo?

Gallery Visit & Fieldwork

6. Class will visit NYU Tisch building to view displayed photography and artist collective For Freedoms' public interactive artwork. Encourage students to interact with the artwork by writing in their responses and thoughts on the mural's wall.

7. Students will be encouraged to collect photographic resources and data for their project with their respective cameras. Teacher will recap artworks reviewed in class as reminder for considering context, juxtaposition, and other editing techniques to aid in storytelling through photo.

Closing Discussion and Reflection (30 minutes):

6. Students are asked to to pair up and troubleshoot their ideas and intended methodology for storytelling through photography with each other. Teacher will provide guiding questions to help framework the ongoing assignment:

How does the context of my photo support my story? and How does my story's text support or relate to the context of my photo? What stories do we want to tell?

Maximum scale is: 13 x 19 inches. Students will come in next week prepared to edit, collage, and complete their photo art in the digital lab.

Informal and Formal Assessments of Student Work:

	Yes!	Sort of	No
Participation	Participated in class discussion, participated in partnered discussion, volunteered/shared ideas.	Two or three of the examples of participation.	One example of participation or less

Technical	Participated in neighborhood walk, took at least 10 considered photographs, viewed and downloaded some images for editing or brainstorming.	Took at least 5 photographs. Viewed and downloaded at least a few images for editing or brainstorming.	Took only a few photographs or less, viewed and downloaded a few images or none at all.
Process	Demonstrated thorough brainstorming in questionnaire, responded to all of Bell's categories of stories by producing examples, notes, or ideas in relation to prompts.	Demonstrated moderate drawing or writing in response to the questionnaire and diagram and examples shown in class.	Demonstrated minimal amounts of response or less.



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Section 3: Assuming Agency: Deconstructing and Creating Media

Lesson 6: Talking Back to Dominant Narratives

Sub-Question:

- How might we construct our own media images to advocate narratives that are important to us?
- What are the stories we want to tell?

Grade Level: 9-12th grades

Time: One 2 hour workshop.

Central Focus/Rationale: Students consider what kinds of political stories they themselves can create via text and photography. They will explore how the two mediums, photography and text, can support one another in an artwork. Students can define how storytelling and how the types of stories we tell are important and meaningful at large. We will use storytelling and photography to illustrate how every action, image, and use of language is political.

Pedagogical Rationale/Theoretical Reasoning:

Lee Anne Bell's Storytelling Project Model - categorizing stories as a way to identify objectives of perpetuating the status quo, offering up resistance, revealing marginalized stories, transformation, and active counter stories.

Paulo Freire: meeting and utilizing the context of students' lives and language.

Learning Objectives:

Students will analyze a variety of storytelling routes and decipher how they themselves can create transformative, resistant, and counter narratives in storytelling.

Students will learn to juxtapose texts and images for effectual storytelling.

Students will learn Photoshop as tools for art-making.

Materials and Supplies:

- Design Computer Lab
- Internet and image-viewing on monitor
- smart phones
- digital camera
- paper
- pens, pencils, markers
- brushes, cups
- ink
- photo paper

PROCEDURE

Agenda and Project Review (15 minutes)

1. A minimum of one image and one related text/use of language is required for each student or group of students. Students will be asked to consider the number of images in a series, scale of prints, and how text/language will be incorporated (photoshop, paint/ink, marker writing, separate text label, etc.).

Activities/Studio Time (1 hour):

Design Lab

2. Students will edit, manipulate, and collage their images during Studio. Students will be encouraged to skill share and teacher will provide assistance where needed.

3. Students will transfer completed photos into one shared drive to be printed by the teacher

Share and Discussion (45 minutes)

Share

3. Students will partner up and share with each other the stories they have chosen for their photo project.

Discussion

4. Teacher will ask the class: *What did we take away from Bell’s Storytelling Project Model? How were the categories useful? How do I see myself in the stories I choose to tell? What stories do we want to tell?*

Closing and Brainstorming for Final Exhibition (15 minutes)

5. Teacher will review gallery space logistics and ask student-source ideas for final project. This will be done through a “parking lot” collection of ideas, questions, interests and media requests for final project.

6. Teacher will take down ideas and facilitate discussion and vote in preparation for next week.

Informal and Formal Assessments of Student Work:

	Yes!	Sort of	Not really
Engagement	Participated in class discussion and closing discussion. Used all class time to complete an idea/photography artwork.	Participated in class discussion or closing discussion minimally or somewhat. Used some but not all class time to complete an idea/artwork.	Participated very little in discussions. Showed difficulty in staying on target in completing an idea/artwork.
Technical	Used photography and/or text to convey an idea. Chose to print 3 or more photos and created text.	Showed some commitment to photography tools and/or text to convey an idea. Printed a photo and created some text.	Showed very little commitment or productivity using photography-related tools to convey an idea. Printed a photo or did not finish.
Process	Conceptualized ideas clearly and executed results in an engaged, committed way.	Showed some involvement in forming ideas and using tools to execute them.	Showed very little involvement in idea-producing or using tools.

Visual Arts Standards:

- Choosing and evaluating a range of subject matter, symbols, and ideas
- Understanding and applying media, techniques, and processes
- Using knowledge of structures and functions
- Understanding the visual arts in relation to history and cultures
- Making connections between visual arts and other disciplines

Section 4: Town Hall

Lesson 7 : Creating Politically Conscious Art

Sub-Question: How might artists raise an issue-focused awareness within a community?

Grade Level: 9-12th grades

Time: One 2 hour workshop

Central Focus/Rationale: So far we have introduced students to materials and how artists use historicity of materials to talk back to oppressive hegemonic norms and narratives. We have seen examples of art in public and gallery spaces, designed to provoke thoughtful conversation about democracy. We've experimented with collaborative making and have exercised our own storytelling abilities. Now it is time to collectively make our voices heard about the state of our democracy in the U.S. today.

Pedagogical Rationale/Theoretical Reasoning:

This final section of the unit allows students to more or less drive the final project according to their interests and how they see fit. It is a student-driven unit designed to empower and embolden, true to Freire pedagogy of the oppressed.

Learning Objectives:

Students will learn to direct, create, and curate their own art project.

Materials and Tools:

- Internet and image-viewing on monitor
- Large canvas
- paints
- paper
- markers
- charcoal
- inks
- brushes
- cups

PROCEDURE

Introduction and Discussion (20 minutes)

1. Teacher will have ready the supplies necessary for project proposals agreed upon the week previously.
2. Students will finalize their ideas together and agree on ultimate creation, intent, and methodology.

Studio (80 minutes)

3. Students will begin to create for the final project.
4. Those disinclined on collaborative projects will work on independent works that pertains to our discussions on democracy for exhibition.

Closing Discussion and Reflection (20 minutes):

Check-in

5. Teacher will check in on progress and give expected timeline of progress towards completion. Students will share their experience of working together thus far and teacher will mediate any unsettled debate.
6. Students will be reminded to come in prepared to work immediately for our last studio.

Informal and Formal Assessments of Student Work:

	Yes!	Sort of	Not really
Engagement	Verbal participation in class discussion, written participation in discussion.	Minimal written or verbal participation in shares or discussion.	Little to no participation, verbal or written.
Technical	Plans illustrated, written about, and/or created with painting, textile, or photography media.	Minimal plans drafted though participated in discussions or experimentation of media. Chosen media and rough outline of ideas or prompt to respond to.	Little to no plans or drafted ideas or beginnings of created work.
Process	Created plans via illustration, text, and/or work itself. (Open media.)	Started creating plans, illustration, text, and/or work. (Open media.)	Little to no plans, illustration, text, and/or work. (Open media.)

Visual Arts Standards:

- Choosing and evaluating a range of subject matter, symbols, and ideas
- Understanding and applying media, techniques, and processes
- Using knowledge of structures and functions
- Understanding the visual arts in relation to history and cultures
- Making connections between visual arts and other disciplines

Section 4: Town Hall

Lesson 8: This Is What Democracy Looks Like!

Sub-Question: How do we as artists, edit, curate, and present our findings and artworks in a gallery space?

Grade Level: 9-12th grades

Time: One 2 hour workshop

Central Focus/Rationale: So far we have introduced students to materials and how artists use historicity of materials to talk back to oppressive hegemonic norms and narratives. We have seen examples of art in public and gallery spaces, designed to provoke thoughtful conversation about democracy. We've experimented with collaborative making and have exercised our own storytelling abilities. Now it is time to collectively make our voices heard about the state of our democracy in the U.S. today.

Pedagogical Rationale/Theoretical Reasoning:

This final section of the unit allows students to more or less drive the final project according to their interests and how they see fit. It is a student-driven unit designed to empower and embolden, true to Freirean pedagogy of the oppressed.

Learning Objectives:

Students will learn to direct, create, and curate their own art project.

Materials and Tools:

- Internet and image-viewing on monitor
- Large canvas
- paints
- paper
- markers
- charcoal
- inks
- brushes
- cups

PROCEDURE

Agenda (10 minutes):

1. Teacher will set expectations for final day. Students will have completed final collaborative projects and any other independent projects. Class will discuss logistics of presentation. *How do we want our works to be contextualized in the gallery space?*

Studio & Party! (2 hours)

2. Students will have 2 extra hours to finish works. Students will continue their works while celebrating our last class with music and brownies!

Reflection and Feedback (20 minutes)

3. Students will be asked to fill out feedback form for the teacher and discuss what they are taking away from the class. *How will they enact democracy in their own lives and communities? How has their approach to art-making changed, if at all?*

Informal and Formal Assessments of Student Work:

	Yes!	Sort of	Not really
Engagement	Participated in final project throughout studio hours. Participated in curatorial decisions.	Somewhat engaged in project and curatorial discussions.	No engagement.

Visual Arts Standards:

- Choosing and evaluating a range of subject matter, symbols, and ideas
- Understanding and applying media, techniques, and processes
- Using knowledge of structures and functions
- Understanding the visual arts in relation to history and cultures
- Making connections between visual arts and other disciplines