

What Does an Equitable, Diverse, and Inclusive Classroom Look Like Today?

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Sheboygan North High School

2024 NAEA Convention, Minneapolis, Minnesota

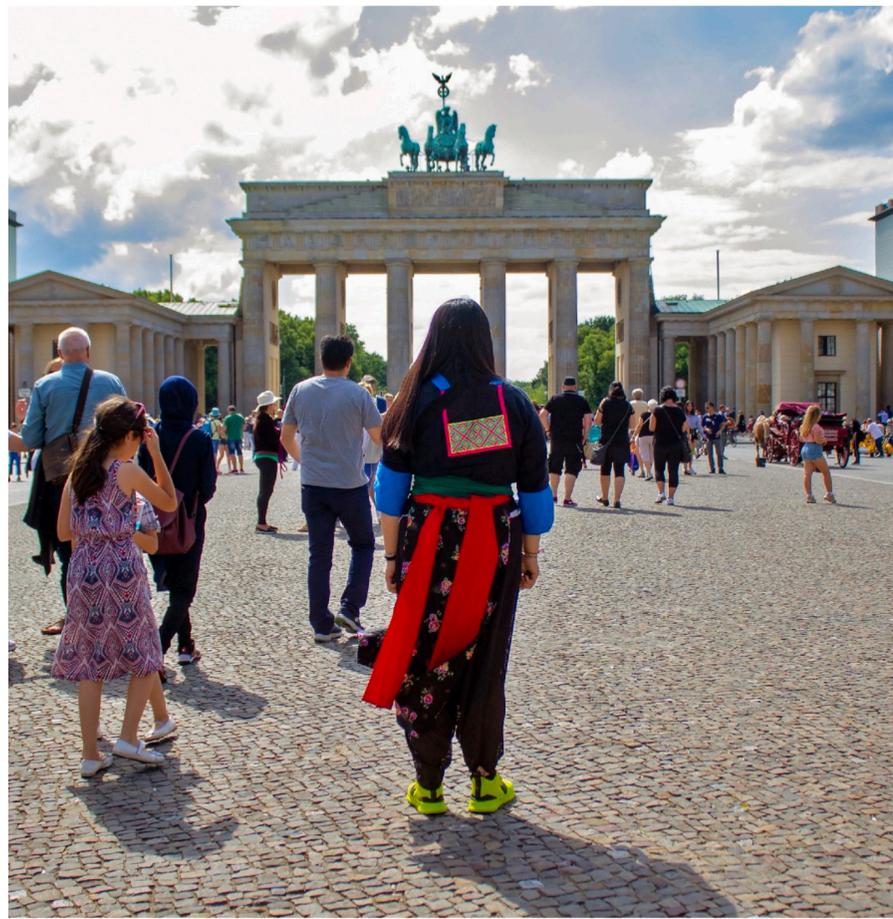


How do you define Equity, Diversity, and Inclusion?

A classroom that is truly equitable embraces fairness and inclusion, and it responds to students' individual needs, providing structures, systems, and practices that enable all students to reach their highest potential for personal and academic success.

Source: *Unearthing Joy: A Guide to Culturally and Historically Responsive Teaching and Learning*

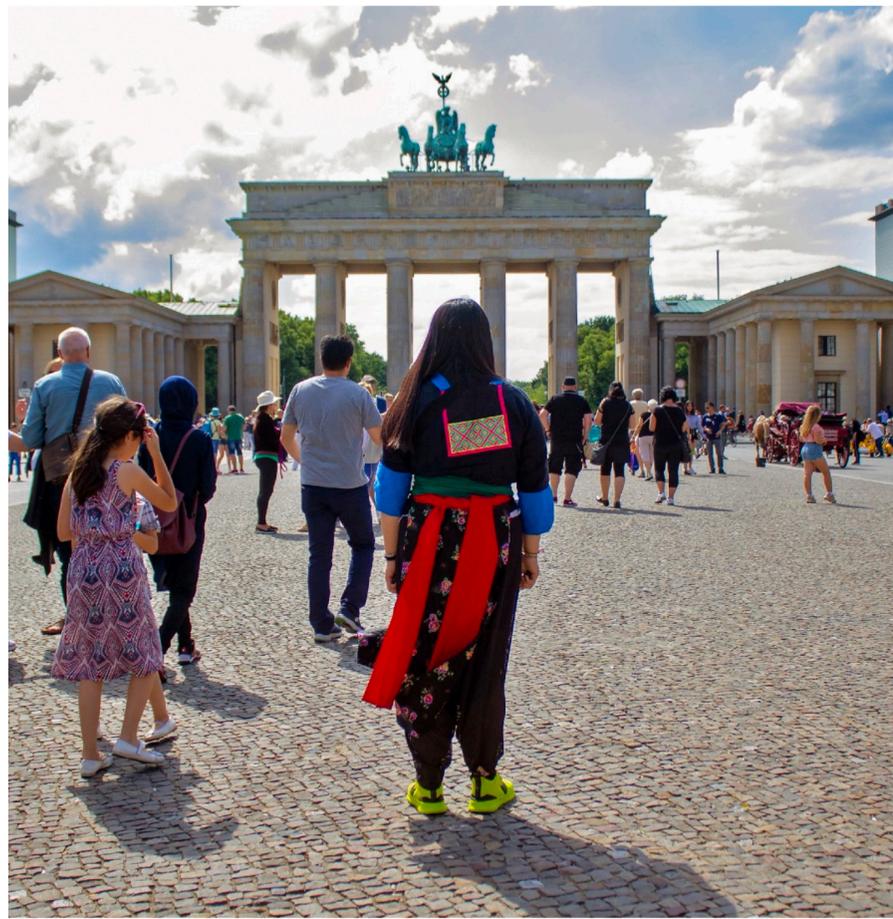
Demographics



- American Indian or Alaskan Native - 0.1%
- Asian - 18%
- Black or African American - 3.4%
- Hispanic or Latino - 18%
- Native Hawaiian or Pacific Islander - 0%
- White - 54.1%
- Two or More Races - 6.4%

- Students w/Disabilities - 16.5%
- Economically Disadvantaged - 45.3%
- English Learners - 11.2%

Strategies



Inclusion of instructional strategies for lesson planning.

- Graphic organizers (Iceberg)
- Writing prompts (Virtual Artist Talks Series)
- Sketchbook
- Community building
- Contemporary BIPOC artists resources
- Local exhibitions

Inquiry-based Questions



- How can/might _____ help/improve/change/affect _____?
- What impact did/does _____ have on _____?
- How do/does/might _____ impact _____?
- In what way(s) can we _____?

Curriculum Development



Design thematic units centered around
Equity, Diversity, & Inclusion

- community (ceramics)
- democracy (ceramics, printmaking)
- identity (storytelling through symbolism, identity masks)
- contemporary issues and events

Resources



- National Art Education Association E, D, & I Resource Page
- Connected Arts Network (CAN)
- Wisconsin Art Education Association E, D, & I Resource Page

Observations



- Supportive
- Respectful
- Risk-taker
- Empathetic
- Better listener
- Open to feedback
- Caring

Equity, Diversity, & Inclusion



North High Art Department

- Incorporate E,D, & I resources into curriculum
- Include instructional strategies for lesson planning
 - graphic organizers
 - writing prompts
 - sketchbook
 - community building
 - contemporary BIPOC artists
 - implementation of local resources
- Design thematic units
 - community
 - democracy
 - identity
 - contemporary issues
- Inquiry based questions
- Resources
- Observations

An Equity, Diversity, And Inclusion Toolkit



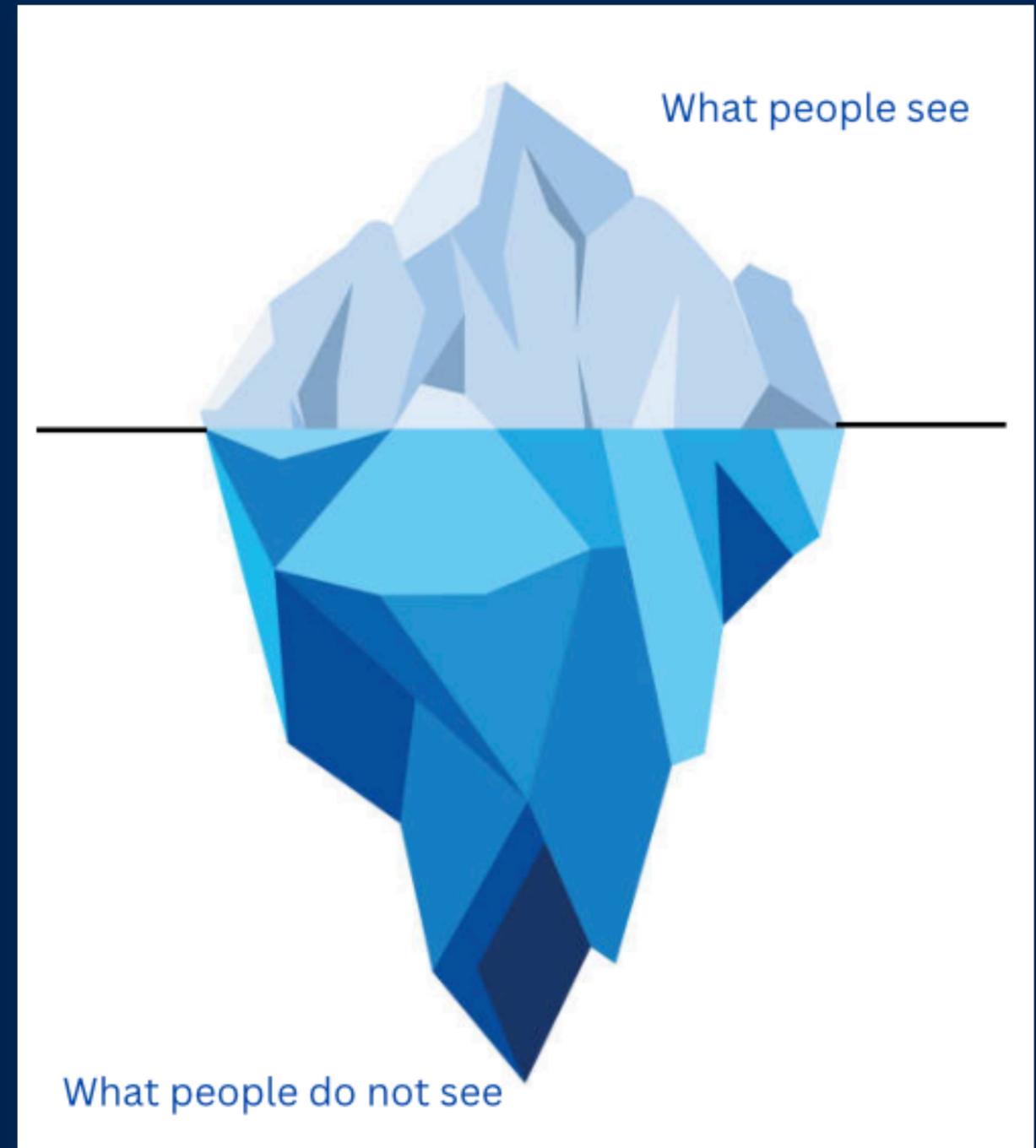
Equity, Diversity, and Inclusive Toolkit

Contents

- Incorporate E, D, & I resources into curriculum
- Include instructional strategies for lesson planning
 - graphic organizers
 - writing prompts
 - sketchbook
 - community building
 - contemporary BIPOC artists
 - implementation of local resources
- Design thematic units
 - community
 - democracy
 - identity
 - contemporary issues
- Inquiry based questions
 - Resources
 - Observations
 - Others

Strategies

The Iceberg Illusion



Strategies

Virtual Art Alumni Talk

Video Question 1: A lifelong learner continues to develop skills and seeks out knowledge past their required high school years. How does Koua demonstrate that she is a lifelong learner?

Reflection Question 1: How do you learn new things outside of school?

Video Question 2: How does Koua respond when her professors suggest she create Hmong-themed art?

Reflection Question 2: Thinking about your own culture/ethnicity, how would you respond to creating art that is both personal (things you like) and representational (things that represent your ethnicity/culture)?



Video Question 3: Koua mentioned her parents have not yet come to view her exhibitions, and the pandemic impacted who could view her MFA thesis exhibition. How did this impact her?

Reflection Question 3: In your life, do you have support people that come to your events and want to view your work/games/concerts/etc.? If so, who are they? If not, what personally motivates you to do great things?

Video Question 4: How does Koua feel about the term "starving artist"?

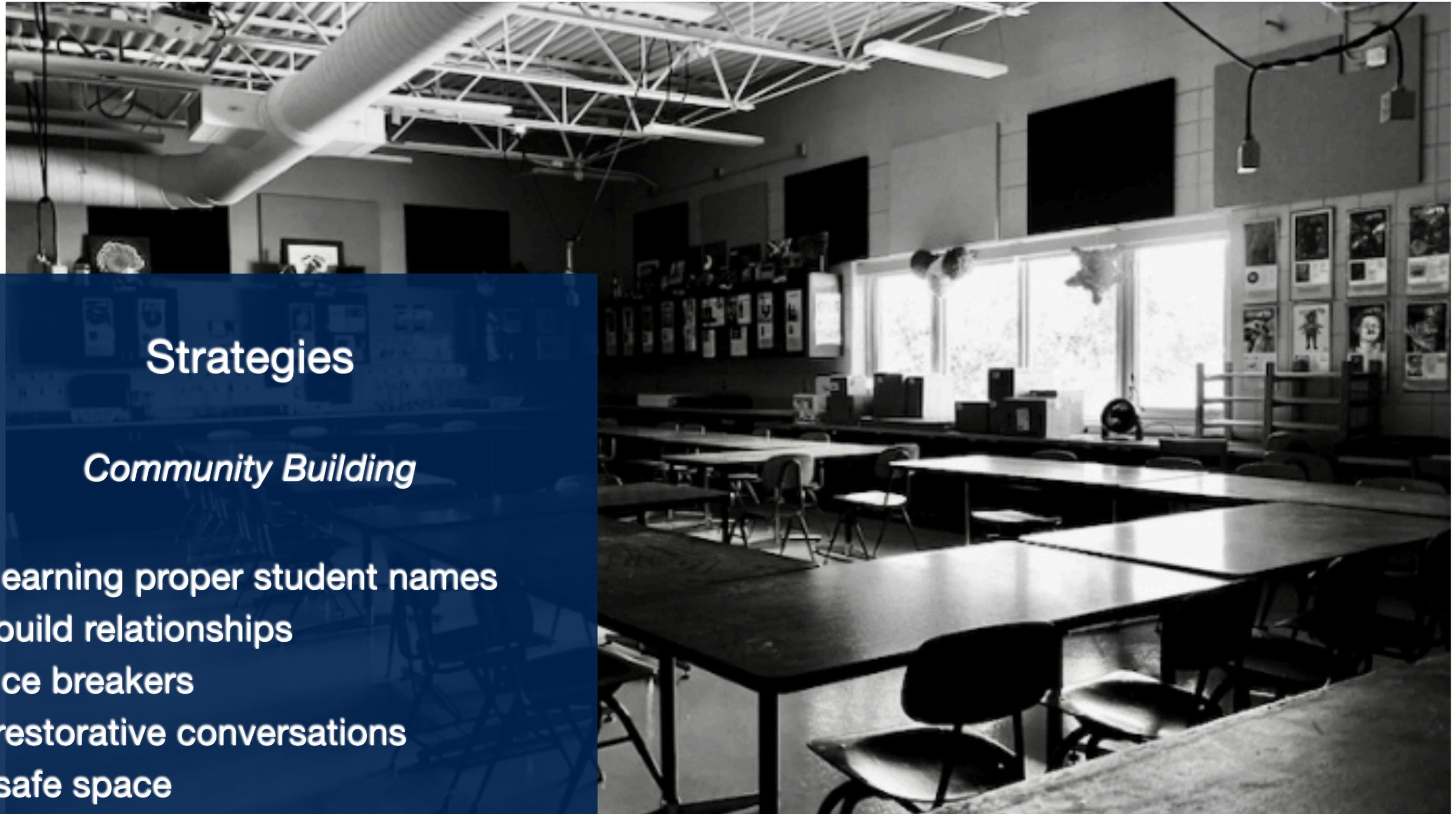
Reflection Question 4: List 7-10 careers that a person with an interest in art could go into and making a living (look up ideas online if needed).

Writing Prompts

Strategies

Community Building

- learning proper student names
- build relationships
- ice breakers
- restorative conversations
- safe space
- local resources



Inquiry-based Questions

- How can/might _____ help/improve/change/affect _____?
- What impact did/does _____ have on _____?
- How do/does/might _____ impact _____?
- In what way(s) can we _____?
 - How does collaboration expand the creative process?
 - In what ways do contexts, histories, and traditions of art forms help us create works of art?
 - How do life experiences influence the way we relate to art? To each other?
 - How does our experience impact understanding and connection?
 - In what ways can we create change through art?
 - In what ways can we tell our story visually?

Curriculum Development: Community

Building Community in Ceramics

Variety: What buildings exist in the community?

How many different buildings are there, can there be, should there be, in a community?

Identity: What is important to me individually to have in a community?

What represents me? My family? My culture? My beliefs? My interests/hobbies?

Unity: How will my structure be a part of the community?

What will we ALL show/have/create in each of our structures to represent that we all belong to the same community?

Creativity: How can I maximize my potential with detail & awesomeness?

Adding DETAILS like textures, colors, lines, negative spaces, etc. to enhance work



Curriculum Development: Democracy

Using Art for Democracy and Voice

TIMELINE OVERVIEW **IDEAS & PRINTMAKING**

Over the next few weeks students will:

- Practice with and create monoprints
- Discuss democracy and how art can impact democracy
- Take or collect a photo that represents democracy
- Digitally edit photo to black & white with high contrast
- Transfer image and carve into linoleum block
- Print image on plain or mono-printed background
- Write artist statement
- Display artwork around school



Curriculum Development: Identity

Storytelling Through Language

HIGH SCHOOL

MAKING AN IMPACT



Frank Juárez

In art education, we often talk about influence, inspiration, and engagement when we introduce a lesson or unit of study or when we encourage students to reflect on some type of experience. I wonder how often we use the term *impact*. After all, when students graduate from high school, in what way does curriculum, discussions, critiques, connections, and relationships impact their actions, goals, and dreams? How can this impact be measured after they graduate or when they move on to the next grade?

Robert Indiana's BRAT

This lesson began with a presentation on public art, primarily focusing on Robert Indiana's sculpture *BRAT*, located in Johnsonville, Wisconsin. We defined and discussed the terms *site-specific*, *context*, *public art*, and *intention*. With a focus on *intention*, we

discussed how if *BRAT* was installed in a different location, the context would change as well as how the word would be pronounced. After all, Sheboygan County is known for its bratwurst.

Impact as a Big Idea

After the presentation, I asked students to think about the word *impact* and to consider what visuals come to mind when they hear this word. Students were prompted to think about a memory or scenario that motivated them to take some type of positive action.

Once students had an example, they wrote about it in a design worksheet, followed by the association of a specific word that embodied what they felt. The design worksheet consisted

of a series of prompts addressing intention, placement, personal story (optional), and design concepts. Students were given the necessary space needed to craft their narratives.

Choosing an Installation Location

Next, students took a walking tour of the school, seeking locations that would become an appropriate place for their word sculptures. Locations included student services, the main office, the band corridor, the art wing, and the language hallway. Students then began to create preliminary sketches and participate in short one-on-one conferences with me.

I enjoyed seeing their proposed ideas and hearing their story in their

own voices. This was an opportunity to create something that has special meaning for them. Like an abstract painting, their selected word would be interpreted differently by students, staff, and administration. And when the art was placed in a public space, it could raise controversy and even sustain damage. Students understood what the consequences might be, and they would learn how to address it.

Choices

Materials included cardboard or tag board remnants, packing tape, scissors, rulers, gesso, paintbrushes, paper towels, and acrylic paint. There was a minimum height requirement of 12" (30 cm), with the length and width being their choice. The orientation and design of their word sculpture would also be up to them to decide. It was important to facilitate short critique sessions with students and to maintain the motivation since this project took a while to execute.

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Responses

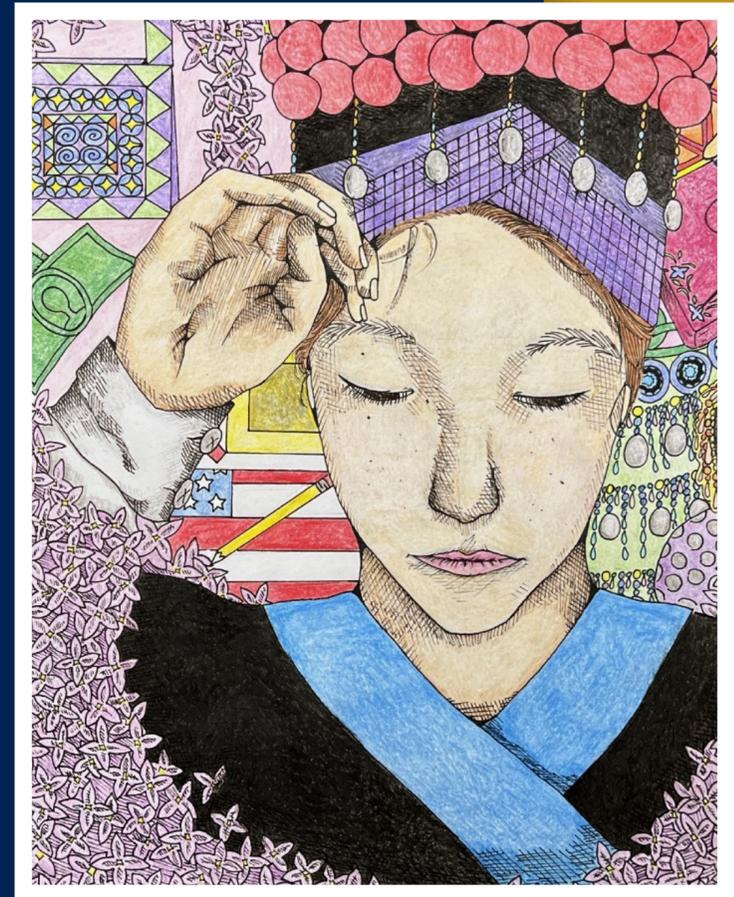
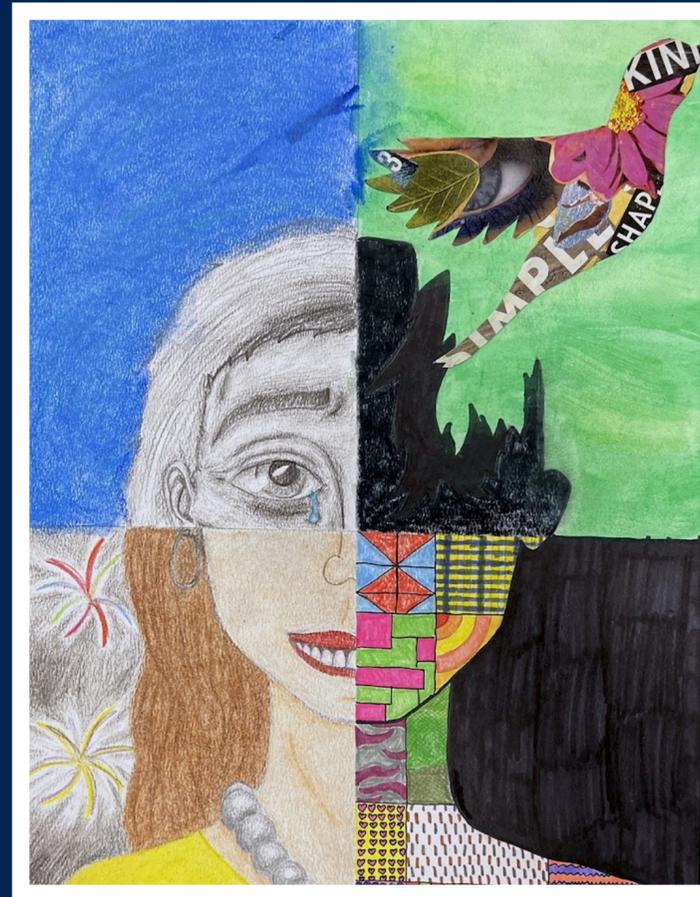
"The colors in the sculpture are meant to represent the 'sea of emotions' and the impact of emotions on everyday life. I also wanted to make a larger sculpture because emotions are a leading factor in peoples' lives, and I wanted the sculpture to represent the huge impact of that."
—Taylor S., grade eleven

"I want people to know that, even if they don't feel their work is good, they can improve and make big strides. Every mess-up or failure is a success in some way. Because of failure, you learn how to improve. If you never fail, then you never get the true message."
—Gavin W., grade eleven

Opposite page: Maya S., ART word sculpture. Clockwise from top-left: Taylor S., EMOTION word sculpture. Taylor S., preliminary sketch. A student applies gesso to the back of her word sculpture.

Curriculum Development: Identity

Storytelling Through Symbolism



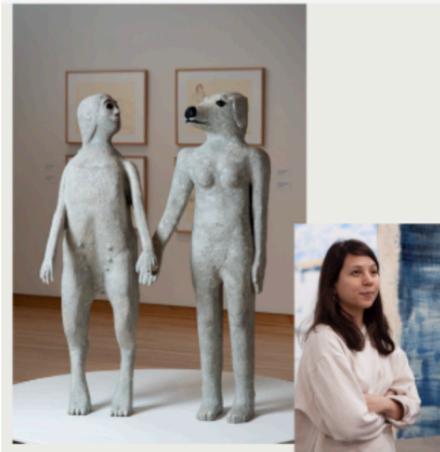
Curriculum Development: Identity

Identity Masks



Curriculum Development: Contemporary Artists

Mini-lessons with Contemporary Artists



Contemporary Artist

OBSERVE

Personal Connection Form Name _____

I connected most with the art we looked at today because...

- It reminded me of something I know or have experienced
- It resonated with something that interests me
- I thought about an idea with a new perspective
- It made me ask a question or want to learn more
- Other _____

Explain the connection you chose above in two to five sentences:

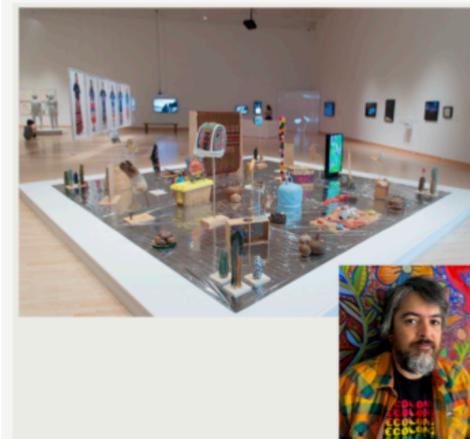
Reflection

CONNECT



Activity

CREATE



Contemporary Artist

OBSERVE

Personal Connection Form Name _____

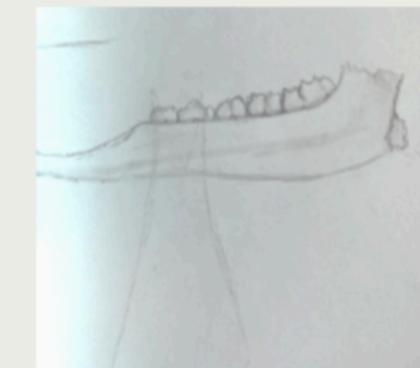
I connected most with the art we looked at today because...

- It reminded me of something I know or have experienced
- It resonated with something that interests me
- I thought about an idea with a new perspective
- It made me ask a question or want to learn more
- Other _____

Explain the connection you chose above in two to five sentences:

Reflection

CONNECT



Activity

CREATE

Curriculum Development

Contemporary Issues

- Representation
- Cultural Identity
- Environmental Justice
- Gender Inequality
- Wage
- Artist Rights
- Racial Discrimination
- Social Injustice
- Economic Inequality
- Education



Where We Are Now

National Art Education Association

UW-Milwaukee



Artists Now! Guest Lecture Series

Artists Now! is a popular guest lecture series designed for a broad audience with an interest in contemporary visual art. It presents a diverse group of artists working across traditional, hybrid and emergent disciplines. Join these nationally and internationally recognized practitioners as they explore and expand the boundaries of creative visual practices.

<https://uwm.edu/arts/events-community/artists-now-guest-lecture-series/>

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