



Art & Identity: Mapping a School Community

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This curriculum unit is recommended for:
6-8 General Art, 6-8 Honors Art

Keywords: art, identity, community, contemporary art, photography, Dawoud Bey, Brandon Stanton, *Humans of New York*, Angelica Dass, culturally sustaining pedagogy

Teaching Standards: See [Appendix 1](#) for teaching standards addressed in this unit.

Synopsis: This unit will investigate how students can use photography and storytelling to explore the diverse identities of a school community. Identities can range from ethnicity to religion and cultural to subcultural. For middle school students, they are often on the search for where they belong as they begin their journey through adolescence. With the help of a culturally sustaining pedagogy, educators should be able to use the cultural knowledge, prior experiences and experimental performances of students to create a cohesive body of work about them. The contemporary artists highlighted in this unit are Dawoud Bey, Brandon Stanton and Angelica Dass. Bey has created bodies of work that reflect former students of his classroom and people who live in his neighborhood. Stanton created *Humans of New York* as a way to capture the vastness of the city's inhabitants. Dass created portraits of people based on her different interpretation of the Bertillon system.

I plan to teach this unit during the coming year to 20 students in 8th grade Visual Arts.

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Carla Aaron-Lopez

INTRODUCTION

I am a firm believer that we can find ourselves in a photograph. We use it as a form of self-expression and with the help of social media communities such as Instagram and Tumblr, we can document our everyday lives because of our instant access to digital photography. It helps us to identify ourselves when we seek belonging. As technology grows exponentially each year, we continue to become global citizens in the palm of our hands. We can be anybody we want to be with endless amounts of information. This is especially true when investigating documentary photography. As a result, popular culture influences can make it difficult for middle school students to figure out who they are in comparison to what they see every day.

For this curriculum unit, I wanted to be able to take a broad look at the school community and explore identity through photography and storytelling. With this in mind, three contemporary photographers will be used as reference for students: Dawoud Bey, Angelica Dass and Brandon Stanton. Their work demonstrates how diverse a community can be. In the case of Bey, he has created bodies of work that reflect former students of his classroom and people who live in his neighborhood. Stanton has taken a similar approach but on a broader scale. He created *Humans of New York* as a way to capture the vastness of the city's inhabitants. Both men have paired stories with their images turning a portrait into an intimate moment between the posed body and the viewer. We begin to feel as if we have a better understanding into the man or woman looking at us. Dass, however, has taken a different approach to identity as community. She creates portraits of people based on a different interpretation of the Bertillon system, a photographic identification system created by French police officer, Alphonse Bertillon. Instead of mugshots of faces, she maps the globe through skin tones and uses a Pantone catalog to tag each one.

Rationale

I chose this topic because I want my students to be able to relate to one another and identify as a school community at Whitewater Middle School. I believe that adolescence is a difficult time for students because they are beginning to investigate their own personal identity. Due to the hormonal changes and constant brain development occurring during adolescence, middle school students face a period of time when they begin to question who they are based on their immediate environments. I chose to focus on "school" as an immediate environment because it plays into how an adolescent boy and girl chooses to interpret their personal identity. There is a vast difference between a student entering the middle school in the 6th grade and leaving middle school in the 8th grade. It is my hope that this unit will help students begin to define themselves based on how they see and interact with their school community.

For my students, this is their direct environment and relationship building is key to a successful classroom culture as well as school community. What if we were to take time to understand and integrate culturally sustaining pedagogies as a part of our everyday norms? Would that change how we view and treat each other? If we are able to investigate who we are, then we can investigate the world outside as a reflection of ourselves.

School Demographics

Whitewater Middle School has more than 759 students with a population breakdown of 60.5% African-American students, 26.2% Latinx students, 7.5% Southeast Asian students and 5.8% of students who may identify as White, Multi-Racial, Pacific Islander or American Indian. Students identified as English Language Learners (ELs) make up 11.3% of the school's population. Students identified as Exceptional Children make up 13.8% of the school's population. Whitewater Middle School is a Title 1 school because more than 85% of the school's population is economically disadvantaged. My classroom is a direct representation of the school's population. I currently teach five classes on an A/B schedule. My largest class is 30 7th grade students and my smallest class is 20 8th grade students. Each class has a majority of African-American students, then Latinx students and equal amounts of White and Asian students. Each class has at least one or two students with a 504 plan and one or two English Language learners.

Unit Goals and Standards

The goal of this unit is to connect students with their school community through the power of photography. First, students will practice techniques that will enhance their basic photographic skills alongside three different contemporary photographers who investigate the notion of community as identity. Second, students will practice interviewing and developing questions necessary to get to know their middle school colleagues. Last, students will combine photography with storytelling to create a portfolio illustrating their school community.

According to the National Core Arts Standards (NCAS), there are four standards within visual arts education¹:

1. *Creating* – students are able to conceive and develop new artistic ideas
2. *Presenting/Producing* – students are able to interpret and share artistic ideas
3. *Responding* – students are able to understand how the arts convey meaning
4. *Connecting* – students are able to relate artistic ideas with personal meaning and context

Students should be able to produce an original body of work that has personal meaning and share it across various analog and digital platforms. Identity will be the big idea of the unit but it is an umbrella term that encompasses many different meanings that students can use to explore the

¹ “A Conceptual Framework for Arts Learning,” National Core Arts Standards, accessed October 2017, <http://www.nationalartsstandards.org/content/conceptual-framework>.

notion of themselves and their place in the community. Using the Standards as a guide will allow students to experiment with different materials and techniques for their investigation.

This unit will focus on three of the four Arts Standards for middle grades students. In Standard 1, there are three anchor standards to guide arts education:

Anchor Standard 1: Generate and conceptualize artistic ideas and work.

Anchor Standard 2: Organize and develop artistic ideas and work.

Anchor Standard 3: Refine and complete artistic work.

In Standard 2, there are also three anchor standards:

Anchor Standard 4: Analyze, interpret and select artistic work for presentation.

Anchor Standard 5: Develop and refine artistic work for presentation.

Anchor Standard 6: Convey meaning through the presentation of artistic work.

In Standard 4, only one anchor standard will be used:

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

These standards will help guide the curriculum unit's development in order for students to begin thinking about photography beyond the selfie. By the end of the unit, students will be able to create a photographic portfolio that is a reflection of their school community. For more information on the National Arts Core Standards, see [Appendix 1](#) for standards addressed in this unit.

CONTENT RESEARCH – IDENTITY AS COMMUNITY

What is Identity?

Identity is defined as the distinguishing character or personality of an individual. Throughout this seminar, we have been investigating different types of identity through art and art history and created products as a result of our investigations. We investigated artists and identity, how identity can be modified, changed and influenced, how gender influences identity, how death influences identity, how space and place influences identity and how race, sexual orientation, ethnicity and nationality impacts identity. Each meeting led CTI Fellows to utilize their personal experiences to inform themselves which is a goal art teachers wish for their students to achieve. At the same time, I began to realize that much of my identity informs my artistry. I did not realize how much I missed discussing and making art until I participated in this seminar. As a result, I turned toward my preferred arts medium, photography, to begin developing a curriculum unit that would help students understand not only themselves but also a genre of photography called documentary photography.

Documentary photography can be seen as fine art as well as a socio-political commentary. It is often used as a way to document events and environments relevant to history as well as everyday life. When paired with words, it becomes a photo essay popularized by W. Eugene Smith, a famous documentary photographer known for his war photography during World War II. During this same period, a photographer from Germany named August Sander documented his community and its rebellious action against the Nazis. His photography was vastly different from Smith's because it focused on the individual portrait as documentation. Each man and woman he photographed was intended to be seen as a representation of Germany's diverse population. Using these photographers as a guide for finding current and relevant artists, I realized that I wanted to find contemporary artists that use photography as a way to express community (environment) as identity (the individuals in said environment). What I found was that the works of Dawoud Bey, Brandon Stanton and Angelica Dass fit my requirements for photographers that captured individuals in their communities whether that community is defined locally or globally.

How can you represent identity as community using art?

Identity and who we are as a community is the big idea of the curriculum unit. We can start with a flurry of questions or we can look at different examples of how identity is defined by various contemporary artists. Anne Thulson, assistant professor at Metropolitan State University in Denver, created an identity unit for middle school students that utilizes contemporary artists as visual examples for students to begin thinking about how they can create work that reflects their personal experiences. Each section of the unit had an expected outcome such as exploration, experimentation and self-evaluation. In the end, students create an altered book focusing on three

sections of misunderstood identity: the cover of misunderstanding, the page of defense and the object of true self. Students were to investigate how they are misunderstood, what self-defense they use as a result of being misunderstood and who they really are in the end.

According to developmental psychologist James Marcia, identity amongst adolescent students is fluid in the sense that their identity isn't set in stone once they become a teenager but a series of trial and error experiments. There isn't any identity resolution not is there identity confusion but an exploration that can range from influences in the adolescent's life from relationships to religion to gender roles². Adolescents enter four stages of identity exploration.

1. **Identity Diffusion** – he or she hasn't made a commitment to an identity.
2. **Identity Foreclosure** – he or she is willing to commit to an identity but doesn't explore a range of identities. He or she will conform to the expectations of others.
3. **Identity Moratorium** – he or she is in crisis, willingly exploring different identities and commitments and ready to make choices about his or her identity.
4. **Identity Achievement** – he or she has gone through an identity crisis and has made a commitment to a sense of identity.

If identity is informed by the choices we make as individuals, what happens when we decide to explore it as a school community. Adolescence is known as a difficult stage for children. Who students are when they enter in the 6th grade are not who leaves in the 8th grade. Their cognitive development explodes in three years between elementary school and high school with a continued focus on their individual identity development.

Inspired by Thulson, I decided to use photography as a way to begin to investigate identity as community. As I developed this unit, I began with the works of Angelica Dass, a Brazilian photographer who created a series of portraits based on Pantone's skintone guide. In the nature of Alphonse Bertillon, each person is categorized by his or her appropriate Pantone skin color code but power is removed from the photographer because there is no colorist hierarchy system associated with the subjects. The images are displayed out of order to suggest a diverse gridded community of global citizens. The nature of her work is important because I want my students to begin to think of ways they can see their collective identity as a community.

Next, I decided to use the works of Brandon Stanton. Stanton created the *Humans of New York* photography project in 2010³. His images are everyday people he meets on the streets of the city. Each shot is comprised of the subject who is always composed by the environment surrounding them. His images remind me of August Sander in the same manner that he is shooting the diverse population of a very big city. People can be overlooked in cities as large as New York but Stanton found a way to celebrate them and their voices. Each image paired with a caption is pulled from an interview with the subject. Viewers can quickly read about memories

² "Identity Status Theory," Learning Theories, accessed November 20, 2017, <https://www.learning-theories.com/identity-status-theory-marcia.html>.

³ "About Humans of New York," Humans of New York, accessed October 23, 2017, <http://www.humansofnewyork.com/about>.

of love, sadness, lessons learned or random acts of kindness and connect with the subject on an emotional level. They almost combat the stereotype of what a common New Yorker is. Currently, Stanton continues to share the stories of his subjects in video format on Facebook.

When thinking of overlooked people with stories to share, Dawoud Bey comes to mind. Bey is 64 years and is currently the oldest recipient of the MacArthur “Genius” Fellowship grant⁴. He is known as a photographer and educator and has frequently shot the community around him. Opening this curriculum with him is a great way to set the foundation for students to begin understanding the basics portrait photography. His 2007 book, Class Pictures, serves as an example for students to begin grasping how they can transform this project. The book is comprised of students from across the US and their short autobiographies⁵. It forces the viewer to see the faces of these various students differently once their story has been read. The viewer connects with the subject in the same manner as Stanton’s work but the photographs are conceptually different. Bey directs his subjects to the point of performance while Stanton participates in the legacy of street photography.

Beginning with the end in mind, I started with Dass and ended up with Bey. If I want students to see themselves as a part of the global community, I figured that it would be necessary to begin at school. Students live separately from each other with very few connections to hold them together. They do not know each other as well as they think they do because they are adolescents that are the beginning of investigating their individual identity. Asking them to tell you who they are would be difficult. However, to ask them to investigate who we are as a school community, I believe, will connect them as students whose individual stories should be celebrated.

How does identity affect a school community?

Within Whitewater, student ethnic backgrounds range from African-American, Latinx and Southeast Asian. Yet, students disconnect from each other based on these ethnic backgrounds and home environments. They do not see themselves as a school community. This problem creates a set of questions that need answers:

1. What kind of art will reflect the students and their school community?
2. How can building a school-wide culture support higher order thinking skills?
3. Which techniques or technologies will match with creating effective lesson plans?

Schools that have high populations of students of color have a hard time defining their identity from a non-deficit perspective. These types of schools are often defined by their challenges such

⁴ “Oldest Genius: Photographer Dawoud Bey Names MacArthur Fellow,” PetaPixel, accessed October 23, 2017, <https://petapixel.com/2017/10/12/oldest-genius-photographer-dawoud-bey-named-macarthur-fellow/>.

⁵ “Class Pictures: Photographs by Dawoud Bey,” Aperture, accessed October 23, 2017, <https://aperture.org/shop/dawoud-bey-class-pictures/>.

as lack of cultural proficiency from faculty and administration, high suspension rates of African American and Latinx American students, low and extremely low math and science scores. Schools like these are currently defined as hyper-segregated by race and/or class. The US Government Accountability Office (GAO) has found that from 2000-2001 to 2013-14 academic school year, the percentage of K-12 public schools in high poverty and the percentage of mostly African-American or Latino/a students has grown significantly. These schools have doubled in size from about 7,000 to 15,000 schools⁶. With growing numbers like these, schools and institutions should take a different approach in supporting students starting with the community identity that is established at home.

Gloria Ladson-Billings originally defined culturally relevant pedagogy in 1995. Her aim was to use the cultural knowledge and experiences students of color to make learning more appropriate and effective⁷. In 2000, Geneva Gay updated the pedagogy as Culturally Relevant Teaching (CRT) to include the following characteristics:

1. CRT acknowledges the legitimacy of the cultural heritages of different ethnic groups, both as legacies that affect students' dispositions, attitudes, and approaches to learning and as worthy content to be taught in the formal curriculum.
2. CRT builds bridges of meaningfulness between home and school experiences as well as between academic abstractions and lived sociocultural realities.
3. CRT uses a wide variety of instructional strategies that are connected to different learning styles.
4. CRT teaches students to know and praise their own and each other's cultural heritages.

CRT incorporates multicultural information, resources, and materials in all the subjects and skills routinely taught in schools⁸. In 2012, Django Paris offered an updated perspective on culturally relevant pedagogy and defined it as Culturally Sustaining Pedagogy (CSP). It seeks to perpetuate and foster—to sustain—linguistic, literate and cultural pluralism as part of the democratic project of schooling. This type of cultural competence will support students in maintaining their community and heritage ways with language and other cultural practices in the process of gaining access to dominant ones⁹.

The end goal of the unit is to foster community among students. As educators, we float a fine line between formal and informal. Based on the statistics from the GAO, the achievement gap is widening and as a result, students of color are falling behind in terms of quality education. When Paris updated his research on CSP in 2012 with H. Samy Alim, he learned that outside of

⁶ “GAO study: Segregation worsening in US schools,” USA Today, accessed October 25, 2017, <https://www.usatoday.com/story/news/2016/05/17/gao-study-segregation-worsening-us-schools/>.

⁷ Gloria Ladson-Billings, “Toward a Theory of Culturally Relevant Pedagogy,” *American Educational Research Journal*, Vol. 32, No. 3 (Autumn, 1995): 466.

⁸ Geneva Gay, *Culturally Responsive Teaching: Theory, Research, and Practice* (New York: Teachers College Press, 2007), 32.

⁹ Django Paris, “Culturally Sustaining Pedagogy: A Needed Change in Stance, Terminology, and Practice,” last modified April 1, 2012, <http://journals.sagepub.com/doi/abs/10.3102/0013189X12441244>

the classroom, identity was fluid across African-American, Latino/a and Asian students in a California high school. He introduced the terms “heritage practices” and “community practices.” The terms are based in contemporary understandings of culture as dynamic, shifting and encompassing both past-oriented heritage and present-oriented community¹⁰. CRP moved from its center focus on African-American youth to CSP that focuses on a wider variety of students of color. Students in hyper-segregated schools often navigate their identity through African-American Language and Hip Hop cultural practices. Latino/a and Asian students will create new ways of being themselves while adhering to their traditional identity learned at home. These complex, fluid relationships among race, culture and language have been overlooked by previous versions of asset pedagogies, which would most likely deem these cultural practices associated with African-American and Caribbean-American culture (Chang, 2005) and therefore not pedagogically useful beyond those communities¹¹. Paris and Alim are arguing that it is very useful and must be sustained as American classrooms change. The languages and cultures of students of color must be sustained in both the traditional and evolving ways; they are lived and used by young people¹². It is imperative that in the 21st century, we continue to see school as a community as more technology is brought into the classroom. Identity can become simplified as educators choose to follow an essentialist and formal style of teaching in their classrooms.

With this curriculum unit, students will work together to create a photography portfolio that will mirror the faces and voices of the school community. It is the goal of the educator to help students balance between the formal educational language and informal languages of community. Meaning, if taught well, students will relate to each other based on the stories they share about the subjects in their portraits. Their focus is to first, photograph their fellow classmates in school but with photography, it can go beyond the classroom and into their neighborhoods depending on the student. Next, they are to interview one another, have a conversation and determine what was the most powerful quote shared during that time. These images will move beyond the classroom to be used in various locations within Whitewater Middle School and on the WMS website with parental consent.

¹⁰ Django Paris and H. Samy Alim, “What Are We Seeking to Sustain Through Culturally Sustaining Pedagogy? A Loving Critique Forward,” *Harvard Educational Review*, Vol. 84, No. 1 (Spring 2014): 90.

¹¹ Django Paris and H. Samy Alim, “What Are We Seeking to Sustain Through Culturally Sustaining Pedagogy? A Loving Critique Forward,” *Harvard Educational Review*, Vol. 84, No. 1 (Spring 2014): 91.

¹² Django Paris and H. Samy Alim, “What Are We Seeking to Sustain Through Culturally Sustaining Pedagogy? A Loving Critique Forward,” *Harvard Educational Review*, Vol. 84, No. 1 (Spring 2014): 90.

INSTRUCTIONAL IMPLEMENTATION

The objectives in this unit are to help students develop basic photography skills and learn how to interview the person he or she is shooting. The unit is constructed to last two weeks on an A-day/B-day schedule with classes in 90-minute blocks creating five scheduled class days for students to interact with the planned material. Each objective is aligned with the day-by-day lessons and activities.

Here is a breakdown of how class/studio time should be implemented on a 90-minute block:

1. *Do Now*: 5-10 minutes
2. *Lesson*: 10 minutes
3. *Discussion*: 10 minutes
4. *Demonstration (I DO)*: 5-10 minutes
5. *Guided Practice (WE DO)*: 15 minutes
6. *Independent Practice (YOU DO)*: 20 minutes
7. *Exit Ticket*: 5 minutes

Total time is 70-80 minutes for each lesson. During the demonstration to independent practice, the teacher needs to plan time for students who may misunderstand and students experiencing technical difficulties. Time is also shortened for schools that not do have bells but planned transition times. Please adjust and plan accordingly based on your school's schedule.

Day 1 – Pre-assessment, Introduction of the Photography Project and Experimentation

Key Standard: NCAS Anchor Standard 1

Objective: Students will be introduced to the components of the photography project.

“I think I know how to take a picture.”

The Introduction day is designed to help students plan the project. Teacher will assess what students already know about photography, give a brief lecture on different styles of photography and have a discussion about the impact of photography in mainstream culture. Teacher will also allow students to experiment with shooting using the Camera app on the iPads.

Do Now – Analyze a photograph and write a short story about the image in 3-5 sentences.

*Pre-Assessment** – What are the parts of a camera? What is the purpose of a camera? Can photographs tell a story?

Lesson – A Very Brief History of Photography: Where do portraits come from? Who made them famous?

Discussion – What is the power of photography? How can photographs change how we perceive people, places and things?

Demonstration – Understanding the Camera app on your iPad

*Guided Practice** – Student worksheet to review parts of the camera and 2-3 facts about photography.

Independent Practice – Pair students together to shoot pictures of each other. Place the students on a timer and rotate to create a series of photographs created within the classroom.

Exit Ticket – Write 2-3 questions to review what students learned about photography.

Day 2 – Dawoud Bey and the Basics of Portrait Photography

Key Standards: NCAS Anchor Standards 2, 4

Objective: Students will be able to identify the basics of portrait photography

“I know how to take a portrait of my friends.”

Day 2 will introduce students to the first contemporary artist in the unit, Dawoud Bey. Teacher will introduce and give a brief lecture about Bey’s photography book, Class Pictures via museum website. Students will discuss if they relate to the imagery and determine which image and story from the book has the biggest impact on them as viewers. After the discussion, Teacher will highlight the basics of portrait photography from composition to environment.

Do Now – Describe your best and worst picture day in 3-5 sentences. What happened? What were you wearing? What made it the best picture day? What made it the worst picture day?

Lesson – Dawoud Bey & Class Pictures: How did he shoot these images? What do you think of the students in the pictures? How did you interpret their stories after reading them?

Discussion – Can you relate to any of the students? How? Why or why not?

Demonstration – The basics of portrait photography: the difference between sitting, posing and capturing, the rule of thirds & composition, environmental portraiture.

*Guided Practice** – Student worksheet to review definitions of rule of thirds & composition and different ways to shoot a photograph.

Independent Practice – Students will pair with each other again to shoot a classmate but with a focus on the different styles of portraiture. Place students on a timer and continue to rotate within allotted time for Independent Practice.

Exit Ticket – Write 2-3 questions to review previous material as well as current material.

Homework – Shoot pictures of your friends around school, at the bus stop and in your neighborhood. Bring your images in for review next class.

Day 3 – Brandon Stanton and *Humans of New York*

Key Standards: NCAS Anchor Standards 3, 5

Objective: Students will be able to conduct interviews with their peers to learn more about them.

“I know how to interview my friends.”

Day 3 will introduce students to the Instagram account, Humans of New York (HONY) and its creator, Brandon Stanton. Teacher will give a brief lecture about August Sander and Brandon Stanton and how they relate to the idea of capturing the diversity in a community. Students will

do a Think-Pair-Share (TPS) activity using the HONY website and select two images that had an impact on them. Students will practice interviewing each other and writing appropriate questions for their interviews.

Do Now – Analyze and interpret the photography on the board in 3-5 sentences. After 5 minutes, I will reveal a quote that was pulled from the interview with the subject. How does this change your perception of the subject in the picture?

Lesson – The Impact of *Humans of New York*: How interviewing can change how we view photography subjects

Discussion – TPS using HONY website activity

Demonstration – How to conduct an interview

Guided Practice – How to conduct an interview using empathy 🗣️ Have students interview you, the teacher, as a way to get students to begin thinking about strong questions to ask each other. Give students Post-It notes to write their questions. Instruct that you will only accept appropriate questions and that you are looking for quantity over quality. Time students about 3 minutes for how long they can take to develop their questions. Once the timer buzzes, allow students to ask one question at a time for you to answer. When the questions are complete, allow students to place them on their tables or on the board for future reference.

*Independent Practice** – Have students practice with each other using the Post-It notes activity or a guided worksheet.

Exit Ticket – What did you learn from the interview process today? How do you think it will change your photographs?

Homework – Select 2-3 friends to interview using the questions you wrote down today. Take a picture of them before and after your interview.

Day 4 – Angelica Dass, Identity and Community

Key Standard: NCAS Anchor Standard 6, 10

Objective: Students will be able to create an image that represents who they are and their immediate, surrounding environment.

“I can illustrate my identity with photography.”

*Day 4 is a required studio day for students to bring their projects together to prepare for their presentation on Day 5. Students will be introduced to their 3rd contemporary artist, Angelica Dass and her photography series, *Humanae*. Students will discuss the impact of seeing *Humanae* with each other and be challenged to think of another way to encounter the works.*

Do Now – Select five images to present in class tomorrow. Save them to your Google Classroom folder.

Lesson – How Angelica Dass illustrates the global community using the Pantone skin tone guide

Discussion – TPS using *Humanae* website – Find three people that share the same skin tone as you. What kind of facial features do they have? What is another way we can encounter this work? How can we remix her presentation to reflect our school community?

Demonstration – How to pair the right quote with your selected photographs and organize them into a portfolio

Guided Practice – Have a pre-selected set of photographs on the board. Have students listen to an excerpt from an interview with the subject. Display two quotes on the board and have students pick which one fits the subject best. Have students to select one photograph and interview from their files. Place students on a timer to select the strongest quote from the interview. Once the timer is over, have students share out the quote and image.

Independent Practice – Have students to continue listening and selecting quotes for their images.

Exit Ticket – How do we determine what is a strong quote from an interview?

Homework – Students will complete their independent practice at home to prepare for their presentation next class.

Day 5 – Presentation, Critique and Post-Assessment

Key Standard: NCAS Anchor Standard 10

Objective: Students will be able to present their work to their peers.

“I know how to talk about my work.”

On Day 5, students will do a gallery walk and to see the different portfolios created by their peers. After the walk, students will select one image to present to class and their peers will critique the image based on what they have learned during the course of the unit. After the presentations, students will evaluate the portfolios and take a post-assessment based on what they have learned.

Do Now – Set up for gallery walk

Present the images – Allow students to choose if they want to speak out and share about their photographs. Keep in mind that not all students are going to be open to sharing.

Review the images – Students will walk around and interact with their different photography portfolios.

*Evaluate and assess the images** – Present to students an evaluation tool to be used as they walk around to vote for who had the strongest photography portfolio. The teacher will also walk around and converse with students about the different images.

Discussion – Facilitate a discussion about what students have learned and how it is a reflection of their school community. Ask questions such as how many and which teachers were photographed? Who decided to photograph family members? Who photographed their friends? What were the differences and similarities in the portfolios?

*Take post-assessment** – Students will take a post-assessment on what they learned during the course of the unit.

*See **Appendix 2** for examples of student and teacher materials needed to for this curriculum unit.

APPENDIX 1 – Implementing Teaching Standards

This unit is founded on the National Core Arts Standards which supports an investigation of artistic literacy through creating, presenting/producing, responding and connecting. The standards are broad in order to include philosophical foundations, lifelong goals and artistic processes to help educators bring together what artists do. This unit focused on three of the four Arts Standards for middle grades students.

In Standard 1 – **Creating**, there are three anchor standards to guide arts education:

Anchor Standard 1 (VA:Cr1.1): Generate and conceptualize artistic ideas and work.

Enduring Understanding: Creativity and Innovative Thinking are essential life skills that can be developed.

Essential Question: What conditions, attitudes and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process?

VA:Cr1.1.8 – Document early stages of the creative process visually and/or verbally in traditional or new media.

Anchor Standard 2 (VA:Cr2.1): Organize and develop artistic ideas and work.

Enduring Understanding: Artists and designers experiment with forms, structures, materials, concepts, media and art-making approaches.

Essential Question: How do artists work? How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error?

VA:Cr2.1.8 – Demonstrate willingness to experiment, innovate and take risks to pursue ideas, forms and meanings that emerge in the process of art-making or designing.

Anchor Standard 3 (VA:Cr3.1): Refine and complete artistic work.

Enduring Understanding: Artist and designers develop excellence through practice and constructive critique, reflecting on, revising and refining work over time.

Essential Question: What role does persistence play in revising, refining and developing work? How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more completely?

VA:Cr3.1.8 – Apply relevant criteria to examine, reflect on and plan revisions for a work of art or design in progress.

In Standard 2 – **Presenting/Producing**, there are also three anchor standards:

Anchor Standard 4 (VA:Pr4.1): Analyze, interpret and select artistic work for

presentation.

Enduring Understanding: Artists and other presenters consider various techniques, methods, venues and criteria when analyzing, selecting and curating objects, artifacts and artworks for preservation and presentation.

Essential Question: How are artworks cared for and by whom? What criteria, methods and processes are used to select work for preservation or presentation? Why do people value objects, artifacts, and artworks and select them for presentation?

VA:Pr4.1.8 – Develop and apply criteria for evaluating a collection of artwork for presentation.

Anchor Standard 5: Develop and refine artistic work for presentation.

Enduring Understanding: Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and/or when deciding if and how to preserve and protect it.

Essential Question: What methods and processes are considered when preparing artwork for presentation or preservation? How does refining artwork affect its meaning to the viewer? What criteria are considered when selecting work for presentation, a portfolio or a collection?

VA:Pr5.1.8 – Collaboratively prepare and present selected theme-based artwork for display and formulate exhibition narratives for the viewer.

Anchor Standard 6 (VA:Pr6.1): Convey meaning through the presentation of artistic work.

Enduring Understanding: Objects, artifacts and artworks collected, preserved or presented either by artists, museums or other venues communicate meaning and a record of social, cultural and political experiences resulting in the cultivating of appreciation and understanding.

Essential Question: What is an art museum? How does presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs and experiences? How do objects, artifacts and artworks collected, preserved or presented, cultivate appreciation and understanding?

VA:Pr6.1.8 – Analyze why and how an exhibition or collection may influence ideas, beliefs and experiences.

In Standard 4 – **Connecting**, only one anchor standard will be used:

Anchor Standard 10 (VA:Cn10.1): Synthesize and relate knowledge and personal experiences to make art.

Enduring Understanding: Through art-making, people make meaning by investigating and developing awareness or perceptions, knowledge and experiences.

Essential Question: How does engaging in creating art enrich people's lives? How does making art attune people to their surroundings? How do people contribute to

awareness and understanding of their lives and the lives of their communities through art-making?

VA:Cn10.1.8 – Make art collaboratively to reflect on and reinforce positive aspects of group identity.

APPENDIX 2 – Materials for Classroom Use

Day 1

Pre-Assessment Questions: *Name the parts of a camera. What is the purpose of a camera? Can photographs tell a story?* Create a Google Forms digital worksheet for students to complete. All answers can be reviewed via Google Sheets to gauge what students already know and guide future instruction.

Guided Practice Worksheet: Student worksheet to review parts of the camera and 2-3 facts about photography.

Define Aperture – How much light is being exposed inside the camera

Define Shutter Speed – How fast or slow light is being allowed into the camera

Define Viewfinder – The place where we see through the lens

When was the first camera created and what was it called? 1816, camera obscura

What was photography originally used for? To record “exotic” scenery and places

Day 2

Guided Practice Worksheet: Student worksheet to review definitions of rule of thirds & composition and different ways to shoot a photograph.

What is the rule of thirds in photography? Simple guidelines to help compose a photograph.
 What is composition in photography? The arrangement of visual elements in an image.
 Define portraiture – an artistic representation of a person.
 Define environmental portraiture – a picture of a person in his or her usual environment.

Day 3

Independent Practice Worksheet: How to Conduct an Interview

PART 1: Create a list of at least ten questions that you would ask somebody to get to know them. Ask about their family, where they grew up, what sort of interests & hobbies they have, etc. The questions can lead into one another - for example, you can start with: “Where did you grow up?” and from there have “Did you enjoy growing up in that city?” “Are you a fan of their sports team?” One of your questions **MUST** be either “Please describe yourself in one sentence?” OR “What is a quote that describes you?” OR “What are three words that describe yourself?” The best interviews will aim to focus in one a particular aspect of someone’s life.

PART 2: Pair up with a classmate who is sitting across the room from you (at least six seats away) and ask them your questions. You should get and write down answers to each of your questions. You can also choose to record the conversation with your classmate’s consent. Feel free to ask more questions as they arise - for example, if somebody mentions that they are an only child, you can ask them about their experience or if they ever wanted siblings. ***You should aim to get a total of three solid quotes (their exact words) from your interviewee.*** You will have the option to use one of these quotes as a text element in your final piece.

Day 5

Student Evaluation Tool: During the gallery walk, give students three dot stickers to place next to portfolios they feel are very successful or their favorite as a group. The student(s) that have the most dots will have portfolios with strong photographic compositions and quotes. Ask students why they think the portfolio was successful and what they enjoyed most about it.

Teacher Evaluation Tool: Teacher will assess each portfolio based on a rubric. See below.

	Above Average	Average	Below Average	No Evidence	Points
Effort and use of class time	Student uses class time wisely and work shows evidence of time and effort spent on project	Student uses class time wisely; project shows a good amount of effort	Student uses most class time wisely; must be put back on track several times; project shows a small amount of effort	Student is repeatedly off track in class; must be consistently told to re-focus; project shows little or no effort	___/25
Composition and Design	Work shows thought and planning, project consistently shows evidence of composition and cohesive theme	Work shows some thought and planning, project shows evidence of composition and	Work shows little thought and planning, project shows little evidence of knowledge of	No evidence of thought or planning, project is incomplete, does not show any knowledge	___/25

		may or may not show a cohesive theme	composition and images are not cohesive	of composition and design, and show no theme	
Creativity	Images are unique within the class, project shows thought and original ideas	Project shows some creativity though some images may be less than original	Student work is not original, and minimal effort was put towards creative work	Student copied someone else's work, showed no creativity within their work	___/25
Format	Student turned in proper number of files. Student completed steps of the project, and artfully included quotes from their interviews with their subjects.	Student turned in proper number of files, but included few errors in naming. Student completed most steps of the project, and included quotes from their interviews with their subjects.	Student turned in fewer than the required number of files, with several errors in naming, or turned into the wrong place. Student completed some steps of the project, and included at least three quotes from their interviews with their subjects.	Student turned in no or very little work, with wrong file name, or in the wrong folder. Student completed few steps of the project, and included minimal to no quotes from their interviews with their subjects.	___/25
Total: ___/100 points					
Notes:					

Post-assessment: *What is the power of photography and storytelling? How can we use these tools to document the world around us? If you could change one or two things about this project, what is it and why? What has this project taught you about your school community? What did you ultimately learn through this project?* Create a Google Forms digital worksheet for students to complete. All answers can be reviewed via Google Sheets to gauge what students learned during the course of this unit.

APPENDIX 3 – Student and Teacher Resources

Angelica Dass, *Humanae* – <http://www.angelicadass.com/humanae-work-in-progress/>

This website is Angelica Dass's photography portfolio called *Humanae*. This will be useful while discussing what photographing a global community looks like and why she chose to identify her subjects by their skintone and Pantone.

Pantone Skintone Guide - <https://www.pantone.com/skintone-guide>

This website is for Pantone's skintone guide product. Use it to support the discussion about *Humanae*, the Bertillon system and what it means to be identified by a skintone.

Brandon Stanton, *Humans of New York* - <http://www.humansofnewyork.com/>

This website is the comprehensive *Humans of New York* portfolio. Use this tool to support the discussion on what a city identity could look like and how storytelling helps support that identity.

Dawoud Bey, *Class Pictures* - <https://aperture.org/shop/dawoud-bey-class-pictures/>

This website is a look into Dawoud Bey's book, *Class Pictures*. Use this tool to support the discussion on what photographing a school community looks like, how the quotes paired with the students supports their individual identity.

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Aperture. "Class Pictures: Photographs by Dawoud Bey." Accessed October 23, 2017.

<https://aperture.org/shop/dawoud-bey-class-pictures/>.

This website provides a general description and overview of Bey's book, Class Pictures.

Gay, Geneva. *Culturally Responsive Teaching: Theory, Research, and Practice*. New York: Teachers College Press, 2007.

This book examines culturally responsive teaching and how teachers can implement the strategies in their classrooms.

Humans of New York. "About Humans of New York." Accessed October 23, 2017.

<http://www.humansofnewyork.com/about>.

This is a comprehensive website for Brandon Stanton's ongoing series, Humans of New York. It includes photographs, audio and video of his body of work.

Ladson-Billings, Gloria. "Toward a Theory of Culturally Relevant Pedagogy." *American Educational Research Journal*, Vol. 32, No. 3 (Autumn, 1995): 465-491.

This article highlights the need for educators to adopt culturally relevant pedagogy into their classrooms to connect with students of color.

Learning Theories. "Identity Status Theory." Accessed November 20, 2017. <https://www.learning-theories.com/identity-status-theory-marcia.html>.

This webpage provides a general overview of James Marcia's Identity Status Theory. This theory is particularly relevant when working with adolescent students.

National Core Arts Standards. "A Conceptual Framework for Arts Learning." Accessed October 2017, <http://www.nationalartsstandards.org/content/conceptual-framework>.

This PDF provides a detailed overview of the NCAS for arts learning.

Paris, Django. "Culturally Sustaining Pedagogy: A Needed Change in Stance, Terminology, and Practice." Last modified April 1, 2012.

<http://journals.sagepub.com/doi/abs/10.3102/0013189X12441244>.

This article updates the terminology of culturally relevant pedagogy to culturally sustaining pedagogy. Paris continues to build on the works of Gay and Ladson-Billings.

Paris, Django and H. Samy Alim. "What Are We Seeking to Sustain Through Culturally Sustaining Pedagogy? A Loving Critique Forward." *Harvard Educational Review*, Vol. 84, No. 1 (Spring 2014): 85-100.

This article provides a critique and update of culturally sustaining pedagogy with the support of Alim. Paris and Alim collaborated to expand the pedagogy to be more inclusive of all students of color and not just African-American students.

PetaPixel. "Oldest Genius: Photographer Dawoud Bey Names MacArthur Fellow." Accessed October 23, 2017. <https://petapixel.com/2017/10/12/oldest-genius-photographer-dawoud-bey-named-macarthur-fellow/>.

This web article is about Dawoud Bey becoming the oldest recipient of the MacArthur Fellowship based on his photography.

USA Today. "GAO study: Segregation worsening in US schools." Accessed October 25, 2017, <https://www.usatoday.com/story/news/2016/05/17/gao-study-segregation-worsening-us-schools/>.

This web article highlights hypersegregated schools in the United States and the widening achievement gap within low socioeconomic communities of color.