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### Modernist and Post-Modernist Paradigms: A Forged Art Education Curriculum

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Modernist and Post-Modernist Paradigms: A Forged Art Education Curriculum

Presented to the Faculty of  
The Graduate Program of the Department of Art and Design at the University at Kearney

In Partial Fulfillment of Requirements  
For the Degree of Master of Arts in Education

Major: Art Education  
Under the Supervision of Dr. Ross H. Schlemmer

By  
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December 10, 2022

### **Abstract**

The purpose of this study is to consider a curriculum that uses the best characteristics of both modernist and post-modernist approaches to art education, and showcases artists that model the forged curriculum. A modernist approach to art education has students emulate the technical skills that has prevailed the Western culture of classical artists. A post-modernism approach is the idea that art education should be more about multiculturalism, social engagement, equity, diversity, and inclusion. Using a qualitative case study, a literature review is analyzed to understand both modernist and post-modernist paradigms. Through discussion, artists that model characteristics from both teaching approaches are examined and incorporated as inspiration in a forged curriculum. In conclusion I suggest a model for such a combined curriculum.

*Keywords:* modernist, post-modernist, curriculum

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## **Chapter 1**

### **Introduction**

There has been an ongoing debate (Adams, 2013) (Clahessy, 1986) on whether art education curriculum focus on art skills using the elements of art and the principals of design or a focus on social and cultural awareness. Rather than pitting content versus technique, this study considers forging a curricular path that emphasizes the best characteristics of both.

A modernist approach to art education has students emulate the technical skills that has prevailed the Western culture of classical artists, it is formal in the belief that students' hone their craftsmanship and attention to detail through the use of elements of art and principles of design. Conversely, a post-modernism approach is the idea that art education should be more about multiculturalism, social engagement, equity, diversity, and inclusion. In this approach, educators use art as a way for social reconstruction through connecting to the art on a more personal, emotional level. Post-modernism art education thrives on differences and use art to share diverse perspectives.

This case study considers both approaches to art education: modernist and post-modernist. As an art educator I have found that in some circumstances, my students develop depth in their content that are similar to post-modernist practices, but not the technical skills to achieve their aesthetic goal, and vice versa. Some students have the technical skills in art but may lack the foundation in generating socially releant content. Both modernist and post-modernist approaches to art education hold characteristics that can make a positive impact on students' subject matter and skills. So, my question is, how can I create a curriculum that shows careful thought and considerations, using post-modern practices, while simultaneously developing their craft using modernist techniques?

## **Purpose Statement and Research Questions**

The purpose of this study is to examine the characteristics of modernist and post-modernist art approaches to art education and consider artists that model both paradigms, at the same time, in their artwork. My aim to explore modernist and post-modernist approaches in hopes that a curriculum can be developed that shares qualities of both. The research questions guiding this qualitative inquiry are:

- 1) What are the best practices from both modernist and post-modernist approaches to art education?
- 2) What would a curriculum look like that combines modernist and post-modernist approaches to art education?
- 3) What artists can be used to model both modernist and post-modernist approaches to art education?

## Chapter 2

### Methods

#### Study Overview

In this case study, I examine both modernist and post-modernist approaches to art education and consider best practices from both paradigms. *Case study methodology* describes a problem in detail, develops an idea to solve the problem, and then sheds light on a research clinical application, or a theoretical matter needed (American Psychological Association, 2020). The data collected can stem from a variety of questions examined, and data which is gathered from multiple sources of information (Creswell, 2007).

When utilizing qualitative case studies, researchers first determine if using the case study methodology is beneficial for the research problem. Creswell (2007) clarifies that case studies are most useful when cases are clear and identifiable with boundaries. Next, researchers identify their case or cases and then collect data for their inquiry. Finally, researchers must analyze, interpret, and report the meaning of the case studies. The meaning could be considered as the solution, conclusion, or lesson learned from the case. Repeated reviewing and sorting through all the data are integral for making sense and offering a coherent interpretation. Case study methodology is best used for research when the aim is to explain, describe or explore events or phenomena in the everyday contexts in which they occur. This method should be used for the intent to gain more knowledge and make useful generalizations for others. Baxter and Jack (2008) describe case study research as an excellent opportunity to gain tremendous insight into a case.

A case study is appropriate for this research because my aim is to explore a new curriculum based on modernist and post-modernist approaches to art education that can be used

in my classroom. Incorporating artists that model both approaches, this will benefit my students in creating artwork that utilizes techniques from the combined set of characteristics.

### **Data Collection Tools**

For this case study I use the following data collection tools:

- **A document analysis** that considers characteristics of modernist and post-modernist approaches to art education.
- **An artifact analysis** of artists' artwork that model both modernist and post-modernist characteristics.

Multiple sources of data are analyzed, to offer insights into the study from different perspectives (Creswell, 2007). This process allows for researchers to use a multitude of examination techniques that will only benefit the study in the end. I chose the document analysis of both modernist and post-modernist approaches to art education to can gain insight into the two different teaching methods. This document analysis consists of notes taken from scholarly journals, articles, and websites that advocate for one art education curriculum over the other. I also chose to include artifact analysis of artists that demonstrate both modernism and post-modernism techniques in their work.

The boundaries of this study include an examination of art education literature describing ghte modernist and post-modernist approaches. Also included are artists, who have incorporated the characteristics of both paradigms in their artwork. Within this study, I propose a new curriculum based on these characteristics and include lessons based on each artist that models the forged curriculum. Since this is a case study, the research just focuses on the debating teaching



approaches and proposes a solution. The study is limited because it does not focus on putting the curriculum into action by teaching it to students.

### **Disclosing Bias**

My bias in this study is that I have always loved the technical craft that comes along with the modernist curriculum, but I also believe that post-modernist curriculum is important to teach social and cultural learning. My intent is to combine the beneficial characteristics of both to end the war against the two paradigms. I understand that many people believe that art should be based on the elements of art and principals of design to gain technical skill and craft. I also understand the other side that teaches students the meaning behind the content and the importance of advocacy and cultural awareness that art provides. In many instances, it's either all or nothing on both sides of the art education spectrum: art should only be about creating the art, or art should only be about a hidden message. While I grew up being taught through the modernism curriculum in my youth, and educated to teach using the post-modernism curriculum, I feel that I can combine them both to find a happy medium.

## Chapter 3

### Literature Review

#### **Modernist vs. Post-modernist Approaches to Art Education**

A chasm has existed between modernist and post-modernist art and how it pertains to art education. Modernism focuses on teaching formal elements, which many believe run the risk of making art less meaningful for students (Clahassey, 1986) (Adams, 2013) (Venet, 2002) (Gude, 2004) (Kuan Chung & Li, 2017). In the last several years however, post-modernist has made an appearance in education with an emphasis on socially relevant content.

Skills and techniques are the main features of a modernist approach to art education. The idea is that in visual arts, students should primarily be taught the elements of art and the principles of design. These formal elements are deemed critical to professional and academic disciplines. The elements “are recognized as the tools and vocabulary used to create and communicate successful interior environments” (Adams, 2013, p. 158). These tools are building blocks on what constitutes as good design, and it provides vocabulary to explain and defend choices when evaluated. Adams (2013) notes, that “the design elements and principals integral part of design students’ education and will contribute substantially to their skill set in the professional realm” (p. 158). Through teaching of the elements of art and principles of design, often educators use works of art in history, to show a variety of techniques, and the use of different mediums. The formal paradigm of emulating different artists through different art styles, is teaching students how to use the formal elements to achieve a master visual effect. For example, one might use Van Gogh as a model to implement the element of line, Rembrandt for value, Fragonard for texture, and so on. But for many educators, becoming a master in skill and technique is not what art education should be about.

“L’art pour l’art” is a French expression meaning art for the sake of art (Carter Art, 2021). The phrase represents the notion that art does not need to contain political, didactic, or any justification in its creation. This modernist concept is the belief that “art should be assessed only on its own merits: if it is beautiful and capable of producing pleasure or revery in the observer through formal features” (Carter Art, para, 2). These formal features refer to the use of the principles of design and elements of art. Art for the sake of art advocated for art that was free of themes, morals, and social concerns.

Post-modernism has the aim of expression of social concerns such as, multiculturalism, activism, and social justice. This method of teaching uses art as a collaborative tool, to appreciate cultural differences and resolve conflicts that stem from our social beliefs and values. Post-modernist approaches to art education seek to create an understanding and appreciation of differences, whether that is cultural, socio-economic, or personal. The goal is for students to use art as a way to connect with one another and express themselves through that art.

Walling, (2006), explores the connection between visual arts and ideas. He states that art provides the currency of ideas, and by brainstorming a freeform connotation of art, curriculum can be developed to be more inclusive of other subjects. There is a link between creativity and personal voice. Anderson (2020), notes how creative engagement connects the the body-mind process of meaning-making, unique to each learner, to the motivational factors, largely dictated by conditions of the learning environment. Students described arts integration as a process of inward reflection, philosophical inquiry, metacognitive awareness, and self-expression. The research found that students valued the opportunities arts integrated provided them.

Opportunities such as choice, personal expressions, risk taking and making mistakes, as

well as recognizing and applying Studio Habits of Mind, and lastly enhancing their motivation and engagement in learning.

Cheryl Venet (2002) discusses how essential teaching a multicultural art curriculum is for making students feel included. Venet said, “minority students need to be included fully in the curriculum; their self-esteem and ability to develop their talents are at stake” (p.47).

Multiculturalism allows for critical thinking, because students can then “interpret multicultural works from the perspective of the artist within the cultural context” (Venet, p.50). This idea of inclusivity encourages students to then share their personal ideas and beliefs of their own culture, in their art. Sheng Kuan Chung and Dan Li (2017) discuss how teaching artistic traditions unfamiliar to one’s own is essential to a culturally diverse society because it validates the unique cultural heritages of different ethnic groups. Multicultural education could dissolve the idea that there is only one way of life. It will “provide a more equitable distribution of power, reduce cultural discrimination and prejudice, and provide social justice and equitable opportunities” (Kuan Chung & Li, 2017, p. 32). Joni Boyd Acuff (2014) expresses how multicultural education combined with art education “examines issues of oppression, cultural subjugation, unequal resources, and the systemic disparities that sustain economic inequity” (p. 67). Post-modernist education harnesses the power of art to educate students to become informed and critical global citizens.

Olivia Gude (2004) notes that in K-12 school art programs who have an emphasis on the elements and principles, rarely show meaningful connections made toward understanding works of art. Gude (2007) believes that modernist elements and principles are not sufficient or necessary when inspiring students’ art. Post-modernist curriculum advocates state that art education aim is to “teach skills and concepts while creating opportunities to investigate and

represent one's own experiences—generating person and shared meaning” (Gude, 2007, p. 6). Art education should be used to ask questions about the world and the people in it. Gude (2004) mentions how Spiral Workshop created an art curriculum that has: generative themes that relate to student lives, artmaking based on diverse practices, and art as investigation. A post-modernist curriculum is set to be continuously engaging for students, where Gude (2004) claims that “the elements and principles of design were never the universal and timeless descriptors they were claimed to be” (p. 12). Overall, the post-modernist paradigm is striving to get rid of the old and incorporate more of the new.

Modernist and Post-modernist approaches to art education challenge one another. A commonly accepted belief of art “includes the concepts of not just skill, but also expression and organization, in addition to creativity and imagination” (Hickman, 2005, p. 7). This idea leads me to believe that modernism and post-modernism paradigms should inherently work together, however the definition of art has undergone many changes. The notion of art now resides in the minds of people, the content, concepts, and connections that art holds, rather than the physical artwork itself. This is where the conflicting view point lies, is art about the final product, or the influence it has on the viewer? Post-modernism produces the idea that art is redundant and repressive, therefore it generates a new range of issues that challenge the conjectures of art from the past two centuries, one being that art is dominated by Western European white males (Hickman, 2005). A curriculum should not hold back learners in any aspect, whether that be technical skill or the development of deeper meanings in art. Hickman notes, “if progression and growth in art does indeed involve acquiring, developing and refining practical studio skills, then it seems odd that much of the literature on artistic development contains no clear reference to art making; the emphasis is upon responding to and appreciating art-works” (p. 144). Post-

modernism advocates have been so focused on defending their view of curriculum, they have forgotten that some people make art, simply for the desire of aesthetics. Students should be given the opportunities to explore a range of media, as well as, chance to foster content topics. Art education should stimulate imagination and perception, as well as, making and appreciating.

When considering post-modernistic topics, many art educators are unsure how to teach controversial content, so they avoid it all together. Mayer (2008) states that “good art is always about something important; it is not solely the exercise of technical skills” (p. 78). The skills aid in the exploration of making something meaningful. There is the idea that there is more to gain through the development of emotional, social, and communicative topics, than there is in the narrow theme of skill. Post-modernism uses contemporary themes in curriculum which kindles student thinking, where modernism’s formal aesthetics impedes meaning making (Mayer, 2008). Many times this meaning making refers to making art education socially engaging. Art that is heavy with cultural examination and social transformation allows students to understand the social power of art and will challenge contemporary society (Darts, 2006). Divisively, some art educators believe if art education continues on a post-modernist approach advocating for social justice, visual culture, and critical theory, students will be disserved in many ways. Kamhi (2010), states that students not only will be insulated from opposing views, but that they will be “deprived of the truly humanizing experiences that the making and appreciation of art can provide” (para. 46). This will lead students to believe that only things that concern the social realm are important, and the aspects of their private, personal world are trivial.

Timothy Jackson (1998) emphasizes that while social, technological, and cultural changes allow for great possibilities for progressive change, it can be distressing to some cultures, belief systems, and institutions. The forces that seem to be responsible are “our

increasing technological (inter)dependence, the impact of social theory, and the rise of globalization” (p. 69). Technology is continuously rising, so rather than run away, post-modernist approaches are embracing it with open arms. Critical theory is the beginning of a curriculum that is centered on ideas rather than technique (Jackson 1998). Lastly, globalization “requires art educators to think of the art world within a wider context and to shape curriculum accordingly” (Jackson, 1998, p. 70). Post-modernist curriculums with this foundation emphasizes there is more to art than just aesthetics.

With a modernist approach, John Michael (1980) declares it important for art educators to know what the problem of the artist is. He states, “the problem of the artists is to express one’s self aesthetically at the highest human level” (p. 16). To express one’s self means they are sharing themselves with the viewer by showing their thoughts, feelings, interpretations, and projections of something. Aesthetics has to do with the elements of art and principles of design. Michael (1980) goes on further to establish steps in an attempt to solve the problem. The steps are 1) motivation, 2) confidence in one’s ability to express with art media, 3) knowledge of art and art processes, 4) skill in the use of media, 5) evaluation. He continues by stating objectives that can be developed through creating, such as, “communication/expression, confidence/self-esteem, perceptual sensitivity, aesthetic ordering and consistency, creativity, skill/craftsmanship, and enjoyment/satisfaction” (Michael, 1980, p. 18). These objectives demonstrate how a modernist approach is more than just making art that is pleasing to the eye.

When focusing on my criteria that I will use to critique modernist and post-modernist curriculums, I am looking for areas that allow all learners to grow. Many of my students have an aptitude in skill, while other students are gifted in meaning making. My curriculum needs to be balanced so that it has something to offer both types of learners. Does my curriculum challenge

students to grow in their technical skill, craftsmanship, and knowledge of art and art processes? Does my curriculum allow students to express their inner thoughts and ideas? Will students feel encouraged to create art that they find meaningful? Or is my curriculum based on my own agenda or the agenda of society? Would my curriculum deprive students of exploring mediums and content that they deem important?

With this in mind, in the forged curriculum, I am taking the characteristics from both approaches that I believe will both challenge students in their skill and technique, while also encourage them to explore topics that celebrate differences. The characteristics of modernist approach include the principles of design and elements of art, as tools to create (Adams, 2013). Art history that involves a variety of art styles, techniques, and mediums from historical artists will also be driving characteristics in the joint curriculum. For post-modernist approach, characteristics that I will be looking for are multiculturalism (Venet, 2022), social justice (Gude, 2007), prejudices, and any other topics that are personal (Anderson, 2020) to the individual artist.



## **Chapter 4**

### **Discussion**

The tension between modernist and post-modernist approach is an ongoing battle. One side does not persist over the other. Focusing on modernist approaches to art education, I appreciate the traditional skills that many curriculums accentuate. Using many historical artists as inspiration for art processes and techniques, as well, as examples of the principles of design and elements of art appeals to my teaching strategy. I want my students to have an all encompassing knowledge of past to present artists. I believe historical context is a solid foundation in art, that allows students to see how art has evolved. Many of the modernist art styles may lay a groundwork for students' developing their own art style.

Contradicting Mayer's (2008) view that modernist approaches hinder meaning making, I think that in many cases, art does not need to have any justification and can be art just for the sake of art. However, I do believe that using a post-modernist approach to teach meaning making allows students to decide if that is their niche or not. A criteria that I am definitive incorporating is multiculturalism. With such a diverse population of students, it is important for a variety of cultures to be introduced to allow students to feel included and important. Integrating multiculturalism and globalization harvests an acceptance of differences. Similarly, social justice advocates for injustices that plague the world. This encourages our students to learn about topics that could shape their view on life, which in turn will build their voice. Mayer (2008) noted that in order for art to be considered good, it needed to share something important and not be based on skill. With students being very impressionable, we should not be always focused on whether art is good or bad, or whether their art holds an important significance or not. I believe that an inclusive curriculum would educate students on the development of their skill, while

simultaneously developing their thinking skills to create art they consider important, not necessarily something I deem important (Michael, 1980).

As I narrow down the characteristics from both modernist and post-modernist approaches to art education, I set out to find artists that embodied both. My aim was to find contemporary artists that drew their technical skills from the elements of art and principles of design and who were inspired by historical artists and art styles. I also sought out artists that modeled content that was personal to them but showcased multiculturalism, social justices, and other topics that allow viewers to see into their thoughts. It was then I discovered Kehinde Wiley, Sanam Khatibi, Frank Big Bear, and Ruud van Empel who served as an inspiration for this forged curriculum.

### **Kehinde Wiley**

Kehinde Wiley is a portraiture artist whose paintings that blur the boundaries of modern and post-modern representations. Wiley's heroic figurative paintings display a "juxtaposition of the "old" inherited by the "new"" (Kehinde Wiley Studio, 2022). Kehinde Wiley takes black and brown men are dressed in everyday clothing but posed in ways found in paintings or sculptures of history. This creates a discourse of combining traditional techniques found in modernism art, while including relevant issues of racism which is portrayed in post-modernist art. Wiley does not shy away from socio-political histories of the world today. His aim is to "quote historical sources and position young black men within the field of power"" (Kehinde Wiley Studio, para. 5, 2022).

### **Figure 3.1**

*Napoleon Leading the Army over the Alps, 2005*



In Figure 3.1, we see a young black man on horseback, embraced in ornate decorative textile patterns and a traditional, regal representation that is seen in old masters such as Neoclassicism artist Jacques-Louis David (Figure 3.2). Kehinde Wiley's takes the post-modernist content of racism by dignifying his subjects and subverting the whiteness that has dominated Western art history. He is replacing the voice of figures who often abuse power, and passing the narrative to people of color. His paintings are incredibly detailed including every hair in the tail, every shadow in the folds of the clothing. His attention to detail cannot go unnoticed, nor can his background full of stylized floral motifs. Not only does Wiley's portraiture take on racism but his use of these decorative motifs reference sexuality and masculinity. This reflects "Wiley's interest in what he calls hypermasculinity, as he associated the abundance of testosterone with aggression, military and otherwise" (Brooklyn Museum, para. 9, 2022).

**Figure 3.2**

*Napoleon Crossing the Saint-Bernard, 1801-02*



**Sanam Khatibi**

Born in 1979, Sanam Khatibi and her family fled Iran during the Iran-Iraq war, moving to the United Kingdom and Denmark before landing in Belgium, where she then grew up and continues to reside. Khatibi is a self-taught artist who creates tapestries, sculptures, and paintings that explore “power relationships through an investigation of violence, engagement and sensuality across human and animal species” (IKSV, 2018, para. 1). Her mystical scenes consist of alluring, exotic, and sometimes cruel settings that are incredibly detailed, creating worlds of women in power, violence, ritual, and sexuality (Figure 3.3).

**Figure 3.3**

*To Save Her I Would Murder the World*



Sanam Khatibi's nymph-like nude figures play off mythological ideas and questions the loss of control, dominance, and submission in a male-female dynamic. She illustrates that "thin line between fear and desire because of loss of control" (Khatibi, 2015). Wildlife and animals are an integral part of her practice, and her subjects are often depicted within the same plane as the flora and fauna. Khatibi notes the equivocal nature in humans and animals' behavior where sometimes cruelty can become care, humans become bestial (IKSV, 2018). Sanam Khatibi notes that her discovery of Hieronymus Bosch's portrayal of hell influences the stories developed in her own work. Khatibi's multi-cultural background are reflected in the exotic settings that are unrecognizable but alluring at the same time (Morón, 2019). Enthralled by the old masters, she also intertwines other artistic influences like the Flemish and Bayeux tapestries, Pre-Colombian and Etruscan art, to the Renaissance period and contemporary art.

Sanam Khatibi's artwork is on permanent display at P.P.O.W Gallery in New York City. This gallery maintains a diverse roster of national and international artists. The gallery's vision is to show contemporary work in all media, with a commitment to representational painting and sculpture and artists who create work with social and political content. The contemporary, political propaganda artwork fueled by international artists, is a direct description of Khatibi and her work. Khatibi's art is influenced with her knowledge from studying Political Science, as well as her two passions in life: painting and working with animals. Combining those three influences of her life has led Khatibi to be a very influential artist in the female art history timeline.

### **Frank Big Bear**

Anishinaabe artist, Frank Big Bear creates paintings, drawings, and collages that explore his personal life and his cultural heritage. He references history, religion, pop culture, and science in his art, while using images from his environment, dreams, and memories Big Bear creates drawings exploring political themes that often affect Native people (Walker, para. 3, 2022). His drawing *Chemical Man in a Toxic World* (Figure 3.4), displays a man at a bar poisoning himself with alcohol and tobacco, while beings surrounded by imagery of an urban environment.

### **Figure 3.4**

*Chemical Man in a Toxic World, 1989-1990*





Frank Big Bear has an abundance of detail, filling his entire frame with a unique figurative style that blends Native American Art, Cubism, and Surrealism. Big Bear stylized faces, figures, and shapes draw the viewers eyes around the drawing, no spot left undone with imagery. Big Bear tackles many stereotypes surrounding Native American lifestyle by creating a hectic kinetic energy in his art found in powwow dances. His fantastical backgrounds inspired by

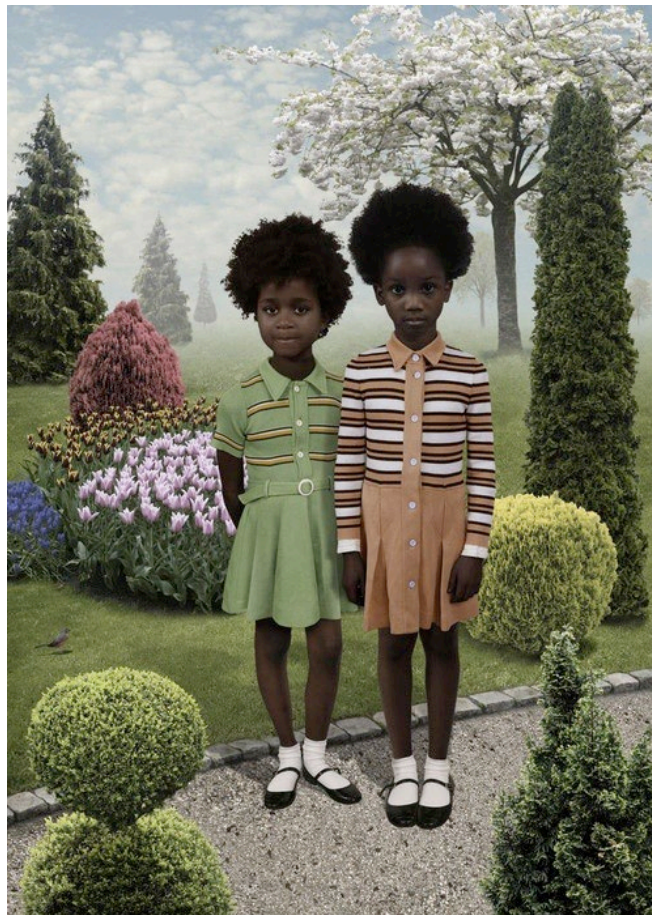
Surrealism, combined with the stylized shapes of Cubism addresses notions of identity while giving his culture recognition.

### **Ruud Van Empel**

Contemporary Dutch artist Ruud van Empel is well known for his intricate collage process. He merges several of his images through photo editing software and other digital techniques to create his collage-like pictures. Van Empel's "themes blend Surrealism and classic Western portraiture, resulting in pictures that are both dreamlike and familiar" (Jackson Fine Art). He manipulates his photos to make them look vibrant and haunting at the same time.

#### **Figure 3.5**

*Sunday #4, 2012*





Ruud van Empel has become well known for his explorations of childhood innocence. He places these children in different lush, Edenic settings. Van Empel is said to be interested “in the process of constructing the image, and in the aesthetic experience to be found in that constructed universe, which is in its own way a radical (and often uncanny) departure from the everyday world of received, conventional meanings” (Stux, 2010). His depictions of women and children are uniquely flattened, creating a familiar but unnatural image.

## **Chapter 5**

### **Conclusion**

#### **A Forged Curriculum**

Kehinde Wiley, Sanam Khatibi, Frank Big Bear, and Ruud van Empel use the traditional modernist techniques that emphasize the elements of art and the principles of design, while also making meaningful connections to social issues and multicultural concerns of post-modernist curriculum. Their artwork showcases refined knowledge and skill in their craftsmanship based on different historical art periods, while also exploring social issues concerning racism, sexism, and alcoholism. These artists have demonstrated that a forged curriculum is not only possible but desirable. The technical skill and craftsmanship of these contemporary artists is similar to those who founded many important art styles, while also including contemporary topics based on culture, prejudice, sexism, and identity that greatly concern today's generation.

When creating this forged curriculum, I want to focus on the modernist aspects that should be involved. The elements of art and the principles of design should continue to be implemented in the art education curriculum. These techniques help students hone their skill and craftsmanship. I have found, as an educator, when students are happier with their skill level and the way their artwork looks, their confidence increases. The elements of art and the principles of design aid the improvement of how students work aesthetically. Another aspect of a modernist art curriculum that should be included is art history. As students look at the artwork of Kehinde Wiley, Sanam Khatibi, Frank Big Bear, and Ruud van Empel, they can study the historical modernist artists and the art style that inspired them.

As we involve post-modernist approaches, student voice will become a driving factor in the projects. This will include allowing students freedom within art projects where they can

explore who they are as individuals. As well, students will embrace differences through topics of multiculturalism and investigate social issues that will develop their social and emotional learning skills. Wiley, Khatibi, Big Bear, and Van Empel display these topics in their artwork, giving the students visuals of forged examples.

Within the curriculum each lesson will be based off of one of the artists who display characteristics of both modernism and post-modernism in their work, starting with, Kehinde Wiley. Students will look at his artwork, as well as, the traditional artists and art style that inspire him. Student could learn of different elements of art and principles of design that he includes, such as texture and emphasis. Just as Kehinde Wiley did a rendition of famous art works and included the content of racism. Students then would create a rendition of a famous artwork, but change it by incorporating a social concern that inspires them. The hope is that through the exploration of Kehinde Wiley, looking at his combination of modernist and post-modernist techniques, students will be able to emulate both paradigms.

Next is Sanam Khatibi, who creates mystical scenes with a background of political science. Students will compare her artwork to the Flemish and Bayeux tapestries, Pre-Colombian and Etruscan art, to the Renaissance period and contemporary art that inspired her. The goal for students here is to create art in her style, with content that focuses on humanity. While Sanam Khatibi focused on sexism and human nature, students will be allowed to come up with a flaw in human nature that they believe needs light shed on. The modernist historical art styles are combined with the post-modernist political science focus.

Then moving on to Native American artist, Frank Big Bear, students will examine Cubism and Surrealism, the two art styles that inspired him. After learning that Frank Big Bear focuses on his personal identity in his artwork and the stereotypes that are associated with Native

Americans, students will create a self- portrait and express their individuality through a combined Frank Big Bear inspired artwork. This lesson focuses on modernist styles of Cubism and Surrealism and the elements of art and principles of design that are shown within those styles. Simultaneously, it uses the post-modernist characteristic of identity and stereotypes.

Lastly is the lesson based on Ruud van Empel. In van Empel's digital artwork, he takes on characteristics of Western portraiture and Surrealism which delves into modernist characteristics. Ruud van Empel also includes symbolism in his artwork, his use of children is a symbol of innocence. He changes conventional meanings and twists them to make them more radical in a post-modernist approach. Students will study his artwork and create a digital artwork that includes symbolism. For this project students will also be creating a poem to go with their artwork.

As we have discovered, there are contemporary artists that use the modernist techniques of elements of art and principles of design to refine their craftsmanship, while also incorporating meaningful content of post-modernist characteristics. These models prove that that the best characteristics of both paradigms can work together for the benefit of the students. The long debate of pitting the two against each other, need not continue when there is a solution to combine the two. The shared curriculum with a collective of the best characteristics will hopefully instigate thoughtfully detailed artwork, with superior levels of craftsmanship, while being thoughtful with their subject matter. Not only is the forged curriculum a possibility, the results have already been shown through artist like Kehinde Wiley, Sanam Khatibi, Frank Big Bear, and Ruud van Empel, and there are more so many others waiting to inspire our young artists.

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**Appendix A: Lesson Plans**

|                             |                            |                       |
|-----------------------------|----------------------------|-----------------------|
| <b>Kehinde Wiley</b>        |                            |                       |
| Time Required: [30 minutes] | Personal Cultural Identity | 5 <sup>th</sup> Grade |
| Days Required: [5]          |                            |                       |

| <b>Concept</b>                             | <b>Creative Practices + Skills</b>  | <b>Media + Materials</b>                | <b>Teaching Resources</b>  | <b>Vocabulary Terms</b>                     |
|--|---|---|--|---|
| Cultural beliefs and values influence art. | Formulate ideas with sketches on paper before creating it digitally.  | Sketchbook                              | Smart board  | Rendition                                   |
|  | Learn of the Principles of Design that created a foundation for art to come.                                  | iPad/ Chromebook for digital renditions | PowerPoint on renaissance art  | Principles of Design<br>Jacques-Louis David |
|  | Learn what renditions is, how it is okay to take inspiration from artists, but we should not be copying them. |   | Screencast video for showing students how to use the digital drawing app | Kehinde Wiley<br>multiculturalism           |
|  | Use canvas or other digital app for digital drawings  |   |  |   |

|   |  |  |  |  |
|---|--|--|--|--|
| <b>Essential Questions</b>  |  |  |  |  |
| How did Wiley break from the traditional neoclassicism style of painting? |  |  |  |  |

| <b>Engage-Activate-Connect-Describe</b>  | <b>Analyze-Discuss-Plan-Organize</b>   |
|--|--|
| <p>We will start the lesson by looking at pictures of the neoclassicism paintings and sculptures. We will discuss the different principles of design and how they are shown throughout artwork by Jacques-Louis David and other Wiley is inspired by. I will explain to students how while these artists were clearly not the first artists of the world, they were greatly admired for their technical and artistic ability. Comparing this artwork to more modern/contemporary art. Students will notice the much more structured and formal aspects to the classical art. We will then look to Kehinde Wiley and how he drew his inspiration from these late masters. We will also discuss the content of his paintings and how he focused on racism, which is a social concern that is close to his heart.</p> | <p>The next class period students will then do research on their device to find a Renaissance painting of their choice. We will discuss renditions vs. copying. The students will be making a rendition of the famous painting they chose and including a social concern that they want to raise awareness too. Students will then make quick drawings in their sketchbook, making different variations of the painting. Once students choose the variation, they like the best I will have them share it with me before they move on to the digital aspect of the lesson.</p> |
| <b>Develop-Explore-Interpret-Elaborate</b>   | <b>Share-Reflect-Refine-Evaluate</b>   |
| <p>After showing students how to use the different digital art apps like canvas or GIMP, they will create their own artwork digitally. Students can create multiple layers on these apps allowing for their pictures to build and easy to make revisions. Students use their freedom of choice in the process of creating their rendition by changing it to include a social concern they find important. It will most likely take students 2-4 days to work on this digital painting. Once completed we will print them and frame them.</p>   | <p>At the end of this unit, students will get to walk around the room to admire each other's artwork. With working on their device, they don't get to see each other's artwork develop alongside their own. Students are very curious to see each other's work so at the end we will do a walk around the room. I will have a rubric to evaluate this project.</p>   |



| Activity Goals + Objectives  | National Core Arts Standards  | Assessment Methods  |  |   |
|--|---|---|--|---|
| <p>Students will recognize the formal aspects of neoclassicism in Wiley's paintings</p> <p>Students will know the difference between rendition and copying.</p> <p>Students will be able to use a sketchbook to map out ideas.</p> <p>Students will choose a classical painting to change by incorporating aspects of a social concern.</p> <p>Students will be able to use a digital app to create their rendition of neoclassicism art.</p> <p>Students will recognize art as a reflection of culture/society.</p> | <p><u>Create</u></p> <p>VA:Cr1.2.5a<br/>Identify and demonstrate diverse methods of artistic investigation to choose an approach for beginning a work of art.</p> | <p><u>Respond</u></p> <p>VA:Re7.1.5a<br/>Compare one's own interpretation of a work of art with the interpretation of others.</p> | <p><u>Formative</u></p> <p>Students will have a sketchbook where I can look to for their different ideas they make and any notes they take down.</p> <p>Students will share the variation they choose to make digitally; this allows me to see their progress at the halfway point in the lesson.</p> <p>I will be able to walk around the room and help them while they create their art digitally.</p> | <p><u>Summative</u></p> <p>I will have a rubric to grade students on their final rendition.</p> |
|  | <p><u>Present/Produce</u></p>   | <p><u>Connect</u></p> <p>VA:Cn.11.1.5a<br/>Identify how art is</p>  |  |   |

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|  |  | used to inform or change beliefs values, or behaviors of an individual or society. |  |  |
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|   |                   |                       |
|---|-------------------|-----------------------|
| <b>Sanam Khatibi</b>  | Political Science |                       |
| Time Required: 56 minutes<br>Days Required: 5 class periods |                   | 5 <sup>th</sup> grade |

| <b>Concept</b>  | <b>Creative Practices + Skills</b>  | <b>Media + Materials</b>   | <b>Teaching Resources</b> | <b>Vocabulary Terms</b>  |
|---|---|--|---------------------------|--|
| <p>Art is a personal or individual response to their environment.</p> <p>Artists invent, create and experiment with a variety of tools, materials and techniques to communicate ideas and express emotions</p> <p>Art can be used as a social tool to question and challenge.</p> | <p>Critical thinking through the process</p> <p>Rough draft/sketch of project</p> <p>Collage techniques</p> | <p>Graphite</p> <p>Paint</p> <p>Fabric</p> <p>Found Objects</p> <p>Markers</p> <p>Colored Pencils</p> <p>String</p> <p>Canvas</p> <p>Paper</p> | Smartboard                | <p>Social Justice</p> <p>Aesthetics</p> <p>Art Criticism</p> <p>Elements of Art</p> <p>Sanam Khatibi</p> <p>Social emotional learning</p> <p>Political Science</p> <p>Sexism</p> |

| <b>Essential Questions</b>                                |                                    |  |   |  |
|---|------------------------------------|--|---|--|
| How does this work deepen our understanding of ourselves? | How does an artist create meaning? | How do arts elements affect the overall composition? | What is the importance of fighting stereotypes through art? | How does activism and social justice change how we view the world? |

| <b>Engage-Activate-Connect-Describe</b>  | <b>Analyze-Discuss-Plan-Organize</b>  |
|--|---|
| <p>I would start this lesson with showing students different famous paintings from Flemish and Bayeux tapestries, Pre-Colombian and Etruscan art to the Renaissance period and contemporary art and compare it to Sanam Khatibi. We would discuss the meaning, emotion, and production of her artwork. I would ask students to discuss with one another different social issues that are prevalent in today's society or a topic that is important to them. I would have them choose a social conflict that resonates with them to include in their artwork. Students could choose from stereotypes, racism, feminism, economic status, whatever is tugging on their hearts. Students would then start by making a rough draft of their project. This could be an actual painting of themselves or be a variety of things, activities, people that shape them into who they are. They have the freedom to create it how they see fit and use materials that will best create the meaning they are trying to portray.</p> | <p>I would start off each class period with different questions that could help them think critically about their social justice idea.</p> <p>Such as: what is the purpose of this work? What tools will you explore with this work? How are connections of social justice/other artists/ yourself represented? What influences choice-making? Why is this work important? How can we compare and connect this with other work? How do we use the arts to communicate? How can we use the arts to inspire action? What can this work teach us about the world? Why does this work make sense to you? How does this work make you feel or think differently?</p> <p>Students will have to use their questions when planning their artwork.</p> |
| <b>Develop-Explore-Interpret-Elaborate</b>   | <b>Share-Reflect-Refine-Evaluate</b>  |
| <p>My only job during this project is to guide students in expressing a social justice movement that is important to them. I think it is important for students to have the freedom to choose what they make and how they make it. Using questions, I would provide students with ideas to showcase their meaning. Before students get started on their artwork, at the beginning of each class, I might have them get in groups at their tables to discuss these questions with one another</p>   | <p>At the end of the project, students will set up their artwork around the room. We would discuss what makes a thoughtful critique. How we are not going to bash someone's work. We will observe, analyze, interpret, and express our thoughts. I would give students post it notes to write what they think the artist's meaning is and what elements were used. I might also add to have the viewers explain how it makes them feel. We could then</p>   |

|   |  |
|---|--|
| and share what they plan to make. After which I will have them fill out a small questionnaire form so that they will be able to show their goals to me as well. | compile each note and point out the main viewpoints' students shared for each piece. At the end of the group critique, I would let students then share their own artwork, if they are comfortable, and how it pertains to them. I think it is important to give the students a safe place for their voice to be heard. Art is important because it allows students to share their opinions and express their feelings. |
|---|--|

| <b>Activity Goals + Objectives</b>  | <b>National Core Arts Standards</b>  | <b>Assessment Methods</b>  |   |  |
|---|--|--|---|--|
| <p>Student will create a rough draft sketch to plan their project</p> <p>Student will use mixed media technique inspired by Sanam Khatibi and other artists.</p> <p>Student will create a project that connects to a social conflict of their choosing.</p> <p>Student used at least 3 elements of art.</p> | <p><u>Create</u><br/>VA:Cr2.3.IIIa<br/>Experiment, plan, and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.</p> <p>VA:Cr1.2.IIIa<br/>Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea, or concept.</p> | <p><u>Respond</u><br/>VA: Re8.1.1a<br/>Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts</p> | <p><u>Formative</u></p> <p>I will be walking around the room sitting in on student discussions at the beginning of the class.</p> <p>I will also get to see their rough draft and questionnaire for review prior to starting their final piece.</p> | <p><u>Summative</u></p> <p>I will grade students using a rubric for their final project.</p> |

|                                   |   |   |  |  |
|-----------------------------------|---|---|--|--|
| Student participated in critique. |   |   |  |  |
|                                   | <u>Present/Produce</u><br>VA:Pr6.1.1a<br>Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings. | <u>Connect</u><br>VA:Cn12.1.1a<br>Describe how knowledge of culture, traditions, and history may influence personal responses to art. |  |  |

|   |                               |                    |
|---|-------------------------------|--------------------|
| <b>Frank Big Bear</b>   |                               |                    |
| Time Required: 45 minutes<br>Days Required: 2-3 class periods | Stereotype- personal identity | Elementary grade 5 |

| Concept   | Creative Practices + Skills  | Media + Materials        | Teaching Resources  | Vocabulary Terms                   |
|---|--|--------------------------|---|------------------------------------|
| Native American art tells stories of nature and spiritually.  | Using lines and shapes to create self-portrait                     | Colored Pencils<br>Paper | Frank Big Bear<br><a href="https://www.youtube.com/watch?v=A1Xi_apCa_Y">https://www.youtube.com/watch?v=A1Xi_apCa_Y</a> | Native American Art                |
| Cubism, surrealism, and Native American art can be combined to create self-portraits like Frank Big Bear. | Observe and reinvent our own art based on Native American Culture. |                          | My Video <a href="https://youtu.be/TgRw-BcVPN4">https://youtu.be/TgRw-BcVPN4</a><br><br>Smart board                     | Cubism<br>Surrealism<br>Stereotype |
|   |  |                          |   |                                    |
| Essential Questions   |  |                          |   |                                    |
| How does knowing the contexts, histories, and traditions of art forms                                     | How does your observation influence your interpretation?           |                          |   |                                    |

|                                       |  |  |  |  |
|---------------------------------------|--|--|--|--|
| help us<br>create<br>works of<br>art? |  |  |  |  |
|---------------------------------------|--|--|--|--|

| Engage-Activate-Connect-Describe   | Analyze-Discuss-Plan-Organize   |
|--|---|
| <p>We will start this lesson by learning about the history of Native Americans. We will discuss the stereotypes around Native Americans and learn the appropriate usage for their culture's identity. We will then discuss Native American art and the connection it has to nature and their spirituality. I will then introduce students to the artist Frank Big Bear. We will look at cubism and surrealism artwork. We will then look at Frank Big Bear's work. Students will discuss with one another at their tables the similarities they see with the work and make connections of Frank Big Bears contemporary art and Picasso and Dali's art style. We will watch the video of Frank Big Bear talking about his art and how he creates it based on his life on the Reservation.</p> | <p>Students will be able to discuss with each other the similarities and differences Frank Big Bear's art has compared to Picasso and Dali's. I will show different images of Frank Big Bear's and ask students to explain what cubism and surrealism characteristics they see in his work. Students will see how artists of all cultures around the world are influenced by each other. I will then give students a demonstration on how to make their self-portrait and add the surreal/cubist characteristics. I will also make sure students include their nature background to their art, in reference to Frank Big Bear's paintings. We will discuss how observing at looking at other artists works, influences our own interpretations.</p> |
| Develop-Explore-Interpret-Elaborate  | Share-Reflect-Refine-Evaluate   |
| <p>Students will start by using pencil to draw out their self-portrait and background. Once they have a simplified outline, they will then be able to go in and add lines and shapes and other details similar to Frank Big Bears. By using pencil first, students will be able to make changes and revise their art before they start adding color to their work. Students at the end of the day will have time to get feedback from one another at their tables on things to change, add, or leave the same in their art. When students are ready to move on, they will use colored pencils to add color to their art for a bright portrait.</p>   | <p>At the end of the project, we will have a review game. Students will be split up into teams based on their tables. I will have a slide show/ game on the smart board to test students' knowledge on cubism, surrealism, Native American art history, and Frank Big Bear. It will be multiple choice and students will have to work together to write down the answer for each question.</p>  |

| Activity Goals + Objectives   | National Core Arts Standards   | Assessment Methods   |  |  |
|---|--|--|--|--|
| <p>Students will be able to create a self-portrait using Frank Big Bear's technique (cubism, surrealism, native american art)</p> <p>Students will be able to explain cubism, surrealism, and the native american art history.</p> <p>Students will be able to write a reflection on their art.</p> | <p><u>Create</u></p> <p>VA:Cr2.1.3a Create personally satisfying artwork using a variety of artistic processes.</p>                                      | <p><u>Respond</u></p> <p>VA:Re.7.1.3a Speculate about processes an artist uses to create a work of art</p> | <p><u>Formative</u></p> <p>I will walk around the room and sit in on student discussions.</p> <p>We will have a group review game.</p> | <p><u>Summative</u></p> <p>I will grade students using a rubric for their final project.</p> |
|   | <p><u>Present/Produce</u></p> <p>VA:Pr6.1.3a Identify how and where different cultures record and illustrate stories and history of life through art</p> | <p><u>Connect</u></p> <p>VA:Cn10.1.3a Create works of art that reflect cultural traditions.</p>            |  |  |
|   |  |  |  |  |

|   |           |                    |
|---|-----------|--------------------|
| <b>Ruud van Empel</b>                                       | Symbolism |                    |
| Time Required: 45 minutes<br>Days Required: 5 class periods |           | Elementary grade 5 |



| <b>Concept</b>  | <b>Creative Practices + Skills</b>                            | <b>Media + Materials</b>                          | <b>Teaching Resources</b>               | <b>Vocabulary Terms</b>  |
|---|---|---|---|--|
| <p>We can use collages and photoshop to create a surreal universe.</p> <p>We can tell a story about ourselves using symbols.</p> <p>We can use Cooperative Poetry that reflects the subject of the art.</p> | <p>Collage making</p> <p>Photoshop</p> <p>Literacy/Poetry</p> | <p>Magazines/pictures</p> <p>Glue</p> <p>iPad</p> | <p>App- background eraser</p>           | <p>Surrealism</p> <p>Collage</p> <p>Contemporary vs. Western Art</p> <p>Photoshop</p> <p>Symbolism</p> <p>Cooperative Poetry</p> |
| <b>Essential Questions</b>  |   |   |   |  |
| How can we compare and connect Ruud van Empel's   | How can we use collage and photoshop to make art inspired by  | How can we use symbols to create                  | How does creating literature to go with | How does learning about photoshop and digital art  |

|                                   |                 |                             |   |                           |
|-----------------------------------|-----------------|-----------------------------|---|---------------------------|
| work to other surrealism artists? | Ruud van Empel? | hidden meanings of our art? | artwork add to the effect art has on viewers? | relate to the real world? |
|-----------------------------------|-----------------|-----------------------------|---|---------------------------|

| <b>Engage-Activate-Connect-Describe</b>  | <b>Analyze-Discuss-Plan-Organize</b>   |
|--|--|
| <p>I would start this lesson off by discussing surrealism art. We would then compare contemporary and western art. We will look at Ruud van Empel for inspiration. How he used surrealism and Western portraiture in a modern/ contemporary style of collage and photoshop. I will have students brainstorm and write a list of what features they want in their surreal universe. They will need to include symbolism, like how I used sheep to show innocence. Students will get to create their own symbol and meaning for it. I would give them other examples I thought to include in my project, such as a butterfly as a symbol for my mom or using the flower lily to represent my dog.</p>  | <p>My goal is to help students learn techniques like collage and photoshop to create art. We are also aiming to connect literature to art through poetry. On the first day students will brainstorm creating symbols for things that are meaningful to them. They will write down what features they want in their surreal/dreamlike universe. The second day we will continue to look at Ruud van Empel's artwork and follow the process of cooperative poetry. This activity involves a group of students looking at a piece of artwork. They each then write one line of poetry that is a narrative to the art. Then collaboratively the students lay the lines of poetry together and figure out a sequence that flows well for the targeted artwork. This activity connects artful thinking routine, habits of minds, and understanding of an image. I can see this project being a great way for students to discuss and use art vocabulary.</p> |
| <b>Develop-Explore-Interpret-Elaborate</b>   | <b>Share-Reflect-Refine-Evaluate</b>   |
| <p>Students will then use magazines and pictures to create a collage on paper. After they finish the physical aspect of the project, students will use their iPad to try and recreate their collage through photoshop processes. The goal of this project is to have students create students create art that has hidden meanings in it that describe them. I want students to see how styles like surrealism and western portraiture can be used in modern times through collage and photoshop like Ruud van Empel. I want students to have the freedom to choose what symbols to add to their art and what their surreal universe will have included in it. I do not want it to be set up saying they have to have a person, plant, etc. I find it important for students to have choices. I also like the</p> | <p>At the end of the project, students will write a poetry of their own that reflects their final project. . I think it would be fun to have students get into groups and look at each other's finished piece and the poem that accompanies it. I would then have students try to decipher what the symbols and meaning are in each other's art. The artists can then go on to explain the meaning and see if anyone guessed correctly. We will discuss how technology has impacted art and how they feel about creating art digitally. We will discuss how digital art plays a role in the real world. Like video game design, animation, architecture, etc. As well as discuss the effect literature has in narrating our art.</p>   |

|   |  |
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| challenge of having students take their physical collage and turning it into digital art. |  |
|---|--|

| Activity Goals + Objectives   | National Core Arts Standards   | Assessment Methods   |  |  |
|---|--|--|--|--|
| <p>Students will be able to define surrealism</p> <p>Students will create a paper collage and digital collage</p> <p>Each student will use their symbolism in their artwork that is related to them.</p> <p>Students will work together to create a poem that reflects Ruud van Empel's work. They will then make their own poem to reflect their artwork.</p> <p>Students will engage in group discussion at the end of the project.</p> | <p><u>Create</u><br/>VA:Cr1.1.4a<br/>Brainstorm multiple approaches to a creative art or design problem.</p> <p>VA:Cr2.1.4a<br/>Explore and invent art-making techniques and approaches.</p> | <p><u>Respond</u><br/>VA:Re.7.2.4a<br/>Analyze components in visual imagery that convey messages</p> | <p><u>Formative</u></p> <p>I will be walking around the room and helping students brainstorm their symbols of hidden meaning for their art.</p> <p>I will also get to watch as they develop the paper collage and re-create it using technology.</p> <p>I will witness students working together to create poetry for Ruud van Empel's work.</p> | <p><u>Summative</u></p> <p>I will grade students using a rubric for their final project.</p> |

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|--|--|---|--|--|
|  |  |   |  |  |
|  | <u>Present/Produce</u><br>VA:Pr4.1.4a<br>Analyze how past, present, and emerging technologies have impacted the presentation of artwork. | <u>Connect</u><br>VA:Cn10.1.4a<br>Generate a collection of ideas reflecting current interests |  |  |

**Appendix A: Lesson Plans**

|  |                                   |                       |
|--|-----------------------------------|-----------------------|
| <b>Kehinde Wiley</b>                           |                                   |                       |
| Time Required: 30 minutes]<br>Days Required: 5 | <b>Personal Cultural Identity</b> | 5 <sup>th</sup> Grade |

| <b>Concept</b>                             | <b>Creative Practices + Skills</b>   | <b>Media + Materials</b>   | <b>Teaching Resources</b>   | <b>Vocabulary Terms</b>  |
|--|--|--|---|--|
| Cultural beliefs and values influence art. | <p>Formulate ideas with sketches on paper before creating it digitally.</p> <p>Learn of the Principles of Design that created a foundation for art to come.</p> <p>Learn what renditions is, how it is okay to take inspiration from artists, but we should not be copying them.</p> | <p>Sketchbook</p> <p>iPad/ Chromebook for digital renditions</p> | <p>Smart board</p> <p>PowerPoint on neoclassicm art</p> <p>Screencast video for showing students how to use the digital drawing app</p> | <p>Rendition</p> <p>Principles of Design</p> <p>Jacques-Louis David</p> <p>Kehinde Wiley</p> <p>multiculturalism</p> |

|   |  |  |  |  |
|---|--|--|--|--|
|   | Use canvas or other digital app for digital drawings |  |  |  |
| <b>Essential Questions</b>  |  |  |  |  |
| How did Wiley break from the traditional neoclassicism style of painting? |  |  |  |  |

| <b>Engage-Activate-Connect-Describe</b>  | <b>Analyze-Discuss-Plan-Organize</b>   |
|--|--|
| <p>We will start the lesson by looking at pictures of the neoclassicism paintings and sculptures. We will discuss the different principles of design and how they are shown throughout artwork by Jacques-Louis David and other artists Wiley is inspired by. I will explain to students how while these artists were clearly not the first artists of the world, they were greatly admired for their technical and artistic ability. Comparing this artwork to more modern/contemporary art. Students will notice the much more structured and formal aspects to the classical art. We will then look to Kehinde Wiley and how he drew his inspiration from these late masters. We will also discuss the content of his paintings and how he focused on racism, which is a social concern that is close to his heart.</p> | <p>The next class period students will then do research on their device to find a classical painting of their choice. We will discuss renditions vs. copying. The students will be making a rendition of the famous painting they chose and including a social concern that they want to raise awareness too. Students will then make quick drawings in their sketchbook, making different variations of the painting. Once students choose the variation, they like the best I will have them share it with me before they move on to the digital aspect of the lesson.</p> |

| Develop-Explore-Interpret-Elaborate  | Share-Reflect-Refine-Evaluate  |
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| <p>After showing students how to use the different digital art apps like canvas or GIMP, they will create their own artwork digitally. Students can create multiple layers on these apps allowing for their pictures to build and easy to make revisions. Students use their freedom of choice in the process of creating their rendition by changing it to include a social concern they find important. It will most likely take students 2-4 days to work on this digital painting. Once completed we will print them and frame them.</p> | <p>At the end of this unit, students will get to walk around the room to admire each other's artwork. With working on their device, they don't get to see each other's artwork develop alongside their own. Students are very curious to see each other's work so at the end we will do a walk around the room. I will have a rubric to evaluate this project.</p> |

| Activity Goals + Objectives  | National Core Arts Standards  | Assessment Methods  |  |   |
|--|---|---|--|---|
| <p>Students will recognize the formal aspects of neoclassicism in Wiley's paintings</p> <p>Students will know the difference between rendition and copying.</p> <p>Students will be able to use a sketchbook to map out ideas.</p> <p>Students will choose a classical painting to change by incorporating</p> | <p><u>Create</u></p> <p>VA:Cr1.2.5a Identify and demonstrate diverse methods of artistic investigation to choose an approach for beginning a work of art.</p> | <p><u>Respond</u></p> <p>VA:Re7.1.5a Compare one's own interpretation of a work of art with the interpretation of others.</p> | <p><u>Formative</u></p> <p>Students will have a sketchbook where I can look to for their different ideas they make and any notes they take down.</p> <p>Students will share the variation they choose to make digitally; this allows me to see their progress at the halfway point in the lesson.</p> <p>I will be able to walk around the room and help them while they create their art digitally.</p> | <p><u>Summative</u></p> <p>I will have a rubric to grade students on their final rendition.</p> |

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| <p>aspects of a social concern.</p> <p>Students will be able to use a digital app to create their rendition of neoclassicism art.</p> <p>Students will recognize art as a reflection of culture/society.</p> |                               |   |  |  |
|  | <p><u>Present/Produce</u></p> | <p><u>Connect</u></p> <p>VA:Cn.11.1.5a Identify how art is used to inform or change beliefs values, or behaviors of an individual or society.</p> |  |  |



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| <b>Sanam Khatibi</b>  |                          |                       |
| Time Required: 56 minutes<br>Days Required: 5 class periods | <b>Political Science</b> | 5 <sup>th</sup> grade |

| <b>Concept</b>  | <b>Creative Practices + Skills</b>  | <b>Media + Materials</b>   | <b>Teaching Resources</b>                                   | <b>Vocabulary Terms</b>  |
|---|---|--|---|--|
| <p>Art is a personal or individual response to their environment.</p> <p>Artists invent, create and experiment with a variety of tools, materials and techniques to communicate ideas and express emotions</p> <p>Art can be used as a social tool to question and challenge.</p> | <p>Critical thinking through the process</p> <p>Rough draft/sketch of project</p> <p>Collage techniques</p> | <p>Graphite</p> <p>Paint</p> <p>Fabric</p> <p>Found Objects</p> <p>Markers</p> <p>Colored Pencils</p> <p>String</p> <p>Canvas</p> <p>Paper</p> | <p>Smartboard</p>   | <p>Social Justice</p> <p>Aesthetics</p> <p>Art Criticism</p> <p>Elements of Art</p> <p>Sanam Khatibi</p> <p>Social emotional learning</p> <p>Political Science</p> <p>Sexism</p> |
| <b>Essential Questions</b>  |   |  |   |  |
| How does this work deepen our understanding of ourselves?   | How does an artist create meaning?  | How do arts elements affect the overall composition?   | What is the importance of fighting stereotypes through art? | How does activism and social justice change how we view the world?   |

| <b>Engage-Activate-Connect-Describe</b>  | <b>Analyze-Discuss-Plan-Organize</b>   |
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| <p>I would start this lesson with showing students different famous paintings from Flemish and Bayeux tapestries, Pre-Colombian and Etruscan art to the Renaissance period and contemporary art and compare it to Sanam Khatibi. We would discuss the meaning, emotion, and production of her artwork. I would ask students to discuss with one another different social issues that are prevalent in today's society or a topic that is important to them. I would have them choose a social conflict that resonates with them to include in their artwork. Students could choose from stereotypes, racism, feminism, economic status, whatever is tugging on their hearts. Students would then start by making a rough draft of their project. This could be an actual painting of themselves or be a variety of things, activities, people that shape them into who they are. They have the freedom to create it how they see fit and use materials that will best create the meaning they are trying to portray.</p> | <p>I would start off each class period with different questions that could help them think critically about their social justice idea.</p> <p>Such as: what is the purpose of this work? What tools will you explore with this work? How are connections of social justice/other artists/yourself represented? What influences choice-making? Why is this work important? How can we compare and connect this with other work? How do we use the arts to communicate? How can we use the arts to inspire action? What can this work teach us about the world? Why does this work make sense to you? How does this work make you feel or think differently?</p> <p>Students will have to use their questions when planning their artwork.</p>   |
| <b>Develop-Explore-Interpret-Elaborate</b>   | <b>Share-Reflect-Refine-Evaluate</b>   |
| <p>My only job during this project is to guide students in expressing a social justice movement that is important to them. I think it is important for students to have the freedom to choose what they make and how they make it. Using questions, I would provide students with ideas to showcase their meaning. Before students get started on their artwork, at the beginning of each class, I might have them get in groups at their tables to discuss these questions with one another and share what they plan to make. After which I will have them fill out a small questionnaire form so that they will be able to show their goals to me as well.</p>   | <p>At the end of the project, students will set up their artwork around the room. We would discuss what makes a thoughtful critique. How we are not going to bash someone's work. We will observe, analyze, interpret, and express our thoughts. I would give students post it notes to write what they think the artist's meaning is and what elements were used. I might also add to have the viewers explain how it makes them feel. We could then compile each note and point out the main viewpoints' students shared for each piece. At the end of the group critique, I would let students then share their own artwork, if they are comfortable, and how it pertains to them. I think it is important to give the students a safe place for their voice to be heard. Art is important because it allows students to share their opinions and express their feelings.</p> |

| Activity Goals + Objectives  | National Core Arts Standards   | Assessment Methods   |  |   |
|--|--|--|--|---|
| <p>Student will create a rough draft sketch to plan their project</p> <p>Student will use mixed media technique inspired by Sanam Khatibi and other artists.</p> <p>Student will create a project that connects to a social conflict of their choosing.</p> <p>Student used at least 3 elements of art.</p> <p>Student participated in critique.</p> | <p><u>Create</u><br/>VA:Cr2.3.IIIa Experiment, plan, and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.</p> <p>VA:Cr1.2.IIIa Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea, or concept.</p> | <p><u>Respond</u><br/>VA: Re8.1.1a Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts</p> | <p><u>Formative</u><br/>I will be walking around the room sitting in on student discussions at the beginning of the class.</p> <p>I will also get to see their rough draft and questionnaire for review prior to starting their final piece.</p> | <p><u>Summative</u><br/>I will grade students using a rubric for their final project.</p> |
|  | <p><u>Present/Produce</u><br/>VA:Pr6.1.1a Analyze and describe the impact that an exhibition or collection has</p>   | <p><u>Connect</u><br/>VA:Cn12.1.1a Describe how knowledge of culture, traditions, and history may</p>  |  |   |

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|  | on personal awareness of social, cultural, or political beliefs and understandings. | influence personal responses to art. |  |  |
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| <b>Frank Big Bear</b>   |                       |                    |
| Time Required: 45 minutes<br>Days Required: 2-3 class periods | <b>Social Justice</b> | Elementary grade 5 |

| Concept   | Creative Practices + Skills  | Media + Materials            | Teaching Resources   | Vocabulary Terms  |
|---|--|------------------------------|--|---|
| Native American art tells stories of nature and spiritually.<br><br>Cubism, surrealism, and Native American art can be combined to create self-portraits like Frank Big Bear. | Using lines and shapes to create self-portrait<br><br>Observe and reinvent our own art based on Native American Culture. | Colored Pencils<br><br>Paper | Frank Big Bear<br><a href="https://www.youtube.com/watch?v=A1Xi_apCa_Y">https://www.youtube.com/watch?v=A1Xi_apCa_Y</a><br><br>My Video <a href="https://youtu.be/TgRw-BcVPN4">https://youtu.be/TgRw-BcVPN4</a><br><br>Smart board | Native American Art<br><br>Cubism<br><br>Surrealism<br><br>Stereotype |
| Essential Questions   |  |                              |  |   |
| How does knowing the contexts, histories, and traditions of art forms help us create works of art?  | How does your observation influence your interpretation?   |                              |  |   |

| Engage-Activate-Connect-Describe  | Analyze-Discuss-Plan-Organize  |
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| We will start this lesson by learning about the history of Native Americans. We will discuss the stereotypes around Native Americans and learn the appropriate usage for their culture's identity. We will then discuss Native American art and the connection it has to nature and their | Students will be able to discuss with each other the similarities and differences Frank Big Bear's art has compared to Picasso and Dali's. I will show different images of Frank Big Bear's and ask students to explain what cubism and surrealism characteristics they see in his work. Students will see how artists of all cultures around the world are influenced by each other. I will then give students a demonstration on |

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| spirituality. I will then introduce students to the artist Frank Big Bear. We will look at cubism and surrealism artwork. We will then look at Frank Big Bear's work. Students will discuss with one another at their tables the similarities they see with the work and make connections of Frank Big Bears contemporary art and Picasso and Dali's art style. We will watch the video of Frank Big Bear talking about his art and how he creates it based on his life on the Reservation.   | how to make their self-portrait and add the surreal/cubist characteristics. I will also make sure students include their nature background to their art, in reference to Frank Big Bear's paintings. We will discuss how observing at looking at other artists works, influences our own interpretations.   |
| Develop-Explore-Interpret-Elaborate   | Share-Reflect-Refine-Evaluate   |
| Students will start by using pencil to draw out their self-portrait and background. Once they have a simplified outline, they will then be able to go in and add lines and shapes and other details similar to Frank Big Bears. By using pencil first, students will be able to make changes and revise their art before they start adding color to their work. Students at the end of the day will have time to get feedback from one another at their tables on things to change, add, or leave the same in their art. When students are ready to move on, they will use colored pencils to add color to their art for a bright portrait. | At the end of the project, we will have a review game. Students will be split up into teams based on their tables. I will have a slide show/ game on the smart board to test students' knowledge on cubism, surrealism, Native American art history, and Frank Big Bear. It will be multiple choice and students will have to work together to write down the answer for each question. |

| Activity Goals + Objectives  | National Core Arts Standards   | Assessment Methods  |   |   |
|--|--|---|---|---|
| Students will be able to create a self-portrait using Frank Big Bear's technique (cubism, surrealism, native American art)<br><br>Students will be able to explain cubism, surrealism, | <u>Create</u><br><br>VA:Cr2.1.3a Create personally satisfying artwork using a variety of artistic processes. | <u>Respond</u><br><br>VA:Re.7.1.3a Speculate about processes an artist uses to create a work of art | <u>Formative</u><br><br>I will walk around the room and sit in on student discussions.<br><br>We will have a group review game. | <u>Summative</u><br><br>I will grade students using a rubric for their final project. |

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| and the native American art history.                      |   |  |  |  |
| Students will be able to write a reflection on their art. |   |  |  |  |
|   | <u>Present/Produce</u><br>VA:Pr6.1.3a Identify how and where different cultures record and illustrate stories and history of life through art | <u>Connect</u><br>VA:Cn10.1.3a Create works of art that reflect cultural traditions. |  |  |

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|---|-----------|--------------------|
| <b>Ruud van Empel</b>                                       | Symbolism |                    |
| Time Required: 45 minutes<br>Days Required: 5 class periods |           | Elementary grade 5 |

| <b>Concept</b>  | <b>Creative Practices + Skills</b>   | <b>Media + Materials</b>                                     | <b>Teaching Resources</b>   | <b>Vocabulary Terms</b>  |
|---|--|--|---|--|
| <p>We can use collages and photoshop to create a surreal universe.</p> <p>We can tell a story about ourselves using symbols.</p> <p>We can use Cooperative Poetry that reflects the subject of the art.</p> | <p>Collage making</p> <p>Photoshop</p> <p>Literacy/Poetry</p>                | <p>Magazines/pictures</p> <p>Glue</p> <p>iPad</p>            | <p>App- background eraser</p>   | <p>Surrealism</p> <p>Collage</p> <p>Contemporary vs. Western Art</p> <p>Photoshop</p> <p>Symbolism</p> <p>Cooperative Poetry</p> |
| <b>Essential Questions</b>  |  |  |   |  |
| How can we compare and connect Ruud van Empel's work to other surrealism artists?   | How can we use collage and photoshop to make art inspired by Ruud van Empel? | How can we use symbols to create hidden meanings of our art? | How does creating literature to go with artwork add to the effect art has on viewers? | How does learning about photoshop and digital art relate to the real world?  |

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| <b>Engage-Activate-Connect-Describe</b> | <b>Analyze-Discuss-Plan-Organize</b> |
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| <p>I would start this lesson off by discussing surrealism art. We would then compare contemporary and western art. We will look at Ruud van Empel for inspiration. How he used surrealism and Western portraiture in a modern/ contemporary style of collage and photoshop. I will have students brainstorm and write a list of what features they want in their surreal universe. They will need to include symbolism, like how I used sheep to show innocence. Students will get to create their own symbol and meaning for it. I would give them other examples I thought to include in my project, such as a butterfly as a symbol for my mom or using the flower lily to represent my dog.</p>  | <p>My goal is to help students learn techniques like collage and photoshop to create art. We are also aiming to connect literature to art through poetry. On the first day students will brainstorm creating symbols for things that are meaningful to them. They will write down what features they want in their surreal/dreamlike universe. The second day we will continue to look at Ruud van Empel's artwork and follow the process of cooperative poetry. This activity involves a group of students looking at a piece of artwork. They each then write one line of poetry that is a narrative to the art. Then collaboratively the students lay the lines of poetry together and figure out a sequence that flows well for the targeted artwork. This activity connects artful thinking routine, habits of minds, and understanding of an image. I can see this project being a great way for students to discuss and use art vocabulary.</p> |
| <p><b>Develop-Explore-Interpret-Elaborate</b></p>  | <p><b>Share-Reflect-Refine-Evaluate</b></p>  |
| <p>Students will then use magazines and pictures to create a collage on paper. After they finish the physical aspect of the project, students will use their iPad to try and recreate their collage through photoshop processes. The goal of this project is to have students create students create art that has hidden meanings in it that describe them. I want students to see how styles like surrealism and western portraiture can be used in modern times through collage and photoshop like Ruud van Empel. I want students to have the freedom to choose what symbols to add to their art and what their surreal universe will have included in it. I do not want it to be set up saying they have to have a person, plant, etc. I find it important for students to have choices. I also like the challenge of having students take their physical collage and turning it into digital art.</p> | <p>At the end of the project, students will write a poetry of their own that reflects their final project. . I think it would be fun to have students get into groups and look at each other's finished piece ad the poem that accompanies it. I would then have students try to decipher what the symbols and meaning are in each other's art. The artists can then go on to explain the meaning and see if anyone guessed correctly. We will discuss how technology has impacted art and how they feel about creating art digitally. We will discuss how digital art plays a role in the real world. Like video game design, animation, architecture, etc. As well as discuss the effect literature has in narrating our art.</p>  |

| Activity Goals + Objectives                | National Core Arts Standards            | Assessment Methods                     |                  |                  |
|--|---|--|------------------|------------------|
| Students will be able to define surrealism | <u>Create</u><br>VA:Cr1.1.4a Brainstorm | <u>Respond</u><br>VA:Re.7.2.4a Analyze | <u>Formative</u> | <u>Summative</u> |

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| <p>Students will create a paper collage and digital collage</p> <p>Each student will use their symbolism in their artwork that is related to them.</p> <p>Students will work together to create a poem that reflects Ruud van Empel's work. They will then make their own poem to reflect their artwork.</p> <p>Students will engage in group discussion at the end of the project.</p> | <p>multiple approaches to a creative art or design problem.</p> <p>VA:Cr2.1.4a Explore and invent art-making techniques and approaches.</p>      | <p>components in visual imagery that convey messages</p>  | <p>I will be walking around the room and helping students brainstorm their symbols of hidden meaning for their art.</p> <p>I will also get to watch as they develop the paper collage and re-create it using technology.</p> <p>I will witness students working together to create poetry for Ruud van Empel's work.</p> | <p>I will grade students using a rubric for their final project.</p> |
|   | <p><u>Present/Produce</u></p> <p>VA:Pr4.1.4a Analyze how past, present, and emerging technologies have impacted the presentation of artwork.</p> | <p><u>Connect</u></p> <p>VA:Cn10.1.4a Generate a collection of ideas reflecting current interests</p> |  |  |

