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2019-2020

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FLORIDA EDUC8 SUPPORT EDUCATION

Who Am I? A HeART of Possibilities

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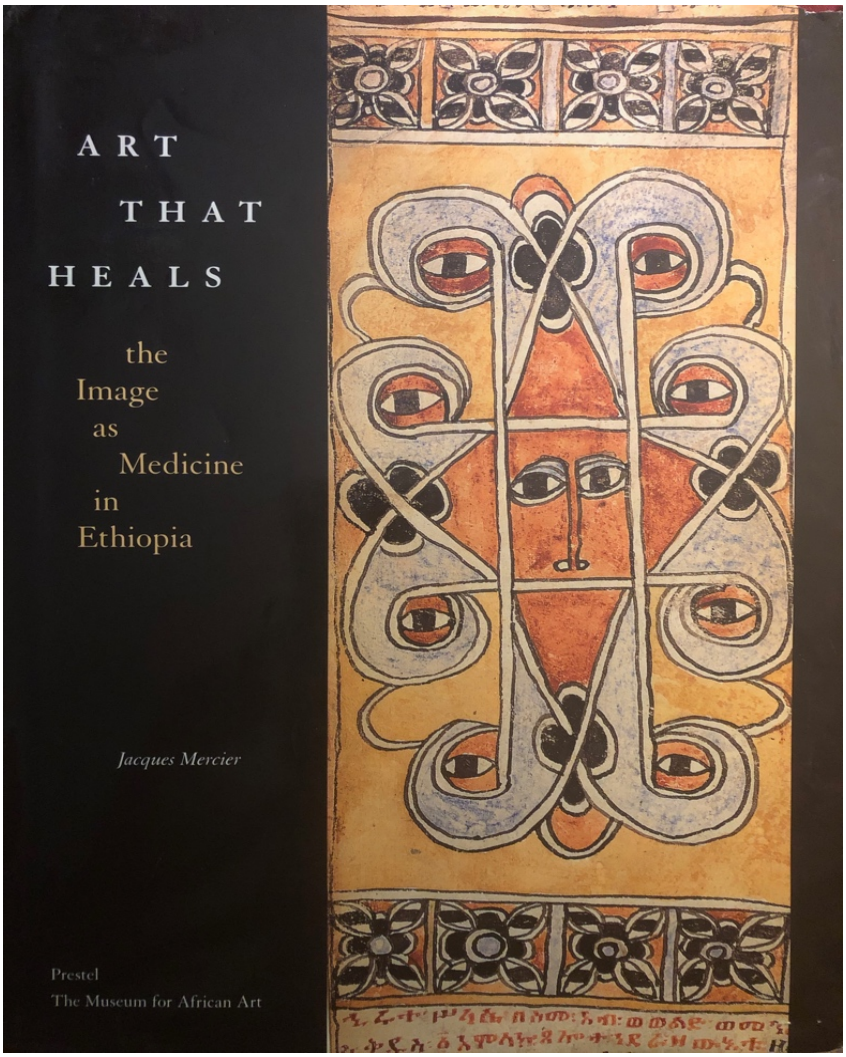
A HeART of Possibilities



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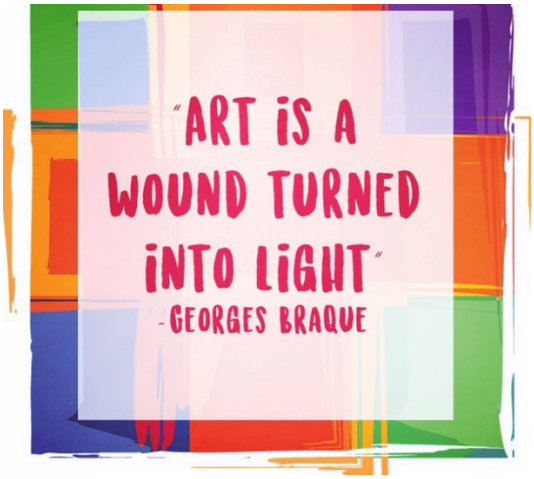
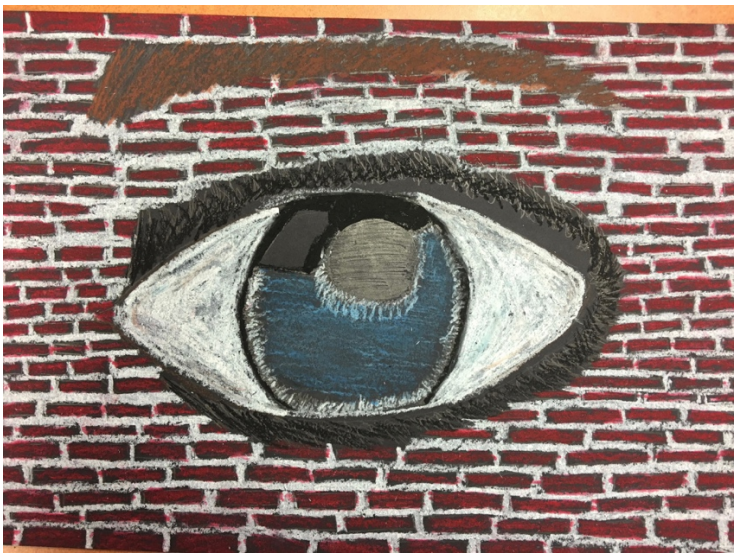


GOALS AND OBJECTIVES

Now more than ever, it is a challenge to be a young person in today's world. Indeed, for our youth this is a time of change and of significant **growth and possibilities**. The question **"Who Am I?"** starts to take on a different meaning in one's life, or perhaps that question has an emerging meaning for the first time ever. Part of the work of young people is to begin to excavate, to establish, and to bring forth the new elements of **self-identity** that they are beginning to shape.

This project seeks to innovatively engage students in both a self-reflective and community-oriented series of culturally relevant visual arts and creative writing projects that will inspire them to creatively discover various aspects of their personal identities and to become the active change makers of the next generation.

While self-reflection and identity building are key components of the project, another crucial aspect to this work is in asking students to push beyond this newly found personal awareness into a recognition of the community-at-large. We, as a community of learners, will ask ourselves how to take strengths of personal empowerment gained through self-reflective art and writing, and then begin to more actively participate as **informed and engaged citizens** in the world around us.



FLORIDA STATE STANDARDS

VISUAL ARTS

VA.68.C.1.1
Apply a range of interests and contextual connections to influence the art-making and self-reflection processes.

VA.68.C.3.3
Use analytical skills to understand meaning and explain connections with other contexts.

VA.68.H.1.3
Analyze and describe the significance of artwork from a selected group or culture to explain its importance to the population.

V.68.H.1.4
Explain the significance of personal artwork, noting the connections between the creative process, the artist, and the artist's own history.

VA.68.H.3.3
Create imaginative works to include background knowledge from other subjects.

VA.68.F.1.2
Use creative risk-taking strategies learned from artists' works to incorporate artistic solutions in the creation of new personal artworks.

VA.68.F.2.5
Create an artist statement to reflect on personal artwork for a portfolio or exhibition.

VA.68.S.1.3
Use ideas from cultural, historical, and artistic references to create personal responses in personal artwork.

VA.912.C.3.3
Explain relationships among social, historical, literary, an/or other references to explain how they are assimilated into artworks.

VA.912.H.1.4
Apply background knowledge and personal interpretation to discuss cross-cultural connections among various artworks and the individuals, groups, cultures, events, and/or traditions they reflect.

LANGUAGE ARTS

LAFS.K12.W.2.5
Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

LAFS.8.W.1.3.d
Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.

LAFS.8.L.3.5
Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

LAFS.8.W.1.3 Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

COURSE OUTLINE/OVERVIEW

DESCRIPTION

Inspired by over 15 years of teaching and learning with students from Kindergarten through high school in Harlem (NYC), New Orleans, and Miami, **Who Am I? A Heart of Possibilities** puts visual arts, interdisciplinary studies, culturally relevant pedagogy, and social/emotional learning in a context that has mattered for my students and that continues to make their learning and sense of self come alive. Through various genres and modes of creative expression, students have found a safe space for risk-taking and exploration in our Visual Arts classes. As such, this presentation will give an overview of some of the work that we have created, and offer possibilities to be adapted by those who work with youth in various capacities.

Some examples of cross-curricular cultural activities that students will engage in throughout this unit include:

- **personal healing scrolls** inspired by study of traditional Ethiopian healing scrolls, wherein students use the history and aesthetics of the original format to create an original parchment scroll design and accompanying Artist Statement

- **mixed-media photographic compositions** utilizing instant

cameras/smartphones that help to students to explore various aspects of themselves both behind and in front of the lens: these self-portrait variations emphasize both interior and exterior study of self, and are inspired by study of a variety of culturally relevant artists

- **original illustrated poetry** that extends students' sense of self into the greater world, first exploring personal identity and continuing to then emphasize personally important social justice issues and civic action that can be taken in addressing such issues

PURPOSE

As the legendary author and elder James Baldwin said: "Not everything that is faced can be changed, but nothing can be changed until it is faced." Indeed, we know that the youth that we serve face many challenges, but we must stop and ask ourselves as educators who is helping them to navigate and seek transformative possibilities for their lives in these times. With this in mind, it is crucial to recognize that strong relationships and social/emotional skills can prime a person to learn. Additionally, for those individuals who have experienced adverse experiences, real relationships can mitigate the negative effects of trauma. It isn't always easy to show up in the vulnerable, open ways that lead to authentic connections with our students. Vulnerability on our parts as educators, however, give hope to youth that we are engaged with them in the struggle, and can relate to and respect the challenges that are shared by our common humanity. Students need to see that we as educators are committed to lifelong learning, and while we acknowledge that we do not have all of the answers, we do model and exemplify the commitment to curiosity, knowledge, and wisdom that is the nature of true learning and sharing. With this in mind, this project seeks to utilize the transformative power of the arts as a vehicle for students' personal social/emotional growth, creative expression and transformation, connection to their place as citizens in a larger global community, and to the ultimate realization that **their voices matter** and that we are truly listening.

RATIONALE

As those entrusted with the sacred responsibility of educating our youth, we must be conscious in the realization that providing **access** and **choice** are essential for students to have myriad possibilities through wish to express themselves. When we take the time to build authentic relationships with the students whom we serve, we provide the space(s) for them to **explore**, **excavate**, and **extend** their emerging sense of self-identity and self-esteem. When we teach and model free expression of the self while still maintaining respectful boundaries of others, we create the possibility for student artists/writers to show vulnerability in their work through facing those personal insights and experiences that are uniquely theirs. When we as educators truly **listen** to our students, when we help to facilitate a classroom or seminar model wherein they are co-creators of knowledge (indeed where they even co-teach at times!), we help to **Intentionally** build those skills wherein the arts have become a crucial modality for self-expression and release. By extension, through using some aspects of this project as a vehicle to discuss relevant local and world-wide current events, students have an opportunity to become more aware and concerned citizens, and ultimately more critically thinking and informed to potentially become the active change-makers of the next generation.

DO NOWS (WARM UPS) & LESSON PLANS

A Word on Do Nows (Warm Ups):

Setting the tone as students enter your classroom is a key component to any class session's success. The way you greet your students as they step into your shared space, the reflection of themselves on the walls, the consistent organization of your space, music and lighting choices, and even the scent of the room all play into your physical classroom environment itself as "the third teacher."

A culturally relevant/probing, or internally guided and reflective Do Now projected as students walk in, or waiting at their work spaces alongside their portfolios, sets the tone that you took the time to reach them where they are, and that you indeed care about their "HeART of Possibilities for Becoming." Though there are unlimited ways to conduct an effective Do Now, in the spirit of social/emotional learning some general suggestions are made below as well as a specific activity called "What's On Your Plate?"

Some Ideas for Implementing Do Nows:
Analyze an image, quote, or short video that is presented on the board. Then, respond to a teacher-directed prompt through one of the following:

- "Describe & Draw" Partner Activity
- Turn and Talk
- Think, Pair, Share
- Stop and Jot
- Whole Class Share Out
- Journal Sketch

"What's On Your Plate?" Do Now

Directions: Give each student a paper plate. Students will divide the plate into sections using various writing utensils. They can use the entire surface area of the plate to list commitments/events/ things that are occurring in their lives right now. These items can be both scheduled/calendar items, as well as social/emotional concerns/happenings. Through starting a class with such an activity, we concretely show our students that their lives matter to us, and that we are not only seeing them through an academic lens, but through a holistic perspective that values their social/emotional growth equally as importantly.

We as
Black
Boyz
Wear
Hoodies
To Hide
Our
True
Colors

UNHEARD

LESSON 1: ETHIOPIAN HEALING SCROLLS

OBJECTIVES:

- SWBAT create an original Ethiopian healing scroll based on a traditional cultural design.
- SWBAT explain the symbolic meaning of their healing scroll through creation of an Artists Statement.

KEY CONCEPTS/ESSENTIAL QUESTIONS:

- What is the history and cultural purpose of traditional Ethiopian Healing scrolls?
- How can you adapt a traditional scroll design in order to create an original design of your own?
- What healing properties will your scroll represent, and how will this be creatively explained in your Artists Statement?

MATERIALS:

See Resource List below.

PROCEDURE:

Students will view a PowerPoint (available upon request) to provide an overview and initial whole group brainstorming process about this cultural art form. Mentor text mainly used for research and images is **Art that Heals: the Image as Medicine in Ethiopia** by Jacques Mercier (The Museum for African Art, 1997). Students will be given color copies of various examples of Ethiopian healing scrolls to use for visual reference. Although students may create a traditional design, they are free to use the traditional scroll as a touchstone but to create the design of their scroll in any creative way that they choose. Students will consider a personal, group, or more global/universal issue that they feel requires healing as the inspiration for their healing scroll. They will sketch out their ideas on Rough Draft paper, and then discuss their ideas with instructor before being provided with Final Draft parchment paper. Students may use various wet and dry drawing and painting materials to design their scroll. Students will additionally create an Artist Statement that

describes the purpose/function/inspiration/process they considered in creating their work.

ASSESSMENT:
The 4Cs of Visual Arts assessment—**CRAFTSMANSHIP, COMPOSITION, COMMUNICATION, CREATIVITY**—explained below and indicated on grading rubric provide the key touchstones that students use throughout the year as a consistent grading model. These 4Cs help guide students to create assigned projects that are well-thought out and executed with care for detail. Additionally, **Artist Statements** are required for this project, wherein students have an opportunity to explain their project in a written format complementing the visual image. Please see Rubric options at the end of this document, which can be used for Self, Peer and Teacher Critiques, all of which are experientially important for our students.

THE 4Cs OF VISUAL ARTS ASSESSMENT

- **CRAFTSMANSHIP-** Did I develop my artistic skill with the art tools and materials provided?
- **COMPOSITION**- Did I intentionally organize Art Elements to create a unified design?
- **COMMUNICATION**- Did I apply art knowledge and skill to express, identify, and evaluate my ideas in visual, written, and oral presentation formats?
- **CREATIVITY**- Did I face challenges and express my ideas in unique and personal ways?

RESOURCE LIST

CLASSROOM MATERIALS & SETUP

Though the focus of these activities primarily reside in the hands-on "maker space" realm, it is of great help to have at least one computer, Internet access, and some type of projector or interactive board for the most effective presentation of these ideas. All of the materials listed below can be adapted/modified to meet

budgetary, time, and/or other concerns. Let creativity and resourcefulness be your guide as you determine which ideas can work for you as presented, and which can be better adapted to fit your own needs.

- Parchment paper or brown craft paper for Ethiopian healing scrolls, with Sharpies and/or ink to create an antique effect.
- Copies of **Paint Me Like I Am: Teen Poems from WritersCorps** (WritersCorps, 2003), or other inspirational poetry texts of varied genres of your choice to be used as mentor texts, shared Read Alouds and writing prompt ideas
- Instant camera(s) and film—for the purposes of this project we used a Polaroid One Step+ and a Fuji Instax Mini camera. If budget Does not allow, you can adapt to use Smartphones and print student photos at lower cost.
- Assorted art supplies, such as: various paints/brushes, background papers, beads and other embellishments (www.blick.com is a great option for ordering supplies and offers frequent discounts and sales)

RESOURCES

Students can continue their study of artists and cultural references covered in class by further research, and educators may also enhance students' research by inviting local artists and community members as guest speakers to inspire students' imaginative potential. Students can further be engaged by participation in field trips to some of the city's great cultural resources: museums such as PAMM/The Perez Art Museum of Miami (pamm.org), as well as spaces such as The Marguiles Collection at the Warehouse (www.marguileswarehouse.com) offer student-centered docent-led tours and gallery walks that offer a comprehensive, immersive experience. Walking tours of areas such as Wynwood bring creative ideas to life for students in a different way than the classroom alone.

ADAPTABILITY & GROUPING

This project can be easily **adapted** not only by educators in middle and high school arts classes, but also by elementary teachers, English Language Arts teachers, and Social Studies/World History teachers due to the interdisciplinary nature of the activities. Additionally, this project is adaptable for mental health counselors and social workers, as the highlighted focus of the activities could primarily rest on the social-emotional learning and connectedness aspects. Grouping size is also easily adaptable as the activities presented can work well whether one-on-one, small group, or full classroom number of students. By extension, these activities can be adapted for those presenting for PD at their respective schools, modeling for adults the importance of social/emotional connection to our students and to each other.

OVERALL VALUE

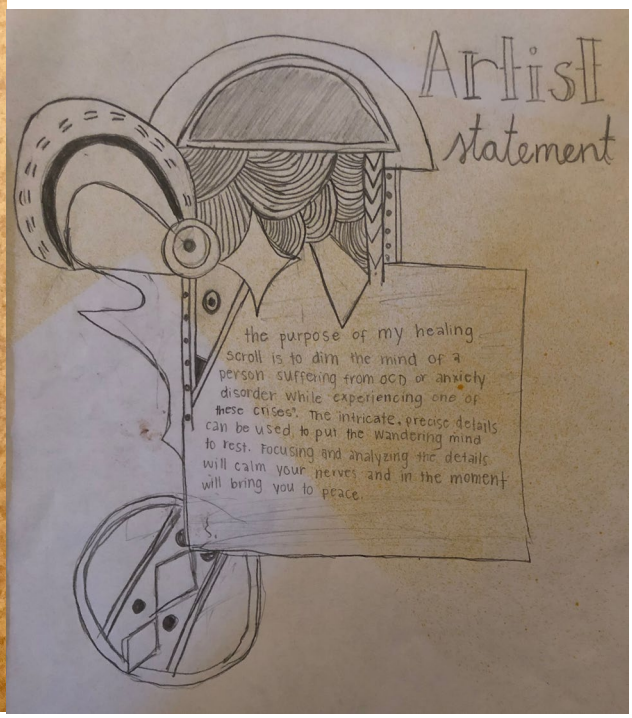
Any classroom space--particularly Visual Arts, English Language Arts, or History--can successfully implement this project. Additionally, the ideas within this project lend themselves well to interdisciplinary learning, wherein educators teaching in different subject areas work together to bring students' learning more alive through connectedness and shared relevancy in thoughtfully engineered curriculum planning.

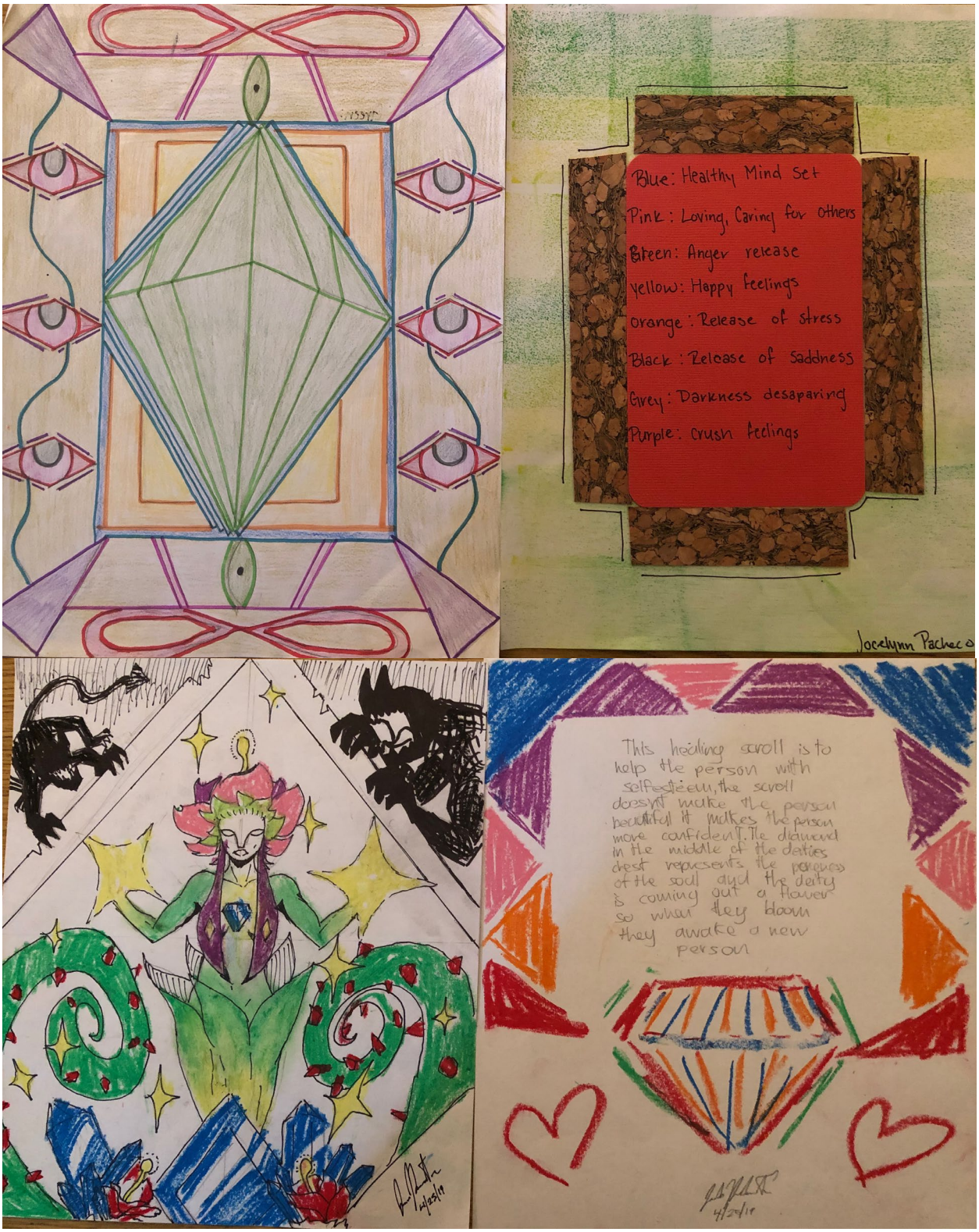
It is startlingly clear in these times that our youth suffer from more anxiety, depression, and suicidal tendencies in ever-growing numbers. To ignore these statistics is to ignore the living, breathing students coming into our classroom spaces and influences each week at our respective places of learning. It is up to us to not only challenge ourselves in building academic knowledge and success, but to help mentor and facilitate the social and emotional growth and health of our children. The arts (and the adaptation of the arts in creative and personal ways) is one key way we can help to provide safe and open spaces in which our youth may honestly express themselves. In such a designed spaces, students authentically feel

that **their voices matter,** and that **their lives matter.** In giving students opportunities for ACCESS and CHOICE, both in the differentiating of our teaching and projects, but also in the time we spend conferencing with them and guiding them through their idea process, we show that we trust their intellectual capacity, and they are not invisible. One of the most important 21st century skills globally will prove more and more to be **empathy**: **what will be the legacy we as educators leave for modeling and facilitating our youth what it means to truly respect and care for our fellow Beings?**

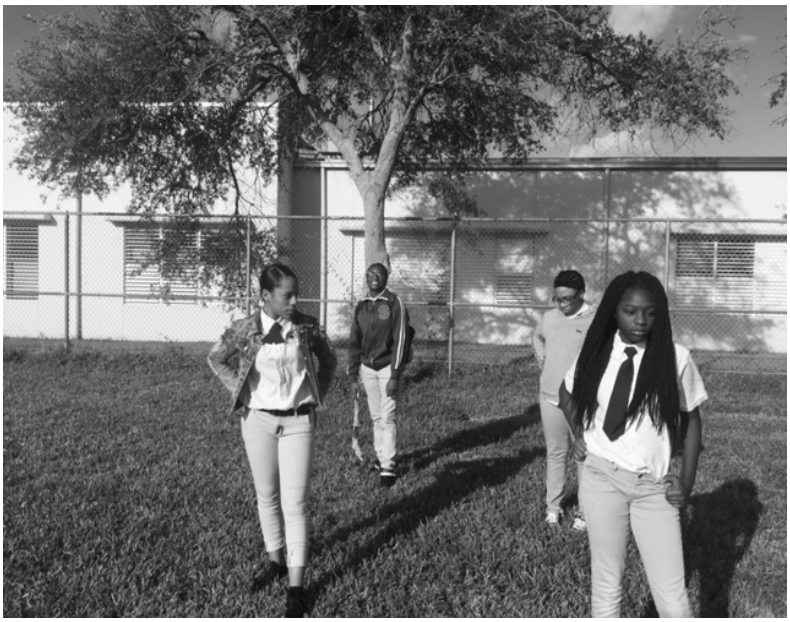
STUDENT WORK SAMPLES

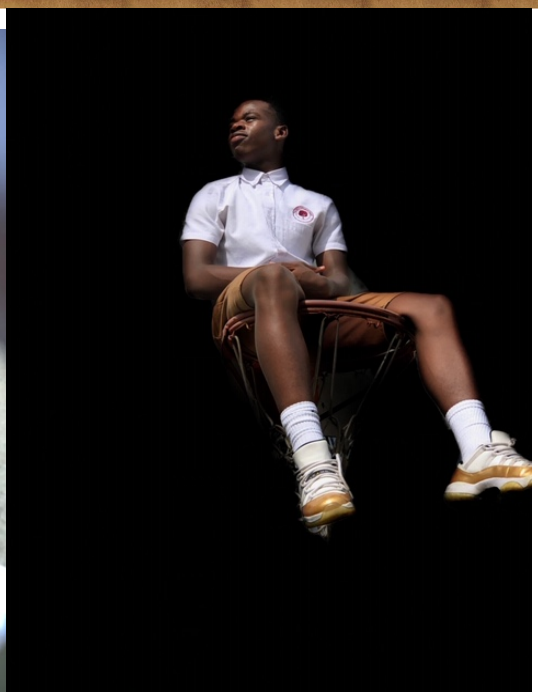
ETHIOPIAN-INSPIRED PERSONAL HEALING SCROLLS




Blue: Healthy Mind Set
Pink: Loving, Caring for Others
Green: Anger release
yellow: Happy feelings
orange: Release of stress
Black: Release of Saddness
Grey: Darkness desaparing
Purple: crush feelings
Jocelynn Pacheco
This healing scroll is to help the person with selfesteem, the scroll doesn't make the person beautiful it makes the person more confident. The diamond in the middle of the deities chest represents the paraness of the soul and the deity is coming out a flower so when they bloom they awake a new person

PHOTOGRAPHIC COMPOSITIONS





PHOTOGRAPHIC COMPOSITIONS

FAKE
STUPID
UNTALENTED
WORTHLESS
DUMB
FOREVER ALONE
DIRTY
EMO
MISTAKE
ACCIDENT
DISGRACE
WANNABE
IDIOT
UNLOVED
UNWANTED
NOBODY
CRAZY
UGLY
HOPELESS
HATER

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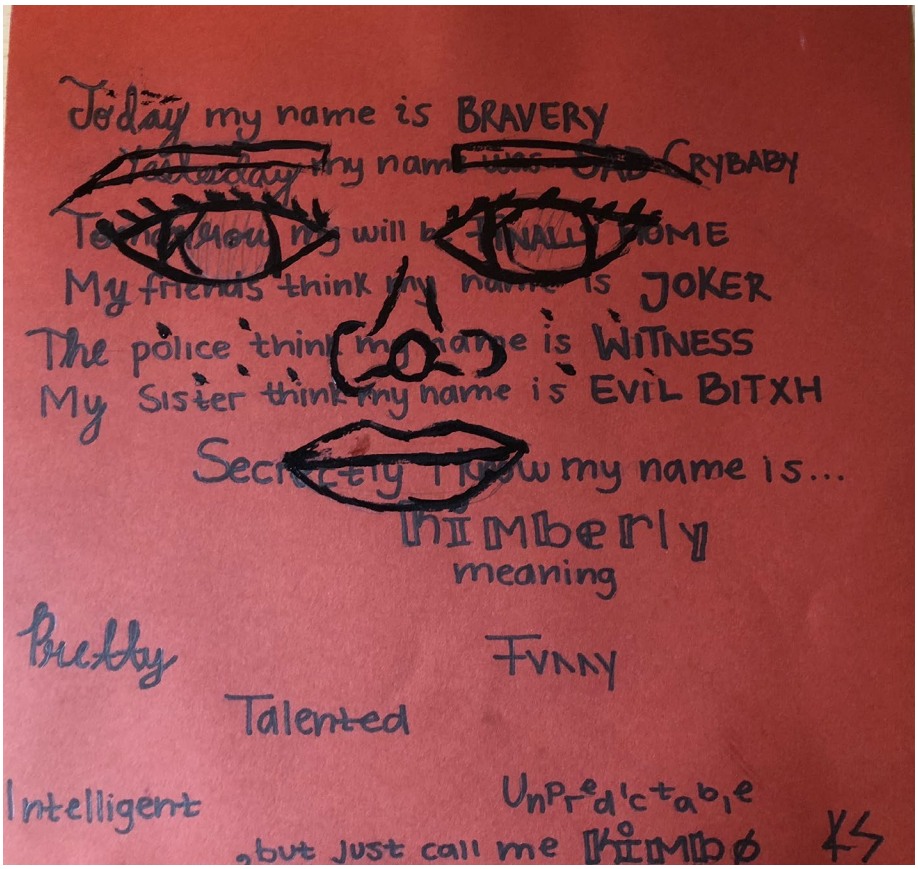
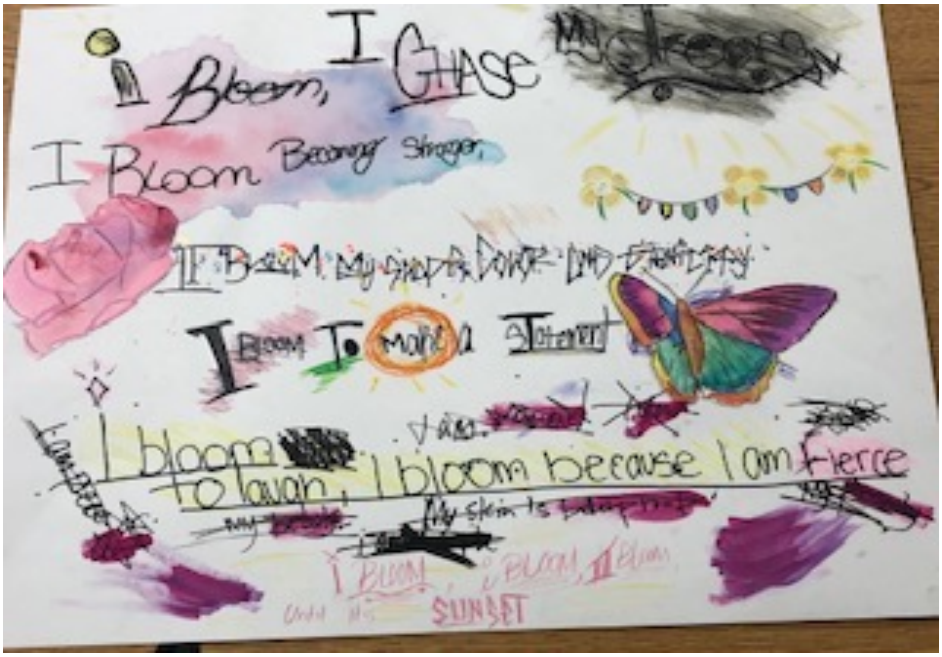
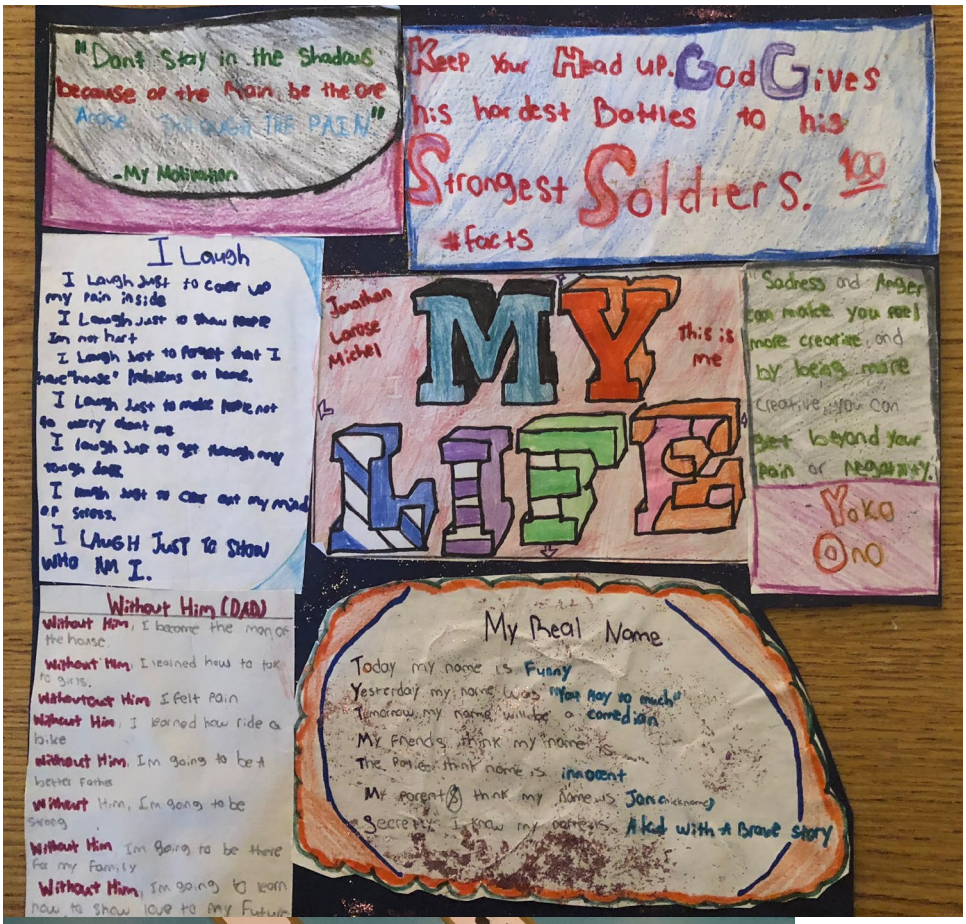
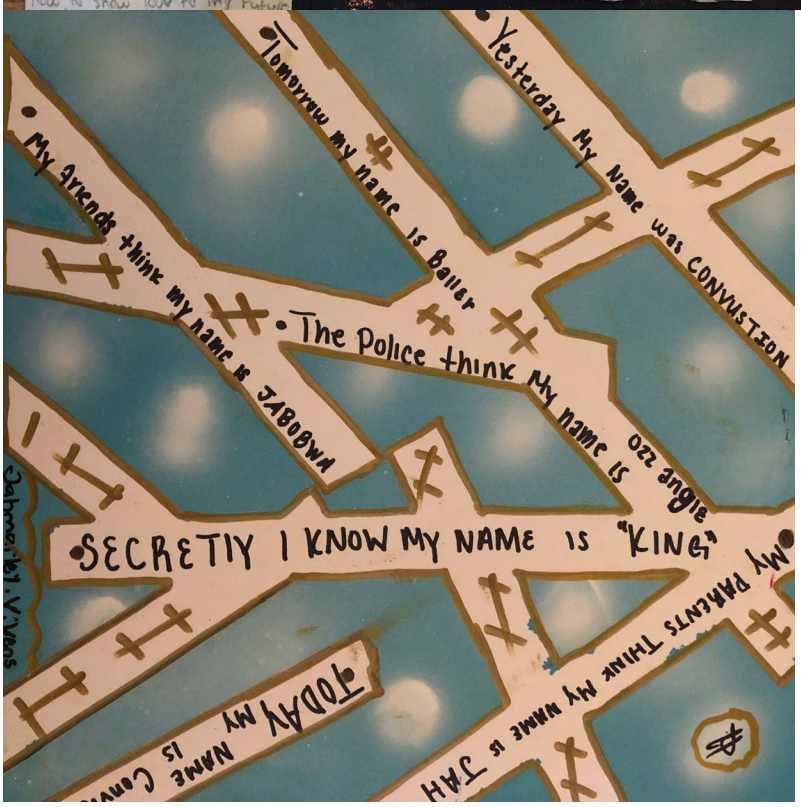


ORIGINAL ILLUSTRATED POETRY







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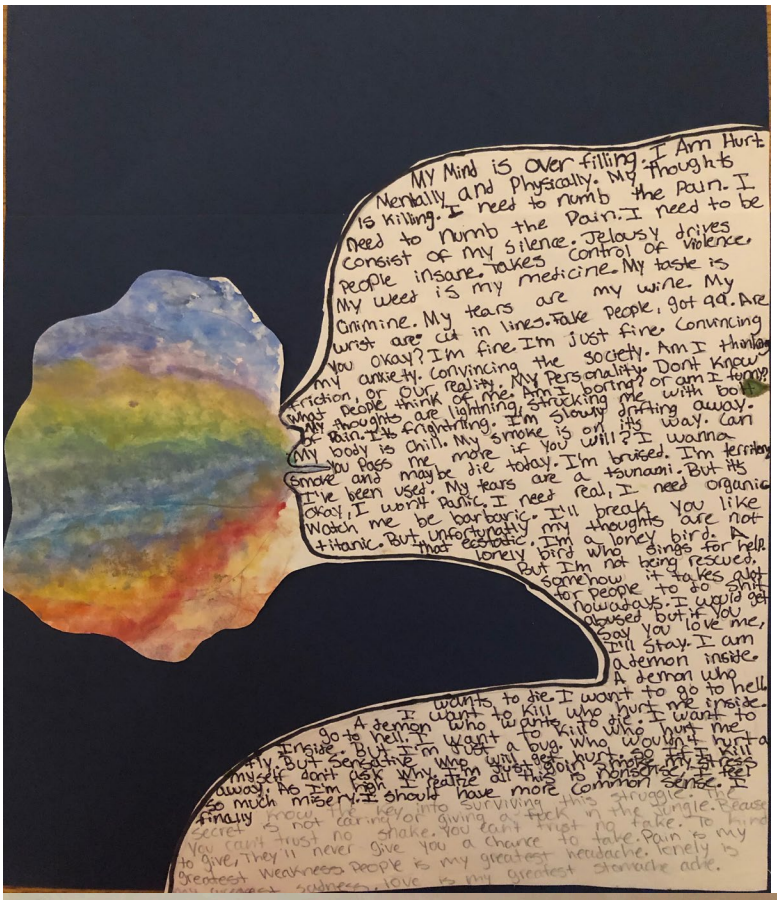

ORIGINAL ILLUSTRATED POETRY

Make your face known
PHOTO EDITOR

Visual Arts Project Rubric

Rubric Components	Point Scale				Commentary
	4	3	2	1	Peer/Self-Critique
CRAFTSMANSHIP Did I develop my artistic skill with the art tools and materials provided?					
COMPOSITION Did I intentionally organize Visual Art Elements to create a unified design?					
COMMUNICATION Did I apply art knowledge and skill to express my ideas in visual, written, and oral presentation formats? Was I a leader?					
CREATIVITY Did I face challenges and express my ideas in unique and personal ways?					
ADDITIONAL NOTES					

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Studio Habits of Mind Student Self-Reflection Rubric

Studio Habit	4	3	2	1
Develop Craft	The materials and tools I used were chosen intentionally and applied with care. I skillfully incorporated new techniques as well as made connections to my previously made artwork/ experiences.	The materials and tools I used were chosen carefully. I applied new techniques as well made connections to other artwork/ experiences.	I put some thought (with teacher help) into the choosing of the materials/ tools. I attempted new techniques and tried to make connections to other artwork/ experiences.	I put little to no thought (even with teacher help) into the choosing of the materials/ tools. I did not try new techniques and there are no connections to other artwork/ experiences.
Engage & Persist	I challenged myself to embrace my art making problems and developed a distinct focus within my work.	I challenged myself to not let my art making problems hinder my work too much; I developed a focus within my work.	I let my art making problems influence my work and my focus lost clarity because of it.	I let my art making problems take over my artwork and my artwork lost focus as a result.
Envision	I imagined and practiced many ideas/ processes before and during my art making.	I considered and tried out a few ideas before and during my art making.	I started and continued my artwork with little envisioning or practice.	I started and continued my work with no consideration of how it might turn out.
Express	My work clearly conveys an idea, mood, or place that expresses some part of me. My work shows an awareness of other viewers.	My work communicates an idea, mood or place. My work somewhat shows an awareness of other viewers.	My work somewhat communicates an idea. There is little awareness of other viewers.	It is not clear what my work is communicating or how it reflects me. There is no awareness of other viewers.
Observe	I spent an extensive amount of time observing my subject matter, art making processes and / or the environment around me that I may have otherwise missed.	I spent time observing my subject matter, art making processes and/ or the environment around me that I may have otherwise missed.	I spent limited time observing my subject matter, art making processes and/ or the environment around me.	I spent no time observing my subject matter, art making processes and/ or the environment around me.
Stretch & Explore	I took risks in my art making and learned from my mistakes. I taught my peers with new ways of art making.	I challenged myself to explore a new idea or try out a new media but I still "played it safe".	I experimented with a new idea or media but my finished work reflects what I always do.	I stayed with what I am familiar with and/ or reproduced someone else's work or ideas.
Understand the Art World	I spent time discovering aspects of artwork from other artists that I may have missed before.	I spent some time discovering aspects of artwork from other artists.	I spent just a small amount of time examining others' artwork.	I ignored any and all others' artwork.
Reflect	I am very conscious of my art making process and my honest self-evaluations reflect that.	I am aware of my art making processes and my self-evaluations reflect that.	I am becoming more aware of my art making processes and my self-evaluations are starting to reflect that.	I am unaware of my art making process and/ or I have no self-evaluations of my work.

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Leadership Skills

FOSTERED THROUGH ART

Collaboration

Communication

Creativity

Problem-Solving

Commitment/Perseverance

Responsiblity

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