

Identity-Based Learning through Art

A curricular guide for District 75 Visual Art Teachers

MoMA



**NYC
Public
Schools**
Chancellor David C. Banks

Created in collaboration between Amanda McFee, Director of Arts Programs, Office of Arts Education, District 75 Citywide Programs, NYC Public Schools and Lara Schweller, Associate Educator, Access Programs and Initiatives, Department of Learning and Engagement at The Museum of Modern Art

Introduction

The art classroom is a natural environment for fostering identity-based learning. Art communicates about the world around us, our cultures, and what it means to be human. Looking at and talking about visual art teaches us about ourselves by providing opportunities for reflection on the self and society. Students who actively engage with art in this way are enabled and encouraged to articulate their identities and understand their place in the world. Through artmaking, students establish self-expression in the aesthetic choices they make and in how they choose to communicate their thoughts and understanding of their world. The arts are an intuitive place for incorporating the identity-based learning that is key to New York City's Culturally Responsive-Sustaining Education (CR-SE) strategy.

This curricular guide features eight units that can be adapted to your classroom to connect the elements of identity-based learning in CR-SE with the goals and benchmarks of the visual arts blueprint. District 75, NYC Public Schools partnered with The Museum of Modern Art (MoMA) to develop this program for students with disabilities, featuring open-ended art projects that are adaptable for your classroom. This guide highlights works in MoMA's collection by modern and contemporary artists who reflect the diversity of New York City students and introduces them to today's expanded canon of art history.

In each section of this guide, you'll find a series of art projects that foster skills from the Blueprint for Teaching and Learning in Visual Arts, prompts for looking closely and connecting with art through identity-based learning strategies, and ideas for increasing visual literacy and communication through observation and class discussion.

Each artmaking project is designed to be adaptable for a variety of learning styles for students with disabilities. At the end of this guide, you'll find an appendix featuring visual symbols to facilitate conversations about art as well as tips and strategies for adapting projects and materials for students at a variety of learning levels and with different disabilities. These tips and strategies come from conversations with art teachers across District 75 who have participated in partnership programs with the Museum and have taught these units in their classrooms. We are indebted to the teachers we have worked with for their knowledge, ingenuity, and creativity in teaching these units and in helping us refine them so that we can share them as a guide and make them more widely available. We are particularly grateful to our advisory council of art teachers from District 75, whose members include Patricia Baloyo, Gwen Baltimore, Caleb De Jong, Jessica Fox, Emma Gluck, and Audrey Lacy.

Arts and Literacy

District 75 believes that literacy is a fundamental right for every student. Literacy confers the ability to communicate, interact, and understand through reading, writing, speaking, and listening. Literacy empowers and liberates our students as they build lifelong knowledge and form connections within their schools, communities, and society.

When connecting art, literacy and CR-SE, we were inspired by Gholdy Muhammad's method for teaching literacy. In her book *Cultivating Genius: An Equity Framework for Culturally and Historically Responsive Literacy* (2020), Muhammad notes that through literacy students become thinkers and resilient beings, gain confidence in self-expression and are able to transfer this confidence to other areas of life. She promotes a literacy presence in classrooms that includes: creating in-school contexts for students to share their voices and visions through acts of reading, writing, and speaking; selecting texts that speak to their multiple identities rather than their reading identities alone; and scaffolding ways for students to share their thoughts and respond to texts. (Muhammad, p. 28) Artworks are a form of text, and artmaking is a form of communication and self-expression. Increasing the analysis and discussion of artworks and treating artmaking as a visual mode of communication enhance literacy skills in the arts classroom.

In this series, students will observe, describe, and analyze works of art, interpreting meaning and themes. Students will also make text-to-self connections and increase self-expression by creating works inspired by the artists' processes and themes. In addition, students will have multiple opportunities to expand their language and communication skills by learning content-specific vocabulary and participating in classroom and peer-to-peer discussions about artworks, artists, and their own personal works.

References

Muhammad, G. (2020). *Cultivating Genius: An Equity Framework for Culturally and Historically Responsive Literacy*. Scholastic Inc.


Museum Strategies for the Classroom


At MoMA, Access Programs and Initiatives in the Department of Learning and Engagement develops programs for individuals with disabilities within our communities. Art gains meaning as we engage with it, and so we look to develop strategies that empower our visitors to connect with artworks. Each of us brings different life experiences, interests, and intelligences to our experience of looking at an artwork. For example, imagine that you are among a group of people looking at an enormous canvas that is splashed with colors: yellow to pink to purple. You might focus on the size of the canvas, thinking about how big or small you feel in relation to it. The person next to you might be thinking of the colors and how they make them feel. Another person might be following the undulating lines and curves of the canvas, or wondering why it hangs in folds from the wall instead of being stretched taut like most of the other paintings in the Museum. Another person might not be interested in this specific painting at all, but, rather, looks around the room wondering why it's here in the first place. All of these very different initial reactions are equally valid and fruitful ways to approach this artwork. At MoMA, we think about how we, as educators, can lift up all personal responses into a group conversation that encourages people to make meaning of the artwork.


The painting described above is *10/27/69*, by Sam Gilliam. Gilliam was interested in scale, color, and in breaking the mold of traditional painting techniques. A group's personal interests are often the most interesting pathway into having conversations about an artwork. Sometimes they align with the artist's intention and other times they don't, but what we notice about an artwork always starts with who we are and where we're coming from that day. And what we notice and find interesting is what brings an artwork to life for us and makes it memorable.


The model we use to spark conversation—Observe, Describe, Interpret, and Connect—can be used by teachers in the classroom. Throughout this guide we offer specific prompts and suggestions for using this model to initiate and develop classroom conversations about artworks.

Museum Strategies for the Classroom

-  **Observe** Look at the artwork together. Take time with it and slow down. Often we just glance at an artwork, but the longer we look, the more we take in.

-  **Describe** Ask: What do you see in this painting? Describe the artwork together by asking students to simply list the things they notice. Then they can describe what they see in more detail. Often, sharing what you see by telling someone about it helps you see it in new ways. It helps other people start to see it in new ways, and from your point of view, too.

-  **Interpret** Make meaning from what you see and ask questions about the artwork and the artist. For example, if you're seeing shapes, do they look like something you recognize? If you see people, what might they be doing?

-  **Connect** Consider how this artwork might relate to your everyday life. Does it remind you of something you've seen? Does it spark any questions for you? Does it make you feel something?

- Role of Information** Have information about the artist and artwork prepared, but don't lead by sharing it. Prioritize students' responses to the artwork and their personal reflections. One reason to share information about the artist is to validate a student's comment. For example, if a student notices that the artist uses a specific color a lot, and you know the artist was particularly interested in that color, you might validate the student's comment by responding with a quote from the artist about their use of that color or by sharing other information you've learned to further explain why that color was important to the artist. Another reason to provide information might be to expand the conversation or move it in a new direction if students have shared their thoughts and there is a natural pause in the conversation.

Arts Education in District 75

In District 75, Arts Education plays a critical role and is important to the overall success of our students. Arts education helps our students thrive. The arts provide a place where students feel SEEN, HEARD and VALUED, it's a place where students build confidence, communication, and independence. Theater, dance, music, and visual arts enrich students' educational experiences. We have seen a notable improvement in the social, emotional, and interpersonal skills of the students who are engaged in the arts.

In District 75, we believe the arts classroom builds literacy skills. Engaging students in the practice of artmaking and performance offers multiple platforms to improve literacy and life skills as they move through the various stages of independence. Arts Education also provides many of our students with pathways to post-secondary options.

Contribution from Ketler Louissaint, Superintendent District 75 Citywide Programs, NYC Public Schools

Art: Identity, Voice, and Liberation

The exploration of art and artmaking serves as a powerful catalyst for fostering independent learning among students, engaging them in a process that values and requires their reflections, responses, and creative expressions. This approach not only recognizes but celebrates the unique insights and voices of each learner. Through visual storytelling, diversity is embraced not as a challenge but as a rich wellspring of knowledge and strength, deeply intertwined with artistic practices. Amidst the backdrop of a society marred by bias and inequity, art education emerges as a vital means to cultivate a deeper comprehension that transcends observation and provides ways to process information that are unique to art. It encourages reflective thinking and nurtures the capacity to envision a more just and inclusive future. By providing students with “mirrors” that reflect their inherent worth and identity, and “windows” that offer insights into diverse experiences, educators can foster meaningful connections and build a sense of community within the learning space. This approach not only maintains joy in the classroom but also lays the groundwork for a society rooted in equity and shared understanding.

Contribution from Dr. Nina C. Lasky

Artmaking Units

In the following pages you'll find eight artmaking units that highlight a variety of processes, materials and artists.

Curricular Connections

In each unit you will see the connections to specific processes and mediums from the Visual Arts Blueprint. Additionally, these open-ended projects will provide students with the opportunity to practice a variety of specific skills from the New York State Learning Standards for the Arts across grade levels, including:

Creating, Anchor Standard 1:

Generate and conceptualize artistic ideas and work.

Creating, Anchor Standard 2:

Organize and develop artistic ideas and work.

Creating, Anchor Standard 3:

Refine and complete artistic work.

Presenting, Anchor Standard 4:

Select, analyze, and interpret artistic work for presentation.

Presenting, Anchor Standard 5:

Develop and refine artistic techniques and work for presentation.

Presenting, Anchor Standard 6:

Convey meaning through the presentation of artistic work.

Responding, Anchor Standard 7:

Perceive and analyze artistic work.

Responding, Anchor Standard 8:

Interpret meaning in artistic work.

Responding, Anchor Standard 9:

Apply criteria to evaluate artistic work.

Connecting, Anchor Standard 10:

Relate and synthesize knowledge and personal experiences to inspire and inform artistic work.

Connecting, Anchor Standard 11:

Investigate ways that artistic work is influenced by societal, cultural, and historical context and, in turn, how artistic ideas shape cultures past, present, and future.

Painting: Movement



Lee Krasner. Gaea. 1966.

Painting: Movement

Explore materials, processes, and ways of making marks with paint. Artists use brushstroke and composition to convey meaning. In this unit, we'll explore three works from MoMA's collection by artists who create abstract paintings using a variety of techniques. The artists featured in this section emphasize energy and movement in their works.

This unit is easily adaptable for students who wish to make large-scale works using bold, spontaneous gestures. Making big, unruly marks is fun for everyone, and a project like this can be especially rewarding for students still developing fine motor skills.

Students will have the opportunity to practice a variety of specific skills from the *Blueprint for Teaching and Learning in Visual Arts* across grade levels, including creating paintings that demonstrate:

- an imaginative response to a place or subject
- experimentation with mixing primary colors to create secondary colors
- experimentation with tints
- creative use of paint media such as tempera
- use of large and medium brushes to make a variety of expressive marks such as thick, thin, long, short, flowing, jagged

In this section we feature paintings by Sam Gilliam, Alma Woodsey Thomas, and Lee Krasner. Below you'll find lesson plans featuring each artist, with information about their biographies, suggestions for how to look closely and discuss their work with your class in a way that fosters connections between your students' identities and the works of art, and a project that empowers students to explore processes inspired by each artist. Following the set of lesson plans, you'll find more detailed biographical information on each artist as well as suggestions for more artists to explore in MoMA's collection.

Make Art with MoMA: Lee Krasner

Make Art with MoMA: Sam Gilliam

Make Art with MoMA: Alma Woodsey Thomas

Painting: Movement

Many artists in MoMA's collection explore the relationship between color and movement in painting. Take a look at these artworks for further inspiration:



Image 1 Beauford Delaney.
Composition 16. 1954–56

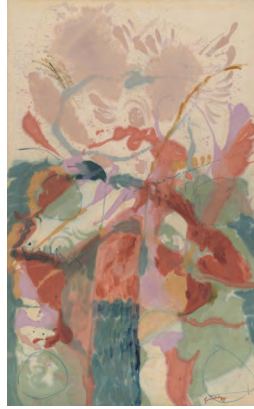


Image 2 Helen Frankenthaler.
Jacob's Ladder. 1957



Image 3 Sam Gilliam. 10/27/69. 1969

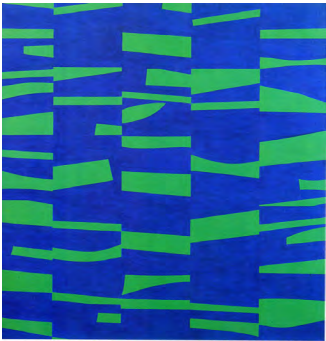


Image 4 Ellsworth Kelly.
Meschers. 1951



Image 5 Norman Lewis.
Phantasy II. 1946

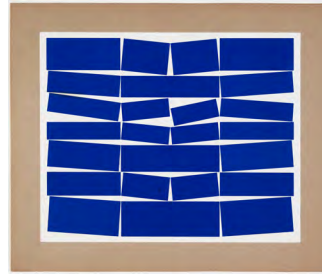


Image 6 Hélio Oiticica.
Metaesquema No. 348. 1958



Image 7 Georgia O'Keeffe.
Abstraction Blue. 1927



Image 8 Jackson Pollock. One: Number 31, 1950. 1950



Image 9 Niki de Saint Phalle.
Shooting Painting American Embassy. 1961



Image 10 Kazuo Shiraga.
Untitled. 1964

Painting: Landscape and Memory



Mark Bradford. *Let's Walk to the Middle of the Ocean*. 2015

Painting: Landscape and Memory

In this unit, use paint to connect to memories of landscapes and community. Think like an artist and use color to convey meaning and emotion. We showcase three artists from MoMA's collection who connect color to memory and place. Amanda Williams interviewed longtime residents of a Chicago neighborhood about their memories of living there and then used colors specifically associated with those memories—colors often linked to consumer products—to paint nearby houses slated for demolition. Mark Bradford channeled his memories of the ocean and an interest in city maps into an abstract composition. Alma Woodsey Thomas translated a place and time into two bold colors. This unit is all about experimenting with color in a variety of ways! Each activity honors students' points of view and personal interests and associations.

Students will have the opportunity to practice a variety of specific skills from the *Blueprint for Teaching and Learning in Visual Arts* across grade levels including creating paintings that demonstrate:

- an imaginative response to a place or subject
- experimentation with mixing primary colors to create secondary colors
- experimentation with tints
- creative use of paint media such as tempera
- use of large and medium brushes to make a variety of expressive marks such as thick, thin, long, short, flowing, jagged
- observation of detail and inventive solutions to design problems
- sustained observation to express a point of view
- personal style, vision, social commentary

In this section we feature paintings by each of the three artists. Below you'll find lesson plans with information about their biographies, suggestions for how to look closely and discuss their work with your class in a way that fosters connections between your students' identities and the works of art, and a project that empowers students to explore processes inspired by each artist. Following the set of lesson plans, you'll find more detailed biographical information on each artist as well as suggestions for more artists to explore in MoMA's collection.

Make Art with MoMA: Mark Bradford

Make Art with MoMA: Amanda Williams

Make Art with MoMA: Alma Woodsey Thomas

**Painting:
Landscape and
Memory**

Many artists in MoMA's collection explore the relationship between landscape and memory in painting. Take a look at these artworks for further inspiration:

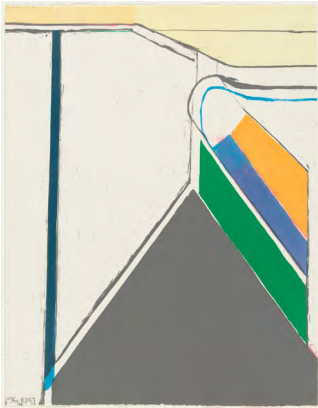


Image 1 Richard Diebenkorn. *Ocean Park*. 1969



Image 2 Ernst Ludwig Kirchner. *Street, Dresden*. 1908 (reworked 1919; dated on painting 1907)



Image 3 Jacob Lawrence. *Street Shadows*. 1959



Image 4 Beatriz Milhazes. *Succulent Eggplants*. 1996



Image 5 Joan Mitchell. *Ladybug*. 1957



Image 6 Claude Monet. *Water Lilies*. 1914-26



Image 7 Aida Muluneh. *City Life*. 2016



Image 8 Georgia O'Keeffe. *Evening Star No. III*. 1917



Image 9 Georgia O'Keeffe. *Lake George, Coat and Red*. 1919

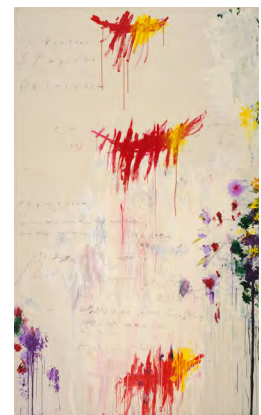
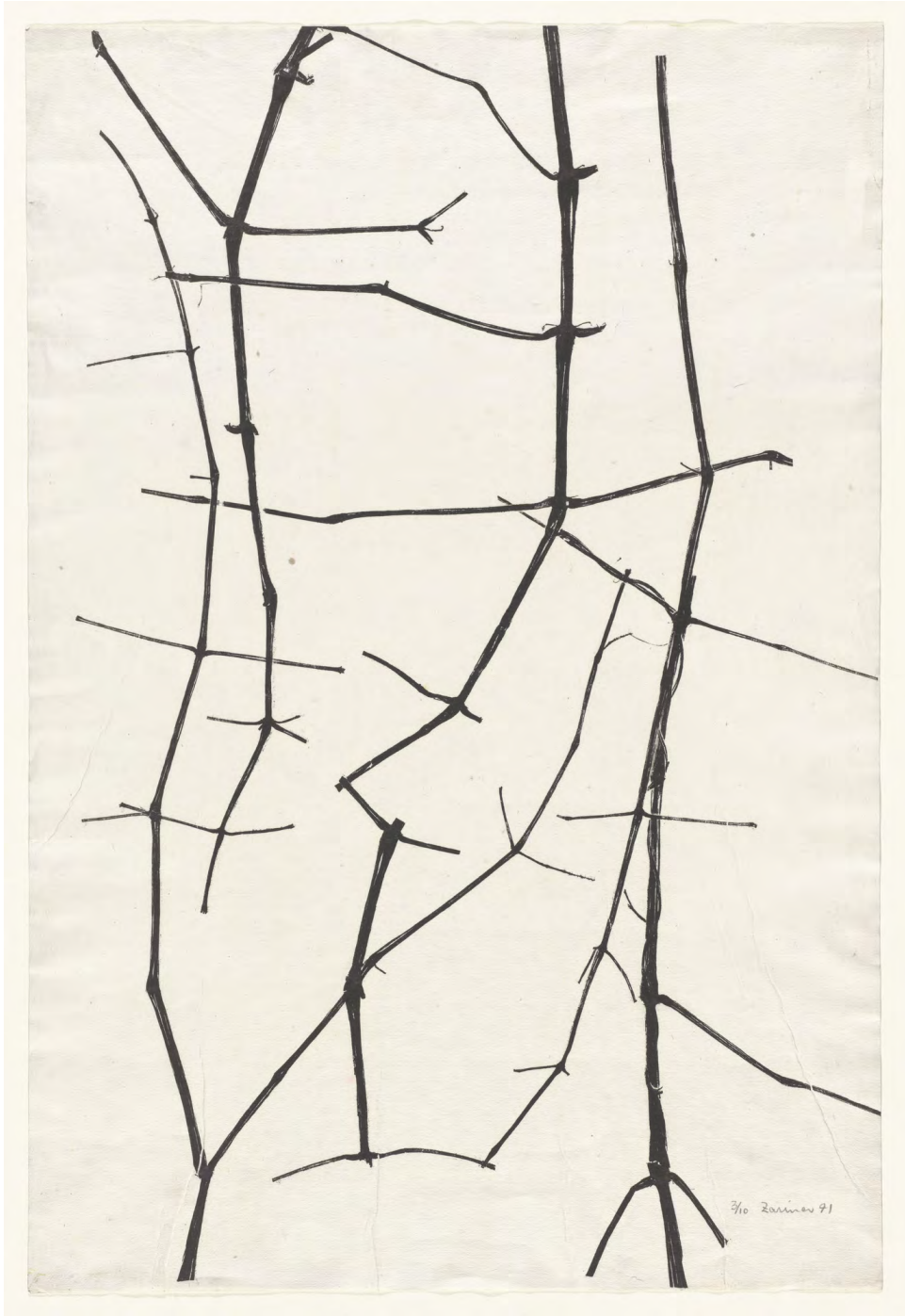


Image 10 Cy Twombly. *The Four Seasons: Spring, Summer, Autumn and Winter*. 1993-94

Printmaking: Line and Form



Zarina. *Untitled*. 1971

MoMA

Printmaking: Line and Form

Learn the basics of printmaking and experiment with three fundamental printing techniques. We feature works from MoMA's collection by Sari Dienes, Zarina, and Beatriz Milhazes. Dienes created large-scale rubbings of city streets in a play on the classic technique of frottage. Zarina used branches she collected to create a collagraph, or relief print. Beatriz Milhazes combined painting, printmaking, and collage to create rhythmic compositions. Each of these artists created prints that emphasize line, shape, and pattern. You can introduce vocabulary like pattern, repetition, and positive and negative space. This is a great unit to connect to math concepts like counting and pattern.

Students will have the opportunity to practice a variety of specific skills from the *Blueprint for Teaching and Learning in Visual Arts* across grade levels including creating prints that demonstrate:

- image transfer
- experimental use of rubbing or stamping to create a pattern
- exploration of crayons and paints to create rubbings and prints
- discovery of design possibilities such as repetition, rotation, symmetry
- creative use of a variety of lines, shapes, and textures to construct an expressive engraving, collagraph, or monoprint
- effective use of the brayer and baren to ensure a consistent print
- a personal view or unique perspective
- unity of composition
- explorations with textured materials
- exploration with visual texture

Below you'll find lesson plans featuring each of the three artists, with information about their biographies, suggestions for how to look closely and discuss their work with your class in a way that fosters connections between your students' identities and the works of art, and a project that empowers students to explore processes inspired by each artist. Following the set of lesson plans, you'll find more detailed biographical information on each artist as well as suggestions for other artists to explore in MoMA's collection.

Make Art with MoMA: Sari Dienes

Make Art with MoMA: Beatriz Milhazes

Make Art with MoMA: Zarina

**Printmaking:
Line and Form**

Many artists in MoMA's collection explore line and form in printmaking. Take a look at these artworks for further inspiration:

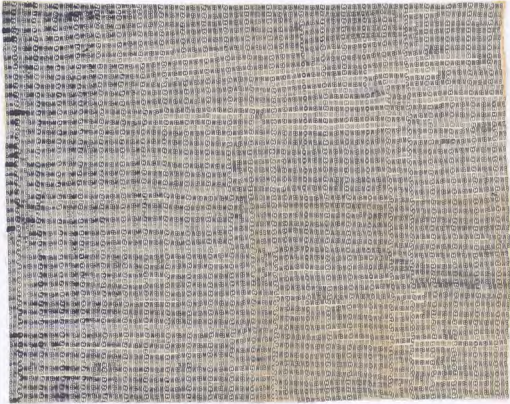


Image 1 Ruth Asawa. *Untitled (BMC.145, BMC Laundry Stamp)*. c. 1948–49



Image 2 Sari Dienes. *Tombstone*. c. 1953–54



Image 3 Max Ernst. *Forest and Sun*. 1931



Image 4 Gego (Gertrud Goldschmidt). *Lines*. 1966



Image 5 David Hammons. *Body Print*. 1975



Image 6 David Hammons. *Untitled/Green Power*. 1975



Image 7 Mona Hatoum. *Untitled (panhandled colander)*. 2000

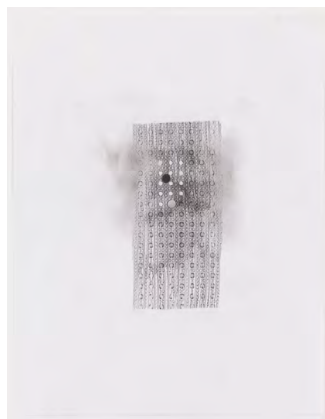


Image 8 Gabriel Orozco. *XRTC 4*. 1996



Image 9 Lygia Pape. *Untitled* from the series *Weavings (Tecelares)*. 1960

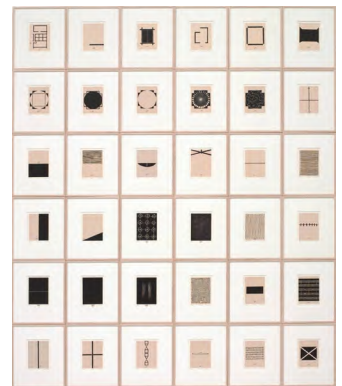


Image 10 Zarina. *Home Is a Foreign Place*. 1999

Printmaking: Portraits



Njideka Akunyili Crosby. *And We Begin to Let Go*. 2013.

Printmaking: Portraits

Introduce new ways of representing yourself and your identity through portraiture. All three artists that we feature in this section practice different forms of printmaking. Charles White, a skilled draftsman, experimented with a variety of drawing and printmaking materials to make portraits of people in his community. Much of his work was created to lift up African American culture and history. Betye Saar used printmaking, collage, and assemblage to show unique aspects of her personal history in her self-portrait. Njideka Akunyili Crosby created portraits of herself and her family history using photography transfer techniques. This unit gets messy with printmaking ink! Many of the projects involve fine-motor skills, like moving a brayer to apply ink and using a pencil to draw or trace and apply pressure to the page. All the lessons can be adapted as needed to suit your classroom.

Students will have the opportunity to practice a variety of specific skills from the *Blueprint for Teaching and Learning in Visual Arts* across grade levels including creating prints that demonstrate:

- image transfer
- discovery of design possibilities such as repetition, rotation, symmetry
- creative use of a variety of lines, shapes, and textures to construct an expressive engraving, collagraph, or monoprint
- effective use of the brayer and baren to ensure a consistent print
- expression of emotion
- a personal view or unique perspective

Below you'll find lesson plans featuring each of the three artists with more information about their biographies, suggestions for how to look closely and discuss their work with your class in a way that fosters connections between your students' identities and the works of art, and a project that empowers students to explore processes inspired by each artist. Following the set of lesson plans, you'll find more detailed biographical information for each artist as well as suggestions for other artists to explore in MoMA's collection.

[Make Art with MoMA: Njideka Akunyili Crosby](#)

[Make Art with MoMA: Betye Saar](#)

[Make Art with MoMA: Charles White](#)

**Printmaking:
Portraits**

Many artists in MoMA's collection explore portraiture. Take a look at these artworks for further inspiration:



Image 1 Romare Bearden. Untitled (Brenda). 1984



Image 2 Louise Bourgeois. Self Portrait. 1990



Image 3 David Hammons. Untitled. 1969



Image 4 David Hammons. Pray for America. 1969



Image 5 William H. Johnson. Children. 1941



Image 6 Frida Kahlo. Fulang-Chang and I. 1937



Image 7 James Luna. Half Indian/ Half Mexican. 1991



Image 8 Kerry James Marshall. Untitled (Stono Drawing). 2012

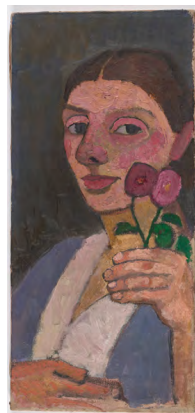
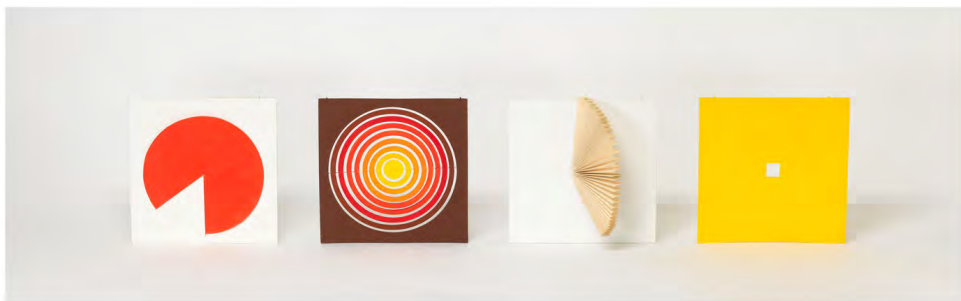
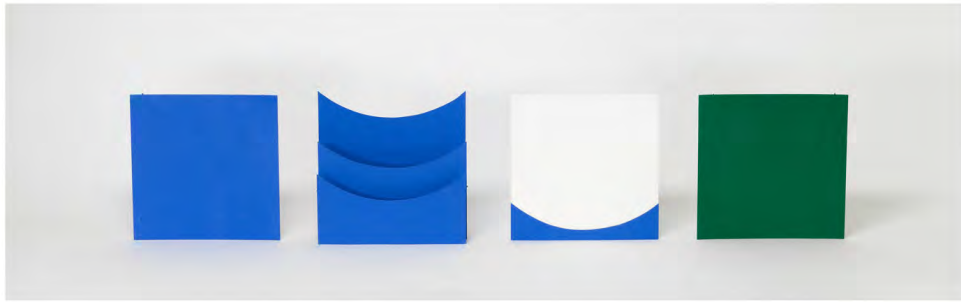


Image 9 Paula Modersohn-Becker. Self-Portrait with Two Flowers in Her Raised Left Hand. 1907



Image 10 Alice Neel. Georgie Arce. 1953

Pattern and Composition



Lygia Pape. *Book of Creation*. 1959–60.

Pattern and Composition

Play with repetition, design, and pattern using a variety of techniques. In this unit, we feature artists who use geometric shapes to introduce elements of composition like placement and positive or negative space. Yayoi Kusama fills canvases with dots, Lygia Pape layers geometric shapes to create narratives, and Sophie Taeuber-Arp repeats and layers geometric forms. In this unit, stickers, tape, and collage are used to introduce the concepts of geometric shapes, positive and negative space, repetition, and pattern.

Students will have the opportunity to practice a variety of specific skills from the *Blueprint for Teaching and Learning in Visual Arts* across grade levels including creating collages that demonstrate:

- manipulation of cut shapes to represent a real or imaginary subject
- experimentation with cutting organic and geometric shapes in a variety of sizes
- experimentation with tearing paper
- ability to evenly apply glue
- exploration and expressive use of colored paper to represent a subject
- imaginative placement of shapes
- basic understanding of overlapping
- inventive use of positive and negative space

In this section we feature artworks in a variety of mediums that play with geometric shapes and composition. Below you'll find lesson plans featuring each of the three artists, with information about their biographies, suggestions for how to look closely and discuss their work with your class in a way that fosters connections between your students' identities and the work of art, and a project that empowers students to explore processes inspired by each artist. Following the set of lesson plans, you'll find more detailed biographical information on each artist as well as suggestions for more artists to explore in MoMA's collection.

Make Art with MoMA: Yayoi Kusama

Make Art with MoMA: Lygia Pape

Make Art with MoMA: Sophie Taeuber-Arp

Pattern and Composition

Many artists in MoMA's collection explore the relationship between color, pattern, and composition. Take a look at these artworks for further inspiration:



Image 1 Simon Hantai.
Untitled (Suite "Blancs"). 1973

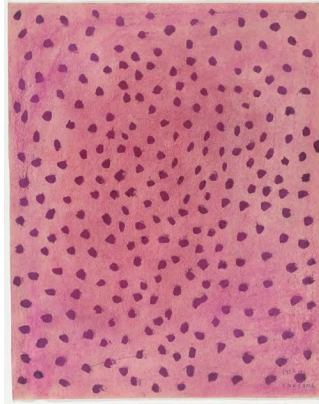


Image 2 Yayoi Kusama.
Untitled. 1952



Image 3 Wifredo Lam.
The Jungle (La Jungla). 1943



Image 4 Agnes Martin.
The Tree. 1964



Image 5 Georges-Pierre Seurat. Port-en-Bessin,
Entrance to the Harbor. 1888



Image 6 Howardena Pindell.
Untitled #7. 1973



Image 7 Bridget Riley.
Untitled (Fragment 1) from
Fragments. 1965

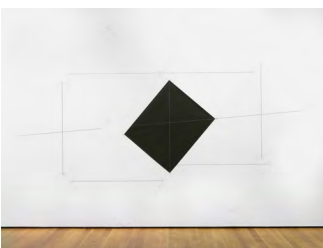


Image 8 Dorothea Rockburne.
Drawing Which Makes Itself:
Nesting. 1972

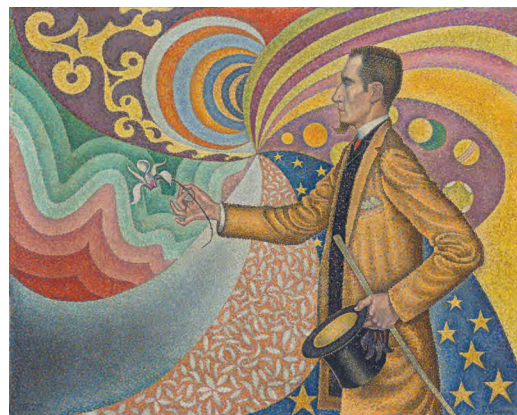


Image 9 Paul Signac. Opus 217. Against the Enamel of
a Background Rhythmic with Beats and Angles, Tones,
and Tints, Portrait of M. Félix Fénéon in 1890. 1890

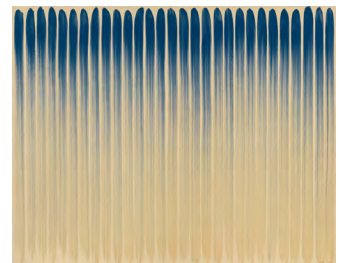


Image 10 Lee Ufan.
From Line. 1974

Collage: Shape and Composition



Romare Bearden. *Carolina Blue*. 1970.

MoMA

Collage: Shape and Composition

Explore the way we can build upon shapes and forms to create a sense of order or place in an artwork. We feature works by Romare Bearden, Henri Matisse, and Anne Ryan in this unit. Each artist uses repetitive shapes in unique ways to create a composition. Romare Bearden repeats geometric shapes in different colors and scales to convey a sense of organization in his printmaking. Henri Matisse develops organic shapes that flow rhythmically across his paper cut-outs. Anne Ryan layers repeating colors and shapes to create a sense of playful movement in her collages. This curriculum is easily adaptable to your classroom, and to the supplies you have available already familiar to your students. This is a wonderful unit to do at the end of the school year, once you've gathered lots of scraps that can be recycled into a collage.

Students will have the opportunity to practice a variety of specific skills from the *Blueprint for Teaching and Learning in Visual Arts* across grade levels including creating collages that demonstrate:

- manipulation of cut shapes to represent a real or imaginary subject
- experimentation with cutting organic and geometric shapes in a variety of sizes
- experimentation with tearing paper
- ability to evenly apply glue
- exploration and expressive use of colored paper to represent a subject
- imaginative placement of shapes
- basic understanding of overlapping
- controlled use of scissors to cut detailed organic and geometric shapes
- inventive use of positive and negative space

Below you'll find lesson plans featuring each of the three artists, with information about their biographies, suggestions for how to look closely and discuss their work with your class in a way that fosters connections between your students' identities and the works of art, and a project that empowers students to explore processes inspired by each artist. Following the set of lesson plans, you'll find more detailed biographical information for each artist as well as suggestions for other artists to explore in MoMA's collection.

Make Art with MoMA: Romare Bearden

Make Art with MoMA: Henri Matisse

Make Art with MoMA: Anne Ryan

**Collage:
Shape and
Composition**

Many artists in MoMA's collection explore the relationship between form and composition. Take a look at these artworks for further inspiration:

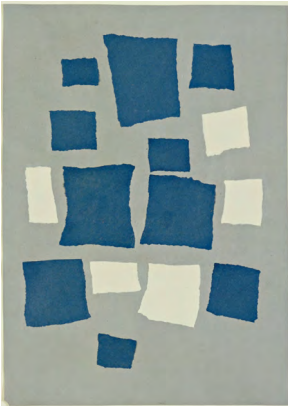


Image 1 Jean (Hans) Arp. Untitled (Collage with Squares Arranged according to the Law of Chance). 1916–17



Image 2 Romare Bearden. Patchwork Quilt. 1970



Image 3 Romare Bearden. The Dove. 1964



Image 4 Hannah Höch. Untitled (Dada). c. 1922



Image 5 Henri Matisse. The Swimmer in the Tank from Jazz. 1947



Image 6 Henri Matisse. Forms (Formes) from Jazz. 1947



Image 7 Wangechi Mutu. Yo Mama. 2003

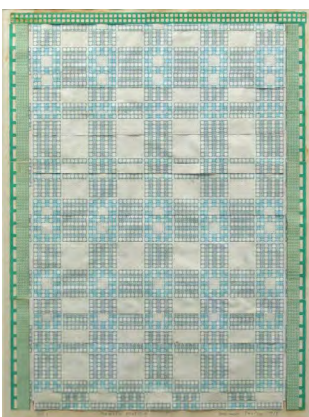


Image 8 Eduardo Paolozzi. Ten Collages for Universal Electronic Vacuum. 1967



Image 9 Dorothea Rockburne. Guardian Angel, II. 1982



Image 10 Anne Ryan. Collage, 27: The Flower. 1948

3-D Collage



Howardena Pindell. *Kyoto: Positive/Negative*. 1980.

3-D Collage

Artists in this unit combine materials through layering, weaving, and building. This unit builds on ideas of layering and patterns introduced in previous units and introduces elements of collage through three-dimensional projects. We feature works by Howardena Pindell, Alejandro Otero, and Lee Bontecou. Each artist uses repetitive shapes, colors, and lines as motifs in their work. Pindell layers shapes of cut paper with repetitive drawn symbols. Otero weaves strips of paper in different colors. Bontecou assembles sprawling, looping shapes made of porcelain, canvas, and wire.

Students will have the opportunity to practice a variety of specific skills from the *Blueprint for Teaching and Learning in Visual Arts* across grade levels including creating collages that demonstrate:

- manipulation of cut shapes to represent a real or imaginary subject
- experimentation with cutting organic and geometric shapes in a variety of sizes
- experimentation with tearing paper
- ability to evenly apply glue
- exploration and expressive use of colored paper to represent a subject
- imaginative placement of shapes
- basic understanding of overlapping
- inventive use of positive and negative space

Below you'll find lesson plans featuring each of the three artists, with information about their biographies, suggestions for how to look closely and discuss their work with your class in a way that fosters connections between your students' identities and the works of art, and a project that empowers students to explore processes inspired by each artist. Following the set of lesson plans, you'll find more detailed biographical information on each artist as well as suggestions for other artists to explore in MoMA's collection.

Make Art with MoMA: Lee Bontecou

Make Art with MoMA: Alejandro Otero

Make Art with MoMA: Howardena Pindell

3-D Collage

Many artists in MoMA's collection innovate ways to assemble materials:



Image 1 Lee Bontecou.
Untitled. 1959

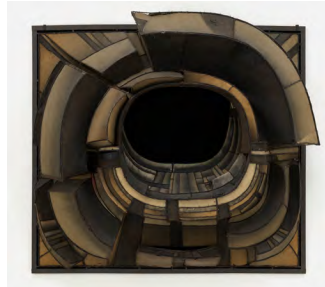


Image 2 Lee Bontecou.
Untitled. 1961



Image 3 Gego (Gertrud Goldschmidt). Sphere. 1959



Image 4 Gego (Gertrud Goldschmidt). Eight Squares. 1961



Image 5 Alejandro Otero.
Board 1. 1976



Image 6 Alejandro Otero.
Colorhythm, 1. 1955



Image 7 Howardena Pindell.
Untitled #7. 1973



Image 8 Howardena Pindell.
Memory: Past. 1980-81

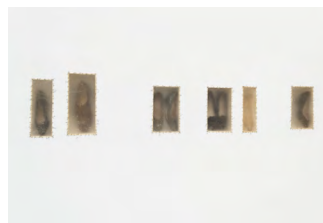


Image 9 Doris Salcedo.
Atrabilius. 1992-93



Image 10 Jesús Rafael Soto.
Pre-penetrable. 1957

Sculpture



Lygia Clark. *Sundial*. 1960.

Sculpture

Experiment with processes for assembling three-dimensional work. This unit features works by Lygia Clark, Jesús Rafael Soto, and Judith Scott, artists who built three-dimensional artworks through wrapping, layering and folding. Each artist used different techniques. Lygia Clark created sculptures of flat planes of metal that could be folded and re-configured by audiences to create a variety of 3-D forms. Jesús Rafael Soto layered transparent planes covered in lines to create a sense of movement and vibration in his 3-D works. Judith Scott wrapped objects in yarn until they were transformed into unique sculptures. This unit builds upon concepts of line and shape introduced in earlier printmaking and collage units. Here, artists take 2-D lines and shapes and layer and configure them so that they become 3-D artworks.

Students will have the opportunity to practice a variety of specific skills from the *Blueprint for Teaching and Learning in Visual Arts* across grade levels including creating sculptures that demonstrate:

- imaginative ability to build with and mold materials:
paper: bending, folding, twisting wood: stacking, grouping, balancing clay: rolling, pinching
- exploration with making textures such as rough, scratchy, or smooth
- organization of parts to whole
- placement of components that describe gesture, movement, and expression
- expressive use of texture and form
- thoughtful selection and use of materials to express a personal style

Below you'll find lesson plans featuring each of the three artists, with information about their biographies, suggestions for how to look closely and discuss their work with your class in a way that fosters connections between your students' identities and the works of art, and a project that empowers students to explore processes inspired by each artist. Following the set of lesson plans, you'll find more detailed biographical information for each artist as well as suggestions for additional artists to explore in MoMA's collection.

Make Art with MoMA: Lygia Clark

Make Art with MoMA: Jesús Rafael Soto

Make Art with MoMA: Judith Scott

Sculpture

Many artists in MoMA's collection innovate ways to assemble materials:

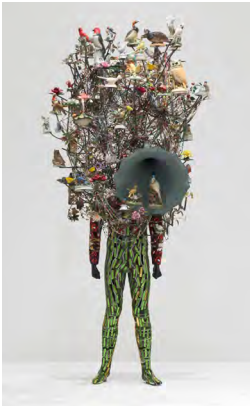


Image 1 Nick Cave.
Soundsuit. 2011



Image 2 Lygia Clark.
Cocoon no. 2. 1959



Image 3 Lygia Clark.
The Inside Is the Outside. 1963



Image 4 Marisol (Escobar).
The Family. 1962



Image 5 Yayoi Kusama.
Accumulation no. 1. 1962



Image 6 Yayoi Kusama.
Violet Obsession. 1994

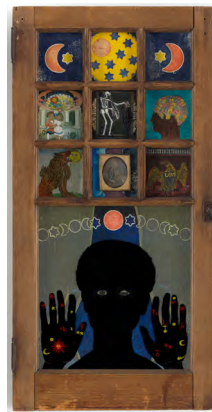


Image 7 Betye Saar.
Black Girl's Window. 1969

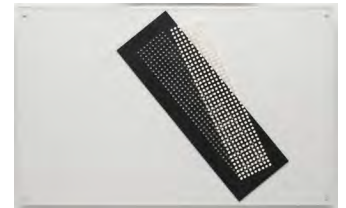


Image 8 Jesús Rafael Soto.
Displacement of a Luminous Element. 1954



Image 9 John Chamberlain.
Essex. 1960



Image 10 John Outterbridge.
Broken Dance, Ethnic Heritage Series. c. 1978-82

Accommodations and Supports

District 75 believes that arts classrooms provide a natural environment in which to develop language and communication skills and independence.

In the following sections you will find tips and strategies to support vocabulary acquisition, classroom participation, and peer-to-peer discussion, resulting in increased independence.

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	Physical adaptations of tools	63
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**Modifications
and the Blueprint
for Teaching and
Learning in
Visual Arts**

When teaching students with disabilities, it is important to continuously provide instruction that is connected to the general education curriculum. Depending on the needs of the individual student, this may be provided through adaptations and modifications. Task analysis and content analysis assist in the determination of what needs to be taught. One can use the Blueprint for Teaching and Learning in Visual Arts to guide this work. The content for each discipline builds in complexity as we move through the grade levels. After assessing the students, use the Blueprint for Teaching and Learning in Visual Arts as a tool to determine entry point skills that are directly connected to the grade level content.

Vocabulary Considerations

Consider collaborating with the student's speech and language pathologist when introducing specific vocabulary.

Identify the vocabulary for the unit and lesson.

If you support students who use symbolic representation of text or picture symbols, determine how to represent the vocabulary.

Consider working with the student's speech and language pathologist to evaluate the student's symbolic level. Students may be using actual objects, photographs of objects with a clear background, or symbols representing text.

If the words are core (most frequently used) words, tier 1, or tier 2 vocabulary, consider using the same picture symbols that occur across content areas to promote generalization of language.

Teach the vocabulary word(s) and picture symbol(s) explicitly. Picture symbols are also vocabulary words that need to be introduced and directly taught.

Use the vocabulary words and picture symbols consistently throughout the lessons and unit.

When introducing and using new vocabulary, consider tiered word pairing. Using a new vocabulary word paired with a common, everyday word will support the understanding of the new term, connecting it to previous schema.

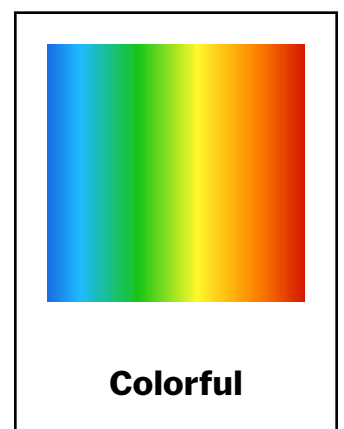
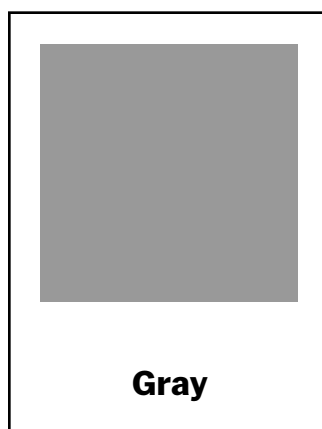
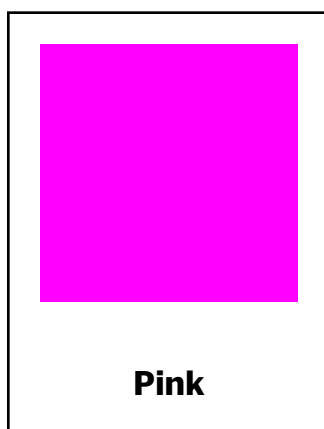
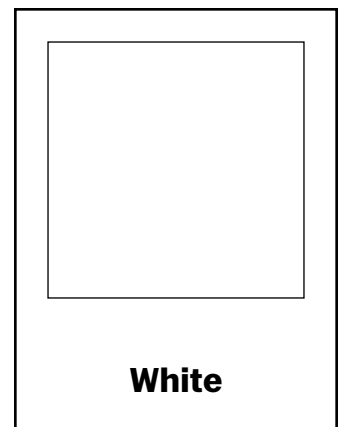
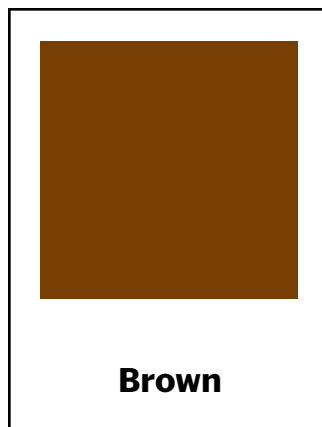
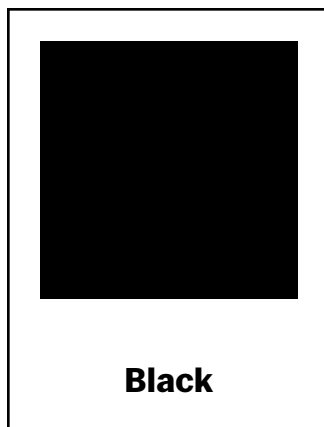
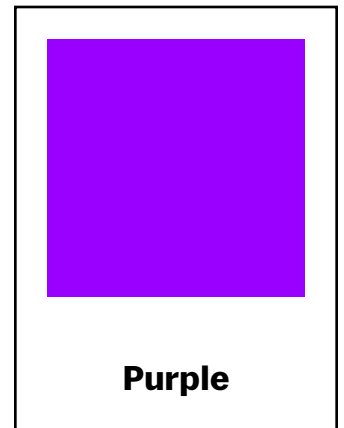
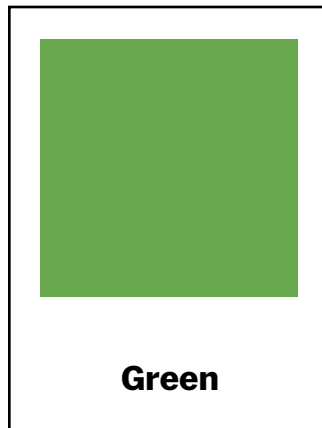
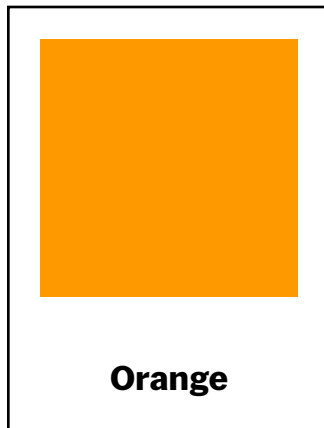
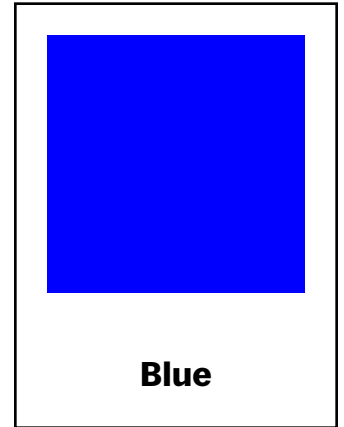
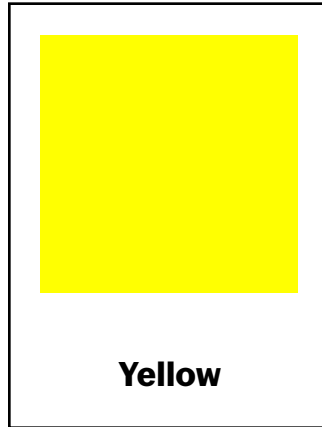
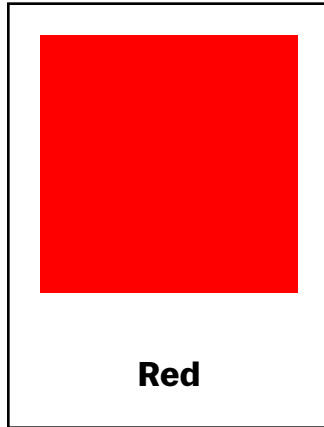
If a student has an IEP-Driven Voice Output Communication Device, familiarize yourself with the vocabulary available on their device. It is preferable for the student to use their own communication device (student will need to be explicitly taught new vocabulary, and where it is located on the device). If the vocabulary is not available on the student's personal device, please provide visual supports for content-specific vocabulary.

Visual Supports

Accommodations for language and communication may include the use of picture symbols, photographs, communication boards, communication books, visual schedules, picture labels, word walls with pictures, picture directions, tactile symbols and labels.

In this section you will see sample picture symbols for high frequency art words.

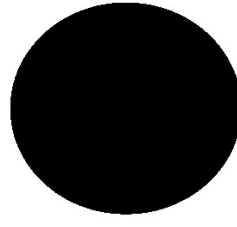
Color



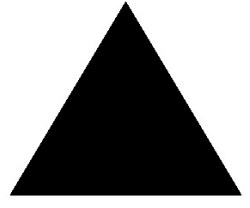
Shape



Square



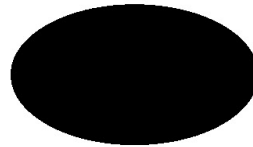
Circle



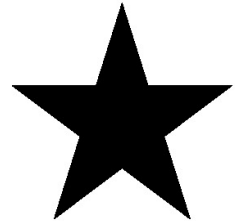
Triangle



Rectangle



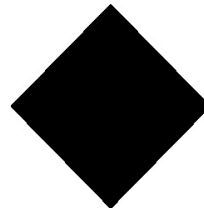
Oval



Star



Heart



Diamond



Arch



Trapezoid

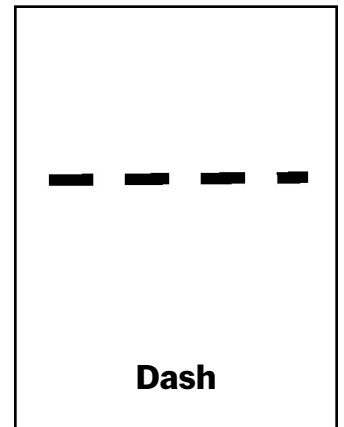
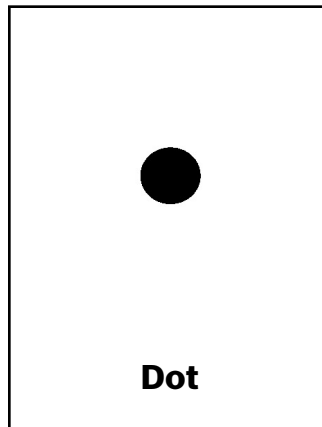
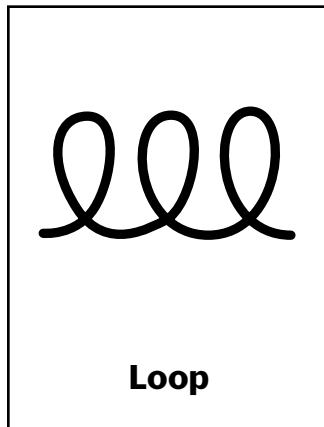
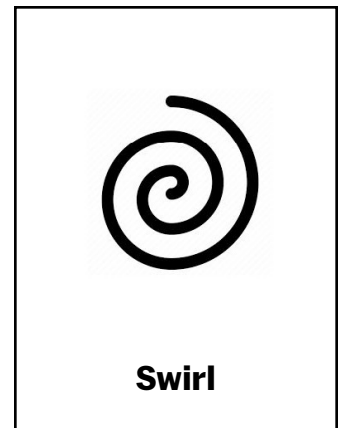
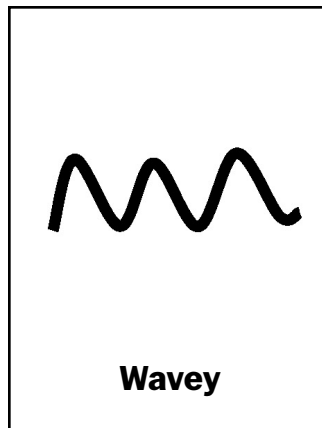
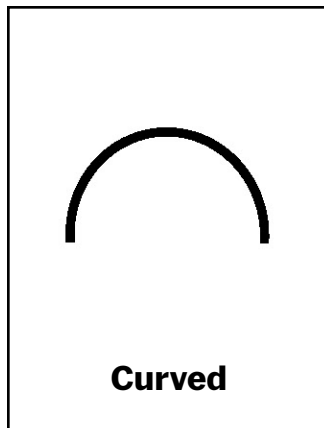
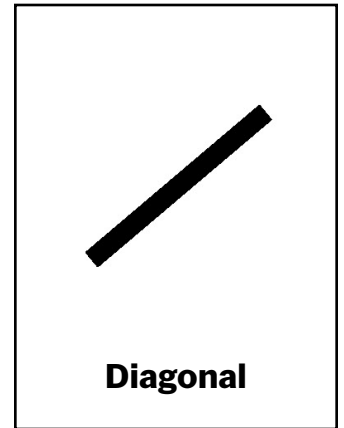
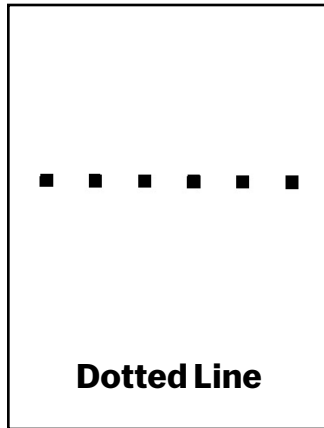
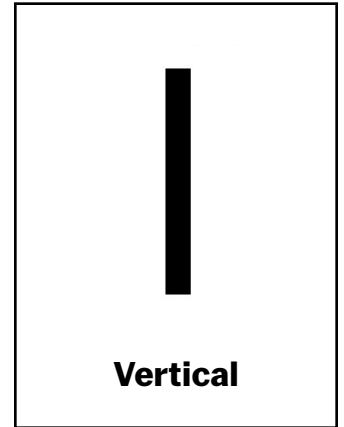
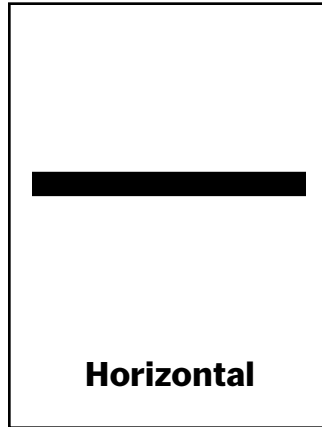
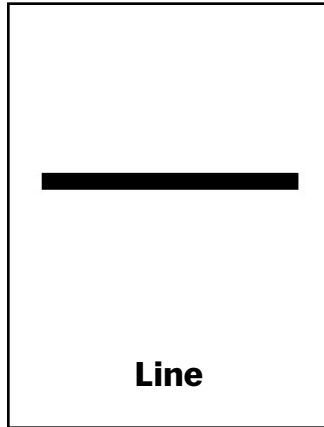


Half Circle

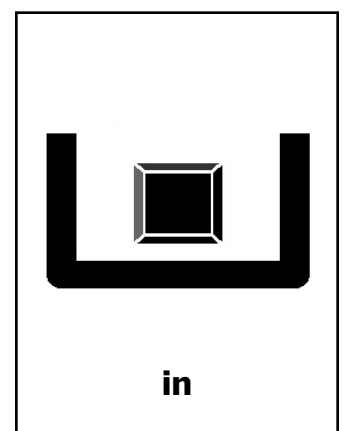
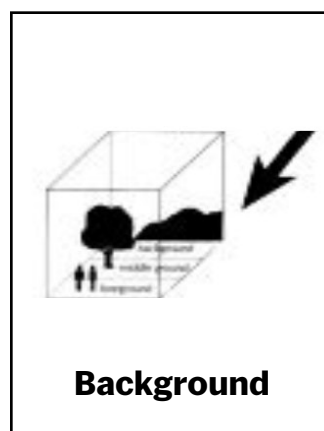
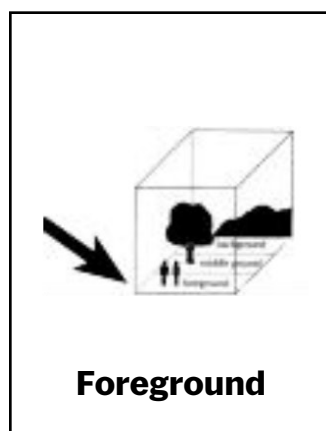
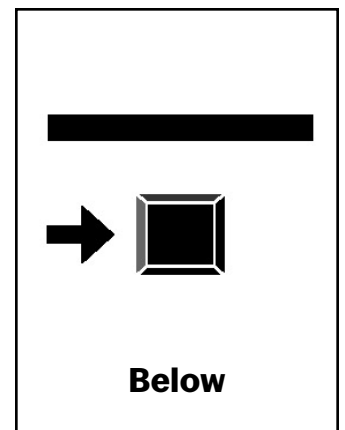
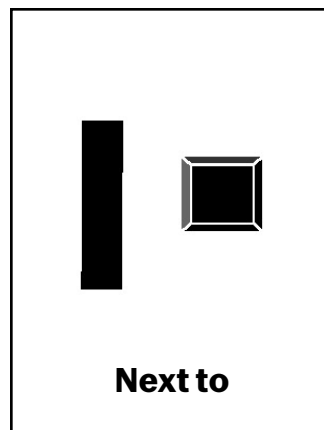
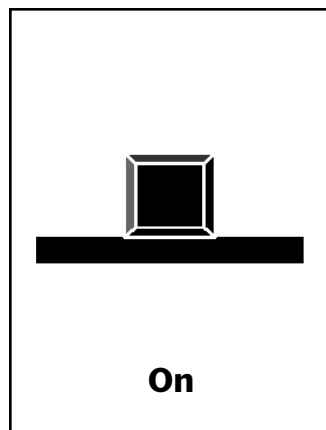
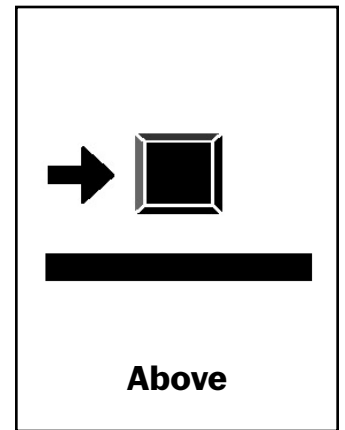
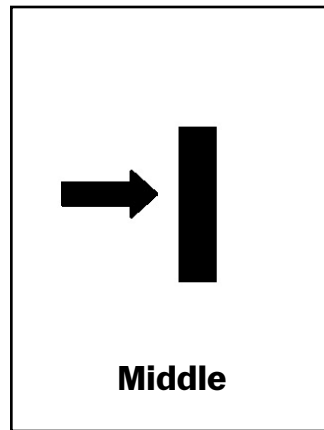
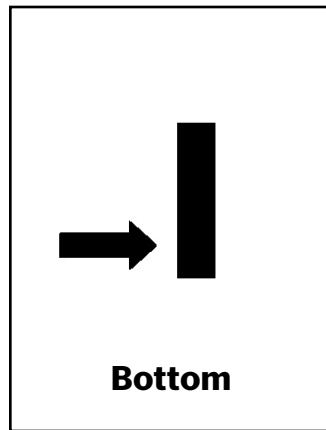
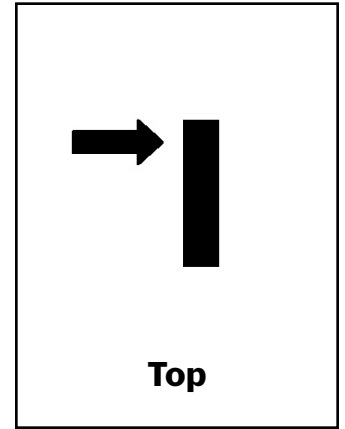
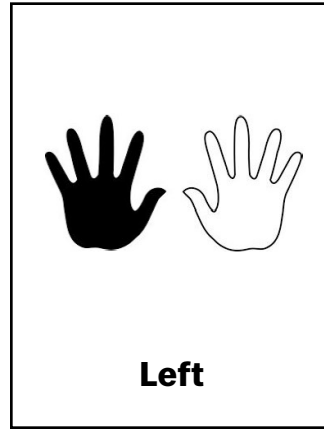
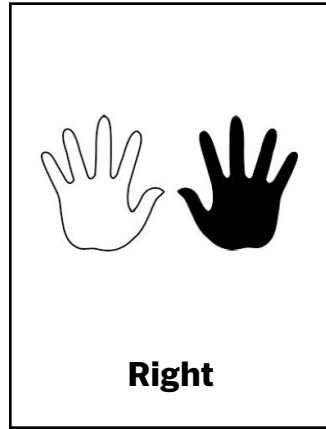


Parallelogram

Line



Space and Object Position



Emotions



Happy



Sad



Excited



Angry



Mad



Frustrated



Confident



Proud



Like



Don't Like



Love it!



WOW!

Tools and Materials



Pencil



Paintbrush



Scissors



Roller



Stamp



Brayer



Palette Knife



Paper



Paint



Tape

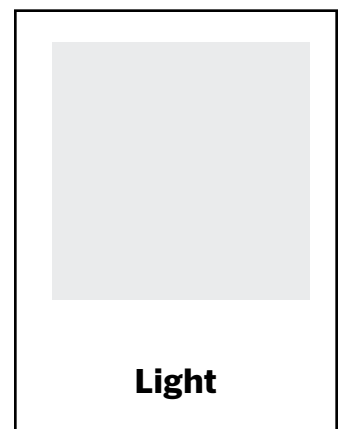
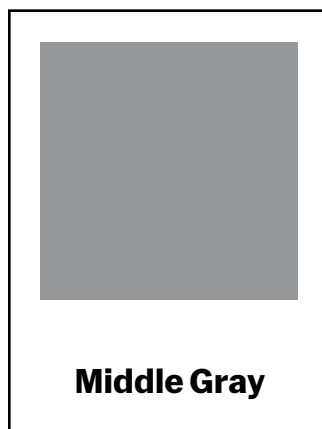
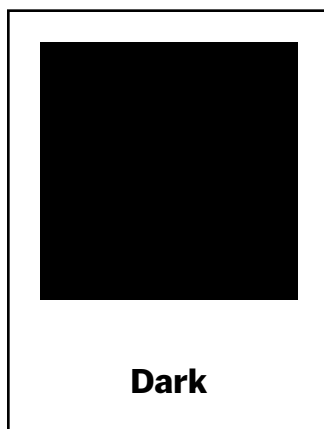
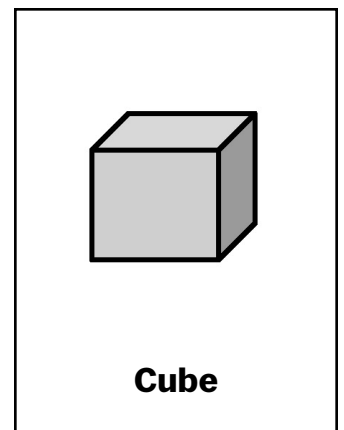
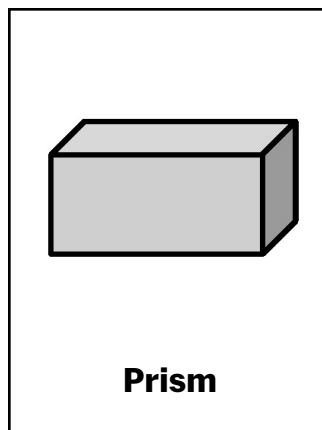
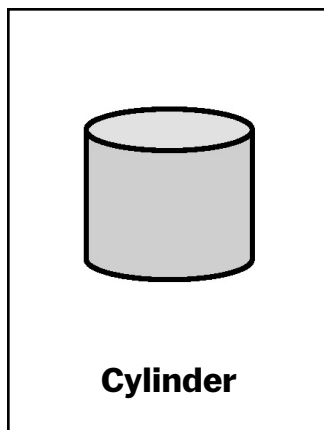
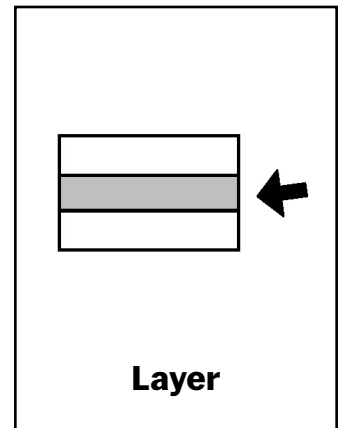
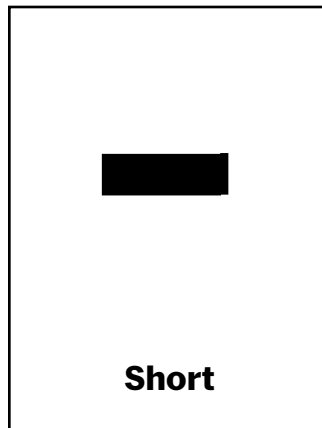
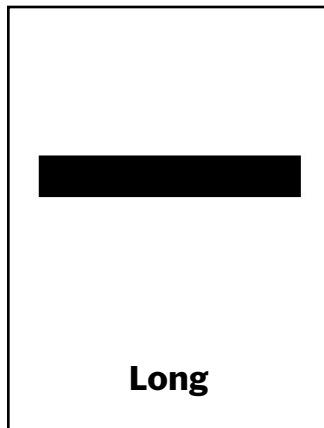
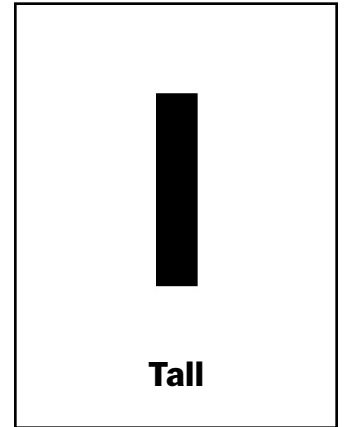
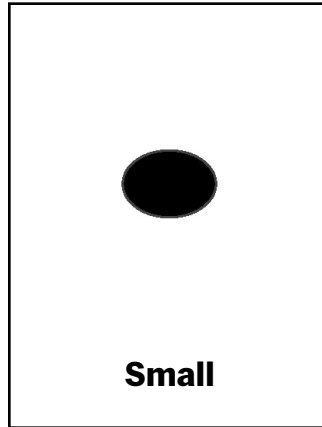
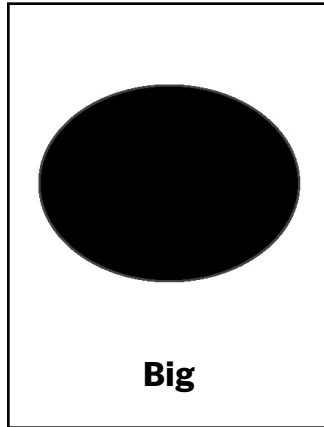


Glue



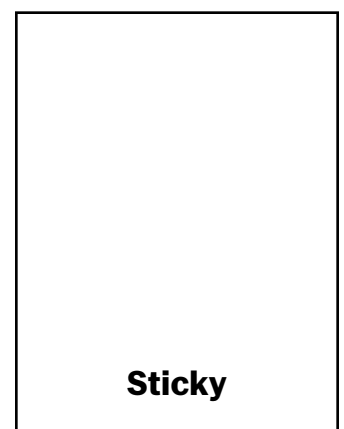
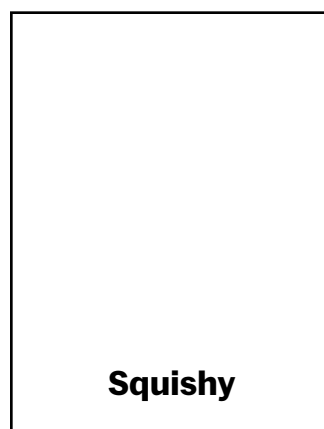
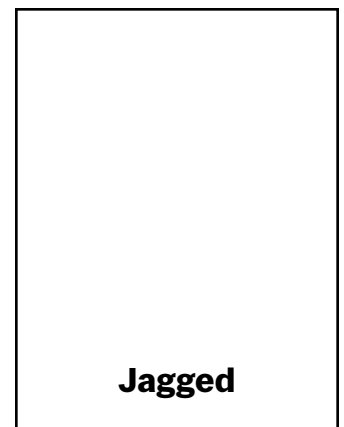
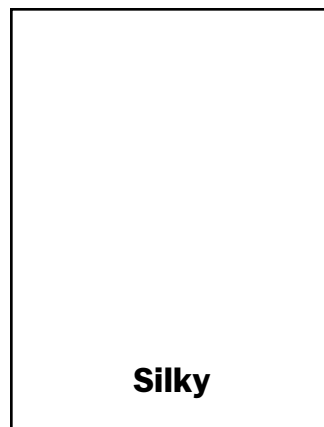
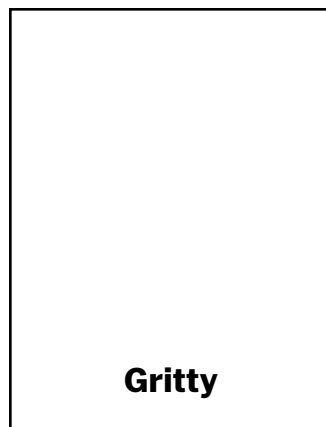
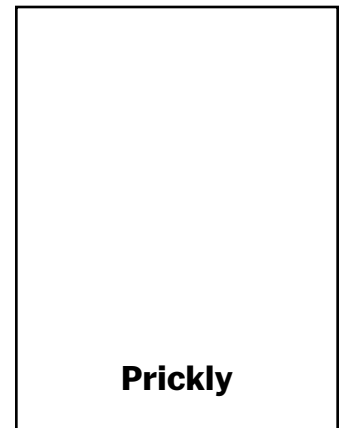
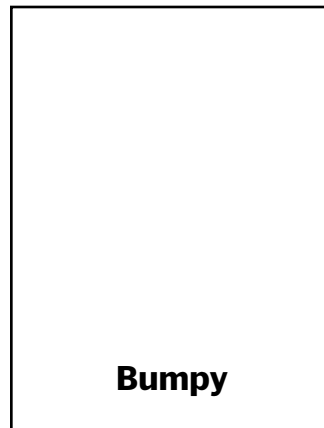
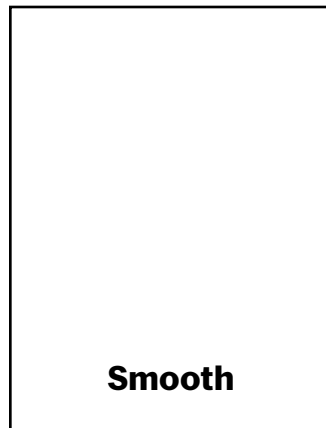
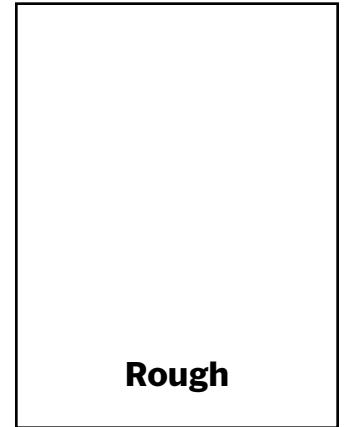
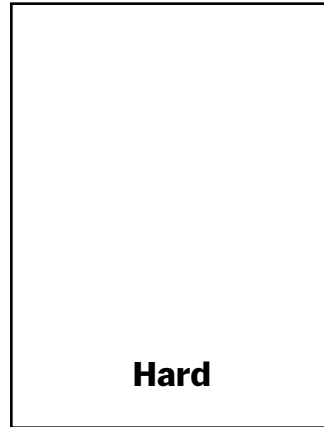
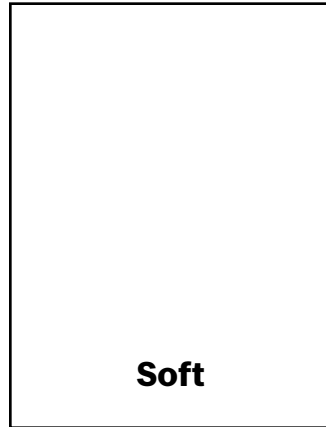
Gluestick

Form and Value



**High Frequency
Art Words**

Texture Considerations: Create a board from classroom materials to feel the vocabulary.





Discussing Artwork


The arts classroom is a natural environment in which to build literacy skills through observation, reading information, self-expression and discussion. All of these activities support the development of visual literacy skills, the process of making meaning from imagery. The practice of observing artworks, discussing artworks, and discovering artists' processes through hands-on making is a continuous literary practice.


On the following pages you will see MoMA's Access Programs and Initiatives' model for discussing artworks and how this connects to literacy practices, specifically using language from English-language arts standards.

**MoMA Access
Programs and
Initiatives:
Conversations in
the Gallery**

-  **Observe** Look at the artwork together. Take time with it and slow down. Often we just glance at an artwork, but the longer we look, the more we take in.

-  **Describe** Ask: What do you see in this painting? Describe the artwork together by asking students to simply list the things they notice. Then they can describe what they see in more detail. Often, sharing what you see by telling someone about it helps you see it in new ways. It helps other people start to see it in new ways, and from your point of view, too.

-  **Interpret** Make meaning from what you see and ask questions about the artwork and the artist. For example, if you're seeing shapes, do they look like something you recognize? If you see people, what might they be doing?

-  **Connect** Consider how this artwork might relate to your everyday life. Does it remind you of something you've seen? Does it spark any questions for you? Does it make you feel something?

- Role of Information** Have information about the artist and artwork prepared, but don't lead by sharing it. Prioritize students' responses to the artwork and their personal reflections. One reason to share information about the artist is to validate a student's comment. For example, if a student notices that the artist uses a specific color a lot, and you know the artist was particularly interested in that color, you might validate the student's comment by responding with a quote from the artist about their use of that color or by sharing other information you've learned to further explain why that color was important to the artist. Another reason to provide information might be to expand the conversation or move it in a new direction if students have shared their thoughts and there is a natural pause in the conversation.

Connecting the Discussion Structure to Literacy

The arts classroom is a natural environment to build literacy skills through observation, reading information, self-expression and discussion. All of these support the development of visual literacy skills, the process of making meaning from imagery. The practice of observing artworks, discussing artworks, and discovering artists' processes through hands-on making is a continuous literary practice.

Below is a connection to literacy practices, using language from English language arts standards.

Observe

“Look closely at the picture.”
“Let your eyes move from side to side and top to bottom.”

→

Observe

Reading Text and Visual Literacy: making meaning from images

Describe

“Share what you see.”
“Tell us about any character that you see. What do we know about them from looking at them?”
“What do you see in the background?”

→

Describe

Identifying key details in a text

Interpret

“Does this remind you of anything?”
“What do you think is happening in the image?”
“Where do you think they are?”

→

Interpret

Determining what the text says explicitly and making logical inferences

Connect

“What’s your favorite part?”
“How does looking at this make you feel?”
“Does this remind you of anywhere you have been?”

→

Connect

Making text to self, and text to world connections

Considerations for Developing Questions

- Ask yourself: How am I creating questions that can be responded to in various ways? Responses can include:
 - Pointing to picture symbols or photographs.
 - Kinesthetic movements like giving a thumbs up or thumbs down, or having students move their bodies to show how a line moves or to demonstrate a posture taken by a figure in the artwork.
 - Using objects in the environment, etc. (navigating around the room or artwork, object position, yes or no response, symbolic/picture text, actual objects, acting out responses, frozen images/pose, gestures, facial expressions, and eye gaze).
- Start with an inquiry based question. Then scaffold questions, adding entry points for all learners using concrete words like “What? Where? Who?”
- Develop questions that connect to the student: “How do you know? Describe...? Why do you think so? Does this remind you of something else?”
- Can the question be answered with content (art) words?
- Develop questions that connect to the environment or have kinesthetic responses.
- Can the question be answered with core words? (Basic high-frequency words used across all areas tend to be pronouns, verbs, and demonstratives.)
- Develop questions that can be answered with symbolic vocabulary (if needed) to support students.
- Create questions that elicit a response that is available to the student when using communications boards.
- Create questions that can be answered with vocabulary that was taught explicitly.
- If you ask other questions, what vocabulary words and symbols would you need to add or teach?

**Sample Discussion
Questions**

In one of the lessons, students learned about an artwork by Beatriz Milhazes. On the following pages you will see sample questions that follow MoMA's Access Programs and Initiatives' discussion model, using visual symbols.

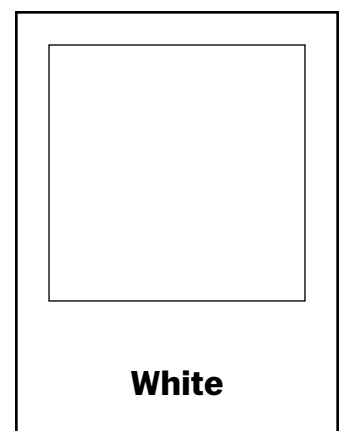
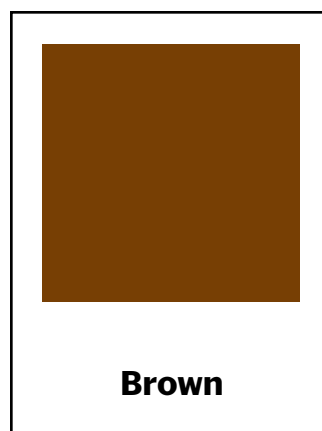
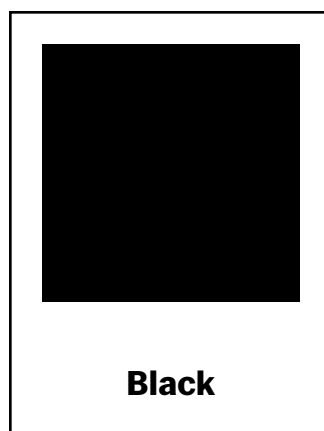
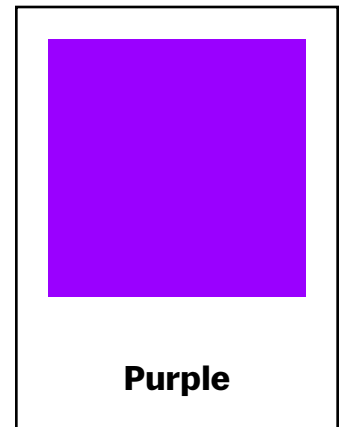
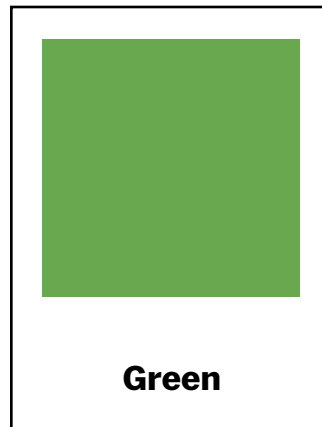
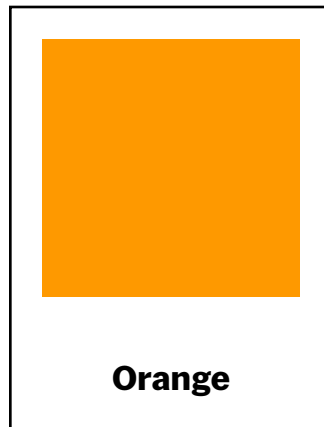
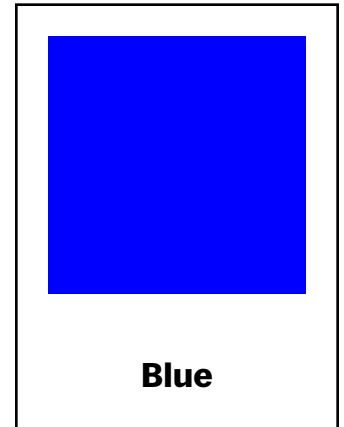
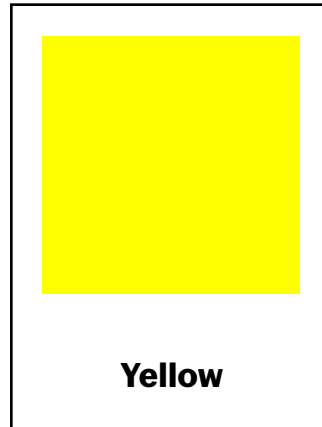
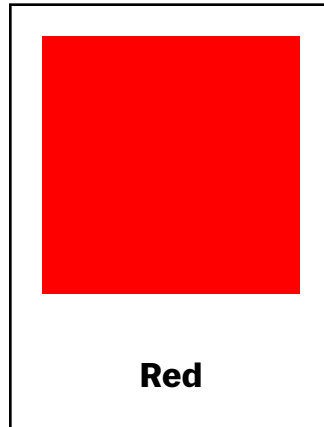
Step 1: Observe

Look at the artwork together. Take time with it and slow down. Often we just glance at an artwork, but the longer we look, the more we'll take in.

Step 2: Describe

Describe what you see in the artwork.

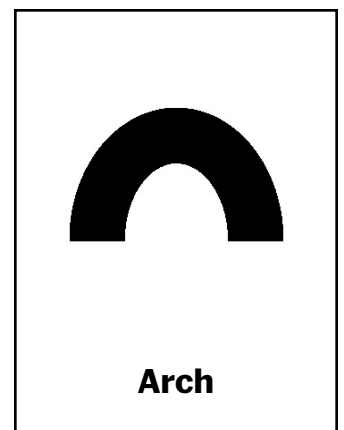
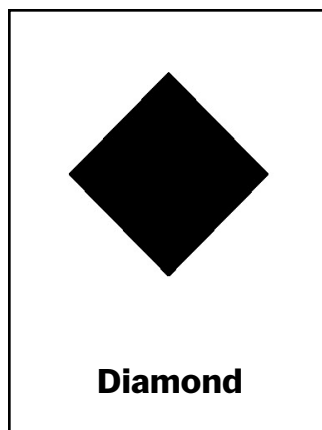
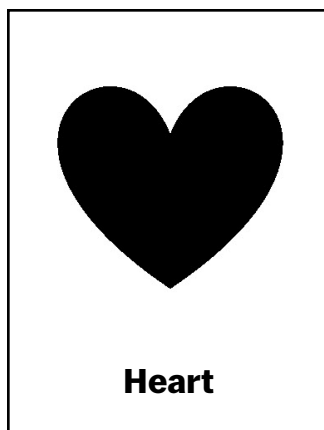
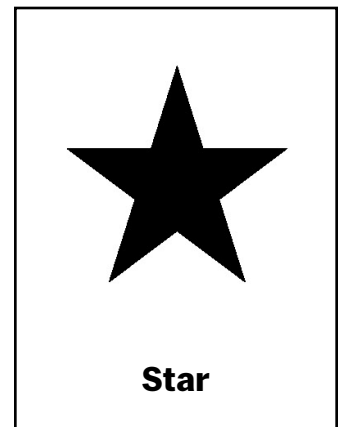
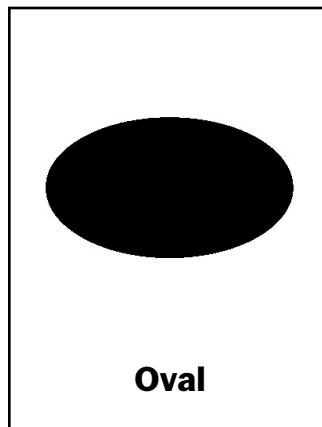
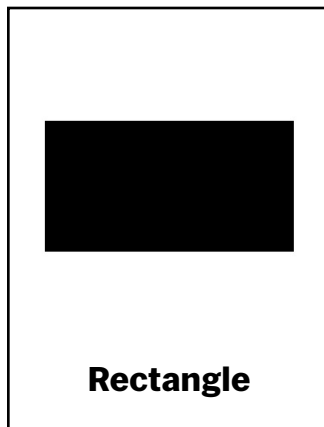
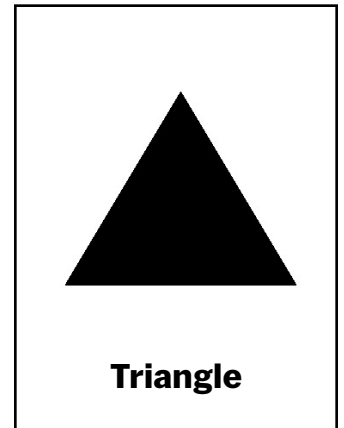
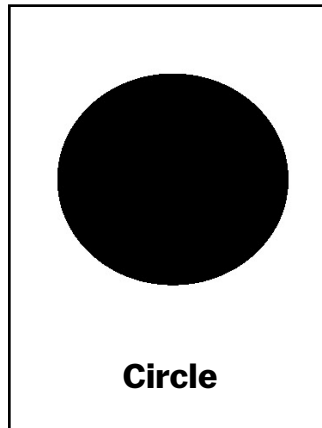
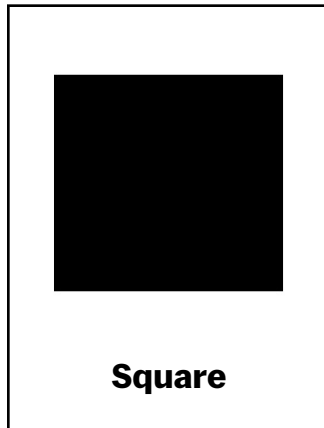
What colors do you see?



Step 2: Describe

Describe what you see in the artwork.

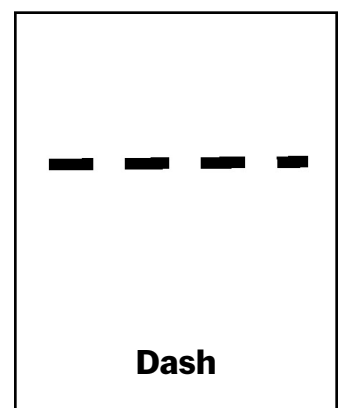
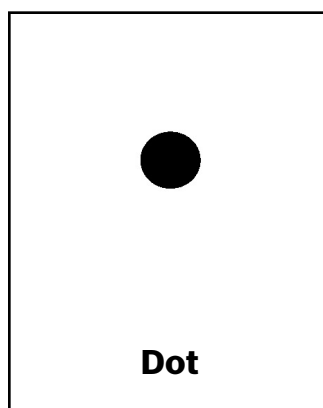
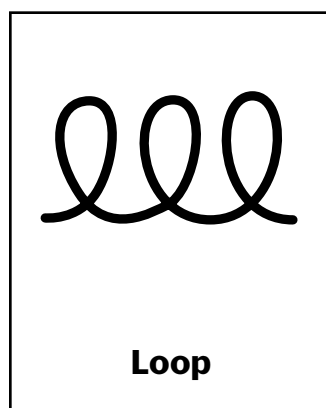
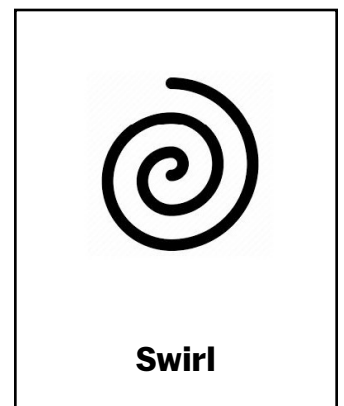
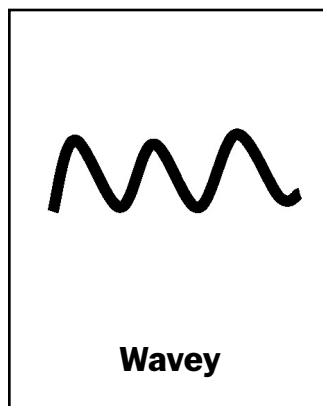
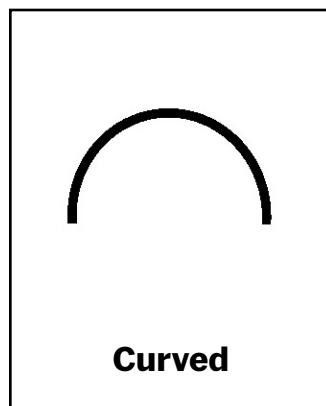
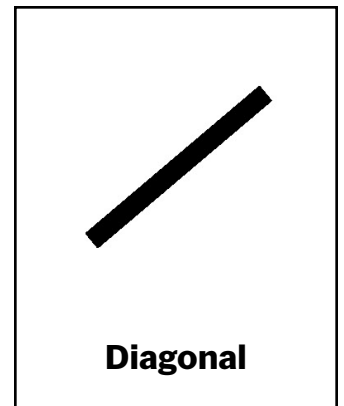
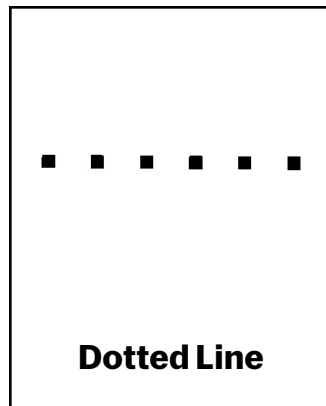
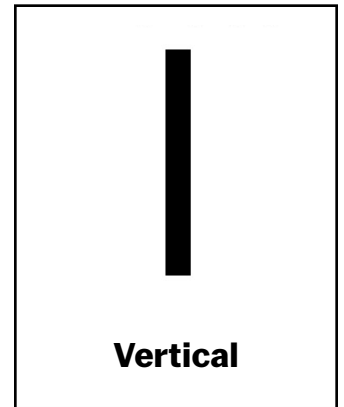
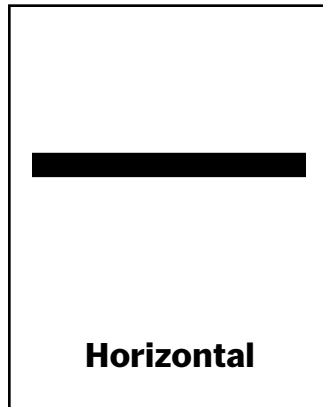
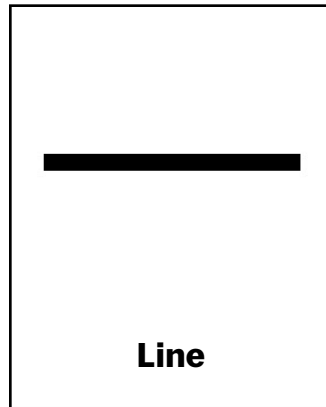
What shapes do you see?



Step 2: Describe

Describe what you see in the artwork.

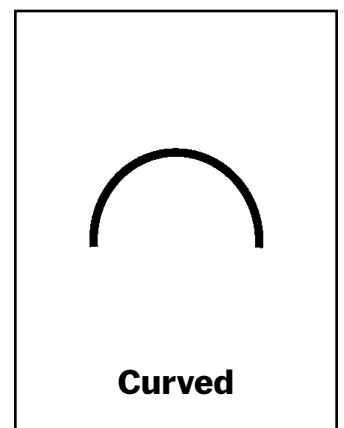
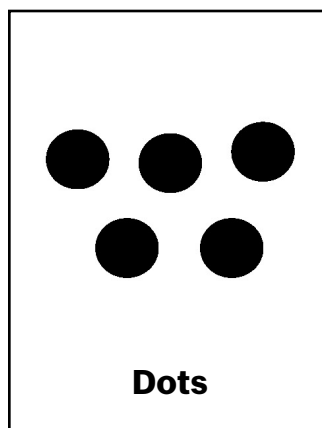
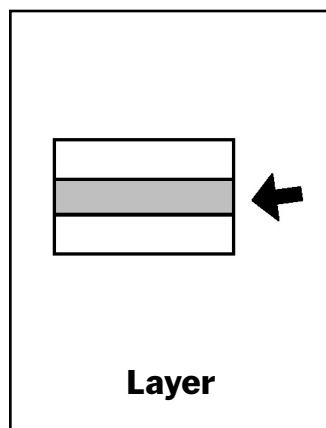
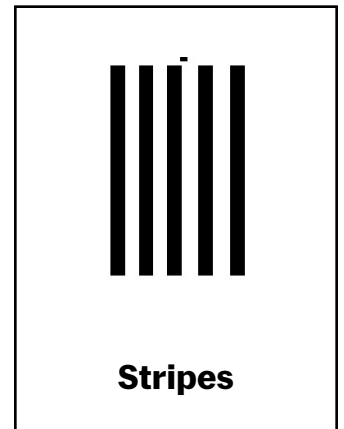
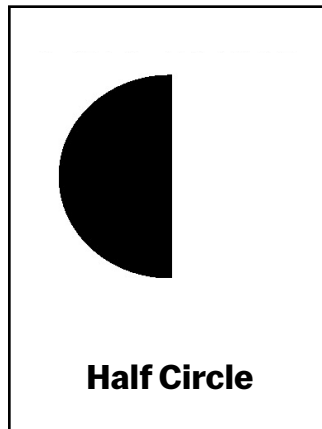
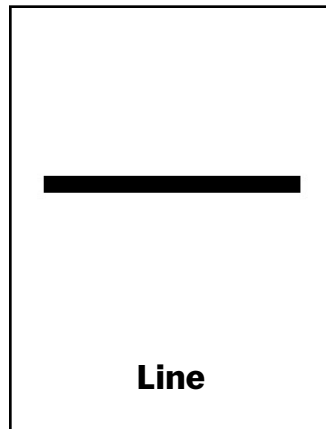
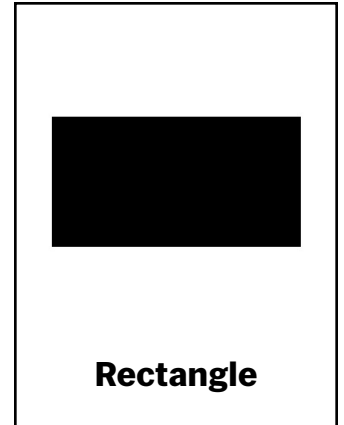
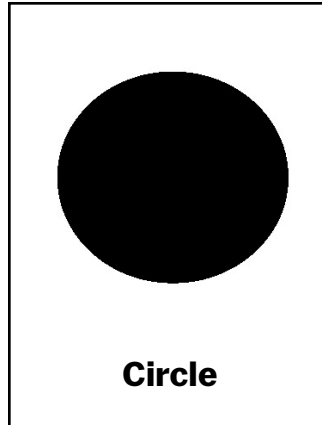
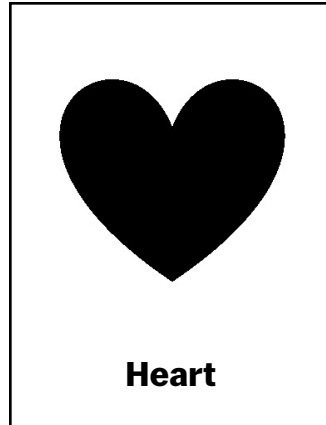
What kinds of lines do you see?



Step 3: Interpret

Make meaning from what you see and ask questions of the artwork and artist. For example, if you're seeing shapes, consider the types of shapes. If you're seeing lines, consider where they're going and how they're getting there. You can incorporate physical environments and kinesthetic responses to elicit additional responses from students.

What do you notice about where the shapes are?



Step 3: Interpret

Describe what you see in the artwork and then make meaning from what you see. Ask questions about the artwork and the artist. For example, if you're discussing how the artwork was created, consider the types of tools you would need to create the piece.

What tool would you want to use to make an artwork like this? Why?



Pencil



Paintbrush



Scissors



Roller



Stamp



Paint



Tape



Paper

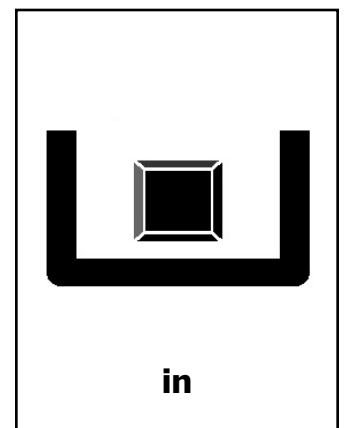
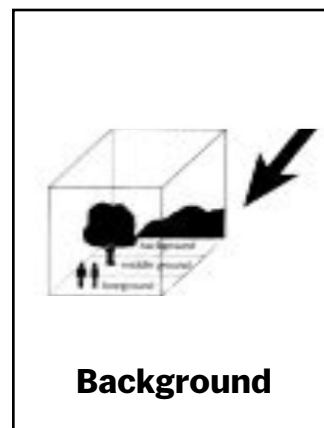
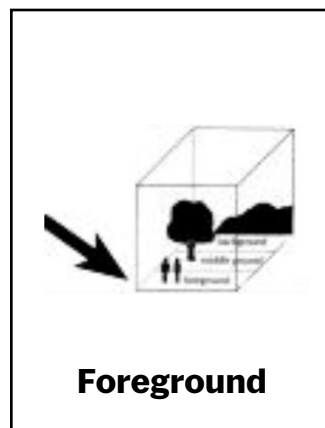
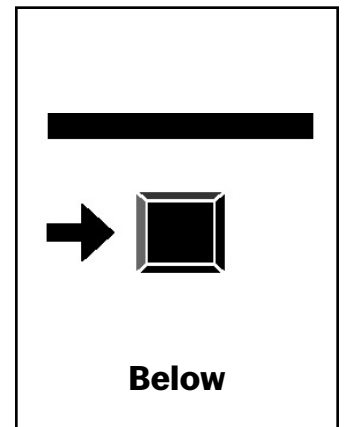
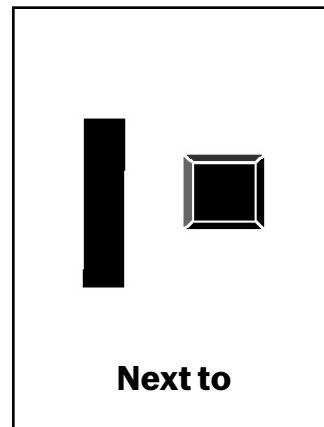
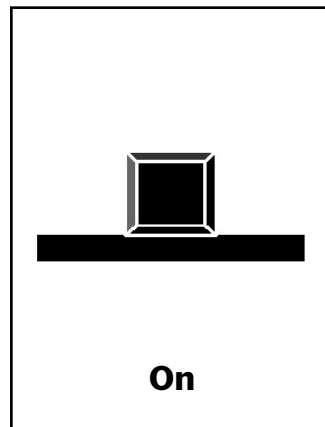
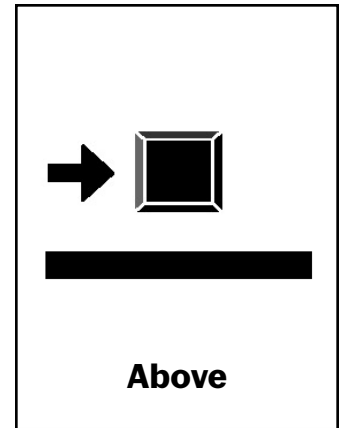
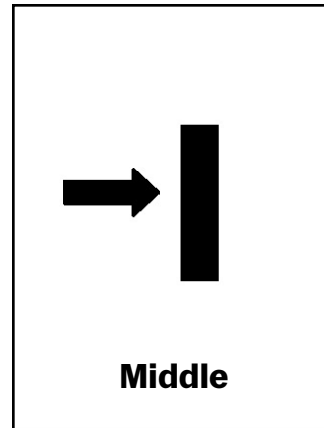
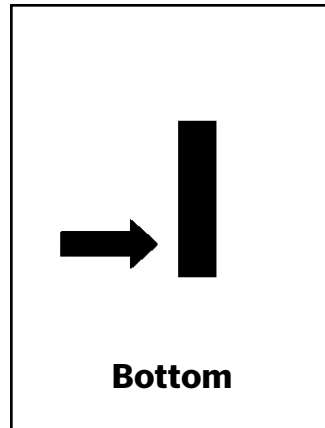


Glue

Step 4: Connect

Consider how this artwork might relate to your everyday life. Does it remind you of something you've seen? Does it spark any questions for you? Does it make you feel something? You can also incorporate physical environments and kinesthetic responses to elicit additional responses from students.

What is your favorite part?



Step 4: Connect

Consider how this artwork might relate to your everyday life. Does it remind you of something you've seen? Does it spark any questions for you? Does it make you feel something?

How does this artwork make you feel?



Happy



Sad



Excited



Angry



Mad



Frustrated



Confident



Proud



Like



Don't Like



Love it!



WOW!

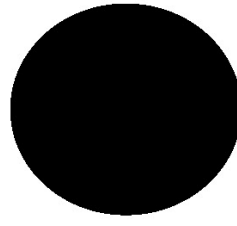
Sample reflection questions:

After students discussed artworks by Beatriz Milhazes and learned about her process, they created artworks inspired by her process and the materials she used. Students then shared their work and participated in discussions. The following sample questions supported students' reflections about their process and artworks.

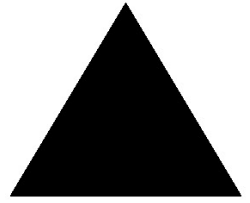
What shapes did you use to make your stamp?



Square



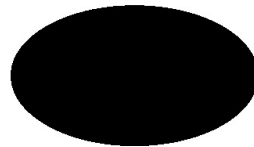
Circle



Triangle



Rectangle



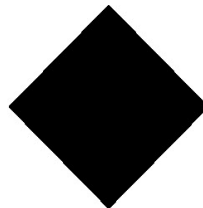
Oval



Star



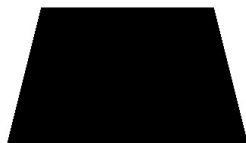
Heart



Diamond



Arch



Trapezoid

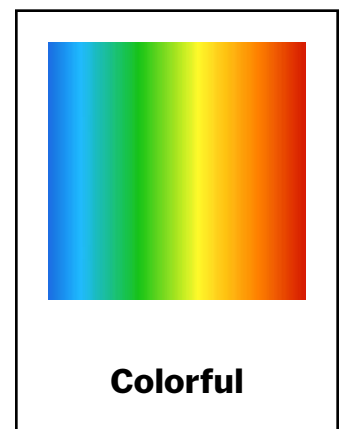
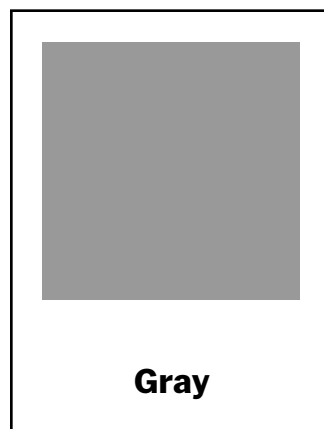
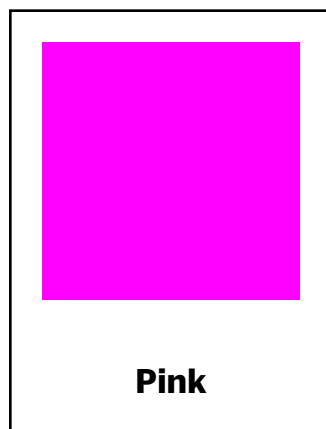
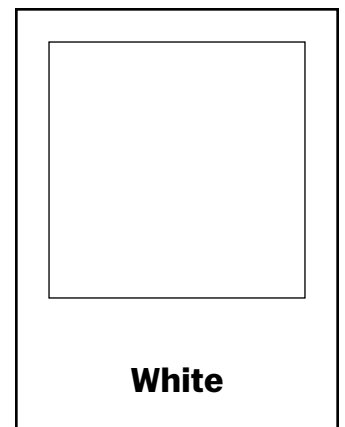
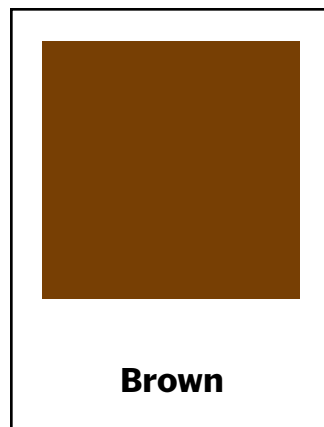
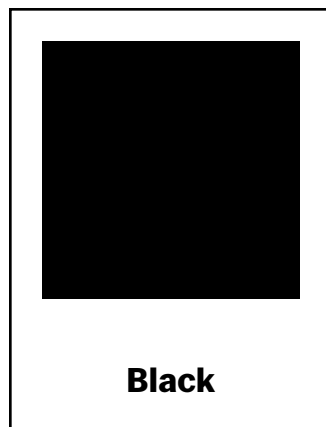
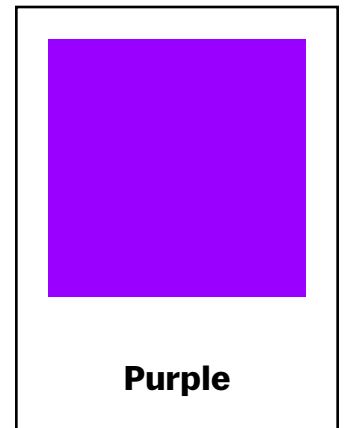
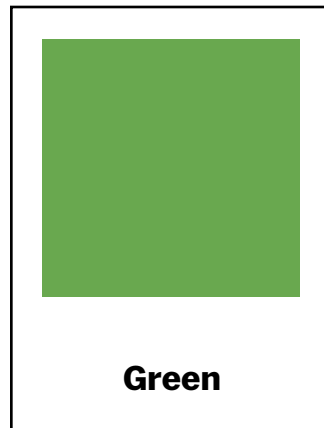
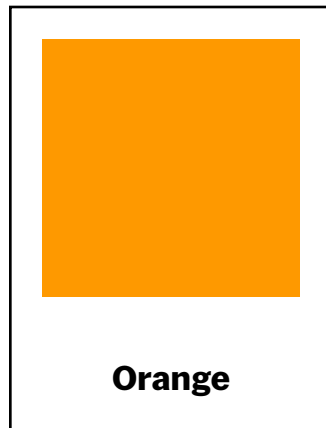
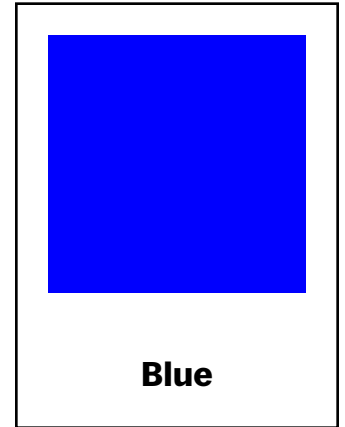
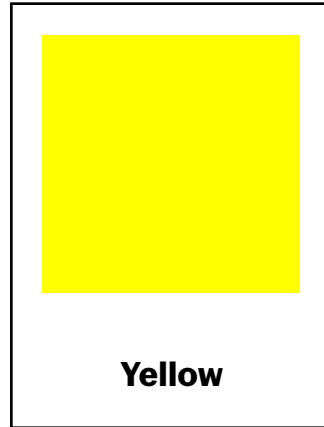
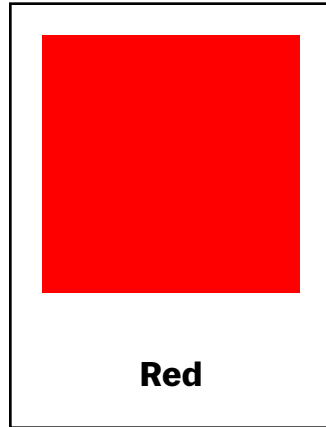


Half Circle

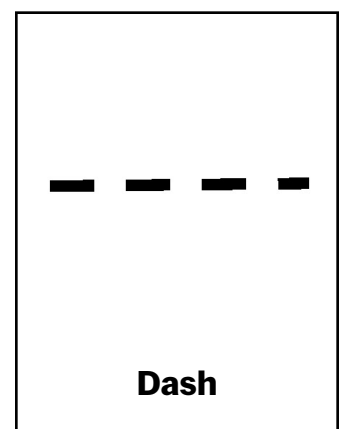
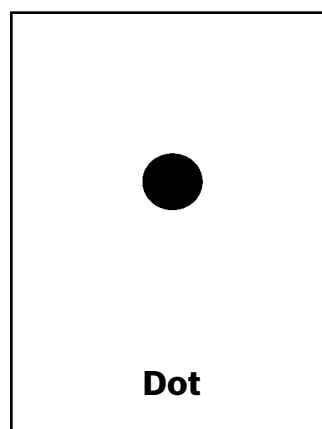
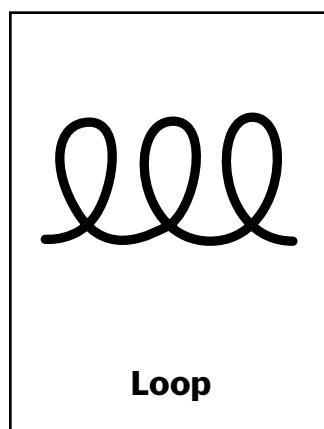
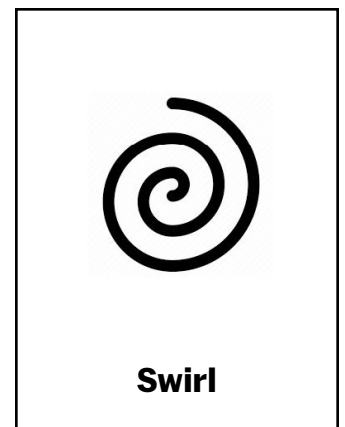
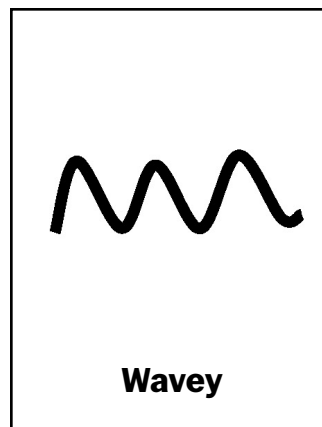
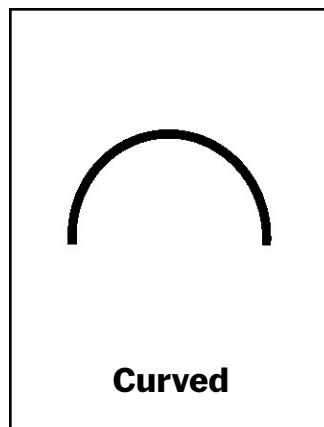
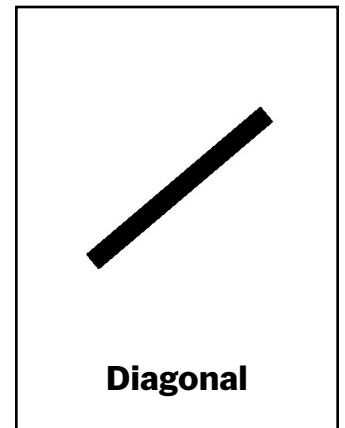
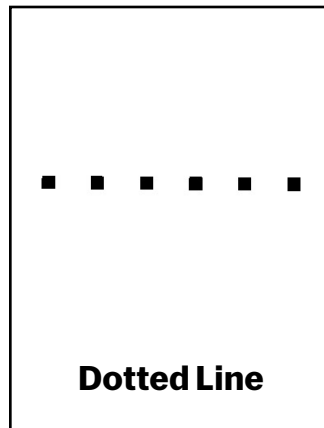
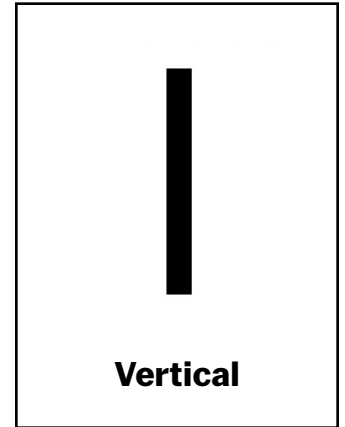
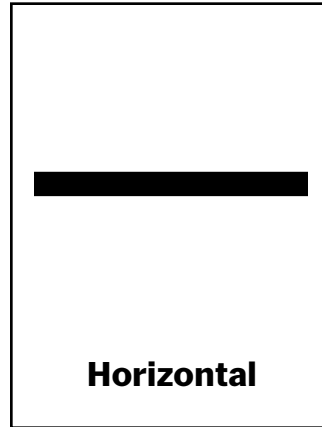
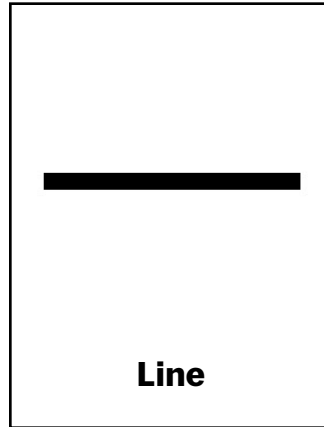


Parallelogram

What colors did you use?



What kinds of lines did you make?



What tools did you use to make your artwork?



Pencil



Paintbrush



Scissors



Roller



Stamp



Brayer



Palette Knife



Paper



Paint



Tape



Glue



Gluestick

How does your artwork make you feel?



Happy



Sad



Excited



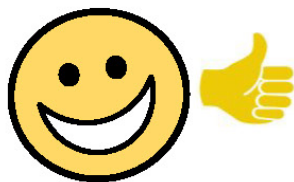
Angry



Mad



Frustrated



Confident



Proud



Like



Don't Like



Love it!



WOW!

**Adaptations
and additional
accommodations**

Consider collaborating with members of the students' IEP team (Occupational Therapist and Physical Therapist) to adapt tools that meet the individual needs of the students.

**Adaptations of
Art Tools**

Adaptations may include:

- Adaptive and easy grip for:
 - Brushes
 - Pencils
 - Markers
 - Other tools
- Table top easels
- Slant boards
- Adaptive scissors
- Weighted grips for art tools
- Secured grips

Additional Accommodation Ideas

Digital

- Text readers
- Digital books
- Programmatic equipment for vocabulary
- Text to speech
- Speech to text
- Digital word walls

Physical

- Extenders for paint brushes, stamps, paint rollers and other tools
- Enlarging tools (making bigger stamps, or wider and thicker rollers)
- Gloves for sensory sensitivities
- Page flippers
- Colorful tape to create boundaries
- Elevated or adjustable tables
- Lap trays
- Slant boards
- Paths to classroom materials
- Storing materials in spaces accessible to students
- Large picture labels on materials

Instructional tools

- Adapted Books
- Communication Boards
- Visual Schedule
- Visual Directions
- Picture Symbol Word Walls
- Auction Paddles with picture vocabulary
- Paper Viewfinder

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ΙΔΡΥΜΑ ΣΤΑΥΡΟΣ ΝΙΑΡΧΟΣ
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