



How To Make An ARTivist

by Carla Aaron-Lopez, 2018 CTI Fellow
Whitewater Middle School

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

Keywords: art, activism, children’s rights, human rights, contemporary art, street art, Shepard Fairey, Banksy, Guerilla Girls, Ai Weiwei, graphic novels, books

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

Synopsis: This curriculum unit is about how we can teach our students about their human rights using artists that are also activists. Using their works as an example will support students’ investigation for how to visually interpret what they have learned about their rights. However, students will also learn about what happens to artists as activists that have positive and negative consequences because of their art. Artists such as Ai Weiwei, Shepard Fairey, Banksy and the Guerrilla Girls serve as examples of artists that are also activists for human rights. Each artist creates work that leaves an impact on the art world as well with the international public at large. Most of these artists have also incurred consequences because of their art, which needs to be addressed with students. In the end, students will be able to discuss what they have learned about children’s rights and human rights through their version of artist’s book.

I plan to teach this unit during the coming year to 26 students in 8th grade Visual Arts.

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Introduction

It has never occurred to me that children have rights. When raised in the South, most children are taught to be seen and not heard. Children are supposed to be children and not concern themselves with the affairs of adults. We ask them to speak up and speak for themselves but not too much or else it will offend an adult. This may appear like they have a voice but who is actually listening them? It is 2018 and rights are not automatically granted to children as much as they are taken away from them leaving exploited teenagers who continue to repeat the same exploitative behavior when they become adults.

In the beginning of this seminar, I was excited to learn more about human rights. I began believing that an injustice to one is an injustice to all. However, I did not realize that I was committing a bigger injustice by not informing my own students about their rights simply because children were still invisible to me. Therefore, a new mission was born from my realization: to acknowledge as many student voices as I could as if they were my own children. After this session, I want my students to climb the first mountain and learn about their rights in order to teach other students about the same thing. There is power in children teaching other children. Teachers often use peer-to-peer learning in the classroom to help students grasp a concept better from their peers is the teacher is not being effective for the student. It also helps students develop confidence in what they know by being able to share with their classmates.

With this curriculum unit, I plan to use the visual activism of contemporary artists to teach my students about children's rights. Artists such as Shepard Fairey and Banksy are concerned with human rights violations nationally and globally while the Guerrilla Girls are taking a closer look at violations of women's rights and inequality. Ai Weiwei will close out the unit due to the works that caused his imprisonment as well as the consequences he continues to endure in his homeland, China. After students continue study these artists, they will be tasked with creating an artist's book that will teach their classmates about human rights and children's rights. Our end goal is to inform students about their rights before teaching for human rights. This unit is an introduction into a very difficult conversation that many will not have with students.

Rationale

The rationale behind this curriculum unit is about how we can teach our students about their human rights using artists that are also activists. Using their works as an example will support students' investigation for how to visually interpret what they have learned about their rights. However, students will also learn about what happens to artists as activists that have positive and negative consequences because of their art. For example, Ai Weiwei was imprisoned for creating a work of art that defied the Chinese government. Since that moment, he has been beaten, had his passport taken away and his studio burned numerous times. His actions resulted in a negative consequence versus Shepard Fairey whose actions have resulted in a positive consequence. Fairey is known for his iconic image of former President Barack Obama. The image is a portrait of Obama that was taken by an Associated Press photographer. The color palette is light sky blue, primary blue, primary red and crème. Underneath his chin reads HOPE because Fairey was an Obama supporter against John McCain in 2008. Fairey was taken to court for stealing the AP photographer's intellectual property over the photograph. Both of these artists serve as examples of the positive and negative consequences of activism while informing their audiences of their viewpoints.

For my students, I want them to walk away with the knowledge of their rights and use that knowledge to create a picture book to inform their peers. Between teaching them about the artists, I will select different articles from the Convention on the Rights of the Child to match with the works. It will be up to students to decide how they will create their picture books. Also, each student must understand the possible consequences that come along with being an activist, artist and activist).

School Demographics

Whitewater Middle School has over 700 students with a population breakdown of 60.5% African-American students, 26.2% Latinx students, 7.5% Southeast Asian students and 5.8% 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 over 85% of the school's population is economically disadvantaged. My classroom is a direct representation of the school's population. I currently teach six classes on an A/B schedule. My largest class is 26 8th grade students and my smallest class is 20 7th grade students. Each class has a majority of African-American students, then Latinx students and equal amounts of White and Asian students. Along with racial diversity, each class has at least 2-3 students with a 504 or IEP plan and one or two English Language learners. This unit will be taught to an 8th grade art class in spring 2019.

Unit Goals and Standards

The goal of this unit is to educate students about their rights as children. In return, students will create an artist's book about what they have learned for other students to read. First, students will learn about the Convention on the Rights of Children and other children that focus on teaching about children's rights. Second, students will learn about artists that create images to educate the public about human rights. Last, students will take what they have learned and create their version of an artist's book (or picture book) to teach other student's within the school about children's rights.

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 to be shared across various analog and digital platforms. Human rights will be the big idea of the unit, which is an umbrella term that houses children's rights. Using the Standards as a guide will allow students to experiment with different materials and techniques for their investigation.

This unit will focus on all 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 3, only one anchor standard will be used:

Anchor Standard 8: Interpret intent and meaning in artistic work.

In Standard 4, there are two anchor standards:

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

Anchor Standard 11: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

These will help guide the unit's development in order to get students to a book about children's rights that will not only convey what they have learned but teach other students within their school community that they have rights as children as well. By the end of the unit, students will have a working knowledge about human rights. For more information on the National Arts Core Standards, see **Appendix 1** for standards addressed in this unit.

Content Research – Art as Activism

Why human rights education is needed

There is a difference between teaching about human rights and teaching for human rights. One requires the educator to inform the student population about human right while the other fully integrates human rights into educational instruction to incite action. The difference between inform and action requires educators to fully acknowledge and understand their student demographics. While I teach in a Title 1 middle school, I find that the student population largely does not understand that human rights exists or they experience some conversation about it through an English/Language Arts or Social Studies class. Some conversation on the subject cannot possibly satisfy fully informing students. Throughout this seminar, I have been thinking about the difference between “about” and “for”, ultimately deciding to teach about human rights through visual arts. A better conversation must be created with the student population and on their level. Students are generally taught some form of human rights in primary school such as being tolerant of others and to not bully their peers. Rarely is the subject of human rights, especially children's rights, are taught. My question is how can we do a better job as educators of incorporating this concept into our classrooms?

Whitewater Middle School assesses the student population every year on their needs and concerns. Based on the data, 73 out of 526 students who took the assessment checked that they needed help managing anger in order to get along with their peers. Another 66 students needed help getting along with adults and teachers in their lives.² These numbers may be small but I do not believe they should be overlooked. I believe that many students were answering what they thought was the right choice according to what adults have told them versus truthfully answering

their actual needs. For example, 235 students said they needed help with goal setting, which illustrates that they are listening to educators about what they, as students need to be, concerned about but 131 students said they are stressed or have anxiety.^{3,4} This demonstrates that there are students who need help coping with societal and/or environmental issues. If we as educators were better versed in human and children's rights, would our students be better prepared for addressing the issues in their personal lives? Maybe.

Content that has been created for Human Rights Education (HRE) is still new and driven by the Western perspective that all humans are created equally. This is not necessarily true if one lives in a post-colonial/post-racial society like the United States where the fight for human rights is taken internationally but constantly violated on a national level. Schools have transformed into hypersegregated institutions that have an extremely large population of either low socioeconomic groups of students or extremely high socioeconomic groups of students. Both students may receive the same content in terms of teaching but because of their home and neighborhood environments, they may have different experiences on a day-to-day basis. We are not all the same people based on these factors. A possible answer to this problem is to take a closer look at transformative human rights education to emphasize the potential of pedagogy to promote change and transform society.⁵ This model is experiential but could be used across all socioeconomic classes within schools. It engages participants in the process of critical reflection on social realities and builds upon awareness toward developing individual and collective action.⁶ "THRED helps people at the grassroots level act together to change their world and work toward the realization of human rights for all."⁷

As educators, we can use this theory and incorporate it into our classroom practices and curricula. It can leave a bigger impact on learners in the classroom by rejecting the "us and them" notion of education and using an integrated learning model that builds upon student experiences with historical and sociopolitical events. Within every learning context, HRE pedagogy needs to embody listening and dialogue.⁸

Therefore, because of the kind of student demographic that I come into contact with on a daily basis, I want to start with the concept of teaching about human rights in order to move my students into being for human rights. If students are informed about their rights as children, I hope that they will be able to share what they have learned with other students. It turns them into the type of responsible citizen that is concerned about the next student's well-being. Based on the data, students are very concerned about the environment around them. I hope that having human rights education integrated into their everyday lessons will give them a way to voice their concerns as students.

Why Artists Matter

Since the Russian Revolution, art has always been at the center of activism and propaganda. For the purpose of this curriculum unit, we will be looking at artists who are also activists. I chose Shepard Fairey, Banksy, the Guerrilla Girls and Ai Weiwei as examples of artist and activist because students need to see a variety of artists as well as learn that some of them have endured consequences because of their choices to voice their opinions and concerns about social and government issues. Fairey and Banksy are both street artists that practice the illegal art of graffiti. They are aware of the fact that they are breaking the law each time they out to present

new art pieces to the world. The Guerrilla Girls are public about their concerns for women in the art industry and how women are often times paid less than their males counterparts, shown less than men in museums and are used as sexual objects to sell a Hollywood idea of feminists. Ai Weiwei is regarded as China's dissident artist because his work heavily criticizes the Chinese government. Ai continues to use his artwork as a way to make his viewers question their humanity in the age of political refugees that are exiled and/or running from other corrupt governments.

These artists consistently make work that force us to take a deeper look within ourselves. Fairey examines social and environmental issues that criticize popular culture in the United States while Banksy continually looks at the social and environmental issues that are in Europe. They force us to question if we, as citizens, are doing enough to change these issues or if we are passively allowing them to happen by staying blind to the issues that are being communicated through their imagery. Both men differ in practice from the Guerrilla Girls and Ai Weiwei because the very act of vandalism is illegal worldwide. The Guerrilla Girls and Ai Weiwei still use galleries and museums as their vehicle to educate their audiences. However, different from Ai, the Guerrilla Girls will go beyond these places using billboards as a way to communicate their message. Unlike, Fairey and Banksy, they are not breaking the law with their art because they do not choose to share their work through illegal means. They take their fight right to the front doors of whom they are criticizing the entire art industry. If we are to believe that the microcosm is a reflection of the macrocosm then the Guerrilla Girls are concern about the unfair treatment of women in the arts can be related to other industries such as corporate America.

Tying all of the artists together is Ai Weiwei because of his long history criticizing China and the Chinese Communist Party. Since the rise of Chairman Mao and the creation of the People's Republic of China, Ai has endured many human rights violations starting with the exile of his father, Ai Qing, when he was a child. From being forced to work in fields during his childhood to his illegal detainment for 81 days in the 2010s, Ai has constantly been concerned about freedom of expression in China.⁹ His concern seems to be about the masses, their voices and their experiences. Recently, he has been using site-specific installations to communicate the plights of the political refugee. All four of these artists have used their craft to highlight various human rights violations that people across the globe encounter which makes each artist a strong visual example for students to reference during the course of this curriculum unit.

The end goal of the unit is to not only teach students about their rights as children but to create a book to teach other students about what they have learned. A book is a powerful tool within education. Its very existence is an act of activism because if we teach the uneducated to read, we take power away from the oppressor and into the hands of the oppressed reducing the population of uneducated masses one person at a time. Similar to when a viewer sees the works of Shepard Fairey, Banksy, the Guerrilla Girls and Ai Weiwei for the first time. The images, words and experience stay with them for a very long time until the viewer has no choice but to inform themselves and others about the content they came across.

Instructional Implementation

The objectives in this unit are to help students learn about children's rights and illustrate what they have learned by creating developing a book for other students to read. The unit is will take two weeks to instruct 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/Studio Time (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 individual schedule.

Day 1 – What is an ACTIVIST and who are we ADVOCATING for?

Key Standard: NCAS Anchor Standards 1 and 11

Objective: Students will be introduced to human rights and children's rights.

CRC articles to be discussed: Introduce the document; highlight the Articles students will discuss during the unit – 13, 14, 15, 17, and 29

Key vocabulary: rights, respect, advocate, activist

"I think I know my rights as a child."

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

Select 2-3 students to read aloud their story before telling students what the image is actually about.

*Pre-Assessment** – What are your rights? Identify and match which articles are for human rights or children's rights.

*Lesson** – Define ally, advocate and activist, exploring KidsRights website, use empathy to understand why children become activists, introduce students to the Convention on the Rights of the Child and Human Rights. Select a few articles from each to use with students.

Discussion – What is the power of children? How are the children on KidsRights giving a voice to the voiceless? How do we relate to these stories?

Design Thinking Practice – EMPATHY: Use Flipgrid to submit a video to an online class discussion for which article in the CRC is aligned with my personal values

*Guided & Independent Practice** – Use a guided worksheet to explore the website and children's rights. Have students select an article that appeals to them the most.

Exit Ticket – Write 2-3 questions to review what students learned about children's rights and advocacy.

Day 2 – What the different between an artist and an activist?

Key Standards: NCAS Anchor Standards 2, 4 and 8

Objective: Students will be able to create a work of art that communicates a message.

CRC Articles to be discussed: 13, 14

Key vocabulary: activist, freedom, justice

“I know how to create work that sends a message.”

Do Now – Present A is for Activist, a children’s picture book about activism and discuss what kind of book it is and the impact it could leave on children.

Lesson & Discussion – Shepard Fairey & Banksy: What kind of images are these? How these artists similar yet different? How do you think we can use their work to inform others?

Design Thinking Practice – DEFINE & IDEATE: How might we create a book that will inform students about their rights as children? Place students into groups to begin collaborating on ideas for a book.

Demonstration – Show different examples of artist’s books and picture books. Include what would be considered group work and what would be considered individual work. Allow students to think about what they are going to make and how they are going to make their books.

*Guided Practice** – Student worksheet to practice sketching ideas for book making. Worksheet should include which article(s) they are going to use and which images they wish to pair with the article.

Independent Practice – Students will begin experimenting with how they want to create their book. Teacher will be working one on one with students to assess what they have learned and assist with what they are going to create during this time.

Exit Ticket – What is the difference between Fairey and Banksy’s works?

Day 3 – The Marriage and Dangers of Images and Text

Key Standards: NCAS Anchor Standards 5, 6 and 10

Objective: Students will be able to create a work of art that communicates a message.

CRC articles to be discussed – 15, 17

Key vocabulary: equality, freedom, values

“I know the power of pictures and words.”

Do Now – Respond to the following quote: *“She had felt sorry for me even before she saw me. Her default position toward me, as an African, was a kind of patronizing, well-meaning pity. My roommate had a single story of Africa: a single story of catastrophe.”* – Chimamanda Ngozi Adichie

Lesson – What is the power of images and words? What happens when we take words away from pictures and what happens when we add words to picture?

Discussion – Discuss the works of the Guerilla Girls and why their message is powerful. What can we make to send a message to the public to teach them about human rights violations?

Demonstration – Teacher will present different types of artists’ books and discuss how to make three. Students will be responsible for choosing one type of book and thinking of ways to teach young children what their rights are and how they will illustrate the images.

Guided Practice & Independent Practice – Students will continue sketching what kind of book they want to create and begin working on their artist’s books. Students will be able to choose to work independently or as a small group of three.

Exit Ticket – What was the most interesting or important thing you learned today about human rights violations?

Day 4 – PRODUCTION DAY & Ai Weiwei

Key Standard: NCAS Anchor Standards 10 and 11

Objective: Students will be able to create a book that will teach other children about their rights.

CRC articles to be discussed: 29

Key vocabulary: violation, justice, action, consequence

“I am responsible for my art.”

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 last contemporary artist, Ai Weiwei and his contributions as an artist/activist. Students will discuss the impact & consequences of activism and what to do if one chooses the path of activism.

Do Now – VIDEO: Who is Ai Weiwei?

Lesson – Why we have consequences: teacher will discuss the positive and negative consequences of activism using Ai Weiwei as an example.

Discussion – Flipgrid: Do you side with Ai Weiwei’s actions in how he uses art to speak out against the Chinese government OR do you agree with how the Chinese government has chosen to silence him. Explain your why in 1 minute and 30 seconds on Flipgrid.

Independent Practice – Students will continue working on their artist’s books until they are finished.

Exit Ticket – No exit ticket on this day to ensure student project completion.

Day 5 – Presentation, Critique and Post-Assessment

Key Standard: NCAS Anchor Standards 10 and 11

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

“I know how to present 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 analyze 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 their books. Keep in mind that not all students are going to be open to sharing.

Evaluate and assess the images – Students will use a dot sticker system to select which artist’s books are their favorites in class. This means each student will receive three dot stickers to place next to projects they enjoyed as a way to assess which projects were successful and followed the project rubric.

Discussion – After the gallery walk, ask students who they envisioned when they were making their books, why they think advocating for children’s rights is necessary and ultimately, what they learned from the project that they would share with other children.

Take post-assessment – Students will retake the pre-assessment to gauge how much they have learned about children’s rights over the course of the curriculum unit.*

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

APPENDIX 1 – 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 all 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 3 – **Responding**, only one anchor standard will be used:

Anchor Standard 8 (VA:Re8.1): Interpret intent and meaning into artistic work.

Enduring Understanding: People gain insights into meanings of artworks by engaging in the process of art criticism.

Essential Question: What is the value of engaging in the process of art criticism? How can the viewer “read” a work of art as text? How does knowing and using visual art vocabularies help us understand and interpret works of art?

VA:Re8.1.8 – Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, art-making approaches, and relevant contextual information contributes to understanding messages or ideas and mood conveyed.

In Standard 4 – **Connecting**, both anchor standards 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.

Anchor Standard 11 (VA:Cn11.1): Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

Enduring Understanding: People develop ideas and understandings of society, culture and history through their interactions with and analysis of art.

Essential Question: How does art help us understand the lives of people of different times, places and cultures? How is art used to impact the views of a society? How does art preserve aspects of life?

VA:Cn11.1.8 – Distinguish different ways art is used to represent, establish, reinforce and reflect group identity?

APPENDIX 2 – Materials for Classroom Use

Day 1

Pre-Assessment Questions: *What is an activist? What is an advocate? What are children’s rights? What does it mean to have “rights”? Where do you find the Universal Declaration of Human Rights? Why does human rights matter?*

Day 3

Access and prepare the TED Talks by Chimamanda Ngozi Adichie titled “The Danger of a Single Story.” Use this video if students need support in understanding the quote and build upon why their stories as individuals are important.

Day 4

During discussion have students share out whether they agree or disagree with Ai Weiwei and the consequences from the Chinese government for his conceptual art. Pass out Post-It notes or sticky notes to each student and have them write their thoughts down to be placed on a large poster at the front of the room as way to collect data in the classroom. Count the notes on each side and review with students at the end of class what they have learned about consequences because of being an artist-activist.

Day 5

Student Evaluation Tool: During the gallery walk, give students three dot stickers to place next to books they feel are very successful or their favorite as a group. The group that has collected the most dots will have the best artist’s book presentation in class. 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 may or may not show a cohesive theme	Work shows little thought and planning, project shows little evidence of knowledge of composition and images are not cohesive	No evidence of thought or planning, project is incomplete, does not show any knowledge of composition and design, and show no theme	___/25
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 an image? How can we use art to advocate for others and 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 rights? 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

United Nations, Universal Declaration of Human Rights (UDHR) –

<http://www.un.org/en/universal-declaration-human-rights/>

The UDHR is the adult version of the CRC. I suggest reading through this as well as the CRC to give students clarity on why human rights education is necessary.

United Nations Office of the High Commission, Convention on the Rights of the Child (CRC) –

<https://www.ohchr.org/en/professionalinterest/pages/crc.aspx>

The UN has the entire CRC. I used this site to select which articles that I wanted to discuss with my students.

KidsRights – <https://kidsrights.org/about-kidsrights>

KidsRights is an organization that advocates for children’s rights. I used this website to research activity ideas that would fit into my curriculum.

Art21: Ai Weiwei – <https://art21.org/artist/ai-weiwei/>

Art21 keeps more up-to-date content on Ai Weiwei than his professional website. You can access lessons and videos on Ai to support learning about his artworks.

Shepard Fairey, Obey Giant – <https://obeygiant.com/>

This is Shepard Fairey’s professional website. You can find all of his content from posters to his clothing line, OBEY. Use this website to access his posters, essays and manifestos for classroom discussions.

Banksy – <http://www.banksy.co.uk/>

This is Banksy’s professional website. Use it to find current and previous content that can be seen in galleries, museums and public property.

Guerrilla Girls – <https://www.guerrillagirls.com/>

Use this website to find current and previous Guerrilla Girls content found in galleries and museums. It gives an explanation about why they are feminist activist artists and how long they have been collaborating on their visual messages.

Notes

- ¹ “A Conceptual Framework for Arts Learning,” National Core Arts Standards.
- ² Whitewater Needs Assessment for the School Counseling Department,” September 2018.
- ³ “Whitewater Needs Assessment for the School Counseling Department,” September 2018.
- ⁴ Whitewater Needs Assessment for the School Counseling Department,” September 2018.
- ⁵ “Dilemmas and hopes for human rights education: Curriculum and learning in international contexts.” 2017. 31-40.
- ⁶ “Dilemmas and hopes for human rights education: Curriculum and learning in international contexts.” 2017. 31-40.
- ⁷ “Dilemmas and hopes for human rights education: Curriculum and learning in international contexts.” 2017. 31-40.
- ⁸ Dilemmas and hopes for human rights education: Curriculum and learning in international contexts.” 2017. 31-40.
- ⁹ “Ai Weiwei: A tumultuous timeline.” [The Telegraph](#). April 2015.

Annotated Bibliography

“A Conceptual Framework for Arts Learning,” National Core Arts Standards.

<http://www.nationalartsstandards.org/content/conceptual-framework>. (Accessed October 2018.)

This website gives background information on why there is a national common core for visual arts. Students should be able to move from city to city or state to state and have the same standards for learning the arts, which includes visual, dance and music.

“Part 1 – Why? The Goals of Human Rights Education.” *The Human Rights Education Handbook*. University of Minnesota, Human Rights Library.

<http://hrlibrary.umn.edu/edumat/hreduseries/hrhandbook/part1c.html>. (Accessed September 2018.)

A great resource to use to begin understanding human rights education. This resource provided influence for what students at various ages should be learning about human rights as well as how to advocate for human rights within various content areas.

Katz, Susan Roberta and Felisa Tibbitts “Dilemmas and hopes for human rights education: Curriculum and learning in international contexts.” *Prospects* 47. 2017. 31-40.

This article highlights the issues within human rights education as well as its successes in various international contexts.

Liles, Stacy A. and Shanelle Tatum “Whitewater Needs Assessment for the School Counseling Department,” September 2018, <https://goo.gl/wLq5cs> (Accessed October 2018.)

This data assessment was collected by grade level counselors at Whitewater Middle School to understand the needs of the student population.

“Visual Arts at a Glance,” National Core Arts Standards.

<http://www.nationalartsstandards.org/sites/default/files/Visual%20Arts%20at%20a%20Glance%20-%20new%20copyright%20info.pdf>. (Accessed October 2018.)

This PDF gives a breakdown of each standard and objective associated with K-12 arts education. For this curriculum unit only 8th grade standards were used to guide its creation.

Yeung, Peter. “Ai Weiwei: A tumultuous timeline.” *The Telegraph*. April 13, 2015.

<https://www.telegraph.co.uk/culture/art/11522659/Ai-Weiwei-a-tumultuous-timeline.html>. (Accessed November 2018.)

This article gives an in depth description of Ai Weiwei’s life and art timeline to pinpoint when his father was exiled through his last exhibition of 2015.