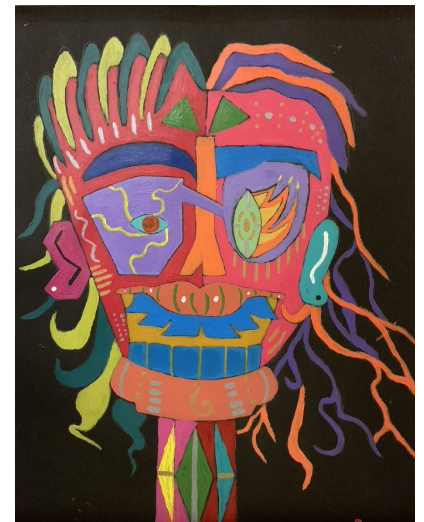


Transcending *Perspectives*

A Compilation
of Art
Educational
Resources for
Grades 6-12
Empowering
Students to
Think Critically
on Social Justice
& Cultural
Diversity



Presented by:
Irma Carolina Rubio, La Tasha Parham, Lesley Shearer
& Raenell Rodriguez



Biographies

Irma Carolina Rubio

*Bachelor of Fine Arts in Visual Studies & Painting,
Texas Tech University
Master of Arts in Art Education & Community Arts, The School
of the Art Institute of Chicago*

*Certifications: EC-12 Art
AP Art Certification/College Board,
University of Texas at Austin*

I was born in Lubbock, TX, to Mexican immigrant parents who entrusted me with their belief in the power of beauty, culture, hard work, community, and social justice. For the past twenty years, I have shared my love of art and practiced critical pedagogy within numerous contexts. My work as an educator/artist has primarily taken place in Chicago, IL and San Antonio, TX at: The National Museum of Mexican Art, The Art Institute of Chicago, Chicago Public Schools, Museo Alameda, a Smithsonian Affiliate, Guadalupe Cultural Arts Center, Esperanza Peace and Justice Center, Artpace, The Pennsylvania State University, and Judson ISD. My degrees of study have all been within the field of Art Education, including doctoral coursework I completed at The Pennsylvania State University, toward a dual degree in Women's Studies.

As an Art Teacher at **Karen Wagner High School**, I engage students with curriculum that braids the principles of art and elements of design, with culturally responsive lesson content addressing identity, place, class, gender and ethnicity through the work of diverse contemporary artists.

Raenell Rodriguez

*Bachelor of Fine Arts in Commercial Art, Texas State
University*

*Certifications: EC-12 Art, ESL Supplemental EC-12
ELA/Reading & Social Studies 4-8, Generalist 4-8
AP Art Certification/College Board, Texas Lutheran
University*

My career in Judson ISD began in 2004 as an Elementary Art Teacher at Eloff Elementary & continued at Olympia Elementary until the program was dissolved in 2011. I taught 8th grade U.S. History for one year at Judson Middle School before moving to neighboring districts to continue teaching elementary art. I came back to Judson ISD in 2016 to begin the art program at **Veterans Memorial High School** where I now teach AP Art & Design Portfolio and Advanced Drawing. I am celebrating my 13th year with Judson ISD.

Prior to teaching I was a Graphic Designer & Illustrator at Lackland AFB, San Antonio College & Our Lady of the Lake University.

Lesley Shearer

*Bachelor of Fine Arts, University of Texas at San Antonio
Post-baccalaureate studies at California College of Arts
Master of Education, Texas State University*

*Certifications:
EC-12 Art, ELA/Reading & Social Studies 4-8*

I have been teaching all levels of middle school art at **Woodlake Hills Middle School** for the past 13 years. I began my professional career working in art departments of various movie and tv studios throughout California. I then decided to pursue a bachelor's degree in Fine Arts with a minor in Art History from the University of Texas at San Antonio. I followed up my Bachelor's degree with graduate work at the California College of Art in San Francisco. While there I got involved with the California College of Art Center for Art and Public Life. I spent my time there trying to correct access to art education to K-12 students in Oakland, CA. I decided then to pursue a career in Art Education at Texas State University where I earned my Master of Education. I am currently pursuing a degree in Educational Leadership from Lamar University.

I have made it my life's work to promote educational equity and access to quality creative education for all students.

La Tasha Parham

*Bachelor of Fine Arts in New Media &
Performance, Minor in Art History & Criticism,
University of Texas at San Antonio
Associates of Art & Humanities,
Solano Community College*

Certifications: EC-12 Art

I am trained at the World Combat Academy, Institute of Martial Science and I maintain degrees of The Humanities, Fine Arts & Art History/Criticism from The University of Texas, San Antonio.

Under the pseudonym P16, I began my artistic journey as a slam poet in Killeen, Texas, discrediting the concept of white supremacy through a variety of media and performance. I lead Progrés Studios where I collaborate with local artists like Andrea "Vocab" Sanderson (Poet Laureate of San Antonio) and organizations like Gemini Ink to curate Happenings and conduct workshops in the community. My skills have been featured at The Carver Cultural Center, The McNay Art Museum, San Antonio Museum of Art and several universities across central Texas. I am currently teaching Art at **Kirby Middle School** and celebrating my 8th year with Judson ISD.

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Empowering Students to Think Critically on
Social Justice and Cultural Diversity

Presented by
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Table of Contents

Introduction.....	pg. 3
JISD’s Commitment to Fostering Unity/Inclusion.....	pg. 3
Authority to Act.....	pg. 4
Challenges.....	pg. 4
Art Education is Social Justice in Action.....	pg. 5
Solutions and Future Steps.....	pg. 5
Conclusion.....	pg. 6
Best Practices in the Art Classroom.....	pg. 7
Social Justice Standards: The Teaching Tolerance Anti-Bias Framework.....	pg. 9
Middle School Art: Intro., Curriculum Maps, Lesson Plans.....	pg. 25
High School Art: Intro., Curriculum Maps, Lesson Plans.....	pg. 61
TEKS Deconstructed.....	pg. 62
ELPS/Language Objectives.....	pg. 78
Bibliography & Resources.....	pg. 79
Artists Links.....	pg. 84
Appendix.....	pg. 86
Acknowledgements.....	pg. 113

Introduction

While Civil Rights movements in the U.S. have advanced policies of inclusion and access, we have witnessed strong gaps and reversals of justice, made evident by the double impact of the 2020 Contemporary Civil Rights Movement and Covid-19 pandemic. Each of our students' lives and their families have been touched by the effects of covert and overt discriminatory acts, within multiple systems and institutions, including education. As Judson Independent School District continues evolving with the urgency of 21st century pedagogy, leadership, technology, and social change, all educators are tasked with the civic responsibility to innovate and adapt. All educators are tasked with teaching from a place that *transcends* perspectives that harm, devalue, and distort our communities.

Educators across the humanities propel social/cultural evolution, if and when they model peace, inclusion, equity, cultural sensitivity, and compassion in the classroom. Teachers equip learners with knowledge and skills to productively participate in demands of the day and the future. Thus, we must advance our curricular priorities and teaching for the betterment of the children and youth we teach. We must introduce perspectives that transcend disunity and intolerance.

Judson ISD consists of a mostly urban student body that identifies as: 21% African American; 57% Latino; 15 % White, 2% Asian, 1% Native American, 1% Native Hawaiian/Pacific Islander, and 4% Two or More ethnicities. JISD's teaching body identifies as 10.6% African American; 33.6% Latino; 48.5% White; 18.8% Asian; 2.5% Native American; 1.3% Two or More ethnicities (2018-2019, <https://schools.texastribune.org/districts/>). Given these representations, Art educators at JISD have a duty to participate in the dismantling of discrimination, to usher in an era where the wholeness of a student's humanity, inclusive of their story, ancestors, beliefs, and traditions, become the transcending substance for their learning and action in the world.

JISD's Commitment to Fostering Unity/Inclusion

Constructs of exclusion have for centuries been instrumental in empire and colonization. They have legitimized slavery, the seizing of sacred lands, genocide, and settler policy around the world. Our students must understand that the purpose of discriminatory categories of difference can be questioned, and examined, rather than perpetuated.

This is why we applaud Judson ISD for accepting responsibility in the dismantling of harmful discriminatory beliefs, and for acknowledging the need for executing an action plan that advances social justice in the lives of those we serve. [See Appendix: The *JISD Resolution on JISD's Commitment to Black Students and Black Lives* (2020)]. We present the following Art Education compilation to further our District's vision of equity and to invite our colleagues to join the effort. Artists and Art movements have, after all, always been reflective of larger social change.

Authority to Act

On June 16, 2020, the Judson ISD Board of Trustees approved a social justice resolution, establishing “value in being responsive to the needs of its community and in ensuring an elevation of conversations to forge cultural equity and disrupt systems of inequity.” We draw upon the social justice resolution as the charter in making diversity and inclusion evident in our goals and program delivery. [See Appendix for JISD Board of Trustees Resolution].

Upon seeking ways to bring Art teachers at JISD into conversation toward a district wide promise of teaching Art for social change, Superintendent Dr. Ball personally extended support to our efforts in addressing cultural diversity and diverse artists in the classroom in a June 9, 2020 email to Wagner H.S. Art teacher, Mrs. Rubio.

Judson ISD policy, including and not limited to, instructional resources and controversial topics provide professional staff autonomy in addressing concepts such as ethnicity and identity in the classroom as well as offers remedy to parents seeking alternative instructional resources. [See Appendix for EF/EFA Legal & Local District Policies].

With this imperative, we provide the following bundle of instructional resources, to guide our peers in Art education, in crafting curriculum content, strategies and best practices when discussing controversial and sensitive topics, and options for integrating diverse local to global artists perspectives in art making.

Critical thinking skills that engage analysis, interpretation, collaboration, sophisticated visual problem solving, research and critique, are addressed through TEKS in Historical and Cultural Relevance and Critical Evaluation and Response. These TEKS create space for pedagogy that can empower students to examine self, community, and dream of positive futures. The Art TEKS provide a guideline for Art educators to address concepts such as culture, ethnicity, caste, identity, and gender at each respective grade level. Visual artists featured in this resource expertly employ the principles and elements of design in their work, easily satisfying our traditional DBAE (Discipline-Based Art Education) model. They also present an opportunity to use innovative pedagogy in the Art room. [See included TEKS.]

Challenges

JISD will also provide the necessary resources and support to eliminate student barriers to success. As Art teachers we will work to close the gap between student academic and creative potential. The JISD Board recognizes that disparities between the achievement of students correlate directly to discriminatory habits in our culture. These disparities perpetuate ideals of inequity in classrooms and in greater society. Our students likely experience reduced access to academic rigor and participation in classes including Advanced Placement, honors and gifted and talented programming. This is evident in district data revealing that only 7% of students are

taking Gifted and Talented courses that include AP and dual credit, while 12% of our students participate in special education programming, (JISD Quick Facts 2018-2019).

Art Education is Social Justice in Action

Art teachers at JISD can be catalysts to transcend division and what our vision is for the use of this pedagogical resource. The Arts are an essential part of a balanced education for every child. The benefits of art education are immediate. Students gain self-confidence, enhance critical thinking skills and often improve their overall grades. Judson ISD made the difficult decision in 2011, to discontinue the Art dedicated classrooms at elementary campuses. The resulting consequences show a decline in writing and reading proficiency with an increased need for interventions at later grades. In Fall 2011, a class of students started Kindergarten after the removal of the Art dedicated classroom. This particular class of children are who I show as an example of students that did not receive early art education. During the 2015-2016 school year, these children would have been in fourth grade and taking the writing and reading STAAR. The students that did not receive Art as part of their education scored 4-7 % less district wide in comparison to their previous year grade peers that did receive at least 1 academic year of early art education. From the evidence in Reading and Writing achievement, one can conclude that Art Education builds critical thinking skills needed for students to express and interpret meaning from text. Thankfully, under Superintendent, Dr. Ball's leadership, beginning Fall 2021, JISD will recommit to hiring qualified Art teachers at the Elementary level, throughout the district.

Solutions: Future Steps

Art education has been shown to improve support for a child's social emotional learning, self-esteem, their cross-curricular academic success, test scores, and overall school culture. We make the following recommendations to our district:

- Continue hiring Highly Qualified Art teachers
- Offer teachers and administrators multicultural, sensitivity, and/or anti-bias training
- Schools should offer programs and events that foster cultural diversity by way of public performances, art exhibitions, and virtual platforms
- Create a task force for cross-curriculum development that focuses on diversity and equity in the classroom.
- Require departments to address the ways they will foster social justice in their classroom culture and teaching.
- Facilitate larger community conversations on dismantling discrimination that bring parents, elders, teacher, students and administrators together
- Integrate STEAM courses and curricula at all schools. Studies show that STEAM (adding the "Arts" to STEM) curriculum and access to arts as technology brings even greater depth to student learning and engagement.
- Many of our students and their families may live in poverty, thus it's important for creative youth to learn about the discipline, integrity, authenticity and fiscal dimensions of making a career in a creative industry or field. We ask that Art departments commit to exploring more business and entrepreneurship education with our students. The Texas

Essential Knowledge and Skills for Fine Arts calls for comparative career and vocational opportunities in art such as various design, museum, and fine arts fields.

Conclusion

We welcome you to join us in this timely and urgent call for an Art education at JISD that models respect and deep appreciation for difference while creating lessons that privilege inclusion and empathy. Join us in making room for innovative expression of identities reflective of the true history, dignity and sacredness of each student and their families.

We gathered and wrote this curriculum and resource to empower students to think critically on social justice and cultural diversity, but it's only a stepping-stone. We hope you will take time to review the lesson plans, curriculum maps and resources/artist links we've curated over the past month. We also offer streamlined best practices two-pager for facilitating sensitive conversations on matters of art, identity and discrimination. It has been an honor to collaborate on this project for our beloved students, community, and colleagues at the frontlines of social change.



DEFENDING
EDUCATION

BEST PRACTICES: TRANSCENDING RACISM in the ART ROOM

Positive Classroom Discussions on Identity

Establish Norms. Obtain community agreements from students and parents:
Community agreements for discussion can include:

- *I will listen to understand, not just to respond.*
- *I will engage in dialogue, not debate.*
- *I will build on others' ideas by restating what they've said before I add my thoughts.*
- *I will use evidence, including facts or my own experience, to support my point of view.*
- *I will not make assumptions about the experiences of others.*
- *I will speak directly to my classmates, not just to my teacher.*
- *I will suspend my first judgment of people's ideas.*

Curricular-based Response Prompts or stems for discussion can be:

- *Describe the artwork. What is happening? Who is taking action? What are they doing?*
- *Who/ what in this art has power? How can you tell?*
- *Is there unfairness or injustice? How can you tell?*
- *What assumptions, misinformation or biases might be used to justify this injustice?*
- *Who benefits from these assumptions, misinformation or biases? Who suffers from them?*
- *What about this text do you think will surprise most viewers (readers, listeners)? Did it surprise you? Why?*
- *What would justice or fairness look like in this text?*
- *How can you relate this text to a critical topic like gender bias, ableism, anti-immigrant sentiment, religious bias or anti-LGBTQ persecution?*
- *How can you relate this text to your own experience or community?*

HERE ARE A FEW STEMS THAT STUDENTS CAN USE TO QUESTION OR DISAGREE WITH CLASSMATES:

"What did you mean when you mentioned ... ?"

"I agree and would add ... "

"I agree when you say ... but disagree when you say ... " "I disagree when you say ... because ..."

Art Lesson Planning to Disrupt Systemic Racism

- 1) Include artists of diverse ethnic, social, economic, and spiritual backgrounds, that both reflect your student's lives and that lie outside their comfort zones.
- 2) Call out discriminatory actions and decisions you witness in the classroom and greater school context.
- 3) Make safe space for authentic storytelling
- 4) Model active deep listening and patience for students.
- 5) Moderate student dialogue on critical topics, so there is a balanced distribution of voiced opinion.
- 6) Bring in community experts and artists of color to share about their professional and personal journey as creatives. Mentorships may arise from these student-artist interactions.
- 7) Ensure students get a chance to visit a local art museum to view artwork in person. Many of our students have never been to a museum or seen original artwork.
- 8) Modify all lessons across language, physical and cognitive ability and engage their peers in building a classroom of inclusion, acceptance, and empathy.
- 9) Allow students to recommend curriculum themes and initiate conversations, for empowerment in their learning.
- 10) Create a classroom culture of celebration and affirmation between classmates and teacher to students.
- 11) Maintain contact with parents, to share grows and glows. This reverses assumptions that students are forgone and reengages parental power to guide their child with the school's full support systems.



SOCIAL JUSTICE STANDARDS

THE TEACHING TOLERANCE
ANTI-BIAS FRAMEWORK



TEACHING
TOLERANCE

A PROJECT OF THE SOUTHERN POVERTY LAW CENTER

TOLERANCE.ORG

ABOUT TEACHING TOLERANCE

Founded in 1991, Teaching Tolerance is dedicated to reducing prejudice, improving intergroup relations and supporting equitable school experiences for our nation's children.

The program provides free educational materials, including a K-12 anti-bias curriculum: *Perspectives for a Diverse America*. Teaching Tolerance magazine is sent to over 400,000 educators, reaching nearly every school in the country. Tens of thousands of educators use the program's film kits, and more than 7,000 schools participate in the annual Mix It Up at Lunch Day program.

Teaching Tolerance materials have won two Oscars, an Emmy and dozens of REVERE Awards from the Association of American Publishers, including two Golden Lamp Awards, the industry's highest honor. The program's website and social media pages offer thought-provoking news, conversation and support for educators who care about diversity, equal opportunity and respect for differences in schools.

For more information about Teaching Tolerance or to download this guide, visit tolerance.org.



CONTENTS

Introduction	2
Anchor Standards and Domains	3
K-2 Grade Level Outcomes and Scenarios	4
3-5 Grade Level Outcomes and Scenarios	6
6-8 Grade Level Outcomes and Scenarios	8
9-12 Grade Level Outcomes and Scenarios	10
Acknowledgments	12



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Introducing Teaching Tolerance's Social Justice Standards, a road map for anti-bias education at every grade level.

The Social Justice Standards are a set of anchor standards and age-appropriate learning outcomes divided into four domains—identity, diversity, justice and action (IDJA). The standards provide a common language and organizational structure: Teachers can use them to guide curriculum development, and administrators can use them to make schools more just, equitable and safe. The standards are leveled for every stage of K–12 education and include school-based scenarios to show what anti-bias attitudes and behavior may look like in the classroom.

Teaching about IDJA allows educators to engage a range of anti-bias, multicultural and social justice issues. This continuum of engagement is unique among social justice teaching materials, which tend to focus on one of two areas: either reducing prejudice or advocating collective action. Prejudice reduction seeks to minimize conflict and generally focuses on changing the attitudes and behaviors of a dominant group. Collective action challenges inequality directly by raising consciousness and focusing on improving conditions for under-represented groups. The standards recognize that, in today's diverse classrooms, students need knowledge and skills related to both prejudice reduction and collective action.

The Social Justice Standards support the *Perspectives for a Diverse America* K–12 curriculum. For more information about *Perspectives*, visit perspectives.tolerance.org.



Anchor Standards and Domains

IDENTITY

1. Students will develop positive social identities based on their membership in multiple groups in society.
2. Students will develop language and historical and cultural knowledge that affirm and accurately describe their membership in multiple identity groups.
3. Students will recognize that people's multiple identities interact and create unique and complex individuals.
4. Students will express pride, confidence and healthy self-esteem without denying the value and dignity of other people.
5. Students will recognize traits of the dominant culture, their home culture and other cultures and understand how they negotiate their own identity in multiple spaces.

DIVERSITY

6. Students will express comfort with people who are both similar to and different from them and engage respectfully with all people.
7. Students will develop language and knowledge to accurately and respectfully describe how people (including themselves) are both similar to and different from each other and others in their identity groups.
8. Students will respectfully express curiosity about the history and lived experiences of others and will exchange ideas and beliefs in an open-minded way.
9. Students will respond to diversity by building empathy, respect, understanding and connection.
10. Students will examine diversity in social, cultural, political and historical contexts rather than in ways that are superficial or oversimplified.

JUSTICE

11. Students will recognize stereotypes and relate to people as individuals rather than representatives of groups.
12. Students will recognize unfairness on the individual level (e.g., biased speech) and injustice at the institutional or systemic level (e.g., discrimination).
13. Students will analyze the harmful impact of bias and injustice on the world, historically and today.
14. Students will recognize that power and privilege influence relationships on interpersonal, intergroup and institutional levels and consider how they have been affected by those dynamics.
15. Students will identify figures, groups, events and a variety of strategies and philosophies relevant to the history of social justice around the world.

ACTION

16. Students will express empathy when people are excluded or mistreated because of their identities and concern when they themselves experience bias.
17. Students will recognize their own responsibility to stand up to exclusion, prejudice and injustice.
18. Students will speak up with courage and respect when they or someone else has been hurt or wronged by bias.
19. Students will make principled decisions about when and how to take a stand against bias and injustice in their everyday lives and will do so despite negative peer or group pressure.
20. Students will plan and carry out collective action against bias and injustice in the world and will evaluate what strategies are most effective.

K-2 Grade Level Outcomes and Scenarios

Anchor Standard	Code	Grade Level Outcome	Anti-bias Scenario
Identity 1	ID.K-2.1	I know and like who I am and can talk about my family and myself and name some of my group identities.	For show and tell, Joi brings in a picture of her family on a church camping trip. “My family goes camping a lot. I like camping,” she says. “I’m a Christian, and sometimes my family goes camping with the church. I’m also a big sister, so I have to help my parents take care of my little brother, especially when we go camping.”
Identity 2	ID.K-2.2	I can talk about interesting and healthy ways that some people who share my group identities live their lives.	
Identity 3	ID.K-2.3	I know that all my group identities are part of me—but that I am always ALL me.	
Identity 4	ID.K-2.4	I can feel good about myself without being mean or making other people feel bad.	
Identity 5	ID.K-2.5	I see that the way my family and I do things is both the same as and different from how other people do things, and I am interested in both.	
Diversity 6	DI.K-2.6	I like being around people who are like me and different from me, and I can be friendly to everyone.	As children are funneling into her classroom on a Monday morning, Ms. Franklin overhears a conversation between two students.
Diversity 7	DI.K-2.7	I can describe some ways that I am similar to and different from people who share my identities and those who have other identities.	“What did you do last weekend?” Kevin asks Lisa. “My moms took me to the zoo!” Lisa replies.
Diversity 8	DI.K-2.8	I want to know about other people and how our lives and experiences are the same and different.	“You have two moms? Do you call both of them Mom?” “I call them Mamma Kendra and Mamma Sam,” Lisa says.
Diversity 9	DI.K-2.9	I know everyone has feelings, and I want to get along with people who are similar to and different from me.	
Diversity 10	DI.K-2.10	I find it interesting that groups of people believe different things and live their daily lives in different ways.	

K-2 GRADE LEVEL OUTCOMES AND SCENARIOS (CONT'D)

Anchor Standard	Code	Grade Level Outcome	Anti-bias Scenario
Justice 11	JU.K-2.11	I know my friends have many identities, but they are always still just themselves.	Shawna timidly approaches her teacher, Mr. Bradley, after school. She explains that her uncle, who picks her up from school, frequently says negative things about black people, and it has been making her feel uncomfortable. “He says that I shouldn’t be friends with Renee and Jeffrey anymore because they’re black,” Shawna says, “but I love all my friends!” Mr. Bradley tells Shawna that he’s proud of her and is sorry that she has to deal with something so difficult. He knows that Shawna’s parents would never approve of the way her uncle is talking and promises to call them that evening to discuss the situation.
Justice 12	JU.K-2.12	I know when people are treated unfairly.	
Justice 13	JU.K-2.13	I know some true stories about how people have been treated badly because of their group identities, and I don’t like it.	
Justice 14	JU.K-2.14	I know that life is easier for some people and harder for others and the reasons for that are not always fair.	
Justice 15	JU.K-2.15	I know about people who helped stop unfairness and worked to make life better for many people.	
Action 16	AC.K-2.16	I care about those who are treated unfairly.	At recess, Joe notices that Stephen has chosen to play with a baby doll. Joe snatches the doll away from Stephen, saying, “Dolls are for girls, not boys.” Anne notices the incident from across the room and decides to intervene. “Don’t be mean to Stephen. It’s OK that he likes different things than you or the other boys. How would you feel if someone told you that you couldn’t play with your favorite truck?” Their teacher, Mrs. Johnson, has taken notice of the situation. “Anne is exactly right,” she says. “As long as no one is being hurt, you shouldn’t judge someone for what they like.”
Action 17	AC.K-2.17	I can and will do something when I see unfairness—this includes telling an adult.	
Action 18	AC.K-2.18	I will say something or tell an adult if someone is being hurtful, and will do my part to be kind even if I don’t like something they say or do.	
Action 19	AC.K-2.19	I will speak up or do something if people are being unfair, even if my friends do not.	
Action 20	AC.K-2.20	I will join with classmates to make our classroom fair for everyone.	

3-5 Grade Level Outcomes and Scenarios

Anchor Standard	Code	Grade Level Outcome	Anti-bias Scenario
Identity 1	ID.3-5.1	I know and like who I am and can talk about my family and myself and describe our various group identities.	<p>Omar’s mother is serving as a chaperone on her son’s field trip. On the bus ride, the teacher, Ms. Robin, overhears a conversation between Omar and Peter. “What is your mother wearing on her head?” Peter asks.</p> <p>“It’s called a hijab,” Omar replies. “Many Muslim women wear them.”</p> <p>“Why does she wear it?”</p> <p>“Our religion teaches us that the hijab is a way of being humble and modest. Muslim women wear it to show they love God.”</p>
Identity 2	ID.3-5.2	I know about my family history and culture and about current and past contributions of people in my main identity groups.	
Identity 3	ID.3-5.3	I know that all my group identities are part of who I am, but none of them fully describes me and this is true for other people too.	
Identity 4	ID.3-5.4	I can feel good about my identity without making someone else feel badly about who they are.	
Identity 5	ID.3-5.5	I know my family and I do things the same as and different from other people and groups, and I know how to use what I learn from home, school and other places that matter to me.	
Diversity 6	DI.3-5.6	I like knowing people who are like me and different from me, and I treat each person with respect.	<p>Ms. Ramirez has divided her class into small groups for a mapping activity. As the students are gathering to begin work, she overhears one student, Joao, tell the others that he doesn’t want Jonah, a classmate who uses a wheelchair, in his group. Just as Ms. Ramirez is about to intervene and facilitate a discussion with Joao and the rest of the group, she hears another student say, “Joao, Jonah has a lot to share with our group. It’s important for us to all work together. You shouldn’t think that his physical disability makes him a less important member of our group.”</p>
Diversity 7	DI.3-5.7	I have accurate, respectful words to describe how I am similar to and different from people who share my identities and those who have other identities.	
Diversity 8	DI.3-5.8	I want to know more about other people’s lives and experiences, and I know how to ask questions respectfully and listen carefully and non-judgmentally.	
Diversity 9	DI.3-5.9	I feel connected to other people and know how to talk, work and play with others even when we are different or when we disagree.	
Diversity 10	DI.3-5.10	I know that the way groups of people are treated today, and the way they have been treated in the past, is a part of what makes them who they are.	

3-5 GRADE LEVEL OUTCOMES AND SCENARIOS (CONT'D)

Anchor Standard	Code	Grade Level Outcome	Anti-bias Scenario
Justice 11	JU.3-5.11	I try and get to know people as individuals because I know it is unfair to think all people in a shared identity group are the same.	<p>A class is discussing César Chávez and the American labor movement. Kelly mentions seeing on TV that most of the clothes sold in the United States are made in other countries where workers aren't protected the way U.S. laborers are. She notes that even though worker conditions have improved in the United States, it doesn't mean that we should ignore injustice elsewhere. She and several other students are inspired to go home and talk to their parents about purchasing clothes from companies that practice ethical manufacturing. They also plan to set up a clothes swap to help reduce wastefulness.</p>
Justice 12	JU.3-5.12	I know when people are treated unfairly, and I can give examples of prejudice words, pictures and rules.	
Justice 13	JU.3-5.13	I know that words, behaviors, rules and laws that treat people unfairly based on their group identities cause real harm.	
Justice 14	JU.3-5.14	I know that life is easier for some people and harder for others based on who they are and where they were born.	
Justice 15	JU.3-5.15	I know about the actions of people and groups who have worked throughout history to bring more justice and fairness to the world.	
Action 16	AC.3-5.16	I pay attention to how people (including myself) are treated, and I try to treat others how I like to be treated.	<p>Jessica notices that one of her classmates, Jeremy, always sits alone at lunch. She asks her friend Samantha if she knows why. "He's gross!" Samantha replies. "His family is super poor, and he's always coughing."</p> <p>"You shouldn't be so mean to him, Sam," Jennifer responds. "You don't know what his life is like. It's not fair to exclude someone because his family doesn't have as much money."</p> <p>"Maybe you're right. I'm sure it makes him feel terrible," says Samantha. "I have math class with him. I can try to get to know him better."</p>
Action 17	AC.3-5.17	I know it's important for me to stand up for myself and for others, and I know how to get help if I need ideas on how to do this.	
Action 18	AC.3-5.18	I know some ways to interfere if someone is being hurtful or unfair, and will do my part to show respect even if I disagree with someone's words or behavior.	
Action 19	AC.3-5.19	I will speak up or do something when I see unfairness, and I will not let others convince me to go along with injustice.	
Action 20	AC.3-5.20	I will work with my friends and family to make our school and community fair for everyone, and we will work hard and cooperate in order to achieve our goals.	

6-8 Grade Level Outcomes and Scenarios

Anchor Standard	Code	Grade Level Outcome	Anti-bias Scenario
Identity 1	ID.6-8.1	I know and like who I am and can comfortably talk about my family and myself and describe our various group identities.	Patrick is being raised in a traditional Christian home. This year in Mr. Sanderson's social studies class, he has been learning about the world's different beliefs systems. Patrick enjoys the company of friends from different religions and is interested in their beliefs and practices. Though he remains devout, he wonders if being curious makes him a bad Christian. Patrick talks to his Sunday school teacher Mrs. Patterson who assures him that he can be Christian and befriend and learn from people of different religions as well. In fact, her best friend of thirty years is a Jewish woman she grew up with!
Identity 2	ID.6-8.2	I know about my family history and culture and how I am connected to the collective history and culture of other people in my identity groups.	
Identity 3	ID.6-8.3	I know that overlapping identities combine to make me who I am and that none of my group identities on their own fully defines me or any other person.	
Identity 4	ID.6-8.4	I feel good about my many identities and know they don't make me better than people with other identities.	
Identity 5	ID.6-8.5	I know there are similarities and differences between my home culture and the other environments and cultures I encounter, and I can be myself in a diversity of settings.	
Diversity 6	DI.6-8.6	I interact with people who are similar to and different from me, and I show respect to all people.	Darius tells Melissa that he thinks he might be gay. Melissa is taken aback. She and Darius have been close friends for many years. No one in Melissa's circle identifies as LGBT, and she feels that her family would not approve. After gathering her thoughts, she hugs Darius and tells him she wants him to know he can be himself with her. She just wants him to be happy with himself. Because neither knows much about what it means to be gay, Melissa accompanies Darius to see their history teacher, Mr. Gilbert, who has a safe zone sticker on his door.
Diversity 7	DI.6-8.7	I can accurately and respectfully describe ways that people (including myself) are similar to and different from each other and others in their identity groups.	
Diversity 8	DI.6-8.8	I am curious and want to know more about other people's histories and lived experiences, and I ask questions respectfully and listen carefully and non-judgmentally.	
Diversity 9	DI.6-8.9	I know I am connected to other people and can relate to them even when we are different or when we disagree.	
Diversity 10	DI.6-8.10	I can explain how the way groups of people are treated today, and the way they have been treated in the past, shapes their group identity and culture.	

6-8 GRADE LEVEL OUTCOMES AND SCENARIOS (CONT'D)

Anchor Standard	Code	Grade Level Outcome	Anti-bias Scenario
Justice 11	JU.6-8.11	I relate to people as individuals and not representatives of groups, and I can name some common stereotypes I observe people using.	<p>While Mrs. Douglas’ class is discussing immigration, some of the students start talking negatively about a Latino student in another class, accusing his family of immigrating illegally. Julian speaks up, telling his classmates that it’s not appropriate to use stereotypes and spread rumors about others. Julian tells them that the student’s family immigrated because they believe in American ideals and feel that the United States offers more opportunities. He urges his classmates to respect their decision and says that the family’s status is none of their business. “Life must be hard enough moving to a strange new country,” he says. “Don’t make it harder for him by saying that he doesn’t belong.” Mrs. Douglas affirms Julian’s sentiments and asks her class to think about how this discussion relates to the historical distrust and unfair treatment of other immigrant groups, such as those from Ireland or China.</p>
Justice 12	JU.6-8.12	I can recognize and describe unfairness and injustice in many forms including attitudes, speech, behaviors, practices and laws.	
Justice 13	JU.6-8.13	I am aware that biased words and behaviors and unjust practices, laws and institutions limit the rights and freedoms of people based on their identity groups.	
Justice 14	JU.6-8.14	I know that all people (including myself) have certain advantages and disadvantages in society based on who they are and where they were born.	
Justice 15	JU.6-8.15	I know about some of the people, groups and events in social justice history and about the beliefs and ideas that influenced them.	
Action 16	AC.6-8.16	I am concerned about how people (including myself) are treated and feel for people when they are excluded or mistreated because of their identities.	<p>During gym class, Jenny’s friends are making fun of a girl in their class for being fat. Jenny speaks up to tell her friends how harmful such speech can be. She calmly explains to them that a person’s weight is determined by a lot of different factors and that weight is not necessarily a sign of good or bad health. She also explains that shaming people for their weight is ineffective at helping them lose weight and just makes them feel bad about themselves.</p>
Action 17	AC.6-8.17	I know how to stand up for myself and for others when faced with exclusion, prejudice and injustice.	
Action 18	AC.6-8.18	I can respectfully tell someone when his or her words or actions are biased or hurtful.	
Action 19	AC.6-8.19	I will speak up or take action when I see unfairness, even if those around me do not, and I will not let others convince me to go along with injustice.	
Action 20	AC.6-8.20	I will work with friends, family and community members to make our world fairer for everyone, and we will plan and coordinate our actions in order to achieve our goals.	

9-12 Grade Level Outcomes and Scenarios

Anchor Standard	Code	Grade Level Outcome	Anti-bias Scenario
Identity 1	ID.9-12.1	I have a positive view of myself, including an awareness of and comfort with my membership in multiple groups in society.	As part of a class project, Rebecca completes the following personal mission statement: “I am more than one identity. I will celebrate all of my in-group and out-group identities and work to understand how they overlap to make up who I am as an individual. I will not allow others to put me into boxes.” Rebecca explains to her peers in small-group discussion that being a student, sister, female, Latina, Spanish speaker and dancer are all interconnected and equally important. She displays her personal mission statement on the outside of her class binder.
Identity 2	ID.9-12.2	I know my family history and cultural background and can describe how my own identity is informed and shaped by my membership in multiple identity groups.	
Identity 3	ID.9-12.3	I know that all my group identities and the intersection of those identities create unique aspects of who I am and that this is true for other people too.	
Identity 4	ID.9-12.4	I express pride and confidence in my identity without perceiving or treating anyone else as inferior.	
Identity 5	ID.9-12.5	I recognize traits of the dominant culture, my home culture and other cultures, and I am conscious of how I express my identity as I move between those spaces.	
Diversity 6	DI.9-12.6	I interact comfortably and respectfully with all people, whether they are similar to or different from me.	Sheri is a student ambassador, welcoming new students and showing them around the school. She mentions to one new student, Kyle, that she helped found the school’s Gay-Straight Alliance (GSA). Kyle tells her that he is actually transgender and changed schools after beginning transition. Sheri tells him that she will be discreet and assures him that the administration is welcoming. Kyle recounts this story fondly at a later meeting with the school’s counselor.
Diversity 7	DI.9-12.7	I have the language and knowledge to accurately and respectfully describe how people (including myself) are both similar to and different from each other and others in their identity groups.	
Diversity 8	DI.9-12.8	I respectfully express curiosity about the history and lived experiences of others and exchange ideas and beliefs in an open-minded way.	
Diversity 9	DI.9-12.9	I relate to and build connections with other people by showing them empathy, respect and understanding, regardless of our similarities or differences.	
Diversity 10	DI.9-12.10	I understand that diversity includes the impact of unequal power relations on the development of group identities and cultures.	

9-12 GRADE LEVEL OUTCOMES AND SCENARIOS (CONT'D)

Anchor Standard	Code	Grade Level Outcome	Anti-bias Scenario
Justice 11	JU.9-12.11	I relate to all people as individuals rather than representatives of groups and can identify stereotypes when I see or hear them.	<p>Karen notices that many of her school’s facilities are not friendly to those with disabilities. Many students have difficulty navigating the school and are often late to class as a result. Karen decides to look into building plans to determine if any accommodations are present for those in the community with physical limitations. She forms a focus group of students and faculty to come up with effective solutions to the situation.</p>
Justice 12	JU.9-12.12	I can recognize, describe and distinguish unfairness and injustice at different levels of society.	
Justice 13	JU.9-12.13	I can explain the short and long-term impact of biased words and behaviors and unjust practices, laws and institutions that limit the rights and freedoms of people based on their identity groups.	
Justice 14	JU.9-12.14	I am aware of the advantages and disadvantages I have in society because of my membership in different identity groups, and I know how this has affected my life.	
Justice 15	JU.9-12.15	I can identify identify figures, groups, events and a variety of strategies and philosophies relevant to the history of social justice around the world.	
Action 16	AC.9-12.16	I express empathy when people are excluded or mistreated because of their identities and concern when I personally experience bias.	<p>Lee has grown weary of the bullying he sees at his school each day. He discusses his concerns with classmates, teachers and administrators to develop a plan to combat the situation. Together, they plan Mix It Up at Lunch Day to promote a greater sense of cohesion among the diverse student body. The day is used to celebrate the launch of a new diversity club, aimed at bringing diverse students together and combating baseless animosity through ongoing intergroup activities.</p>
Action 17	AC.9-12.17	I take responsibility for standing up to exclusion, prejudice and injustice.	
Action 18	AC.9-12.18	I have the courage to speak up to people when their words, actions or views are biased and hurtful, and I will communicate with respect even when we disagree.	
Action 19	AC.9-12.19	I stand up to exclusion, prejudice and discrimination, even when it’s not popular or easy or when no one else does.	
Action 20	AC.9-12.20	I will join with diverse people to plan and carry out collective action against exclusion, prejudice and discrimination, and we will be thoughtful and creative in our actions in order to achieve our goals.	

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TEACHING TOLERANCE

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The proposed changes in the middle school art curriculum were written to support the state mandated TEKS for Art with added engagement in anti-bias, multicultural and social justice education, The Art TEKS for middle school have the four categories of:

1. Art Foundations: Observation and perception
2. Creative Expression
3. Historical & Cultural Relevance
4. Critical Evaluation & Response

These four categories can be supported with the addition of the added engagement in anti bias, multicultural and social justice education. The new engagement is supported by adding in diversity in artist representation and giving opportunity for discussion on identity and expression of individuality. The activities focused on including diversity in the artists featured. There will also be discussions on the artist expression of identity with student opportunities to express their identity as a creative response to the artists presented. The discussion and diversity both support the application of art skills and vocabulary with using the medium of art for expression and communication. The historical and cultural relevance relates the influence of historical events and ethnic identity as part of the influence on fine arts. The students will also have the choice of a creative response that is either or both aesthetic fabrication and, or individual expressive communication. The curriculum map serves as a pacing guide. The lesson plans feature a diverse representation of artists along with opportunities for positive discussion with academic rigor. The units of study have a focus of an Element of Art with suggestions for academic vocabulary and project assessment. The curricular pacing of units can be altered to change in sequence.



OVERVIEW Middle School Art 1 2020-2021

Mon

Tue

Wed

Thur

Fri

1st 9 weeks

8/17	Workday	Intro: First day Intro	Set up storage	Set up elements of Art	set up elements of Art
8/24	UNIT: LINE Intro:	UNIT: LINE	UNIT: LINE	UNIT: LINE	UNIT: LINE Project Intro:
8/31	UNIT: LINE	UNIT: LINE	UNIT: LINE	UNIT: LINE	UNIT: LINE QUIZ
9/7	HOLIDAY	UNIT: SHAPE	UNIT: SHAPE	UNIT: SHAPE	UNIT: SHAPE: Project Intro https://www.zinnedproject.org/materials/stenciling-dissent/
9/14	UNIT: SHAPE	UNIT: SHAPE	UNIT: SHAPE	UNIT: SHAPE	UNIT: SHAPE QUIZ
9/21	UNIT: FORM	UNIT: FORM	UNIT: FORM	UNIT: FORM	UNIT: FORM: Project Intro:
9/28	UNIT: FORM	UNIT: FORM	UNIT: FORM Clay Pre project Intro	UNIT: FORM	UNIT: FORM QUIZ
10/5	CLAY: Intro Demo/planning	CLAY	CLAY	CLAY	CLAY QUIZ
10/12	HOLIDAY	UNIT: VALUE	UNIT: VALUE	UNIT: VALUE	UNIT: VALUE Project Intro

2nd 9 weeks

10/19	UNIT: VALUE	UNIT: VALUE	UNIT: VALUE	UNIT: VALUE	UNIT: VALUE QUIZ
10/26	UNIT: COLOR	UNIT: COLOR	UNIT: COLOR	UNIT: COLOR Project Intro	Campus PD/Early Release
11/2	UNIT: COLOR	UNIT: COLOR	UNIT: COLOR	UNIT: COLOR	UNIT: COLOR QUIZ
11/9	UNIT: SPACE	UNIT: SPACE	veteran's day	UNIT: SPACE	UNIT: SPACE
11/16	UNIT: SPACE	UNIT: SPACE: Project Intro	UNIT: SPACE	UNIT: SPACE	UNIT: SPACE
11/30	UNIT: SPACE	UNIT: SPACE QUIZ	UNIT: TEXTURE	UNIT: TEXTURE	UNIT: TEXTURE Project Intro
12/7	UNIT: TEXTURE	UNIT: TEXTURE	UNIT: TEXTURE	UNIT: TEXTURE	UNIT: TEXTURE
12/14	SEMESTER EXAM				

3rd 9 weeks

1/4	Teacher workday				
1/11	UNIT: LINE	UNIT: LINE	UNIT: LINE	UNIT: LINE	UNIT: LINE
1/18	Holiday	UNIT: LINE	UNIT: LINE	UNIT: LINE	UNIT: LINE QUIZ
1/25	UNIT: SHAPE	UNIT: SHAPE	UNIT: SHAPE	UNIT: SHAPE	UNIT: SHAPE
2/1	UNIT: SHAPE	UNIT: SHAPE	UNIT: SHAPE	UNIT: SHAPE	UNIT: SHAPE QUIZ
2/8	Holiday	UNIT: FORM	UNIT: FORM	UNIT: FORM	UNIT: FORM
2/15	UNIT: FORM	UNIT: FORM	UNIT: FORM	UNIT: FORM	UNIT: FORM QUIZ
2/22	UNIT CLAY	UNIT CLAY	UNIT CLAY	UNIT CLAY	UNIT CLAY QUIZ
3/1	UNIT: VALUE	UNIT: VALUE	UNIT: VALUE	UNIT: VALUE	Early Release
3/15	UNIT: VALUE	UNIT: VALUE	UNIT: VALUE	UNIT: VALUE	UNIT: VALUE QUIZ

4th 9 weeks

3/22	UNIT: COLOR	UNIT: COLOR	UNIT: COLOR	UNIT: COLOR	UNIT: COLOR
3/29	UNIT: COLOR	UNIT: COLOR	UNIT: COLOR	UNIT: COLOR	Good Friday
4/5	UNIT: COLOR	STAAR	STAAR	UNIT: COLOR	UNIT: COLOR
4/12	UNIT: COLOR QUIZ	UNIT: SPACE	UNIT: SPACE	UNIT: SPACE	UNIT: SPACE
4/19	UNIT: SPACE	UNIT: SPACE	UNIT: SPACE	UNIT: SPACE	UNIT: SPACE
4/26	UNIT: SPACE	UNIT: SPACE	UNIT: SPACE	UNIT: SPACE	UNIT: SPACE QUIZ
5/3	UNIT: TEXTURE	UNIT: TEXTURE	UNIT: TEXTURE	STAAR	STAAR
5/10	UNIT: TEXTURE	STAAR	STAAR	UNIT: TEXTURE	UNIT: TEXTURE
5/17	UNIT: TEXTURE				
5/24	SEMESTER EXAM				
5/31	Holiday			Early Release	Teacher Workday

Unit 1: LINE:

Pen and Ink

Practice line techniques

Pen and Ink line design projects inspired by:

Artist Examples

https://www.instagram.com/i.k_____/

Keith Haring <https://www.haring.com/!/about-haring/bio>

Esther stocker <http://www.estherstocker.net>

Jean Michel Basquiat <http://basquiat.com>

Olivia Kemp www.oliviakemp.co.uk

Kara Walker https://www.instagram.com/kara_walker_official/

Ruby Sky Stiler <https://www.instagram.com/rubyskystiler/>

Choice

Unit 2: SHAPE:

Positive Negative shape painting
Construction paper sports figure
Tessellations

Artist Examples:

Cruz Ortiz <http://www.cruzortizart.net>

Amy Sherald: <http://www.amysherard.com>

Lois Mailou Jones <https://nmwa.org/art/artists/lois-mailou-jones/>

Yayoi Kusama <https://www.tate.org.uk/kids/explore/who-is/who-yayoi-kusama>

NINA CHANEL ABNEY <https://www.instagram.com/ninachanel/>

Unit 3: FORM:

Difference of Two dimensional to three dimensional
Cardboard sculptures: stacked shapes
Clay

Artist Examples:

Thomas Stokes III <https://www.sanantoniomag.com/mcnay-art-museum-employee-is-its-latest-featured-artist/>

Arturo Herrera <https://arturoherrera.org>

Liana Farmer bylianarae.com

Unit 4: Clay

Artist Examples:

Roberto Lugo <https://www.artsy.net/artist/roberto-lugo>

Gustavo Perez <https://www.veniceclayartists.com/gustavo-perez-mexican-ceramicist/>

Unit 5: VALUE:

Pencil grades/scales
Contour drawings
Value, line, and texture in sketchbook
Value scales and techniques grid with pencil
Drawing brown bags

Artist Examples:

Kehinde Wiley <https://kehindewiley.com>

David Alfaro Siqueiros <https://www.biography.com/artist/david-alfaro-siqueiros>

Kaldric Dow <https://kens5.com/embeds/video/273-ad3486a4-bdd4-4583-af8e-d1a695a0ec55/iframe?jwsorce=cl>

Unit 6: COLOR:

Discussion of color terms and theory including: monochromatic,
Complementary, primary, secondary, intermediate, value, tint, shade, tone, hue,
Neutral, analogous, warm, and cool.
Value scales (tint, tone, and shade)
Color theory charts
Color wheels
Monochromatic painting

Artist Examples:

Linnet Panashe Rubaya <https://www.linnetpanasherubaya.com/works>

Judithe Hernandez <https://www.latimes.com/entertainment/arts/la-et-cm-judithe-hernandez-molaa-20180918-story.html>

Unit 7: SPACE/PERSPECTIVE:

Perspective worksheet

Perspective project

City Scape

Room Design

Artist Examples:

Muzae Sesay <https://www.instagram.com/muzae/>

Brian Stelfreeze <https://imagecomics.com/creators/brian-stelfreeze>

Unit 8: TEXTURE:

Texture in pencil drawing

Scratchboard

Weaving with Yarn

Artist Examples:

Luis Coelho <https://www.instagram.com/purr.in.ink/>

Jane Lee <http://www.artnet.com/artists/jane-lee/>

There will be a 1st semester final over the Elements of design and any other notes taken over the 1st semester.

There will be vocabulary quizzes and sketch journal checks as well.



DEFENDING
EDUCATION

OVERVIEW Middle School Art 2 2020-2021

Mon

Tue

Wed

Thur

Fri

1st 9 weeks

8/17	Workday				
8/24	UNIT: LINE/SHAPE	UNIT: LINE/SHAPE	UNIT: LINE/SHAPE	UNIT: LINE/SHAPE	UNIT: LINE/SHAPE
8/31	UNIT: LINE/SHAPE	UNIT: LINE/SHAPE	UNIT: LINE/SHAPE	UNIT: LINE/SHAPE	UNIT: LINE/SHAPE
9/7	HOLIDAY	UNIT: VALUE/LINE/TEXTURE	UNIT: VALUE/LINE/TEXTURE	UNIT: VALUE/LINE/TEXTURE	UNIT: VALUE/LINE/TEXTURE
9/14	UNIT: VALUE/LINE/TEXTURE	UNIT: VALUE/LINE/TEXTURE	UNIT: VALUE/LINE/TEXTURE	UNIT: VALUE/LINE/TEXTURE	UNIT: SHAPE/FORM/VALUE
9/21	UNIT: SHAPE/FORM/VALUE	UNIT: SHAPE/FORM/VALUE	UNIT: SHAPE/FORM/VALUE	UNIT: SHAPE/FORM/VALUE	UNIT: SHAPE/FORM/VALUE
9/28	UNIT: SHAPE/FORM/VALUE	UNIT: SHAPE/FORM/VALUE	UNIT: SHAPE/FORM/VALUE	UNIT: SHAPE/FORM/VALUE	UNIT: SHAPE/FORM/VALUE
10/5	CLAY	CLAY	CLAY	CLAY	CLAY
10/12	HOLIDAY	UNIT: VALUE/COLOR	UNIT: VALUE /COLOR	UNIT: VALUE /COLOR	UNIT: VALUE/COLOR

2nd 9 weeks

10/19	UNIT: VALUE /COLOR	UNIT: VALUE /COLOR	UNIT: VALUE /COLOR	UNIT: VALUE /COLOR	UNIT: VALUE /COLOR
10/26	UNIT: COLOR/SPACE	UNIT: COLOR/SPACE	UNIT: COLOR/SPACE	UNIT: COLOR/SPACE	Campus PD/Early Release
11/2	UNIT: COLOR/SPACE	UNIT: COLOR/SPACE	UNIT: COLOR/SPACE	UNIT: COLOR/SPACE	UNIT: COLOR/SPACE
11/9	UNIT: PORTRAITURE	UNIT: PORTRAITURE	veteran's day	UNIT: PORTRAITURE	UNIT: PORTRAITURE
11/16	UNIT: PORTRAITURE	UNIT: PORTRAITURE	UNIT: PAPER MACHE	UNIT: PAPER MACHE	UNIT: PAPER MACHE
11/30	UNIT: PAPER MACHE	UNIT: PAPER MACHE	UNIT: LANDSCAPE	UNIT: LANDSCAPE	UNIT: LANDSCAPE
12/7	UNIT: LANDSCAPE	UNIT: LANDSCAPE	UNIT: LANDSCAPE	UNIT: LANDSCAPE	UNIT: LANDSCAPE
12/14					

3rd 9 weeks

1/4	Teacher workday				
1/11	UNIT: LINE/SHAPE	UNIT: LINE/SHAPE	UNIT: LINE/SHAPE	UNIT: LINE/SHAPE	UNIT: LINE/SHAPE
1/18	Holiday	UNIT: LINE/SHAPE	UNIT: LINE/SHAPE	UNIT: LINE/SHAPE	UNIT: LINE/SHAPE
1/25	UNIT: VALUE/LINE/TEXTURE	UNIT: VALUE/LINE/TEXTURE	UNIT: VALUE/LINE/TEXTURE	UNIT: VALUE/LINE/TEXTURE	UNIT: VALUE/LINE/TEXTURE
2/1	UNIT: VALUE/LINE/TEXTURE	UNIT: VALUE/LINE/TEXTURE	UNIT: VALUE/LINE/TEXTURE	UNIT: VALUE/LINE/TEXTURE	UNIT: VALUE/LINE/TEXTURE
2/8	Holiday	UNIT: SHAPE/FORM/VALUE	UNIT: SHAPE/FORM/VALUE	UNIT: SHAPE/FORM/VALUE	UNIT: SHAPE/FORM/VALUE
2/15	UNIT: SHAPE/FORM/VALUE	UNIT: SHAPE/FORM/VALUE	UNIT: SHAPE/FORM/VALUE	UNIT: SHAPE/FORM/VALUE	UNIT: SHAPE/FORM/VALUE
2/22	UNIT CLAY	UNIT CLAY	UNIT CLAY	UNIT CLAY	UNIT CLAY
3/1	UNIT: VALUE /COLOR	UNIT: VALUE /COLOR	UNIT: VALUE /COLOR	UNIT: VALUE /COLOR	Early Release
3/15	UNIT: VALUE /COLOR	UNIT: VALUE /COLOR	UNIT: VALUE /COLOR	UNIT: VALUE /COLOR	UNIT: VALUE /COLOR

4th 9 weeks

3/22	UNIT: COLOR/SPACE	UNIT: COLOR/SPACE	UNIT: COLOR/SPACE	UNIT: COLOR/SPACE	UNIT: COLOR/SPACE
3/29	UNIT: COLOR/SPACE	UNIT: COLOR/SPACE	UNIT: COLOR/SPACE	UNIT: COLOR/SPACE	Good Friday
4/5	UNIT: COLOR/SPACE	STAAR	STAAR	UNIT: PORTRAITURE	UNIT: PORTRAITURE
4/12	UNIT: PORTRAITURE	UNIT: PORTRAITURE	UNIT: PORTRAITURE	UNIT: PORTRAITURE	UNIT: PORTRAITURE
4/19	UNIT: PORTRAITURE	UNIT: PORTRAITURE	UNIT: PAPER MACHE	UNIT: PAPER MACHE	UNIT: PAPER MACHE
4/26	UNIT: PAPER MACHE	UNIT: PAPER MACHE	UNIT: FILM	UNIT: FILM	UNIT: FILM
5/3	UNIT: FILM	UNIT: FILM	UNIT: FILM	STAAR	STAAR
5/10	UNIT: LANDSCAPE	STAAR	STAAR	UNIT: LANDSCAPE	UNIT: LANDSCAPE
5/17	UNIT: LANDSCAPE	UNIT: LANDSCAPE	UNIT: LANDSCAPE	UNIT: LANDSCAPE	UNIT: LANDSCAPE
5/24	UNIT: LANDSCAPE	Semester Exam			
5/31	Holiday			Early Release	Teacher Workday

UNIT: LINE/SHAPE

Artist Examples:

Amy Sherald

<https://www.smithsonianmag.com/arts-culture/new-work-amy-sherald-focuses-ordinary-people-180973494/>

Kara Walker <https://bombmagazine.org/articles/kara-walker-larry-walker/>

Jesus Rafeael Soto <https://bombmagazine.org/articles/kara-walker-larry-walker/>

Tom Tandio

<http://www.larryslist.com/artmarket/the-talks/why-southeast-asian-contemporary-art-needs-more-chances/>

Drawing exercises:

Contour line drawing/Blind contour drawing

Gestural drawing

Cross contour drawings

Projects:

Cut paper collage/ drawing combination

Silhouettes: Cut paper or painted

Discussion/Discourse:

Amy Sherald/Kara walker: Race and representation.

UNIT: VALUE/LINE/TEXTURE

Artist Examples:

Devan Shimoyama <https://www.devanshimoyama.com>

Olivia Kemp <https://www.instagram.com/livvykemp/>

https://l.instagram.com/?u=http%3A%2F%2Fwww.oliviakemp.co.uk%2F&e=ATNyYziLtBxOenI7PWRx2c61e_Wwpr-ntrodBb68IEIONx7IH8QBHj9bxozERrywRCBfBPz9zkOfdGyv0TFu8vkC5AKML0jNGVD&s=1

Ferhat Edizkhan <https://www.edizkan.com/unleash-creativity>

Gonkar Gyatso <https://art-museum.uq.edu.au/whats/past-exhibitions/2012/gonkar-gyatso-three-realms>

Drawing Exercises:

Cross Hatching

Stippling

Hatching

Texture Drawings

Project Options:

Pen / Ink drawings

Litho/Relief prints

Texture clay relief

Texture collage/painting

UNIT: SHAPE/FORM/VALUE

Artist Examples:

Efrain Malo <https://www.instagram.com/maloart/>

Federico Cecchin https://www.instagram.com/federico_cecchin_draw/

Lee K <https://www.instagram.com/leekillust/>

Peter Kogler <http://www.kogler.net>

Drawing exercises:

Portrait studies

Still lives

Tree sketches

Projects

Still life pencil drawing

Still life watercolor

Hand drawing pencil/ charcoal



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UNIT: VALUE /COLOR

Artist Examples:

Jordan M. Rhodes https://www.instagram.com/jmr_art/

Agnes Cecile https://www.instagram.com/agnes_cecile/

Frank Buffalo Hyde <https://frankbuffalohyde.com/home.html>

Drawing Exercises:

Color Mixing: Wheels

Color Mixing: Tints, shades, and tones

Skin tone matching

Projects Options:

Hand Paintings with skin tone

UNIT: COLOR/SPACE

Artist Examples:

Aakash Nihalani <https://www.aakashnihalani.com>

Francesco Camillo Giorgino <https://www.cuded.com/street-art-francesco-camillo-giorgino/>

Exercises:

One point perspective drawings

two point perspective drawings

Project options:

two point perspective drawings/paintings streets

two point perspective drawings / paintings interiors

UNIT: PORTRAITURE

Artist Examples:

Kehinde Wiley <https://kehindewiley.com>

Cruz Ortiz <http://www.cruzortizart.net>

Vincent Valdez <https://vincentvaldezstudio.com>

Art Exercises:

Gestural drawings faces

focus studies: eyes

focus studies: nose & mouth

focus study: face shape

hair texture practice

Project ideas:

Portraits from photos

portrait from life

UNIT: PAPER MACHE

Artist Examples:

Saulo Moreno Hernandez <https://www.mexican-folk-art-guide.com/saulo-moreno.html#.XxNTsS-z2qA>

Samuel Salcedo <https://www.instagram.com/samuelsalcedoart/>

Ronit Baranga <https://beautifulbizarre.net/2019/10/23/interview-with-ronit-baranga/>

Art exercises

Pre sculpture sketch

Pre sculpture armatures

Project:

Organic being sculpture



DEFENDING
EDUCATION

UNIT: LANDSCAPE

Artist Examples:

Cruz Ortiz <https://mymodernmet.com/tian-haisu-landskating-painting/>

Tian Haisu <https://mymodernmet.com/tian-haisu-landskating-painting/>

Drawing exercises:

Tree drawing

Optional Field trip: Plein Air landscape studies

Project:

Landscape painting canvas

UNIT: FILM

Artist Examples:

Shirin Neshat <http://www.artnet.com/artists/shirin-neshat/>

Nam June Paik <https://www.tate.org.uk/whats-on/tate-modern/exhibition/nam-june-paik>

Andrew Thomas Huang <http://www.andrewhomashuang.com>

Exercises:

30 second movie

Project:

Group stop motion

Individual narrative



DEFENDING
EDUCATION

Historical & Cultural Relevance in Visual Art: Middle School Art I

Teacher:	Shearer	Unit: Line			
Dates	TEKS	Content Objectives	Language Objective	Essential Question	Assessment
Fall 2020	1. a, b, c, d 2. a,b, c 3. a,b 4. a, b, e	The student will use the element of line to create a detailed complex line design.	The students will listen to a lecture on diverse artists that utilize the element of line in different ways. The students will discuss their artwork in relation to their own expression and inspiration.	How does quality and presence of line contribute to expression and communication?	*Rubric *Class discussion *Portfolio evaluation Exit Tickets

WEEKLY LESSON CYCLE

	Monday	Tuesday	Wednesday	Thursday	Friday
Introduction/ Warm-Up 7 Minutes	<u>Warm up sketch: Repetitive shape drawing</u>	<u>Warm up sketch: round and organic shapes</u>	<u>Warm up sketch Cartoon gumdrops</u>	<u>Warm Up Trees</u>	<u>Warm Up: Hand Sketch</u>
Direct Teach & Guided Practice 15 minutes	1. <i>Emotion and Line: Show sketches of Kara Walker vs Esther Stocker</i> 2. <i>Discussion: Expression of Kara Walker vs. Esther Stocker</i>	2. <i>Design with control Mr Doodle and Basquiat.</i>	<i>Review: Sketches of Kara walker, Controlled shapes of Esther Stocker. Free form figures Basquiat and controlled figures of Mr. Doodle Intro Keith Haring line designs.</i>	<i>-Representational line vs. line for design. Art: Olivia Kemp, Van Gogh Sketches, Siquieros Sketches.</i>	<i>Discussion: Line and Identity Discussion Stems What line did I use? What artist do I most identify with vs the artist I least identify with. Different styles existing together</i>
Collaborative Practice minutes 21 minutes	<i>Repetitive Shape compositions with repetitive line</i>	<i>Cartoon shapes repetition. Cartoon "Virus"</i>	<i>Cartoon "Virus" Continues</i>	<i>Add and joining doodle virus to others</i>	<i>Adding /joining doodle/ line design practice.</i>

Historical & Cultural Relevance in Visual Art: Middle School Art I

Check for Understanding: Independent Practice 5 minutes	<i>Repetitive Shapes: Complexity and detail</i>	<i>Image and thought</i>	<i>Complexity detail. continuity</i>	<i>collaborate on transitions between styles</i>	<i>Merging styles</i>
Closure/Exit Ticket 5 minutes	Controlled vs. Free form: How do I make line and why	Freeform vs. planned	My line style is starting to be _____	My style has a lot in common with _____ because _____	Together can we find commonalities in our different styles?

Resources/Materials	Future Ready Skills	Accommodations
Drawing Paper Sharpies fine and ultra fine pencils	<ul style="list-style-type: none"> The following are embedded into the lesson through activities: creativity, critical thinking, problem solving, communication & collaborative learning experiences. Visual literacy skills are expanded using experiences & observation to examine, understand & create. 	<i>Provided according to individual student IEP/504/LPAC/GT requirements.</i>

Middle School Art 1 TEKS	
1. Art Foundations: Observation and perception	<ul style="list-style-type: none"> (A) <i>identify and illustrate concepts from direct observation,</i> (B) <i>understand and apply the elements of art,</i> (C) <i>understand and apply the principles of design,</i> (D) <i>discuss the expressive properties of artworks</i>
2. Creative Expression	<ul style="list-style-type: none"> (A) <i>create original artworks based on direct observations, original sources, personal experiences, and the community;</i> (B) <i>apply the art-making process to solve problems</i> (C) <i>produce artworks, using a variety of materials.</i>
3. Historical & Cultural Relevance	<ul style="list-style-type: none"> (A) <i>identify the influence of historical and political events in artworks;</i> (B) <i>identify examples of art that convey universal themes</i> (C) <i>explain the relationships that exist between societies and their art</i> (D) <i>explore career and avocational opportunities in art</i>

Historical & Cultural Relevance in Visual Art: Middle School Art I

4. Critical Evaluation & Response

- (A) create written or oral responses to artwork
- (B) analyze original artworks using a method of critique such as describing the artwork, analyzing the way it is organized, interpreting the artist's intention, and evaluating the success of the artwork;
- (C) develop a portfolio;
- (D) investigate and explore original artworks in a variety of venues outside of the classroom such as museums, galleries, or community art; and
- (E) understand and demonstrate proper exhibition etiquette.



Historical & Cultural Relevance in Visual Art: Middle School Art I

Teacher:	Shearer	Unit: Shape			
Dates	TEKS	Content Objectives	Language Objective	Essential Question	Assessment
Fall 2020	<ol style="list-style-type: none"> 1. a, b, c, d 2. a,b, c 3. a,b 4. a, b, e 	The student will use the element of shape to create a paint stencil to be used in an artwork.	The students will listen to a lecture on diverse artists that utilize the element of shape in different ways. The students will discuss their artwork in relation to their own expression and inspiration.	How can shape both define an o	<ul style="list-style-type: none"> *Rubric *Class discussion *Portfolio evaluation Exit Tickets

WEEKLY LESSON CYCLE

	Monday	Tuesday	Wednesday	Thursday	Friday
Introduction/ Warm-Up 7 Minutes	<u>Bell Ringer:</u> <u>Vocabulary</u> <u>Definitions: Shape.</u> <u>Positive shape.</u> <u>Negative Shape.</u> <u>Symmetrical. Stencil</u>	<u>Warm up sketch:</u> <u>Tracing</u> <u>Shadows</u>	<u>Warm up sketch:</u> <u>Positive/Negative</u> <u>Shape</u>	<u>Warm up, hand</u> <u>shapes</u>	<u>Definitions: Aesthetics</u>
Direct Teach & Guided Practice 15 minutes	<ol style="list-style-type: none"> 1. Intro to Shape: https://youtu.be/bJzGkZwkHt4 2. Focus Artists Cruz Ortiz, Amy Sherald 3. Shape for text and shape for objects 4. Text plus shape equals communication 	<ol style="list-style-type: none"> 1. Text plus shape is communication Review 2. Banksy, Cruz ortiz, 3. Kusama use of shape with color. 	<ol style="list-style-type: none"> 1. stencil Process Demo/ Positive negative shape 2. Practice cutting pre-made wildcat stencil 3. even cuts/ keeping "chads" to help stencil stay together 	<ol style="list-style-type: none"> 1. Review Cruz ortiz, Amy Shearald (solid background color), Banksy, 2. 3 color process. Base color, highlight color, black color 3. Procedures 	Review cutting procedures for safety, review color layout process, Procedures Safety for spray paint

Historical & Cultural Relevance in Visual Art: Middle School Art I

Collaborative Practice minutes 21 minutes	<i>Fat Text Practice</i>	<i>Fat Text Continues. Sketchbook on shape</i>	<i>Finish cutting wildcat stencil, finish fat text, sketch out large shape idea</i>	<i>Start cutting process of individual stencils. 1 Text stencil, 1 image stencil</i>	<i>Individual stencil projects</i>
Check for Understanding: Independent Practice 5 minutes	<i>Text legible and clear.</i>	<i>Aesthetics and Message. One or the other or both</i>	<i>Did my stencil stay in one piece?</i>	<i>My idea is finalized and the cutting process has begun</i>	<i>My idea is working out in the technical. Was there anything I needed to change?</i>
Closure/Exit Ticket 5 minutes	How do I determine what is more important? Communication or Aesthetics.	Do I want to communicate or just make something aesthetic?	I decided to communicate a message of _____	My project is coming along _____ because I need to _____	My project is mine because _____

Resources/Materials	Future Ready Skills	Accommodations
Spray Paint: Black, Grey, White Pencils Drawing Paper Heavy Paper	<ul style="list-style-type: none"> The following are embedded into the lesson through activities: creativity, critical thinking, problem solving, communication & collaborative learning experiences. Visual literacy skills are expanded using experiences & observation to examine, understand & create. 	<i>Provided according to individual student IEP/504/LPAC/GT requirements.</i>
Middle School Art 1 TEKS		
1. Art Foundations: Observation and perception	<ul style="list-style-type: none"> (A) <i>identify and illustrate concepts from direct observation,</i> (B) <i>understand and apply the elements of art,</i> (C) <i>understand and apply the principles of design,</i> (D) <i>discuss the expressive properties of artworks</i> 	
2. Creative Expression	<ul style="list-style-type: none"> (A) <i>create original artworks based on direct observations, original sources, personal experiences, and the community;</i> (B) <i>apply the art-making process to solve problems</i> (C) <i>produce artworks, using a variety of materials.</i> 	

Historical & Cultural Relevance in Visual Art: Middle School Art I

3. Historical & Cultural Relevance	<p>(A) identify the influence of historical and political events in artworks; (B) identify examples of art that convey universal themes (C) explain the relationships that exist between societies and their art (D) explore career and avocational opportunities in art</p>
4. Critical Evaluation & Response	<p>(A) create written or oral responses to artwork (B) analyze original artworks using a method of critique such as describing the artwork, analyzing the way it is organized, interpreting the artist's intention, and evaluating the success of the artwork; (C) develop a portfolio; (D) investigate and explore original artworks in a variety of venues outside of the classroom such as museums, galleries, or community art; and (E) understand and demonstrate proper exhibition etiquette.</p>



Historical & Cultural Relevance in Visual Art: Middle School Art I

Teacher:	Shearer	Unit: Shape			
Dates	TEKS	Content Objectives	Language Objective	Essential Question	Assessment
Fall 2020	<ol style="list-style-type: none"> 1. a, b, c, d 2. a,b, c 3. a,b 4. a, b, e 	The student will use sculpting technique of Cardboard stacking or clay sculpture to create a three dimensional sculpture.	The students will listen to a lecture on diverse artists that utilize the element of form in different ways. The students will discuss their artwork in relation to their own expression and inspiration.	How do you progress from shape to form	<ul style="list-style-type: none"> *Rubric *Class discussion *Portfolio evaluation Exit Tickets

WEEKLY LESSON CYCLE

	Monday	Tuesday	Wednesday	Thursday	Friday
Introduction/ Warm-Up 7 Minutes	<u>Bell Ringer:</u> <u>Vocabulary : Form.</u> <u>cube, cone, sphere,</u> <u>pyramid, three-</u> <u>dimensional</u>	<u>Warm up sketch:</u> <u>Ice cream cone</u>	<u>Warm up sketch:</u> <u>Box</u>	<u>Warm Up, Sketch</u> <u>my object so far.</u>	<u>Definition:</u> <u>Assemblage</u>
Direct Teach & Guided Practice 15 minutes	<ol style="list-style-type: none"> 1. <i>Intro to Form:</i> https://youtu.be/9DIPs3T2dQk 2. <i>Implied form versus actual form</i> 3. <i>Arturo Herrera, Thomas Stokes Implied form</i> 4. <i>Implied or actual form exercise.</i> 	<ol style="list-style-type: none"> 1. <i>Renee Stout: Found objects with shapes</i> 2. <i>Three dimensional form as opposed to implied form of Arturo Herrera and thomas stokes</i> 	<ol style="list-style-type: none"> 1. <i>Found images of Herrera and found objects of Stout compare and contrast group activity.</i> 2. <i>Cardboard stacking techniques demo.</i> 3. <i>Safety, hot glue usage.</i> 	<ol style="list-style-type: none"> 1. <i>Review Herrera, stout and Stokes</i> 2. <i>Demo: Physical stability in stacking/ reinforcing</i> 3. <i>Adding objects/ images</i> 4. <i>safety: hot glue</i> 	<i>Review cutting procedures for safety, review stacking process. Procedures Safety for hot glue, paint</i>

Historical & Cultural Relevance in Visual Art: Middle School Art I

Collaborative Practice minutes 21 minutes	<i>Origami Pyramids stacked</i>	<i>Continue origami stacks</i>	<i>Finish origami folds, Stacking of cardboard. Search for objects</i>	<i>Put together separate components of origami, cardboard, and objects, images. no taller than 12 inches.</i>	<i>Individual assemblage projects</i>
Check for Understanding: Independent Practice 5 minutes	<i>This is a form and not a shape because_____</i>	<i>Found images or objects as part of sculpture.</i>	<i>Does my piece have physically stable structure? How do I need to reinforce while keeping aesthetics</i>	<i>My idea is finalized and the cutting process has begun</i>	<i>My idea is working out in the technical. Was there anything I needed to change?</i>
Closure/Exit Ticket 5 minutes	Shape vs Form: I create a form from a shape by_____	Do I want to communicate or just make something aesthetic?	I decided to communicate a message of _____	My project is coming along _____ because I need to _____	My project is mine because _____

Resources/Materials	Future Ready Skills	Accommodations
hot glue guns scrap corrugated cardboard origami cut paper paint as needed magazines, objects from home or found Scissors, glue	<ul style="list-style-type: none"> The following are embedded into the lesson through activities: creativity, critical thinking, problem solving, communication & collaborative learning experiences. Visual literacy skills are expanded using experiences & observation to examine, understand & create. 	<i>Provided according to individual student IEP/ 504/LPAC/GT requirements.</i>
Middle School Art 1 TEKS		
1. Art Foundations: Observation and perception	<ul style="list-style-type: none"> (A) identify and illustrate concepts from direct observation, (B) understand and apply the elements of art, (C) understand and apply the principles of design, (D) discuss the expressive properties of artworks 	

Historical & Cultural Relevance in Visual Art: Middle School Art I

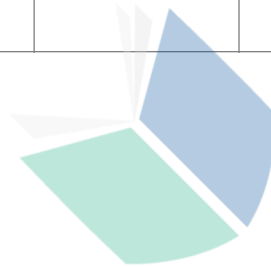
2. Creative Expression	<p>(A) create original artworks based on direct observations, original sources, personal experiences, and the community;</p> <p>(B) apply the art-making process to solve problems</p> <p>(C) produce artworks, using a variety of materials.</p>
3. Historical & Cultural Relevance	<p>(A) identify the influence of historical and political events in artworks;</p> <p>(B) identify examples of art that convey universal themes</p> <p>(C) explain the relationships that exist between societies and their art</p> <p>(D) explore career and avocational opportunities in art</p>
4. Critical Evaluation & Response	<p>(A) create written or oral responses to artwork</p> <p>(B) analyze original artworks using a method of critique such as describing the artwork, analyzing the way it is organized, interpreting the artist's intention, and evaluating the success of the artwork;</p> <p>(C) develop a portfolio;</p> <p>(D) investigate and explore original artworks in a variety of venues outside of the classroom such as museums, galleries, or community art; and</p> <p>(E) understand and demonstrate proper exhibition etiquette.</p>



Historical & Cultural Relevance in Visual Art: Middle School Art I

Teacher:	Shearer	Unit: Value			
Dates	TEKS	Content Objectives	Language Objective	Essential Question	Assessment
Fall 2020	1. a, b, c, d 2. a, b, c 3. a, b 4. a, b, e	The student will use shading techniques to create values in their drawings using pencil and or charcoal.	The students will listen to a lecture on diverse artists that utilize the element of value in different ways. The students will discuss their artwork in relation to their own expression and inspiration.	How do the values in an artwork communicate a mood as well as define a form?	*Rubric *Class discussion *Portfolio evaluation Exit Tickets

WEEKLY LESSON CYCLE					
	Monday	Tuesday	Wednesday	Thursday	Friday
Introduction/ Warm-Up 7 Minutes	<u>Bell Ringer: Vocabulary:</u> <u>Value, Shadow, mid-tone, highlight, high contrast, low contrast, representational art</u>	<u>Warm up sketch:</u> <u>Cone</u>	<u>Cartoon with shadow quick draw</u>	<u>Quick draw noses warm up</u>	<u>Definition:</u> <u>Chiarroscuro</u>



Historical & Cultural Relevance in Visual Art: Middle School Art I

<p>Direct Teach & Guided Practice 15 minutes</p>	<p>1. Intro to Value: valuehttps://youtu.be/AAwYHNo31ZQ</p> <p>2. Intro to focus Artists: Kehinde Wiley, David Alfaro Siqueiros, Kaldric Dow</p> <p>3. Teacher Demo: Shading with pencil or charcoal</p>	<p>1. Compare contrast Kehinde Wiley to Hyacinthe Rigaud. Opulence, pattern, heroic posture.</p> <p>2. Discussion on representati on in art. Can I see myself? Why or Why not</p>	<p>1. Review Kehinde Wiley and Siquieros</p> <p>2. Siquieros use of shadow for dramatic mood</p> <p>3. Contrast and drama</p> <p>4. Demo, dramatic light shading</p>	<p>1. Review Kaldric Dow portraits with shading</p> <p>2. Compare Kaldric Dow to Kathe Kollwitz</p> <p>3. Define by form or define by mood.</p> <p>4. Art is communication and expression combined</p>	<p>Review Shading and blending techniques. Softening lines and redefining shadows. Kaldrick Dow interviewhttps://youtu.be/Z3p1YYiRZck</p> <p>3. Demo: Shading with ink</p> <p>4. Gradual dark</p>
<p>Individual or Collaborative Practice minutes 21 minutes</p>	<p>Shading Scales and Shaded Spheres with cast shadow</p>	<p>Shading a still life object.</p>	<p>Dramatically shaded object .</p>	<p>Finish Dramatically shaded object</p>	<p>Start small painting from still life studies</p>
<p>Check for Understanding: Independent Practice 5 minutes</p>	<p>My drawing contains at least all three, shadow, mid-tone, highlight. The streaks have been smoothed and blended.</p>	<p>Representation al art</p>	<p>Compare dramatic object to previous shaded object</p>	<p>My object is dramatic because____</p>	<p>My idea is working out in the technical. Was there anything I needed to change?</p>
<p>Closure/Exit Ticket 5 minutes</p>	<p>I have made the line into edges and softened any harsh transitions.</p>	<p>Do I want to communicate or just make something aesthetic?</p>	<p>I decided to communicate a message of _____</p>	<p>My project is coming along _____because I need to _____</p>	<p>My project is mine because _____</p>

<p>Resources/Materials</p>	<p>Future Ready Skills</p>	<p>Accommodations</p>
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Historical & Cultural Relevance in Visual Art: Middle School Art I

<p>Drawing paper</p> <p>Sketchbooks</p> <p>Pencils</p> <p>Charcoal</p> <p>blending stumps or cotton swabs</p> <p>Small 8X10 Watercolor paper</p> <p>paintbrushes</p> <p>Watercolor paint in black only</p>	<ul style="list-style-type: none"> • The following are embedded into the lesson through activities: creativity, critical thinking, problem solving, communication & collaborative learning experiences. • Visual literacy skills are expanded using experiences & observation to examine, understand & create. 	<p><i>Provided according to individual student IEP/504/LPAC/GT requirements.</i></p>
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Middle School Art 1 TEKS	
1. Art Foundations: Observation and perception	<ul style="list-style-type: none"> • (A) <i>identify and illustrate concepts from direct observation,</i> • (B) <i>understand and apply the elements of art,</i> • (C) <i>understand and apply the principles of design,</i> • (D) <i>discuss the expressive properties of artworks</i>
2. Creative Expression	<p>(A) <i>create original artworks based on direct observations, original sources, personal experiences, and the community;</i></p> <p>(B) <i>apply the art-making process to solve problems</i></p> <p>(C) <i>produce artworks, using a variety of materials.</i></p>
3. Historical & Cultural Relevance	<p>(A) <i>identify the influence of historical and political events in artworks;</i></p> <p>(B) <i>identify examples of art that convey universal themes</i></p> <p>(C) <i>explain the relationships that exist between societies and their art</i></p> <p>(D) <i>explore career and avocational opportunities in art</i></p>

Historical & Cultural Relevance in Visual Art: Middle School Art I

4. Critical Evaluation & Response

- (A) create written or oral responses to artwork
- (B) analyze original artworks using a method of critique such as describing the artwork, analyzing the way it is organized, interpreting the artist's intention, and evaluating the success of the artwork;
- (C) develop a portfolio;
- (D) investigate and explore original artworks in a variety of venues outside of the classroom such as museums, galleries, or community art;
- and
- (E) understand and demonstrate proper exhibition etiquette.

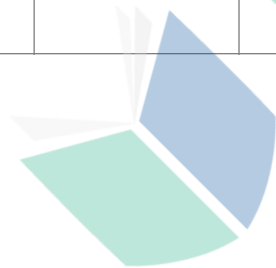


Historical & Cultural Relevance in Visual Art: Middle School Art I

Teacher:	Shearer	Unit: Color			
Dates	TEKS	Content Objectives	Language Objective	Essential Question	Assessment
Fall 2020	1. a, b, c, d 2. a, b, c 3. a, b 4. a, b, e	The student will use color mixing techniques to create an individualized skin color to create a painting.	The students will listen to a lecture on diverse artists that utilize the element of color in different ways. The students will discuss their artwork in relation to their own expression and inspiration.	How do Identity and representation differ?	*Rubric *Class discussion *Portfolio evaluation Exit Tickets

WEEKLY LESSON CYCLE

	Monday	Tuesday	Wednesday	Thursday	Friday
Introduction/ Warm-Up 7 Minutes	<u>Bell Ringer:</u> <u>Vocabulary :Primary color, secondary color, tertiary color, tints, shades</u>	<u>Warm up sketch:Black an 1 color sphere</u>	<u>Red apple sketch exercise</u>	<u>Quick draw 1 color with black</u>	<u>Definition: Warm Colors and Cool Colors</u>



Historical & Cultural Relevance in Visual Art: Middle School Art I

<p>Direct Teach & Guided Practice 15 minutes</p>	<ol style="list-style-type: none"> 1. Intro to Color: https://youtu.be/wWWW_UbrkBEw 2. Focus Artist Use of Color: Linnet Panashe Rubaya and Judithe Hernandez, Other artists included Andy Warhol, Munch, Van Gogh 3. Representational color versus mood color or expressive color 4. Demo: Color mixing for color wheel exercise. 	<ol style="list-style-type: none"> 1. Review Rubaya and Hernandez. 2. Discussion: Analyze artwork: representational, decorative color, and mood color. 3. Communication of color 4. Review color wheel. Warm colors and cool colors. 	<ol style="list-style-type: none"> 1. Kehinde Wiley skin representational. Hernandez skin color as mood. 2. Skin color analysis demo 3. Base color, midtown color, highlight color 	<ol style="list-style-type: none"> 1. Review Kaldric Dow portraits with shading 2. Andy Warhol and Judithe Hernandez and Rubya 3. Discussion: Representation of skin color: Expressive and Representational difference in communication color 	<p>Review Shading and blending techniques. Video: Kehinde Wiley and skin color Demo: Skin mixing color.</p>
<p>Individual or Collaborative Practice minutes 21 minutes</p>	<p>Color wheels using 3 primary colors</p>	<p>Finish color wheels. Start Color tints and shades using black and white paint</p>	<p>Finish Color tints and shades using black and white paint</p>	<p>Sketch 3 different hand positions.</p>	<p>Transfer best hand position composition to heavy painting paper. Start color mixing for skin tints and shades.</p>
<p>Check for Understanding: Independent Practice 5 minutes</p>	<p>My wheel part colors are different in hue and representational of each color as accurately as possible.</p>	<p>My wheel part colors are different in hue and representational of each color as accurately as possible.</p>	<p>My wheel part colors are different in hue and representational of each color as accurately as possible.</p>	<p>My line drawing of hand sketches can be painted with shadow, mid-tone and highlight</p>	<p>My idea is working out in the technical. Was there anything I needed to change?</p>
<p>Closure/Exit Ticket 5 minutes</p>	<p>Color can be representational by _____</p>	<p>Color can be expressive by _____</p>	<p>I decided to communicate a message of _____</p>	<p>I am choosing this particular hand position for my project because _____</p>	<p>My project is mine because _____</p>

Historical & Cultural Relevance in Visual Art: Middle School Art I

Resources/Materials	Future Ready Skills	Accommodations
<p>Drawing paper</p> <p>Sketchbooks</p> <p>Pencils</p> <p>Heavy paper</p> <p>Copy of color wheels</p> <p>Palettes/ paper plates</p> <p>Brushes</p> <p>Tempera: Red, Blue, yellow, black, white</p> <p>Gallon zip bags to keep made skin tone colors in supply box</p>	<ul style="list-style-type: none"> The following are embedded into the lesson through activities: creativity, critical thinking, problem solving, communication & collaborative learning experiences. Visual literacy skills are expanded using experiences & observation to examine, understand & create. 	<p><i>Provided according to individual student IEP/ 504/LPAC/GT requirements.</i></p>
Middle School Art 1 TEKS		
<p>1. Art Foundations: Observation and perception</p>	<ul style="list-style-type: none"> (A) identify and illustrate concepts from direct observation, (B) understand and apply the elements of art, (C) understand and apply the principles of design, (D) discuss the expressive properties of artworks 	
<p>2. Creative Expression</p>	<p>(A) create original artworks based on direct observations, original sources, personal experiences, and the community;</p> <p>(B) apply the art-making process to solve problems</p> <p>(C) produce artworks, using a variety of materials.</p>	
<p>3. Historical & Cultural Relevance</p>	<p>(A) identify the influence of historical and political events in artworks;</p> <p>(B) identify examples of art that convey universal themes</p> <p>(C) explain the relationships that exist between societies and their art</p> <p>(D) explore career and avocational opportunities in art</p>	

Historical & Cultural Relevance in Visual Art: Middle School Art I

4. Critical Evaluation & Response

- (A) create written or oral responses to artwork
- (B) analyze original artworks using a method of critique such as describing the artwork, analyzing the way it is organized, interpreting the artist's intention, and evaluating the success of the artwork;
- (C) develop a portfolio;
- (D) investigate and explore original artworks in a variety of venues outside of the classroom such as museums, galleries, or community art; and
- (E) understand and demonstrate proper exhibition etiquette.



Historical & Cultural Relevance in Visual Art: Middle School Art I

Teacher:	Shearer	Unit: Color			
Dates	TEKS	Content Objectives	Language Objective	Essential Question	Assessment
Fall 2020	1. a, b, c, d 2. a, b, c 3. a, b 4. a, b, e	The student will use linear perspective to create a representation of space in a finished drawing.	The students will listen to a lecture on diverse artists that utilize the element of space and linear perspective in different ways. The students will discuss their artwork in relation to their own expression and inspiration.	What is the relationship between size and physical space in a drawing.	*Rubric *Class discussion *Portfolio evaluation Exit Tickets

WEEKLY LESSON CYCLE

	Monday	Tuesday	Wednesday	Thursday	Friday
Introduction/ Warm-Up 7 Minutes	<u>Bell Ringer: Vocabulary: Horizon line, vanishing point, orthogonals.</u>	<u>Warm up sketch: The 3 pears</u>	<u>Quick draw, big feet, little body</u>	<u>Quick draw: Big hand, little face</u>	<u>Definition: Dynamic.</u>

Historical & Cultural Relevance in Visual Art: Middle School Art I

<p>Direct Teach & Guided Practice 15 minutes</p>	<p>1. Intro to Space: https://youtu.be/U11B_0FCn6o 2. Comic book artist Brian Stelfreeze in comparison with Leonardo Da Vinci sketches. 3. Teacher Demo: Connecting Quadrangles to a vanishing point with a ruler</p>	<p>1. Sanford greene and Brian Stelfreeze use of perspective. 2. Compare with Da Vinci, Perugino and Rafael 3. Orthogonal use demo 4. Teacher Demo: Round Shapes</p>	<p>1. Video: Sanford Greene 2. Using space to create a narrative. 3. Comic books narrative/ Renaissance artists communication of Bible narrative</p>	<p>1. Building with windows examples. 2. Teacher Demo: Adding windows and sidewalks to shapes to create buildings</p>	<p>Review Adding details to large shape structures to create buildings on streets</p>
<p>Individual or Collaborative Practice minutes 21 minutes</p>	<p>5 Box drawing using a vanishing point</p>	<p>finish Quadrangle sketches, start fat text in three dimensions using a vanishing point</p>	<p>Finish fat text in three dimensions using a vanishing point. Cutting off back edge free from vanishing point</p>	<p>Sketch 4 buildings. Planning for dynamic comic book street scene</p>	<p>Transfer sketch to heavy paper for color pencil drawing of dynamic street scene</p>
<p>Check for Understanding: Independent Practice 5 minutes</p>	<p>My rectangular prisms were all aligned to the same vanishing point</p>	<p>My objects in relation to each other give the illusion of space by.</p>	<p>My round and cornered shapes are all free of the vanishing point.</p>	<p>My line drawing of hand sketches can be painted with shadow, mid-tone and highlight</p>	<p>My idea is working out in the technical. Was there anything I needed to change?</p>
<p>Closure/Exit Ticket 5 minutes</p>	<p>Space can be shown by shapes being _____</p>	<p>Space can tell a story by _____</p>	<p>I decided to communicate a message of _____</p>	<p>I am choosing this particular hand position for my project because _____</p>	<p>My project is mine because _____</p>

Resources/Materials	Future Ready Skills	Accommodations
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Historical & Cultural Relevance in Visual Art: Middle School Art I

<p>Drawing paper</p> <p>Sketchbooks</p> <p>Pencils</p> <p>Color Pencils</p> <p>Erasers</p> <p>Rulers</p>	<ul style="list-style-type: none"> The following are embedded into the lesson through activities: creativity, critical thinking, problem solving, communication & collaborative learning experiences. Visual literacy skills are expanded using experiences & observation to examine, understand & create. 	<p><i>Provided according to individual student IEP/504/LPAC/GT requirements.</i></p>
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Middle School Art 1 TEKS	
1. Art Foundations: Observation and perception	<ul style="list-style-type: none"> (A) <i>identify and illustrate concepts from direct observation,</i> (B) <i>understand and apply the elements of art,</i> (C) <i>understand and apply the principles of design,</i> (D) <i>discuss the expressive properties of artworks</i>
2. Creative Expression	<p>(A) <i>create original artworks based on direct observations, original sources, personal experiences, and the community;</i></p> <p>(B) <i>apply the art-making process to solve problems</i></p> <p>(C) <i>produce artworks, using a variety of materials.</i></p>
3. Historical & Cultural Relevance	<p>(A) <i>identify the influence of historical and political events in artworks;</i></p> <p>(B) <i>identify examples of art that convey universal themes</i></p> <p>(C) <i>explain the relationships that exist between societies and their art</i></p> <p>(D) <i>explore career and avocational opportunities in art</i></p>
4. Critical Evaluation & Response	<p>(A) <i>create written or oral responses to artwork</i></p> <p>(B) <i>analyze original artworks using a method of critique such as describing the artwork, analyzing the way it is organized, interpreting the artist's intention, and evaluating the success of the artwork;</i></p> <p>(C) <i>develop a portfolio;</i></p> <p>(D) <i>investigate and explore original artworks in a variety of venues outside of the classroom such as museums, galleries, or community art; and</i></p> <p>(E) <i>understand and demonstrate proper exhibition etiquette.</i></p>

Historical & Cultural Relevance in Visual Art: Middle School Art I



Historical & Cultural Relevance in Visual Art: Middle School Art I

Teacher:	Shearer	Unit: Texture			
Dates	TEKS	Content Objectives	Language Objective	Essential Question	Assessment
Fall 2020	1. a, b, c, d 2. a, b, c 3. a, b 4. a, b, e	The student will incorporate texture along with color, line and form to create a fabric and yarn collage.	The students will listen to a lecture on diverse artists that utilize the element of space and linear perspective in different ways. The students will discuss their artwork in relation to their own expression and inspiration.	What is the relationship between size and physical space in a drawing.	*Rubric *Class discussion *Portfolio evaluation Exit Tickets

WEEKLY LESSON CYCLE

	Monday	Tuesday	Wednesday	Thursday	Friday
Introduction/ Warm-Up 7 Minutes	<u>Bell Ringer: Vocabulary: loom, weave, weft, fiber art</u>	<u>Warm up sketch: Back to simple shapes: Pixel figure</u>	<u>Quick draw: more pixel figures</u>	<u>Quick draw: Pixel figure</u>	<u>Definition: Assemblage</u>

Historical & Cultural Relevance in Visual Art: Middle School Art I

<p>Direct Teach & Guided Practice 15 minutes</p>	<p>1. Intro to Texture:https://youtu.be/YoOb3JSDAUo 2. Intro to focus artist Faith Ringgold, Jane Lee, Amber Robles Gordon 3. Use of color and texture together to communicate. 4. Review Representative vs. expressive</p>	<p>1. Video: weavinghttps://youtu.be/a-QCvftn5LY 2. Traditional crafting techniques used in contemporary art. 3. Teacher demo: Adding to weft</p>	<p>1. Video: https://youtu.be/uPG7252dDOE 2. Artists using craft techniques to create a story or design. 3. Re-demo designs in weft with color changes 4. Demo tying off the loom</p>	<p>1. Videos: Jane Lee https://youtu.be/fsb7e11A4iw 2. Video :Faith Ringgold https://youtu.be/Comf9SetjRA Compare and contrast use of textile assemblage</p>	<p>Review Focus artists 2. Video Amber Robles Gordon https://youtu.be/QplbvHX5n54 Demo: Assemblage Ideas using made textiles and found textiles together.</p>
<p>Individual or Collaborative Practice minutes 21 minutes</p>	<p>Start loom weaving. Make warp and begin the weft on cardboard looms.</p>	<p>add to weft on the cardboard looms</p>	<p>Add Weft to cardboard looms</p>	<p>Start planning textile assemblage using student made textile</p>	<p>Trace and cut out shapes of textiles as needed from found fabric</p>
<p>Check for Understanding: Independent Practice 5 minutes</p>	<p>Is my yarn staying on the loom?</p>	<p>Am I too loose or pulling too tight on my loom?</p>	<p>My textile is cohesive and sturdy.</p>	<p>My plan/design for my assemblage using student made textile is realistic and doable.</p>	<p>My idea is working out in the technical. Was there anything I needed to change?</p>
<p>Closure/Exit Ticket 5 minutes</p>	<p>Texture is used in art</p>	<p>What will crafting a narrative in a textile entail?</p>	<p>Textiles are a part of art because _____</p>	<p>I am choosing this particular plan for my project because _____</p>	<p>My project is mine because _____</p>

Resources/Materials	Future Ready Skills	Accommodations
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Historical & Cultural Relevance in Visual Art: Middle School Art I

<p>Sketchbooks</p> <p>Pencils</p> <p>Erasers</p> <p>Rulers</p> <p>Scissors</p> <p>Yarn</p> <p>Cardboard for looms</p> <p>Cardboard for assemblage base layer</p> <p>Hot glue</p> <p>Textile glue</p> <p>Found fabrics from home and supply</p>	<ul style="list-style-type: none"> The following are embedded into the lesson through activities: creativity, critical thinking, problem solving, communication & collaborative learning experiences. Visual literacy skills are expanded using experiences & observation to examine, understand & create. 	<p><i>Provided according to individual student IEP/504/LPAC/GT requirements.</i></p>
<p>Middle School Art 1 TEKS</p>		
<p>1. Art Foundations: Observation and perception</p>	<ul style="list-style-type: none"> (A) identify and illustrate concepts from direct observation, (B) understand and apply the elements of art, (C) understand and apply the principles of design, (D) discuss the expressive properties of artworks 	
<p>2. Creative Expression</p>	<p>(A) create original artworks based on direct observations, original sources, personal experiences, and the community;</p> <p>(B) apply the art-making process to solve problems</p> <p>(C) produce artworks, using a variety of materials.</p>	
<p>3. Historical & Cultural Relevance</p>	<p>(A) identify the influence of historical and political events in artworks;</p> <p>(B) identify examples of art that convey universal themes</p> <p>(C) explain the relationships that exist between societies and their art</p> <p>(D) explore career and avocational opportunities in art</p>	

Historical & Cultural Relevance in Visual Art: Middle School Art I

4. Critical Evaluation & Response

- (A) create written or oral responses to artwork
- (B) analyze original artworks using a method of critique such as describing the artwork, analyzing the way it is organized, interpreting the artist's intention, and evaluating the success of the artwork;
- (C) develop a portfolio;
- (D) investigate and explore original artworks in a variety of venues outside of the classroom such as museums, galleries, or community art; and
- (E) understand and demonstrate proper exhibition etiquette.



Historical & Cultural Relevance in Visual Art: Middle School Art I



High School Art Curriculum- Introduction

Higher order critical thinking skills, self-reflection, and empowerment significantly expand for adolescents while they are in high school. The goal of this high school ***Transcending Perspectives*** art curriculum is to illuminate diverse artists whose ground-breaking work offers relevant connections with students' lived experience and future selves. We want our students to see themselves, their friends, and their communities in Art lessons presented throughout the school year. We want our students to understand that the realm of visual arts and culture belongs to them, and that they have a stake in the representation of their communities, and in shaping a dignified and equitable future. We also want students to be exposed to ways of seeing and making art, outside their comfort zones and current knowledge. These curricula honor the perspectives, artistic practice, and lives of African American, Latinx, Native American, Asian American, and Arab American artists.

You are encouraged to use these lessons as a springboard to a unit/lesson you tailor to your students' interests and needs, or to use it as is. Each unit offers the assignment and fundamental components required by our school district. Numerous links to resources are also provided, so that you may curate the artists and videos that resonate most with your intention for the unit or lesson series you're teaching. Enjoy and best wishes as you inspire your students toward positive social change and personal empowerment through Art!



Unit Name	Elements of Art	Drawing	Art Evaluation	Painting	Sculpture/Ceramics	Fiber Art
TEKS	1.1B 1.1A, 1.2A	1.1A 1.3AB 1.2ADF	1.1D 1.3AB 1.4AB	1.1A 1.2ADF 1.3AB	1.1A 1.2ADF 1.3AB	1.1A 1.2ADF 1.3AB
Concepts	<i>Identify & understand the elements of art</i>	<i>Demonstrate effective use of art media & tools for drawing (line, value, texture, form)</i>	<i>Interpret, evaluate & justify artistic decisions; using verbal or written critique.</i>	<i>Demonstrate effective use of art media & tools for painting (color, space, value)</i>	<i>Demonstrate effective use of art media & tools for 3D art forms (form, shape, texture)</i>	<i>Demonstrate effective use of art media & tools for fibers (texture, color)</i>
Skills	•Vocabulary Illustrations: create a drawn example of each element	•Abstract Line Designs •Observational Still Life Drawing •Perspective Drawing	•Write a response to an artwork using the 4 steps of art criticism.	•Color Theory •Color Schemes •Seasonal Landscape •Abstract Still Life	•Clay building techniques •Clay container •Papier Mache animal	•Weaving •Yarn Paintings •Fiber Collage/quilt
Unit Name	Principles of Design	Printmaking & Mixed Media	Portfolios/Self-Evaluation	Digital Art & Media	Careers in Art	Community-based Collaborative Art
TEKS	1.1C	1.1A 1.2ABF 1.3AB	1.4C 1.4D	1.2BCF	1.3D	1.2E 1.3C
Concepts	<i>Identify & understand the principles of design</i>	<i>Demonstrate effective use of printmaking tools (line, space, texture)</i>	<i>Construct a portfolio, evaluate & analyze personal art to show evidence of learning</i>	<i>Understand copyright to properly appropriate imagery</i>	<i>Compare & contrast career opportunities in art</i>	<i>Collaborate on community-based art projects</i>
Skills	• Vocabulary Illustrations: create a drawn example of each principle	•Relief prints •Etching	•Portfolio cover design •Art criticism of personal work	Create a portrait using grid method & personal photography	•Investigate careers in art •Guest speakers	•Art Extravaganza •McNay Spotlight •Campus/Club •Exquisite Corpse activity

*Instructor will introduce students to a variety of artists from many cultural perspectives, both past & present, throughout the year of coursework.

701R Art I, grades 9-12

Art I is a general course of art instruction in which students create original, imaginative, and inventive works of art. This class will act as an introduction to drawing, painting and sculpture, as well as the basic theories and history of art.

Historical & Cultural Relevance in Visual Art: Drawing

Teacher:		Unit: Social Justice and Mark Making			
Dates	TEKS	Content Objectives	Language Objective	Essential Question	Assessment
Fall 2020	Fine Art TEKS 117.303 (c) (3) (A) (B)	Students will describe characteristics that demonstrate identify and personal heritage and how that influenced the work of artists Jean Michel Basquiat & Elizabeth Catlett ; SW create a mixed media artwork that involves mark-making via drawing & printmaking.	C1A Use prior knowledge C2F Derive meaning from variety of media C3F Share in cooperative groups	<i>What relevant social concerns will I depict in my art through mark making & printmaking?</i>	*Rubric *Class discussion *Portfolio evaluation

117.302, Art, Level 1. (3) Historical and cultural relevance. The student demonstrates an understanding of art history and culture by analyzing artistic styles, historical periods, and a variety of cultures. **The student develops global awareness and respect for the traditions and contributions of diverse cultures.** The student is expected to: (A) examine selected historical periods or styles of art to identify general themes and trends; (B) analyze specific characteristics in artwork from a variety of cultures; (C) collaborate on community-based art projects; and (D) examine and research career, entrepreneurial, and avocational opportunities in art.

LESSON CYCLE

Introduction/ Warm-Up	TW introduce the work of artists: Jean Michel Basquiat & Elizabeth Catlett via online resources. https://whitney.org/artists/69 (Basquiat) https://whitney.org/artists/4456 (Catlett collection of woodcut prints)
Direct Teach & Guided Practice	<i>TW lead students to compare and contrast both artists work, noting a very complex loose style with Basquiat and a very detailed, line-oriented style in Catlett's woodcuts.</i> <ul style="list-style-type: none"> • TW guide students to investigate social concerns that are relevant in their lives & begin sketching ideas for a printed drawing. • TW review steps to making a relief print.
Collaborative Practice	<ul style="list-style-type: none"> • SW determine their drawing style as it is appropriate for their subject. • SW share their ideas with the class & proceed with creating their plate • SW print multiple copies (at least 3) of their print.
Check for Understanding: Independent Practice	<ul style="list-style-type: none"> • As students work on their prints, TW encourage them to add another level of complexity through details, layering of color, collage, etc. • SW develop their prints further by adding additional marks via dry media or paint. • TW encourage students to add to the level of complexity through details, layering of color, collage, etc.
Closure/Exit Ticket	<ul style="list-style-type: none"> • Students reflects on work progress so far in sketchbook/journal. • SW work on artwork for approximately 2-3 class periods. • At the end of each class SW clean their workspace and store their work appropriately.

Resources/Materials	Future Ready Skills	Accommodations
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Historical & Cultural Relevance in Visual Art: Drawing

<p>9x12 foam plates Inks, brayers 12x15 paper Additional media: pencils, markers, acrylic, watercolor or tempera paints, colored paper, adhesives, colored chalk</p>	<ul style="list-style-type: none">• The following are embedded into the lesson through activities: creativity, critical thinking, problem solving, communication & collaborative learning experiences.• Visual literacy skills are expanded using experiences & observation to examine, understand & create.	<p><i>Provided according to individual student IEP/504/LPAC/GT requirements.</i></p>
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DEFENDING
EDUCATION

Historical & Cultural Relevance in Visual Art: Painting

Teacher:		Unit: Series Paintings			
Dates	TEKS	Content Objectives	Language Objective	Essential Question	Assessment
Fall 2020	Fine Art TEKS 117.303 (c) (3) (A) (B)	Students will describe characteristics that demonstrate identify and personal heritage and how the artist Jacob Lawrence depicted that in his work; SW create a painting series that tells a personal story.	C1A Use prior knowledge C2F Derive meaning from variety of media C3F Share in cooperative groups	<i>What relevant social concerns will I depict in my art through a series of paintings?</i>	*Rubric *Class discussion *Portfolio evaluation

117.302, Art, Level 1. (3) Historical and cultural relevance. The student demonstrates an understanding of art history and culture by analyzing artistic styles, historical periods, and a variety of cultures. **The student develops global awareness and respect for the traditions and contributions of diverse cultures.** The student is expected to: (A) examine selected historical periods or styles of art to identify general themes and trends; (B) analyze specific characteristics in artwork from a variety of cultures; (C) collaborate on community-based art projects; and (D) examine and research career, entrepreneurial, and avocational opportunities in art.

LESSON CYCLE

Introduction/ Warm-Up	TW introduce the work of artist Jacob Lawrence via online resources. Students will look at 2 series, the Struggle Series and the Migration Series. Smithsonian American Art Museum https://americanart.si.edu/artist/jacob-lawrence-2828 The Phillips Collection https://lawrencemigration.phillipscollection.org/artist/about-jacob-lawrence
Direct Teach & Guided Practice	<ul style="list-style-type: none"> • TW lead students to investigate the style of Jacob Lawrence and note that he used a very geometric style with bold often primary colors. • Teacher will guide students to investigate social concerns that are relevant in their lives & begin sketching ideas for a series of at least 3 paintings. • Students will determine 2 things: their subject and their style.
Collaborative Practice	<ul style="list-style-type: none"> • Students will determine their style while working out the design/layout of their series. • Students will share their ideas for both subject and style with the class & proceed with their paintings. Designs may be sketched out on paper first if student desires.
Check for Understanding: Independent Practice	<ul style="list-style-type: none"> • As students work on painting, teacher will encourage them to add another level of complexity through details, layering of color, etc. • <i>Jacob Lawrence used less expensive options for his work in his early years and continued with those materials when he was well known (tempera paint, poster board/cardboard).</i>
Closure/Exit Ticket	<ul style="list-style-type: none"> • Students reflects on work progress so far in sketchbook/journal. • Students will work on artwork for approximately 2-3 class periods. At the end of each class students will clean their workspace and store their work appropriately.

Resources/Materials	Future Ready Skills	Accommodations
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Historical & Cultural Relevance in Visual Art: Painting

<p>8 1/2 x 11 posterboard or cardboard (at least 3 pieces per student) acrylic or tempera paints sketchbook/journal</p>	<ul style="list-style-type: none">• The following are embedded into the lesson through activities: creativity, critical thinking, problem solving, communication & collaborative learning experiences.• Visual literacy skills are expanded using experiences & observation to examine, understand & create.	<p><i>Provided according to individual student IEP/504/LPAC/GT requirements.</i></p>
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DEFENDING
EDUCATION

Historical & Cultural Relevance in Visual Art: Art I-IV

Teacher:		Lesson: Artist Activism in Graphic Arts for Social Change			
Dates	TEKS	Content Objectives	Language Objective	Essential Question	Assessment
Fall 2020 Spring 2021 2-3 Week Block	117.302 (C)(1)(C) Identify & understand principles of design and evidence of using them in a personal work of art. 117.303 (C)(1)(D) Explore and express specific ideas that effectively use content, meaning, message, appropriation & metaphor, verbal or written 117.304 (C)(3)(C) Community-based art projects done with a collective or collaboration in mind.	Students will research narratives, data, and symbols associated with a social or environmental issue they resonate with and create a graphic poster that conveys a specific message on that issue, in a public space.	C3G: Express opinions, ideas and feelings C4F: Use visual and contextual support to read text.	Why and how do social, political, and environmental movements use graphic images in public space?	*Rubric: 1) Compelling Concept 2) Written notes on research that reveals the story, statistics, and symbols tied to the issue. 3) Preliminary sketches. 4) Strong use of text, color, and composition. 5) Quality craftsmanship and attention and care. 6) Participation in the final critique. *Class discussion *In-Class partnered critique, then "shout out" or collective critique of peer artwork chosen by students.

117.302-117.305, Art, Level 1-4. (3) Historical and cultural relevance. The student demonstrates an understanding of art history and culture by analyzing artistic styles, historical periods, and a variety of cultures. **The student develops global awareness and respect for the traditions and contributions of diverse cultures.** The student is expected to: (A) compare and contrast historical and contemporary styles while identifying general themes and trends; (B) describe general characteristics in artwork from a variety of cultures, which might also include **personal identity and heritage**; (C) collaborate on community-based art projects; and (D) compare and contrast career and avocational opportunities in art.

LESSON CYCLE

Introduction/ Warm-Up	<p>Students will view a series of at least four posters and write a quick list of first impressions on what each graphic work is communicating, in their sketchbooks. Students then view multiple examples of activist art posters created in the 20th and 21st centuries for causes such as: <u>civil rights, environmentalism, immigration, peace, women's rights, and food sovereignty</u>. Students listen to various activist 2-D artists share their motivations for using their artwork in public social movements.</p>
Direct Teach & Guided Practice	<p>Give students five minutes to brainstorm issues that have touched their lives, or that they deeply care about, in their sketchbooks. Then ask students to share out at least one issue that matters to them. Ask a student volunteer to write these down on the board.</p> <p>Instructor shows students examples of font use, the power of choice text/words, and composition in graphic poster art.</p> <p>Instructor will then demonstrate how to generate thumbnail sketches of poster ideas, based on narratives, data, and symbols they researched on a particular issue (ex. climate change). Refresh students about compositional strategies (i.e. centered, radial, cropped, etc.). Show them activist artist Alfredo Jaar's thumbnails, they're spot on: https://art21.org/read/the-timeless-relevance-of-alfredo-jaars-a-logo-for-america/</p>

Historical & Cultural Relevance in Visual Art: Art I-IV

	Instructor then shows an example of how other artists have addressed the same issue in their work. Keep exemplars diverse, so students have a sense of breadth and possibility for their work.
Collaborative Practice	<p>Instructor will then demonstrate (with the class following along in their sketchbooks) how to draw at least three distinct fonts by hand using rulers, pencil and other media per the teacher's/students' preference.</p> <p>Students will set up four thumbnail frames with the instructor, especially if they are new to the approach.</p> <p>Ask students why some artists use the same icons, colors, and symbols in their posters. Open up discussion on how public activist artwork uses public domain and sometimes appropriates images to challenge their original meaning, or to reclaim them?</p>
Check for Understanding: Independent Practice	<i>Students will show evidence of textual and visual research on an issue they care about, in their sketchbooks. More advanced classes should read an interview with an activist artist whose work they connect with (links below). They will also complete at least three thumbnail sketches of graphic poster concepts they've considered. Students will choose their strongest idea and create their final activist graphic poster to raise awareness of an issue.</i>
Closure/Exit Ticket	This unit closes with a one-on-one verbal peer critique, a class critique, and student installation of their posters in a public area of the school.

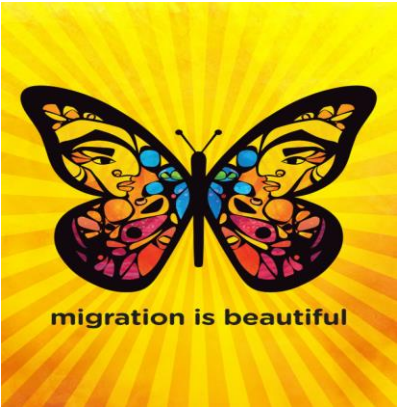
Resources/Materials	Future Ready Skills	Accommodations
<p>This lesson can be done using printmaking techniques, drawing, painting or computer graphics software. You could even create stickers and pins!</p> <p>THE MOST Complete List of Activist Artist Links, from Individual Artists to Issues-based Collectives: https://culturalpolitics.net/index/social_movements/art</p> <p>Just Seeds: Activist Artists Directory/ Shop https://justseeds.org/artists/</p> <p>Activist Artist Printable Interviews: https://c4aa.org/efficacy-artist-interviews</p> <p>Creative Commons Resource https://creativecommons.org/use-remix/</p>	<ul style="list-style-type: none"> The following are embedded into the lesson through activities: creativity, critical thinking, problem solving, communication & collaborative learning experiences. Visual literacy skills are expanded using experiences & observation to examine, understand & create. 	<p><i>Provided according to individual student IEP/504/LPAC/GT requirements.</i></p>

Historical & Cultural Relevance in Visual Art: Art I-IV



Wagner H.S. Student Activist Artwork, 2018

Jesus Barraza & Melanie Cervantez (2020)



Favianna Rodriguez, Migration is Beautiful (2012)



Historical & Cultural Relevance in Visual Art: Art I-IV

Teacher:		Lesson: Wendy Red Star & Native American History & Representations			
Dates	TEKS	Content Objectives	Language Objective	Essential Question	Assessment
Fall or Spring 1-2 Weeks	117.302. (C)(1)(D) Make judgments regarding expressive properties that involve content, meaning, message and metaphor. 117.303 (C) (2) (C) Copyright and public domain, appropriate imagery main focal point. 117.304 (C)(2)(A) Create and expand drawing from personal themes using original sources, experiences, multiple solutions from direct observation, and imagination.	Students will engage with the photographic and performance art of indigenous artist, Wendy Red Star (Crow), by looking at stereotypical ways their own communities are represented in popular culture, and creating a creative and humorous photographic series that tells a more accurate story.	(C2H) Students will identify implicit ideas and information.	How have Native Americans been stereotypes in museums and in popular culture, and why must this change?	*Rubric 1) Use of humor/critique 2) Strong composition 3) Craftspersonship 4) Upload and Presentation of Series 5) Class discussion *Portfolio evaluation

117.302-117.305, Art, Levels 1-4. (3) Historical and cultural relevance. The student demonstrates an understanding of art history and culture by analyzing artistic styles, historical periods, and a variety of cultures. **The student develops global awareness and respect for the traditions and contributions of diverse cultures.** The student is expected to: (A) compare and contrast historical and contemporary styles while identifying general themes and trends; (B) describe general characteristics in artwork from a variety of cultures, which might also include **personal identity and heritage**; (C) collaborate on community-based art projects; and (D) compare and contrast career and vocational opportunities in art.

LESSON CYCLE

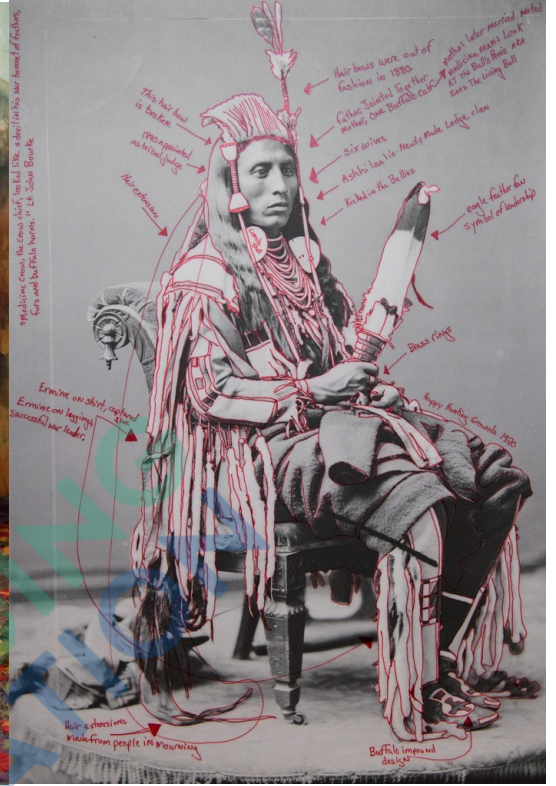
Introduction/ Warm-Up	<p>Ask students to write down at least six stereotypes people associate with their ethnic group or neighborhood. Ask them to make a second list of six objects (making a small drawing of each) that are stereotypically related to their community. Have students share their lists with the tablemate to their right.</p> <p>Introduce artist, Wendy Red Star, a member of the Crow Nation. Use the links below to show the Crow Nation's territories and interviews with the artist. For more advanced courses, have students read the interview article linked below.</p>
Direct Teach & Guided Practice	<p><i>Open discussion about how ethnic and racial stereotypes affect students.</i></p> <p><i>Explain and show what a photographic series can be (links below- includes humorous quarantine art replica photo shoots)</i></p> <p><i>Demonstrate how you use research on a specific image stereotypically associated with your community, can become the substance that flips those prejudices on their head. Show different</i></p>

Historical & Cultural Relevance in Visual Art: Art I-IV

	<i>photographic apps students can use to create their work, and expectations for image quality.</i>
Collaborative Practice	<i>Students will research one or two specific stereotypes they observe perpetuated in popular culture, t.v., grocery stores, or online, and break determine ways to use irony, edgy critique and humor to create an alternative image. They will create a photographic series containing a minimum of 4 images. Students can stage the shots while in class or develop them at home.</i>
Check for Understanding: Independent Practice	<i>Students will upload their work to an online gallery/folder in Canvas or Google Classroom, and critique their work during an in-class presentation of their series.</i>
Closure/Exit Ticket	<i>Students write a paragraph describing their thought process for deciding what their series is about and what they discovered at the end of the project.</i>

Resources/Materials	Future Ready Skills	Accommodations
<p>Crow Nation: Maps, History, and Recordings https://americanindian.si.edu/nk360/plains-belonging-homelands/crow-nation</p> <p>Video Interview: Wendy Red Star and Daughter Collaborative Performance https://www.youtube.com/watch?v=p-ZclWrOfIk</p> <p>Video Interview: Wendy Red Star, A Scratch on the Earth https://www.youtube.com/watch?v=vyJiXXXH2WE</p> <p>Article on Decolonizing Photography in Interview with Wendy Red Star https://aperture.org/blog/wendy-red-star/</p> <p>Art Recreation Challenge-Quarantine https://www.nytimes.com/2020/04/16/style/art-recreation-challenge-coronavirus.html</p> <p>What is a Photographic Series: https://photographywithmisswilson.weebly.com/what-is-a-series.html#:~:text=What%20is%20a%20series%20of%20photographs%3F&text=A%20series%20of%20photos%20is,style%2C%20with%20the%20images%20linking.</p>	<ul style="list-style-type: none"> The following are embedded into the lesson through activities: creativity, critical thinking, problem solving, communication & collaborative learning experiences. Visual literacy skills are expanded using experiences & observation to examine, understand & create. 	<p><i>Provided according to individual student IEP/504/LPAC/GT requirements.</i></p>

Historical & Cultural Relevance in Visual Art: Art I-IV



Wendy Red Star, *Fall*, from the series *Four Seasons*, 2006, and *Peelatchiwaaxpáash/Medicine Crow (Raven)*, 2014



Historical & Cultural Relevance in Visual Art: Sculpture

Teacher:		Unit: Environmental Art			
Dates	TEKS	Content Objectives	Language Objective	Essential Question	Assessment
Fall 2020	Fine Art TEKS 117.303 (c) (3) (A) (B)	Students will describe characteristics that demonstrate identify and personal heritage and how the artist Kehinde Wiley depicted social activism in his work; SW create a sculpture that illustrates a cause important to them.	C1A Use prior knowledge C2F Derive meaning from variety of media C3F Share in cooperative groups	<i>What relevant social concerns will I depict in my outdoor sculpture?</i>	*Rubric *Class discussion *Portfolio evaluation

117.302, Art, Level 1. (3) Historical and cultural relevance. The student demonstrates an understanding of art history and culture by analyzing artistic styles, historical periods, and a variety of cultures. **The student develops global awareness and respect for the traditions and contributions of diverse cultures.** The student is expected to: (A) examine selected historical periods or styles of art to identify general themes and trends; (B) analyze specific characteristics in artwork from a variety of cultures; (C) collaborate on community-based art projects; and (D) examine and research career, entrepreneurial, and avocational opportunities in art.

LESSON CYCLE

Introduction/ Warm-Up	TW introduce the work of artist Kehinde Wiley via online resources. Students will look at both his paintings and sculpture examples with emphasis on the sculpture, <i>Rumors of War</i> . Virginia Museum of Fine Arts https://www.vmfa.museum/about/rumors-of-war/ National Public Radio https://www.npr.org/2020/06/25/878822835/rumors-of-war-in-richmond-marks-a-monumentally-unequal-america
Direct Teach & Guided Practice	<ul style="list-style-type: none"> • TW lead students to investigate the style of Kehinde Wiley and note he combines rich patterns with realistic qualities. • Teacher will guide students to investigate social concerns that are relevant in their lives & begin sketching ideas for a sculpture. • Students will determine 3 things: their subject, materials needed and their style.
Collaborative Practice	<ul style="list-style-type: none"> • Students will determine their style while working out the design/layout of their sculpture. • Students will share their ideas for both subject and style with the class & proceed with building their sculpture.
Check for Understanding: Independent Practice	<ul style="list-style-type: none"> • As students work on sculpting, teacher will encourage them to find ways to include complexity through details, layering of materials, etc. • SW use tools appropriately, asking questions as needed.
Closure/Exit Ticket	<ul style="list-style-type: none"> • Students reflects on work progress so far in sketchbook/journal. • Students will work on artwork for approximately 4-5 class periods. At the end of each class students will clean their workspace and store their work appropriately.

Resources/Materials	Future Ready Skills	Accommodations
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Historical & Cultural Relevance in Visual Art: Sculpture

<p>sketchbook/journal Sculpting materials: metal, wood, cardboard, plaster, paper mache, etc. Sculpting tools</p>	<ul style="list-style-type: none">• The following are embedded into the lesson through activities: creativity, critical thinking, problem solving, communication & collaborative learning experiences.• Visual literacy skills are expanded using experiences & observation to examine, understand & create.	<p><i>Provided according to individual student IEP/504/LPAC/GT requirements.</i></p>
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DEFENDING
EDUCATION

Historical & Cultural Relevance in Visual Art: Art I-IV

Teacher:		Nick Cave: Performance Art, Visibilities/Invisibilities, and Difference			
Dates	TEKS	Content Objectives	Language Objective	Essential Question	Assessment
Fall or Spring 1-2 Weeks	117.302 (C)(2)(A) Problem solving using experiences, narrations, imagination, direct observation, or original sources. 117.303 (C)(2)(F) Select and Communicate using a variety of media, tools and ideas. 117.304 (C)(1)(A) Analyze, illustrate, demonstrate, and create, by creating an original artwork, verbal or written evaluation 117.305 (C)(2)(E) Collaborate to create original artwork	Students will encounter the <i>Sound Suits</i> of sculptor/performance artist, Nick Cave, to collaboratively create a brief performance art piece and costume that gives actors special powers no matter where they are, such as belonging, invisibility, camouflage, or being seen.	Students will share in cooperative groups.	How do artists use performance and costume question identity and belonging for their audience?	*Rubric 1) Participation at all stages of the process 2) Performance/writing /or quiet share-out 3) Clear Concept of Performance and sculptural element 4) Design Quality 5) Craftspersonship *Class discussion *Exhibition *Portfolio evaluation

117.302-117.305, Art, Level 1-4. (3) Historical and cultural relevance. The student demonstrates an understanding of art history and culture by analyzing artistic styles, historical periods, and a variety of cultures. **The student develops global awareness and respect for the traditions and contributions of diverse cultures.** The student is expected to: (A) compare and contrast historical and contemporary styles while identifying general themes and trends; (B) describe general characteristics in artwork from a variety of cultures, which might also include **personal identity and heritage**; (C) collaborate on community-based art projects; and (D) compare and contrast career and vocational opportunities in art.

LESSON CYCLE

Introduction/ Warm-Up	<p>Have students respond in their sketchbook to two still shots or videos of Nick Cave's work. What do they think his work is about? Introduce Nick Cave via video interview links below. For more advanced courses, offer students the written interview, or the NY Times article, <i>Nick Cave: The Greats</i> and ask them to write a reading response paragraph in their sketchbooks.</p> <p>Ask students if they could enter any public space in the world, and if they could blend into their environment to just be, what would they wear to achieve this.</p>
Direct Teach & Guided Practice	<p><i>Break students into groups of 3-4 and assign have the draw from a hat a little folded paper with a concept (you wrote—just to make sure their options are 100% school appropriate) they must perform by telling their classmates to take a certain pose or do a certain choreography. You may need to work outside in the hallway or outdoors. Example words are: power, intelligence, artist, influencer, success, and invisibility. Each group will take turns performing for the class. Students will guess what concept the group is performing.</i></p> <p><i>Open class dialogue about how student groups came up with their performances and the</i></p>

Historical & Cultural Relevance in Visual Art: Art I-IV

	<p><i>impressions students had of their work.</i></p> <p><i>Demonstrate how to design and build at least two fashion (wearable) accessories using found objects, fabric, and wire. Depending on the course, this can remain a drawing or painting design project, or enter the realm of mixed-media sculpture or jewelry design. Wrist-bands, hats, and masks are a good place to start, particularly given our present Covid-19 pandemic.</i></p>
Collaborative Practice	<p><i>Students will work individually or in groups of 2-3 to create a brief performance art piece (dance, call and response, and mime routines work well for this) that incorporates wearing their accessory/costume component. The final result does not need to make linear sense, but does need to be cohesive and leave a strong impression on the audience. For shy students, they can verbally share their performance idea and object with the class, or submit a mini-essay describing their performance and sculpture object. We want to respect student boundaries.</i></p>
Check for Understanding: Independent Practice	<p><i>Students will also write a brief reflection, in their sketchbooks on the process and experience of doing performance art and making a costume/sculpture/drawing component.</i></p>
Closure/Exit Ticket	<p><i>Students will fill out a peer-critique sheet, where the share grows and glows with each artist collective or individual.</i></p> <p>The sculptures and drawings students make for this assignment will be displayed at school in a visible showcase.</p>

Resources/Materials	Future Ready Skills	Accommodations
<p>NICK CAVE:</p> <p>Thick Skin: Sound Suit Origin Video</p> <p>https://art21.org/watch/extended-play/nick-cave-thick-skin-short/</p> <p>Video Interview, Process and Exhibit. (Start a beginning and stop at 13:48 min.)</p> <p>https://art21.org/watch/art-in-the-twenty-first-century/s8/chicago/</p> <p>NY Times Magazine Article: Nick Cave</p> <p>https://www.nytimes.com/interactive/2019/10/15/t-magazine/nick-cave-artist.html</p>	<ul style="list-style-type: none"> The following are embedded into the lesson through activities: creativity, critical thinking, problem solving, communication & collaborative learning experiences. Visual literacy skills are expanded using experiences & observation to examine, understand & create. 	<p><i>Provided according to individual student IEP/504/LPAC/GT requirements.</i></p>

Historical & Cultural Relevance in Visual Art: Art I-IV

Artist Interview:

<https://art21.org/read/is-there-racism-in-heaven-an-interview-with-nick-cave/>

Nick Cave, *Sound Suits* (2009-2013)





TEKS Deconstruction Document

Content Area: Art I

ART I

TEKS/SE Number	Verb(s) (from SE)	Concept (from SE)	Context (from TEKS/SE)	Evidence of Mastery
117.302 (C)(1)(A)	Consider	Concepts & Ideas	Direct observation, original sources experiences & imagination	Original artwork
117.302 (C)(1)(B)	Identify & Understand	Elements of Art - Line, shape, space, color, form, texture, value Principles of Design - Emphasis, repetition/pattern, movement/rhythm, contrast/variety, balance, proportion, unity	Personal artwork	Evidence of elements of art in personal artwork
117.302 (C)(1)(C)	Identify & Understand		Personal artwork	Evidence of principles of design in personal artwork
117.302 (C)(1)(D)	Make judgments	Expressive properties	Content, meaning, message & metaphor	Verbal or written critique
117.302 (C)(2)(A)	Problem solving	Visual Solutions	Direction observation, original sources, experiences, narrations, imagination	Original artwork
117.302 (C)(2)(B)	Communicate	Variety of applications	Design solutions	Original artwork
117.302 (C)(2)(C)	Use & Understanding	Copyright and public domain	Appropriate imagery, constituting the main focal point, when working with images	Personal artwork
117.302 (C)(2)(D)	Create & Communicate	Original Artwork	Thoughts, feelings, ideas, impressions	Original artwork
117.302 (C)(2)(F)	Create	Collaboration	Original work of art	Original artwork
117.302 (C)(3)(A)	Compare and contrast while identifying	Historical and contemporary styles	General themes and trends	Verbal or written critique

TEKS/SE Number	Verb(s) (from SE)	Concept (from SE)	Context (from TEKS/SE)	Evidence of Mastery
117.302 (C)(3)(B)	Describe	General characteristics in artwork	From a variety of cultures, which might also include personal identity and heritage	Verbal or written critique
117.302 (C)(3)(C)	Collaborate	Community-based	Art projects	Art projects
117.302 (C)(3)(D)	Compare and contrast	Career and avocation opportunities	In art	Verbal or written presentation or report
117.302 (C)(4)(A)	Interpret & Evaluate	Artistic decisions in artwork	By self, peers, & other artists	Verbal or written evaluation/interpretation
117.302 (C)(4)(B)	Evaluate & analyze	Method of art critique (verbal or written)	The 4 step process of description, analysis, interpretation, & evaluation	Verbal or written evaluation/interpretation
117.302 (C)(4)(C)	Construct	Evaluate & analyze artwork	Personal & original artwork	Personal artwork portfolio
117.302 (C)(4)(D)	Select, analyze, & identify to form precise conclusions	Formal qualities, historical, cultural contexts, intentions & meanings	Artwork, portfolios & exhibitions	Make a verbal or written judgment about artwork, portfolios & exhibition
LEVEL II = drawing II, painting, sculpture, ceramics, urban art				
117.303 (C)(1)(A)	Use and Illustrate	concepts & ideas from direct observation, original sources, experiences, narration, & imagination	Original artworks	Verbal, visual or written presentation of original artwork
117.303 (C)(1)(B)	Identify & apply	Elements of art – line, shape, space, color, form, texture, value	Personal artworks	Verbal or written explanation of how the elements of art exist in personal artwork
117.303 (C)(1)(C)	Identify & apply	Principles of Design – emphasis, repetition/pattern, movement/rhythm, contrast/variety, balance, proportion, & unity	Personal artworks	Verbal or written explanation of how the principles of design exist in personal artwork
117.303 (C)(1)(D)	Explore & express specific ideas	Suitability of art media and processes relating to visual themes of artworks	Content, meaning, message, appropriation & metaphor	Verbal or written

TEKS/SE Number	Verb(s) (from SE)	Concept (from SE)	Context (from TEKS/SE)	Evidence of Mastery
117.303 (C)(2)(A)	Create & expand	Use multiple solutions & personal themes	Direct observation, original sources, experiences & imagination	Original artwork
117.303 (C)(2)(B)	Apply, create, clarify, examine	Design skills & successful design decisions	Practical applications, presentations, & consumer choices	Original artwork
117.303 (C)(2)(C)	Use & understand	Copyright & public domain, appropriate imagery, main focal point	Working from images, not direct observation	Original artwork
117.303 (C)(2)(D)	Create & communicate	Thoughts, feelings, ideas or impressions	Original artwork	Original artwork
117.303 (C)(2)(E)	Collaborate & create	Original works of art	Collaborative art production	Original artwork
117.303 (C)(2)(F)	Select & communicate	Variety of media tools & specific ideas	Drawing, painting, printmaking, sculpture, ceramics, fiber art, jewelry, mixed media, photography, digital art & media	Original artwork
117.303 (C)(3)(A)	Examine & identify	general themes & trends	Historical periods or styles of art	Verbal or written interpretation or critique
117.303 (C)(3)(B)	analyze	Specific characteristics in artwork	Variety of cultures	Verbal or written analysis or critique
117.303 (C)(3)(C)	collaborate	Community based	Art projects	Original artwork
117.303 (C)(3)(D)	Examine & research	Career, entrepreneurial, & avocational opportunities	In art	Verbal or written presentation or report
117.303 (C)(4)(A)	Interpret, evaluate & justify	Artistic decisions	In artwork by self, peers, other artists, in museums, local galleries, exhibits & websites	Verbal or written critique
117.303 (C)(4)(B)	Evaluate & analyze	Describing the artwork, analyzing the way it's organized, interpreting the artist's intention & evaluating the success of the artwork	Method of critique	Verbal or written critique
117.303 (C)(4)(C)	Make decisions	Future directions in personal art	Use responses to artwork critiques	Verbal discussion & original artwork
117.303 (C)(4)(D)	Construct, evaluate & analyze	Provide evidence of learning	Physical or electronic portfolio	Personal original artworks

TEKS/SE Number	Verb(s) (from SE)	Concept (from SE)	Context (from TEKS/SE)	Evidence of Mastery
117.303 (C)(4)(E)	Select & analyze	Form precise conclusions	Formal qualities, historical & cultural contexts, intentions & meanings	Original artwork, portfolios & exhibitions
LEVEL III = Drawing III, Painting III, Sculpture III				
117.304 (C)(1)(A)	Analyze, illustrate, demonstrate & create	Concepts, flexibility in solving problems, multiple solutions	Thinking imaginatively	Original artwork, verbal or written evaluation
117.304 (C)(1)(B)	Compare & contrast	Elements of art: line, shape, color, texture, form, space, & value	Fundamentals of art in personal artwork	Original Artwork by self, peers, & from various cultures & history
117.304 (C)(1)(C)	Compare & contrast	Emphasis, repetition/pattern, movement/rhythm, contrast/variety, balance, proportion, unity	Principles of design	Original Artwork by self, peers, & from various cultures & history
117.304 (C)(1)(D)	Explore, select, express & interpret	Content, meaning, message, metaphor, expressive qualities	Art media & processes in artwork	Verbal or written evaluation or critique of original Artwork by self, peers, & from various cultures & history
117.304 (C)(2)(A)	Create & expand	Multiple solutions from direct observation, original sources, experiences & imagination	Personal themes	Personal artwork
117.304 (C)(2)(B)	Solve, develop, designing, creating, clarifying, evaluating	Visual problems, multiple solutions, ideas, practical applications, presentations, consumer choices	Making successful design decisions	Original artwork
117.304 (C)(2)(C)	Use & understanding	Copyright & public domain images	Appropriate imagery constituting the main focal point	Original artwork
117.304 (C)(2)(D)	Create & communicate	Thoughts, feelings, ideas & impressions	Original artwork	Original artwork
117.304 (C)(2)(E)	Collaborate & create	original	Works of art	Original artwork
117.304 (C)(2)(F)	Select & express	Intent, variety of art media & tools	Drawing, painting, printmaking, sculpture, ceramics, fiber art, design, digital art & media, photography, jewelry & mixed media	Original artwork

TEKS/SE Number	Verb(s) (from SE)	Concept (from SE)	Context (from TEKS/SE)	Evidence of Mastery
117.304 (C)(3)(A)	Research & select	Historical periods, artists, general themes, trends & styles of art	Art	Verbal or written evaluation or critique
117.304 (C)(3)(B)	distinguish	Correlation between specific characteristics & influences	Various cultures & contemporary artwork	Verbal or written evaluation or critique
117.304 (C)(3)(C)	collaborate	Community-based	Art projects	Original artwork
117.304 (C)(3)(D)	Examine, research & develop	Plan of action for relevant career, entrepreneurial & avocational art opportunities	Within a global economy	Verbal or written presentation or report
117.304 (C)(4)(A)	Interpret, evaluate & justify	Artistic decisions, evaluation of developmental progress, competency in problem solving & a variety of visual ideas	Museums, local galleries, art exhibits, websites	Verbal or written presentation, report or critique
117.304 (C)(4)(B)	Evaluate, analyze	Describing the artwork, analyzing the way it is organized, interpreting the artist's intention, & evaluating the success of the artwork	Method of critique	Verbal or written critique
117.304 (C)(4)(C)	Analyze, create & reflect	Intent, inspiration, elements of art, principles of design, measure of uniqueness	Within the artwork	Written response such as an artist's statement
117.304 (C)(4)(D)	Use & make decisions	Future directions in personal artwork	Artwork critiques	verbal or written responses
117.304 (C)(4)(E)	Construct	Evaluate & analyze	Personal artwork	Physical or electronic portfolio
117.304 (C)(4)(F)	Select, analyze & provide	Exploration of aesthetics; formal, historical & cultural contexts; intentions & meanings	Original artwork, portfolios & exhibitions	Selected artwork for a portfolio and/or exhibit
LEVEL IV = Drawing IV, Painting IV, Sculpture IV, AP Studio Art				
117.305 (C)(1)(A)	Consider concepts & themes	Integrate an extensive range of visual observations, experiences & imagination	Personal artwork	Personal artwork
117.305 (C)(1)(B)	Compare & contrast	Fundamentals of art in personal artwork	Elements of art	Verbal or written evaluation of personal artwork
117.305 (C)(1)(C)	Compare & contrast	Principles of design	Personal artwork	Verbal or written evaluation of personal artwork

TEKS/SE Number	Verb(s) (from SE)	Concept (from SE)	Context (from TEKS/SE)	Evidence of Mastery
117.305 (C)(1)(D)	Discriminate & express	Art media/ processes & complex visual relationships such as content, meaning, message & metaphor	Extensive art vocabulary	Verbal or written evaluation or critique
117.305 (C)(2)(A)	Produce an original body of artwork that integrates and demonstrates	Sustained self-directed investigations into specific themes	A variety of sources & a series or concentration of works	Original body of work
117.305 (C)(2)(B)	Evaluate & justify to create	Design ideas & concepts	A body of personal artwork	Body of personal artwork
117.305 (C)(2)(C)	Use & Understanding	Copyright and public domain	Appropriate imagery, constituting the main focal point, when working with images	Personal artwork
117.305 (C)(2)(D)	create	Communicate thoughts, feelings, ideas, impressions	Original artwork	Original artwork
117.305 (C)(2)(E)	create	collaborate	Original works of art	Original artwork
117.305 (C)(2)(F)	create	Singularly & in a series, by selecting from a variety of art materials & tools	Drawing, painting, printmaking, sculpture, ceramics, fiber art, design, digital art & media, photography, jewelry & mixed media	Student artwork
117.305 (C)(3)(A)	Report	research	Selected historical periods, artists, general themes, trends & styles of art	Written, verbal, or visual presentation
117.305 (C)(3)(B)	Analyze & evaluate	Influence of contemporary cultures	Contemporary culture	Verbal or written evaluation or critique
117.305 (C)(3)(C)	Collaborate	Community based	Art project	Art project
117.305 (C)(3)(D)	Examine, research & develop a plan of action & justify the choice	Relevant career or entrepreneurial art opportunities	Within a global economy	Verbal, visual or written presentation
117.305 (C)(4)(A)	Develop & analyze to justify	Artistic decisions in artwork based on a high level of creativity & expertise	Artwork in museums, local galleries. Art exhibits & websites	Verbal or written criteria, rubric, or critique

ELPS and Language Objective Stems

Learning Strategies (c1)		Corresponding Stems for Language Objectives
C1A	Use prior knowledge to learn a new language	Use what they know about ___ to predict the meaning of...
C1B	Monitor language with self-corrective techniques	Check how well they are able to say...
C1C	Use techniques to learn new vocabulary	Use ___ to learn new vocabulary about...
C1D	Speak using learning strategies	Use strategies such as ___ to discuss...
C1E	Use and reuse new basic and academic language to internalize language	Use and reuse the words/phrases ___ in the discussion/writing activity about...
C1F	Use accessible language to learn a new language	Use the phrase ___ to learn the meaning of...
C1G	Distinguish formal and informal English	Use formal/informal English to describe...
C1H	Expand repertoire of language learning strategies	Use strategies such as ___ to learn the meaning of...
Listening (c2)		Corresponding Stems for Language Objectives
C2A	Distinguish sound and intonation	Recognize the correct pronunciation of...
C2B	Recognize English sound system in new vocabulary	Recognize sounds used in the words...
C2C	Learn new language heard in classroom interactions and instruction	Identify words and phrases heard in discussion about...
C2D	Monitor understanding and seek clarification	Check for understanding by.../Seek help by...
C2E	Use visual, contextual linguistic support to confirm and enhance understanding	Use supports such as ___ to enhance understanding of...
C2F	Derive meaning from variety of media	Use ___ (media source) to learn/review...
C2G	Understand general meaning, main points, and details	Describe general meaning, main points, and details heard in...
C2H	Understand implicit ideas and information	Identify implicit ideas and information heard in...
C2I	Demonstrate listening comprehension	Demonstrates listening comprehension by...
Speaking (c3)		Corresponding Stems for Language Objectives
C3A	Practice using English sound system in new vocabulary	Pronounce the words ___ correctly...
C3B	Use new vocabulary in stories, descriptions, and classroom communication	Use new vocabulary about ___ in stories, pictures, descriptions, and/or classroom communication
C3C	Speak using a variety of sentence structures	Speak using a variety of types of sentence stems about...
C3D	Speak using grade level content area vocabulary in context	Speak using the words ___ about...
C3E	Share in cooperative groups	Share in cooperative groups about...
C3F	Ask and give information using high frequency and context area vocabulary	Ask and give information using the words...
C3G	Express opinions, ideas, and feelings	Express opinions, ideas and feelings about ___ using the words/phrases...
C3H	Narrate, describe and explain	Narrate, describe and explain...
C3I	Adapt spoken language for formal and informal purposes	Use formal/informal English to say...
C3J	Respond orally to information from a variety of media sources	Respond orally to information from a variety of media sources about...
Reading (c4)		Corresponding Stems for Language Objectives
C4A	Learn relationships of sounds and letters in English	Identify relationships between sounds and letters by...
C4B	Recognize directionality of English text	Recognize directionality of English text...
C4C	Develop sight vocabulary and language structures	Recognize the words/phrases...
C4D	Use prereading supports	Use prereading supports such as ___ to understand...
C4E	Read linguistically accommodated content area material	Read materials about ___ with support of simplified text/visuals/word bank as needed...
C4F	Use visual and contextual supports to read text	Use visual and contextual supports to read...
C4G	Show comprehension of English text individually and in groups	Show comprehension of English text about...
C4H	Read silently with comprehension	Demonstrate comprehension of text read silently by...
C4I	Show comprehension through basic reading skills	Show comprehension of text about ___ through basic reading skills such as...
C4J	Show comprehension through inferential skills	Show comprehension of text/graphic about ___ through inferential skills such as...
C4K	Show comprehension through analytical skills	Show comprehension of text about ___ through analytical skills such as...
Writing (c5)		Corresponding Stems for Language Objectives
C5A	Learn relationships between sounds and letters when writing	Learn relationships between sounds and letters when writing about...
C5B	Write using newly acquired vocabulary	Write using newly acquired vocabulary about...
C5C	Spell familiar English words	Spell English words such as...
C5D	Edit writing	Edit writing about...
C5E	Employ complex grammatical structures	Use simple and complex sentences to write about...
C5F	Write using a variety of sentence structures and words	Write using a variety of sentence frames and selected vocabulary about...
C5G	Narrate, describe, and explain in writing	Narrate, describe and explain in writing about...

BIBLIOGRAPHY OF RESOURCES
Transcending Perspectives
ART CURRICULUM

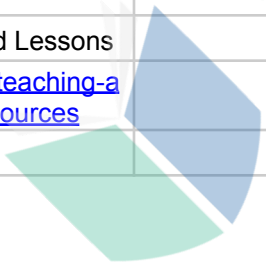
Title	Author(s)	Editor(s)	Year	Publisher	Publ. Location	Resource Type
Parker Looks Up	Parker Curry	Jessica Curry	2019	Simon & Schuster/Aladdin		Children's Book
Life Doesn't Frighten Me	Maya Angelo	Sarah Jane Boyers	2018	Abrams Books for Young Readers	New York	Children's Book
Tar Beach	Faith Ringgold		1991	Crown Books for Young Readers	New York	Children's Book
All Around Us	Xelena Gonzalez		2017	Cinco Puntos Press	El Paso, TX	Children's Book
The Obama Portraits	Taína Caragol, Dorothy Moss, Richard Powell, & Kim Sajet		2020	Princeton University Press	Princeton, NJ; Oxford, England; Beijing, China	Children's Book
Contemporary Art and Multicultural Education		Susan Cahan and Zoya Kocur	1996	The New Museum of Contemporary Art New York and Routledge	New York and London	Art Ed. Curriculum Resource
Homegrown: Engaged Cultural Criticism	Bell Hooks and Amelia Mesa-Bains	2 nd Edition	2017	Taylor & Francis	United States	Critical Arts & Ed. Theory

The Palgrave Handbook on Race and the Arts Education		Amelia M. Kraehe Rubén Gaztambide-Fernández B. Stephen Carpenter, II	2018	Palgrave, Mcmillan	Cham, Switzerland	Theoretical Essays in Arts Ed. on Pedagogy, Decolonization, Racism & Curriculum
Decolonization is not a metaphor	Eve Tuck and K. Wang Yang		2012	Decolonization: Indigeneity, Education & Society	Toronto, Canada	Peer-reviewed Journal Article
Rethinking Columbus: The Next 500 Years		Bill Biglow and Bob Preston	1998	Rethinking Schools	Milwaukee, WI	Decolonizing Curriculum Resource
Mixed Blessings: New Art in a Multicultural America	Lucy R. Lippard		1990	Pantheon Books	New York	Essays & Images: Ethnically Diverse Artists
Teaching Meaning in Artmaking (Art Education in Practice Series)	Sydney R. Walker	Marilyn G. Stewart	2001	Davis Publications, Inc.	Worcester, MA	Art Ed. Big Ideas Instructional Resource
Engaging Visual Culture (Art Education in Practice Series)	Karen Keifer-Boyd and Jane Maitland-Gholson	Marilyn G. Stewart	2007	Davis Publications, Inc.	Worcester, MA	Art Ed. Visual Culture Instructional Resource
Roots of Art Education Practice (Art Education in Practice Series)	Mary Ann Stankiewicz	Marilyn G. Stewart	2001	Davis Publications, Inc.	Worcester, MA	History of Art Education
Caucus of Social Theory in Art Education						Website
https://www.cstae.org/opportunity						

National Association of Multicultural Education https://nameorg.org/						Website
Education for Liberation Network https://www.edliberation.org/						Website
Rethinking Schools https://rethinkingschools.org/						Website
Teaching Tolerance https://www.tolerance.org/						Website
How Structural Discrimination Works: Inaugural Lecture https://www.brown.edu/academics/race-ethnicity/events/how-structural-racism-works-inaugural-lecture	Dr. Tricia Rose		2015	Brown University	Providence, RI	Youtube Video Lecture
Teaching Evolution through Human Examples https://humanorigins.si.edu/education/teaching-evolution-through-human-examples	Dr. Paul M. Beardsly	Dr. Nina Jablonsky	2015	National Museum of Natural History, Smithsonian	Washington, D.C.	Curriculum Unit Plans on Human Evolution (Skin Color and More)

Activist Artists Interviews https://c4aa.org/aefficacy-artist-interviews						Website
Black Lives Matter: A Classroom Resource https://www.edliberation.org/wp-content/uploads/2020/02/BLM_special_feature.pdf			2020	Education for Liberation Network	Detroit, MI	Classroom Resource
Black Lives Matter Historical & Community Resources Sites https://culturalpolitics.net/index/social_movements/black_lives_matter						Website
African American Art- Smithsonian Educator Resources https://africa.si.edu/education/						Website
Native American Historical & Community Resource Sites https://culturalpolitics.net/index/social_movements/indian						Website
Chicano & Latinx Historical & Community Resource Sites https://culturalpolitics.net/index/social_movements/chicano						Website

Native American Knowledge 360: Transforming Learning & Teaching about Native Americans			2020	National Museum of the American Indian	Washington , D.C. and New York, NY	Website
https://americanindian.si.edu/nk360						
https://americanindian.si.edu/						
Asian American Art Museum Educator						Website
https://education.asianart.org/						
Asian American Artists Resource						Website
https://www.si.edu/spotlight/asian-american-artists-artists						
Smithsonian Latino Virtual Gallery and Toolkit						Website
https://latino.si.edu/index.php/learn/teaching-and-learning-resources/latino-virtual-museum-toolkit						
Dia de Los Muertos/Day of the Dead Lessons						Website
https://latino.si.edu/index.php/learn/teaching-and-learning-resources/day-dead-resources						



DEFENDING
EDUCATION

Local San Antonio Artists List & Links:

Please add artists you would like us to reach out to and perhaps add to the JISD Vendor List for potential virtual/or classroom presentations. Please share their media or specialty as well. Thanks!

Adriana M. Garcia (Muralist, Painter, Activist, Educator)

<https://adrianamjgarcia.com/>

Xelena Gonzalez (Writer, Journalist, Dancer, Activist, Librarian Educator)

<https://cincopuntos.com/authors/xelena-gonzalez/>

Terry Ybanez (Artist, Educator, Activist)

<https://serieproject.org/product/terry-ybanez/>

Vincent Valdez (Artist- painting and drawing)

<https://vincentvaldezstudio.com/>

Thomas Stokes III (Artist)

<https://www.sanantoniomag.com/mcnay-art-museum-employee-is-its-latest-featured-artist/>

Andrea "Vocab" Sanderson (San Antonio Poet Laureate 2019)

<https://andreavocabsanderson.com/>

Deborah Roberts <http://www.deborahrobertsart.com/artist-statement>

Guillermina Zabala (Artist- Filmmaker and Photographer)

www.guillerminazabala.com

Elizabeth Rodriguez (Artist-painting)

<https://www.expressnews.com/entertainment/arts-culture/article/Bihl-Haus-gives-S-A-artist-her-first-solo-show-6198968.php>

Alex Rubio (Artist-painting)

https://www.oaaa.com/people/ticket/teacher-artist-to-be-featured/article_9fe4460c-342b-11e6-b98e-e7143d8561c4.html

Kevin Prince

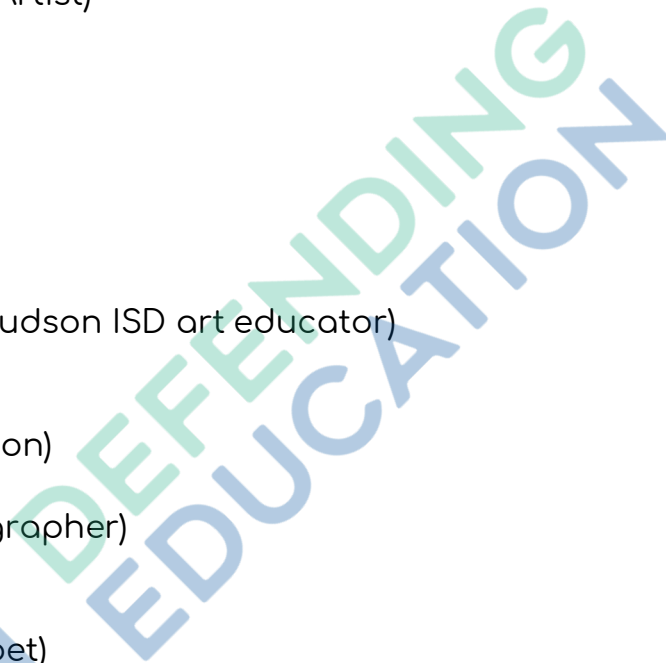
David Zamora Casas (Artist- painting, installation and performance)

<https://therivardreport.com/dreaming-is-magic-david-zamora-casas-celebrates-transcendental-tricentennial-at-the-itc/>

Kathy Vargas (Artist-photography and installation)

Rockie Gilford Stepter (Quilting, Jewelry, Activist)

Moyo Okediji (Visual Artists, Professor at UT Austin)
Ashley Amina (Poet)
Ariana Brown (Poet, Activist)
Lakey Hinson (Visual Artist, Poet, Activist)
Tiri Edyka. Chilome (Poet)
Leigh Callaway (Visual Artist, Photographer)
Jose Cardenas
Shantelle Yvette (DJ)
Kree Villegas
Diamond Mason
Anel Flores (Author and Artist)
Louis LQ Iverson (MC2)
Damien Dennis
Junye Butler
Nadia Butt
Beatriz Rodriguez
Qween Paz (DJ)
Kwanzaa Edwards
Becky Brenner (Retired Judson ISD art educator)
Jaylen Guess (DJ)
John Jennings
Daiquonne Lanier (Fashion)
Tiger Martinez (Tattoo)
Anthony Francis (photographer)
Laura Vasquez
Jai Roots (musician)
Sonia Simmons Wren (poet)
Kevin Triche (DJ)
Roberto Celis
DW Goodloe
Juan De Dios Mora
Anthony Thomas Martinez
Dmyke Ondrums (drummer)
TJ Storm (video game actor)
Vanessa Quezada
Kaldric Deshon Dow
Gerardo Saenz



Appendix

JISD School Board of Trustees Resolution (2020)
&
JISD EF Local & EFA Legal Policies



DEFENDING
EDUCATION

JUDSON INDEPENDENT SCHOOL DISTRICT

BOARD OF TRUSTEES

Judson ISD Resolution on the Commitment of Judson ISD to Black Students and Black Lives

2020

WHEREAS, current events **have** increased **the** need for communities and leaders to stand in solidarity against the murder of unarmed Black men and women by declaring unequivocally that the lives of Black students and Black people in our community matter; and

President Renee Paschall

WHEREAS, today our Black students represent 21% of the district. This is the highest representation of Black students of any Bexar County public school district; and

Vice President Suzanne Kenoyer

WHEREAS, proclaiming that **Black** lives matter **does** not negate the commitment of Judson ISD in its mission of "educating all students for success." Rather, this resolution aligns with the values of being responsive to the needs of our community and ensuring that we **elevate conversations** to forge racial equity and disrupt systems of inequity; and

Secretary Lynette Perez

WHEREAS, Judson ISD has a shared core value of equity. In Judson ISD, we celebrate **our** diversity and will provide the **necessary resources** and supports to eliminate **barriers to success and foster a** more equitable future for all of our students; and

WHEREAS, as a public school district, it is our solemn duty to drive the limitless growth potential of human beings, with a charge to guide our youth to find and achieve their purpose with a belief that every human being deserves to live

with dignity, safety, and liberty; and

Trustees Rafael Diaz, Jr. Debra Eaton Shatonya King Jennifer Rodriguez

WHEREAS, Judson ISD administration and employees take responsibility for actions, decisions, and **statements** that impact the education community and the public; and

WHEREAS, the Board recognizes that disparities between the achievement of other students and that of Black students persist, even though these students have the same academic potential and all bring unique, valuable perspectives and experiences to our classrooms; and

WHEREAS, yet they continue to experience inequity of access to learning and are disproportionately overrepresented in discipline statistics and special education programming while being underrepresented in rigorous classes including Advanced Placement, honors and gifted and talented programming; and

WHEREAS, the Board recognizes that general education research and practice have created a picture that overemphasizes the deficits of Black children, their families and community instead of celebrating them for the unique gifts they bring with them into schools and providing them the opportunity to access more rigorous grade level classes and materials; and

8012 Shin Oak Drive . Live Oak, Texas 78233-2457 • (210) 945-5104 • www.judsonisd.org It is the policy of Judson Independent School District not to discriminate on the basis of age, race, religion, color, national origin, sex, marital or veteran status, disability or other legally protected status in its programs, services or activities as required by Title VI of the Civil Rights Act of 1964, as amended; Title IX of the Education Amendments of 1972; and Section 504 of the Rehabilitation Act of 1973, as amended. The following person has been designated to handle inquiries regarding the non-discrimination policies: Assistant Superintendent of Human Resources, 8012 Shin Oak, Live Oak, Texas, 78233. (210) 945-5101.

JISÓ

JDSON INDEPENDENT SCHOOL DISTRICT

BOARD OF TRUSTEES

WHEREAS, the Board is reminded that when we focus and target our efforts, including

setting in policy our Student Outcome Goals and Goal Progress Measures we see success as evidenced by the results we have achieved through other Judson ISD strategic initiatives like Early Childhood, Early College and Choice Schools.

NOW THEREFORE, BE IT RESOLVED THAT, the Board declares that the lives of Black students and those of our greater Black community matter. We as a Board are therefore committed to continuing to address systemic racism towards Black students and will continue to prioritize and target their academic achievements. To this end, we will be bold in our commitment to making diversity and inclusion evident in our organizational structure, policies, staff, strategic goals, and program delivery at Judson ISD. We will act on these commitments by seeking diverse and highly qualified staff, providing multicultural and sensitivity training, designing programs and events that will foster cultural diversity, and implementing an African-American Studies course.

Approved this 16th day of June 2020 by the Judson ISD Board of Trustees.

SIGNATURES:

Rami Paschace

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Renee Paschall - President

ve Suzanne Kenoyer – Vice President

tulosterez Lynette Perez - Secretary

Rafael Diaz, JP. Trustee

Devra Badon

Debra Eaton – Trustee

Shatonya King - Trustee

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Jennifer Rødr

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8012 Shin Oak Drive . Live Oak, Texas 78233-2457 • (210) 945-5104 • www.judsonisd.org It is the policy of Judson Independent School District not to discriminate on the basis of age, race, religion, color, national origin, sex, marital or veteran status, disability or other legally protected status in its programs, services or activities as required by Title VI of the Civil Rights Act of 1964, as amended; Title IX of the Education Amendments of 1972; and Section 504 of the Rehabilitation Act of 1973, as amended. The following person has been designated to handle inquiries regarding the non-discrimination policies: Assistant Superintendent of Human Resources, 8012 Shin Oak, Live Oak, Texas, 78233. (210) 945-5101 .



School Library

A district possesses significant discretion to determine the content of its school libraries. A district must, however, exercise its discretion in a manner consistent with the First Amendment.

Removal of Library
Materials

Students' First Amendment rights are implicated by the removal of books from the shelves of a school library. A district shall not remove materials from a library for the purpose of denying students access to ideas with which the district disagrees. A district may remove materials because they are pervasively vulgar or based solely upon the educational suitability of the books in question.

Bd. of Educ. v. Pico, 457 U.S. 853 (1982)

**Instructional
Materials**

Instructional materials selected for use in the public schools shall be furnished without cost to students attending those schools. Except as provided by Education Code 31.104(d), a district may not charge a student for instructional material or technological equipment purchased by the district with the district's technology and instructional materials allotment [see CMD]. *Education Code 31.001*

Parental Access

A parent is entitled to review all teaching materials, instructional materials, and other teaching aids used in the classroom of the parent's child and to review each test administered to the child after the test is administered. A district shall make teaching materials and tests readily available for parental review and may specify reasonable hours for such review.

A student's parent is entitled to request that a district allow the student to take home any instructional materials used by the student. Subject to the availability of the instructional materials, a district or school shall honor the request. A student who takes home instructional materials must return the instructional materials to school at the beginning of the next school day if requested to do so by the student's teacher.

Education Code 26.006

**Information
Collection and
Access**

U.S. DOE–Funded
Surveys

*Consent
Required*

No student shall be required, as part of any program funded in whole or in part by the U.S. Department of Education (DOE), to submit to a survey, analysis, or evaluation that reveals information concerning the topics listed at Protected Information, below, without the prior consent of the student (if the student is an adult or emancipated minor), or, in the case of an unemancipated minor, without the prior written consent of the parent. *20 U.S.C. 1232h(b)*

*Parental
Inspection*

All instructional materials, including teacher's manuals, films, tapes, or other supplementary material, that will be used in connection with any survey, analysis, or evaluation as part of any program

Information
Collection Funded
by Other Sources
Policies

funded in whole or in part by the U.S. DOE shall be available for inspection by the parents or guardians of the children. *20 U.S.C. 1232h(a)*

Except as provided by 20 U.S.C. 1232h(a) or (b) [see U.S. DOE Funded Surveys, above], as a condition of receiving funds for a program funded in whole or in part by the U.S. DOE, a district shall develop and adopt policies, in consultation with parents, pursuant to 20 U.S.C. 1232h(c)(1), regarding the following:

1. The parent's right to inspect a survey created by a third party before the survey is administered or distributed by a school to the student and any applicable procedures for granting a request by a parent for reasonable access to such survey within a reasonable period of time after the request is received.
2. A district's arrangements to protect student privacy in the event a survey containing one or more of the items listed under Protected Information, below, is administered or distributed to a student.
3. The parent's right to inspect any instructional material used in the educational curriculum for the student and any applicable procedures for granting a request by a parent for reasonable access to instructional material within a reasonable period of time after the request is received.
4. The administration of physical examinations or screenings that a district may administer to the student.
5. The collection, disclosure, or use of personal information collected from students for the purpose of marketing or selling that information. This provision does not apply to use of personal information collected from students for the exclusive purpose of developing, evaluating, or providing educational products or services for or to students or educational institutions, such as recruiters, book clubs, curriculum and instructional materials used by schools, sale by students of products or services to raise funds for school-related or education-related activities, or student recognition programs.
6. The parent's right to inspect any instrument used in collection of personal information in item 5 above, before the instrument is administered and any applicable procedures for granting a request by a parent for reasonable access to such instrument within a reasonable period of time after the request is received.

A district need not develop and adopt new policies if TEA or the district had in place, on January 8, 2002, policies covering the re-

*Parental
Notification*

quirements of 20 U.S.C. 1232h(c)(1). [See CRD, FFAA, FL, and FNG]

A district shall provide for reasonable notice of the adoption or continued use of such policies directly to the parents of the students enrolled in schools served by the district. At a minimum, a district shall:

1. Provide notice at least annually, at the beginning of the school year and within a reasonable time after any substantive change in the policies; and
2. Offer an opportunity for the parent to opt the student out of participation in an activity described below.

A district shall directly notify the parent of a student, at least annually at the beginning of the school year, of the specific or approximate dates during the school year when activities, described below, are scheduled or expected to be scheduled. The following activities require notification under this section:

1. Activities involving the collection, disclosure, or use of personal information collected from students for the purpose of marketing or for selling that information.
2. The administration of any survey containing one or more items described at Protected Information, below.
3. Any nonemergency, invasive physical examination or screening that is required as a condition of attendance, administered and scheduled by the school in advance, and not necessary to protect the immediate health and safety of the student or of other students.

20 U.S.C. 1232h(c)(1)–(4) [See FFAA]

*Protected
Information*

Protected information addressed by 20 U.S.C. 1232h includes:

1. Political affiliations or beliefs of the student or the student's parents.
2. Mental and psychological problems of the student or the student's family.
3. Sex behavior and attitudes.
4. Illegal, anti-social, self-incriminating, and demeaning behavior.
5. Critical appraisals of other individuals with whom respondents have close family relationships.

6. Legally recognized privileged or analogous relationships, such as those of lawyers, physicians, and ministers.
7. Religious practices, affiliations, or beliefs of the student or student's parent.
8. Income (other than that required by law to determine eligibility for participation in a program or for receiving financial assistance under such program).

20 U.S.C. 1232h(b), (c)(1)(B)

“Personal
Information”
Defined

The term “personal information” means individually identifiable information, including a student's:

1. First and last name;
2. Home or physical address, including street name and city or town;
3. Telephone number; or
4. Social security identification number.

20 U.S.C. 1232h(c)(6)(E)



Note: For information related to the selection process and accounting of instructional materials, as this term is defined by state law and rule, see CMD and EFA.

The District shall provide a wide range of instructional resources for students and faculty that present varying levels of difficulty, diversity of appeal, and a variety of points of view. Although professional staff members may select instructional resources for their use in accordance with District policy and administrative regulations, the ultimate authority for determining and approving the curriculum and instructional program of the District lies with the Board.

Objectives

In this policy, “instructional resources” may include textbooks, library acquisitions, supplementary resources for classroom use, and any other instructional resources, including electronic resources, used for formal or informal teaching and learning purposes. The primary objectives of instructional resources are to implement, enrich, and support the District’s educational program.

The Board shall rely on District professional staff to select and acquire instructional resources that:

1. Enrich and support the curriculum, taking into consideration students’ varied interests, abilities, learning styles, and maturity levels.
2. Stimulate growth in factual knowledge, enjoyment of reading, literary appreciation, aesthetic values, and societal standards.
3. Present various sides of controversial issues so that students have an opportunity to develop, under guidance, skills in critical analysis and in making informed judgments in their daily lives.
4. Represent many ethnic, religious, and cultural groups and their contributions to the national heritage and world community.
5. Provide a wide range of background information that will enable students to make intelligent judgments in their daily lives.

Selection Criteria

In the selection of instructional resources, professional staff shall ensure that the resources:

1. Support and are consistent with the general educational goals of the state and District and the aims and objectives of individual schools and specific courses consistent with the District and campus improvement plans.

INSTRUCTIONAL RESOURCES

EF
(LOCAL)

2. Meet high standards for artistic quality and/or literary style, authenticity, educational significance, factual content, physical format, presentation, readability, and technical quality.
3. Are appropriate for the subject area and for the age, ability level, learning styles, and social and emotional development of the students for whom they are selected.
4. Are designed to help students gain an awareness of our pluralistic society.
5. Are designed to provide information that will motivate students and staff to examine their own attitudes and behavior; to understand their duties, responsibilities, rights, and privileges as citizens participating in our society; and to make informed choices in their daily lives.
6. For library selections, are integral to the instructional program, are appropriate for the reading levels and understanding of students, reflect the interests and needs of the students and faculty, are included because of their literary or artistic value and merit, and present information with the greatest degree of accuracy and clarity.

Administrators, teachers, library media specialists, other District personnel, parents, and community members, as appropriate, may recommend instructional resources for selection. Gifts of instructional resources shall be evaluated according to these criteria and accepted or rejected in accordance with CDC(LOCAL).

Selection of resources is an ongoing process that includes the removal of resources no longer appropriate and the periodic replacement or repair of resources that still have educational value.

Controversial Issues

District professional staff shall endeavor to maintain a balanced collection representing various views when selecting instructional resources on controversial issues. Resources shall be chosen to clarify historical and contemporary forces by presenting and analyzing intergroup tension and conflict objectively, placing emphasis on recognizing and understanding social and economic problems. [See also EMB regarding instruction about controversial issues and EHAA regarding human sexuality instruction.]

Challenged Resources

A parent of a District student, any employee, or any District resident may formally challenge an instructional resource used in the District's educational program on the basis of appropriateness.

Informal
Reconsideration

The school receiving a complaint about the appropriateness of an instructional resource shall try to resolve the matter informally using the following procedure:

1. The principal or designee shall explain the school's selection process, the criteria for selection, and the qualifications of the professional staff who selected the questioned resource.
2. The principal or designee shall explain the intended educational purpose of the resource and any additional information regarding its use.
3. If appropriate, the principal or designee may offer a concerned parent an alternative instructional resource to be used by that parent's child in place of the challenged resource.
4. If the complainant wishes to make a formal challenge, the principal or designee shall provide the complainant a copy of this policy and a form to request a formal reconsideration of the resource.

**Formal
Reconsideration**

A complainant shall make any formal objection to an instructional resource on the form provided by the District and shall submit the completed and signed form to the principal. Upon receipt of the form, the principal shall appoint a reconsideration committee.

The reconsideration committee shall include at least one member of the instructional staff who has experience using the challenged resource with students or is familiar with the challenged resource's content. Other members of the committee may include District-level staff, library staff, secondary-level students, parents, and any other appropriate individuals.

All members of the committee shall review the challenged resource in its entirety. As soon as reasonably possible, the committee shall meet and determine whether the challenged resource conforms to the principles of selection set out in this policy. The committee shall prepare a written report of its findings and provide copies to the principal, the Superintendent or designee, and the complainant.

Appeal

The complainant may appeal the decision of the reconsideration committee in accordance with appropriate complaint policies, starting with the appropriate administrator. [See DGBA, FNG, and GF]

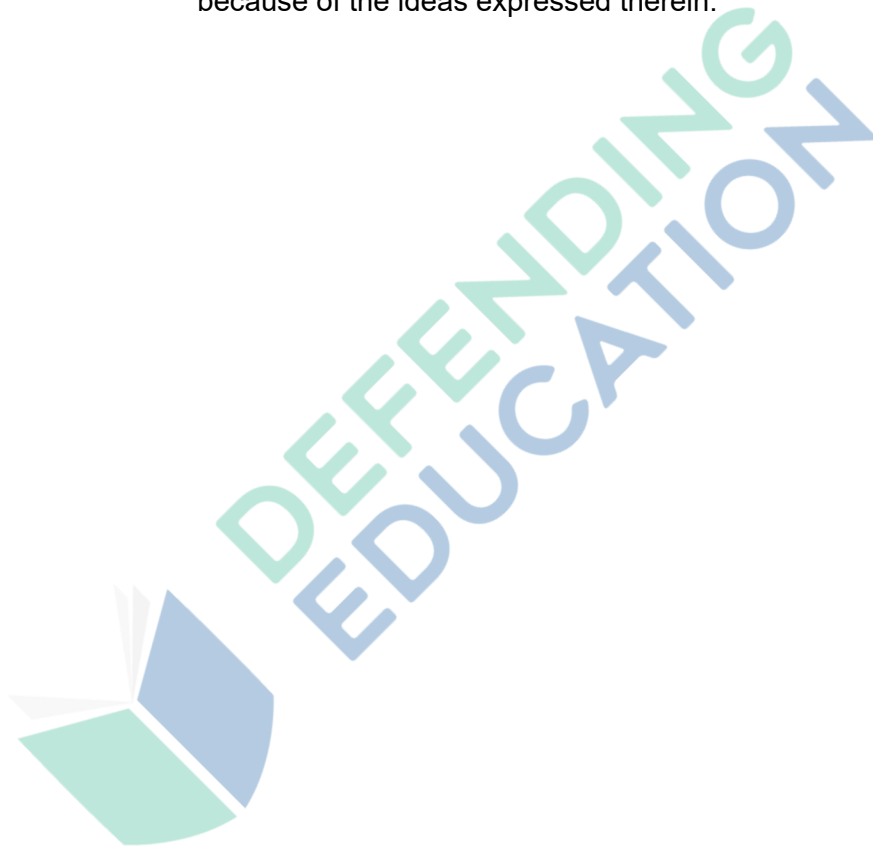
Guiding Principles

The following principles shall guide the Board and staff in responding to challenges of instructional resources:

1. A complainant may raise an objection to an instructional resource used in a school's educational program, despite the fact that the professional staff selecting the resources were qualified to make the selection, followed the proper procedure, and adhered to the objectives and criteria for instructional resources set out in this policy.

2. A parent's ability to exercise control over reading, listening, or viewing matter extends only to his or her own child.
3. Access to a challenged resource shall not be restricted during the reconsideration process, except the District may deny access to a child if requested by the child's parent.

The major criterion for the final decision on challenged resources is the appropriateness of the resource for its intended educational use. No challenged instructional resource shall be removed solely because of the ideas expressed therein.



Note: For provisions regarding inventory and requisition of instructional materials, see CMD.

Definitions

“Instructional material” is defined as content that conveys the essential knowledge and skills of a subject in the public school curriculum through a medium or a combination of media for conveying information to a student. The term includes a book, supplementary materials, a combination of a book, workbook, and supplementary materials, computer software, magnetic media, DVD, CD-ROM, computer courseware, online services, or an electronic medium, or other means of conveying information to the student or otherwise contributing to the learning process through electronic means, including open education resource instructional material. *Education Code 31.002(1)*

“Open education resource instructional material” is teaching, learning, and research resources that reside in the public domain or have been released under an intellectual property license that allows for free use, reuse, modification, and sharing with others, including full courses, course materials, modules, textbooks, streaming videos, tests, software, and any other tools, materials, or techniques used to support access to knowledge. *Education Code 31.002(1-a)*

“Technological equipment” is hardware, a device, or equipment necessary for instructional use in the classroom, including to gain access to or enhance the use of electronic instructional materials; or professional use by a classroom teacher. *Education Code 31.002(4)*

SBOE Instructional Materials List

For each subject and grade level, the State Board of Education (SBOE) shall adopt a list of instructional materials.

The list includes each instructional material that meets applicable physical specifications and contains material covering at least half of the elements of the essential knowledge and skills of the subject and grade level.

Education Code 31.023(a)

A district may requisition instructional materials on the SBOE’s list for grades above the grade level in which the student is enrolled. *19 TAC 66.104(b)*

Open Education
Resource
Instructional
Material

The SBOE shall place open education resource instructional material for a secondary-level course submitted for adoption by an eligible institution on the list if it satisfies the requirements described in Education Code 31.0241. *Education Code 31.0241(b)*

**Commissioner
Instructional
Materials List**

The commissioner of education, with input from the SBOE, shall adopt a list of:

1. Electronic instructional material; and
2. Material that conveys information to the student or otherwise contributes to the learning process, including tools, models, and investigative materials designed for use as part of the foundation curriculum for science in kindergarten through grade 5 and personal financial literacy in kindergarten through grade 8.

Education Code 31.0231(a)

**Supplemental
Instructional
Materials List**

The SBOE may adopt supplemental instructional materials that are not on the SBOE instructional materials list. Supplemental instructional material adopted by the SBOE:

1. Must contain material covering one or more primary focal points or primary topics of a subject in the required curriculum;
2. Is not designed to serve as the sole instructional material for a full course;
3. Meets applicable physical specifications adopted by the State Board of Education;
4. Is free from factual errors;
5. Is suitable for the subject and grade level; and
6. Is reviewed by academic experts in the subject and grade level.

Education Code 31.035(a)

Local Selection

A board shall select instructional materials in an open meeting as required by the Texas Open Meetings Act, including public notice. *19 TAC 66.104(a)*

Notice to SBOE

Each year, during a period established by the SBOE, a board shall notify the SBOE of instructional materials selected in accordance with Education Code 31.101. *Education Code 31.101(a)*

*Foundation
Curriculum*

For subjects in the foundation curriculum, a board shall notify the SBOE of the instructional materials it selects from the instructional materials list, including the commissioner's instructional materials list. *Education Code 31.101(a)(1)*

INSTRUCTIONAL RESOURCES
INSTRUCTIONAL MATERIALS

EFA
(LEGAL)

<i>Enrichment Curriculum</i>	For a subject in the enrichment curriculum, a board shall notify the SBOE of instructional material it selects from the instructional materials list, including the commissioner's instructional materials list, or that it selected instructional materials that do not appear on the list. <i>Education Code 31.101(a)(2)</i>
<i>Open Education Resource Instructional Materials</i>	<p>In selecting instructional material each year, a district may consider the use of open education resource instructional materials. <i>Education Code 31.101(b)</i></p> <p>A district may adopt state-developed open education resource instructional material at any time, regardless of the instructional material review and adoption cycle. <i>Education Code 31.073(c)</i></p>
Supplemental Materials	A board may requisition supplemental instructional materials adopted by the SBOE, as set forth at Education Code 31.035 [see CMD]. If a board requisitions supplemental instructional materials, the district shall certify to TEA that the supplemental instructional materials, in combination with any other instructional materials or supplemental instructional materials used by the district, cover the essential knowledge and skills for the course. <i>Education Code 31.035(d), (f)</i>
Special Education	Adopted instructional materials shall be supplied to a student in special education classes as appropriate to the level of the student's ability and without regard to the grade for which the instructional material is adopted or the grade in which the student is enrolled. <i>19 TAC 66.104(c)</i>
Duration of Selection <i>Listed Materials</i>	<p>A district that selects subscription-based instructional material on the SBOE instructional materials list or electronic instructional material on the commissioner's instructional materials list may cancel the subscription and subscribe to new instructional material on the SBOE list or electronic instructional material on the commissioner's list before the end of the state contract period if:</p> <ol style="list-style-type: none">1. The district has used the instructional material for at least one school year; and2. TEA approves the change based on a written request to TEA by the district that specifies the reasons for changing the instructional material used by the district. <p><i>Education Code 31.101(e)</i></p>
<i>Other Materials</i>	For instructional material that is not on the instructional materials list, a district must use the instructional material for the period of the review and adoption cycle the SBOE has established for the subject and grade level for which the instruction material is used. <i>Education Code 31.101(d)</i>

Criminal Offense

A board member, administrator, or teacher commits an offense if the person receives any commission or rebate on any instructional materials or technological equipment used in the schools with which the person is associated.

A board member, administrator, or teacher commits an offense if the person accepts a gift, favor, or service that:

1. Is given to the person or the person's school;
2. Might reasonably tend to influence the person in the selection of instructional material or technological equipment; and
3. Could not be lawfully purchased with state instructional materials funds.

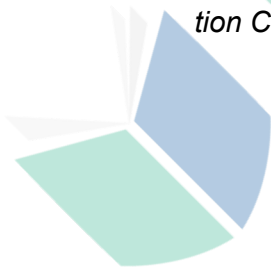
"Gift, favor, or service" does not include:

1. Staff development, in-service, or teacher training; or
2. Ancillary materials, such as maps or worksheets, that convey information to the student or otherwise contribute to the learning process.

Education Code 31.152

**Human Sexuality
Materials**

Course materials relating to human sexuality, sexually transmitted diseases, or human immunodeficiency virus (HIV) or acquired immune deficiency syndrome (AIDS) shall be selected by a board with the advice of the local school health advisory council. *Education Code 28.004(e)* [See EHAA]



Request for Program If the parents or guardians of at least 22 students at a school request a transfer for the same school year to another school in the District for the purpose of enrolling in an educational program offered at that school, the District shall offer such a program, beginning with the following school year, at the school from which the transfers were requested. The program may be offered by teleconference.

“Educational program” means a course or series of courses in the required curriculum other than a fine arts course or a career and technology course.

Education Code 28.003

Parental Requests A parent is entitled to request, with the expectation that the request will not be unreasonably denied:

1. The addition of a specific academic class in the course of study of the parent’s child in keeping with the required curriculum if sufficient interest is shown in the addition of the class to make it economically practical to offer the class.
2. That the parent’s child be permitted to attend a class for credit above the child’s grade level, whether in the child’s school or another school, unless the Board or its designated representative expects that the child cannot perform satisfactorily in the class.

The decision of the Board concerning such a request is final and may not be appealed. [See FNG]

Education Code 26.003(a)(3)(A)(B), (b)

Videotape or Recording A District employee is not required to obtain the consent of a child’s parent before the employee may videotape the child or record the child’s voice if the videotape or recording is to be used only for a purpose related to regular classroom instruction. *Education Code 26.009(b)(3)*

School Library

A district possesses significant discretion to determine the content of its school libraries. A district must, however, exercise its discretion in a manner consistent with the First Amendment.

Removal of Library
Materials

Students' First Amendment rights are implicated by the removal of books from the shelves of a school library. A district shall not remove materials from a library for the purpose of denying students access to ideas with which the district disagrees. A district may remove materials because they are pervasively vulgar or based solely upon the educational suitability of the books in question.

Bd. of Educ. v. Pico, 457 U.S. 853 (1982)

**Instructional
Materials**

Instructional materials selected for use in the public schools shall be furnished without cost to students attending those schools. Except as provided by Education Code 31.104(d), a district may not charge a student for instructional material or technological equipment purchased by the district with the district's technology and instructional materials allotment [see CMD]. *Education Code 31.001*

Parental Access

A parent is entitled to review all teaching materials, instructional materials, and other teaching aids used in the classroom of the parent's child and to review each test administered to the child after the test is administered. A district shall make teaching materials and tests readily available for parental review and may specify reasonable hours for such review.

A student's parent is entitled to request that a district allow the student to take home any instructional materials used by the student. Subject to the availability of the instructional materials, a district or school shall honor the request. A student who takes home instructional materials must return the instructional materials to school at the beginning of the next school day if requested to do so by the student's teacher.

Education Code 26.006

**Information
Collection and
Access**

U.S. DOE–Funded
Surveys

*Consent
Required*

No student shall be required, as part of any program funded in whole or in part by the U.S. Department of Education (DOE), to submit to a survey, analysis, or evaluation that reveals information concerning the topics listed at Protected Information, below, without the prior consent of the student (if the student is an adult or emancipated minor), or, in the case of an unemancipated minor, without the prior written consent of the parent. *20 U.S.C. 1232h(b)*

*Parental
Inspection*

All instructional materials, including teacher's manuals, films, tapes, or other supplementary material, that will be used in connection with any survey, analysis, or evaluation as part of any program

Information
Collection Funded
by Other Sources
Policies

funded in whole or in part by the U.S. DOE shall be available for inspection by the parents or guardians of the children. *20 U.S.C. 1232h(a)*

Except as provided by 20 U.S.C. 1232h(a) or (b) [see U.S. DOE Funded Surveys, above], as a condition of receiving funds for a program funded in whole or in part by the U.S. DOE, a district shall develop and adopt policies, in consultation with parents, pursuant to 20 U.S.C. 1232h(c)(1), regarding the following:

1. The parent's right to inspect a survey created by a third party before the survey is administered or distributed by a school to the student and any applicable procedures for granting a request by a parent for reasonable access to such survey within a reasonable period of time after the request is received.
2. A district's arrangements to protect student privacy in the event a survey containing one or more of the items listed under Protected Information, below, is administered or distributed to a student.
3. The parent's right to inspect any instructional material used in the educational curriculum for the student and any applicable procedures for granting a request by a parent for reasonable access to instructional material within a reasonable period of time after the request is received.
4. The administration of physical examinations or screenings that a district may administer to the student.
5. The collection, disclosure, or use of personal information collected from students for the purpose of marketing or selling that information. This provision does not apply to use of personal information collected from students for the exclusive purpose of developing, evaluating, or providing educational products or services for or to students or educational institutions, such as recruiters, book clubs, curriculum and instructional materials used by schools, sale by students of products or services to raise funds for school-related or education-related activities, or student recognition programs.
6. The parent's right to inspect any instrument used in collection of personal information in item 5 above, before the instrument is administered and any applicable procedures for granting a request by a parent for reasonable access to such instrument within a reasonable period of time after the request is received.

A district need not develop and adopt new policies if TEA or the district had in place, on January 8, 2002, policies covering the re-

*Parental
Notification*

quirements of 20 U.S.C. 1232h(c)(1). [See CRD, FFAA, FL, and FNG]

A district shall provide for reasonable notice of the adoption or continued use of such policies directly to the parents of the students enrolled in schools served by the district. At a minimum, a district shall:

1. Provide notice at least annually, at the beginning of the school year and within a reasonable time after any substantive change in the policies; and
2. Offer an opportunity for the parent to opt the student out of participation in an activity described below.

A district shall directly notify the parent of a student, at least annually at the beginning of the school year, of the specific or approximate dates during the school year when activities, described below, are scheduled or expected to be scheduled. The following activities require notification under this section:

1. Activities involving the collection, disclosure, or use of personal information collected from students for the purpose of marketing or for selling that information.
2. The administration of any survey containing one or more items described at Protected Information, below.
3. Any nonemergency, invasive physical examination or screening that is required as a condition of attendance, administered and scheduled by the school in advance, and not necessary to protect the immediate health and safety of the student or of other students.

20 U.S.C. 1232h(c)(1)–(4) [See FFAA]

*Protected
Information*

Protected information addressed by 20 U.S.C. 1232h includes:

1. Political affiliations or beliefs of the student or the student's parents.
2. Mental and psychological problems of the student or the student's family.
3. Sex behavior and attitudes.
4. Illegal, anti-social, self-incriminating, and demeaning behavior.
5. Critical appraisals of other individuals with whom respondents have close family relationships.

6. Legally recognized privileged or analogous relationships, such as those of lawyers, physicians, and ministers.
7. Religious practices, affiliations, or beliefs of the student or student's parent.
8. Income (other than that required by law to determine eligibility for participation in a program or for receiving financial assistance under such program).

20 U.S.C. 1232h(b), (c)(1)(B)

“Personal
Information”
Defined

The term “personal information” means individually identifiable information, including a student’s:

1. First and last name;
2. Home or physical address, including street name and city or town;
3. Telephone number; or
4. Social security identification number.

20 U.S.C. 1232h(c)(6)(E)



Note: For information related to the selection process and accounting of instructional materials, as this term is defined by state law and rule, see CMD and EFA.

The District shall provide a wide range of instructional resources for students and faculty that present varying levels of difficulty, diversity of appeal, and a variety of points of view. Although professional staff members may select instructional resources for their use in accordance with District policy and administrative regulations, the ultimate authority for determining and approving the curriculum and instructional program of the District lies with the Board.

Objectives

In this policy, “instructional resources” may include textbooks, library acquisitions, supplementary resources for classroom use, and any other instructional resources, including electronic resources, used for formal or informal teaching and learning purposes. The primary objectives of instructional resources are to implement, enrich, and support the District’s educational program.

The Board shall rely on District professional staff to select and acquire instructional resources that:

1. Enrich and support the curriculum, taking into consideration students’ varied interests, abilities, learning styles, and maturity levels.
2. Stimulate growth in factual knowledge, enjoyment of reading, literary appreciation, aesthetic values, and societal standards.
3. Present various sides of controversial issues so that students have an opportunity to develop, under guidance, skills in critical analysis and in making informed judgments in their daily lives.
4. Represent many ethnic, religious, and cultural groups and their contributions to the national heritage and world community.
5. Provide a wide range of background information that will enable students to make intelligent judgments in their daily lives.

Selection Criteria

In the selection of instructional resources, professional staff shall ensure that the resources:

1. Support and are consistent with the general educational goals of the state and District and the aims and objectives of individual schools and specific courses consistent with the District and campus improvement plans.

INSTRUCTIONAL RESOURCES

EF
(LOCAL)

2. Meet high standards for artistic quality and/or literary style, authenticity, educational significance, factual content, physical format, presentation, readability, and technical quality.
3. Are appropriate for the subject area and for the age, ability level, learning styles, and social and emotional development of the students for whom they are selected.
4. Are designed to help students gain an awareness of our pluralistic society.
5. Are designed to provide information that will motivate students and staff to examine their own attitudes and behavior; to understand their duties, responsibilities, rights, and privileges as citizens participating in our society; and to make informed choices in their daily lives.
6. For library selections, are integral to the instructional program, are appropriate for the reading levels and understanding of students, reflect the interests and needs of the students and faculty, are included because of their literary or artistic value and merit, and present information with the greatest degree of accuracy and clarity.

Administrators, teachers, library media specialists, other District personnel, parents, and community members, as appropriate, may recommend instructional resources for selection. Gifts of instructional resources shall be evaluated according to these criteria and accepted or rejected in accordance with CDC(LOCAL).

Selection of resources is an ongoing process that includes the removal of resources no longer appropriate and the periodic replacement or repair of resources that still have educational value.

Controversial Issues

District professional staff shall endeavor to maintain a balanced collection representing various views when selecting instructional resources on controversial issues. Resources shall be chosen to clarify historical and contemporary forces by presenting and analyzing intergroup tension and conflict objectively, placing emphasis on recognizing and understanding social and economic problems. [See also EMB regarding instruction about controversial issues and EHAA regarding human sexuality instruction.]

Challenged Resources

A parent of a District student, any employee, or any District resident may formally challenge an instructional resource used in the District's educational program on the basis of appropriateness.

Informal
Reconsideration

The school receiving a complaint about the appropriateness of an instructional resource shall try to resolve the matter informally using the following procedure:

1. The principal or designee shall explain the school's selection process, the criteria for selection, and the qualifications of the professional staff who selected the questioned resource.
2. The principal or designee shall explain the intended educational purpose of the resource and any additional information regarding its use.
3. If appropriate, the principal or designee may offer a concerned parent an alternative instructional resource to be used by that parent's child in place of the challenged resource.
4. If the complainant wishes to make a formal challenge, the principal or designee shall provide the complainant a copy of this policy and a form to request a formal reconsideration of the resource.

**Formal
Reconsideration**

A complainant shall make any formal objection to an instructional resource on the form provided by the District and shall submit the completed and signed form to the principal. Upon receipt of the form, the principal shall appoint a reconsideration committee.

The reconsideration committee shall include at least one member of the instructional staff who has experience using the challenged resource with students or is familiar with the challenged resource's content. Other members of the committee may include District-level staff, library staff, secondary-level students, parents, and any other appropriate individuals.

All members of the committee shall review the challenged resource in its entirety. As soon as reasonably possible, the committee shall meet and determine whether the challenged resource conforms to the principles of selection set out in this policy. The committee shall prepare a written report of its findings and provide copies to the principal, the Superintendent or designee, and the complainant.

Appeal

The complainant may appeal the decision of the reconsideration committee in accordance with appropriate complaint policies, starting with the appropriate administrator. [See DGBA, FNG, and GF]

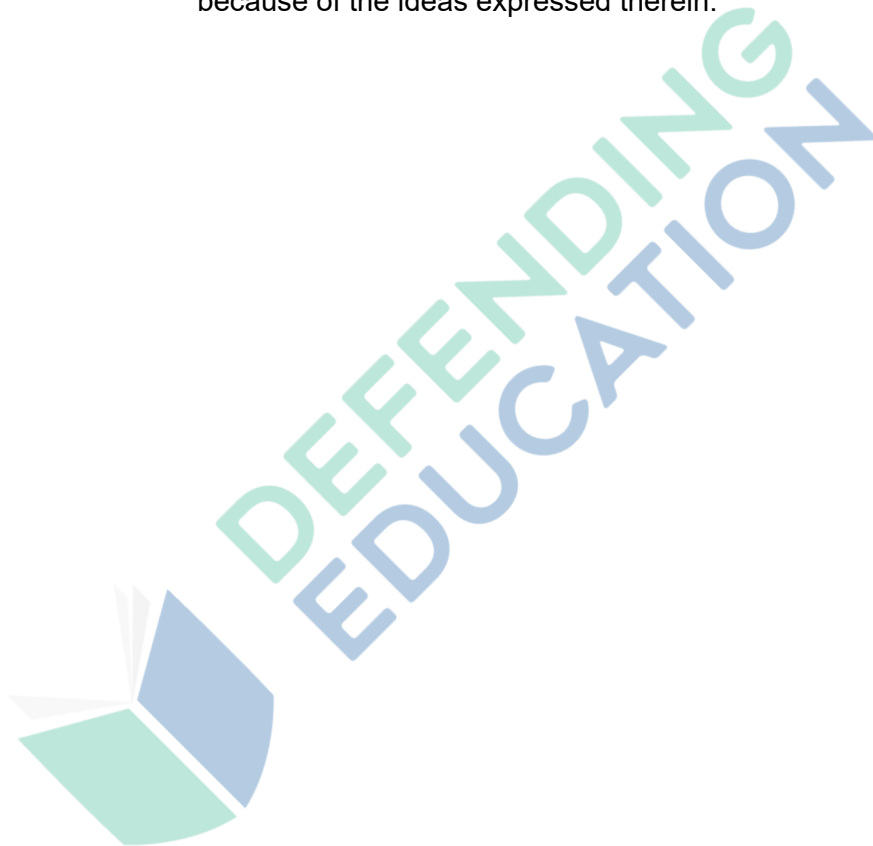
Guiding Principles

The following principles shall guide the Board and staff in responding to challenges of instructional resources:

1. A complainant may raise an objection to an instructional resource used in a school's educational program, despite the fact that the professional staff selecting the resources were qualified to make the selection, followed the proper procedure, and adhered to the objectives and criteria for instructional resources set out in this policy.

2. A parent's ability to exercise control over reading, listening, or viewing matter extends only to his or her own child.
3. Access to a challenged resource shall not be restricted during the reconsideration process, except the District may deny access to a child if requested by the child's parent.

The major criterion for the final decision on challenged resources is the appropriateness of the resource for its intended educational use. No challenged instructional resource shall be removed solely because of the ideas expressed therein.



**Exemption from
Instruction**

A parent or person standing in parental relation may remove the parent's child from a class or other school activity that conflicts with the parent's religious or moral beliefs if the parent presents or delivers to the teacher of the parent's child a written statement authorizing the removal of the child from the class or other school activity.

Limitations

A parent or person standing in parental relation is not entitled to remove the parent's child from a class or other school activity to avoid a test or to prevent the child from taking a subject for an entire semester. This policy does not exempt a child from satisfying grade level or graduation requirements in a manner acceptable to the District and TEA.

Education Code 26.002, 26.010



DEFENDING
EDUCATION

Acknowledgements

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~Ms. Irma C. Rubio (Karen Wagner High School)