



2018

Ask for More Arts Evaluation Report



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“Art has the role in education of helping children become like themselves instead of more like someone else.”

- Sydney Clemens

2017-2018 ASK FOR MORE ARTS We Are Sm**ART** Schools RESIDENCY PROGRAM

Together, we can make a difference. Together, we can ask for more arts.

ASK FOR MORE JACKSON- ORGANIZATIONAL OVERVIEW

In 2017, Parents for Public Schools of Jackson changed its name to Ask for More Jackson. We are a community organization working to engage parents, families, and concerned citizens across historic divisions of race, socio-economic status, geography and special interests as champions for public schools and advocates of quality education for all children. The organization was established in 1989 in Jackson, MS and was the founding chapter of the national organization, Parents for Public Schools, Inc. Ms. Carolyn Jolivette serves as the executive director for Ask for More Jackson.

SUMMARY

In 2017 Ask for More Jackson a.k.a. Parents for Public Schools of Jackson resubmitted a proposal to Jackson Public School District to deliver arts integrated learning and professional development through its Ask for More Arts Initiative for the 2017-2018 academic year. The following report on AFMA’s “Our Community, a Sense of Place” will give background information, list goals and objectives, detail activities, challenges and recommendations for moving the initiative forward in Dawson, Galloway, Johnson, Smith, Walton, Brinkley, and Lanier. Due to closing several schools, Brown School will no longer exist as a Jackson Public School.

ABOUT THE PROJECT

Ask for More Arts believes that the future is now; that it is time to paint a canvas of Jackson children whose eyes dance with the excitement of learning, whose hearts sing with the joy of success, and whose lives are enriched by the power of the arts.

The Ask for More Arts (AFMA) collaborative is a school-community-arts partnership designed to provide students in Jackson Public Schools (JPS) the opportunity of learning through the arts. Teachers at partner schools receive high quality training in how to use the arts to teach core subjects such as reading, math, science, and social studies and how to connect learning for children

across the curriculum. Integrating arts into classroom teaching creates hands-on, highly engaged work for children that makes learning relevant and motivates students to take ownership for their success.

Collaboration with aspiring student artists from Jackson State University (JSU) and local artists advances what is learned in the classroom with additional exposure to the arts in the community. The Ask for More Arts Collaborative was launched in 2005 with funding from a Ford Foundation grant as a school-community-arts partnership designed to provide students in The Lanier Feeder Pattern the opportunity of learning through the arts by integrating arts education into regular instruction in the elementary and middle school classrooms. Through AFMA, reading across the curriculum is embedded in all subject areas. Students explore language arts and math through music and song writing, imagery and rhyme. They explore social studies and science through plays, dance, paper making, music, photographs and storytelling from different cultures.

APPROACH

AFMA provides ongoing, intensive, and sustainable high-quality professional development for teachers and administrators. Teachers use what they learn through professional development in regular classroom instruction throughout the school year. Artist residencies are planned with the classroom teacher to create innovative co-teaching strategies for learning through the arts.

Each year the teams are asked to plan experiences around the theme “Our Community- A Sense of Place”. Teacher-artist teams are required to document the process with written lesson plans, reflections and modifications to their original plans, as needed. Projects are expected to culminate in a tangible art product, typically in the form of student writing, visual art or performance. A public exhibition showcasing the student work is held in the spring. This gives the public an opportunity to celebrate and support arts learning while also providing children with an opportunity to see their work displayed in a public venue.

The Ask for More Arts Initiative focuses on the schools being Sm**ART** Schools. The goal of “We Are Sm**ART** Schools” is to support innovative arts integrated projects to enhance teaching and learning in the classrooms. Sm**ART** schools provide teachers and students relevant art access and integration strategies to support learning. The culminating project for all schools focus on the theme: *Our Community – A Sense of Place*.

The goals of We are Sm**ART** Schools are to:

- *provide teachers with innovative teaching strategies that integrate academic and arts curriculum benchmarks into lessons;*
- *enhance teachers’ content knowledge of and experiences in the arts;*
- *equip teaching artists with skills to integrate arts education into instruction in language arts, mathematics, science and social studies by collaboratively working with classroom teachers; and,*
- *increase student achievement in language arts through arts based learning.*

The art theme does not prescribe specific content, but should stimulate ideas that bring the JPS objectives to life, requiring critical thought and exploration of questions that have multiple answers. *Our Community - A Sense of Place*, encourages many entry points into curriculum objectives, flexibility to engage diverse artistic resources, and contextual projects that focus on specific school and community demographics. The lens of a common project theme promotes the sharing of project designs and outcomes among schools, arts partners and the public. It also has the advantage of a uniform documentation process to collect and record the lessons learned from schools and cultural partners.

Objectives

AFMA addresses the aforementioned arts in education goals by:

- Offering a well-rounded, quality education that integrates the arts into the curriculum.
- Developing students' creativity, imagination and opportunities for self-expression.
- Enhancing problem-solving and critical thinking skills needed in the 21st Century.
- Improving academic outcomes using arts across the curriculum.
- Giving teachers a new perspective on student achievement and expectations.
- Providing teachers with innovative ways to reach all students.
- Increasing access to the expertise and resources of the cultural community through collaboration with artists, cultural and community-based organizations.
- Engaging parents in their schools.
- Creating a more effective learning environment overall.
- Engaging the public through an exhibition of student work.

Program Design

In 2017-2018, Ask for More Jackson continued the collaboration with Jackson State University's art students and local artists to launch the Ask 4 More Arts Initiative in six (6) elementary schools and one (1) middle school in the Lanier Feeder Pattern:

- Brown Elementary
- Walton Elementary
- Dawson Elementary
- Galloway Elementary
- Johnson Elementary
- Smith Elementary
- Brinkley Middle School

In keeping with the Ask for More Model of Collaboration, Ask for More Arts provided the opportunity for student artists from Jackson State, who participated in the program last year, and classroom teachers to develop and implement strategies that support learning through the arts. The Department of Art at Jackson State University was the first art program in Mississippi to be accredited by the National Association of Schools of Art and Design (NASAD). The program has maintained its accreditation since 1978, the initial year of accreditation. To date, Jackson State University is one of only four HBCU schools with an accredited program in art. Teachers

and JSU art students will work as a team to implement arts infused activities in ELA, Science and/or Math.

There were three (3) JSU art students and three (2) local artists who worked collaboratively with the classroom or extension teachers to integrate the arts in the curriculum. JSU art students and local artists in residence completed a minimum of 15 contact hours in the classrooms and continued to work with students and teachers to culminate and display their final projects for Our Communities-A Sense of Place. Their projects were designed based upon the focused arts concentration areas of the artists. Each co-teaching session lasted from forty-five minutes to one hour. During classroom visits, artists implemented activities in collaboration with teachers.

Final projects were displayed in the Jackson Medical Mall. The suggested support activity for the students was a field trip to tour the exhibits showcasing their art work along with a tour of the Mississippi Civil Rights Museum and the Museum of Mississippi History.

Activities and Outcomes

AFMA produced several activities and outcomes during the 2017-2018 academic year. The following sections will discuss the planning, design and implantation plan, professional development sessions, the artist registry with JSU art students and local artists, evaluations, and reflections.

Theme – Our Community - A Sense of Place

The AFMA theme sought to address:

- Cultural relevancy
- Historical significance
- Place-based learning

Each year, AFMA gives school teams and artists the opportunity to take the theme “Our Community - A Sense Place” and broadly design their arts experience and arts product based on how they interpret the theme. School teams and artists meet to decide how the school will interpret the theme through the lenses of the history of their neighborhood and schools, the wonder of nature around them, or how students see themselves in the community.

Planning Time

Project planning consisted of the following:

- School coordinators and artists met to schedule arts integration activities for students.
- School coordinators and artists collaborated on the designs for the final projects.
- Artists engaged students in arts integration activities at the schools. Artists spent a minimum of 15 contact hours in the schools.

2017- 2018 SmART Schools Implementation Plan

Strategy:	Provide students and teachers with art connected activities/projects to impact mastery of math and science standards and design a final project for Our Community – A Sense of Place
Who's Responsible:	AFMJ, JSU Art Students, Residency Artists, School Arts Coordinators and Principals
Timeframe:	October, 2017- May, 2018
Resources:	ELA and Science Curriculum, Arts Supplies, Resources and Materials
Evidence:	Professional Development Calendar, Sign in Sheets, Evaluation Sheets, Observations of PD Sessions, Art Projects, Implementation Plans and Arts Exhibit
Evaluation:	Completed Evaluations, End of Year Anecdotal Survey Principal Observations, Student Projects

Evaluation, Planning and Reflections

The AFMA Initiative conducted several planning sessions, professional development sessions, student art exhibit and field trips. Each activity was documented and evaluations were completed in order to

- Collect data in various forms including video documentation to inform the implementation of the initiative in the coming year
- Establish process for reviewing and analyzing data
- Identify best practices and where improvements are needed

AFMA Student Art Exhibit – May 10-July 21, 2018

The students' artwork in the Jackson Medical Mall which is located in the Lanier Feeder Pattern provides:

- Shared experiences among school-based educators and external partners
- Sense of pride and value placed on student artwork
- Community engagement outside of school facilities
- Engaged and meaningful cultural experience that is intergenerational

The 2017-2018 exhibits include:

- Joining Two Communities Through Art (Walton School and Johnson School - LesTrina Bailey, JSU artist)
- My Mississippi (Dawson School - George Miles and Shambe' Jones, Artists in Residence)
- Tiger Nation- Tiger Eyes (Galloway School- George Miles and Shambi Jones, Artists in Residence)
- Our Changing Community (Brown School- Aaron Smith, JSU Artist)
- Malaco- Spinning Towards the Future (Smith School - Daria Butorina, JSU student)
- A World Without Black People- Notable African American Inventors (Brinkley School- Daria Butorina, JSU Artist)

The Ask for More Arts Exhibit opened on May 10, 2018 at the Jackson Medical Mall and was originally scheduled to run through May 28, 2018, for public viewing. However, at the request of the Medical Mall's event supervisor, the exhibit has been extended to July 21, 2018, to draw in more visitors to the mall.

The exhibit is also available via virtual tour on the Ask for More Jackson Facebook page. A short summary of each project is displayed to assist individuals in understanding background information about each work of art. As of June 1, 2018, approximately 200 individuals or groups had viewed the exhibits.

Professional Development for Teachers

During the 2017-2018 school year, Ask for More Arts scheduled 6 professional development sessions for teachers. All sessions were facilitated by local artists George Miles, Shambe' Jones, and Keyonna Hawthorne. An arts integration lesson plan was developed for each session. Teachers became students to learn and model art integration and access lessons that enhance reading, math, and science. Each school had a team of teachers participating in the arts professional development and a school coordinator who worked with the student artist or teaching artist. Teachers were empowered to take lessons learned and share with colleagues and students. Teachers, administrators and artists received stipends for attending. Professional development sessions were structured with arts experiences, modeling of arts integration lessons, planning time and feedback on the program.

Local Teaching Artists in Residence put the planning and professional development sessions into action by providing equitable access and participation to arts experiences, and arts enhanced development of curriculum.

**Lanier Feeder Pattern Schools and Number of Teachers
Participating in the Arts Professional Development Sessions**

List of School	Grade Level	Number of Participant per School
Brown Elementary	K-5	2
Dawson Elementary	K-5	5
Galloway Elementary	K-5	6
Johnson Elementary	K-5	4
Smith Elementary	K-5	6
Walton Elementary	K-5	7
Brinkley Middle	6-8	7
Total		37

Ask for More Arts Professional Development Schedule (October 2017- May 2018)

Date	Place	Time	Lesson	Number of Participants
10/26/17	Walton	4:00 –6:00	Welcome Vocabulary	31
11/16//17	Walton	4:00 –6:00	Geometric and Biometric Learning	29
12/12/17	Walton	4:00 –6:00	Elements of Line: Art and Freedom	28
1/25/18	Walton	4:00 –6:00	Civil Right Movement, Jacob Lawrence and Romare Bearden Art	37
2/1518	Walton	4:00 –6:00	Bullying and Mississippi Facts	33
5/10-7/15/18	Jackson Medical Mall	4:00 –6:00	Opening Reception and Viewing of The Exhibits	

At the end of each session, teachers completed an evaluation. A summary of responses is noted in the following table:



Teacher & Administrator Professional Development Questionnaire

Today's Date: October 26, 2017

Facilitator's Name(s): George Miles & Shambe' Jones

Session(s) Title(s): Welcome Vocabulary

Grade Level: 2nd – 8th # in Attendance: 31

Please take a few moments to complete this evaluation by responding to each item. We value your feedback; it will greatly assist us in evaluating and improving the AFMA professional development program content.

Please circle the appropriate number to indicate the extent to which you agree/disagree with each of the following statements.	SA					SD	NA
Compiled Responses for Each Statement from Strongly Agree to Strongly Disagree	5	4	3	2	1	0	
1. The professional development workshop was well organized.	28	2	1	0	0	0	
2. The activities and assignments were relevant.	28	2	1	0	0	0	
3. All necessary materials/equipment/resources were provided or made readily available.	29	1	1	0	0	0	
4. The workshop facilitator was knowledgeable.	29	2	0	0	0	0	
5. The workshop was time well spent.	28	3	0	0	0	0	
6. The workshop provided quality information to consider when developing lesson plans.	27	2	2	0	0	0	
7. What information was of greatest value to you? RESPONSES: (Incorporating art into SS, the maze, a new strategy to incorporate vocabulary in the classroom, new ways of grasping students' attention with math exercises and dancing, can use all of the techniques in my classroom, how to incorporate art in the academic content, soul train math and vocabulary line, music flask cards in the classroom)							
8. What information was of least value to you? RESPONSES: (idioms, all the information was useful, NA, drawing of myself)							
9. What specific suggestions do you have to improve this workshop? RESPONSES: (more ideas for integration)							
10. Any additional comments.... RESPONSES: (I had fun, great job, kudos, very helpful, time went by fast, I had fun,							



Teacher & Administrator Professional Development Questionnaire

Today's Date: November 16, 2017

Facilitator's Name(s): George Miles and Shambe' Jones

Session(s) Title(s) Biometric and Geometric Shapes

Grade Level: 2-3 4-5 6-8 # In Attendance: 29

Please take a few moments to complete this evaluation by responding to each item. We value your feedback; it will greatly assist us in evaluating and improving the AFMA professional development program content.

Please circle the appropriate number to indicate the extent to which you agree/disagree with each of the following statements.	SA				SD	NA
Compiled Responses for Each Statement from Strongly Agree to Strongly Disagree	5	4	3	2	1	0
1. The professional development workshop was well organized.	22	4	3	0	0	0
2. The activities and assignments were relevant.	20	8	1	0	0	0
3. All necessary materials/equipment/resources were provided or made readily available.	24	4	1	0	0	0
4. The workshop facilitator was knowledgeable.	20	7	2	0	0	0
5. The workshop was time well spent.	21	7	1	0	0	0
6. The workshop provided quality information to consider when developing lesson plans.	20	7	2	0	0	0
7. What information was of greatest value to you? Responses (using colors to express, math tic-tac toe, learning to incorporate shapes in ELA and math, creating pictures to tell a story, shapes and designs, concepts of shapes to build a design, being able to incorporate arts in the curriculum)						
8. What information was of least value to you? Responses (all was great, NA)						
9. What specific suggestions do you have to improve this workshop? Responses (activities we can take away for our classes, all of the information was good)						
10. Any additional comments..... Responses Brinkley loves the arts, enjoyed once again, thank you, I really enjoy the program, very engaging						



Teacher & Administrator Professional Development Questionnaire

Today's Date: December 12, 2017

Facilitator's Name(s): George Miles, Shambe' Jones and Keyanna

Session(s) Title(s): The Element of Line: Art, Freedom

Grade Level: 2-3 4-5 6-8 # in Attendance: 28

Please take a few moments to complete this evaluation by responding to each item. We value your feedback; it will greatly assist us in evaluating and improving the AFMM professional development program content.

Please circle the appropriate number to indicate the extent to which you agree/disagree with each of the following statements.	SA				SD	NA
Compiled Responses for Each Statement from Strongly Agree to Strongly Disagree	5	4	3	2	1	0
1. The professional development workshop was well organized.	26	2	0	0	0	0
2. The activities and assignments were relevant.	25	3	0	0	0	0
3. All necessary materials/equipment/resources were provided or made readily available.	26	2	0	0	0	0
4. The workshop facilitator was knowledgeable.	28	0	0	0	0	0
5. The workshop was time well spent.	28	0	0	0	0	0
6. The workshop provided quality information to consider when developing lesson plans.	28	0	0	0	0	0
7. What information was of greatest value to you? Responses: The break out session and literary aspect of it, incorporating literature with arts, creativity with strings, how to keep students engaged, how to explain figurative language through artwork, being able to express my art in poems, using the words of art, listening skills to introduce to children,, Caged Bird activity, the poetry, combining art with poetry, line symmetry, string drawing, practice using colors						
8. What information was of least value to you? Responses: NA						
9. What specific suggestions do you have to improve this workshop? Responses: NA						
10. Any additional comments..... Responses: Great activities to allow you to express what you think and feel, festive nature of this session, great experiences, the workshops are awesome, I enjoyed both sessions (strings, lines, & poetry						



Ask for More Jackson

Teacher & Administrator Professional Development Questionnaire

Today's Date: January 25, 2018

Facilitator's Name(s): George Miles and Shambe' Jones

Session(s) Title(s): Civil Right Movement, Jacob Lawrence and Romare Bearden Art

Grade Level: 2-3 4-5 6-8 # in Attendance: 37

Please take a few moments to complete this evaluation by responding to each item. We value your feedback; it will greatly assist us in evaluating and improving the AFMA professional development program content.

Please circle the appropriate number to indicate the extent to which you agree/disagree with each of the following statements.	SA				SD	NA
Compiled Responses for Each Statement from Strongly Agree to Strongly Disagree	5	4	3	2	1	0
1. The professional development workshop was well organized.	36	1	0	0	0	0
2. The activities and assignments were relevant.	37	0	0	0	0	0
3. All necessary materials/equipment/resources were provided or made readily available.	36	1	1	1	1	1
4. The workshop facilitator was knowledgeable.	37	0	0	0	0	0
5. The workshop was time well spent.	37	0	0	0	0	0
6. The workshop provided quality information to consider when developing lesson plans.	35	1	1	0	0	0
7. What information was of greatest value to you? Responses: "The information on the soccer ball- I plan to use it in math, asking students to act out movements/ scenes from Civil Rights Movement, using music and drama to act out scenes from history, the activities can be used across grade levels, loved the snow globe activity, learned activities to actually take back to the classrooms, how they relate to Black History, incorporating games into learning historical facts for our modern day, the ball toss with different questions, engaging for the classroom and beneficial to include with academics, the importance of Great Migration/ Harlem, Renaissance, the different music genres, understanding the paintings and drawings and how they have some of the same meaning today, how to use various manipulatives to teach different concepts"						
8. What information was of least value to you? Responses: "NA, skits, all was interesting"						
9. What specific suggestions do you have to improve this workshop? Responses: "NA, we need more time in each rotation, none at this time, workshop is interesting and relevant as it is, more challenging can be more fun and focus, incorporate more strategies for middle school, I would like more strategies to implement in middle school math class, I think the workshop was great but would be better if additional take home materials were provided"						
10. Any additional comments..... Responses: "The new lady from New Stage was awesome, love Ask 4 More, keep the new presenter from New Stage, great engaging to keep minds flowing, great use for students, great information, gain wonderful, new ideas each meeting, lessons"						



Today's Date: February 15, 2018

Facilitator's Name(s): George Miles and Shambe' Jones

Session(s) Title(s): Bullying and Mississippi Facts

Grade Level: 2-3 4-5 6-8 # in Attendance: 33

Please take a few moments to complete this evaluation by responding to each item. We value your feedback; it will greatly assist us in evaluating and improving the AFMA professional development program content.

Please circle the appropriate number to indicate the extent to which you agree/disagree with each of the following statements.	SA				SD	NA
Compiled Responses for Each Statement from Strongly Agree to Strongly Disagree	5	4	3	2	1	0
1. The professional development workshop was well organized.	31	2	0	0	0	0
2. The activities and assignments were relevant.	31	2	0	0	0	0
3. All necessary materials/equipment/resources were provided or made readily available.	30	3	0	0	0	0
4. The workshop facilitator was knowledgeable.	30	3	0	0	0	0
5. The workshop was time well spent.	30	3	0	0	0	0
6. The workshop provided quality information to consider when developing lesson plans.	29	3	1	0	0	0
7. What information was of greatest value to you? Responses: "The knowledge of learning Mississippi Facts to share with students. Better breakdown of bullying to understand what others cope with, The Mississippi map activity was excellent. I can use this with my scholars and allow them to use their imagination. Ms. Facts (unknown), all, bullying information, integrating art, clarity of bullying, enjoyed the bullying activities today (will utilize them in my class), how to prevent bullying						
8. What information was of least value to you? Responses: "All information presented was helpful., All info was valuable., can be used in the classroom, none"						
9. What specific suggestions do you have to improve this workshop? Responses: "longer sessions to learn more, great ideas. keep the middle school staff coming"						
10. Any additional comments..... Responses: "Love the creativity, great job, enjoyed it, great presenters, thanks"						



Facebook Post: February 1

Ask For More Arts Helps Teachers Combine Art and Black History

Onstage inside the Walton Elementary School auditorium, a group of teachers, still wearing their school name-tags, are acting fast. Under the guidance of Sharon Miles, education director at [New Stage Theatre](#) of Jackson, they improvise scenes from the Civil Rights Movement, like the Montgomery Bus Boycott and counter sit-ins.



Sharon Miles, Education Director at New Stage Theatre, facilitates improv sessions.

“Teachers are always looking for new and fresh ways to engage students. And theater has the ability to set off their brain in a different way,” Miles said. “Some students are more visual, some are more hands-on. If we can get students up and engaged in a different way, they’ll be paying attention and learning something before they even realize it.”



8-year-old Alayla, who accompanied her mother to teacher training, identifies famous Black Americans during a worksheet exercise. Alayla says she likes art.
"I get to work in an environment where I get to talk to my friends and be myself."

Harlem Renaissance artists inspire the artwork on the floor of the auditorium. On one side, Jackson artist Shambé Jones guides teachers to draw, drawing inspiration from [Jacob Lawrence](#), famous for his pieces about the Great Migration. On the other side, Ask for More Arts artist-in-residence and arts facilitator George Miles directs teachers to build collages of their neighborhoods, à la [Romare Bearden](#).

Improvisational acting, drawing pictures in the style of Jacob Lawrence and crafting paper collages in the spirit of Romare Bearden—this is professional development, Ask for More Arts-style. The creativity of the teachers, all serving schools in the Lanier High School feeder pattern, came packaged with even more benefits than just fun. Most of them are not art teachers, but they all can take art instruction back to their classrooms.



Ask For More Arts: Meet George Miles

ASK FOR MORE JACKSON · TUESDAY, FEBRUARY 13, 2018

You have to have an environment where people believe in you.

As his name suggests, George “Sky” Miles’ artistic career is on an upward trajectory. A photographer with expertise in many other artistic mediums, including drawing, Miles serves as artist-in-residence and arts director for Ask for More Jackson’s highly effective Ask for More

Arts programs. Educated at Jackson State University, the Starkville native and longtime Jacksonian draws on his community and other artists in order to facilitate teacher training and art projects for children across the Jackson Public School District.

How did you get started as an artist?

GM: My uncle taught me how to draw little stick figures. I went from that to learning how to draw things like dogs and planes. My family, uncle, cousins, gave me the spark and interest to do all this. I knew I was going to be an artist since the third grade.

You have to have an environment where people believe in you, and they want to see you be successful. My art teacher at Starkville High School, Mr. Lark, understood. Lark (an artist) would say, “Me and you can speak this language (of art). If you want to succeed, your best piece is going to be the one you haven’t created yet.” He instilled in me to always push yourself and reinvent yourself as an artist. The people around you most definitely have to believe in you even when you don’t believe in yourself, even when you have some doubt.

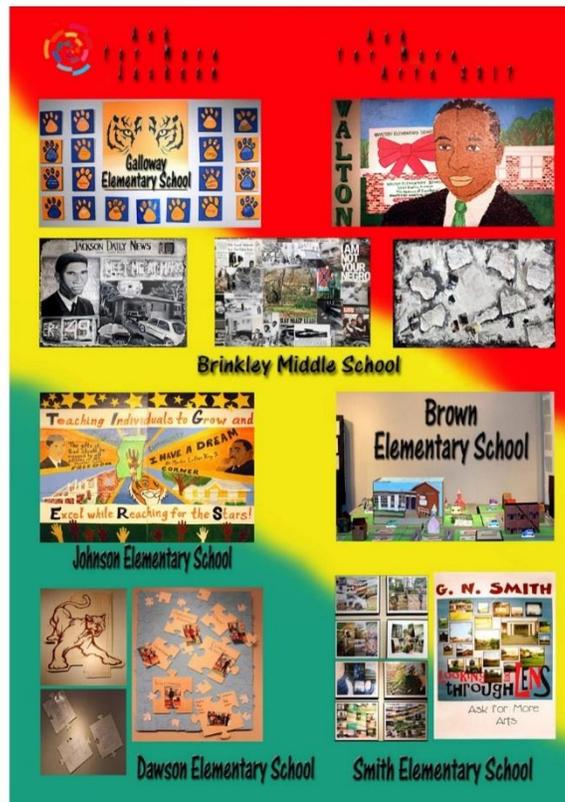
If you look at the statistics of kids who actually participate in the arts, their grades, everything across the board improves.

What’s the most rewarding part of the work you do?

GM: The most rewarding part is actually seeing a child create something out of nothing, and they start believing in themselves. It’s like I came full circle. It’s like looking in a mirror and seeing your own reflection, getting a chance to look back at your inner child, in a sense. It seems like the first thing they take out of classrooms, it’s art. The most important thing to me is for the kids to have a creative outlet. You can’t just push testing on them all the time. You have to give a child a creative outlet to actually reflect on themselves; to have ownership. If you look at the statistics of kids who actually participate in the arts, their grades, everything across the board improves. The kids really are more involved because they can see themselves in the work and have a sense of ownership. It’ll give them encouragement to see something they did. It boosts their spirits.

Ask for More Arts 2017 Projects Collage "Our Community- A Sense of Place"

Students in the Lanier Feeder Pattern are
PROUD of their **SCHOOLS** and
COMMUNITIES!



Walton Elementary School and Johnson Elementary School

2018 Ask for More Arts Project

Title: **Joining Two Communities Through Arts**



Our community is a sense of place where we work together to make this place better for everyone. Scholars shared ideas about what makes a community strong and how two communities can work together to achieve peace, love, unity, and harmony because without these traits, there can be no sense of community. The final art exhibit displayed was created by the scholars and the artist using mixed media on 24x36 canvases. Media used acrylic paint and magazine clippings. This project allows Georgetown Community and Virden Addiction Community students from Johnson Elementary and Walton Elementary to work together through art.

Galloway Elementary School
2018 Ask for More Arts Project
Title: Tiger Nation



To support the school's theme: "We Are Wild About Learning," The Tiger Nation art project provided students the opportunity to engage in a branding process of their school. The students painted a mural of a tiger in the gym and paw prints in the hallways and staircases. Thoughtful and engaged creative processes will encourage students to learn as they read positive messages in the staircase everyday on their way to class. The students have a sense of ownership by knowing they played a part in revitalizing their school which represents their community.

Smith Elementary School

2018 Ask for More Arts Project

Title: Malaco- Spinning Towards the Future



Students at Smith Elementary School were inspired from the local music studio Malaco, located within the Lanier feeder pattern and near Smith Elementary School. The project “MALACO- Spinning toward the Future” was focusing on illustrating music through concepts and elements of art. Kids were able to learn more about music in our community and depict it in their paintings using mix media. The students used acrylic paint, markers, crayons, pencils to describe music vines. They also learned how to use lines, colors, and shapes to describe the subject matter. The project represents a fresh and creative way to develop music in the community and continue to enrich it through generations.

Brown Elementary School
2018 Ask for More Arts Project
Title: Our Changing Community



Selected 2nd and 3rd grade students engaged in creating an art piece based on a famous Harlem Renaissance artist, Jacob Lawrence. In this art piece, students learned about one of Lawrence's famous pieces from his The Migration series *Panel 58: In the North, the African American had better educational opportunities*. Students learned about the hardships of black American students during the great migration and today.

Brown Elementary, French Elementary, George Elementary and Woodville Heights Elementary are four schools that will close after the 2017- 2018 academic school year. Students illustrated the overall aesthetic: erasure. Students used a medium of acrylic paint and soft pastels to illustrate a conceptual art design. This art piece commemorates the students and staff of all four schools that will no longer exist after this academic school year. We will always remember Brown Elementary, home of the mighty Bulldogs.

Dawson Elementary School

2018 Ask for More Arts Project

Title: My Mississippi



My Mississippi art project was designed to help our students discover and develop their hidden talents. Once given the opportunity to find and develop artistic talents, we've found that our students often exceed in other areas as well. Through our My Mississippi art project, students develop self-confidence, better communication skills, self-expression, self-esteem and much more. Additionally, students participating in the My Mississippi art project showcased their talents in music, visual arts, creative writing and presentations. Students utilized the arts to address specific community needs and to encourage individuals to be active in shaping community life. Students developed and expressed their own creative and artistic abilities, invoking reflective and responsive change they would like to see in the future of the state of Mississippi.

Brinkley Middle School

2018 Ask for More Arts Project

Title: A World Without Black People- Notable African American Inventors



In a recent “Ask for More Arts” project, of Brinkley Middle School, 6th–8th grade students researched notable African American inventors, ferreted out facts, conducted interviews, checked information, verified sources, tenaciously dug into, and painstakingly researched inventors who changed history with their contributions to science, industry, business, agriculture, transportation, and communication. Students also discussed what kind of obstacles they may have faced, both personally and professionally.

The result is a 3 panel mixed media canvas honoring the legacy of notable black inventors that were trailblazers during their time.

After gathering and vetting information, these students used technology to produce the text and artistically arrange facts/photos and embedded them in a painted 3 panel mural. Under the

direction of Daria Butorina, Graduating Senior Art Major at Jackson State University, these young people have produced a fascinating, highly informative piece of art.

Brinkley Middle School

2017 Ask for More Arts Project

Historical Reflection Piece

Title: Meet Me at Marker 49- A Tribute to Medgar Evers



Meet Me at Marker 49 is the title of our 2016-2017 project. Students toured the Medgar Evers Museum and were introduced to the rich story of Medgar Evers' life. They were engaged in using painting/graphic arts/mixed media to complete an art design that depicts the life and legacy of Medgar Evers. We included this piece again this year to celebrate the Medgar Evers House (museum) being named a National Historic Landmark by the National Parks Service.

Ask for More Arts Support Statements and Documents



(Local Artist, Jackson State University Art Student, Teacher, Principal)

“I enjoyed my Ask for More Arts experience. It always takes me back to my childhood when I was in the 3rd grade working on art projects. Now I'm the artist teaching, everything came full circle. I am a huge advocate of Ask for More Arts because students **learn through art, play and open-ended activities**. It allows them the chance to explore the world around them, ask questions, and see how things work. Ask for More Arts fit in with how students learn because it allows them room to be themselves, make their own decisions, and just create! Students need the opportunity to express themselves through the arts. Ask for More Arts give artists the opportunity to share their artistic skillset and experiences to make a positive impact on the future of our youth. The teachers were very helpful implementing the art project with the students. We believe in their dreams of making this world a better place.”

- George Miles
Local Artist

“During the entire Ask For More Arts program for this year, I found it to be a good learning experience for both my students and me. The beginning of the program was very tedious due to the schedule that the art coordinator designed. Most of the program schedule was dedicated to

teaching art to all grades Pre-K through 5th grade within Brown Elementary. I was only able to teach Pre-K through 3rd grade with all the available time I had. However, teaching different grade levels with children taught me to plan ahead and utilize simplicity. In return, many of the children I taught gained attributes such as channeling creativity, using observational skills, enhancing their interpretational abilities, and learning a bit about art history. These are a few of the many attributes that can be acquired by practicing as well as learning different forms of art. Students used materials they utilize in class every day to create their in-class activity art projects. The students loved the hands-on interaction they were able to receive in art. For them, it was almost as therapeutic as going outside to play for recess.

In addition to working with a tedious schedule, I faced a tight deadline with developing the major art piece we were required to present. It was a lot of pressure; however, I was able to break the predicament I faced into smaller, simple, and achievable steps. Moreover, I was able to develop all the ideas that our project contained as well as achieve a powerful, conceptual art piece that all the second and third grade students were able to learn from and accomplish. Many of the students I worked with had never learned how to paint as well as create art on a massive canvas. I showed them firsthand that creating art is a process and they watched our art piece evolve day by day right before their eyes.

Overall, it was a great learning experience for the students of Brown Elementary and me. Many students were inspired to incorporate art into their everyday lives and a few students were inspired by me to choose art as a potential career.”

- Aaron Smith

JSU Student Artist

“Ask for More Arts offered wonderful learning opportunities for the students involved in the project. It was an outlet for students who were less reluctant to participate in group activities and it also helped to improve the behaviors of some students. Giving them the freedom of creating and learning through the arts made learning curriculum content more fun. As a teacher, I learned many great teaching art strategies for reading and math that I implemented with my students in the classroom. Integrating the arts is a powerful tool to impact student achievement.”

- Pam Barnes, Teacher

Walton Elementary School

“Our school has participated in Ask for More Arts for the past ten years under my leadership and prior to that. It’s amazing to see how the artists and teachers work together to integrate the arts to provide differentiated learning experience for students. Teachers who participated in the arts professional development were always excited and eager to use the strategies in their classrooms. It was also rewarding to see JSU art students have first- hand experiences in teaching so that they can be successful in the classrooms in the future as art teachers or hopefully as inspiring elementary school teachers. We thank and appreciate Ask for More Jackson and Jackson Public School District for affording us the opportunity to implement the arts- a missing component in our curriculum.”

-Faith Strong, Principal
Johnson Elementary

“Ms. Graham, we love having your art exhibits here at the mall. I see people stopping by constantly to view them. Yes, you’re welcome to have a reception in the Common Area near them. What day are you wanting to have the reception? Let me know as soon as possible, we will be glad to help with the set up if you need us to. If you need to leave them on displays longer than planned; that will be fine also, just let us know.

If you need anything else, please do not hesitate to let us know. Thank you for all you do for Jackson Public Schools.”

- Ivy Bush
Jackson Medical Mall

“I like doing art because it makes me happy.”

- Zion Bellazer
1st Grade Student

Lesson Plans

The Elements of Art: Biometric and Geometric Shapes



Henri Matisse

French, 1869–1954

Beasts of the Sea, 1950

The Elements of Art: Shape

Grade Level: 2–4

Students will be introduced to one of the basic elements of art—shape—by analyzing the types of shapes used in various works of art to differentiate between geometric and natural shapes. They will then create their own cut paper collage based on a theme they select.

Curriculum Connections

- Math (geometry)

Materials

- Smart Board or computer with ability to project images from slideshow
- Heavy cardstock (to prevent curling when painted)
- Scissors
- Glue
- Large sized colored paper to attach cut shapes to

Warm-up Questions

What shapes do you recognize in *Beasts of the Sea*? Can you find shapes that remind you of playful fish (a floating seahorse? spiral shells? waving seaweed? sinuous eels? curvy coral? What about geometric shapes like squares, rectangles, and triangles?).

Background

Everything has a shape, right? But what exactly is a shape? Shape is a flat area surrounded by edges or an outline.

Artists use all kinds of shapes. Geometric shapes are precise and regular, like squares, rectangles, and triangles. They are often found in human-made things, like building and machines while biomorphic shapes are found in nature. These shapes may look like leaves, flowers, clouds—things that grow, flow, and move. The term biomorphic means: life-form (bio=life and morph= form). Biomorphic shapes are often rounded and irregular, unlike most geometric shapes.

An artist that loved to explore the possibilities of mixing geometric and biomorphic shapes was Henri Matisse. In the last few decades of his artistic career, he developed a new form of art-making: the paper cut-out. Still immersed in the power of color, he devoted himself to cutting colored papers and arranging them in designs. “Instead of drawing an outline and filling in the color...I am drawing directly in color,” he said. Matisse was drawing with scissors!

Matisse enjoyed going to warmer places and liked to watch sunlight shimmering on the sea. He often traveled to seaports along the French Mediterranean, also visiting Italy, North Africa, and Tahiti. *Beasts of the Sea* is a memory of his visit to the South Seas. In this work of art, Matisse first mixed paint to get all the brilliant colors of the ocean. Then he cut this paper into shapes that reminded him of a tropical sea. Lastly, he arranged these biomorphic shapes vertically over rectangles of yellows, greens, and purples to suggest the watery depths of the undersea world.

Guided Practice

Students will explore other artists who experimented with different kinds of shapes. View the slideshow below and have students point out the shapes they see and define them as being either geometric or from nature/biomorphic:

Slideshow: Geometric or Biomorph: Shapes in Works of Art



Geometric or Biomorph: Shapes in Works of Art Lessons & Activities

Piet Mondrian

Dutch, 1872–1944

Tableau No. IV; Lozenge Composition with Red, Gray, Blue, Yellow, and Black, c. 1924/1925
oil on canvas, 142.8 x 142.3 cm (56 1/4 x 56 in.)

National Gallery of Art, Gift of Herbert and Nannette Rothschild



Geometric or Biomorphic: Shapes in Works of Art Lessons & Activities

Edward Steichen

American, 1879–1973

Le Tournesol (The Sunflower), c. 1920

tempera and oil on canvas, 92.1 x 81.9 cm (36 1/4 x 32 1/4 in.)

National Gallery of Art, Gift of the Collectors Committee



Geometric or Biomorphic: Shapes in Works of Art Lessons & Activities

Vincent van Gogh

Dutch, 1853–1890

Roses, 1890

oil on canvas, 71 x 90 cm (27 15/16 x 35 7/16 in.)

National Gallery of Art, Gift of Pamela Harriman in memory of W. Averell Harriman



Geometric or Biomorphic: Shapes in Works of Art Lessons & Activities

Henri Matisse

French, 1869–1954

Woman Seated in an Armchair, 1940

oil on canvas, 54 x 65.1 cm (21 1/4 x 25 5/8 in.)

National Gallery of Art, Given in loving memory of her husband, Taft Schreiber, by Rita Schreiber

Piet Mondrian, *Tableau No. IV; Lozenge Composition with Red, Gray, Blue, Yellow, and Black*, c. 1924/1925

What kind of shapes did the artist use?

- Geometric? (*Yes, triangles, a square, and rectangles.*)
- From nature/biomorphic? (*None.*)

Edward Steichen, *Le Tournesol (The Sunflower)*, c. 1920

What kind of shapes did the artist use?

- Geometric? (*The artist used mostly geometric shapes.*)
- From nature/biomorphic? (*The big green shape—the vase—in the middle of the painting seems more like something found in nature with its rounded edges.*)

Vincent van Gogh, *Roses*, 1890

What kind of shapes did the artist use?

- Geometric? (*No hard-edged shapes here.*)
- From nature/biomorphic? (*Yes, it makes sense that a painting of flowers uses biomorphic shapes—things "from life."*)

Henri Matisse, *Woman Seated in an Armchair*, 1940

- Point out that this is the same artist as the one that created *Beasts of the Sea*, however, this one uses paint instead of cut paper.
- Did he mix kinds of shapes in this painting too? (*Yes, the artist used shapes from nature and geometric shapes here.*)

Activity

Using Matisse's *Beasts of the Sea* as their inspiration, students will create their own colorful collage:

1. Students will select a theme for their work. Like Matisse, they can choose a memory of a vacation as their inspiration.
2. Also, like Matisse, students will make their own colored paper by painting entire sheets of white paper one color. Use heavy cardstock so the paper doesn't curl.
3. Using scissors, students will cut the paper into different shapes that remind them of that place.
4. Then, they will arrange their cut-out shapes on a large piece of colored paper. Encourage students to move the pieces around, rotate them, and experiment with layering.
5. When they are satisfied with the design, glue the shapes in place.

Extension

While creating the cut-outs, Matisse hung them on the walls and ceiling of his apartment in Nice. “Thanks to my new art, I have a lush garden all around me. And I am never alone,” he said. Have students brainstorm unique ways of hanging their artwork. How could they transform their surroundings? Could a hallway be lined with underwater scenes to make it seem like students are swimming to class? If possible, execute their exhibition desires and invite others students to explore their work. Student artists should describe their process and choice of shapes to convey their theme.

Arts Integration Lesson Plan

Ghirlandaio, Domenico

Ghirlandaio, Domenico (1449-94). Florentine painter. He trained with Baldovinetti and possibly with Verrocchio. His style was solid, prosaic, and rather old-fashioned (especially when compared with that of his great contemporary [Botticelli](#)), but he was an excellent craftsman and good businessman and had one of the most prosperous workshops in Florence. This he ran in collaboration with his two younger brothers, **Benedetto** (1458-97) and **Davide** (1452-1525). His largest undertaking was the fresco cycle in the choir of Sta Maria Novella, Florence, illustrating *Scenes from the Lives of the Virgin and St John the Baptist* (1486-90). This was commissioned by Giovanni Tornabuoni, a partner in the Medici bank, and Ghirlandaio depicts the sacred story as if it had taken place in the home of a wealthy Florentine burgher. It is this talent for portraying the life and manners of his time (he often included portraits in his religious works) that has made Ghirlandaio popular with many visitors to Florence. But he also had considerable skill in the management of complex compositions and a certain grandeur of conception that sometimes hints at the High [Renaissance](#).

Ghirlandaio worked on frescos in Pisa, San Gimignano, and Rome (in the Sistine Chapel) as well as in Florence, and his studio produced numerous [altarpieces](#). He also painted portraits, the finest of which is *Old Man and his Grandson* (Louvre); this depicts the grandfather's diseased features with ruthless realism, but has a remarkable air of tenderness. Ghirlandaio's son and pupil **Ridolfo** (1483-1561) was a friend of [Raphael](#) and a portrait painter of some distinction. His most famous pupil, however, was [Michelangelo](#).

Planning

- Talk about portraits and how they tell about people. How would you pose for a portrait? What objects, or attributes, would you include in your portrait? How would you dress? What expression would you have on your face? Look at a recent photo of yourself and tell what it shows about you.
- Talk about picture frames. How does a frame make a picture seem more finished or important? Find frames in your home or school and choose one that you like. Is it fancy or simple? What colors in the frame go with the picture? If you were making a frame, what kind of design would you choose?
- Review the How to Draw a Face guide. Look at the different face shapes in the pictures. Notice the placement of eyes, nose, mouth, and ears. Feel the features on your own head and compare them with the sizes of the eyes, ears, nose, and mouth in the guide.

Curriculum Integration

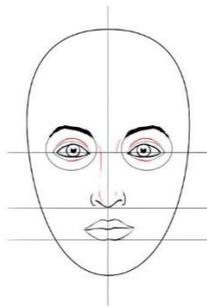
- Learn about portrait artists in your community. Invite a local portrait artist to talk to the class about how he or she captures expression and individual identity in a portrait. Talk about how artists show the cultural backgrounds of people. Have students write about how their portraits reflect their own backgrounds. Write about how a portrait artist might show the cultural heritage of some of the students in the class.
- **Art:** Renaissance painters tried to paint realistically. Look for other portrait paintings from the 15th century and compare the realism of those with that of Francesco Sassetti.
- **Art:** Oil painting was first introduced during the period Ghirlandaio was alive. Find out about the differences between tempera and oil paint. What pigments and binders (egg or oil) were used in each? How did early artists mix and store paints?
- **Language Arts:** Write biographies or autobiographies to go with the pictures. Mount stories next to the portraits. Create a class portrait gallery with biographies.
- **Music:** Listen to Italian Renaissance music, such as Vecchie Letrose.
- **Social Studies:** Along with the portraits, display objects from each student's cultural heritage, such as clothing, photographs of family members, or pictures of a distant homeland.
- **Social Studies:** Find examples of portraits painted of famous people. Discover the importance of painting portraits both throughout history and in different cultures. Or do this project around President' Day and make portraits of the presidents. List different uses of portraits in today' world.
- **Social Studies:** Traditionally, students have their portraits taken at school each year. These portraits become part of the students' records. They create a chronological and visual record of each student' growth. Additionally, some parents have their children' pictures taken

annually at portrait studios or on holidays. Research portrait artists in own community or state. Discuss other traditions for the use of portraits.



In this lesson, students will:

- Analyze Ghirlandaio’s portrait of Francesco Sassetti and his son and how he captured the expressions and personalities of his subjects
- Identify the use of line, color, space, and value in this painting;
- Discover characteristics of a Renaissance portrait and a window-like frame
- Describe Ghirlandaio’s use of tints and shades to show form;
- Sketch faces in proportion
- Draw realistic portraits, using chalk pastel techniques, and create Renaissance-style frames



Curriculum Standards

Common Core English Language Arts Standards

Reading/Literature: Key Ideas and Details:

CCSS.ELA-LITERACY.RL.3.2

Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.

Text Types and Purposes:

CCSS.ELA-LITERACY.W.3.1

Write opinion pieces on topics or texts, supporting a point of view with reasons.

CCSS.ELA-LITERACY.W.3.1.A

Introduce the topic or text they are writing about, state an opinion, and create an organizational structure that lists reasons.

CCSS.ELA-LITERACY.W.3.1.B

Provide reasons that support the opinion.

CCSS.ELA-LITERACY.W.3.1.C

Use linking words and phrases (e.g., *because*, *therefore*, *since*, *for example*) to connect opinion and reasons.

CCSS.ELA-LITERACY.W.3.1.D

Provide a concluding statement or section.

CCSS.ELA-LITERACY.W.3.2

Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

CCSS.ELA-LITERACY.W.3.2.A

Introduce a topic and group related information together; include illustrations when useful to aiding comprehension.

CCSS.ELA-LITERACY.W.3.2.B

Develop the topic with facts, definitions, and details.

CCSS.ELA-LITERACY.W.3.2.C

Use linking words and phrases (e.g., *also*, *another*, *and*, *more*, *but*) to connect ideas within categories of information.

CCSS.ELA-LITERACY.W.3.2.D

Provide a concluding statement or section.

CCSS.ELA-LITERACY.W.3.3

Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

CCSS.ELA-LITERACY.W.3.3.A

Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.

CCSS.ELA-LITERACY.W.3.3.B

Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.

CCSS.ELA-LITERACY.W.3.3.C

Use temporal words and phrases to signal event order.

CCSS.ELA-LITERACY.W.3.3.D

Provide a sense of closure.

Production and Distribution of Writing:

CCSS.ELA-LITERACY.W.3.4

With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose. (Grade-specific expectations for writing types are defined in standards 1-3 above.)

CCSS.ELA-LITERACY.W.3.5

With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 3 [here](#).)

Research to Build and Present Knowledge:

CCSS.ELA-LITERACY.W.3.7

Conduct short research projects that build knowledge about a topic.

CCSS.ELA-LITERACY.W.3.8

Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.

Speaking & Listening

Comprehension and Collaboration:

CCSS.ELA-LITERACY.SL.3.1

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 3 topics and texts*, building on others' ideas and expressing their own clearly.

CCSS.ELA-LITERACY.SL.3.1.A

Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

CCSS.ELA-LITERACY.SL.3.1.B

Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

CCSS.ELA-LITERACY.SL.3.1.C

Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

CCSS.ELA-LITERACY.SL.3.1.D

Explain their own ideas and understanding in light of the discussion.

CCSS.ELA-LITERACY.SL.3.2

Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

CCSS.ELA-LITERACY.SL.3.3

Ask and answer questions about information from a speaker,

The Glass Slipper Bullies Arts Integration Lesson Plan

Lesson:

1. Read the book “Cinderella” and discuss the role of the stepsisters and the stepmother. What character traits did they possess? Would they be characterized as bullies? Why?
2. Have students reenact scenes from the “Cinderella” story that would describe the stepsisters and the stepmother. How could they tell that this was depicting these characters, since there are no words?
3. Have Students create a list of ways that Cinderella could have stood up to the bullies in her life. Did she use any of these? Are there things she could have done differently?
4. Then have students create an ending for the stepsisters and stepmother after Cinderella gets married. What happen to them?
5. Write a new Cinderella story together using their lists for anti-bullying tactics and the ending for the stepsisters and stepmother.
6. Perform the new story.

George L. Miles Jr.

Teaching Artist Lesson Plan I

Lesson Title: Exploring Jacob Lawrence Paintings: The Card Game (1953), Carpenters (1977), The Ironers (1943), and Harriet Tubman Series (1940).

Lesson Goal or Big Idea: After Completing this lesson, students will be familiar with artist Jacob Lawrence. Students will learn how to make their own representation of what they visualize when viewing artwork by Jacob Lawrence, etc.

Target Audience: Students in grades 3- 12 (adapt strategies to suit age/ level)

Lesson Objectives: This is a lesson about artist, Jacob Lawrence, in which the students become art detectives in order to find a mystery boot that seems connected to nothing in particular. The students then investigate further to figure out who the boot belongs to. The lesson includes having the students create a tableau to reenact the painting.

1. Create meaningful and unique works of art to effectively communicate and document a personal voice.
2. Create artwork to depict personal, cultural, and/or historical themes.
3. Use prior knowledge and observation skills to reflect on, analyze and interpret exemplary works of art.

4. Understanding and applying media, techniques and processes.

Competencies Addressed: (Selected from Mississippi 3rd -12th grade core frameworks)

Music Strands: develop arts infused/integrated lessons with music set in the time period of the Harlem Renaissance that can be done by classroom teachers or the visual art teacher or by both teachers together. For an example students will listen to Jazz music.

Social Studies Strands: Discuss Jacob Lawrence important as an African-American artist.

English/Language Arts Strands: Visual Arts Standards based on the National Standards, Exploring Content, History and Culture, Interpreting Works of Visual Art, Making Connections: Increase observation skills. Recognize and identify geometric shapes. Recognize and identify vertical, horizontal and diagonal lines.

Lesson Vocabulary Words:

- Discuss The Accident, recognizing that the artist, Jacob Lawrence, is a famous African-American
- Increase observation skills.
- Discuss artwork using the vocabulary of art Contrast, Balance, Movement.

Lesson Description: The idea for this lesson was received from studying Jacob Lawrence's Themes of Contemporary Art: Visual Art. I came up with the idea to students view artwork produced by the artist and draw their personal interpretation of what they see. Addition, I got the idea for this lesson after reading about Jacob Lawrence and his beautiful struggles he faced during his lifetime is and was an inspiration for this lesson.

Assessment methods/tools or indicators of success:

1. Distinguish between what they actually observe and what they think they know about the artwork.
2. Make a prediction about what the title of the artwork is based on what they observe.
3. Reenact the painting by becoming the people in the painting. Bring the painting to life.

Lesson Resources and Links: Jacob Lawrence An Intimate Portait. (2014) Video online Available at: <http://www.artbabble.org/video/lacma/jacob-lawrence-intimate-portrait>

Lawrence. J (1953). The Card Game. [image online Available at: <http://www.google.com/culturalinstitute/asset-viewer/the-card-game/tAGS2gGdldA?projectId=art-project>

Materials Needed:

Sketchbook, Pencil, Paint, Magazines, Construction paper, Scissors and Glue.

Romare Bearden, one of the most important African American artists of the twentieth century, was born in Charlotte, North Carolina and raised in Harlem, [New York](#). As was the case for another African American artist, [Jacob Lawrence](#), Bearden grew up in the midst of the Harlem Renaissance of the 1920s, a literary movement of notable writers and poets that centered on black culture.

Bearden studied art in New York during the 1930s, asking in an important essay that African American artists give voice to their own distinctive experiences. Gaining recognition during the 1940s and achieving international status by the 1960s, he made his memories of life in the South and in Harlem the basis of his art. His art and that of Lawrence parallel the spirit of [American Scene Painting](#), which in the 1930s recorded and commemorated regional identities, most especially that of the Midwest. In the 1960s, Bearden experimented with a variety of collage techniques that became his signature medium. His later style captures the syncopation and liveliness of American jazz, playing upon caricature and the fragmentation of forms associated with [Cubism](#).

SUMMARY OF ACTIVITY

This lesson combines the creation of a collage with music, music history, and creative writing of either a poem or bit of prose. Students will be introduced to the collage art of Romare Bearden and the poetry of Langston Hughes, both African Americans of great creative distinction. In addition students will learn to identify pieces of music in genres dominated by African American composers: blues, jazz, gospel, and contemporary urban styles such as hip-hop and rap. Students will look at [Serenade](#) and then further their study of [Romare Bearden](#) with his illustrations for the book *The Block* (poetry by Langston Hughes, illustrations by Romare Bearden, Metropolitan Museum of Art, Viking, 1995). This book is available new and used through Amazon.com and is

a common volume in many elementary school libraries. In addition, it is available through various art-education resource catalogs, and many art teachers have it in their collections. Students will learn about collage. They will compare and contrast neighborhood sights, sounds, and smells of their own neighborhoods with those portrayed in *The Block* (Bearden's neighborhood of Harlem). They will create writing that suggests the sensory environment of their own neighborhoods.

LEARNING OBJECTIVES

Students will analyze Bearden's distinctive style of collage, becoming aware of textures, contrast, composition, and novel use of size and scale. Students will listen to and analyze examples of Langston Hughes's poetry in the context of Bearden's illustrations for *The Block*.

Students will listen to recordings of blues, jazz, gospel, and contemporary urban (hip-hop and rap) and describe differences of mood, lyrics, and beat.

Students will consider what they know about their neighbors and neighborhoods using their senses for discovery.

Using Bearden's collage style, each student will create a small collage that reflects her or his neighborhood, using a variety of papers, and each student will produce a short piece of creative writing that expresses a mood or sensory portrait of the neighborhood.

INTRODUCTION

Briefly introduce Romare Bearden and his collage work using *Serenade* as an example. (There is a good capsule biography in *The Block*. Students could also easily do a web search.) Bearden created collages that explored the urban African American life that he saw around him in his neighborhood of Harlem, New York. Bearden was a keen observer, peeking into windows, listening to sounds, noticing small details. Harlem was a center for the arts and a crowded, interesting place to be an observer. Bearden was also drawn to the musical styles that surrounded him, especially jazz, but also blues and gospel. Ask kids to think of what kinds of music they might hear on the streets of New York

today. They will most likely mention hip-hop, rap, or perhaps Latin sounds. Mention to students that they will be listening to a variety of African American music forms as they work on their art and that you will help them understand the differences in these forms as they go along.

ACTIVITY

1. Remind students that Bearden was like a human vacuum cleaner when he absorbed the ambiance of his neighborhood. Ask how many kids live in the country, a suburb or in a downtown or inner city. Ask students how much they know about their neighbors and how they know these things. What do they smell in their neighborhoods? (cut grass, BBQ grills, restaurant smells) What do they hear in their neighborhoods? (cars, voices, bits of music, horns, lawn mowers, farm machines) What do they see? Do they ever look in a neighbor's window when they walk by? What are the regular sights that they always notice? What activities happen often in their neighborhoods? Where do they most often see their neighbors?
2. Share the book *The Block* with students. Read a couple of Langston Hughes's poems. You may want to choose a couple ahead of time that are appropriate and understandable for the age of your students. Some are fairly challenging or quite sad. Many of these poems express emotion as well as give information. Let students know that they will be doing a little creative writing about their neighborhoods and that it might be in haiku, poetry, or short-story form.
3. Choose a two-page spread from *The Block*. Have students list everything that they see, including details and colors. Are the colors always realistic? What do kids notice about the sizes of objects and people? What makes each building interesting? What do they see in the windows? What kinds of papers did Bearden use? How would these pages have looked different if Bearden had lived in the country? Imagine what smells and sounds are present. How would they be different in the country?
4. Go back to *Serenade*. How did Bearden piece together a face? Did all of the parts come from the same source? Or is each face like a puzzle constructed of pieces from many different types of paper? Look for body parts in this image that are not regular sizes. Bearden often made larger-than-life hands, sometimes from bits of several hands. Cut out a head shape from a piece of construction paper. Select facial features from several magazine photos and demonstrate how to piece together a face Bearden style. Reassure kids that this way of working may be new to them

and that results will look different from straight realism. Bearden was a playful guy with his work, and he had fun experimenting with sizes and textures in his collages.

5. Create an assignment appropriate for your kids and where they live. We started with a minimum of three buildings that completely filled the background before adding figures. We talked about architectural embellishment using *The Block* as a guide. Remind students that looking into windows is a great way to get more story and information into a small space. Students each create one, two, or three figures to add to the collage using Bearden's *Serenade* as a model. Students overlap figures over building backgrounds.

Note: You may need to discuss the fact that collage artists are selective about the way they cut out shapes and that they edit out useless background information and that they cut their important shapes very carefully so as not to lose details. You may also need to do a gluing demonstration, reminding students that glue is an integral part of a collage but that it should be invisible.

6. Encourage visual enhancements and details such as clouds, signage, plants, vehicles, and sidewalks. Revisit the idea of figures in windows and the fact that Bearden put some funny and surprising things in his backgrounds.
7. Students re-think the sights and sounds of their neighborhoods, then each will write a brief (or long) narrative or poem to accompany their collages. We started our story with the idea of taking a walk around the block. Sometimes LD/EEL or classroom teachers will work with kids on these art writings.
8. Students type their writings on a computer and trim paper to an appropriate size before mounting the writing at the bottom of their collages.

RESOURCES

Serenade by Romare Bearden

Hughes, Langston, illustrated with works by Romare Bearden. *The Block*. New York: Viking, 1995.

Bearden, Romare and Harry Henderson. *A History of African American Artists*. New York: Pantheon Books, 1993.

Brown, Kevin. *Romare Bearden, Artist*. Broomall: Chelsea House, 1994.

Collier, James Lincoln. *Jazz: An American Saga*. New York: Henry Holt and Co., 1997.

Hughes, Langston. *First Book of Jazz*. New York: F. Watts, 1982.

Hughes, Langston. *A Pictorial History of Black Americans*, 5th rev. ed. New York: Crown Publishers, 1983.

Johnson, Herschel. *A Visit to the Country*. New York: Harper Collins Children's Books, 1989.

Monceaux, Morgan. *Jazz: My Music, My People*. New York: Knopf, 1994.

Myers, Christopher. *Black Cat*. Scholastic Press, 1999.

Raschka, Chris. *Charlie Parker Played Be Bop*. Orchard Books, 1992.

Shange, Ntozake. *I Live in Music*. New York: Welcome Enterprises, 1994.

Wood, Michele and Toyomi Igus. *i see the rhythm*. Children's Book Press, 1998.

Pinkney, Brian. *Max Found Two Sticks*. Simon and Schuster, 1994.

Children's books about African American artists and photographers, such as Romare Bearden, Gordon Parks, and Minnie Evans: "African American Painters and Photographers," *Book Links*, January 2003, p. 20.

Estes, Glenn, "The Harlem Renaissance and After," *Book Links*, January 1995, pp. 17-24.

Renwick, Lucille, "Learning With Jazz," *Scholastic Instructor*, January/February 2002.

SchoolsMuseumsART Project, a collaboration of Madison Metropolitan School District, Elvehjem (now Chazen) Museum of Art, and Madison Museum of Contemporary Art, 2002.

Variety of music by African American performers, including blues, jazz, gospel, and contemporary urban.

[Click here](#) for an outstanding bibliography of books related to jazz for students K-12.

Romare Bearden Revealed, music performed by Branford Marsalis (2003), CD issued in conjunction with *The Art of Romare Bearden*, a retrospective organized by the National Gallery of Art.

[The Discovery Channel](#)

[Thelonious Monk Institute of Jazz](#)

[PBS Jazz Series Web site](#)

[The Smithsonian Institution](#)

[Origins of Jazz](#)

Lesson plans for [i see the rhythm](#)

"To Make an African American Black, and Bid Him to Sing: African American Poetry for Children

MATERIALS

The book titled *The Block*

Image of Romare Bearden's [Serenade](#)

CD's of music styles listed above. Your school's music teacher or librarian can help if needed.

A variety of patterned and textured papers and light weight fabrics (magazines, newspapers, wrapping paper, grocery bags)

White glue and glue sticks

Construction paper for background

CURRICULUM CONNECTIONS

Art: art history, collage, composition

Music: jazz, blues, gospel, contemporary urban

Language Arts: creative writing, prose or poetry, Langston Hughes

GRADE LEVEL

Appropriate for any level, piloted with 4th grade

VOCABULARY

composition:

a deliberately planned arrangement meant to create a pleasing whole. Can be an arrangement of musical notes, artistically placed shapes or things.

collage:

a composition made of pasting or gluing various materials onto a flat surface

jazz:

a partially planned/partly spontaneous musical dialogue between musicians. Jazz evolved out of a variety of musical styles in the African American South around 1900 and has continued to evolve in style and tone to the present. (Miles Davis, Louis Armstrong).

blues:

a musical form that evolved from a variety of African American styles, some perhaps originating in Africa. The blues is often associated with the Mississippi River Delta and is often based on life stories such as love relationships or times of hardship. (B.B. King, Bobby Blue Bland).

gospel:

a musical form that originally developed in African American churches but may have roots in Africa. Gospel celebrates religious faith and devotion and may be sung a cappella or accompanied by guitars, piano, or organ and other instruments (Mahalia Jackson, early Aretha Franklin).

hip-hop/rap:

contemporary often urban-based music style in which lyrics are similar to poetry and are spoken

to a strong beat. Hip-hop and rap make use of electronic synthesizers as well as conventional instruments and sometimes sample (or borrow) lyrics or musical fragments from previously recorded material.

ACADEMIC STANDARDS

This lesson meets the following Wisconsin Model Academic Standards:

Art: A.4.3, B.4.3, C.4.1, D.4.1, D.4.3, D.4.5, D.4.6, E.4.1, E.4.2, E.4.5, F.4.6, G.4.1, G.4.2, G.4.3, G.4.4, I.4.3, I.4.5, K.4.1, K.4.6, L.4.6

Language Arts: A.4.2, A.4.3, B.4.1

Romare Bearden, *Serenade*, 1969. collage and paint on panel, 45 3/4 x 32 1/2. Collection of Madison Museum of Contemporary Art. Purchase, through National Endowment for the Arts grant with matching funds from Madison Art Center members. 73.0.24 © Romare Bearden Foundation/Licensed by VAGA, New York, NY. Reproduction of this image, including downloading, is prohibited without written authorization from VAGA, 350 Fifth Avenue, Suite 2820, New York, NY 10118. Tel: 212-736-6666; Fax: 212-736-6767; e-mail: info@vagarights.com.

Any level; piloted for 4th grade

Art, music, language arts

The Elements of Art: Line

Grade Level: 1-2

Students will be introduced to one of the basic elements of art—line—by analyzing types of lines used in various works of art to help students understand how artists use line to convey movement and mood. They will then create an abstract line art piece based on an activity they enjoy to do or watch.



Frank Stella

American, born 1936

Jarama II, 1982

mixed media on etched magnesium, 319.9 x 253.9 x 62.8 cm (125 15/16 x 99 15/16 x 24 3/4 in.)

National Gallery of Art, Gift of Lila Acheson Wallace

Curriculum Connections

- Performing Arts

Materials

- Smart Board or computer with ability to project images from slideshow
- Variety of art media for students to choose from (suggestions: markers, watercolors, colored pencils, colored paper for collage, oil pastel, etc.)

Warm-up Questions

If this painting could move, would it move quickly or slowly? Is there something about the lines that make you think so?

Background

Line is a mark made using a drawing tool or brush. There are many types of lines: thick, thin, horizontal, vertical, zigzag, diagonal, curly, curved, spiral, etc. and are often very expressive. Lines are basic tools for artists—though some artists show their lines more than others. Some lines in paintings are invisible—you don't actually see the dark mark of the line. But they are there, shown in the way the artist arranges the objects in the painting.

Artist Frank Stella is a racing fan. This metal relief painting, *Jarama II*, is named after an automobile racetrack outside Madrid, Spain. Here, Stella used winding, curving strips of metal painted in bright, dynamic colors to forcefully carry the motion and excitement of professional racing.

Guided Practice

Lines in art express different things. View the pictures below and have students answer the questions beneath each image:

Activity

Students will select an activity they enjoy watching or participating in that involves movement such as playing a sport, dancing, climbing a tree, biking, jumping rope, etc. They will list adjectives that describe both the activity and feelings they have while doing or viewing this activity. Then, students will write next to each adjective what type of line and color would reflect this activity best. For example, watching a ballet may be soft, thin, wavy lines in pastel colors, while jumping rope may be thick, zigzag lines in bold hues. Using Stella's *Jarama II* as their inspiration, students will create an abstract line art piece in a medium of their choice that evokes the feeling of their activity. Remind students that selection of media is very important; markers create a much bolder impression than watercolors so they should think about the whole picture they wish to depict.

Extension

Students will then post their finished works of art for class discussion. First, their fellow classmates should guess what activity is being depicted and give their reasons for their answer: What is it about the shape of the line? the thickness? the number of lines included? the color? choice of media? Then the student artist will justify their decisions to the class.

The Elements of Art is supported by the Robert Lehman Foundation

- What type of line is this?

Now, look closely at these lines. Which group of words best describes them?

(1) Calm, serious, quiet

OR

(2) Energetic, fun, dynamic

- What types of lines do you see?

Where do you see the following:

Long

Continuous

Straight

Diagonal

Vertical

Horizontal

Now, look closely at these lines. Which group of words best describes them?

(1) Solid, serious, organized, planned

OR

(2) Silly, energetic, dynamic, in motion, chaotic

- What types of lines do you see?

Where do you see the following:

Straight

Short

Long

Zigzag

Curved

Look closely at these lines. Which group of words best describes them?

(1) Busy, active

OR

(2) Serious, calm, quiet

- What types of lines do you see?

How is this painting different than the previous ones?

Look closely at these lines. Which group of words best describes them?

(1) In motion, festive, fun

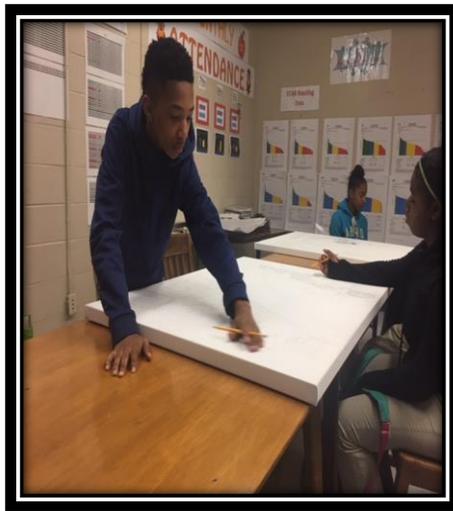
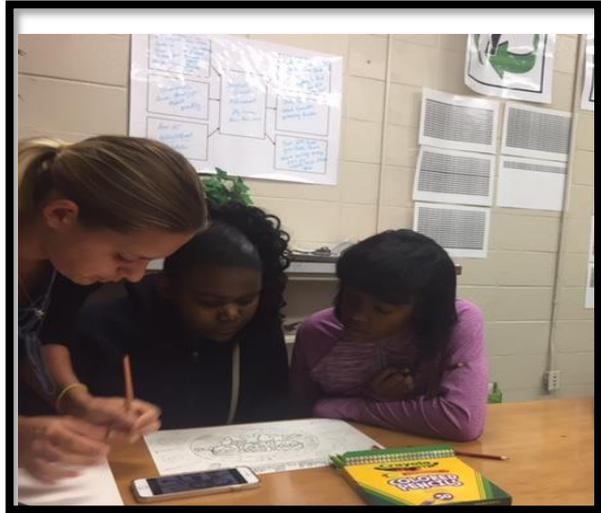
OR

(2) Calm, sleepy, still

Ask for More Arts 2018







TOGETHER, WE CAN
ASK FOR MORE **ARTS**

Ask for More Arts Proposed (AFMA) Budget August 2018-June 2019

Budget Categories	Amount	Budget Narrative
Program Administration, Management Professional Development design, Data Collection and Evaluation	\$ 45,000	Executive Director and AFMA’s team will direct and manage all aspects of this initiative. Tasks will include, but are not limited to: coordination with school and district personnel, research, implementation, documentation and logistics. AFMA will plan and design appropriate professional development and arts experiences connected to curriculum, in collaboration with school administrators, teachers and artists.
Professional Development for Teachers Administrators and Artists	\$ 22,500	Minimum of Five (5) professional development sessions for approximately 36 teachers @ \$75 each per session (\$13,500), 12 school administrators @ \$150 each per session (\$9,000).
Implementation Costs	\$ 8,500	Art supplies, manipulatives, copying and printing, snacks and refreshments, liability insurance, student field trips, background checks, student exhibition costs, set-up and design, exhibition reception.

Professional Development Facilitation Fees	\$ 3,000	Facilitators’ fees and session supplies to provide services for professional development sessions (minimum of 5 sessions). Cost includes fees for services, copying and travel.
Artist Residencies and Arts Experiences	\$ 27,000	Each of the 9 schools will select a teaching artist and design an arts integration residency based on individual school and students’ needs. Each school will be allocated a minimum of a \$3,000 budget for implementation of the residency plan. The budget will include artist/s fees, materials and supplies. All plan must be approved prior to implementation.
TOTAL	\$ 106,000	The projected budget does not increase. PPSJ/AFMJ continues to partner with the district to provide quality arts instruction and arts experience for students in the schools we are privileged to serve.

Budget Notes:

AFMA has been implemented in the Lanier Feeder Pattern in partnership and collaboration with Jackson Public School and based on availability of funds and budget constraints. We have been pleased and honored to work within the budget confines to continue to offer arts education and experiences to students, teachers and administrators. Additionally, the public has

experienced what we all experience each and every day – our students are exceptional academically and artistically.

The proposed 2018 – 2019 budget includes a deepening of the work in the present schools – additional time for JSU student artists to work with students in classrooms with teachers; increase the number of teachers in professional development sessions and increase the number of arts experiences for students.

Ask for More Jackson was saddened to learn of the closing of Brown Elementary School. However, as with the closing of Rowan Middle School, we choose to look at this situation as an opportunity. We will approach the district about identifying 1 – 3 additional schools, outside of the Lanier Feeder Pattern to implement Ask for More Arts in the 2018-2019 academic year. Each year, we are approached by schools, parents and the community about why AFMA is not offered in schools across the district. We believe that we now have the opportunity to begin to offer it to a very limited number of additional schools.

Ask for More Jackson will continue to work with the district to seek additional funding for Ask for More Arts.