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**ENGAGING STUDENTS IN ART BEYOND THE K-12 SCHOOL
ENVIRONMENT: A MURAL DESIGN UNIT FOR
A COMMUNITY ORGANIZATION**

By: Melanie L. Ducharme

A Field Project Submitted in Partial Fulfillment of the
Requirements for the Masters of Arts
in the Department of Art Education
The School of Arts and Sciences
Rhode Island College

2014

Abstract

This purpose of this thesis is to investigate a unit of instruction for a mural project with a community organization.

The question I sought to answer through this research was: How can I design a unit of instruction in collaboration with a local organization that will potentially engage students in a community-based work of art while also promoting a sense of community among the students?

Though this thesis research, I learned to collaborate with an organization to create a hypothetical unit of instruction. Also, I wanted to discover how I can create a learning experience that is engaging and personally meaningful to students. The unit of study that I created is inquiry-based towards sparking the interest of students through open-ended questioning. I designed lessons that involved cooperative group work where students would work towards a common goal. This thesis will show that cooperative group work has the potential to develop a sense of community among students while meeting the needs of a community organization.

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Chapter 1: Introduction

The intended goal for my thesis was to design a unit of instruction for children of elementary school age to create a community art project. One of my goals through these lessons was for students to know more about each other and an issue that affects their community. The students are 3rd and 4th graders who attend the after school program at the Kent County YMCA. I hoped they will see that they can have a positive impact on the place where they live through artistic endeavors. According to Al Hurwitz and Michael Day, *a good teacher begins where a child's natural interests and abilities end* (Day, 2001, p. 300). I believe students will be more interested in art lessons that align to their own interests or spark their curiosity. The authors go on to state that art is most powerful when it relates to experience every human being shares. This suggests that when students can make a connection to a relatable subject, the artwork will be more meaningful. A student's motivation to learn is external and internal. A student's life experiences, according to Hurwitz and Day, can motivate a student to produce and respond to art. If they are motivated and interested, it will show in the quality of the work (Day, 2001, pp. 301-302). Students, in my opinion, would be well-served to learn about and respond to an issue that affects their community. It is my hope that if students created a community art project, they could see that they can have a positive impact.

Community-based art (CBA) has many definitions depending on the study. It has been used to describe activities such as festivals, street parades, art workshops and mural projects. CBA has also been called community-based, participatory, collaborative, and socially-engaged art (Nuala Hunt, 2012, p. 273). For my thesis, I will define community-

based art as work that takes place in a public space. It may or may not be created in a school setting. The work can be created by students and members of the community, such as teachers and parents. It can be created by students and community members with any capability, by any age. CBA is accessible to create, view, and understand. It has the capacity to engage students and create change (Krensky, 2009, p. 12).

I am interested in art being outside the sphere of the museum or a gallery space. I find it an interesting concept to bring art to an audience that might not otherwise see or participate in it. I think a community-based art project makes art accessible. I have had some experience with community based art. In the Fall of 2011, I helped paint a mural with the Bannister Gallery for CODAC Behavioral Healthcare with artist, Munir Mohammad. Along with the artist, there were two other Rhode Island College students and a student from The University of Massachusetts, Boston working on the project. The mural site is located on Huntington Avenue in Providence, Rhode Island. The facility offers treatment and prevention services to those struggling with substance abuse, gambling disorders, behavioral healthcare issues, and other addictive or abusive behaviors (CODAC, 2010). The building is a three-story structure in a drab beige color with chipping paint and the parking lot is surrounded by a rusty, chain link fence. It is located on a one-way street between two junkyards. Beyond that is an intersection, complete with graffiti under the overpass. Cars, busses and trucks frequently pass by CODAC, along with people. Route 10 is just beyond Huntington Avenue and while standing outside one can hear traffic rushing by on the highway. It hardly seemed like an

uplifting place for people seeking treatment and a better future for themselves. In creating the mural, we wanted to show how this facility brings people hope and helps people build a better future for them. Furthermore, we hoped to beautify the area by having something that the community could claim as its own.

Figure 1

Figure 2

During the creation of the mural, the patients and staff at CODAC were excited and proud to see it coming to life. The final mural is on one side of the building and extends three stories. It is an image of a garden. There are portraits of some of the staff and patients planting trees or enjoying the view. The final piece brings a sense of hope to the patient's future.

In addition, my graduate program at Rhode Island College has prepared me for this thesis. In the course, Introduction to Art Education, I first learned about asking students essential questions. Through this method of teaching, students become engaged in learning rather than passively absorbing the information given to them. Essential questions are a way to make a lesson into a problem that needs to be solved. According to Jeffery D. Wilhelm, *it should connect students' lived experiences and interests (their only resources for learning something new) to disciplinary problems in the world. And it should connect what they learn back to the real world, where they can put their new understandings to work.* (Wilhelm, 2013). Through my elementary and secondary practicums, and student teaching, I was able to create and implement engaging lessons. Through these experiences, I have found that lessons that are engaging and ask students to problem solve are the best lessons. Also, it has been my experience that the best lessons are ones that connect to students' interests or spark their curiosity.

My vision for my thesis was to create a unit of instruction in which students create a work of art that is meaningful to them and the community in which they live. Alina Campana explains that in community art the role of art, artist and educator are integrated. All three can build community, affirm culture and have the possibility to create change (Campana, 2011, p. 279). I wanted to approach a school or an organization that works with school aged children. I interviewed them on what their desires and needs would be if they could have a community based art project. From this interview, I was able to create a unit of instruction for a community based project that was specific to their

organization. According to J. Ulbricht, community-based art is a way for students to get involved in a real world situation (Ulbricht, 2005).

I envisioned this community art project to be a collaborative art piece with students. In researching literature regarding community art, I discovered that one should build a rapport with participants through various activities. Beth Krensky and Seana Lowe Steffen give an example of an activity called the name game. In the name game, every participant explains what quality they bring to the group. Next, they explain what community means to them. Krensky and Steffen refer to activities such as this as *building community* (Krensky, 2009, pp. 24-25). The emphasis is not only on the creative endeavor, but also on building relationships. By doing community building activities with students, would get to know me and each other. The goal was to have students work together as a team to create the piece. Krensky and Steffen recommend establishing ground rules: *listen, everyone participates, respect each other and be prepared* (Krensky, 2009, pp. 27-28).

One of the ways in which students can learn about their community is through collaborative group work. One type of group work is called jigsaw. In jigsaw, students of different skill levels are assigned to a work group and an expert group. All members of the expert group study or read about a topic which they become the expert in. Each expert group would have a different topic to learn. After learning about their topic, students then meet with their assigned work group to teach their classmates what they learned. Work group members can ask the expert questions after they have presented their information

(Bursuck, 2012, pp. 148, 379). Hurtitz and Day claim that when students work in groups, it helps students to support the learning of their classmates. Group work has potential for students to help, share, and encourage their classmates. (Day, 2001, p. 320). When students work in groups they have positive interdependence. Students have to work together to achieve their goal. Group work also requires face-to-face interactions. This can be helpful to students who need to work on social skills. A student who is shy might feel more comfortable when there are only a few students to talk to instead of the entire class. When students work in groups they have individual accountability. Students have to make a contribution in their group to get their work done. Finally, group work helps develop interpersonal skills such as, *how to ask a question, praise classmates, and help another student learn* (Bursuck, 2012, p. 378).

The unit can potentially guide students in the creation of the art piece by asking essential questions that helped students brainstorm. An essential question is a way to make the topic that is being studied, become a problem to be solved. Through essential questions, students can become active in their learning and can become more engaged (Wilhelm, 2013). The unit builds on students' ideas for their completed piece. This took a lot of planning to create activities that would help students to work together to create artwork. By doing this unit of instruction, students will know more about each other, an issue that affects their community, and they will see that they can have an impact.

At the time of this thesis, new National Visual Arts Standards were being finalized. This unit of instruction meets the standard of *Creating: Conceiving and*

developing new artistic ideas and work. Students in this unit will be asked to brainstorm ideas for the community art project that they will be working on. This unit meets the standard of *Connecting: Relating artistic ideas and work with personal meaning and external context.* Students will create a public work of art that connects to the goals of their community organization. Furthermore, this unit meets the standard of *Presenting: Interpreting and sharing artistic work.* In this unit, students will be investigating the space in which their work will be presented. This unit also asks students to work together to decide how their work should be presented.

Though this unit, students learn that art is accessible to all. The unit I designed was to create a work of art that is displayed in the community, such as a school or organization. A community art project becomes part of the visual culture and an informal education. Not only are those participating learning real world skills such as problem solving, but they are creating artwork that will inform the viewer (Ulbricht, 2005). I believe that a community art piece is a way students can see that they can have an impact through an artistic endeavor.

Chapter 2: Literature Review

Community Based Art Education

What is Community Based Art Education?

There is much debate amongst artists and educators as to what defines community art. There are multiple approaches, which leads to the confusion of its definition.

Community art is a term that can mean a variety of things depending on the study. It has been used to describe activities such as festivals, street parades, art workshops and murals to name a few. Community art has also been called community-based, participatory, collaborative, and socially-engaged art (Hunt, 2012, p.73). According to Beth Krensky and Seana Lowe Steffen, in community art, there is a belief that everyone is an artist. Community art challenges the traditional art world by not putting art in galleries or museums, but instead, in places where it is accessible to everyone who wishes to see and appreciate it. The authors state that community art and community-based art education (CBAE) are similar in approach and what they do. Both are used as a teaching tool, as well as a way to create social change. In addition, community art and CBAE engages young people (Krensky, 2009, p. 12). Krensky and Steffen fail to mention how the two are different. J. Ulbricht, describes CBAE as an art related project that takes place outside of K-12 schools. It is a good way to advocate for the arts when faced with the threat of an art education program being eliminated. CBAE is not a new idea but a type of informal art education. For example, folk art is traditionally passed on through generations outside of a school setting. Community-based art in this sense would be a form of art that involves community members but does not necessarily involve young people (Ulbricht,

2005, pp. 6-7). However, Alina Campana, refers to CBAE as education that occurs in a non-school setting with any aged persons (Campana, 2011, p. 280). Community-based art like CBAE can occur through a program at an organization such as a museum. (Ulbricht, 2005, p. 7).

In my thesis, I will define community-based art education as art work that is exhibited in a public space. It may or may not be created in a school setting. The work can be created by students and members of the community, such as teachers and parents. It can be created by students and community members with any capability, by any age. CBAE is accessible to create, view, and understand. It has the capacity to engage students and create change (Krensky, 2009, p. 12).

Ulbricht states that community-based art is a way for students to get involved in a real world situation (Ulbricht, 2005, p. 6). One might ask, how is it a real world situation if the creation of the art piece is teacher directed? I believe it is only a real world situation if the students themselves are involved in the planning as well as the implementation of the project.

The Mystic River mural is just one example of how community art can engage students and create the possibility for change. The mural is located on Mystic Avenue in Somerville, Massachusetts. As of 2011, the mural was 350 feet long and 8 feet tall. The mural project began 1996 and continues every summer. The goal of the mural project is to reestablish ties to the Mystic River. In the 1960's Interstate Highway 93 was built.

Prior to this, people living in the Mystic River Housing Developments had easy access to the river to swim and fish. After the highway was built, there was a concrete barrier between the river and the community. The project itself is ongoing and involves local high school students, a muralist, members of the Somerville Arts Council, amateur naturalists, science teachers and local historians. Every summer, seven to ten students are chosen by the Somerville Arts Council to participate in the project. Many of these students are children of immigrants. The theme for the mural is chosen by student participants. Workshops are put together where the students listen to presentations given by Boston-area naturalists, scientists, and historians. A discussion about environmental issues and how they relate to the mural are discussed at these workshops.

The mural has brought students together with community members and has brought light to environmental issues. According to authors Young Imm Kang Song and Jo Ann Gammel, one participant claimed that the project *“allowed us to see how our individual actions have an impact on our surroundings”* (Gammel, 2011, pp. 268-273). Many of the students, when contacted, had continued to be involved in community initiatives at their college of choice and beyond (Gammel, 2011, p. 273).

Figure 3 (Watershed photos, 2008-2013)

The Effectiveness of Community Based Art

There is some debate on the effectiveness of community-based art education. These projects are not always as valuable and meaningful as intended. Critics of community art projects claim that the works do not address or solve the social problems they set out to address. The projects themselves take the attention away from the problem (Clements, 2007, p. 326). According to Krensky and Steffen, in order for a community art project to be effective there needs to be a core group of participants that is committed throughout the duration of the project. Also, one needs to identify project goals, gain community entry, and recruit community members (Krensky, 2009, p. 23).

In looking at case studies, there are effective, meaningful CBAE projects. For example, *Burning the Demons, Embracing the Future*, was a project that took place in Rialto, Ireland that brought the community together. This was a collaborative project with

two organizations, Rialto Youth Project and Wet Paint Youth Arts. Both organizations worked together on advocacy and empowering young people. The participants were in their late teens to early 20's. Participants were taught basic camera skills and then went out alone or in pairs to shoot photographs over a period of several months. In the spring of 1997, they began creating photo collages from their images. Participants eventually agreed upon one of the collages as the image to be the inspiration for their mural. It represented how participants felt about life in their neighborhood at that time. The mural was 27'x20' painted on plywood. The final piece addressed the issues of poverty and drug use. It was erected in the participants' neighborhood. It was meant to be temporary and it was debated as to what would become of the piece. One participant sarcastically suggested burning it. It was near Halloween and the other participants liked the idea. A week before Halloween, the mural was erected on scaffolding. On the morning of Halloween, it was taken down. In the mural, there was the depiction of a syringe and an arm. That piece was cut out of the mural and mounted on a mobile hoist. That evening, it was included in a procession throughout the neighborhood accompanied by a samba band and community members who were encouraged to dress festively. Everyone in the neighborhood was notified prior to the event. The procession ended at a bonfire site. The arm and syringe was burned. More than a thousand people attended the event. The event brought attention to the issue and the community. It eventually initiated other programs and events to help address the issue and bring about change (Nuala Hunt, 2012, pp. 277-280).

According to author, Tom Borrup, there are five ways in which community art can improve a city or town that needs improvement by doing the following:

- 1. Promote Interaction in Public Space*
- 2. Increase Civic Participation Through Celebrations*
- 3. Engage Youth in the Community*
- 4. Promote the Power and Preservation of Place*
- 5. Broaden Participation in the Civic Agenda* (Borrup, 2006)

A public space can provide an opportunity for people to meet and be exposed to a diverse array of people. While these meetings can be a chance encounter, meetings can occur through organized events as well. An example of a community project that provides interaction in a public space is Waterfire in Providence, Rhode Island. It brings together hundreds of people. Waterfire instills a sense of community pride and belonging.

Projects in community spaces need to be clean, secure, and well maintained in order to be beneficial to a community. Celebrations in public spaces can include seasonal events such as festivals or farmers markets. *Burning the Demons, Embracing the Future* is another example of how a celebration in a public space brought the community together. Furthermore, community art projects engage the youth. It can have a dual benefit because not only will young people have pride in the community in which they are working, but adults are more likely to get involved as well. In addition, when people are involved in the creation and upkeep of a public space, they are more invested and interested in using it as well as helping to keep it maintained. There is a sense of connection to these places that they use and it has the potential to build a better

community because of it. The community members feel respect and responsibility towards the place and towards each other. Finally, participation in community activities connects people to each other and community institutions. According to Borrup, *arts and culture can create opportunities for political expression, community dialogue, shared cultural experiences, and civic work* (Borrup, 2006).

Artists who engage in Community Based Art

The Great Wall of Los Angeles

Los Angeles artist and community leader, Judith F. Baca, was inspired by the Mexican social mural movement that began in the 1930's. She was particularly inspired by Mexican muralist, David Alfaro Siqueiros. He was the last of Los Tres Grandes (The Three Great Muralists), who after the 1910 revolution in Mexico, began teaching the history of Mexico through murals (UCLA@SPARC Digital/Mural Lab, 2013). The other two Los Tres Grandes are Diego Rivera and José Clemente Orozco (David Alfaro Siqueiros, 2013). Siqueiros is considered to be the most revolutionary of the muralists in his use of materials, social intent and content (UCLA@SPARC Digital/Mural Lab, 2013). His work dealt with social and political issues. Siqueiros frequently used synthetic lacquer that was sprayed from paint guns. This helped the paint dry faster. The style of his works are distinguished by his use of movement, sculptural treatment of forms, a limited color range and dramatic use of light and shadow (David Alfaro Siqueiros, 2013).

In 1974, Judith F. Baca, began a twelve year project which involved depicting the city of LA and state of California in a mural. The mural is entitled *The Great Wall of*

Los Angeles. The mural is located along a flood-control channel in San Fernando Valley. In 1976, Baca founded the Social and Public Art Resource Center (SPARC) with the idea of social action and art in mind. The organization was funded with government sponsorship as well as grants from businesses, foundations and individuals. SPARC served the community through public art projects and youth education. The organization employed young people, their families and scholars to assist in the mural project.

The *Great Wall of Los Angeles* depicts some controversial topics such as immigration and wars. It is a full mile in length. The first year, Baca, local artists and youth painted CA history from prehistory to 1910. In the years that followed, 350ft and an additional decade was added on to the mural. Each decade was envisioned from the viewpoint of the diverse ethnic groups found in California (UCLA@SPARC Digital/Mural Lab, 2013). Future plans are to create interpretative stations around the channel and a bridge which will allow for a better view of the mural. Currently there is an online interactive tour of the mural at sparcmurals.org. (Fleming, 2007, pp. 104-107). As of 2013, *The Great Wall* is 2,754 feet, and it is estimated that over 400 youths have participated in the mural project.

Figure 4 (UCLA@SPARC Digital/Mural Lab, 2013)

Artists for Humanity

The Artists for Humanity (AFH) programs in Boston provides opportunities for young people to become socially conscious and engaged entrepreneurs. Artist and educator Susan Rodgerson began AFH in 1990 when she worked with students at Boston's Martin Luther King Middle School to paint a mural. After the mural was complete, she was approached by six students who wanted to paint something else. During that summer, they came to her studio every day where she found them things to paint. Eventually she got students interested in designing and producing T-shirts to earn money. AFH was incorporated as a nonprofit in 1992 (Borup, 2006).

AFH provides students opportunity though a paid apprenticeship and leadership program called the Youth Arts Enterprise. Through this program, students are partnered in small groups with professional artists and designers who work as their mentors to help

them create, market, and sell fine art. Students work with their artist mentors on projects that are commissioned by clients. They have a positive interaction with adults who value and appreciate their skills and contributions. Furthermore, during this process students develop entrepreneurial skills and develop their voice as an artist. AFH has engaged an estimated amount of several thousand teens since 1991

Additional facts about AFH:

- 77% of the students are from low or very low income homes
- 9 languages are estimated to be spoken amongst them
- 33% of the students use their wages to help support their families
- It is estimated that 46% are from single-parent households
- 70% of the students attend under-performing schools
- 100% of them plan to attend college
- 90% of the students earn their high school diploma on-time (Artists for humanity, 2013).

Creating a Community-Based Art Project

Steps to Creating a Community-Based Art Project

According to Beth Krensky and Seana Lowe Steffen (2009), there are multiple steps to organizing a community art project. I have added my own steps in italics to those of the authors:

Setting the stage -

- I. Identify project goals
 1. *Length of time to complete the project*
 2. *Research mediums*
 - i. *Mural design*
 - ii. *Tile design*
- II. Securing community to host or be served
 1. *Research communities in which to work.*
 - i. *Will it be a school or an organization?*
 - ii. *What issue or issues will the project address?*
- III. Gaining entrée into the community
 1. *Make contact with a school or group that I will be working with*
 2. *Meet with principal or supervisor*
 3. *Meet with teacher*
 4. *Determine the community's needs*
 - i. *Where is this project going to take place?*
 - ii. *Where will the final piece go?*
 - iii. *What is going to be the medium?*
- IV. Recruiting participants
 1. *This will be students or members of the group*
 2. *Recruit parents and faculty to help*
 - i. *Letter to parents and faculty about the project.*

- V. *Throughout*: Conducting community research
- VI. Securing funding or legal counsel
 - 1. *Research funding options*
 - i. *Write letters of inquiry for supply donations to local businesses.*
 - ii. *Write letters of inquiry for donations to parents.*

Building Community -

- I. Facilitating community-building activities and initiatives
 - 1. *Create community-building activities and lessons*
 - i. *Collaborate with teacher/faculty to create lessons and activities*
- II. Establishing a clear framework for the project
- III. Determine clear guidelines for interaction
 - 1. *Establish rules for whole group work and small group work*
 - 2. *Post rules for group work for students to see.*
- IV. Ensuring a safe & lighthearted environment
- V. *Throughout*: facilitating participants decision making

Making Art -

- I. Situating the art
 - 1. *Where is the artwork going to be?*
 - 2. *How will this be possible: will it be done inside and installed later?*
- II. Determine audience
- III. Envision the content and form
 - 1. *Create lessons for students to build community*

2. *Create lessons for students to conduct research for project*
- IV. Set high expectations
- V. Provide comprehensive artistic training
 1. *Brainstorm with students for art concept*
 2. *Create sketches in small groups*
 3. *Final sketches that everyone agrees upon*
- VI. Complete the project
- VII. Host formal unveiling
- VIII. Having a celebration
- IX. Reflecting and evaluating (Krensky, 2009, p. 37)

Authors Krensky and Steffen elaborate by stating that the focus of a community art project is always the community. An artist or educator is the guide in facilitating the project. The process of the project should have an end result that is authentic and meant for the community creating and hosting it. Furthermore, participants' thoughts, opinions and suggestions should be valued and responded to (Krensky, 2009, p. 19). However, as an art educator I want to insure that my students were engaging in a meaningful art lesson. It would be my goal, as an educator to create a unit of study that not only met the community's needs for an art project, but also that this unit of study allowed my students to learn and grow as artists.

Author Mat Schwarzman suggests that one important way in which one can lead an effective community art project is to approach it as a coach would approach a group of athletes. The leader of the project needs to discover and help develop participants'

abilities. In addition, the leader needs to find a way to coordinate and focus these abilities so that it is an asset to the group (Schwarzman, 2005, p. xix).

Creating Murals

A mural is a way for students to problem-solve. For instance, students need to think about design issues that need solving such as scale, creating emphasis, and creating an interesting composition. Some problems that can arise are that the mural can be too busy if there is more than one focal point or too much of a variety of imagery. According to Hurwitz and Day, young children can create a mural with directions from an instructor. It isn't until 3rd or 4th grade that some children are able to cooperatively plan a mural. At this grade level, the concept of creating sketches and moving forward from there can be difficult for them. It is suggested that they sketch on the mural area itself with chalk so that any changes can be easily made. However, by 5th or 6th grade, students can plan a mural at a reduced scale as a sketch (Day, 2001, pp. 328-329).

During the planning stage, Hurwitz and Day suggest that the whole class or group brainstorm about the theme and medium to be used. However, the class or group should eventually break into small groups of 3-10 students and everyone can meet as one large group when the small group work is complete. Each small group can choose to work on a particular aspect of the mural. A good way to break students up into groups is to have those all interested in the same thing work together in a group. If too many want the same aspect, the authors suggest having two teams work on it separately. Each team has a chairperson. Sketches can be created cooperatively or individually. If students are doing

individual sketches, the team can choose the individual sketch they like best (Day, 2001, pp. 329-330).

When the sketches for the mural are complete, they can be enlarged using a projector on the mural surface. Once projected, students can sketch the image on the mural surface. Another helpful way to go from sketch stage to the final piece is to divide the mural surface into squares. The squares correspond with ones on the mural sketch. This is common practice with professional muralists. Many times this technique is referred to as a cartoon. If one is not able to use a projector, this is a helpful way to get the sketch on the mural surface. I think this technique would be better with middle or high school students as younger students might get overwhelmed with doing this.

An ideal paint medium for murals is acrylic. It is waterproof and other objects can be embedded into it when it is still wet. Hurwitz and Day suggest when working with elementary level students, paint should be pre-mixed into tints and hues (Day, 2001, pp. 328-329). From personal experience, I have found that matching tints and hues can be tricky if you run out when the paint is already on the surface of the mural. This might cause problems with younger students who might still be learning about color mixing and might get frustrated when they cannot match the tint or hue.

Tile design

When working with clay, there are many things to consider. First off, one needs to consider the type of clay to work with. Clay can warp or crack when firing or even when you are drying out the clay. This can pose an issue when working with tiles, particularly if they need to fit exactly for the art piece. Angelica Pozo suggests clay that has a

generous amount of an aggregate or coarsely particled material such as grog (Pozo, 2005, p. 11). The ideal amount should be 15 to 40 percent grog in various sizes. Another consideration is shrinkage. When the clay is drying, water evaporates and the clay shrinks. It also shrinks during firing. The more it is fired, the more it shrinks. The more grog in the clay, the less it will shrink. Pozo recommends doing a clay shrinkage test. To do this, roll out a slab of clay. You can make a slab with a rolling pin like you were rolling out dough. Many people first try to get the clay to be slightly flattened prior to rolling it out with a rolling pin. One might just push the clay with their hands to flatten it out or even wedge it till it flattens more. You can wedge the clay in one of two ways: you can knead it with their hands, or throw it down onto a plaster block or canvas covered board. I have found that kids like the second option the best. Once you have a slab, cut it into a small bar. Pozo suggests 1 1/2 x 5 inches. Use a tool and a ruler to draw a line at the 100 millimeters. Label the slab with clay type and let it dry and fire. Check the slab against the original measurement. The difference between the two measurements is the clay's shrinkage rate. For example, if the line on the wet clay was at 100 mm and it measured at 92 mm once fired you have a shrinkage of 8 percent (Pozo, 2005, pp. 11, 37-38).

Author Angelica Pozo suggested an idea that I think would work well with students. She suggested using tracing paper to trace ideas onto clay. This would cut down on students needing to start over on the clay portion of the project (Pozo, 2005, p. 25). When I was student teaching, I noticed that many students struggle with art and some feel it needs to be perfect. They continually wish to start over rather than work through the

challenges. Using tracing paper would help them first work out the idea then simply trace it onto the clay. If I were to use tiles, depending on the design, they may need to all be the same size and width. This would have to be taken into consideration. I would want students to make a slab and cut out their own tiles without having to pre-cut them myself. Based on my experience working with elementary school students, I feel that students in 3rd and 4th grade would have the skills to do this with instructions.

Pozzo recommended using an electric kiln to fire tiles. When loading the kiln for bisque firing, which is the first firing, she recommends setting tiles upright. This can be done by leaning groups of two or three against the side of the kiln. She claims it saves kiln space and works better than stacking them on top of each other. However, if tiles have been glazed, never let them touch as they will fuse together. Also, once tiles are glazed, one should check to make sure there is no glaze drips on the underside of your tile (Pozo, 2005, p. 79).

Philosophical Approach

Learner Centered Approach

Some authors refer to this approach as learner centered, child centered, or student centered (Weimer, 2013, p. vii). To avoid confusion, for this thesis it will be referred to as learner centered.

In this philosophical approach there is a belief that children are active participants in their own education and development. This means that they should be mentally

involved and physically active in learning what they need to know and do. A child's ideas, preferences, learning styles, and interests are considered in the planning for and implementation of instructional practices. The learner centered approach attempts to address all of children's needs, not just their academic needs (Morrison, 2009, p. 109).

According to Paul Bogdan, this approach enables an educator to deal effectively with all types of students in the same classroom. This is possible because students are in charge of their learning and are engaged (Bogdan, March). Some of the ways in which students are engaged are through active learning, cooperative learning, and inductive teaching and learning. When a student is engaged in active learning, they solve problems, answer questions, formulate their own questions, discuss, explain, debate, or brainstorm. In cooperative learning, students work in groups on a problem or project. When students work in groups, ground rules should be established that assure both positive interdependence and individual accountability. Finally, inductive teaching and learning, *is a way in which students are first presented with challenges (questions or problems) and learn the course material in the context of addressing the challenges* (Felder, 2013).

According to Barbara Henriksen Andrews, a classroom that is learner centered has some distinct characteristics. First, the focus is the student not the project. Students come up with the ideas for the project. When students are able to express their own ideas, they are more invested in their learning and art making. Next, the student-teacher relationship becomes more of a partnership. Students are choosing their direction for art making and the teacher is the guide in this process (Andrews B. H., 2010, p. 46).

Community-Centered Learning

Community-centered learning is also referred to as Community-Based (Atelia Melaville, 2006) or Society-Centered learning (Julie Petralia, 2013). For this thesis it will be called community-centered learning because I believe it makes sense for the scope of this thesis. I believe referring to it as society-centered implies more than just the community in which students reside. On the other hand, community-based in my opinion, implies that the project will only be taking place in the community. The project will be focused on the community, but part of the project may take place in a classroom.

In addition, this approach is similar to the learner centered approach in that students are engaged through active learning and cooperative learning. However, in this educational philosophy, the curriculum should connect with the place in which students live (Atelia Melaville, 2006, pp. 1-3). It engages students in the world around them through exploration and problem solving that is related to real-life situations. There is a climate of collaboration. The classroom environment is one of democracy, participation and citizenship. Students work in groups to solve problems. Lessons are project-based and are typically within the community. *Project based learning has shown to connect student motivation and cognitive understanding in academic work* (Julie Petralia, 2013). Through group work, students build a sense of connection. Also, it challenges students to develop intellectual and academic skills that are used in everyday life. When working in groups students would have to cooperate with others as well as solve the problem at hand

(Julie Petralia, 2013). Finally, community-centered learning increases school resources and support while improving communities (Atelia Melaville, 2006, pp. 1-3).

To relate this philosophical approach to art education, Paul E. Bolin posed the question:

How can art be taught in a meaningful way if we as teachers fail to recognize the influential world in which art is made and also disregard important issues of the world wherein we live? (Bolin, 1999, p. 4)

Art class can be a place where not only do students create meaningful works of art, but also learn about and respond to the world around them (Bolin, 1999, p. 5).

Philosophical Approach for this Thesis

My philosophical approach is a combination of learner centered and community-centered approaches. I believe a student's community is part of who they are. The community art project in which students will be working on will be directly connected to the community in which the students live. This connection is the community organization that I am collaborating with to create the hypothetical unit design for this thesis.

As an art educator, my aim is to help students develop skills needed in the arts as well as in life. Students develop skills such as problem solving, creativity, and innovation by participating in the arts.

A visitor to a contemporary classroom sees children learning ways to discuss and respond to works of art (originals whenever possible), reading and writing

about art (sometimes correlated with language instruction), investigating questions about art (through class discussion, library research, and the Internet), as well as making their own art (Day, 2001, pp. 29-30).

In addition, Henriksen Andrews states that a learner centered classroom allows students to think for themselves as well as to think creatively (Andrews B. H., 2010, p. 41). The skills learned in art class are skills that can be used in academia as well as other areas of life.

I wish for students to understand that art is for everyone and not just for a select, talented few. I want students to understand that the arts are beyond painting and drawing. Art can be jewelry making, fashion design, and functional objects. Art can be a powerful form of communication, whether it is a poster about Earth Day or an art piece regarding a social issue. Art can also be a way to be involved in one's community through the creation of a public work of art, such as a mural.

Furthermore, I want to educate students to appreciate diversity. I believe it is important to teach students about diversity and other cultures by taking them to art exhibits and showing students a diverse range of artists. I believe students can develop an appreciation for culture and art of the United States and of the world. Though the study of the arts, I believe there is the potential for students can develop an appreciation of diversity. When students work together on a project, take risks together, interact in new

ways, and can see from another's view point, they revise their preconceptions and judgment of others (Booth, 2013, p. 26).

Art is a way in which students view and interpret the world in which they live (Day, 2001, p. 28). The lessons I teach are created to be personally meaningful to students. For instance, I will give students the theme for their art work but they will have a choice in the subject matter. I believe it is important for students to understand why they are doing the assignment that they are doing and what the expectations are. In addition, I believe my job as an educator is not only to pass on knowledge, but also to make sure that the lesson is appropriate to all of my students. It has been my experience that no student is alike, and lesson plans cannot be one-size-fits-all. I think making accommodations and flexibility are qualities of a good educator and I am committed to making accommodations to better serve the diverse needs of my students.

Art class should be a respectful, safe and caring environment. I need students to feel safe for many reasons, including self-expression and reflection in the art room.

Ground rules will be established during the project:

- Everyone's opinion is important
- Listen to each other
- Act respectfully towards your peers and your teachers
- Use tools and equipment in a safe manner
- If you don't understand how to do something or use a tool, ask

According to Tristan De Frondeville, *to learn and grow, one must take risks, but most people will not take risks in an emotionally unsafe environment* (Frondeville, 2009). I am committed to creating an art classroom in which all students know that they can create in a judgment free environment.

As an art educator, I aim to support each students' unique and personally meaningful ways of artistic expression and growth.

Chapter 3: Research Methodology

Summary of Qualitative Research Methods

Qualitative research is a type of research that relies on a collection of data that is nonnumeric, such as words or pictures. This type of research has several characteristics. The purpose of qualitative research is to seek an understanding of people's interpretations. In this research method, there is a belief that reality changes with the changes in one's perception. Reality is what people perceive. Qualitative research seeks to see the complete picture. Theories and hypotheses evolve from data as it is collected. Data are perceptions of the people in the environment. In qualitative research there is a focus on design and procedures to gain *real, rich, and deep data* (Key, 1997).

There are four major types: phenomenology, ethnography, case study research, and grounded theory. Phenomenology seeks to understand the meaning, structure and essence of a lived experience by individuals. The researcher conducts in-depth interviews to gain understanding. There is a search for commonalities in doing the research. Phenomenology does not focus on a single individual. Another form of qualitative research is Ethnography. This type of research focuses on the culture of a group of people. It seeks the cultural characteristics of a group of people or a cultural scene (M.A.S., 2011). Data is collected through observation over an extended period of time (Johnson R. B., 2006). The third type of qualitative research is case study. This type of research is an analysis of a single case or a comparison and analysis of multiple cases (M.A.S., 2011). Case study research looks at groups as a whole. Researchers collect data in some of the following ways: using participant and direct observations, interviews,

tests, and writing samples. Case study research is used frequently in education because it makes the student responsible for the research. Also, this type of research is used as a way to help prepare students for real-world problems and it incorporates the idea that students can learn from one another (Case studies, 2013). The fourth type of qualitative research is grounded theory. This type of research seeks to generate a *grounded theory describing and explaining a phenomenon* (Johnson R. B., 2006). In this type of research, data is collected throughout the study. Data would be collect via interviewing 20-30 people and through observation.

Qualitative researchers have created a variety of methodologies to answer and address questions raised within the research process (Andrews E. , 2009). One type of these methodologies is Arts-based research (ABR). It is a type of research used for the study of artistic activities, typically for an educational purpose. It is a unique form of inquiry and has its critics due to this. Traditional research outcomes explain, predict and sometimes control the outcomes of similar future events. Other forms of research seek a solid explanation. However, the aim of arts based research is *to suggest new ways of viewing educational phenomena* (Eisner, 1997, p. 96). According to Patricia Levy, art and science are similar in the sense that both attempt to understand the world around us. ABR is a way of combining art and science to understand a problem or an inquiry (Levy, 2009, p. 2). ABR uses language that differs from traditional forms of research. Researchers using ABR typically use language that would be described as evocative, contextual and/or vernacular. The type of language that is used in ABR is associated with

recreating lived experiences, such as a story or a personal account. Furthermore, using this type of language invites readers who may not otherwise read educational research text (Mills, 2002, p. 97) .

Another type of qualitative methodology is action research. Action research is a type of research in which one learns by doing. Typically, a problem is identified, the researcher or researchers *do something to resolve it, see how successful their efforts were, and, if not satisfied, try again* (O'Brien, 1998). Action research is conducted by teacher-researchers, principals, and anyone involved in the educational field. It is a type of research that gathers information about how a school operates, how they teach and how students are learning. This information helps to gain insight to better one's practice. Action research has a four step process:

1. *Identify an area of focus.*
2. *Collect data.*
3. *Analyze and interpret data.*
4. *Develop an action plan* (Mills, 2002, p. 5).

Author Craig A. Merlter suggests a slightly different way for conducting action research. The first step is to plan for the research which includes identifying the topic, gathering preliminary information and reviewing the literature. Next, is the action stage. In this stage, one collects data and analyzes it. The third stage is the developing stage in which one develops an action plan. In this stage, one would research questions and

hypotheses, think of any ethical considerations for this research and plan guidelines for the research. The final stage is the reflection stage. This involves sharing and communicating the results of the research. Also, one would reflect upon the process during this stage (Mertler, 2009, pp. 45-46,71).

Methodology for this Thesis

The qualitative methodology I used for my thesis is case study. My case study is a combination of arts-based research and action research. I have chosen qualitative research over quantitative research. Quantitative research is research that is collected with numerical data. The data is then analyzed by mathematically based methods. The data explains a particular phenomenon. This type of research is good to use when the questions the researcher asks are going to have a percentage or some sort of numerical answer (Muijs, 2011, pp. 1-2). Craig M. Mertler explains that quantitative research answers questions that are specific, confirmatory or predictive, whereas qualitative research answers questions that are broad, holistic and interpretive. Furthermore, quantitative research writing is technical, and scientific. Writing for qualitative research is literary and narrative (Mertler, 2009, p. 73). The data collected from this research is not going to be numerical. The questions I was seeking to answer do not have a numerical answer and therefore did not need to be analyzed in that way. My research questions are open-ended. The questions that I wanted to answer by doing this research are:

- How can I design a unit of instruction in collaboration with a local organization that will potentially engage students in a community based work of art and cultivate a sense of community within the classroom?
- How can I create a learning experience that is engaging and personally meaningful to students?
- In what ways will I learn from this experience to drive my future teaching and future projects?

After researching various types of qualitative research, I found that case study research is the type of research that would work best to answer the questions I had posed. Advocates of case studies claim it works best in cases that deal with creativity, innovation, and context. Case study research focuses on context by trying to understand a single case or a few cases. (Case Studies, 2013). My data was collected from one case, the community art project. I obtained my data through interviews with the teachers at the Kent County YMCA. The presentation of data is usually a rich description of the case or cases studied. According to the website *Writing@CSU*, a case study is typically like a story (Case Studies, 2013).

In addition, my methodology used a combination of arts-based and action research. ABR is a type of research used for the study of artistic activities, typically for an educational purpose. The type of language that is used in ABR is associated with recreating lived experiences, such as a story or a personal account. Furthermore, using this type of language invites readers who may not otherwise read educational research

text (Mills, 2002, p. 97). I used action research. Used by teacher researchers, action research is a type of research in which one learns by doing (O'Brien, 1998). One can gather data for action research much in the same way one collects data for a case study. For example, data can be observations and journals (Mertler, 2009, p. 105). I obtained data through interviews and observation. In addition, I kept a project journal throughout the process. According to Mertler, one can use student and/or teacher journals. I did not conduct research on the students themselves; therefore, the journal is a teacher journal. A teacher journal is a reflective practice (Mertler, 2009, pp. 112-113). This was helpful with writing my thesis as I kept notes on my lessons for the unit of instruction, as well as notes on my interviews with the YMCA. My thesis is written in such a way that it will be like recreating a lived experience. The project was designed to invite those who might not otherwise look at art; therefore, I believe the thesis should be written in a manner that anyone would feel invited to read such a text. As a future educator the research will be educationally based. I hope this research will be an addition to the field of art education.

Through my research, I created a unit of study. I included the lessons, graphic organizers and handouts that I created. The lessons incorporate cooperative group work. During group work, students will build community; learn about each other, conduct research, and to reflect upon their work and the work of others. My data will come from interviews with the Kent County YMCA. Finally, my reflections on the process of this entire thesis can be used as data to drive my future teaching.

Chapter 4: Research Process

How will this contribute to Art Education?

My thesis is an exploration on how I will create a unit of instruction for a community organization to create a work of art. I collaborated with a local organization to create this unit of instruction. Through this research I have a unit of instruction that can be put to future use.

Creating a Unit of Instruction

I was creating a unit of study, and I knew I wanted to design it for a specific organization or school. The problem was, I did not have a teaching position and I was going to have to spend time seeking out a school or organization to create this project for. I sought out several different organizations including the Oakland Beach Boys and Girls Club, the YWCA of Rhode Island, the Henry Barnard School and the YMCA. The letter I sent to organizations and schools is located in Appendix IV.

In January, I approached two different YMCA's. There are several throughout Rhode Island. I contacted the Kent County and the West Bay locations. All the YMCA's have an after-school program. Both locations work with middle schools and elementary schools. Two days after contacting the YMCA, Kristen Petrarca from the Kent County location replied expressing interest in helping me with my unit of instruction and asked if we could meet.

According to the Kent County YMCA's website they are

...an organization that cares greatly for the health and well-being of the community we serve and that is committed, through its four core values of caring,

honesty, respect and responsibility, to building strong kids, strong families and strong communities....Our YMCA welcomes people of all ages, incomes, abilities, religions and ethnic backgrounds (Providence, 2014).

The Kent County YMCA is located in Warwick, Rhode Island. In 2012, the estimated population in Warwick was 81,873, compared with the state population which was 1,051,511 (Commerce, 2014). The city of Warwick has a population that is 47.8% male and 52.2% that is female. The median age is 43.7 years (Warwick, Rhode Island, 2013). As of 2010, 19.1% were people under the age of 18. In RI the percent of people under the age of 18 was 20.6%. In 2010, the ethnic background of Warwick consisted of the following: 92.7% were Caucasian, 1.7% African American, 0.3% American Indian and Alaska Native, 2.3% Asian, 3.4% Hispanic or Latino, and 1.9% identified as having two or more ethnicities. 9.1% of the population speaks a language other than English at home.

The estimated median household income in 2011 was \$60,488, compared with the state of Rhode Island which was \$53,636 (Warwick, Rhode Island, 2013). In the years between 2008-2012 people in Warwick living below poverty level was 7.5%. In the state of Rhode Island there were 13.2% of people living below the poverty level (Commerce, 2014).

Prior to our second meeting, I put together a list of questions to ask the YMCA regarding their needs and desires for a mural:

- Would they want the piece at their organization or elsewhere in the community?

- Do they have a theme in mind? What issue do they believe would be relevant to their community organization, school, and/or to the community at large?
- What kind of impact do they hope to gain through this artwork?
- What age group or grade level would want to work on this?
- What experience/knowledge/background in art do the students have?
- Do they have a budget and/or supplies?

I met with Kristen Petrarca from YMCA on February 19, 2014. The after-school program serves several local schools. The after-school program is in the older part of the YMCA building and a mural would make the space look more lively. The main building at the YMCA is a new structure. It looks very modern with lots of windows and the walls are painted warm and inviting colors. Next to this building is a road with a covered bridge. If you follow this road, you will see a large open area with a playground. Beyond the playground is an older brown building with red trim. They refer to the building as the “A-frame” because the façade of the building kind of looks like the letter “A.” When you walk through the front door you find yourself standing in an area that leads to three different rooms. This area has a bulletin board where children’s work is displayed. The interior of the building is made up of several rooms so that multiple activities can happen. Children’s artwork hangs on the walls in some of the rooms other rooms have blank white walls. Kristen had told me how many of the teachers would be interested in a mural created by students. Parents would be excited by their children working on a piece of art

that is displayed at the YMCA. Also, the teachers believed that a mural would make the space more inviting.

On March 11, I met with Kristen Petrarca and one of the head teachers, Katy Taylor. They expressed a desire for a mural that was not permanently attached to the wall so that it can be moved. They hope to renovate the building in the near future. Katy Taylor said there are approximately 10 students mostly upper elementary who love doing arts related projects. Both Kristen and Katy agreed that a theme that aligns with the YMCA mission statement would be ideal, *The Y for youth development, for healthy living, for social responsibility* (Providence, 2014). Katy added that a theme of community pride would be another ideal theme. She mentioned that many of the parents were involved with the Y as children and/or are from the Warwick area. There is about 45 minutes every day for activities with students. When students arrive, they have snack time and are ready for activities that take place at approximately 4:15pm. Between 5pm and 6pm is when students begin to leave.

Their on-site supplies are very limited. They have colored pencils and many craft-type materials such as glitter and googley eyes.

Supplies that would be needed:

- Brushes of various sizes
- Paint rollers (to prep wall)
- Gesso or White Paint to prep wall

- Acrylic Paint: red, orange, yellow, blue, purple, green, burnt umber, white, and black
- Plastic containers for mixed colors
- Palettes
- Palette knives or spoons to mix paint.
- Drop cloths or tarps
- Sketch paper
- Pencils/erasers

Student Learning Objectives

Rationale Statement

The lesson plan is designed for 3rd and 4th graders at the Kent County YMCA. According to Kristen Petrarca and Katy Taylor at the YMCA, there are approximately ten students who regularly attend the arts and crafts activities. The students who regularly attend are in 3rd and 4th grade. The students are from several Warwick elementary schools. I believe their skills would be varied because of the two different grade levels. I had to include to pre-assessments students to make sure all of the students understood the elements and principles that I planned on focusing on. I believe with differentiated instruction and accommodations, every student will be able to meet the learning objectives of this unit. Objective 1 states that students will create works of art based on the following topics: healthy eating, fitness or the YMCA. This aligns with RI GSE: 2(3-4)-1: *Students demonstrate knowledge and understanding of the role of Visual Art and*

Design in personal, cultural, and historical contexts (education, 2014). It also aligns with the National Visual Arts Standard #3: *Choosing and evaluating a range of subject matter, symbols, and ideas to communicate meaning* (National visual arts standards, 1994).

Students are more motivated to learn if a lesson sparks their curiosity and interests (Day, 2001, pp. 300-301).

Objective 2 states that students demonstrate knowledge of the following elements and principles of art and design: balance, focal point, and value. This objective aligns with RI GSE: 1 (3-4)-1: *Students demonstrate knowledge and application of Visual Art and Design concepts* (education, 2014). It also aligns with National Visual Arts Standards #2: *Using knowledge of structures and functions* (National visual arts standards, 1994). I believe that focusing on these elements and principles of art and design will help students become more successful with their artworks. Value is an important drawing skill as well as a skill for painting. Finally, knowledge of focal point and balance will help students create an interesting composition.

Objective 3 states that students will reflect upon their work and the work of others. This objective aligns with RI GSE: VAD 4 (9-12) –1: *Students reflect upon, analyze and evaluate the work of self and others* (education, 2014). It also aligns with the National Visual Arts Standard #5: *Reflecting upon and assessing the characteristics and merits of their work and the work of others* (National visual arts standards, 1994). This objective will ask students to think critically about their own work and the work of others. Furthermore, this objective will ask students to analyze the work of their peers.

Student Learning Objective Table

Student Learning Objectives	Standards	How Measured
<u>Objective 1:</u> students will create works of art based on the following topics: healthy eating, fitness or the YMCA.	<u>RI GSE: 2(3-4)-1:</u> Students demonstrate knowledge and understanding of the role of Visual Art and Design in personal, cultural, and historical contexts (education, 2014). <u>NVAS #3:</u> Choosing and evaluating a range of subject matter, symbols, and ideas to communicate meaning (National visual arts standards, 1994).	<ul style="list-style-type: none"> • “Partner Checklist” Graphic Organizer • Sharing artwork with class • Artist Statements • Completed artworks
<u>Objective 2:</u> students demonstrate knowledge of the following elements and principles of art and design: balance, focal point, and value.	<u>RI GSE: 1 (3-4)-1:</u> Students demonstrate knowledge and application of Visual Art and Design concepts (education, 2014). <u>NVAS #2:</u> Using knowledge of structures and functions (National visual arts standards, 1994).	<ul style="list-style-type: none"> • “Partner Checklist” Graphic Organizer • Artist statements • Completed artworks
<u>Objective 3:</u> Students will reflect upon their work and the work of others.	<u>RI GSE: VAD 4 (9-12) –1:</u> Students reflect upon, analyze and evaluate the work of self and others (education, 2014). <u>NVAS #5:</u> Reflecting upon and assessing the characteristics and merits of their work and the work of others (National visual arts standards, 1994).	<ul style="list-style-type: none"> • “Partner Checklist” Graphic Organizer • Sharing artwork with class • Artist statements

Assessment Plan Rationale Statement

I will be entering into this organization that does not currently have an art teacher. The students had recently completed a self-portrait lesson with colored pencils and craft materials. The students had taken the works home and I did not have student art work to assess their skills with. I needed to pre-assess students' skills. I assess student knowledge of how to create value using stippling, scumbling, hatching and cross-hatching. This will be done by asking students what they know. I will then do a demonstration of creating value. In addition, I will pre-assess students' knowledge by having students respond to art. Students will be asked open ended questions regarding art pieces that relate to the theme of the unit plan (See Appendix I, II and III).

The Formative assessment will be done in multiple ways: by looking at students' sketches, work in progress, and by checking-in with students every class. By looking at sketches, in progress work and checking in with students will help me see if students understand and the concepts that I taught. Furthermore, checking-in with students will help with me see if students are meeting student learning objective #1: *students will create works of art based on the following topics: healthy eating, fitness or the YMCA.*

The post-assessment will be student's artist statement. I will be able to assess students' knowledge of art concepts within their written statement. The artist statement hand out has a list of key vocabulary words so that students can use them in their artist statement. Finally, the artist statement will assess student's ability to apply to create artwork that is about healthy eating, fitness and/or the YMCA through their written artist statement.

Assessment Table

Assessments	Objectives Addressed	Rational for Assessment Choice	Adaptations
Pre-Assessment <ul style="list-style-type: none"> • Students respond to art 	#3 #2	When students respond to art, I can assess their knowledge of the elements and principle of art and design.	Questions are presented verbally and visually for multiple learning styles. Allow wait time before taking responses for students who may need to process the questions in order to answer them. For a student who is hard of hearing and/or lip reads, I will make sure they are seated so they can see me.
Formative Assessment <ul style="list-style-type: none"> • Sketches and in progress work • Checking-in with students every class 	#1,2 #1,2,3	Assess students' ability to convey a concept within an art piece. Assess student's understanding of balance, focal point, value, and warm and cool colors.	Allow extra work time for students who need it. A student with ADHD, will be allowed to have a "private studio" if they get distracted by all the activity in the room when working on their book. The private studio will be a table or desk away from the art table.
Post Assessment Artist Statement	#1, 2, 3	Assess student knowledge of art concepts within their written statement. Assess student's ability to apply to create artwork that is about	For a student who has difficulty writing, I will allow them to give me an artist statement verbally.

		healthy eating, fitness and/or the YMCA through their written artist statement.	
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Instruments Used:

Name_____

Partner Checklist

My partner's name_____

1. How did your partner create value? Circle the one's they used in their book.

(use your graphic organizer on value if you forgot the names):

Stippling

Scumbling

Hatching

Cross-hatching

When answering the next three questions think about using art vocabulary in your answer!

<p>1. What I wish my partner did in their book.</p>	<p>2. What part or parts about my partners' book that deserves a star.</p>
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3. On the back of this page write a reflection on what you have learned about making your own book.

Art Vocabulary:

Value Stippling Scumbling Hatching Cross-hatching Artist Book

Shape Alice Pattullo Holly Exley

Name_____

Artist Statement

Remember to use art vocabulary in your answers.

Our painting is about:

What was the hardest thing about making this painting?

What I liked best about the painting my group made:

Art Vocabulary:

Focal point

Balance

Symmetrical

Asymmetrical

Name_____

Reflection

Remember to use art vocabulary in your answers.

Give your painting a title:

My painting is about: _____

In my painting, I think I did this the best:

What was the hardest thing about making this painting?

Art Vocabulary:

Focal point Balance Symmetrical Asymmetrical

Value Warm Colors Cool colors Mural Community Art

Unit Plan

Unit Rationale

This unit is designed to build community and create a community art project. However, before this can be done, students need to learn about the elements and principles of art and design. I needed to create lessons which would build skills and also create a sense of community within the classroom. I needed to create activities that pre-assessed students' knowledge. Finally, the mural was going to be centered around the themes of healthy eating, fitness and the YMCA. Healthy eating and, fitness are two of the goals of the Y. I created lessons that focused on these themes.

This unit will have students work in groups so that they learn about each other and learn to work together as a team to accomplish a goal. The lessons in this unit are designed to help students build their drawing and painting skills. This unit will help students understand and demonstrate knowledge of the following elements and principles of art and design: value, balance, and focal point. Finally, this unit will ask students to work in acrylic paint to create a work of art. I chose acrylic because it has been my experience that acrylic works well for mural projects. There will be more than one lesson using acrylic paint so that students have a chance to use it before the final project.

Finally, this unit asks students to respond to art. I will be able to assess students' knowledge of the elements and principles of art and design by having them respond to exemplar artists. Each lesson for this unit asks students to respond to their work and the work of others. In every reflection and artist statement I ask students to use art

vocabulary, which is listed on their handouts. Responding to and reflecting upon the works of themselves and others meets RI GSE's as well as the National Visual Arts Standards. In addition, responding to art helps students to think critically and analyze artwork.

Unit Map Table

Lesson # and Topic	Key Objectives with Standards	Instructional Procedures/ Key Activities	Differentiation Solutions
<p><u>Lesson#1.</u> Responding to Art. Elements and Principles of art and design with a focus on value. Creating an art piece about healthy eating and fitness</p>	<p>Objective 1: students will create works of art based on the following topics: healthy eating, fitness or the YMCA. <u>RI GSE: 2(3-4)-1:</u> Students demonstrate knowledge and understanding of the role of Visual Art and Design in personal, cultural, and historical contexts (education, 2014). <u>NVAS #3:</u> Choosing and evaluating a range of subject matter, symbols, and ideas to communicate meaning (National visual arts standards, 1994). Objective 3:</p>	<p>Responding to Art Creating a book about healthy eating and fitness.</p>	<p>For a student who needs extra time in answering questions in class, I will give students 'wait time.' For a student who has a problem processing answers to questions, I will have the questions in the prezi so that students can see and hear the questions. For a student who has trouble staying organized and on task, I will give them a checklist so they know if they have completed everything that needed to be done. The checklist will be kept in a binder specifically for art.</p>

	<p>Students will reflect upon their work and the work of others.</p> <p><u>RI GSE: VAD 4 (9-12) –1:</u> Students reflect upon, analyze and evaluate the work of self and others (education, 2014).</p> <p><u>NVAS #5:</u> Reflecting upon and assessing the characteristics and merits of their work and the work of others (National visual arts standards, 1994).</p>		
<p>Lesson#2: Elements and principles of art and design with a focus on value, balance, and focal point. Creating an art piece about healthy eating, fitness, or the YMCA. Responding to Art</p>	<p>Objective 1: students will create works of art based on the following topics: healthy eating, fitness or the YMCA.</p> <p><u>RI GSE: 2(3-4)-1:</u> Students demonstrate knowledge and understanding of the role of Visual Art and Design in personal, cultural, and historical contexts (education, 2014).</p> <p>Objective 2: students demonstrate knowledge of the following elements</p>	<p>Creating an art piece about healthy eating, fitness, or the YMCA. Responding to art in an artist statement and class discussions about exemplar artists and student work.</p>	<p>Allow wait time after asking a question during class discussions. Every student will have a graphic organizer. This will help all students organize the information they need to know. For every student, the rules for working in groups will be posted so that everyone can see them; I will also review them with students verbally.</p>

	<p>and principles of art and design: balance, focal point, and value.</p> <p><u>RI GSE: 1 (3-4)-1:</u> Students demonstrate knowledge and application of Visual Art and Design concepts (education, 2014).</p> <p><u>NVAS #2:</u> Using knowledge of structures and functions (National visual arts standards, 1994).</p> <p><u>NVAS #3:</u> Choosing and evaluating a range of subject matter, symbols, and ideas to communicate meaning (National visual arts standards, 1994).</p> <p><u>Objective 3:</u> Students will reflect upon their work and the work of others.</p> <p><u>RI GSE: VAD 4 (9-12) –1:</u> Students reflect upon, analyze and evaluate the work of self and others (education, 2014).</p> <p><u>NVAS #5:</u> Reflecting upon and assessing the characteristics and merits of their work</p>		
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	and the work of others (National visual arts standards, 1994).		
Lesson#3 Creating an art piece about healthy eating, fitness and/or the YMCA Elements and principles of art and design with a focus on value, balance, and focal point. Responding to art	Objective 1: students will create works of art based on the following topics: healthy eating, fitness or the YMCA. <u>RI GSE: 2(3-4)-1:</u> Students demonstrate knowledge and understanding of the role of Visual Art and Design in personal, cultural, and historical contexts (education, 2014). Objective 2: students demonstrate knowledge of the following elements and principles of art and design: balance, focal point, and value. <u>RI GSE: 1 (3-4)-1:</u> Students demonstrate knowledge and application of Visual Art and Design concepts (education, 2014). NVAS #2: Using knowledge of structures and	Create a painting about healthy eating, fitness and/or the YMCA Elements and principles of art and design with a focus on value, balance, focal point and warm and cool colors. Responding to art through a written artist statement	For a student who has difficulty writing, I will allow them to do their reflection orally. They will have their choice of presenting it to the class or talking with me privately. For a student with memory or recall problems, I will use short directions and give them a checklist. For a student with ADHD who has difficulty staying on task, I will establish a non-verbal cue when they are off task such as tapping on the desk, so that they know they know they need to focus and get on task.

	<p>functions (National visual arts standards, 1994).</p> <p><u>NVAS #3:</u> Choosing and evaluating a range of subject matter, symbols, and ideas to communicate meaning (National visual arts standards, 1994).</p> <p><u>Objective 3:</u> Students will reflect upon their work and the work of others.</p> <p><u>RI GSE: VAD 4 (9-12) –1:</u> Students reflect upon, analyze and evaluate the work of self and others (education, 2014).</p> <p><u>NVAS #5:</u> Reflecting upon and assessing the characteristics and merits of their work and the work of others (National visual arts standards, 1994).</p>		
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Description of Unit Lessons

This unit, *Art about Healthy Lifestyles: A Community Art Project with the Y!*, will begin with a lesson that asks students to create a fold book (Appendix I). This lesson, *A Book About a Healthy Me*, is designed to get students thinking about the topics of healthy eating and fitness. This lesson will help me see what students know about the topic.

Furthermore, I will introduce the lesson with an activity that uses value. Students will then be asked to demonstrate value in the drawings they create in the book. Through this I can see if students understand the concept and can apply it. I started with a drawing lesson because drawing is a foundation for painting. It has been my experience that 3rd graders occasionally express dissatisfaction with their artistic skills. I believe that including a lesson in drawing will help build their drawing skills and therefore help with their painting skills as well. Furthermore, a drawing lesson is helpful for 4th graders as well. Students wish to create better drawing but still need to develop their artistic skills (Day, 2001, p. 109). I believe a lesson that focuses just on drawing would be beneficial to the students' learning experience.

I looked at various kinds of books that students could make. However, I chose a fold book. One of the sources that I looked at was bookmakingwithkids.com. There were a few examples of a fold book on the website. I liked the fold book as it was a nice design for the first lesson (Peyton, 2011). I wanted it to be a challenge but not so difficult that students could not make the book on their own. I tried making the book myself just to make sure that it wasn't too difficult.

Figure 5

Figure 6

I chose book making for a few reasons: I thought this would be a good way to get to know my students through an art lesson. Rather than this be several separate pieces of art work, it is all contained in one book that they made. They are going to create art based on what they like and what they know about being fit and healthy eating. Students will create the cover based on the topic of healthy eating and being fit.

For the first page, I will ask students to create an image of an activity that they like to do. The next page will be an image of an activity or activities that they know are ways to stay fit and healthy. On the following page, I will ask students what their favorite food is. On the last page, I will ask students to create an image of foods that they know are healthy. I believe creating a book about what they know and what they like is a meaningful art activity. Students will then share their book with a classmate and discuss it. Through this lesson, students would get to know each other better and I would get to know a little bit about my students. I had done a similar project with first grade when I was student teaching and I found that students enjoyed creating a book that was entirely about them.

This lesson will also ask students to respond to art through a class discussion about exemplar artists as well as responding to the artwork of a peer. Students will close this lesson by writing a reflection on their own artwork.

For lesson #2, *Healthy Eating, Fitness and the YMCA*, I started the lesson off with a presentation from a health professional (Appendix II). This professional could be a nurse, or even someone from the YMCA. This will help students start to research the topics, and potentially get them interested about the topics. I will make sure there is time for students to ask questions the end of the presentation and encourage students to take notes. The next part of the lesson asks students to work together to gather more information about a topic of their choice: healthy eating, fitness or the history of the YMCA. Then, they will create a work of art based on what they have learned. I had decided on group work because this unit of instruction is about students learning about

each other, as well as creating a work of art for their community organization. I wish keep the groups small for this lesson – no more than 3 students. The YMCA does not have computers for students to do research so I will bring in books and hand-outs from websites for students to use to gather information. I will create a graphic organizer for students to organize information. Students will choose one of the three topics: healthy eating, fitness, and the history of the YMCA. I chose healthy eating and fitness because they goals of the YMCA (Providence, 2014). I included the history of the YMCA for two reasons. The Y is part of the students' community. Katy Taylor at the Y had suggested community as a topic. However, the idea of community is a broad topic to cover with students this age. I wanted students to have a choice in the topic they learned about, so I narrowed it down to history of the Y. The Y is part of their community and I believe some students would be interested in learning about its history.

When I have students choose a topic, there is a chance more than three students would pick the same topic. If this is the case, I will make sure there are enough resource materials for there to be more than one group studying the same topic. Once students have gathered information, they will use what they have learned to create a work of art. Students will have to work with their group to come up with the idea and to execute the work of art. I will make sure each student in each group has a role in the group. I will go over guidelines in working with groups to students: everyone participates, everyone has a role, listen to group member's ideas and be respectful towards them. If I were to teach this lesson, the rules would be posted for all to see, and I would frequently monitor the groups by circling the classroom and checking in with the groups.

I will begin the final lesson with a visit to the installation site (Appendix III).

Students and I will visit the installation site. Students will measure the size of the area in which their work will be displayed and they will also take note of the colors of the surrounding area. I think since this is a site specific piece that students should see where their work will eventually be displayed. I thought it would be more engaging for students to visit the site, take measurements, and note the colors themselves. I will ask one student to take notes of the measurements, two to measure and another student to take notes on the colors. Also, I will ask students what message they think should be displayed at this site. I will have two students take notes from the brainstorming session.

We will return to the classroom for a carousel activity. The carousel strategy is sometimes called graffiti groups (O'Malley, 2007). In the Carousel strategy, students brainstorm with their group members to discuss a topic or subtopic that they have some prior knowledge of (Johnson P. S., 2008). In this lesson, their prior knowledge will be elements and principles of art and design: value, balance, and focal point. Students will have done lessons where they learned about and applied value, balance, and focal point. Their new knowledge will be murals, and community art. Stations will be set up around the room. At each station there will be a color copy of a mural, a sheet of blank paper and questions to answer about the mural. Students will be broken into small groups of 3-4. Students will visit each station with their group. Students will work with their group to answer questions about the murals. There will be one question and mural per station. The questions will be as follows:

1. *What do you think this mural is about? What makes you think this?*

2. *Do you think there is a focal point in this mural? What makes you think this?*
3. *How do you think the community felt about having this mural in their town?*
How would you feel if this were in your town?

I did carousel strategy as an activity in one of my classes at RIC and thought this was a good way to have students think about and discuss art. Furthermore, I found it helpful to have a partner or two to brainstorm with. If I were to teach this lesson, I would group students based on abilities. For instance a student who excels at public speaking would be ideally paired with someone who likes to write or a quiet student.

After students complete the carousel, students will brainstorm for the mural with their group. Students will be asked what message they think an image displayed at the YMCA should include: eating health, fitness and/or what they like about the YMCA. This will culminate in their sketching, with pencil on their own 11x14" Masonite. The Masonite will already have been prepared to paint before students come in that day. Each student will create a painting based on one or two of these themes. Each individual work of art will be installed on a wall at the YMCA as a public work of art. The building is older, and according to Kristen Petrarca at the Y, they are hoping to renovate the space in the near future. Kristen expressed a desire for a mural that can be moved if or when the space is renovated. She said it would be a shame for the kids to put work into something that wasn't permanent. Another reason I chose for the students to create individual pieces is because sketching and planning are going to be difficult concepts for this age group. Planning and sketching would be easier with fourth graders. I have tried sketching with fourth graders during my student teaching. Even at that grade level it was difficult, I

had them trace their full scale sketch onto their final piece. In addition, during my elementary practicum, I created a lesson with third graders that required them to sketch before they painted. I discovered many had a difficult time going from sketch to final piece. I feel that having them sketch right on the Masonite will allow them to sketch but not have to worry about transferring from sketch to painting. I think having individual pieces that are focused on the same topic will allow for each student to feel that the work is personally meaningful to them. However, they are still working in groups to get to know each other, brainstorm and learning to work with each other.

As the final step of the lesson, the students will have to work together as a class to decide how each image will be displayed. We can lay the dried paintings on the floor so students can get a sense as to how they might look once installed. When students have reached a decision, I can photograph the arrangement, and number each piece on the back so that they are installed properly. Also, by numbering each piece on the back it will not be as difficult to reinstall elsewhere and the arrangement will be the same once reinstalled.

Chapter 5: Conclusions

Recommendations for a future project

If I were to do a future project, I would first make certain that I have a clear plan. It is best to approach a school or organization with a plan that is organized and clear. Also, I would create or use an existing calendar to break the project into steps so I knew what should be done and when.

I would research community organizations and schools. I could approach an arts organization such as Rhode Island State Council for the Arts, who may know of a place that is looking for an artist to do such a project. As part of my research, I would interview a head teacher or principal at a school or organization. This would help me gain entry into the community organization or school if they could be a name with a face. During my meeting I would try to discover if there is a need and a desire for a mural project. If they did have a need or desire for a mural I could ask the following:

- Do they have a theme in mind?
- Where will this mural be?
- Dimensions – how big is this mural going to be?
- If it were a mural on panels, how will they be installed? And would be responsible for doing this?

Once I found a school or organization to work with, I would need to meet with teachers and faculty that I would be collaborating and/or interacting with. I would make certain to find out about students experience in art. I would ask for a list of supplies they have and provide a list of ones that will be needed for the project. It would be helpful to

compare the two lists because they may already have some of the needed supplies.

Another important step would be to gather information on funding and begin inquiries on funding or supply donations. I could write letters to local businesses. As well as research grant options. RISCA might be helpful in guiding me in the right direction as to what grants I should be applying to.

Next, I would meet with students. I would make sure to establish rules for working together and post them so all can see. I think it would be important to write letters to the student's family to introduce myself. The student's family might be willing to help out in the final stages of the project or even help with donating supplies. In the letter to the student's family, I would make sure to ask parents to send students to school or to the organization in clothing that is appropriate for painting.

Some other important steps for doing a community art project include:

- I. Pre-assess students' skills.
- II. Teach new skills and build on existing ones.
- III. Plan a specific day or days for the work to be installed so that you can ask for assistance and get it – I would recommend at least two weeks in advance in case a parent wants to help but needs to ask for a day off of work to do so.
- IV. The unveiling/celebration should also be planned and set on a date at least two-three weeks in advance for the same reason.
 - a. Two weeks in advance, ask faculty and parents for drinks and snacks for the celebration.
 - b. Send a reminder the week before the unveiling/celebration.

Ways this Experience will drive my Future Teaching and Future Projects

Though my thesis research, I learned to collaborate with an organization to create a unit of instruction. Prior to designing the unit of instruction, I had to work with two members of the YMCA to discover what the needs and desires for a mural would be. The following is a list of questions I had compiled to ask the Y. I believe this could be used in a future project:

- Do you have a theme in mind? What issue do you believe would be relevant to your community organization, school, and/or to the community at large?
- What kind of impact do you hope to gain through this artwork?
- What age group would I be working with?
- What experience/knowledge/background in art do the students have?
- What adults at the organization would I be collaborating with?

Kristen Petraca and Katy Taylor at the Y were interested in my idea of creating a unit of instruction for the mural project. Kristen expressed an interest in having her teachers create units of instruction for students. She thought something like this would be a good model for her teachers. Teachers at the Y do various activities with students but they are usually not designed as a unit of instruction. According to Kristen, they are just separate activities that teachers come up with on a day to day basis; they are not related lessons like a unit of instruction.

With the data I received from my interviews with the Y, I was able to come up with a unit of instruction that would meet their needs. I can use this unit of instruction as a basis for a future project with a school or another organization. Since this was designed specifically for the YMCA, it is possible that I would need to alter the lessons in order for it to suit someone else's needs and desires.

Some of the Challenges of this Thesis

There were some challenges in this thesis. The biggest challenge was finding a location or locations to design the unit of instruction for. I felt I was at a slight disadvantage as I did not have students because I am not teaching in a school or at an organization. Originally, I wanted to design and teach this unit of instruction. However, due to time restraints, I was only able to create the unit of instruction for this thesis. I had contacted several different organizations and schools by sending a letter of inquiry (Appendix IV). I didn't receive as many responses as I had hoped. I believe there were ways I could've approached these organizations differently. In the future, I might try starting earlier. I started inquiring in January. I thought this was enough time. However, I did not foresee that finding a school or organization would take so long. In addition, I could've set up interviews with schools and organizations to inquire about their needs and desires rather than present them with my project idea and hope they would be excited about it. I feel that some of the organizations and schools I corresponded with might have feared the cost of doing such a project. Also, they did not know who I was. I was a

stranger inquiring about doing a mural with them. An interview would've helped them to get to know me and feel more confident about the project I was presenting.

Another part of the thesis that I found to be a challenge was designing a unit of instruction that would give students the knowledge to paint a mural and have them build a sense of community. This unit of instruction was designed for a community organization and not a school. If I had taught this unit of instruction it would have been with students who didn't know me, and I would have to get to know them. There is not an art teacher at the YMCA to ask what the students know. The YMCA does not have a specific art teacher; every teacher at the Y does arts and crafts with students. As a solution, I made certain to include pre-assessments for every lesson of this unit. Also, I made sure there was painting and drawing lessons leading up to the creation of the mural so that students were able to work on their skills prior to the final project.

Also, when I was shown the art supplies they didn't have any paint or any other supply that I would have needed to design this unit of instruction. When I met with the Y, Kristen Petraca did tell me that they had a budget for supplies and an account with Walmart which has an arts & crafts department. Getting supplies wouldn't have been too much of an issue as long as I presented a list of needed supplies to them prior to beginning the unit of instruction.

However, if I did this project with another organization, I might not be as lucky to have a school or organization with a budget. An adequate budget is an important consideration. When I began my research for organizations, I also began researching businesses that I thought about approaching to donate supplies or money. If I were to do

this project, I would write to these businesses and ask. Next, I would write a letter to the parents of the students at the Y and explain who I was, the project their child was involved in and ask them for donations of supplies or money. Finally, I would do some research on grants for the creation of community art projects.

What was Successful in this Thesis

Through my research I hoped to answer the following question: *How can I design a unit of instruction in collaboration with a local organization that will potentially engage students in a community based work of art and cultivate a sense of community among the students?* By having students work together in groups, they were working towards a common goal. Cooperative group work has the potential to develop a sense of community amongst students because they are working together to solve a problem. By working together they can potentially get to know each other and develop a sense of community in the classroom. In addition, the unit of instruction has the potential for students to create artwork that is meaningful to them as well as to their community. The topics of the mural, healthy eating and fitness are based on goals of the YMCA (Providence, 2014).

Furthermore, I hoped to discover how I can create a learning experience that is engaging and personally meaningful to students. The unit of instruction is inquiry based and focuses on not only the needs of the YMCA, but also on subject matter that would be personally significant to students. It has been my experience that art lessons that incorporate students' interest are more successful. Through student teaching, I discovered that students tend to be more invested in their learning when they are interested in the subject matter. This unit uses essential questions and invites students to research the

mural topics. Through this unit of instruction, students will synthesize their knowledge about healthy eating and fitness to create their own images for the mural.

This thesis aligns with my teaching philosophy. My philosophical approach is a combination of learner centered and community-centered approaches. I believe a student's community is part of who they are. This unit of instruction asks students to create work that will be displayed in their community organization. The artwork is based on goals of the YMCA. It would be my hope that if I were to do this project with students, my students would be personally invested in work that is connected to their community organization. Furthermore, this unit of instruction is for a project that is beyond the K-12 classroom. It would potentially be part of the community. Through the project itself, I am conveying my belief to students that art is for everyone to participate in and enjoy. I would ask students, the faculty and students' families to take part.

I believe my research was helpful in discovering what is needed to create a unit of instruction that culminates in the creation of a mural. In addition, my research helped me to discover what steps I would need to take to make a community art project happen. When I started, I had limited knowledge about creating a community art project. However, through my course work at Rhode Island College, I did have knowledge of building a unit of instruction. I feel without the time and energy I put into researching this unit and talking with the YMCA, this unit of instruction would not have been successful. It is my hope that in the future, I am able to take what I have learned and apply it to a real-life community art project.

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Appendix I

Art about Healthy Lifestyles: A Community Art Project with the Y!**Lesson #1**

Art Theme: “A Book About a Healthy Me.”

Overarching Lesson Goal(s): Students will demonstrate knowledge of value and create a personally meaningful artist book about healthy eating and fitness.

Overview: Students will learn about value and create “a book about a healthy me.” It will be a fold book and students will use colored pencils to demonstrate value. On each page students will be asked to create an image about health and fitness based on what they know and what they like. Healthy eating and fitness are goals of the YMCA (Providence, 2014). I will ask them about activities and foods that they know are healthy and then I will ask them to create images for this. Finally, I will ask them what activity and foods they like and ask them to create images for these. Students will reflect upon the work of a peer and their own work in a written reflection.

Grade Level/Class: upper elementary, 3rd and 4th grade.

Time Frame: Two-three 45 minute class periods.

Art Lesson Objectives:

Nat'l Visual Arts Standard #:

Objective 1: Students will create
a piece of artwork about healthy eating
and fitness.

NVAS # 3: Choosing and evaluating a range of subject matter, symbols, and ideas to communicate meaning. (National visual arts standards, 1994)

RI GSE: VAD 3 (3-4) –1: Students demonstrate the ability to communicate in the language of Visual Art and Design (RIDE, 2014).

Objective 2: Students will demonstrate knowledge of value by using hatching, cross-hatching stippling and/or scumbling.

NVAS #1: Understand and apply media, techniques, and processes (National visual arts standards, 1994).

RI GSE: VAD 1 (3-4) –1: Students demonstrate knowledge and application of Visual Art and Design concepts (RIDE, 2014).

Objective 3: Students are able to reflect

upon their own work and the work of others.

NVAS # 5: Reflecting upon and assessing the characteristics and merits of their work and the work of others (National visual arts standards, 1994).

RI GSE: VAD 4 (3-4) –1: Students reflect upon, analyze and evaluate the work of self and others (RIDE, 2014).

Evaluation

1. Students will create an art piece about healthy eating and fitness.
2. Students will demonstrate knowledge of value by using hatching, cross-hatching stippling and/or scumbling.
3. Student will be able to reflect upon their own work and the work of another in a written reflection. .

Essential Questions:

1. *I want you to think about and draw this: One of my favorite things to do is.... Do you like to play sports, dance, or some other activity?*
2. *When coloring your picture think to yourself, how are you going to show value? Will you use scumbling, hatching, cross-hatching or stippling?*

3. *We are going to draw the answer to the following question: What activities do I think are healthy?*
4. *We are going to draw the answer to the following question: What foods do I think are healthy?*

Art Supplies and Equipment Needed – and any Safety Considerations:

Rulers

9x12” Paper

Pencils & erasers

Pencil sharpeners

Colored pencils

Exemplary Artworks Focused Upon and Visuals:

Figure 7: *New Year New Me Breakfast*, 2014, Holly Exley (Watercolour breakfast food illustrations by Holly Exley, 2014)

Figure 8: *TV Magazine - Food Illustration*, 2013, Holly Exley (TV Magazine - food illustration)

Figure 9: *Packaging design*, 2014, Alice Pattullo (Farmacias asociadas process, 2014)

Figure 10: *Drawing*, 2013, Alice Pattullo

Figure 11: *Drawing*, 2013, Alice Pattullo (Food, 2013)

Diversity of Art Content:

Showing and discussing exemplar artists Alice Pattullo, and Holly Exley.

Art Vocabulary and Definitions:

Artist books - it is different from a lot of books you would get at the library or in a book store; sometimes it is pictures without words. Sometimes they tell a story through pictures. Maybe they do not have any pictures and it is different kind of papers that the artist chose to put together (LaPlantz, 1995, p. 5).

Shape – can be geometric such as triangles or squares or can be organic like we find in nature.

Value – the lightness or darkness of something. When used it helps make things look realistic (Kleiner, 1996, p. 13).

Hatching – uses diagonal or horizontal lines to create value

Cross-hatching – uses lines that cross over each other to create value

Stippling – uses dots to create value

Scumbling – uses scribble lines to create value

Preparation Before Teaching:

Prepare a presentation of exemplars

Prepare an example of book

Introductory Activity and any Pre-Assessment:

Pre-assess student knowledge of ways to create value: hatching, cross-hatching, stippling, and scumbling. Ask students if they know how to create value, demonstrate ways to make value. Have students practice creating value with a graphic organizer.

Art Lesson Activity and Formative Assessment:

Day 1:

Pre-assess: ask students if they know what value is. After a few students have responded, I will ask students if they know how to create value. If they say they know how to create value, I will skip the demonstration and show students the exemplar artist. If they seem unsure, I will demonstrate ways to create value: stippling, scumbling, hatching, and cross-hatching.

I will show students artist Alice Pattullo's drawings. I will tell students that she is an artist from London where she works as an illustrator (Food, 2013).

I will ask students: *Do you think this artist used any of the techniques we talked about to create value? Which ones do you see?*

I will then show them the work she did as packaging design. I will say: *This is a design for a package design that she did. It was for a company in Brazil that makes different kinds of vitamins. This is one of many that she has done* (Farmacias associadas process, 2014).

I will ask students: *What does it mean to be healthy?* Allow students to answer. Then I will ask: *Who do you think we could talk to find out about being healthy?* Allow students to answer, I will write down their responses. I will tell students that I will get one of these people to come in to talk to them about being healthy (this person will visit at the beginning of the next lesson).

Then, I will say: *Today, we are going to create a book about being healthy.* I will ask students if they know what an artist book is. If they do not know, I will say: *Artist books are different from a lot of books you would get at the library or in a book store; sometimes it is pictures without words. Sometimes they tell a story through pictures. Maybe they do not have any pictures and it is different kind of papers that the artist chose to put together* (LaPlantz, 1995, p. 5).

I will pass out paper. Then, I will demonstrate and have students follow along on how to fold the book. I will say: *“First we want to fold our papers like a hotdog bun then stop.”* When everyone has completed the step, I will say, *“Next, we are going to need a ruler to measure before we fold anymore. I want you to lightly mark on your paper four inches”* I will wait until they have done this. *When you finish, you are going to move your ruler to the mark you just made, and make another mark at four inches. Then, we are going to fold our papers where the marks are. This will make three squares. This is your book.”*

I will ask students: *We are going to create the cover of your book, what kinds of things do you see on the cover of a book?* I will allow time for students to answer.

Then I will say: *When making the cover of your book, think about this question: What kind of image would you make to show someone being healthy?*

Day 2:

Review value.

I will ask them to open their books. I will say: *I want you to think about this: One of my favorite things to do is.... Do you like to play sports, dance, or some other activity? When coloring your picture think to yourself, how are you going to show value? Will you use scumbling, hatching, cross-hatching or stippling?*

When students are complete, we will move on to the next page. I will say to students: *On the next page, I want you to draw the answer to the following question: What activities do I think are healthy? Try to come up with at least two activities. I want to know what you think, don't worry if it's a right or wrong answer.*

Day 3:

I will show them exemplar artist Holly Exley illustration from her series *Breakfast Time*. I will say: *She is an illustrator from London; this is called "New Year New Me Breakfast." It is from a series of paintings that she did about breakfast food (Watercolour breakfast food illustrations by Holly Exley, 2014). Do you think this looks like a healthy breakfast?*

Next I will show students another illustration of Holly Exely's. "This is work she did for *The Sun's TV* magazine. This is a magazine in England." (TV Magazine - food illustration)

I will start out by asking students: *What do you think is healthy eating? What does that mean?* (allow students to answer)

I will ask them to turn the page of their book. I will say: *On this page I want you to draw a picture of healthy eating? How are you going to show what healthy eating is; will you draw a bunch of healthy foods? Or just one meal? Remember: this is what you think is healthy eating. Could you show things overlapping? Will they go off the page?*

I will remind them once they start to create value using scumbling, stippling, hatching or cross-hatching.

When they have completed that, I will say to students: *For the final page of your book, I want you to draw your favorite meal.*

Day 4:

Students will complete their books

Bring in health and fitness books for students who have completed their work early.

Hand out a checklist for sharing with a partner. Students will spend time sharing with a partner and filling out their checklist.

Students write a short reflection on what they have learned by doing this project.

Closure and Summative Assessment:

Closure: Students will discuss their book with a partner. They will have a graphic organizer for this.

I will let students know that there will be a presentation next class about being healthy.

Assessment: students will write a reflection on what they have learned.

Accommodations for Students with Special Needs:

1. For a student who has trouble staying organized and on task, I will give them a checklist so they know if they have completed everything that needed to be done. The checklist will be kept in a binder specifically for art.
2. A student with ADHD, will be allowed to have a “private studio” if they get distracted by all the activity in the room when working on their book. The private studio will be a table or desk away from the art table.

Name_____

Partner Checklist

My partner's name_____

1. How did your partner create value? Circle the one's they used in their book.

(use your graphic organizer on value if you forgot the names):

Stippling

Scumbling

Hatching

Cross-hatching

When answering the next three questions think about using art vocabulary in your answer!

<p>2. What I wish my partner did in their book.</p>	<p>3. What part or parts about my partners' book that deserves a star.</p>
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4. On the back of this page write a reflection on what you have learned about making your own book.

Art Vocabulary:

Value Stippling Scumbling Hatching Cross-hatching Artist Book

Shape Alice Pattullo Holly Exley

Appendix II

Art about Healthy Lifestyles: A Community Art Project with the Y!**Lesson #2**

Art Theme: “Healthy Eating, Fitness and the YMCA”

Overarching Lesson Goal(s): Students will apply value, balance, and focal point in a painting that is based on knowledge they acquired about healthy eating, fitness, or the history of the YMCA.

Overview: There will be a presentation by a professional (nurse, nutritionist or someone at the Y) about being and staying healthy. Students will then break into groups to research and learn more about one of the following topics: healthy eating, fitness and the history of the YMCA. I will group students based on their interest level of a specific topic. Students will research their group topic. They will then brainstorm with their group to create a painting about what they have learned. I will ask them to apply the following elements and principles of art and design to their painting: value, focal point, and balance. They will then switch to another group to be the ‘expert’ on their topic and teach the group what they learned. They will switch back to their original work group to present their finished art piece to the entire class.

Grade Level/Class: 3rd and 4th grade

Time Frame: Four 45 minute class periods.

Art Lesson Objectives:

Nat’l Visual Arts Standard #:

Objective 1: Student will create a painting, with

their group, on a topic of their choice: healthy eating, fitness or the history of the YMCA.

NVAS #6: Making connections between visual arts and other disciplines (National visual arts standards, 1994).

RI GSE: 2(3-4)-1: Students demonstrate knowledge and understanding of the role of Visual Art and Design in personal, cultural, and historical contexts (RIDE, 2014).

Objective 2: Students will demonstrate knowledge of value, balance, and focal point.

NVAS #2: Using knowledge of structures and functions (National visual arts standards, 1994).

RI GSE: 1 (3-4)-1: Students demonstrate knowledge and application of Visual Art and Design concepts (RIDE, 2014).

Objective 3: Students reflected upon the artwork that they created with their group.

NVAS # 5: Reflecting upon and assessing the characteristics and merits of their work and the work of others (National visual arts standards, 1994).

RI GSE: VAD 4 (3-4) –1: Students reflect upon, analyze and evaluate the work of self and others (RIDE, 2014).

Evaluation:

1. Student created a painting, with their group, on a topic of their choice: healthy eating, fitness or the history of the YMCA.
2. Students demonstrated knowledge of value, balance and focal point.
3. Student will reflect upon their group work with a written artist statement.

Essential Questions:

1. *What information do you think is the most important?*
2. *Think about what you learned: how will you make that into a picture?*
3. *Think about how you will use balance: will your picture be symmetrical or asymmetrical?*
4. *What is going to be the focal point, what do you think is going to be the most important thing in your picture?*

Art Supplies and Equipment Needed – and any Safety Considerations:

Paper 11x14” paper

Markers

Pencils, erasers, pencil sharpeners

Acrylic or tempera paint

Brushes & water

Palettes

Exemplary Artworks Focused Upon and Visuals:

Figure 11: *The Monster Health Book: A Guide to Eating Healthy, Being Active & Feeling Great for Monsters and Kids!* 2006, Edward Miller (Miller, 2006)

Figure 12: Kidnetic.com

Figure 13: Kidshealth.org

Figure 14: *Fruit and Jug on a Table*, 1894, Paul Cézanne (ARTStor, 2013)

Figure 15: *Apple*, Robert Joyner

Figure 16: *Baseball*, Robert Joyner (Joyner)

Art Vocabulary and Definitions:

Focal point – the part of the picture that grabs your attention first (Elements and principles of art, 2008).

Preparation Before Teaching:

Contact the person presenting to students (a week in advance), confirm day and time

Make copies of the graphic organizer

Gather research materials for students

Prepare palettes with paints for paint mixing and take out painting supplies before students arrive. I will have them put aside somewhere in the classroom and not on the tables. They will be handed out when students are ready to work.

Introductory Activity and any Pre-Assessment:

Presentation by a professional (nurse, nutritionist or someone at the Y) about being and staying healthy.

Students have already completed a lesson that focused on creating value.

Demonstration on how to mix paint to create value.

Ask students what they know about balance and focal point.

Art Lesson Activity and Formative Assessment:

Day 1:

Presentation by a professional (nurse, nutritionist or someone at the Y) about being and staying healthy. I will encourage students to take notes and ask questions at the end of the presentation.

Day 2:

Pre-assessment - Ask students what they know about composition and focal point.

I will do a demonstration on how to mix paint to create value. I will show them how to make grays by mixing black with white. I will say: *If I keep adding black to this gray, what do you think will happen? What will happen to a color if I add gray to it? Let's see what happens when you mix some of the colors on your palette.*

Allow students time to try to mix their own colors.

Review of the presentation from the day before.

I will tell students that one of the goals of the YMCA is health living: eating right and exercising (Providence, 2014). I will ask students to choose which topic that they would like to learn about: eating healthy, fitness or the history of the YMCA. I will explain the lesson for the day and discuss guidelines for working in groups: listen, everyone participates, and respect each other. I will post these guidelines so that all students can see them.

I will divide them up into small groups of 3-4 students according to topic. There may be more than one group studying the same topic. When students get into their groups, I will remind them that each member of the group has a job: speaker, time keeper, note taker and a person who makes sure they don't get too noisy.

I will say: *Think about this question as you are looking at your research: what information do you think is the most important?*

Students will read an article or a section from a book and fill out a graphic organizer. Each student will have their own graphic organizer.

Day 3:

I will show students exemplar artists Paul Cezanne, Robert Joyner and Elliott Pinkey. First I will show them *Fruit and Jug on a Table* by Paul Cezanne. I will say: *For those of you working on the topic of healthy eating, there are many ways to show healthy foods. You could create a still life like Paul Cezanne's Fruit and Jug on a Table. What part of this picture caught your eye first?*

Paul Cezanne was a French painter who was inspired by nature. When painting, he used hatching, which is like the hatching that we learned about (Paul Cezanne, 2014).

I will point it out in the background.

Next I will show them *Apple* by Robert Joyner alongside Cezanne's work. I will say: *This artist also painted fruit but this work looks different from Cezanne's. What do you think makes it different from Cezanne's fruit?*

Next I will show them Robert Joyner's *Baseball*. I will say: *This artist was inspired to create this because he used to play sports when he was a kid. Many of his paintings include paint and other materials such as crayon. Because he uses more than just paint, his work is called mixed media (Joyner).*

Finally, I will show students artist Elliott Pinkey's *Visions and Motions*. I will say: *This is a mural by Elliott Pinkey. What do you think this mural is about? If you could give this mural a title, what would it be?* Allow students to answer. I will say: *The title of this mural is "Visions and Motions." It is located at the Community Youth Sports and Arts Foundation in Los Angeles, CA. This mural was part of a city-wide project in Los Angeles the project was called "Great Walls Unlimited: Neighborhood Pride." It was the first program of its kind in the nation and it has inspired other cities across the United States (UCLA@SPARC digital/mural lab, 2013).*

Students will meet with their group to finish research. When complete, students will begin sketching their artwork using pencil. I will say: *You are going to work with your group members to create a painting. Think about what you learned: how will you make that into a picture? Maybe you want to show a few important things instead of*

every single thing. Are you going to use some words? Think about balance: will your picture be symmetrical or asymmetrical? What is going to be the focal point, what do you think is going to be the most important thing in your picture?

Day 4:

Painting

Day 5:

Students will meet with their group and complete any unfinished work.

When finished they will write an artist statement – each student will have their own.

Students will switch to a different group and share the information that they have learned. They will be able to use their graphic organizer for talking points.

Last 20 minutes: Switch back to home group, share artwork with entire class.

Closure and Summative Assessment:

Closure: Sharing what they know with another group & sharing artwork with class

Assessment: graphic organizer and completed artwork.

Accommodations for Students with Special Needs:

1. Every student will have a graphic organizer. This will help all students organize the information they need to know.
2. For a student with ADHD who has difficulty staying on task, I will establish a non-verbal cue when they are off task such as tapping on the desk, so that they know they know they need to focus and get on task.

Learning about Healthy Eating, Fitness & the YMCA!

Step 1.

Something I would like to know about this topic:

Step 2. Read Page 1

Main idea (what is this page about? Write at least one sentence):

Details (write at least one sentence that supports this idea):

Details (write a second sentence about the main idea here):

Step 3. Read page 2

Main Idea (what is this page about? One sentence):

Details (write at least one sentence that supports this idea):

Details (write a second sentence about the main idea here):

Step 4: Sketch it! Create a sketch for at least one of the things you learned about today. Use this to help you and your group come up with an idea for a painting! Use the back of the page to make your sketch.

Remember a sketch isn't your final artwork, you and your group members can change things for your painting. This is just practice.

Name_____

Artist Statement

Remember to use art vocabulary in your answers.

Our painting is about:

What was the hardest thing about making this painting?

What I liked best about the painting my group made:

Art Vocabulary:

Focal point

Balance

Symmetrical

Asymmetrical

Value

Appendix III

Art about Healthy Lifestyles: A Community Art Project with the Y!

Lesson #3

Art Theme: “My YMCA! A Mural Project.”

Overarching Lesson Goal(s): Students will work together to create a work of art that is personally meaningful to them and the community at large.

Overview: Students will begin brainstorming a class for image ideas for their public work of art. Students will be asked what message they think an image displayed at the YMCA should include: eating health, fitness and/or what they like about the YMCA. They will work in groups to brainstorm for image ideas. Each student will create a work of art based on one or two of these themes. Each individual work of art will be installed on a wall at the YMCA as a public work of art.

Grade Level/Class: 3rd and 4th grade

Time Frame: 4-5, 45 minute meetings.

Nat'l Visual Arts

Art Lesson Objectives:

Standard #:

Objective 1: Student will create a painting based on at least one of the following topics: healthy eating, fitness or the YMCA.

NVAS # 3: Choosing and evaluating

a range of subject matter, symbols, and ideas (National visual arts standards, 1994).

RI GSE: 2(3-4)-1: Students demonstrate

knowledge and understanding of the role

of Visual Art and Design in personal, cultural,

and historical contexts (RIDE, 2014).

Objective 2: Students will demonstrate knowledge

of balance, focal point, and value.

NVAS #2: Using knowledge of structures and functions (National visual arts standards, 1994).

RI GSE: 1 (3-4)-1: Students demonstrate

knowledge and application of Visual

Art and Design concepts (RIDE, 2014).

Objective 3: Students will write a reflection

about their experience.

NVAS # 5: Reflecting upon and assessing the characteristics and

merits of their work and the work
of others (National visual arts
standards, 1994)

RI GSE: VAD 4 (3-4) –1: Students reflect upon,
analyze and evaluate the work of self and others
(RIDE, 2014).

Evaluation:

1. Student created their own painting based on at least one of the following topics:
healthy eating, fitness or the YMCA.
2. Student demonstrates knowledge of balance, focal point, and value.
3. Student write a reflection about their experience.

Essential Questions:

1. *What message do you think an image displayed at the YMCA should include? Do you think it should be about eating healthy, fitness or a positive message about the YMCA – such as your favorite thing about the Y?*
2. *What do you want people to know about this topic?*
3. *How will you create a focal point in your painting? Will you use color to create a focal point? Or will center it, making your picture have symmetrical balance?*

Art Supplies and Equipment Needed – and any Safety Considerations:

Brushes of various sizes

Paint rollers & White Paint to prep wall for installation

Gesso – parents, teachers or myself will be the only ones using this.

Masonite cut to 11x14” - this will either be done at the store where it is purchased.

Acrylic Paint: red, orange, yellow, blue, purple, green, burnt umber, white, and black

Plastic containers for mixed colors

Palettes & Palette knives

Drop cloths or tarps

Pencils/erasers

Drills and screws for installation – parents, teachers or I will be the only ones using this.

Exemplary Artworks Focused Upon and Visuals:

Figure 18: *Great wall of LA*, 1974-2013 Judith Baca

Figure 19: *Street Speaks*, 1997, Judith Baca

Figure 20: *Breaking Bread/ Not Somewhere Else, But Here*, 1993, Daryl E. Wells
(UCLA@SPARC digital/mural lab, 2013)

Figure 21: *America Today*, Thomas Hart Benton (Campbell, 2012)

Diversity of Art Content:

The artwork of Judith Baca

Art Vocabulary and Definitions:

Mural – a painting on a wall (Kleiner, 1996, p. 1164)

Community art - art work that takes place in a public space. It may or may not be created in a school setting. The work can be created by students and members of the community, such as teachers and parents. These people do not have to be artists to do this.

Balance – can be symmetrical (both sides are equal) or asymmetrical (both sides are not balanced.)

Focal point/Emphasis – the part of the picture where you look first.

Value – the lightness or darkness of a color (Elements and principles of art, 2008).

Preparation Before Teaching:

Have Masonite cut to size for each student

Gesso Masonite

Send a letter home to parents asking for help with installation & ask staff to help install the artwork.

Introductory Activity and any Pre-Assessment:

Students and I go to the mural site so that they can see where their work will be installed.

Assess student knowledge of murals and public art

Carousel strategy with mural art images.

Assess student knowledge of warm and cool colors

Art Lesson Activity and Formative Assessment:

Day 1:

Students and I go to the mural site so that they can see where their work will be installed. We will take measurements. I will ask for one student to write down the measurements, and two to take the measurements.

After we have measured the area, I will say: *You are all going to be creating small paintings that will be installed here. I want you to think about this question: What kind of message or messages do you think should be shown at the YMCA for everyone to see?* I will ask two students to be the note-takers to write down the ideas that students

come up with. I will ask students, *what kind of colors are here?* I will ask a student to take notes on the colors at the installation site.

We will return to the room. I will review balance, focal point, and value

I will ask students, what they know about murals and community art. If they seem unsure I will explain that: *a mural is a painting on a wall* (Kleiner, 1996, p. 1164). *Community art is art work that is in a public space, such as a school or even here at the Y. The work can be created by students and members of the community, such as teachers and parents. These people don't have to be artists to do this.*

Students will participate in a carousel activity with mural images. Students will be broken into small groups of three. Students will be reminded that everyone in the group must have a job: speaker, writer, time-keeper. They will have four minutes at each station. They will look at, discuss and write down an answer a question for each mural. There will be three stations with one mural and question per station. The questions will be as follows:

1. *What do you think this mural is about? What makes you think this?*
2. *Do you think there is a focal point in this mural? What makes you think this?*
3. *How do you think the community felt about having this mural in their town?*

How would you feel if this were in your town?

The questions will be posted for students to see at each station. We will discuss the students' response after every group has visited each station.

Day 2:

Students will break into the groups they were in the day before. I will ask them: *Remember how we talked about a message being displayed at the YMCA?* I will post the brainstorming sheet from the day before and we will review and discuss the ideas.

I will ask after we have discussed the ideas: *Do you think your message should include something about eating healthy, fitness or a positive message about the YMCA – such as your favorite thing about the Y? What do you want people to know about this topic? How are you going to make this into a picture? Maybe you can work with your group to write down some ideas before you begin.*

Students will begin sketching on Masonite with pencil.

I will ask students to think about the following: *How will you create a focal point in your painting? Will you use color to create a focal point? Or will center it, making your picture have symmetrical balance?*

Day 3:

Break into groups finish sketching on Masonite

Begin painting. I will say to students: *What kind of colors will you use in your painting? Think about the colors that was at the installation site, do you want to use those colors somewhere in your painting?* I will post the notes on colors from the installation site for the students to see.

Day 3:

Painting

Day 4:

Finish painting

Written Reflection

Students work together to decide how the small paintings will be displayed. We will lay them out on the floor. The backs of the paintings will be numbered so that they can be later installed on a wall at the YMCA.

Day 5:

Work is installed – an adult or adults will be doing this.

Closure and Summative Assessment:

Celebration/exhibition of the installed artwork.

Assessment: Students write a reflection about their individual artwork.

Accommodations for Students with Special Needs:

1. For a student who has difficulty writing, I will allow them to do their reflection orally. They will have their choice of presenting it to the class or talking with me privately.
2. Groups for the carousel activity will be predetermined; they will be matched by their abilities. For example, a student with a writing disability but enjoys public speaking might be in a group up with a student who is quiet but excels at writing.

Name_____

Reflection

Remember to use art vocabulary in your answers.

Give your painting a title:

My painting is about: _____

In my painting, I think I did this the best:

What was the hardest thing about making this painting?

Art Vocabulary:

Focal point Balance Symmetrical Asymmetrical

Value Warm Colors Cool colors Mural Community Art

Appendix IV

I had sent the following inquiry letter to local organizations and the Henry Barnard School:

To Whom it may concern:

I am a graduate student at Rhode Island College studying art education. I am currently working on my thesis in community art. I am creating a unit of instruction that has the potential to engage students in work that meets real-world needs. I plan on talking with local organizations and schools about their needs and desires for a future project or a hypothetical one. From there I would create the unit of instruction.

I would appreciate it if I were able to speak with yourself or a member of your organization to conduct my research.

Thank You for your time and consideration,

Melanie Ducharme

If I were to do this project, I would try a different approach to the school and organizations that I wished to contact. I would try to contact a head teacher or principal via phone to talk to them personally. If they expressed interest, I would send them a brief proposal either by mail or email. If possible, I would follow this up with an in person interview. However, if I did chose to send a letter because I could not reach them via phone, I might explain the project in more detail. I think I could've added more detail about what I was trying to accomplish. Since it is a hypothetical unit of instruction, I could've mentioned that I was interested in a hypothetical mural on a topic that would be suitable to the organization or school. I could've expressed an interest in discussing this in further detail in person or on the phone. In addition, I could've stated that I will call in a few days as a follow up.