

Art in Context

Final Project Form

Author: Robin Roberts

School: Percy L. Julian High School

Grade: 10th

Subjects: American Literature

Other teachers who might be involved: Art and American History Teachers

Time Required & Approximate dates for implementation:

Integrated Unit One: Excluded Identities- 3 days; Week 2 (1st quarter)

Integrated Unit Two: Exploring Self Identity- 8 days; Week 13-14 (2nd quarter)

Integrated Unit Three: Exploring Cultural Identity- 5 days; Weeks 22-23
(3rd quarter)

Integrated Unit Four: Fusing Personal Identity into Existing Works- 10 days;
Weeks 31-32 (4th quarter)

Resources:

Smart Museum artworks to be used in audiovisual format:

Marcos Raya, "The Anguish of Being"

Sylvia Sleigh, "The Turkish Bath"

Adrian Piper, "Mythic Being: I am the Locus #1-5"

Field trips:

Museum of Contemporary Art- Artist led tour: Exploring Identity

Art Institute: African American Art

Audiovisual materials:

OCD Projector/Overhead Projector

Computer(s) with Internet access

Fred Wilson, Mining the Museum

Renee Cox, *Yo Mama, Yo Mama's Last Supper*

Michelangelo, *Pieta*

J.A.D. Ingres, *The Turkish Bath*

List primary texts, if applicable

McDougal Littell's *Language of Literate: American Literature*

Selections from *They Came Before Columbus*-Ivan Van Sertima

Novel(s) TBD

Project Overview:

In this project students will examine how identity shapes American art and literature through a series of art-integrated lessons/units woven into this American Literature course. The project's overarching theme is, therefore, identity. The objectives for this project are to help students develop comprehension and analytical skills use details from text/work to support facts, defend interpretations and opinions, to improve written and verbal communication skills and to make connections across and within discipline and to personal experience. The general goals and activities are outlined within each unit.

In the first integrated unit, **Excluded Identities**, the student will compare non-fiction excerpts from Van Sertima's book with the work of Fred Wilson ("Mining the Museum). The examination of these works will be used to model the process of analyzing a text or visual representation to question inclusion and exclusion of groups/identities, the intended and actual audiences and purposes (message/idea/theme) of works in various contexts.

Learning Objectives:

The students will compare Van Sertima's research with the work of Fred Wilson and question the representation or lack of representation of various groups/identities in texts. The student will compose a list of critical questions one should use when reading /watching/ listening to various texts/works.

Standards Addressed, CPS Reading Initiative connections:

STATE GOAL 1: READ WITH UNDERSTANDING AND FLUENCY.

CAS A: *Construct and extend meaning from text by synthesizing the content and ideas from literary works dealing with a specific issue or subject, or written by a single author.*

CFS

1. Evaluate and critique texts.
3. Interpret and analyze information from a variety of texts.
5. Make, support, and draw valid inferences and conclusions from texts.
8. Make connections to related topics or information.
9. Increase critical thinking skills.

CAS C.

Analyze and evaluate literary texts and support the analysis with references to the text, other works or authors, or personal knowledge.

CFS

1. Identify and describe ambiguities and/or areas of omission in significant works of fiction and nonfiction.

CAS D. *Interpret, analyze, and evaluate various types of documents.*

CFS 2. Evaluate how significant public documents dealing with civic issues or matters of public policy present arguments that are appropriate and persuasive in terms of the knowledge, values, and degree of understanding of the intended audience.

CRI focus: comprehension

Excluded Identities, Unit One Curriculum:

Day One:

Activities- The students will read selections from Van Sertima's *They Came Before Columbus* and discuss Van Sertima's argument and supporting evidence using details from the text to aid in their discussion.

Guiding Questions:

Why is this information not included in most textbooks?

Why did it take over 650 years for evidence African presence in the Americas to surface?

Who decides what to include in textbooks?

Who determines which works of art/literature/music are canonized/showcased, heard?

Documentation: Students will produce written responses (worksheet/journal)

Days Two-Three:

Activities-The students will read and discuss an article on Fred Wilson's work.

http://www.bampfa.berkeley.edu/exhibits/fred_wilson/

<http://www.renabranstengallery.com/WilsonF.html>

The students will then view slides/power point images of Wilson's "Ming the Museum" exhibit. The students will work in groups to compose a list a critical questions that they should use when examining and text/ work (print/non-print). (Ex: who is the audience, what is the purpose, what message/idea is being expressed, which group(s) are/are not represented, From which point of view is the story told? How does that affect what we see/read/hear? etc...). The students will present their questions to the entire class and the class as a whole will compile the ultimate list of critical questions and will create a poster to be displayed in the room.

Guiding Questions:

How would you describe Wilson's work? Use details from the article to support your answers. How does Wilson's work relate to yesterday's Van Sertima discussion?

What are the critical questions one should ask when examining a work/text?

Documentation:

Student composed questions and class poster.

Assessment:

Quality of verbal/written responses and students composed questions.

Extensions:

Choose any work of art, advertisement, writing... and analyze it using our list of critical questions. Media Literacy: advertisement deconstruction web activity.

In the second integrated unit, **Exploring Self Identity**, the students will examine the theme of personal identity in various works of American Literature (including selections from Romanticism, Transcendentalism, Naturalism, American Gothic...). The students will begin this unit by analyzing how Macros Raya's "The Anguish of Being" expresses the artist's identity. The students will also express their personal identity by writing about and possibly created a visual representation of their identity. Within this unit the student will also The students will also take a artist guided tour of the Museum of Contemporary Art on "Exploring Identities" to further develop analytical (unit two) and critical questioning skills (unit one) previously introduced.

Learning Objectives:

The students will analyze Macros Raya's "The Anguish of Being", using facts/details from the painting to defend their interpretations. Students will also compare Raya's work to literary works we've read in this and other units. The students will also compose original works (one written, one visual) that express their personal identity. The students will end the unit by touring the Museum of Contemporary Art's "Exploring Identity" exhibit and comparing and contrasting the theme of personal identity in the works of art and literature we student in this unit.

Standards Addressed, CPS Reading Initiative connections:

STATE GOAL 1: READ WITH UNDERSTANDING AND FLUENCY.

CAS A: *Construct and extend meaning from text by synthesizing the content and ideas from literary works dealing with a specific issue or subject, or written by a single author.*

CFS

1. Evaluate and critique texts.
2. Interpret and analyze information from a variety of texts.
5. Make, support, and draw valid inferences and conclusions from texts.
7. Synthesize and evaluate ideas from various cultures.
8. Make connections to related topics or information.
9. Increase critical thinking skills.

CAS C. *Analyze and evaluate literary texts and support the analysis with references to the text, other works or authors, or personal knowledge.*

CFS 2. Evaluate texts for the overall quality of their fulfillment of implicit or explicit purpose, structural elements, elaboration of content, and coherence of thematic development.

CAS D. *Interpret, analyze, and evaluate various types of documents.*

CFS 2. Demonstrate understanding of informational materials by summarizing and extending ideas, and by making connections to related topics or information.

STATE GOAL 2: UNDERSTAND EXPLICIT AND IMPLICIT MEANING IN LITERATURE REPRESENTING INDIVIDUAL, COMMUNITY, NATIONAL, WORLD AND HISTORICAL PERSPECTIVES.

CAS B. *Illustrate how form, content, purpose, and major themes of literary works reflect the cultures, literary periods, and ideas that shaped them.*

CFS 1. Analyze the relationship between the stated purpose of a work of fiction or nonfiction, its historical impact upon readers of its era, and its parallel impact upon the contemporary reader.

2. Compare and contrast works from different cultures, regions, and historical periods.
3. Evaluate literature of different genres (e.g., ballad, epic, novel, tragedy, lyric, ode) and eras.
4. Demonstrate how literary works reflect the periods that shaped them.

STATE GOAL 3: WRITE TO COMMUNICATE FOR A VARIETY OF PURPOSES.

CAS A. *Produce documents and other written works that adhere to Standard English conventions.*

CFS

1. Use Standard English conventions of grammar, spelling, capitalization, and punctuation.
2. Use a variety of sentence types and structures to present a lively, effective personal style.

CAS B. *Write with focus, clarity, organization, elaboration, and coherence in a manner that conveys to the reader a clear understanding and interpretation of ideas and information.*

CFS

5. Use accuracy, depth, and credibility to develop and support ideas.
6. Edit, revise, and proofread written work, rechecking the controlling idea, content, paragraph development, word choice, and use of standard conventions.

CAS C. *Produce descriptive, narrative, expository, persuasive, creative, and technical writings independently with precision and depth.*

CFS

1. Write descriptive essays that:
 - provide a clear perspective on the object, setting, event, or person being described
 - use concrete, sensory details to reinforce a controlling impression within the reader

CRI Focus: Writing, Comprehension & Fluency

Exploring Self Identity, Unit Two Curriculum:

Day One

Activity-The students will view Raya's "The Anguish of Being" and complete a worksheet to aid in the process of analyzing Raya's painting. The student wills Think/Write (worksheet)/ Pair up with a classmate to discuss and revise responses/Share responses with the entire class.

Guiding Questions: (worksheet?)

Who is the artist?

What is the title of the painting?

What do you see in this painting (list least ten things: figures, objects, colors, etc).
[Remember- these are facts, you can point them out if we ask you to.]

Based on what you know- the facts- what do you think the author is trying to express in this painting? Use details to explain your answer.

How does Raya's painting relate to other works/themes we have discussed in this unit?
In this course?

Documentation: Student worksheets

Assessment: Evaluation of students' responses on worksheet; verbal responses.

Day Two-Five

Activity-Who are you?

After examining the theme of personal identity in the context of various works, the students will use the writing process and choose a format (essay, poem, memoir, etc) to best express their personal identity. The students will also create a visual representation that express their personal identity (using Raya's painting as a model? Collaborating with art teachers?).

Guiding Questions:

Who are you? What makes you unique? Etc...

Documentation: Student writings and artwork.

Assessment: Evaluation of student writings and artwork based on rubric.

Day Six-Eight

Activity-

Artist led tour of “Exploring Identity” exhibit at the Museum of Contemporary Art

Documentation:

Artifacts from tour; student journal/ worksheet/ essay based on museum tour

Assessment:

Evaluation of student journal/ worksheet/ essay based on museum tour

Extensions:

Related Projects/Activities within unit: Family History/ Family Tree Research Project

Creative writing assignment related to Raya’s work.

Collaborate with art teacher(s) in creation of personal identity visual aid.

In the third integrated unit, **Exploring Cultural Identity**, students will look at cultural identity in works from 1900-1970, particularly in the Harlem Renaissance and Civil Rights Movement.

Learning Objectives:

The students will use the process analysis to compare and contrast various works of African American Art (with a concentration on Civil Rights Era and Harlem Renaissance artists). The students compare and contrast various works of art/literature that examine the subject of the American Dream, American Identity.

Standards Addressed, CPS Reading Initiative connections:

See above, TBD as unit develops.

Exploring Cultural Identity, Unit Three Curriculum:

Day One-Five

Activities-

Students will tour the African American Art Exhibit at the Art Institute and examine cultural identity in African American Art, particularly from the Harlem Renaissance and the Civil Rights Era
TBD

1) Harlem Renaissance artists (Jacob Lawrence, Aaron Douglas)--

<http://www.iniva.org/harlem/> http://www.artic.edu/artaccess/AA_AfAm/index.html

(Art Institute website)

2) Possibly contrast Robert Gwathmey's "From Out of the South" with that of Jacob Lawrence or other Harlem Renaissance artists

3) Photograph by Margaret Bourke-White "The Louisville Flood" 1937

<http://www.photo-seminars.com/Fame/MargaretWhite.htm>

Guiding Questions:

How is cultural identity depicted in various works?

How does its reality (historical context) contrast with the American ideal (hardship/pleasure, consumerism/poverty)?

Documentation:

Student Constructed Responses

Assessment:

Evaluation of student responses.

Extensions: TBD

The forth integrated unit is a final comprehensive project that asks students to utilize the analytical and communication skills they have developed over the course of this year to fuse their personal identity into existing literary/artistic works.

Learning Objectives:

Students will analyze various artists who fused their identity into their work. Students will then alter existing works of art and/or literature to incorporate their personal identity.

Standards Addressed, CPS Reading Initiative connections:

See above

STATE GOAL 4: LISTEN AND SPEAK EFFECTIVELY IN A VARIETY OF SITUATIONS.

CAS B. *Use Standard English to communicate orally in a well-organized and coherent manner appropriate to the purpose, audience, and context.*

CFS

1. Demonstrate control of Standard English grammar, syntax, selecting structures, and features of language important to purpose, audience, and context.

CAS C.

Deliver clear, organized formal and extemporaneous oral presentations, matching message, vocabulary, voice modulation, expression, and tone to audience and purpose.

CFS

1. Prepare and deliver individual and group presentations that:
 - use an engaging introduction, appropriate organization, and a satisfying conclusion to maintain listener interest
 - use anecdotes, facts, details, and examples to develop the topic
 - use language that is clear, audible, and appropriate for communicating to the audience
 - project a sense of individuality and personality in delivery
 - use appropriate grammar, word choice, and pacing during formal oral presentations
 - use feedback to make impromptu modifications in oral presentations

CRI Focus: Writing, Comprehension & Fluency.

Fusing Personal Identity into Existing Works, Unit Four Curriculum:

Day One

Activity-

The students will examine various and compare/contrast portraits of J.A.D. Ingres, *The Turkish Bath* and Sylvia Sleigh, "The Turkish Bath".

Day Two-

Activity-

The students will examine Renee Cox, *Yo Mama, Yo Mama's Last Supper*, Michelangelo, *Pieta*, Da Vinci's *Last Supper* and compose a written explanation of how artists altered works to incorporate their identities

Guiding Questions:

What elements are the same in each work?

What elements changed?

Why do you think the artist chose to alter these elements?

Explain the relationship between these changes and the artists' identities.

Documentation:

Students' responses (written, verbal, possibly videotaped)

Day Three-Four

The students will be given a variety of literary and art works to choose from. They will use the critical questions composed in unit one and their analysis skills developed over the course of this year to critically examine a work of art and literature using details from the works to support their written evaluations.

Day Five-Six

Activity- The students will use writings and visual representations of personal identity from unit one (and the help of a professional artist/ art teacher?) to alter existing works of art and literature that they have critically examined.

Day Ten

Activity- Students will give presentations of their projects.

Assessment:

Evaluation of student work based on established rubric. Evaluation of student presentations based on established rubric.

Extensions:

Have an artist visit the class to assist students with artwork. Have reception at the school and exhibit student projects. Collaborate with art teachers?

Sources:

Third Mind: Creative Writing through Visual Art- Foster & Prevallet, Eds.

Women and Art: Contested Territory- Judy Chicago and Edward Lucie-Smith

<http://www.mcachicago.org> http://www.bampfa.berkeley.edu/exhibits/fred_wilson/

<http://www.renabranstengallery.com/WilsonF.html>

<http://members.aol.com/carltred/AfricanPresence.htm>

<http://www.cwo.com/~lucumi/america.html>

<http://www.geocities.com/CollegePark/Classroom/9912/africanprecolumbia.html>