ARTS-BASED SERVICE-LEARNING: A CURRICULUM FOR CONNECTING STUDENTS TO THEIR COMMUNITY

by

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ABSTRACT

In this study, I illustrate an arts-based service-learning curriculum that utilizes an asset-based, student-centered, critical pedagogy. It is written for use with high school students in a classroom environment, but could be adapted for use with any age group or setting. It utilizes current service-learning research and practices, and community based art education models and adapts them into a practical and concrete curriculum. I use case study and ethnographic methodologies to examine what a community-based art and literacy organization (VOICES), a community-based artist (Lily Yeh and the Barefoot Artists organization), and a service-learning magnet high school can teach about implementing a service-learning program. Through a series of project-based lessons, group activities, and research, students will determine a community organization to partner with in the creation of a collaborative artwork. Youth and community voice are given utmost importance throughout the process to create relevant, reciprocal, authentic partnerships and a cumulative project.
CHAPTER ONE: INTRODUCTION

In my seven years of teaching high school art, creating murals with students was one of my favorite activities. Over the years, my students painted eight murals on campus. While they were always very engaged in the process and chose the topic and imagery of their work, I realized something was missing. I didn't know what it was until I discovered service-learning during my graduate studies. Service-learning can be defined as the integration of community service with classroom instruction whereby both the community and the students benefit from the experience (Cho, 2006, p.1). This is a way for students to create social change by working collaboratively with the community to create public artwork that expresses something meaningful. While the artworks my students created before were meaningful to them and were meant to inspire, they were not created with community involvement, nor did they focus on larger social issues. These neglected pieces are commonly absent from the k-12 curriculum, but are vital to the creation of a caring and socially aware generation who will take a stand and make necessary changes in the world. When given the opportunity and the skills, young people will rise to the occasion and take action. I often saw this when I sponsored the volunteer club at the high school where I taught. Students eagerly volunteered at many places within the community.

Service-learning, however, is more than volunteering. It engages students with the curriculum, giving them leadership roles in their community in ways they find personally meaningful and relevant. The students reflect upon their experiences
throughout the project in journals and discussions. The projects are a tool for teaching existing curriculum and utilize a student-centered approach to solicit student ideas making the learning more meaningful for them. Many high school curricula are overly teacher-directed with the teacher giving assignments and the students completing them (David, 2008). In a student-centered approach, the students are co-creators of the curriculum (McGrath, 2002a). In this study, I illustrate a service-learning curriculum that utilizes an asset-based, student-centered pedagogy. An asset-based approach is one that focuses on the positive attributes and resources in a community as opposed to what is wrong and needs to be fixed (a needs-based approach) (Hutzel, 2007).

Significance/Relevance of Service-Learning in Art Education

Service-learning should be an important part of every curriculum because it makes learning relevant for students, giving them real world experience. Adejumo discusses the importance of relating learning to "lived experiences" so that students will have a personal connection with the artwork they are making or studying (2000, p. 12). Creating artworks collaboratively creates feelings of unity and pride for the participants and has a positive effect on their behavior and school performance (Adejumo, 2000, pp. 12-13). In service-learning, students are not only collaborating with each other, they are collaborating with people in the community. Cho also discusses the importance of participant and community collaboration. She introduces five criteria of service learning which include: Planning, co-learning, reflection, trust, and hope (2006, p.2). The project is chosen through collaboration of all participants and is not dictated by the teacher or researcher. Therefore, students feel a personal connection to the project, will take
ownership and responsibility for its outcomes, and will learn more from its creation. In creating a service-learning art project, it is also important to consider whether to take a need-based or an asset-based approach. As Hutzel discusses, focusing on the "social, physical, environmental and human" assets of a community empowers its members by viewing them as resources and not people in need of being saved (2007, p. 306). This approach is also important in teaching the students to respect the community with whom they are partnering. They can look at the project as a partnership rather than saving someone in need.

Some additional benefits of service-learning according to published research include (as compared to students who are not involved in service-learning): Improved test scores, more frequent completion of homework, better grades, fewer absences, decreased dropout rates, positive social relationships with peers, improved behavior, and increased awareness and commitment toward community needs (National Commission on Service Learning, 2009, p.11). With all of these benefits, the incorporation of service-learning in more classrooms would have monumental effects on education.

School curriculum does not typically provide opportunities for students to become involved in and better their communities through service-learning. For example, according "to the 2008 survey, only 24 percent of all K-12 public schools and 35 percent of secondary schools offer service-learning opportunities for their students" (Spring, Grimm, & Dietz, 2008, p.6). This is unfortunate because in my teaching experience, I have noticed that when they are presented with opportunities to help others, students rise to the occasion—especially when they see the value in the work, both to themselves and
to the community. An example of the students' value to them is explained in the following quote:

Service-learning also is uniquely responsive to the traits of adolescents. These traits include the need to test oneself, to experience adult roles, to experiment with new relationships, to be trusted, and to cross the bridge from school and family into the community- the world beyond. (Schine, 1996, p.8)

Traditional curriculum often does not fully utilize the hidden potential students have to be leaders in their communities and influence reform. Service-learning teaches students to be generous in giving their time to a worthy cause and helps them to understand and value others. My hope is that this curriculum will influence them to continue to create social change throughout their lives and be kind to everyone along the way. Social change can be defined as "the alteration of mechanisms within the social structure, characterized by changes in cultural symbols, rules of behavior, social organizations, or value systems" (Encyclopedia Britannica, 2010).

Art programs lend themselves particularly well to community service-learning projects where students can come to understand the benefits of giving back to their communities and become caring, critical thinking, problem-solving individuals. Art is a universal language that crosses cultural, language, social, and economic boundaries. When this form of communication is used in the community, it can speak to a large audience in profound and creative ways. With the small percentage of schools participating in service-learning, there is a need for increased teacher education in this area so its implementation can increase. According to the Corporation for National and
Community Service, "There is also a need for more research into the impacts of service-learning ... particularly if those teachers and administrators who are unfamiliar with service-learning are to adopt service-learning programs" (2008, p.2).

The curriculum developed in this study is written for use with high school students in a classroom environment, but could be adapted for use with any age group or setting. It utilizes current service-learning research and practices and adapts it into a practical and concrete curriculum. Such curricula with specific lesson plans, particularly pertaining to visual art, is nearly non-existent from most literature which tends to be largely theoretical. The few online lessons I found were needs-based and neglected consideration for many critical components such as partnerships, defining student groups, and other topic which will be discussed throughout these chapters. The students and the teacher or facilitator in this curriculum will determine a community organization to partner with in the creation of an arts based service-learning project. In order for students to take ownership over the project and feel their voices are important, they will choose what form the artwork takes, the theme, design, and purpose. The selected community members, the students, and the teacher will function as a team of collaborators with the common goal of creating artwork for the benefit of the community. Multiple studies cite the importance of student voice and high levels of responsibility which resulted in increased self-confidence, improved communication skills, higher level thinking, increased engagement in school and their community, and feeling more successful with project outcomes (RMC Research Corporation, 2008).
Research Questions

Through a series of lessons, group activities, and research, students will determine a community organization to partner with in the creation of an artwork. My research questions include:

- What are the individual, collaborative, and educational benefits of a service-learning art curriculum?
- Which contemporary artists are working with communities to create artworks for social change and how can they be incorporated into a service-learning art curriculum?
- What can we learn from community-based arts organizations and community-based artists when implementing a service-learning curriculum?
- How can educators facilitate a service-learning art curriculum that:
  - is asset-based?
  - utilizes a student-centered methodology?
  - is relevant to students' lives?
  - encourages critical-thinking and problem-solving?
  - makes the community members involved active and equal partners in the process?

Expected Outcomes

Based upon the research reports I have studied, I am expecting to find that students will enjoy the collaborative process involved in service learning and be more interested in finding ways to create social change in the future. They may not actively
seek out volunteer opportunities as a result of this project, but they will have an increased awareness and empathy toward others' lived experiences. Hopefully, this will develop into a more selfless and generous attitude. I also expect that they will learn to communicate more effectively and cooperatively as a result of their extensive collaborative work on this project. The project also develops improved problem solving skills as they are required to think critically throughout the project and reflect upon their beliefs and solutions to challenges throughout. Conrad and Hedin found that:

Students who participated in political and social action in the school or wider community became more open-minded... we found that problem-solving ability, as measured by reactions to a series of real-life situations, increased more for students in community service. (1991, p. 746)

Conclusion

Service-learning art programs have numerous benefits for student learning, engagement, and future contributions to social change. This curriculum will provide a concrete model for teachers interested in implementing similar programs into their classrooms. The increased execution of such programs would positively influence students' attitudes towards their communities making for more actively involved, empathetic, and action-oriented members of society. It is important for educators employing service-learning art programs to use an asset-based model, to include ample reflection activities for students, and to utilize a model where the students are the project creators; sharing an equal role in the planning and execution of the project. These
methods ensure that students will care about the project and work hard toward collaboration and problem-solving.
CHAPTER TWO: LITERATURE REVIEW

The findings from this chapter will be utilized to create a practical arts-based service-learning curriculum in chapter four. I will look to literature from the field to explore: Empathy, the benefits and essential elements of arts-based service-learning, assessment, community-based art processes, sustainability, assets-based methodologies, building community partnerships, critical pedagogy, project-based learning, and the possible challenges in service-learning.

Empathy in Service-Learning

Dyer said, "you are at once a beating heart and a single heartbeat in the body called humanity" (2001, p. 83). This quote is a wonderful metaphor for service-learning. The body symbolizes the project and the heartbeat symbolizes the common goals of all the participants. This idea of being meaningfully connected to community, to oneself, to peers and teachers, is at the heart of service-learning. Dewey argued that all authentic learning was the result of "connective experience" (Taylor, 2002, p. 127). It is these connections that create true insight and engagement with learning. Jeffers (2005) found that students involved in service-learning "became more insightful and self-aware, even as they grew inquisitive about the meaning of their existence within the larger human community" (p. 105). The purpose of teaching is not just to teach a subject, it is to teach people to become caring and empathetic people and to realize their own strengths.

Can empathy be taught? According to research conducted by Brenda Lundy, it can. She conducted a study to determine whether service-learning could increase empathy in the undergraduate students enrolled in her life-span developmental
psychology course (Lundy, 2007). Lundy studied students' empathy scores on the EETS, Emotional Emphatic Tendency Scale before and after participating in a service-learning project (Lundy, 2007). As compared to students who participated in other projects, the service-learning participants scored significantly higher than students in other groups (Lundy, 2007). There were no differences between the different groups' pre-project scores, signifying that the improved scores of the service-learning group were directly related to the service-learning (Lundy, 2007).

Unfortunately, teaching empathy and connection to community and self are often missing from the school curriculum. Wagner (2002) stated that "students who drop out claim that the curriculum is disconnected from real life and that their schools are impersonal systems where no one really cares about them" (as cited in Harada, Kirio, & Yamamoto, 2008, p. 14). Service-learning gives students this connection they need to be successful and fulfilled. When Katter (2002) observed art teachers and noticed the curriculum did not involve community connections, "So often the teaching of art ignores the culture of the community, as though art existed somewhere else, outside of the local community, or apart from the lives of the students" (as cited in Hutzel & Anderson, 2005, p. 28). It is this connection to community and peers that helps increase empathy. Cipolle (2010) argues that when students establish bonds with those they don't normally interact with, possibilities for empathy and caring develop. Students begin to see diverse people as individuals with whom they can relate. This helps break down preconceived stereotypes, eliminating an us versus them mentality.
Not only is service-learning effective for increasing empathy, art has also been shown to help develop compassion. Through art making students find meaningful, they "can explore their concepts of self within a community of others and experience the power of empathy" (Jeffers, 2009, p. 19). Gablik (1995) refers to "connective aesthetics' (p. 17)" and how art has the "potential to build community through empathetic social interaction' (P. 16-17)" (as cited in Jeffers, 2009, p. 19). Art classrooms are a place for sharing and creating art and artistic ideas and relating to artworks on both intellectual and emotional levels. Jeffers argues that "for the individual and the collective, these connections arise out of emotional and cognitive engagement that features both inquiring into and affirmation of personal cultural, or spiritual values" (2009, p. 18). Art is often an expression of emotion, and art classrooms require discussing one another's work. Therefore, opportunities are created for empathetic connections as empathy is defined by the ability to feel or understand another's feelings.

Benefits of Arts-Based Service-Learning

The arts are particularly effective for service-learning projects due to the empathy they promote and their ability to express the sometimes inexpressible. Jeffers (2005) explains, "Plato conceived of art as a mirror held up to reflect the world; Picasso as a lie that allows us to reveal truths; and Christo understands art as an expedition, requiring a team to climb its own Himalayas" (p. 31). Since many arts-based service-learning projects are created within the public sphere, they have the ability to be the mirror that creates conversation about a particular issue and subsequently invoke social change. Community arts have the power to unite a community, allowing them to simultaneously
express their own feelings and establish important connections with others. Anderson (2003) and Dissanayake (1988) discuss the role of art through various cultures and history; stating that the arts have been used to bring people together as they are at the heart of communal activities including both ceremonies and daily living (as cited in Hutzel, 2005, p. 18).

Today's American culture has lost much of our community cohesion, perhaps partly due to our disconnection with community artistic practice in our daily lives. Suzi Gablik states (1991, p. 100), "we need an art [and an art education] that transcends the distanced formality of aesthetics and dares to respond to the cries of the world" (as cited in Taylor, 2002, p. 124). Combining service-learning with art transforms education to incorporate both aesthetic development with social awareness and responsibility. Liu (1995) states the importance of community art: "to construct meanings about art is for the community to engage in critical and emphatic listening " (as cited in Jeffers, 2005, p.48). In arts-based service-learning, participants not only create art, they discuss their own work, the work of fellow participants, and famous artworks. In order for this to be successful, participants must learn to listen to one another; developing communication and empathy skills.

According to the new Bloom's taxonomy (Figure 1), creating is at the highest level, thus signifying the importance of the artistic process (Hanna, 2007). Bloom's taxonomy is a categorization of student "behaviours that exemplify Higher Order Thinking Skills" which now includes (from lowest level to highest level thinking): remembering,
understanding, applying, analyzing, evaluating, and creating (educational origami, 2010, para. 2).

**Essential Elements of Service-Learning**

In order for service-learning to be effective and meaningful, several authors have developed guidelines for best practices. Purmensky (2009, p. 4-5) lists the following as critical aspects of service-learning:

- **reciprocity** - [benefits both students and the community]

- meaningful service - [meets the curriculum standards and objectives of the subject taught]

- reflection - [students contemplating their learning and feelings through discussions and writing. This occurs both formally and informally throughout the project.]

- development -...occurs in different stages: servicing to enabling to empowering; observation to experience to leadership

- diversity - students working in a diverse setting and with a diverse population

While diversity is important, it is important to broaden the definition of this term. Many so called ‘homogeneous‘ communities have a great deal of diversity when one takes a closer look. Many schools are located in societies that are not racially, economically, or culturally diverse, but they may be diverse in other ways and do not have the means or the transportation to travel outside of their immediate communities. Even if these multidimensional aspects go undiscovered, there is still a necessity for these
students to connect with the community where they live. When a curriculum excludes community involvement and interaction, students often cannot make the connection between the "real world," their lived experiences, and their classroom experiences (Purmensky, 2009).

Kaye (2004) also discusses several vital criteria for service-learning. Some of these not listed previously are: "youth voice and choice" - students are the project designers and creators, they become the teachers; "collaborative efforts" - students create "partnerships" with the community and peers to create empathy and responsibility; and "civic responsibility" - students become conscious of their ability to make a difference in others' lives, "which may lead to a lifelong ethic of service" (p. 12-13).

Taylor (2004, p. 11-12) explains that "planning, co-learning, reflection, trust, hope" are necessary elements of a service-learning project. She explains that trust is built through sustainable projects that are flexible and open to revision based upon participant ideas. Another key element of trust is knowing when to "let go" and allow the community members to take over the project without the original facilitators (Taylor, 2004). This is why it is important to teach participants the necessary skills to continue the project over a sustained period. A central goal of service-learning is to inspire service as a way of life, something as essential to our being as eating (Taylor, 2004). Participants have hope that their service will make an impact both initially and later in ways that will remain unseen (Taylor, 2004).

Several sources list "preparation, action, reflection, and celebration "as the steps in the service-learning process (Payne, 2000, p. 10). Preparation involves informing
students of what they can expect as well as what is expected from them (Payne, 2000). During this phase, and in all phases, there is a considerable amount of brainstorming and discussions between students and community partners. Choosing and training the community partners and students and selecting the project are important parts of this phase (Payne, 2000). Students prepare a "plan of action" in collaboration with the community partners that includes specific goals and deadlines (Volunteer Tennessee, 2010, slide 5). The students also learn artistic skills and techniques during this phase that are essential for creating the artwork (Volunteer Tennessee, 2010, slide 5). Other items to plan for include: interviews in the community, methods of documentation, how to build a team of partners, develop groups for different tasks and divide responsibilities among individuals (Search Institute and Interfaith Youth Core, 2009). Some of the groups could include: "media, documentation, public relations, correspondence" materials, and celebration (Terry & Bohnenberger, 2007, p. 144). The division of students into specific groups where each person has a specific job helps to ensure that all students are participating equally and are accountable for their responsibilities.

The action phase involves the creation of the artwork "raising awareness through dance, music, theater or visual art of a particular issue" (Volunteer Tennessee, 2010, slide 6; Knight, 2006). For the action phase to be most effective, it should: "be meaningful;" correspond with educational course objectives; grant students with choice, voice, and responsibility so they will take "ownership" of the project (Payne, 2000, p. 10). The students are the co-creators of the project and their ideas are equally valuable to those of the adult participants. In order to keep the project on track and for the students to see
their progress toward their goals, they can fill out weekly reports to document the work they've done for the week (Terry & Bohnenberger, 2007).

Students reviewing their progress is one aspect of the next phase: Reflection. Student, community, and teacher reflection should occur in all phases of the service-learning project. Reflection is crucial to an effective service-learning experience and is discussed in all of the service-learning literature because it facilitates critical thinking about the students' experiences (Payne, 2000, p. 11). When looking at Bloom's taxonomy of higher level thinking, reflection activities are at the highest levels of analysis and evaluation (Hanna, 2007).

Perhaps most importantly, "old and sometimes damaging ideas and stereotypes may be let go" during the reflection process (Taylor & Ballengee-Morris, 2004, p. 7). This can lead to greater empathy and respect for the community partners and/or the issue being examined. For reflection to be the most valuable, students and community participants must feel comfortable and secure in taking chances, discussing their vulnerabilities and doubts, "perceived mistakes," and accomplishments (Taylor, 2004, p. 10). Purmensky (2009) argues that small groups are especially beneficial for expressing concerns, problem-solving, and building communication skills, and forming supportive relationships. Reflection activities can include writing/doing artwork in journals or sketchbooks, discussing thoughts and feelings, presenting ideas (Payne, 2000), "exhibition, games, and/or critique" (Taylor, 2004, p. 9), and blogging (Purmensky, 2009). These activities help give students a voice in the project and a chance to make adaptations to the action plan where appropriate. Purmensky (2009) argued that it "may
not be if we ask students to reflect on their experience, but how we ask students to think about their experience" that decides whether a student continues to be involved with social activism and change throughout her/his life (p. 106).

Reflection is closely tied with assessment of student learning. The same activities used for reflection can be used in assessment. Students should be given open-ended questions that solicit critical thinking to respond to in the form of any of the aforementioned reflection activities. Terry & Bohnenberger (2007) explain that "weekly group reports, self-assessment" of goals, "rubrics," and the "product" can also be assessed (p. 88). Regardless of the form of assessment, documentation will be crucial for evaluation. Purmensky (2009, p. 118) lists the following forms of assessment:

Assessment of:

- satisfaction, including student, community partner, and self (instructor)
- student learning outcomes related to content, life skills, or community/civic engagement
- community partner benefits
- overall satisfaction with the project

The last phase of a service-learning project is celebration/recognition. This aspect of service-learning is vital in letting students and community partners know that their work is appreciated. It is also an opportunity to showcase the project to the entire school community, parents, the media, and the community at large. When the entire community is made aware of the message behind the project, social change can spread further, gaining strength through new supporters and minds being opened to the ideas being
presented. Celebration can take many forms, limited only by the group's imagination. Some of these include: "school assemblies, certificates, special media coverage, pizza parties," and shared festivities with community partners (Payne, 2000, p. 10).

Exhibitions of artworks, "presentation [and] performance" in combination with the sharing of documentation of the process: "interviews, Q & A from community, sketches, notes, etc." (Volunteer Tennessee, 2010, slide 8). It is advantageous for both participants and non-participants to see the development of the project so they can fully appreciate the results. It is also a prime opportunity for the guests at the celebration to ask questions so the project can be fully understood and the word can spread about its benefits to the community and the students.

**CRAFT - Community-Based Arts Process**

While service-learning projects often follow a Plan, Action, Reflection, Celebration format, community-based arts projects follow a process involving "Contact, Research, Action, Feedback, and Teaching (CRAFT)" (Knight & Schwarzman, 2006, p. xiii). These two models share many similarities and could be combined to improve the service-learning process. Much like the planning stage, contact involves establishing "trust, mutual understanding and commitment" by exploring their "assets, assumptions, and expectations" (Knight & Schwarzman, 2006, p.4). The research and action stages are also a mirror of the Planning and Action stages used in service-learning. However, because the community-based arts process is specific to the arts, the Research stage includes helpful questions to ask such as: "What images, phrases, stories and places are
related to our theme?...Who are the individuals and institutions affected?” (Knight & Schwarzman, 2006, p.30).

The Feedback stage is somewhat related to the Reflection and Celebration stages. However, the Feedback phase focuses more on creating a new public discourse around the issues in the artwork that will continue indefinitely (Knight & Schwarzman, 2006, p.102). This model is also interested in obtaining instantaneous feedback from viewers regarding the artwork (Knight & Schwarzman, 2006, p.102). These responses are then utilized to rally support for a "campaign for community change" (Knight & Schwarzman, 2006, p.102). Most service-learning literature does not discuss creating change to this extent, perhaps due to lack of time, resources, and transportation issues. The feedback stage is crucial to creating a dialog and sustaining the impact of the artwork. While this stage is of great importance, it seems like it would be quite difficult to implement because it is somewhat similar to marketing. You have your artwork, now you need to let more people know about it, see how they feel about it, have discussions about it, find ways to bring people together. It is important to find the appropriate people to contact who may be willing to take part in the groups' cause. The project facilitators need to know their community well and be resourceful in order for this step to be successful. Press releases are a great idea, as are articles written in the newspaper about the community artwork. When I was teaching, we often painted murals on campus about issues important to the students. If I had implemented the Feedback step of the CRAFT cycle, the impact of those artworks would have been greater. It is not a step to be overlooked.
Using Teaching to Create Sustainability

The last stage of the CRAFT model, Teaching, is what helps a project to be sustainable and could also be added to the service-learning model for improved sustainability. Knight & Schwarzman (2006, p. 131) define the Teaching stage as "pass[ing] on skills to sustain the impact." This insures that the project will continue even in the absence of the original project facilitators. The issue of sustainability in service-learning is an important one. As Taylor (2004) states, "single service acts rarely promote a value for sustained social and civic responsibility. To promote trust between all parties involved, projects need to be either ongoing or touted as a weekly, monthly, or yearly event" (p. 10). The Teaching phase can transform a project into an enduring "program or even a new organization" (Knight & Schwarzman, 2006, p. 132).

Cipolle (2010) discusses the importance of developing a "culture of service" at the school to help create sustainable service-learning projects (p. 120). She suggests creating this culture by advocating and discussing service-learning at the school, finding financial support, creating a "service-learning coordinator role," encouraging students to take initiative and be leaders, and developing "partnerships" (Cipolle, 2010, p. 111). It is also important to provide training for teachers who are interested in including service-learning in their curriculum. If the whole school is familiar with and implements this pedagogy, there will likely be more support for it. This support could come in the form of allowing for longer field trips, help in finding funding, and projects that become sustainable because more are people involved in the process.
**Assets vs. Needs Based Methodologies**

Many service-learning programs utilize a needs-based model, focusing on what is missing or wrong with the community. While their hearts are in the right place, focusing on a community need can be problematic. Guffrey (2008) argues "needs-focused assessments risk defining an organization, neighborhood, or community by its problems—problems that generally require outside expertise and resources to 'fix'" (para. 9). Beaulieu (2002) states that needs based projects identify people according to their dilemmas thus promoting a cyclic reliance on those intending to help (as cited in Guffrey, 2008, para. 9). This can also lead to community members feeling exploited. Kretzmann & McKnight (1993) explain that philanthropists actually build a barrier of needs between the disadvantaged groups they are trying to help and the general public (as cited in Hutzel, 2005).

Instead, service-learning projects can employ an asset-based approach where community members are partners rather than recipients. They learn they have the power and resources to make changes themselves. Dyer (2001) argues that "whatever you focus your thoughts on expands" (p. 124). Therefore, when we shift our thinking to an asset-based model, focusing on the positive attributes of a community, we bring in more abundance. "Fundamentally, asset-based work is about fostering the capacity to see, cultivate and use power a community didn't know it had" (Elizabeth & Young, 2006, p. 14-15). The community members begin to see the valuable resources available to them and thus come to realize their own power to create change. "Everyone is rich-- at least in culture, traditions and talents" (Elizabeth & Young, 2006, p. 15). Some of these positive
features may lay not within the physical structures of a community, but rather in the "social, human, and organizational assets" (Hutzel, 2005, p. 133). The interpersonal connections, bonds, and community ties are what build a community. Focusing first on the assets does not mean ignoring needs, as Hutzel explains, "while I propose an asset-based approach to engaging a community, the needs of the community are often addressed in the process" (2005, p. 62). They are addressed, but not initially, and not as a primary focus. The wording when addressing the needs is important. Participants are asked what they would like to enhance about their community, how could they make it better, what hopes and dreams they have for themselves and their community. Hutzel asks participants to answer, "how can I use art to improve this community? What are the assets in this community? What is my role in making a difference in this community?" (2005, p. 70). An important aspect of service learning is that it sheds light on the students themselves as being assets in their community. Through celebration events and other community building projects conducted by the youth, they gain respect and appreciation.

Building Community

In the service-learning curriculum that follows in chapter 3, students will choose an organization or a group of people (community partners) to work with in the design and/or creation of an artwork that will benefit the students and the community partners. It is important to develop positive relationships and trust with the partners. Using an asset-based approach is one method for accomplishing this. It is also important to choose community partners who will be equally committed to the project, understand our goals, and will be available for meetings and other communications. It is crucial that the
students communicate regularly with their community partners and ask them to reflect on their contentment with the project throughout the process. For a true partnership, it is important to honor the community partners' ideas and realize we have much to learn from them (Columbia College & Maryland Institute, College of Art, 2005). Columbia College and the Maryland Institute argue: "the result is true reciprocity. Every partner becomes, in a way, a friend. And these deep friendships are at the core of building a community. Through these relationships, we discover that we share common goals" (2005, p. 82). Norlund, Speirs, and Stewart (2010) offer these suggestions for positive interactions: avoid "making negative comments or judgments about what people said;" take turns speaking; practice active listening; if there is a misunderstanding, ask for a different explanation; honor one another's requests for confidentiality; validate and expand on significant statements; and express gratitude to the group members for their participation (p. 39-40). All of these suggestions help provide a safe atmosphere for brainstorming and discussions.

Critical Pedagogy

Paulo Freire argued for "education as the practice of freedom-as opposed to education as the practice of domination--consciousness and the world are simultaneous: consciousness neither precedes the world nor follows it" (Permensky, 2009, p. 101). Service-learning naturally utilizes a critical pedagogy approach as students are examining "community- systems that continue to allow inequities to exist in school, in communities, and in the lives of community members" (Permensky, p. 102). In critical pedagogy, teachers are co-learners and act as facilitators as opposed to all-knowing authority figures
in a "process of critical inquiry, reflection, and action " in order to create social change (Cipolle, 2010, p. 156). Students look at the underlying causes of social inequities and problems. It is important to look at these issues. However, when utilizing an asset-based methodology, they should not be the first thing that is looked at, nor should they be the primary focus. The focus needs to remain on the assets of the community, problems will come up naturally when discussing participants' hopes for the community. During a service-learning project, if there is an over emphasis on the problems and injustices in the community, then a needs-based approach is being utilized.

Critical pedagogy can, however, inform students about their own misconceptions regarding society, thus helping to dispel stereotypes. Students often have preconceived notions about non-profit agencies and think they already know all about that place, preventing them from seeing the reality (Permensky, 2009). Permensky argues that it is important for students to "reflect on why poverty and inequities exist" and to form relationships with community partners so they may learn "about their lives, perspectives, and valuable contributions to our communities" (p. 103).

Freire was interested in changing how students perceived themselves and their world. "Their perceptions and ideas were considered a critical part of the future material from which they would learn" (Permensky, 2009, p. 104). His students were truly co-creators of their educational experiences. As in the best service-learning pedagogies, his students had choice and voice. Freire (1994/70) said, "the teacher is...her/himself taught in dialogue with the students, who in turn while being taught, also teach" (p. 60-61). This co-learning in combination with examination of power and social inequities can lead to
some interesting class discussions and projects. Teachers should be prepared for unexpected responses as students share ideas and reflect upon their learning and experiences (Purmensky, 2009). "In order to foster this more open approach to students' education, it is necessary for teachers to open the discussion to go in different directions than the anticipated or even expected" (Purmensky, 2009, p. 105). Students may not fully appreciate or comprehend the project for some time, but they have begun the process of learning to think and evaluate (Purmensky, 2009).

Critical pedagogy shares many themes and ideas with social justice art education. As in critical pedagogy, social justice works toward the "complete and genuine equality of all people" (George, n.d.). Social justice in art education teaches students to use art to rally people to take action against disparity and inequity (Dewhurst, 2010, p. 7). However, social justice art education does not always focus upon contentious issues. "Rather, as long as the process of making art offers participants a way to" think critically about concepts and beliefs, and "take action in the world, then they are engaged in a practice of social justice artmaking" (Dewhurst, 2010, p. 8).

Project-Based Learning

Effective arts-based service-learning projects utilize aspects of critical pedagogy, social justice, and project-based learning. Project-based learning is synonymous with the facet of critical pedagogy that emphasizes co-learning and co-teaching between students and teachers. McGrath (2002a) defines it as a teaching methodology that utilizes projects that focus on a "question or problem" that is important to the learning objectives in a curriculum (p.42). It entails collaborative,
group learning where students and teachers are co-learners, and concludes with an exhibition of the students' projects presented to the external community (McGrath, 2002a). Due to its group work and co-learning/co-teaching, it is especially effective for use in service-learning projects. The teacher is no longer required to be the sole authority, but can instead become a part of the class community and learn with the students (McGrath, 2002b). Group members count on each other as they are responsible to the group. They must show respect for each other and take ownership of the project and their individual responsibilities. Teachers, community, students, parents are all members of the "community of learners" (McGrath, 2003, p.44).

Service-learning requires students to research the community whom they will work with along with relevant issues. In project-based learning, students learn research skills, are enthusiastic, engaged in the project, and learn to work collaboratively (McGrath, 2002a). McGrath (2002a) lists the following steps for a successful project-based learning project:

- choosing [an engaging, real-life problem or question];
- discussing and refining the topic [brainstorming and setting goals];
- preparing and planning the project;
- researching the topic;
- leading your students [suggest resources, teach skills];
- evaluating and critiquing the project;
- presenting the works created. (p. 42-44)

Clearly, these steps are very similar to the plan, research, action, and celebrate of the service-learning model and also to the CRAFT model. The idea that is echoed through all of these methodologies is that of the student as co-creator/co-
teacher/co-learner with the teacher mirroring the same roles and acting as a guide and facilitator rather than the ultimate authority on the topic.

Challenges

Service-learning is wonderful, but, like any worthwhile endeavor, it is not without its challenges. When students begin to explore a culture with which they are unfamiliar (through their community partnerships), they can have a feeling of temporary displacement (Jeffers, 2005). However, this can bring opportunities for growth and increased awareness as their consciousness is raised and they see life from a new perspective. Boundaries can be created by poverty, separating students into an us versus them mentality (Jeffers, 2005). It is important for students to examine their own preconceived notions at this point and get to know the community members individually. This can be an opportunity to find ways across these barriers to a place of understanding and a "we" mentality (Taylor, 2004).

"Art anxiety" can be another possible barrier (Jeffers, 2005, p. 76). Community partners and/or students may feel intimidating by the prospect of making or talking about art. They may be negatively influenced by negative experiences with art in school or their own insecurities. In order for students/community partners to successfully participate, "they would first have to conquer their fear of failure" (Jeffers, 2005, p. 77). This can be achieved through reinforcing the idea that art is a learned skill and takes practice, just like playing a sport or an instrument. They idea that there is no wrong way is also important to reiterate.
Conclusion

This research is essential to understand and keep in mind before embarking on a service-learning adventure. The inclusion of an asset-based, social justice, project-based pedagogy will help insure a successful and enjoyable experience. Embracing the community partners as co-teachers, friends, and collaborators will lead to a spirit of true reciprocity where everyone's ideas are valued and stereotypes are dispelled. Lily Yeh expresses the personal fulfillment service-learning brings when she says:

I don't say that this is not without a struggle. Building a sustainable program in the inner city is like building a castle on quicksand. It's very hard, but we keep at it, we keep at it. Many times we fall flat on our faces, but when we do it right, there's nothing like it. Nothing like it. (Elizabeth & Young, 2006, p. 28)
Glossary of Terms

**critical pedagogy** - A teaching methodology that renders students as co-teachers. Teachers are co-learners and act as facilitators in a "process of critical inquiry, reflection, and action in order to create a society based on freedom, equality, and justice" (Cipolle, 2010, p. 156). Students look at the underlying causes of social inequities and problems.

**project-based learning** - A teaching methodology which utilizes projects that focus on a "question or problem" that is important to the learning objectives in a curriculum, entails collaborative, group learning where students and teachers are co-learners, and concludes with an exhibition of the students' projects to the external community (McGrath, 2002, p. 42).

**social justice** - George (n.d.) defined it as "complete and genuine equality of all people" (as cited on: http://www.reachandteach.com/content/index.php?topic=socialjustice)

**asset-based** - when partnering with communities, asset-based approaches "focus on the capacities or gifts that are present in the community, not what is absent" (Guffrey, 2008, p.1).

**community-based arts** - any art medium that is either created by or with community input and "seeks to increase the social, economic, and political power of that community" (Knight, & Schwarzman, 2006, p. xvi).

**service-learning** - The integration of community service with classroom instruction whereby both the community and the students benefit from the experience (Cho, 2006, p.1).
Bloom's taxonomy of higher level thinking - Created by Benjamin Bloom in 1956, a categorization of student "behaviours that exemplify Higher Order Thinking Skills. In 2001, Lori Anderson and others revised Bloom's original work" which now includes (from lowest level to highest level thinking): remembering, understanding, applying, analyzing, evaluating, and creating (educational origami, 2010, para. 2).

social change - "The alteration of mechanisms within the social structure, characterized by changes in cultural symbols, rules of behavior, social organizations, or value systems" (Encyclopedia Britannica, 2010).

empathy - the ability to feel or understand another person's feelings.

community members/community partners - In this paper, I am referring to the group of people the class has chosen to work with in the design and/or creation of the service-learning artwork.
CHAPTER THREE: CASE STUDIES

In Chapter Two, I explored the many benefits of service-learning and an asset-based methodology, examined the student-centered project-based pedagogy, researched critical thinking and critical pedagogy, and discovered ways to create reciprocal community partnerships. Some of the those benefits are improved attendance and grades, increased student and educator engagement, and enhanced leadership skills. I also emphasized the importance of empathy, relevancy and connection to real life, and sustainability in relationship to my research questions. Those questions are, once more:

• What are the individual, collaborative, and educational benefits of a service-learning art curriculum?
• Which contemporary artists are working with communities to create artworks for social change and how can they be incorporated into a service-learning art curriculum?
• What can we learn from community-based arts organizations and community-based artists when implementing a service-learning curriculum?
• How can educators facilitate a service-learning art curriculum that:
  ▪ is asset-based?
  ▪ utilizes a student-centered methodology?
  ▪ is relevant to students' lives?
  ▪ encourages critical-thinking and problem-solving?
In this chapter, I use case study and ethnographic methodologies to examine what a community-based art and literacy organization (VOICES), a community-based artist (Lily Yeh and the Barefoot Artists organization), and a service-learning magnet high school can teach us about implementing a service-learning program. I developed these cases by collecting data from published sources including: VOICES' website, a dissertation about the VOICES program (Johnson, 2009), and papers on Lily Yeh's methodology. I also conducted informal interviews and gathered information from observations. Further, during the same time, I kept a log of responses developed from my research of community-based arts programs around the nation in conjunction with my ARE 520 course. Those responses allowed me to critically compare my primary cases with my research questions and with my hopes for what a service-learning program could be. I consider my research questions from these different perspectives and gain insight into what amazing community transformations are occurring due to the actions of these organizations. I will introduce each of the organizations and then describe how they use an asset-based model, create relevance to students' lives, are sustainable, utilize critical pedagogy, and build community. Not all of these examples meet all of these criteria, but they each have qualities that make them models to follow in part or in whole. Many philosophies or methodologies could be discussed under several of these categorizations due to their multidimensionality. Therefore, they should not be seen as static, but as flexible and fluid. I will also discuss some of the challenges they face. In this chapter, I
have outlined the best practices exhibited by these three exemplars to present a fourth case that illustrates them. This case provides the research basis for the curriculum I propose in Chapter Four.

**VOICES Community Stories Past and Present Introduction**

VOICES Community Stories Past and Present, Inc. is "a community-based nonprofit organization in Tucson, Arizona. Founded in 1999, our mission is to mentor low-income youth to tell their personal, family, neighborhood, tribal, and community stories so they can strengthen their cognitive, artistic, emotional, leadership, and higher education skills" (VOICES, 2010, Who We Are section, para. 1). VOICES hires youth ages 14 - 21 to write and photograph stories for their magazine, 110°? (Johnson, 2009). Youth are paid minimum wage and work two hours a day, Monday through Thursday. The majority of the youth are from low-income families and are paired with mentors who have expertise in writing and/or photography and guide them through their story writing process. VOICES also has satellite book creation projects where they work with nearby communities to tell their stories (VOICES, 2010, Who We Are section, para. 7).

Unfortunately, due to budget cuts, VOICES has had to change their programming for the current school year. Youth are producing stories for the magazine this semester (Fall 2010), but are not being paid. The magazine has shifted to a wire-service model of publishing which enables them to serve 125 youth whereas in previous years, they served 30-40 youth. Their program lengths have also changed to two four month programs as compared to one eight month program as was previously the case. Since they would like
to return to paying youth when funding allows, I will discuss VOICES in those terms and will relate to their previous structure.

Lily Yeh Introduction

Like VOICES, Lily Yeh's work seeks to build community and create social change. She founded the Village of Arts and Humanities in 1988 in Philadelphia and continued her work with the group until 2004. The inspiration for this organization began when Yeh was awarded a grant to create an artful garden from an abandoned lot (Knight & Schwarzman, 2006). This garden was created with children from the neighborhood and two men who were drug addicts. All of their lives were transformed in the process and now the Village of Arts and Humanities encompasses "dozens of parks, gardens, buildings, murals, classes and events...within a 260 square block area...[and] has grown to over 3000 children, teens, and adults annually" (Knight & Schwarzman, 2006, p. 82).

In 2003, Yeh decided to take her philosophy of community building through art international and founded Barefoot Artists, Inc. There are few paid staff at the organization and several volunteers who learn Yeh's methodology (Barefoot Artists, Inc., n.d.). They raise money for specific projects and have little overhead (Barefoot Artists, Inc., n.d.). Some of the projects include the Rwanda Healing Project, and projects in Beijing, Kenya, and Ghana. All of the projects are created together with the communities.

Yeh describes initially being afraid to start some of the projects, but then she looks within and tells herself, “Rise to the occasion, otherwise the best in you will die and the rest will not amount to anything” (Jackson & Moskin, 2004, p. 5). If you are
considering starting a service-learning project or a community-based art project, but you are overwhelmed or afraid, look to Lily Yeh for inspiration and then rise to the occasion. Aside from the incredible work she does, this is one reason I chose to include her in this chapter and in the curriculum that follows. To hear her speak and read her writing brings encouragement and a look into what is possible for our communities.

Desert High - Service-Learning High School Introduction

Like Lily Yeh, Desert High School (name changed) seeks to better the community. It has been a service learning magnet school since 2000 and is located in Arizona. Every Thursday, students have “advisory class” where they participate in a service-learning project. All teachers at Desert High are involved in some form of service learning on both advisory class days and in other parts of their curriculum.

The school is small with only 244 students enrolled and class sizes range from ten to fifteen students. Fifty percent of the students have Individual Education Plans (IEPs) and the other fifty percent are "at-risk" according to the schools' website. Due to the size of the school, there is only one art teacher, Ms. Art (name changed), and no other fine arts teachers. The population is 60 percent Hispanic, has a large percentage of boys, and an estimated two-thirds of students receive free and reduced lunch. Desert High's graduation rate is 95 percent with a 95 percent attendance rate. These numbers are high for any school, but are especially high for a school with a large population of students who are at-risk, have IEPs, and come from low income families. I am including this school because it is a wonderful example of how service-learning can benefit students. It
also serves as a model for the incorporation of service-learning across the entire school curriculum.

Conclusions Drawn from Research Responses

In this section, I will share my insights from several community based art program readings. The first reading outlines a project developed by the Reciprocal University for the Arts Project (RUAP) at California State University. University undergraduate art students worked with high school youth at a local school to create an art project to hang in the school's dark hallway (Columbia College & Maryland Institute, College of Art, 2005). While respect and reciprocity were reiterated several times in this article, they were not always realized in the project. They moved too quickly to the "action" phase of the project and did not spend enough time in the "planning" phase. Their initial "missionary" approach did not involve the youth in any way; the university students were only using their own ideas. This method can lead to the youth feeling like they are being rescued, not listened to, and disempowered. However, it was important that the university students were flexible enough to change their initial political perspective to one that the youth were happy with and transformed their space.

Nevertheless, when their idea changed to the "looking out/looking in" windows, they were utilizing a needs-based approach by focusing on the dark hallways rather than starting with the assets. They did not talk with the students about what their assets were or what the assets of the school were. They later began talking about the youths' dreams through photographs, which is asset-based, but perhaps this step should have come earlier in the project and solicited more of the youths' ideas about what the art product should be.
Rather, it seemed like the university students decided on their own that they should use
digital photography self-portraits. However, it was important that the artworks were so
personally meaningful to the youth. When looking at the CRAFT process, the university
students did not spend enough time in the research, feedback, or teaching phases.

An essential aspect of service-learning is student reflection. The article did not
discuss the university students spending much time formally reflecting on their
experiences or discussing them with each other. Nor is there discussion of the youth
reflecting formally (in writing or through journals) about their learning.

In another reflection, similar to the way students may reflect in a service-learning
project, I wrote about our class' participation in a service-learning project with a local
community arts organization: I am glad we have the opportunity in this class to be
involved in a service-learning project, as it is teaching me the realities of these projects
from the perspective of a participant, as opposed to that of the teacher/facilitator. I can
see how our limited time is difficult to manage and how, given more time, we may be
able to make a greater impact. While we are not working in paired partnerships with
youth, as graduate students, we are working in a different sort of partnership (or team,
really) with the undergraduates.

In "The Art of Community Transformation," Lowe (2001) brings to surface
several things about community art that I find particularly appealing, and are among the
initial reasons I was drawn to service-learning. She discusses the idea that community art
is created by people who don't consider themselves artists, that it separates itself from
fine art, and it aims to create social change. The idea that art often exists primarily in
museums and galleries frequented by the most educated and economically advantaged has always bothered me. Community art makes art accessible to everyone. It takes the snobbery out of art. It makes the world a better place by bringing communities together and bringing about social justice.

I also love Lowe's "essential elements for success with community art" (2001, p. 460). The idea of incorporating food and asking participants not to judge could really help people to work together more collaboratively. Fun is also mentioned as being fundamental. While this is not something I had not initially thought of as an essential element, I now see it as such. The description of fun being a symptom of people allowing themselves to be open and at ease, which is the ideal state for creative thought, makes complete sense. When someone doesn't come to a meeting, it is wonderful to call and say "we missed you." It would be so transformative if we did the same thing in the classroom and in community based programs. The sincerity behind the words are, of course, important to being truly impactful.

Unlike much of the literature on community arts, Lowe (2001) discusses the importance of artistic skill building in order to effectively express the groups' ideas. It is important that the process be emphasized over the product during the creation of the artwork. However, as Lowe (2001) states, the product is also important because it is the enduring legacy of the project. People look at the completed work and either legitimize or negate the quality and effectiveness of community art. This, in turn, can lead to either increased or decreased funding for future projects. However, does the facilitator, as Lowe states, need to be a "professional artist?" Or, can she/he (or they) be art educators
or people with artistic knowledge and training who are not professionals? I believe so. Someone can be an amazing artist, but have no idea how to disseminate their knowledge.

In the "Looking Before You Leap" chapter of *Art Vision Voice*, I found the characteristics of community cultural development Goldbard lists very helpful. It is important that artists act more as facilitators and teachers rather than aiming to carry out their own vision. The community needs to be actively involved in all phases of the project including: location, idea, creation, and completion (Columbia College & Maryland Institute, 2005). This way, they will not have the feeling they are being helped in a missionary-type way, but rather that they are an integral part of the project, without whom it would not exist.

It is interesting that community artworks are often looked upon as social work and not real art. Perhaps this is due to a seemingly overriding societal opinion that artists are "gifted," and not everyone has the capacity to create "good" art. Following this line of thinking, how can a community artwork be "real," legitimate art if it is created by people who don't identify themselves as artists? This is where art education is important in teaching people that art is a learned skill and where growing programs help give legitimacy to community-based art projects.

These responses to readings of community-based art programs bring forth important issues that will be considered further throughout this chapter in relation to the three cases presented: VOICES, Lily Yeh, and Desert High. These three cases, in combination with the insights discovered in the aforementioned readings, comprise a fourth case, which is the basis for the curriculum I propose in Chapter Four. This fourth
case, analyzed in the remainder of this chapter, is an ideal, practical combination of the best practices of the programs I researched.

The Fourth Case: A Foundation for Developing a Service-Learning Curriculum

Relevance/Establishing Connections

Students are more engaged with learning that is personally relevant and meaningful. VOICES lets youth know their ideas matter because the youth choose the topics of their stories, which are often either personal, or about something that interests them in the community, the world, or life in general. I spoke with Tracey who mentored at VOICES for two and a half years until a recent move and a return to teaching. We taught at the same high school for several years where she taught English and I taught art. Because we no longer live in the same city, we spoke on the phone. I asked her "How has your experience at VOICES influenced your teaching?" (personal communication, October 17, 2010). She said it made her more community minded. Her goal as a teacher has always been to develop good citizens and good thinkers. When mentoring, she noticed there was a lot of engagement from the students. They worked really hard, even beyond the two hours they were there and paid for each day (personal communication, October 17, 2010). She explained that, yes, they were paid, but minimally. Their motivation was more intrinsic. Now, she tries to get her students focused on the bigger picture; how does it apply to their own lives? (personal communication, October 17, 2010). I asked, "what made the youth so engaged?" Tracey said that what they were doing at VOICES was relevant, it mattered to them (personal communication, October 17, 2010).
To start the process of getting youth to consider what to write about and to facilitate a bond between all VOICES participants, an identity workshop takes place early in the year (Johnson, 2009). The workshop involves the youth, mentors, and adult staff sitting in a circle with drinks and food in the middle (Johnson, 2009). This occurs for two or three days for six to eight hours a day (Johnson, 2009). Johnson quotes one youth's experience of the project, "I was still motivated to do my story, but not only that, now I had a group of friends that I was open with. So, that's why I stayed. [This workshop] asks people to be vulnerable on the spot, immediately....it's automatically creating bonds" (2009, p. 78).

The questions each youth is asked relate larger community issues to the youths' lives (Johnson, 2009). Johnson (2009, p. 79) gives this question as an example: “Have you ever experienced racism? If so, how?” Johnson goes on to explain that this type of relating is what VOICES refers to as "'taking the I to the we': using personal stories to access larger issues that without anecdotal evidence, are nearly inaccessible to mass audiences" (2009, p. 79). This relating the communal to the personal makes the community work more meaningful to them and helps to create both relevance and empathy. In the identity workshop, the adults participate equally in the process, creating reciprocity and trust (Johnson, 2009). Tracey told me in this workshop, they also talked about ways they identify in order to break down barriers. Then, they chose a part of their identity from which they could write a story (personal communication, October 17, 2010). In the curriculum that follows in chapter four, one lesson involves students creating artworks about their own assets. This is similar to the identity workshop.
Lily Yeh's community-based artworks also create relevance for participants and establish connections. She says: "the art we create with community residents flows out of their experiences and deep concerns. It reveals the pain and sorrow and celebrates the hope and joy of the people in the community" (Jackson & Moskin, 2004, p. 9). The mere act of the community working together to positively impact their shared spaces creates connection. Because they are working on their own neighborhoods and sharing their own experiences, the work is meaningful. It is work done by them, not for them. Jackson and Moskin (2004, p. 30) list several key concepts to Yeh's methodology concerning creating successful participation; one is: "Allow people to participate in a meaningful way. Otherwise, their participation is not empowering."

**Asset-Based**

As mentioned in chapter two, utilizing an asset-based methodology is empowering to participants and avoids a created dependency on the project facilitators. Lily Yeh's philosophy is definitely asset-based as she focuses completely on the positive in each situation, each person, and each project. This is evident in her quote: "when I see the brokenness, poverty and crime in inner cities, I also see the enormous potential and readiness for transformation and rebirth. When I see deficits, I see resources on the other side of the coin" (Jackson & Moskin, 2004, p.7). She is strongly influenced by Buddhism and Taoism and expresses these beliefs through her projects and methodologies (Jackson & Moskin, 2004). Yeh believes in staying true to her core beliefs at all times and that positive thought and action can be transformative. The following are some of her core beliefs that would be helpful to employ in a service-learning project:
• Forsaken individuals and forlorn situations contain boundless possibilities.

• Deficits can be turned into resources and despair into hope and renewal through an alchemy-like process of actions and transformations.

• Conflicting forces can be harnessed into a powerful, cohesive energy that serves to build rather than destroy. (Jackson & Moskin, 2004, p. 11)

When beginning a project which seems hopeless and void of resources, it is helpful to remember these philosophies and realize that potential is often hidden. It is important to remind students that through action and a change in thought, we can turn negatives into positives. These ideas may seem ambiguous and lacking in practicality, however, transformation can occur by simply changing your thoughts and acting accordingly.

More asset-based key concepts that can be used to help students embrace adversity often present in service-learning and community work include:

  • Accept that adversity sometimes brings good things.

  • Learn that there is no ideal situation.

  • See each situation through a lens of opportunity rather than restriction. (Jackson & Moskin, 2004, p. 28)

Students may feel frustrated when things are not going well, or when a situation is not how they would wish it would be. It important to teach students to look at these circumstances through a new lens. This will be useful to them both throughout the duration of the project and in life as they experience challenges.
Building Community/Partnerships

Focusing on assets is one way of building community. Making sure everyone's voice is heard is another way Lily Yeh strengthens the communities she works with. Jackson and Moskin (2004) explain that "she always asks the community, 'What do you want?'.... the process is designed to make them feel good about themselves and their contribution.... She believes strongly that projects created in partnership inspire ownership in everyone who participates (p.18-19). When people take ownership of a project, they will be more strongly committed, work harder, and care about its quality, completion, and sustainability.

Another important part of building effective partnerships is to be an effective leader. Yeh explains that when she first began working with communities, she did not understand how to be a leader until the children taught her (Jackson & Moskin, 2004, p. 7). She said, "A real leader understands the art of following. To lead, one must follow the feeling that comes from the heart and the energy that surges forth directly from life itself" (Jackson & Moskin, 2004, p. 7). It is important to know when to lead and when to follow, to understand that even as the designated facilitator, you do not know everything. As in critical pedagogy, the leaders and the followers learn from each other.

VOICES builds community between the youth, the mentors and youth, the youth and the VOICES staff, and the youth and the community at large. The VOICES staff understands what it means to be effective leaders. They know when to lead and when to follow, as their relationship with the youth is reciprocal. Johnson (2009) explains "they were not treated like stereotypical 'at-risk' youth, but rather as whole people" (p. 42). This idea is crucial to remember when facilitating any service-learning or community
project. Regardless of who the community members are, they should not be viewed and
treated through the lens of the labels that are placed upon them, but rather as individuals.
This is how stereotypes can begin to be dispelled.

Not only are the youth at VOICES treated as whole people, they are also treated
as professionals. As Johnson (2009) discusses, they are paid, trusted and respected.
They are as much a part of the VOICES staff as are the adults; they are equals and are
truly given a voice. Johnson (2009, p. 49) explains that the VOICES office is arranged
"like a newsroom" rather than a classroom. As in a professional job, the youth take
breaks as needed and work "at their own pace" (Johnson, 2009, p. 50).

This is a stark difference from most classrooms where students are expected to be
‘on task’ during every minute of class, and the room is not arranged like that in a work
environment. In most classrooms, students are not treated with the same professional
respect as they are at VOICES. Often times, administrative evaluations are to blame.
When I was teaching, the observing evaluator would often count how many students were
on task at intermittent intervals throughout the class. If students were to take breaks at
will, the teacher would receive a lower score on her/his evaluation. There would need to
be guidelines that would specify what activities are acceptable during break times and the
teacher would need to explain this to the evaluator ahead of time. Perhaps this could be
an option for future implementation into classroom practice. However, this level of
structure does not allow students the same professional trust as is present at VOICES.

Another way VOICES builds relationships with the community is through
students' interviews and projects with people in the community. Because VOICES is
located in the heart of downtown, students have easy access to businesses and people to photograph and interview. I asked Tracey, "what do you think schools could learn from VOICES when doing service-learning projects where we partner with community organizations?" She said:

when organizations reach out to young people, it creates openings for kids to feel more connected to the community - kids often feel jaded about adults, like they look at them as hoodlums. This gives the community the opportunity to see how great the kids are. (personal communication, October 17, 2010)

It is important for the community to see youth as assets rather than trouble-makers. When they are seen as assets, then the youth can form allies with people in the community who will open doors for them and give them opportunities to improve the community.

Reciprocity

A key component of service-learning is that it is reciprocal. Both the students and the community members should benefit from the experience. This is an idea VOICES, Lily Yeh, and Desert High School all embrace in their programs. Reciprocity is emphasized as a key element in the mentoring relationships at VOICES. It requires that both the youth and the mentor are "equally indebted to the other" (Johnson, 2009, p. 66). However, the possibility of the reciprocity ever being truly equal is unattainable (Johnson, 2009). In a mentoring relationship, both parties discuss personal stories with each other (Johnson, 2009). While reciprocity for youth comes partly in the form of a
paycheck, they also receive acknowledgements and appreciation for their work and are treated as equals (Johnson, 2009).

VOICES has three components to their collaborative mentoring model: "collegiality, inquiry, and the myth of talent" (Johnson, 2009, p. 72). Collegiality "means that adults do not prescribe to the 'youth are broken and must be fixed' model [needs-based]" (Johnson, 2009, p. 73). Rather, collegial is a partnership based upon mutual respect and equality (Johnson, 2009). Collegiality also requires engaged listening and that both parties "must be open to the possibility of checking assumptions about the other side" (Johnson, 2009, p. 70). Inquiry refers to interviewing and the "curiosity" and that is encouraged at VOICES as it is what generates good stories (Johnson, 2009, p. 73). Lastly, and particularly useful to arts-based service-learning, is "the myth of talent" which leads youth to believe in the idea that being a good photographer/writer is innate (Johnson, 2009, p. 73). As good art teachers do, VOICES teaches youth that writing and artistic skills are developed and require hard work (more on this under the skill building section).

While art teachers are familiar with dispelling the "myth of talent," they may not often share personal stories with students. This is often due to fear of repercussions from administrators or parents if discussions involve controversial issues. At VOICES, these limitations do not exist, therefore students can be much more open about issues that are important to them or are bothering them and can be what VOICES refers to as a whole person. Mentors do not need to filter what they say as much and can therefore talk more openly with youth. If administration, school districts, and parents would allow for it,
classrooms could follow a similar model and students could feel more comfortable bringing up sensitive issues. Teachers could have important controversial discussions with students that could lead to powerful learning, dispelling of stereotypes, and improved relationships with students. Regarding this issue, Tracey said that because of her experience with VOICES, she now opens up more dialogues with students about race, white privilege, and identity, but she keeps it more academic and doesn't engage with these topics on personal levels (personal communication, October 17, 2010). She also notes that, in general, it is hard to develop as close relationships with students due to class sizes. Johnson notes that "reciprocity as a practice also decreases turnover in programs and has the ability to do the same in classrooms, as it builds relationships that bolster the learning process" (2009, p. 89). While Johnson does explain that reciprocity is largely a one-on-one practice, many of its principles could be effectively applied to classrooms to create stronger relationships.

Lily Yeh also believes in creating reciprocity in her community work. In response to her community-based art projects, she said, "I wasn't doing it for the community, I was doing it for me" (Knight, 2005, p. 85). She realizes that she needs the community to help achieve her visions as much as they need her. This is exemplified in this quote:"not my light shining bigger than anybody else, we all have that innate light within us and my role is to light other peoples' pilot light so we shine together and light up the horizon" (Bioneer's conference video, 2009). She receives as much or more from the work as what she gives and she lets the community working with her know this. In talking about the community art projects she says
"it fulfills my deepest longing to be connected with others and to become whole" (Jackson & Moskin, 2004, p. 9).

Critical Pedagogy/Project-Based Learning

VOICES utilizes critical pedagogy in their program. Johnson states, "It's part of the vision of VOICES to fight against the injustices youth experience simply because of their age; a group of youth standing on a street corner, for example, are often thought to be up to something no good" (2009, p. 43). They also discuss issues of race and power in their identity workshop. Of particular use to a service-learning model is their belief in allowing youth to rise to challenges set before them. Johnson says it is important to "[fight] the tendency to allow disempowered youth [to] rely on more powerful adults for things that they can do themselves" (Johnson, 2009, p. 66). VOICES' philosophy is to challenge youth by presenting them with opportunities they may not be familiar with, thus acquiring self-reliance when they realize they have the necessary competency (Johnson, 2009). Educators often make the mistake of doing for students what they are capable of doing for themselves, not realizing they are actually negating the students' power.

I asked Tracey, "What makes VOICES a safe place to express difficult issues in comparison to the school environment?" She said the relationship felt more equal. The youth call the adults by their first names, "it didn't feel like friends, but it did feel more equal...kids are taught about collaborative mentoring too...they feel often like the expert, they educated me about the topic" (personal communication, October 17, 2010). Now, she does a project with her students she calls "teach the teach" where the students teach
her about something they want her to know about. I asked Tracey: "what do you think schools could learn from VOICES when doing service-learning projects where we partner with community organizations?" She said collaborative mentoring would be helpful as would the idea of teachers "being more of a facilitator than an instructor" (personal communication, October 17, 2010). The idea of the teacher and students co-learning is often mentioned in critical pedagogy and project-based learning.

Many of the teachers at Desert High School also use a project-based methodology as it naturally ties in with service-learning. During a visit to Desert High, which I completed for a previous class, I asked students about their experiences with service learning. One student said she enjoyed it as did the other two boys I spoke with. They explained that in many of their classes, students come up with the service learning project they would like to complete and they must tell the teacher what they will learn that connects to that class. Then, they write a proposal including the steps they will take to implement and complete the project. They have to include the community need, the people who will be involved, and, at the end of the project, the outcome with statistics. The students whom I spoke with said they like coming up with the ideas themselves. One teacher said students are more likely to be engaged with projects where their ideas are heard and implemented.

At the end of Mr. Science's (name change) class, I stayed and talked with him about service learning. He has been at the school for twelve years and the service learning pedagogy is what keeps him from getting bored. It keeps the students actively engaged. Students who were struggling at other schools, are now engaged with the
curriculum. What they learn will likely be more meaningful and memorable than what could be learned using a more traditional pedagogy. As with any curriculum, one that employs a balance between lengthy service learning projects and shorter activities may be most effective.

Sustainability

Creating a service-learning program that is sustainable can be challenging. It is also important to ask yourself, "does this project need to be sustainable, or do the benefits themselves create enough sustainability?" At Desert High, one of the most interdisciplinary projects Ms. Art told me about was a garden project created at the school. This involved one of the science teachers and the construction teacher. Art was involved through studying and implementing landscape architecture and the creation of a tile mosaic on the tool shed. All of the food grown in the garden was donated to the community food bank and a tree was donated by a local tree organization. A couple of senior citizens were also involved, helping to bridge the generation gap and working to dispel possible negative stereotypes. The problem the school is facing with this project is sustainability. It is time consuming and labor intensive to maintain the garden. However, because the garden continues to produce food and the students continue to care for it, it is sustainable.

As in the garden project, one of the challenges with service learning is creating projects that are sustainable and not just one-time events. The school’s service learning coordinator told me of a time when they made sandwiches for a homeless shelter. The response from one of the students was rather introspective. He said he didn’t feel they
were really doing that much. They just made sandwiches on one day, but it wasn’t anything sustainable. So now the school works toward creating service learning projects that will have more lasting benefits, continue over time, and partner with the community members so it is a ‘doing with’, not ‘doing for’ model.

While the VOICES program structure has recently changed, and will likely change again due to ever fluctuating budget issues, they have created a sustainable program. One way they have done this is through using the Teach stage of the CRAFT model (discussed in Chapter Two). When youth have been on staff for one or two years, depending on the youth, they can become youth leaders or assistant editors. Then, they teach the youth who are new to the program. The goal is to have the youth training other youth, managing them, and giving them responsibilities. As Tracey said, this "gives them the opportunity to accomplish really cool things" (personal communication, October 17, 2010). It also gives youth more power whereas this is usually designated to adults.

Skill Building

Skill building is an aspect of arts-based service-learning and community based arts that is often neglected from literature on the subject. In order to create an artwork people will be proud of and feel is a success, they need to have the skills. Otherwise, they may become frustrated and feel they are incapable of creating ‘good’ art. As discussed earlier, VOICES' philosophy is that talent is a myth. They regularly conduct photography and writing workshops and the mentors model these skills for the youth. They believe it is important for the youth to feel successful and therefore want to continue the program. Since VOICES youth are not required to have any previous
experience, many of the workshops begin with the fundamentals of writing and photography and become increasingly complex.

Lily Yeh also incorporates skill building into her methodology when working with communities. She sometimes brings people in to run skill building works specific to the current project. Jackson and Mosking (2004) argue that "Lily is able to design programs where participants do not fail. She evaluates participants' levels of ability and appropriately adjusts the program to include and validate all skill sets" (p. 21). She designs the projects that will have positive aesthetic outcomes and are not dependent on the skill level of the participants (Jackson & Moskin, 2004). Yeh suggests having an "open approach to product. Anything made needs to feel like a success" (Jackson & Moskin, 2004, p. 30). I would add that this does not mean the project cannot be challenging, it just means that the facilitator needs to provide the necessary teaching so that participants have the greatest opportunity for satisfying achievement. The facilitator cannot expect someone to know how to do something they have never been taught.

The art teacher at Desert High incorporates skill building into her service-learning projects just as she would for any other lesson. The students work on their service-learning project every Wednesday as well as other intermittent days. All classes are almost always in the midst of a service-learning project. Every Wednesday operates on a block schedule with classes lasting 99 minutes, giving them more time to work on complex projects. Students also work on individual art projects throughout this time. Their individual projects help build their skills for the collaborative works.
Challenges

While these three programs may sound somewhat idealistic, they also experience many challenges. One such challenge relates to the inevitable ambiguity and continuous change involved in service-learning and community based work. Lily Yeh developed the following key concepts that can be used to help students and facilitators accept this ambiguity:

• Embrace, rather than ignore, discomfort that comes from lack of clarity.
• Try not to share anxiety with coworkers.
• Cultivate comfort in the gray zone.
• Learn how to present yourself well, so you can soften failures and highlight successes.
• Work to help others be comfortable with ambiguity. (Jackson & Moskin, 2004, p. 28)

Accepting the unknown is not only an important challenge to overcome in community work, but in life as well. It is important to learn to see the positive in life and the best in others. When complaining ensues, the complainer can bring the whole team into a cloud with her/him. It is important to discuss concerns, but to keep them in a positive light.

VOICES is not required to follow the same rules public school are bound by; they have far fewer youth; no grading; and, as Johnson says, they "are also able to speak freely, unlike many teachers, about the inequities that surround difference" (2009, p. 74). She argues that "being too careful and creating boundaries that are overly cautious can create sterile, static relationships that do not allow for flexibility " (Johnson, 2009, p. 76). It is unfortunate such cautious boundaries exist in the school system, preventing the
development of greater insights. Still, VOICES does have a high rate of student turnover due to problems in their lives outside of VOICES. Having a place they feel valued and can express these problems through their stories is important.

I asked Tracey what challenges she saw with implementing VOICES best practices into the classroom. She said the short length of class periods makes it difficult to go out into the community. Teacher resistance can also be an issue due to lack of support and time. Teachers work many hours and finding the time to write a new curriculum when they are already exhausted is challenging. However, as Tracey and I discussed, new curricula, especially that which is so engaging, is worth the effort. It is what keeps teachers from getting burned out.

Desert High’s structure helps eliminate some of the challenges Tracey mentions. One long project involved students working with artists at the art museum to create mosaic murals about the city's history. The project took three years to complete. It is wonderful that a project like this can continue from one school year to the next and maintain student interest and involvement. Ms. Art is able to take her students on location to create art even though the class periods are short (with the exception of the longer classes on Wednesdays). This is possible due to the entire school’s involvement in service-learning projects and the administration’s support of related field trips, even if it means students may miss other classes. This would not be possible at many schools and students would need to create artworks that could be transported to the site.
Conclusion

Desert High's service learning pedagogy is effective because the entire school is involved; the administration supports it; there is a designated service-learning coordinator; the block schedule allows for more project time; and all teachers and students are trained how to implement service learning projects. The students are actively engaged with the projects and are genuinely interested in their success and outcomes. The projects are most successful when students have an active role in the project ideas and design and a project based approach is utilized. Issues of sustainability are challenging, but important to the school and they continually work toward this goal.

VOICES' and Lily Yeh's methodologies can also teach schools many things when implementing service-learning programs. Some things to try: create connections to and with the community; create curriculum that is relevant to students' lives; teach students to ‘take the I to the we;’ develop reciprocal relationships; treat students as equals; both teachers and students learn from one another; teachers share their stories and are members of the learning community; follow a critical pedagogy model where adults do not do things for youth they are capable of doing themselves; create a safe place to discuss difficult topics; be more of a facilitator than an instructor; create a pedagogy where students teach each other in order to create sustainability and shift in the power structure; develop art skills; embrace adversity and ambiguity; and turn deficits into assets. Last, but not least, do it all while remaining positive. A tall order? Perhaps, but, as Lily Yeh says:

Together we unite and shine. This light cuts through the darkness of our ignorance, greed, politics, and social blight. It connects us with compassion, generosity, and
kindness. Here, I believe, lies the hope for the future. Community building is challenging and often without glory. It is three steps forward two steps back. It is trench work filled with sloppy and mundane details... Despite the endless failings, in that one step, the world begins to change. (Jackson & Moskin, 2004, p. 9)
CHAPTER FOUR: CURRICULUM

The curriculum that follows was written for use in a high school art class and utilizes the findings from chapters two and three. It is based on the culmination of the insights gained from researching the cases I share in Chapter Three. I used an adaptation of Madeline Hunter's Essential Elements of Instruction lesson design format which is applicable to any school or community setting. However, it could be easily adapted to any grade level, subject, or non-school, community setting. The curriculum employs the Plan, Action, Reflection, Celebration format, these stages are presented somewhat sequentially, though different stages intermingle throughout. The Teaching stage from CRAFT is also added to this model as a way to create sustainability. This curriculum is meant to be a guide that can be adapted to best meet the needs of the participants.

Why write an arts-based service-learning curriculum? There is a lack of current resources available for art educators to utilize. Those that are available often employ a needs-based approach and do not directly address the visual arts. There are also few resources that include simple, step-by-step lesson plans that give students the reins in the planning, implementation, and completion of the project. In addition, service-learning reaches students who often seem unreachable by making them feel they have an important voice and can do great things. Some additional benefits of service-learning according to research include (as compared to students who are not involved in service-learning): improved test scores, more frequent completion of homework, better grades, fewer absences, decreased dropout rates, positive social relationships with peers, improved behavior, and increased awareness and commitment toward community needs.
(National Commission on Service Learning, n.d., p.11). With all of the wonderful outcomes service-learning provides, we need to begin implementing it in all schools and educating teachers in the most effective methodologies for incorporating it into their curriculum. I hope this curriculum will be useful toward that goal.

Overview

All lessons are presented in the order they will be taught with worksheets and materials directly following each lesson plan. Unless stated otherwise, the anticipatory set occurs in the bellwork. An anticipatory set occurs at the beginning of the lesson and serves to draw students into the new learning. It should: actively engage students (in an activity, discussion, reflection, etc.), relate their prior knowledge to the new learning, and be relevant to the objective. Bellwork is an activity or questions for students to begin as soon as they come into the classroom. It is written daily on the board or projected onto an interactive whiteboard device (like a SMART board). Students will answer the questions listed in their sketchbooks (which they make themselves) and we will discuss their answers afterward as a class. When the sketchbooks are not yet created, they will answer on the pages that will later be added into their sketchbooks. For the group work, students will be evaluated on their participation, reflections, follow through, and attitude. Times are not always given regarding how long each lesson will take, as this will vary depending on the quality of the discussions and how the teachers facilitates continued discussion. Class periods are assumed to be one hour in length. It is important to be flexible and allow a lesson to spill over to the next day or days if necessary. Lessons will also change according to the decisions students make and the community partners they
choose. The teacher/facilitator(s) should participate in all teambuilding activities including lesson six, the creation of an artwork about one's own assets. This will create reciprocity between the students and teacher and allow them to get to know one another as whole people.

Objectives for the Service-Learning Project:

- Develop interpersonal communications skills through interviewing and collaborative work with classmates and the community - helpful in ‘real world’ for use in students' careers;
- see the importance of service in one's own community and hopefully continue to be agents for social change after the commencement of this project;
- develop appreciation and understanding for community issues;
- make meaningful connections to community;
- develop problem solving, critical thinking, and leadership skills;
- create artworks using symbolism and metaphors for the purpose of creating social change in their own community;
- develop painting, sculpting, or other skills (depending on the medium they choose);
- learn how to create artwork on a large scale (possibly, depending on project chosen);
- and research artists who create social change and analyze their motivations, techniques, and how they established relationships with the communities.
National Visual Arts Standards for this Curriculum:

Grades nine through twelve:

**Content Standard:** Understanding and applying media, techniques, and processes

**Achievement Standard, Advanced:**

Students
c. communicate ideas regularly at a high level of effectiveness in at least one visual arts medium
d. initiate, define, and solve challenging visual arts problems independently using intellectual skills such as analysis, synthesis, and evaluation

**Content Standard:** Choosing and evaluating a range of subject matter, symbols, and ideas

**Achievement Standard, Proficient:**

Students
b. apply subjects, symbols, and ideas in their artworks and use the skills gained to solve problems in daily life
d. evaluate and defend the validity of sources for content and the manner in which subject matter, symbols, and images are used in the students’ works and in significant works by others

**Content Standard:** Reflecting upon and assessing the characteristics and merits of their work and the work of others

**Achievement Standard, Proficient:**

Students
a. identify intentions of those creating artworks, explore the implications of various purposes, and justify their analyses of purposes in particular works
b. describe meanings of artworks by analyzing how specific works are created and how they relate to historical and cultural contexts
c. reflect analytically on various interpretations as a means for understanding and evaluating works of visual art

**Achievement Standard, Advanced:**

Students
e. correlate responses to works of visual art with various techniques for communicating meanings, ideas, attitudes, views, and intentions.

(National Art Education Association, 1994, p. 22-24)
Service-Learning Standards:

- Service-learning has sufficient duration and intensity to address community needs and meet specified outcomes.
- Service-learning is intentionally used as an instructional strategy to meet learning goals and/or content standards.
- Service-learning actively engages participants in meaningful and personally relevant service activities.
- Service-learning provides youth with a strong voice in planning, implementing, and evaluating service-learning experiences with guidance from adults.
- Service-learning partnerships are collaborative, mutually beneficial, and [enhance community assets].
- Service-learning incorporates multiple challenging reflection activities that are ongoing and that prompt deep thinking and analysis about oneself and one’s relationship to society. (RMC Research Corporation, 2009, p. 3-5)

Plan Phase

The planning phase occurs intermittently throughout the lesson, but more time is spent on it in the beginning. There may be a tendency for students and participants to want to rush through this phase and move to the action phase. However, reassure them that the more effective they are in their planning, the better the project will be. Make certain to tell students the purpose for every lesson so they can see the relevance if it is not immediately apparent.

Lesson One: Pre-Assessment

Time - 1 class period - at beginning of project, combined with teambuilding activity afterward.

The form below will be used to pre-assess students regarding their feelings toward volunteerism and creating social change.

Please write answers to the questions below very honestly and thoroughly. Take your time. *There are no right or wrong answers.*
Pre Project Interview Questions:

1. Have you ever volunteered? If so, where, when, and why? If not, why not?
2. How do you define community?
3. What does community mean to you?
4. How do you feel about community service?
5. What do you like about your community? Please be specific.
6. Is it possible for students to improve their communities? Why or why not? How?
7. Have you thought much about your community and how you can make it better? Tell me more about this. If you haven't thought about it, why not?

Teambuilding

One teambuilding activity will follow the bellwork on given days for one to two weeks depending upon need.

Anticipatory Set: (this is the bellwork) Why would it be important for us to build a close knit class community? What things are essential for us to be able to work together collaboratively?

An anticipatory set occurs at the beginning of the lesson and serves to draw students into the new learning. It often occurs in the bellwork which serves to get students involved in the lesson as soon as they come to class without requiring any teacher direction.

Objectives: After teambuilding activities, students will understand ways to communicate effectively and work as a team throughout our project.

Purpose: Since students will be working in small groups throughout the project, it is important they feel comfortable with one another so they can freely express their ideas and work cooperatively and effectively.

The Inner-Outer Circle:

Students stand in a large circle. Every other person take a large step to the middle of the circle and turn to face the person directly behind you in the outer circle.
To get to know each other better, exchange answers to each of the questions I ask. Then, ask inner circle to move _____ spaces to the right. For the next question, ask outer circle to move _____ spaces to the right (Cassutto, n.d.). Continue until all questions are answered.

1) Who is your favorite artist, or what type of art do you like the best?
2) What is one fun thing you did over the summer?
3) What is your favorite art material to use?
4) What is one thing you've done of which you are most proud?
5) What is the kindest thing anyone has ever done for you?
6) If you were on an island, who would you want there with you? Why?
7) If you had to choose a charity to donate to, which one would you choose? Why?
8) What is a quirky fact about you?
9) If you could visit any country in the world, where would you go? Why?
10) What do you do in your free time?

**Closure** - What did you learn from this activity? How was this relevant to our work as a class? Call on people to answer.

**Lesson Two: Community**

**Time**: Two one hour class periods

**Objectives**: After and through discussions, students will analyze their definitions of community. They will understand what service-learning is and the difference between asset-based and needs-based methodologies. Students will explore the assets of their community.

**Purpose**: So students will understand what we will be doing in our service-learning project and why.

**Anticipatory Set**: (in bellwork - write in sketchbook) What does community mean to you? Please write your own definition of community. What communities do you belong to?

<table>
<thead>
<tr>
<th>Learning - Teacher actions</th>
<th>Learner Actions - Active Participation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Community - discuss bellwork answers-Write their answers on whiteboard.</td>
<td>Discuss answers to bellwork - with partner, then as class</td>
</tr>
</tbody>
</table>
- Lily Yeh

- Service-learning - what do you think service-learning is?

- Give students definition of service-learning & scope of project - they will choose a community group or organization to partner with, the project, and design (teacher displays this information on a powerpoint.)

- Discuss expectations (important to work as a team, follow through, complete your portions of the work, etc.). Explain their important roles as the project designers, that we are co-learners and co-teachers. The teacher will function as a facilitator and guide, not the "all knowing one." They will have to problem solve and rely on one-another.

- Asset vs. needs assessments & what they feel are assets of their community. Practice interviewing (for later interviews with community). Discuss good listening skills. What is important to remember when interviewing someone?

Show part of Lily Yeh video as inspiration!
http://www.ustream.tv/recorded/2370643

What is your reaction to this video?
Discuss answer with partner.

Call on students to answer after partner discussion.

How do you feel about service learning upon first hearing about it? (write in sketchbook - date top of page)

- Ask students what their expectations are. Discuss these as a class. How do they feel about the project expectations? About their roles? Discuss as a class. Reflect on this in your sketchbooks.

- Discuss good listening w/partner. What makes you feel heard?

- Split into groups of 4 - 2 interviewers, 2 community members. One interviewer does a needs assessment of the community member (students act as themselves) and an asset assessment of the other community member. Choose a community you are a part of (one that is important to you) to answer the questions about. See diagram:
- **Explain to students**: Service-learning projects often focus on the needs of a community. We will focus on its strengths, not what needs to be fixed. What do you think the benefits of this would be?

- After discussion, explain benefits that were not stated (Search Institute and Interfaith Youth Core, 2009, p.31):
  - empowers community
  - makes participants the experts
  - highlights assets unnoticed by outsiders, makes insiders aware of the good and their talents and skills to improve the community.
  - makes a partnership, not us trying to save them. We all have skills and resources to contribute. They can also continue without us.

- What did you feel was the difference between the 2 assessments? Discuss as class. How did you feel about each assessment? If you were given a needs-assessment, how did you feel about it? Is this a good assessment? Why or why not?

- Discuss possible benefits as class. Write on board.

- switch roles using only asset inventory so that everyone has completed an asset inventory. We will use these later when choosing our community to partner with- Community members ask interviewers so everyone has opportunity to practice & discuss community assets.

**Closure**

- Explain importance of choosing a good partner. The project requires a large time commitment from the

| Answer in sketchbook - dated at top of page - What did you learn from today's discussions? What are some other assets of your community you have not yet discussed? Keep thinking about these and be ready to share new ideas in a few days. |
| Group discussion of what factors would make for a good organization to partner with. Some factors might include: |
community partner and the ability to be available for discussions and questions.

Homework:

Dealing with currently held stereotypes/preconceived beliefs. Important to confront these before beginning.

Research organizations

- working toward a cause we believe in, have interest in, and support
- An interest and enthusiasm for partnering with teens.
- lends itself to an art related service project
- explore and write down 2 community organizations that are working to enhance the assets of our community. Choose organizations who support causes that are most important to you. Think about what would make this an interesting and engaging experience for you. Helpful Web sites for community service agencies or service clubs are:
  - [www.guidestar.com](http://www.guidestar.com)
  - [www.learningtogive.org](http://www.learningtogive.org)
  - [www.cns.gov](http://www.cns.gov)
  - [www.unitedway.com](http://www.unitedway.com)

Before research, students will respond to these prompts in their journals: What do you currently know about these organizations/people? What assumptions do you have about this group of people? This is not based on your research, just based on what you already know or might assume.

Once these questions are answered, conduct research on each organization you chose. Be ready to discuss these in 3 days. Tomorrow we will go to the school library to research in class, what you don't finish will be homework.
Needs-Assessment

1. Describe your community. What needs is it trying to meet? What problems is it trying to solve?

2. What are the biggest challenges or problems facing your community at this time?

3. What will it take to fix those problems?

4. What could we do to help you?
worksheet adapted from (Search Institute and Interfaith Youth Core, 2009, p.37)

**Assets Assessment**

1. "Describe your community. What is its vision? What does it seek to accomplish" (Search Institute and Interfaith Youth Core, 2009, p.38).

2. What are the strengths of your community? Where are you making a difference (Search Institute and Interfaith Youth Core, 2009, p.38).

3. If you could have three wishes for the future of your community, what would they be (Search Institute and Interfaith Youth Core, 2009, p.38)?

4. How might we partner with this community to fulfill your dreams for the future (Search Institute and Interfaith Youth Core, 2009, p.38)?

5. What is the local community known for? What does it do well (Price, Toole & Wokie, 2007)?
Lesson Three: Teambuilding - Active Listening

A. Partner with someone you don't usually work with.

B. With your partner, share a funny memory, or a fun experience you had for one minute. The listener should pay close attention and only nod, smile, and say "uh-huh, wow, I see," etc.), they should not interject otherwise. At the end of the time, the listener tells the class the story. Next, students switch roles and repeat (Cassutto, n.d.).

Closure: How can we utilize these listening skills while we work on our project with our community partners? Why are they important?

Teambuilding - Essential Skills for Teamwork

same class period as active listening

1. Anticipatory Set: What are some essential skills for working in a team? What makes for an effective team experience? What are some things we feel are essential to incorporate into our teams - some guidelines to follow to have a rewarding experience? Discuss in groups of 3.

2. Have each group share what they came up with, not repeating other groups' answers. Write on the board.

3. Which of these do we want for our guidelines? Choose 5-7 as a class. Students pass around poster board, each group writing one guideline on the poster to post in the classroom. Some ideas to steer them to if they are stuck: listening, questioning, persuading, respecting ideas, helping, participating, sharing

4. Closure - What is one important thing you learned today about teamwork? What are your own assets when working in a team? List them in your sketchbook, write date at top of page.
Lesson Four - Choosing a Partner Organization

Time - 2 - 3 class periods

<table>
<thead>
<tr>
<th>Learning - Teacher Actions</th>
<th>examples, materials, strategies</th>
<th>Learner Actions - Active Participation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Review organization criteria - in Bellwork</td>
<td></td>
<td>• Write down what makes a good organization to partner with.</td>
</tr>
<tr>
<td>2. Evaluating organizations</td>
<td></td>
<td>• Discuss this with your neighbor, then as a class.</td>
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<tr>
<td></td>
<td></td>
<td>• In groups of 3, discuss the assets of our community that are most important to you.</td>
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<tr>
<td></td>
<td></td>
<td>• discuss 3 ways we could enhance our community.</td>
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<tr>
<td></td>
<td></td>
<td>• Narrow list to 3 assets. Looking at your homework, discuss the organizations you wrote about. Vote for your favorite one that would be best to partner with for our project.</td>
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<td></td>
<td></td>
<td>* complete this assignment together - due at end of sketchbook cover assignment (approximately 2 weeks):</td>
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<tr>
<td></td>
<td></td>
<td>Use the community asset assessment sheet to talk with community organization &amp; determine plausibility of partnership. For safety, you must do this as a group (all 3 of you). Go to public highly populated places only, not into anyone's home, dark alleys, or anywhere secluded. Determine primary partners within the organization (leaders &amp; contact people). Conduct interviews in person when possible. Cafes make good locations. Use the Assets Assessment for community interviews form. Use extra paper if needed.</td>
</tr>
</tbody>
</table>
| Do lesson 5 & 6 for 2 weeks, then do lesson 7. | | During lesson 5 & 6, there will be daily reflections about service-learning on the pages that will later be put into their sketchbooks.
Assets Assessment for community interviews

1. Describe your community. What is its vision? What does it seek to accomplish?

2. What is your role in the organization?

3. Who are your major allies and partners (both in the organization and in the community?)

4. What are the strengths of your community? Where are you making a difference?

5. If you could have three wishes for the future of your community, what would they be?
7. In what ways do you see yourself or your organization helping to make these dreams or hopes come true?

8. How might we partner with you to fulfill your dreams for the future?

9. What resources (people, facilities, communication strategies, etc.) does your organization have that could potentially be utilized?

10. What other people or organizations might be interested? (Where possible, get contact information, including name, organization, phone, and e-mail.)
11. Would someone from your organization (preferably the same people each time) be available to come to our class (which meets at ____ time of the day) several times throughout the project? Explain that it is sometimes difficult for us to meet them because of short class periods and transportation. If not, could we Skype with you?

12. If we decide to partner together on a project, would you be available on _______ date to come to our class? If so, please tentatively save this date. We will notify you as soon as possible.

13. Is there anything else you would like to add before we conclude?

Before concluding the interview, scan your notes. Tell the interviewee some of the major themes you heard during the interview so that you’re sure that you understood what was said—and the interviewee also has confidence. Give the interviewee an opportunity to highlight other things she or he would like to emphasize.

CONCLUSION
Explain to the interviewee that we will review the different organizations the class has been interviewing and vote on one organization to partner with based upon shared goals, feasibility of implementing an arts-based community project, and student interest. Let them know we will make a decision on _____ date. Ask the interviewee if he or she would like a copy of our findings upon completion of the project. Leave the interviewee your e-mail and your teacher's e-mail if they have questions. Explain that this is a student led project, and therefore, you are the first contact person.

Be certain to thank the interviewee for her/his time, shake her/his hand and be warm and polite in all of your contacts with her/him.

Questions from worksheet both adapted and taken directly from: (Search Institute and Interfaith Youth Core, 2009, p.38 - p.46)
Your Reflection: Write your answers on this sheet and then add to the reflection portion of your sketchbook.

1. What did you learn from doing the asset-inventory of the community?

2. What are you reactions in general to the project thus far?

3. How could we respond to this community's wishes through art?

4. What could we do that would really engage you and make you excited about this project?

(Each week, I will give students additional prompts that will include: "How did you feel about your experiences? What was most interesting? Most difficult? Why? What are you learning about the issue? How is that knowledge affecting your actions? [What do you have in common with your partner or this community/organization]? What are you learning from them?")
Lesson Five: Visual Journal/Journal/Sketchbook Creation

Duration - approximately one week (allow more time if needed)

Throughout the service-learning project, students will use their sketchbook/visual journal/journal as a place to reflect on their learning, practice artistic skills, brainstorm ideas, and express feelings. The books will also serve as a secondary assignment when they finish their work early. They will be "bound" with metal binder rings so papers can be added/subtracted. Folders and envelopes will also be added for holding findings/notes.

1. Anticipatory Set: List the different ways people can use sketchbooks. How can you become a better artist? What would be the purpose of creating our own sketchbooks as opposed to buying one that is pre-made?

2. Objectives: After lessons and a demo, students will apply the different ways a sketchbook can be used by creating their own sketchbook and utilizing it in a variety of ways. They will see how famous artists used their sketchbooks to draw, paint, collage, attach, journal, practice, brainstorm, reflect, express, and experiment (we will call these "various methods").

3. Purpose: To further develop their artistic skills and ability to express themselves through practice. To have a special place to express themselves.

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>4. * Various sketchbook methods - powerpoint of techniques and artist examples</td>
<td>* Write methods on what will be 1st pg. of sketchbook.</td>
</tr>
<tr>
<td>* for certain images: what technique do you think this is?</td>
<td>* students answer questions, discuss artist examples.</td>
</tr>
<tr>
<td>5. Intermittent Closure -</td>
<td>List one example of how you could use each of the methods in your sketchbook. Tell your neighbor.</td>
</tr>
</tbody>
</table>
6. How to construct s.b. - Demonstration
Students watch demo, answer teacher questions, and fill out note sheet w/directions

7. Check for understanding - what do you do first, next, ....?
Students answer ?s

8. Give assignment :

**cover design:**
- use at least 3 different media
- front (back if you have time) - self portrait of your assets (we will come back to this in a few days after Lesson 4)
- experiment with various methods
- 3 sections divided by colored paper with a tab designating each section:
  - 10 pages for bellwork
  - 10 pages for reflections I will assign to you (can include imagery)
  - 30 pages for sketchbook assignments/visual or written journaling

**First page:**
- your assets

9. Assign one person from each group to get materials: cover papers, inside paper, heavy duty hole puncher, decorative tearing rulers, glue, binder rings

10. Students start

**Lesson Six : Your Assets, Wishes, and Strengths in a Team**
asset self portrait on cover of sketchbook

**Time:** Approximately one week depending on how long students need

**Anticipatory Set:** (bellwork) Why would it be important for each person to be aware of their own assets for doing our service-learning project?

**Objectives:** After brainstorming ways to visually illustrate their own assets, students will create an artwork on the cover of their sketchbook visually representing their assets, wishes, and strengths as a team member.

**Purpose:** To realize that each person is an important part of the team, to get students comfortable with visually representing ideas using symbols and metaphors.
<table>
<thead>
<tr>
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<th><strong>Learner Actions - Active Participation</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. expression through Symbolism/metaphors in self portraits</td>
<td>Powerpoint w/ discussion Questions - artists: Frida Kahlo, Louise Bourgeois, Guillermo Gómez-Peña, and Trenton Doyle Hancock</td>
<td>*Discuss answers ppt. images - what symbolism does the artist use? What metaphors?</td>
</tr>
<tr>
<td>2. Applying Symbolism - Practice</td>
<td>Handout w/ Assignment &amp; questions</td>
<td>* With a group of 3, choose one person's asset. Draw a symbol for this asset. * On cover of sketchbook: - create artwork about your assets, wishes, strengths as a team member, what is important to you?</td>
</tr>
<tr>
<td>3. Give Assignment</td>
<td></td>
<td>Reflect on your own experiences. Where have some of the assets been important in your own life? How have they made a difference? What kinds of experiences have you had that, in retrospect, built assets for you? (Youth Service California, n.d.)</td>
</tr>
<tr>
<td>4. Validation - group teambuilding</td>
<td></td>
<td>* each person makes a fan out of sheet of paper &amp; writes their own name on top section.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>* pass fan to neighbor who writes something he/she appreciates/admires about</td>
</tr>
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</table>
Lesson Seven: Artists working for Social Justice and/or with Community

**Anticipatory Set**: Why would it be important for us to explore the work of artists doing artworks for social justice/change or artists who work with the community to create artwork? What do you think makes an effective service-learning art project?

**Objective** - learn how artists built a relationship to the community they worked with to create their art. We can then emulate what worked well and know what not to do.

**Time**: 2 class periods + 1 or 1 1/2 class period for presentations

<table>
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<th>Learning - Teacher Actions</th>
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<tbody>
<tr>
<td>Qualities of effective teaching</td>
<td>Teacher PowerPoint</td>
<td>Show class example of a PowerPoint used to teach them about artists that includes active student participation. Ask: how does this engage the students so they aren't just sitting</td>
</tr>
<tr>
<td>artist's work - what makes it effective for community building, what makes it ineffective?</td>
<td>there? (asks them to discuss, draw, talk with a partner, write answers on their slates, etc. It is not a presentation, it is involving the class in activities). Jot down notes of ideas to include in your own teaching about an artist. In library: Each group of 3 research a different artist(s). Make a short PowerPoint to show rest of class tomorrow. Include: image on each slide of artist's work, discussion questions for class, how they use social justice in their art, or how they work with the community, anything else you find interesting. Ask class if they are successful in creating change/awareness through their art. What does this artist do well when working with the community? What could be improved? Tell them to be ready to lead the discussion. They are teaching the class about the artists.</td>
<td></td>
</tr>
<tr>
<td>Social Justice definition</td>
<td>Tell a neighbor what you think social justice is. Discuss these definitions as a class. Why is this important for us? Can you make a difference as young people? Why or why not? Discuss with a partner.</td>
<td></td>
</tr>
<tr>
<td>Great example of arts-based service-learning projects</td>
<td>Students research and report to class on one arts-based service-learning project they like and thought was successful. Be ready to discuss: why it was successful, why you like it. What about it can we emulate in our project?</td>
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</table>

**Closure** - What is most important to remember about teaching about your artist? Why are we doing this?
When asking students questions about their opinion, be ready for adverse answers and do not be upset if they are not "buying into" the project. This is your opportunity to find out why they are not excited about it and to resolve the issue. Find out what would make it an exciting project for them. What is missing? Why don't they think they can make a difference? Have they had a bad experience? Be open to discussing difficult topics as they are pathways to better understanding, the student gaining trust in you, and more open communication.
The following three lists are handouts to give to students: Artist Exploration, Artists to choose from, and Community or Service-Learning Project Created by Students

**Artist Exploration:**

**Objective** - learn how these artists built a relationship to the community they worked with to create their art. We can then emulate what worked well and know what not to do. If there is an artist you know of who uses her/his art to create social change alone or with the community, you are welcome to research that artist instead. See Ms. Molnar first to discuss this.

**Steps:**
1. Form a group of 3.

2. Briefly look at each artist listed below on the internet. As a group, choose which artist you would like to learn more about.

3. Together, research that artist. As a group, decide who will complete each task so everyone is participating equally.

   You will:

   - Make a short PowerPoint to show rest of class.
     - Include: image on each slide of artists' work.
     - discussion questions/relevant activities for class.
     - how they use social justice in their art, or how they work with the community.
     - anything else you find interesting.
     - Ask class if the artist/artists are successful in creating change/awareness through their art.
     - Be ready to lead the discussion. You are teaching the class about the artists.
     - Include no more than 4 bulleted lines of biographical information and only as it relates to our objectives.
     - Make this interactive! Engage the class, don't just lecture. Ask the teacher for ideas or help if you get stuck here.
     - No more than 5 bulleted lines of text per slide.

4. On the day you teach, turn in:
   - Your PowerPoint and a list of what you did for the assignment.
Artists to choose from:

Suzanne Lacy - suzannelacy.com

Lily Yeh - http://www.barefootartists.org/barefootartists_projects.html

Judy Baca - www.judybaca.com

Jennifer Allora & Guillermo Calzadilla (couple) - see http://www.pbs.org/art21/artists/alloracalzadilla
Community or Service-learning Projects Created by students:

Find two that interest you that isn't listed here. Do a web search for "service-learning art projects" or "arts-based service-learning." Some great resources:

www.learnandserve.org
www.idealist.org
www.ysa.org

http://www.communityarts.net

Ben's Bells community art project

Empty Bowls ceramic service-learning project
Lesson Eight: Choosing a Community Partner

*Time*: 2-4 class periods depending on need

<table>
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<th>Learning - Teacher Actions</th>
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<tbody>
<tr>
<td>1. Analyzing best choice</td>
<td></td>
<td>Review criteria for effective partnership with organization. Each team lists their chosen organizations on the board and then tells the class about the organizations and why they chose them. They discuss their interviews and if and how they feel we could partner with that organization. Then, each person is given 2 dot stickers to place next to their favorite organization choice based on criteria discussed previously. (Search Institute and Interfaith Youth Core, 2009). Tally the votes to choose our partner.</td>
</tr>
<tr>
<td>2. Choose group roles</td>
<td>Papers with group choices and roles</td>
<td>Materials group, community contact group, celebration planning group, documentation group (photographing process, editing images). We will discuss possible group roles as a class. Students will give their input to possible roles. Groups will each choose what they want their role to be.</td>
</tr>
<tr>
<td>3. Students choose groups/individual roles</td>
<td></td>
<td>Students write their name and group and individual role choices on the paper - rating their 1st, 2nd, and 3rd choices and turn into the</td>
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</tbody>
</table>
4. Contact organization or community partners

| Teacher. Teacher places students in groups and gives individual jobs so all responsibilities are covered. |
| Community contact group will contact our selected organization and organize a time for them to come to our class. This would preferably be on the date discussed in the original interview or as soon as possible. |

Other groups could include (the following list of groups, with the exception of the Teaching role, is adapted from: (Terry& Bohnenberger, 2007, p. 132-144):

- **"Facilitator" role (p. 132)** - two students per class that act as leaders and know the activities of each group and help them as needed. Communicate to students that a facilitator is a leader who respects everyone and motivates rather than being bossy. The facilitator needs to be familiar with each group's and person's roles and responsibilities. Each group could also have its own facilitators to keep the group on track, organize, and keep things moving.

- **"Correspondence Action Group" (p.133)** - This group makes most of the contacts with the community partners and other parties as needed. This includes: "writing and mailing letters, thank-you notes, press releases, and invitations"(p. 133). They are also responsible for making phone calls and writing e-mails. Make sure to discuss proper phone, e-mail, and letter etiquette.

**Advertising Group** - This group will design t-shirts (or smocks or aprons) for all participants to wear, contact the media (newspaper, television, radio, internet) to
publicize our project and keep them aware of updates. Don't limit media contact to local and state, consider national media as well.

Documentation Group - This group photographs and videos the project from start to finish, keeping a visual digital and/or book form of the process. Within this group, individual roles could include: photographer, videographer, editor (in charge of editing photos and video). In charge of displaying the documentation in a visually appealing manner at the celebration. The group will also be responsible for keeping a record of the activities in the project so it can be reproduced by others. Each group will also have a person in charge of documenting their groups' process to be used to teach others.

Teaching Group - Each group will have a "teacher" who will be responsible for discovering ways to continue the project after the completion of the artwork. They will brainstorm ways to make the project sustainable and create an action plan towards this goal. This will involve what Knight describes as selecting the "information and skills worth teaching" and then developing a plan for teaching it" (p. 132).

These are just some ideas for group formations, but students should brainstorm ideas for what the groups should be after being presented with these ideas as a starting point. Each student will need to formally commit in writing what their responsibilities will entail.

Plan of Action

Now that students have chosen their groups and roles, they will begin developing a plan of action, defining specific individual and group responsibilities. They will also
determine deadline dates for these responsibilities. The plan of action should include a section on assessment where they will discuss how they should be assessed, creating specific guidelines and criteria.

Service-learning involves many uncertainties, nothing is solidly defined which can leave some students feeling uncomfortable. They can have a sense that they do not have control over the situation, causing anxiety. It is important to acknowledge these concerns, but to encourage them to go with the flow and get comfortable with the unknown. This is their opportunity to use their creativity toward the greater good.

**Lesson Nine: Group Presentations of Artists and Service Projects**

We have the presentations placed here to give us time to schedule an appointment for our community partners to come to our class. We will have them come to the school due to difficulty with field-trips and transportation. If possible, we will go to the community partners' location.

**Action Phase:**

**Lesson Ten: Co-Designing with Community Partner**

This lesson assumes the students and the community partner decided to make one two-dimensional artwork. However, the project could take on many different forms from teaching art at an elementary after school program, to planting and doing the landscape design for a community garden. Depending on the project chosen, the lesson would need to be adapted accordingly.

**Time:** Approximately one to two weeks
Anticipatory set: I hand out copies of the community asset interview (the answers the community partner gave the group from lesson 4) for our chosen organization as students come in the door. Bellwork: Please get out your list of assets you wrote about in preparation for your asset artwork. Compare these to the assets listed by the community and the assets you see in your community. List the similarities.

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<tbody>
<tr>
<td>1. Meet our community partner - hopefully, several members from the organization would come</td>
<td></td>
<td>Introductions</td>
</tr>
<tr>
<td>Icebreaker - Building trust, getting to know each other</td>
<td>Powerpoint</td>
<td>Play &quot;two truths, one lie&quot; in small groups with community partners. Each person tells two true things about themselves and one lie. The rest of the group guesses the lie.</td>
</tr>
<tr>
<td>2. Review suggestions for positive interactions</td>
<td>Interview Answers On handouts from lesson 4</td>
<td>Norlund, Speirs, and Stewart (2010) offer these suggestions for positive interactions: avoid &quot;making negative comments or judgments about what people said;&quot; take turns speaking; practice active listening; if there is a misunderstanding, ask for a different explanation; honor one another's requests for confidentiality; validate and expand on significant statements; and express gratitude to the group members for their participation (p. 39-40).</td>
</tr>
<tr>
<td>3. Review of assets</td>
<td></td>
<td>Discussion of this as a partnership. Discuss what we both hope to achieve through the partnership - whole group discussion.</td>
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<tr>
<td>Split into previously decided work groups. One or more community partner joins each group. If there are not many community partners available, have a whole group discussion.</td>
<td>Review the answers from the original interview the small group had with this partner. Ask community partner if there is anything they'd like to add to their answers. Anything they'd like to change about their answers?</td>
<td>How could we partner with this organization to create an arts based project?</td>
</tr>
<tr>
<td>In groups, come up with a list of ideas. Choose your favorite idea to present to the class. What themes emerged?</td>
<td>Ask yourself: &quot;What images, phrases, stories and places are related to our theme?...Who are the individuals and institutions affected?&quot; (Knight &amp; Schwarzman, 2006, p.30).</td>
<td>Each group would share their list of possible artwork ideas with the community partners getting their feedback. I would then write all of the ideas on the board. We would consolidate similar ideas narrowing the list down to a few we would like to have as our focus.</td>
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| Next, students would work in groups of three to create sketches using the themes chosen by the class. Each person in the group works on an individual sketch, later fusing the | | }
### 7. Choosing one sketch

Choose three sketches into one, taking the best part of each to combine into a final idea.

Choose one person in the group to draw the sketch with input from each group member (including community partners) regarding what to draw, how to draw it, and how to arrange the composition.

After reviewing our goals for the mural (what ideas and messages we want to convey), we gather around the sketches and discuss as a class what we like best about each sketch. I write this list on the board. The groups then reconvene to make a new sketch that incorporates everyone’s best ideas. When finished, we place the sketches on the board and vote on the best one. We invite the community partners to participate in this process, voice their opinions, and approve the final sketch. We may choose one artist in the class to rework the sketch so that it has uniformity. Students are encouraged to voice their opinions about the final sketch.

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**Lesson Eleven - Creating the Artwork**

Once the sketch is completed:

Once the sketch looks exactly as we want it to look on the wall (assuming we create a mural for the ease of explanation), we scan it into the computer and then using a projector (or printing it to a transparency, then using an overhead projector), we project the image onto wood boards or the wall and trace the design using pencil or charcoal.
pencil. This may require having students come back after sunset so the projected image will be visible. We may need to choose an art project that can be transported to the chosen site due to difficulties in field tripping students to the site on a regular basis (short class periods). One option would be creating artwork on wood boards that could later be transported to the site. Depending on the size we decide to make the artwork, we may need to use a few boards and place them together at the end. Once the image has been transferred to the boards, we begin painting. It is important to teach students techniques for using their chosen medium. We will create one or two artworks (that are personally meaningful to the students) using that medium to practice those techniques prior to beginning the community artwork.

**Reflection Phase:**

During this process, students will be required to write reflections in response to prompts in both their sketchbooks and on a blog developed for the class'/community partners' use. Both students and the community partners would be able to access the blog with a password and use this as a communication and reflection tool. Students would be required to make weekly posts which could include artworks, poetry, photographs and general reflections. The community partners would be encouraged to do the same so we could gauge how effectively we are meeting their expectations and if we are truly listening to and learning from them. The teacher should also make her/his own reflections in her/his sketchbook and write on the blog as well since she/he is also a member of the learning community (as is the case when utilizing a critical pedagogy and project-based approach).
Ending Reflection:

Once the artwork is completed, we will spend some time reflecting on what the students have learned from the experience as a whole. This would take two or three class periods. First, students will respond to the following questions in their journals as written about by the Southern Poverty Law Center (2009, p. 3):

What have you gained/learned in the course of this project? What have you learned about people who experience__________________? What would happen if everyone in our democracy helped address this issue? What will you do in the future to address this issue? What other issues would you like to address? Other questions would include: (Purmensky, 2009, p. 109) "Do you feel empowered by this project? Please explain. How has your understanding of ______(population) changed? How has the service-learning project impacted you as an individual?" Students will be encouraged to use artwork to help answer these questions and express their ideas. After they've completed their journal prompts for homework, they will create a small expressive artwork about their experience. When they are finished, we will have a class discussion where they will share their answers and artworks with their small groups and then with the class as a whole. Later, the community partners will be invited to discuss how the project has impacted them as well, sharing their personal insights.
Assessment:

Students will write weekly group reports throughout the project as well as self-reports. At the beginning of each week, students will write both individual and group goals. Then, at the end of the week, they will evaluate how much they achieved and to what proficiency. This will serve documentation, reflection, and assessment purposes. At the beginning of the project, in their groups and individually, students will write about how they should be assessed and discuss this with the teacher, coming to an agreement beforehand. The following rubric for grading student reflection writings is quoted and adapted from Terry and Bohnenberger (2007, p. 158-159). Each criterion is scored on a scale of one to four, four being the best.:

- [clearly] describes what happened during the experience.
- Shares [two]... part[s] of the experience that [were] meaningful.
- Shares feelings about the experience.
- Evaluates conclusions based on critical thinking and evidence.
- [Discusses how the experience is changing her/his life views or views about the people, society, community service, etc.]

Terry and Bohnenberger (2007, p. 154) recommend the following self-evaluation criteria scored on a scale of one to ten, one being "lousy" and ten being "super."

Initiative (go-getter), organization (planning, goals), follow-through (accomplishments), time on task [does not waste time], commitment [dedication]. This rubric could be used once a week for students and the teacher to assess student progress.
Celebration Phase:

Once the mural is installed, we will have a celebration with refreshments and invite students' families and friends, the school administration, teachers, students, the community partners and organizers, and the local news media. Student representatives, community representatives, and the teacher will speak about the project experience sharing the steps in the process and what we've learned from it. Students will display their documentation of the project including the photographs, videos, and, if comfortable, their sketchbooks with reflections. Students will be responsible for all aspects of planning the celebration. During the celebration, attendees will be asked to write their comments in a guest book (or in another form), or make comments while being videotaped. They will be asked how they feel they could contribute to creating social change or how they could help with the issue or theme the project explored. This will hopefully create a call to action and is more in line with the previously discussed Feedback stage (Chapter 2).

Teaching Phase:

The activities involved in this phase will depend upon the action plan the Teaching group creates. It will involve passing on skills/documentation to the community partners so they can continue to create social change within their own organization or community. This could involve the students acting as partners with the community after our project has ended, serving as contact persons to answer questions or give ideas for getting started with their next project. The students may decide to get their other classes, the school, or another part of the community involved with service-
learning, using the model and documentation we developed together. These actions help
to make the project sustainable and ensure that the community partners have the
information they need to continue community building.

**Conclusion**

This curriculum provides a model for art teachers and community organizations to
easily adapt for use in their own programs. My hope is that increased execution of such
programs would positively influence students' attitudes towards their communities
making for more actively involved, empathetic, and action-oriented members of society.
It is important for educators employing service-learning art programs to use an asset-
based model, to include ample reflection activities for students, and to utilize a critical
pedagogy model where the students are the project creators; sharing an equal role in the
planning and execution of the project. It is also important for the community members to
have an active role in the entire process and not only at the end to approve the final
design. This will empower the community and increase the feeling of partnership. If
implemented on a national or even global scale, service-learning could create
monumental social change. Let's start with our own communities now.
CHAPTER FIVE: CONCLUSION

Summary of Findings

My findings throughout this study emphasize the numerous benefits of incorporating service-learning into the curriculum. Both community and school educators can utilize the curriculum in Chapter four to increase student empathy, community partnerships, relevancy, and reciprocity. This chapter summarizes my findings throughout this study in relationship to my original research questions. Then, I discuss the implications for art education and further research.

What are the individual, collaborative, and educational benefits of a service-learning art curriculum? In today's society, we do not often have strong connections with the communities in which we live. Students' lives are frequently compartmentalized. School is separate from community, subjects are separate, real life is separate from learning. Students notice this separation and it becomes apparent when they ask their teachers, "why are we learning this, when will I ever use this?" Without this relevance, students can feel that school is meaningless and they therefore lack the motivation to succeed. This is why service-learning programs have experienced so much success and have increased student retention, grades, and ability to positively collaborate with others. Students develop leadership and communication skills and learn the course objectives more effectively because they are applying them to real life situations. Teachers often also enjoy the connections they make with students and the community, and are refreshed by the increased engagement from students.
Which contemporary artists are working with communities to create artworks for social change and how can they be incorporated into a service-learning art curriculum? Lily Yeh, Suzanne Lacy, Judy Baca, Jennifer Allora and Guillermo Calzadilla all create artwork with communities to bring about social justice. In Chapter four, students research these artists and examine how they can look to them as both examples and non-examples for how to work with communities and form partnerships. Some of these artists, like Lily Yeh, are very asset-based and others such as Suzanne Lacy focus more on problems in society. Students examine what the benefits and drawbacks are of each approach.

What can we learn from community-based arts organizations and community-based artists when implementing a service-learning curriculum? VOICES teaches us to take the ‘I to the we’ and relate our personal lives to that of the greater community. It is important to tell one's own stories and speak one's own truth, but it is also important to connect with the community and tell their stories in order to create social change. VOICES' reciprocity model would be invaluable if implemented in school settings. Treating students as equals, giving them trust and respect is monumentally important if teachers want trust and respect in return. As the saying goes, students don't care what you know until they know that you care. Teachers can begin by seeing and referring to themselves as facilitators, not as the sole experts in the classroom. Allow students to teach both the teacher and each other. Treat them as professionals. If the administration allows it, ask students to refer to teachers by their first names in order to create a true sense of equality. Give students responsibilities
that may be out of their comfort zones, but trust that they are capable of greatness and watch them rise to meet the expectations. Teachers should participate in all teambuilding activities. How can they expect students to be vulnerable if they aren't willing to do so themselves?

From Lily Yeh, service-learning programs can learn the importance of embracing uncertainty and allowing events to occur as they will, welcoming challenges as hidden opportunities. Teachers can reiterate the importance of looking for the assets that may be disguised as deficits. Meanwhile, building art skills is what will allow participants to feel successful. While process is important, people need to feel proud of their work and be taught the skills necessary to do so. Educators and students should be mindful of developing a reciprocal relationship with community partners throughout the process.

How can educators facilitate a service-learning art curriculum that:

- is asset-based?

Ask community members to share what they like about their community and define the resources available for helping with the project. It is also important to form reciprocal partnerships with community members so a missionary approach is never enacted either intentionally or unintentionally. Work together with the community members throughout the entire process to realize the projects' goals.

- utilizes a student-centered methodology?

Educators can give students choice and voice in designing projects. Project-based learning is an excellent model where students work collaboratively in teams to solve
personally meaningful problems. These problems, while relevant to the curriculum, are often developed by the students based upon their interests, concerns, and goals. As is present in the VOICES model, students are co-teachers and teachers are co-learners.

- is relevant to students’ lives?

When the methodology is student-centered, it is likely also relevant to their lives. In order to create relevant curriculum, it is important to give students a choice in the subject of their artwork or service-learning project. Educators should learn what is important to their students and what interests them. What are their challenges; what do they care about?

- encourages critical-thinking and problem-solving?

Through reflection, an essential element of the service-learning process, students are able to consider their assumptions and preconceived ideas pertaining to the service-learning. They are also able to track what they are learning from the project. Small group and class discussions are helpful to encourage reflection as other students may share thoughts and perspectives that others had not previously considered. Students are able to problem-solve together in their small groups in which they choose different roles. They have to work cooperatively in order to achieve the desired outcome. This can sometimes be challenging as all of the group members may not agree on the best way to resolve certain issues. These challenges create opportunities for students to learn leadership and teamwork strategies.

- makes the community members involved active and equal partners in the process?
The CRAFT process (Contact, Research, Action, Feedback, and Teaching) when combined with the Plan, Action, Reflection, and Celebration service-learning process creates an ideal methodology that authentically involves the community partners. It is also important to utilize an asset-based pedagogy that practices reciprocity with all participants. Creating art together helps to create empathy in participants as they learn to see things from others' perspectives reflected in their artwork and related discussions. By adding the Teaching phase to the service-learning process, projects can become more sustainable as participants teach each other necessary skills to carry on effective endeavors. The addition of the Feedback phase to this process allows those not directly involved in the project to have a voice and to take notice of the message in the artwork, thus creating opportunities for further change and awareness.

**Implications for Art Education**

Bastos, Marché, and London argued that "service-learning in art education deserves further examination, by connecting the approach to the process of connecting to communities through art education, such as through the work on community-based art education" (as cited in Hutzel, 2005, p. 170). When service-learning is applied to art programs, it brings much positive attention and advocacy for the benefits of art education. The attention comes from media coverage of these programs, intended as part of the Celebration stage, and from their connection to the communities in which they exist. It is time for education to move beyond the boundaries of the classroom and school, beyond students looking only inward, but also looking out and asking how they can improve their world. Art education in schools can benefit from examination and
adaptation of community art program methodologies and vice versa. Art can express what is inexpressible, draw people together, and can simultaneously create more aesthetic, livable spaces that improve communities. Therefore, art's validity as a core subject will hopefully be more fully realized.

Implications for Future Research

While this study develops a comprehensive, practical, arts-based service-learning curriculum based in both research and teaching experience, it also creates new questions. To begin, it would be beneficial to conduct case studies of teachers who use this curriculum and chart their successes and challenges. It would be interesting to note how the application of this curriculum positively influences the youth and the community participants involved. For example, how have their attitudes toward community service and volunteerism changed as a result of their involvement with service-learning? How would their leadership, communication, and collaboration skills improve as a result of the project?

The curriculum is practical in relationship to providing specific lesson plans. However, the study does not address funding needed for supplies which could be acquired through numerous available grants or possible fundraising efforts. Issues related to grant writing and the time and skills required to secure this funding could be further explored. However, there are numerous resources available, and this should not prevent interested educators from moving forward with service-learning curricula.

Further study could explore additional interdisciplinary possibilities of service-learning projects. Service-learning provides ample opportunity for collaboration between
teachers and subjects. This is a way to expand the notion of breaking down boundaries that limit students' connection between curriculum and real life. When students see that their school subjects are interrelated, they can begin to see added relevance and purpose in their learning. Additional research could examine ways in which effective teacher to teacher collaboration could occur.

Conclusion

While embarking upon new curricular territory can feel overwhelming, the rewards far outweigh the initial challenges and added work. Both educators and students experience renewed enthusiasm for the learning when service-learning is effectively applied with careful attention given to the best-practices discussed in this study. As Lily Yeh teaches us, learn to be comfortable with the unknown (Jackson & Moskin, 2004). I believe the definition of courage is being uncomfortable or afraid and forging ahead anyway because you believe in what is possible. In Lily Yeh's words: "I hope [this study] will help you to find your own voice and authenticity and that your life will unfold through your brave actions" (Jackson & Moskin, 2004, p. 4). Furthermore, she says, "listen to your heart, respond, take action" (Bioneers Conference, 2009).
APPENDIX A: Lesson Six PowerPoint

This PowerPoint is to be used with lesson six. The facilitator/teacher may choose to give a brief background on the artists presented, but it is not necessary.

Your Assets, Dreams, and Wishes

Anticipatory Set: (bellwork) Why would it be important for each person to be aware of their own assets for doing our service-learning project?

Objectives: After brainstorming ways to visually illustrate your own assets and looking at artists’ examples, you will create an artwork on the cover of your sketchbook visually representing your assets, wishes, and strengths as a team member.

Purpose: To realize that each person is an important part of the team, to get you comfortable with visually representing ideas using symbols and metaphors.
With group of 3, discuss: What is going on here? How do you know?

Self Portrait with Necklace of Thorns
1940

(Anonymous 2, n.d.)
• thorns represent a Christian martyr, and the emotional pain of her divorce from artist Diego Rivera.

• dead hummingbird is a love charm

• black cat signifies bad luck and death.

• Kahlo's pet monkey, a gift from Rivera, represents the devil

• butterflies in her hair denote the Resurrection.

(Anonymous 2, n.d.)
completed after Kahlo remarried Diego Rivera. The couple was unable to have children, and "Roots" expresses Kahlo's desire for fertility and to be a part of the life cycle.

(Anonymous 2, n.d.)
“Some people can look into someone’s palms and tell much about them and their future. These are the things that are around and about me in my life” (Anonymous, n.d.).
What personal migrations (or life changing experiences) have you had?

Find someone in the room wearing the same color shirt, move, and share with her/him.

“I painted my self-portrait just after my return from Bangladesh, my personal migration” (Derose, n.d., slide 18).
What symbolism and metaphors do you see here? Discuss with your group.
“wearing a border patrolman's decorated jacket,…
Gómez-Peña delivers a…bitter indictment of U.S. colonial attitudes toward Mexican culture and history. Whirling through various Mexican American stereotypes,… Gómez-Peña emphasizes the collision of Mexican and American cultures, their mixture and misunderstanding of each other” (Video Data Bank, n.d.).
Trenton Doyle Hancock

“Painter and Loid Struggle for Soul Control,” 2001
Mixed media

"I see each character as a separate part of me... And it's kind of like all of these things are inside me at once, battling each other. And at certain points one is dominant."
- Trenton Doyle Hancock

(Art 21, 2001)
What do you think about this piece? Can you relate to it? Why or why not? Discuss as a class.
For what could a Spider be a metaphor? If a spider were your self portrait, what could you be saying about yourself? Discuss with your group of 3.
“‘Spider: the mother cuts the spider’s web . . . The friend (spider; why spider?). Because my best friend was my mother, and she was . . . (as) clever, patient and neat as a spider; she could also defend herself’…The spider may also be a self-portrait of the artist in her intertwined roles as mother and daughter, and as creator of works that are both seductive and menacing” (San Francisco Museum of Modern Art, 2010).
What do you think the artist is saying about herself in this piece? How does this piece relate to your own life? Share with your neighbor.
“With Louise the spiral assumes various, often-contradictory meanings of tension and relaxation, of power and vulnerability, of creativity and giving up control (when it turns clockwise and outwards from the centre) or destruction and fear of losing control (turning anticlockwise and inwards from the outside)” (Farmer, 2001).
• Create artwork in any media on cover of your sketchbook:
  * express your assets, wishes, & dreams
  * use symbolism & metaphors
  * reflect on your own experiences:
    ~ where have some of the assets been important in your own life?
    ~ How have they made a difference?
    ~ What kinds of experiences have you had that, in retrospect, built assets for you? (Youth Service California, n.d.)
YOU

*as sets

*Dreams

*wishes

*experiences that built assets for you.

Strengths in a team

Philosophies/sayings you live by.

Unique skills.

Who do you want to be? (not professionally, but in terms of qualities)
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