

Global Template

Student Assignment or Activity
<i>You and the World: Socially Engaged Art</i>
Learning Outcomes for Course
After completion of this course, students will be able to: <ul style="list-style-type: none">• Display visual acuity of a variety of subject matter• Demonstrate an understanding of formal composition• Technical proficiency mixing and utilizing oil paint• Ability to complete a consummate series of paintings that demonstrate all of the outcomes above.
Global Learning Outcomes for Learning Module
<p>This Module Consists of four activities for Global learning to encourage Painting students to consider their own work in the context of global creative expression of social and cultural concerns and issues. Students will be introduced to the concept of social practice in art, which utilizes art to engage human interaction and social discourse through collaboration and /or participatory work. Students will create Independent Research, Groupthink/Collaboration and Brain-storming, an Independent art work, an individual presentation, and a collaborative group design for a Public Artwork. The primary regions selected are: Asia, Europe and Latin America</p> <p>Objective: to encourage painting students to consider their own work in the context of global creative expression of social and cultural concerns and issues and the concept of social practice in art.</p> <ol style="list-style-type: none">1. Identify, and analyze works of art created in the Asia (with a focus on China and India), France and Germany, and Latin America (Mexico, Brazil, and Nicaragua) that engage human interaction, social discourse and express social and cultural concerns.2. Investigate the role of artists as activists to address social and cultural concerns, and the medium of painting as a bridge to understanding art making in a global context3. Identify specific ways that collaboration and /or participatory work influences art and culture in each society.4. Discuss the similarities and differences between artists of different world regions who through their work address issues influencing the social fabric of their culture.
Description of Assignment
<p>The assignment consists of three parts:</p> <p><u>Part 1</u>- Each student will be responsible for thoroughly reviewing the posted material regarding the methodologies of street artists, the murals of the Sandanista Revolution in Nicaragua and the Street Art of Brazil. An in-class discussion will follow their independent review of the material.</p> <p><u>Part 2</u>- Each student will research a contemporary artist from the area of their preference (from the areas listed above) to reference in completing a short presentation and painting.</p> <p><u>Part 3</u>- Each student will complete a painting addressing an issue or concern that they feel personally invested in.</p>

A brief (250-500 word) reflection paper is to be written upon the completion of both parts of the assignment.

Time:

5 weeks in total

Materials/Resources

- https://www.ted.com/talks/haas_hahn_how_painting_can_transform_communities
- Matthias Judd • https://www.ted.com/speakers/mathias_jud
- https://www.ted.com/talks/ravin_agrawal_10_young_indian_artists_to_watch
- https://www.ted.com/talks/mallika_sarabhai
- http://www.ted.com/talks/shirin_neshat_art_in_exile
- <http://teachartwiki.wikispaces.com/Shirin+Neshat%2C+Women+of+Allah+Series>
- <http://www.euronews.com/2013/03/01/protesters-protect-berlin-wall-gallery-from-demolition/>
- <http://www.streetartutopia.com/?p=12900>
- www.thisiscolossal.com
- www.hifructose.com
- www.juxtapoz.com
- Art 21
- Ganz, Nicholas. Graffiti Women: Street Art from Five Continents. London: Thames & Hudson, 2006.
- Grierson, Elizabeth M. Transformations: Art and the City. Chicago: University of Chicago Press, 2017.
- Klanten, Gregor Jansen & Robert. Art & Agenda: Political Art and Activism. Berlin: Gestalten, 2011.
- König, Verlag Der Buchhandlung Walther. Street-Art Brazil. Frankfurt: Schirn Kunstshalle Frankfurt, 2013.
- Kunzle, David. The Murals of Revolutionary Nicaragua, 1979-1992. Berkeley: University of California Press, 1995.
- Schacter, Rafael. The World Atlas of Street Art and Graffiti. New Haven: Yale University Press, 2013.
- Tristan Manco, Lost Art, Caleb Neelon. Graffiti Brazil. New York: Thames & Hudson, 2005.
- Young, Alison. Street Art, Public City: Law, Crime and the Urban Imagination. New York: Routledge, 2014.
- <https://www.youtube.com/watch?v=yEmSLxqVMd0>
- <https://www.youtube.com/watch?v=2wtSSToJz2E>
- <https://www.youtube.com/watch?v=uSY394kYtfM>
- <https://www.youtube.com/watch?v=G8Z-TKi8L3g>
- <https://www.youtube.com/watch?v=SEnf80pPuLU>
- <https://www.youtube.com/watch?v=fGeWIT1JYks>
- https://www.youtube.com/watch?v=f8k0I_i5r4Q
- https://www.youtube.com/watch?v=W0dJoGU_jnI&t=30s
- https://www.youtube.com/watch?v=M8Ihf9w_KCU
- <https://youtu.be/OPAy1zBtTbw>
- https://youtu.be/Gn2W3X_pGh4
- <http://www.smithsonianmag.com/arts-culture/the-story-behind-banksy-4310304/?no-ist>
- <https://www.youtube.com/watch?v=KiVxOzMFxgw&feature=youtu.be>
- <http://vimeo.com/channels/thebarnstormers>

- <http://www.thisiscolossal.com/2013/11/the-mythical-beasts-of-painter-and-street-artist-curiot/>
- <https://vimeo.com/70553294>
- <https://youtu.be/rcSBr4ZKmrQ>
- <https://www.youtube.com/watch?v=ajLfU6Hjwow>
- https://www.youtube.com/watch?v=zNAozydyD_o

Procedure

Part 1A- Research and Perspective

1. **Student:** Each student will be required to review all posted material regarding the methodologies of street artists, the murals of the Sandanista Revolution in Nicaragua, and the Street Art of Brazil outside of class. This is intended to initially establish an understanding of the influence artwork has in some cultures outside of our own. The focus on Street Art in these areas both prepares the students to design their own large-scale public work and see the effect artwork has on a shared public space.
2. **Instructor:** An in-class discussion will be lead following the independent research, at which point artists from the Instructor Lecture Notes will also be introduced as they become relevant to the discussion. This will include image searches, videos, and personal notes to broaden the students' perspective regarding the influence of artists from all over the world who are doing socially influential work. Stress should be placed not just on the work itself, but also the artist's background, and the specific political, social, etc. issues that influences their culture today.
3. **Student:** Individual Research and Presentation on an artist:
 - a. Independently research various resources for examples of artists from Asia, Europe and Latin America who have addressed issues influencing the social fabric of their culture through their work.
 - b. Address the following questions in regard to the artist and their work:
 - c. Who? (biographical information)
 - d. What? (what issue are they confronting?)
 - e. When and Where: What is the time and place the artist or artists are working in and what is the social or cultural context.
 - f. Why is this issue something the artist or artists feel needs their attention?
 - g. How is this manifested in the work and what is the artist's creative process?
 - h. How does their work compare to the work relate to that of other artists (past and present) from that area of the world?
 - i. Relate their concerns and motivations to your own:
 - j. What issue within your life do you feel needs to be addressed?
 - i. What is your specific perspective on the issue being confronted?

Part 1B- Groupthink and Conception

1. **Students:** Gather in groups of 3-4 students to discuss their selected artist. Each student should be prepared to discuss their chosen artist and propose 3 separate concepts that they have developed outside of class that will address the issue selected in section 2 above. After proposing all 3 concepts to the members of their group, and receiving specific constructive feedback, they will be given a few minutes to prepare a final proposal to the instructor.
2. **Instructor:** Listens to each student's final proposal, provides guidance, and makes suggestions in regard to research and process. The final proposal should consider the following:
 - a. What is the content of the work?
 - b. What size?

- c. What materials will be selected to work with? (both as a surface and as media)
 - d. How many pieces?
 - e. What is the influence the work is intended to have?
 - i. Who is the audience?
 - ii. What reaction(s) do you anticipate?
 - iii. What would you consider a successful interaction with your work?
 - iv. Student: Produce roughs, gather materials, and plan the process of executing the work pro-posed.
2. Students and Instructor: Throughout the duration of the creation of their projects, the work should be brought into class to be worked on (though the bulk of the work should be completed outside of class). The work should be discussed between other students, and the instructor regularly until the end of the allotted time for the project (about 2 weeks).

Part 1C- Presentation

1. Student: In-Class Presentation-
- a. Research- Each student is to do a 4-6 minute presentation about their selected artist, the work their artist has done, why this specific artist was chosen, and how the student relates to the artist and/or their work.
 - b. Student Artwork- The finished work is then to be presented in front of the class while addressing the following:
 - i. What is the issue being addressed?
 - ii. What was your creative process?
 - 1. What considerations were made specific to your work?
 - a. Materials used
 - b. Surface used
 - c. Size of work
 - d. Number of pieces
 - e. Selected color palette
 - f. Compositional elements
 - iii. Do you feel your work was successful?
 - 1. Does it adequately address the intended content?
 - 2. Accurately conveys your perspective?
 - 3. Aesthetics and composition

Part 1D- Reflection

1. Student: Reflection paper (follow-up assignment)
- i. What would you do differently if you had to start this project over from the beginning?
 - ii. What do you feel were the most and least successful aspects of your work?
 - iii. What (if any) insights did you gain on your selected issue throughout the completion of this project?
 - iv. What would you do differently if you had unlimited time and access to resources?
 - v. Which other issue (a different student/artist) did you connect with most?

Part 2A- Assimilation

3. Student- Independent Art Project executed by the student. Each student will be provided about 2 weeks to complete a painting using both allocated class time and time outside of class. The work

should be discussed between other students, and the instructor regularly until the end of the allotted time for the project.

1. The finished work is to be presented in front of the class while addressing the following:
 - a. What is the issue being addressed?
 - b. What was your creative process?
 - i. What considerations were made specific to your work?
 - ii. Materials used
 - iii. Surface used
 - iv. Size of work
 - v. Number of pieces
 - vi. Selected color palette
 - vii. Compositional elements
 - c. Do you feel your work was successful?
 - i. Does it adequately address the intended content?
 - ii. Accurately conveys your perspective?
 - iii. Aesthetics and composition

Part 2B- Personal Reflection Paper

- a. What would you do differently if you had to start this project over from the beginning?
- b. What do you feel were the most and least successful aspects of your work?
- c. What (if any) insights did you gain on your selected issue throughout the completion of this project?
- d. What would you do differently if you had unlimited time and access to resources?
- e. Which other issue presented by a different student/artist did you connect with most?

Assessment

Part 1C- Instructor Assessment- the research part of the presentation and the critique of the student artwork should be addressed as two different graded assignments.

1. Rubric topics:
 - a. Research-
 - i. Biographical information about the artist, and more specifically, their career
 - ii. How well was their artist's issue represented and explained?
 - b. Student Artwork-
 - i. Use of compositional elements
 - ii. Conveys content?
 - iii. Selection of materials
 - iv. Use of color
 - v. Craftsmanship
 1. Brushwork
 2. Surface treatment

Part 1D- Reflection Paper 1- Evaluate the quality to which each student has addressed each of the following questions:

1. What would you do differently if you had to start this project over from the beginning?
2. What do you feel were the most and least successful aspects of your work?
3. What (if any) insights did you gain on your selected issue throughout the completion of this

project?

4. What would you do differently if you had unlimited time and access to resources?
5. Which other issue (a different student/artist) did you connect with most?

Part 2A- Instructor Assessment- The critique should address each student's general grasp on the complexities of the issue/topic of their choice as well as the quality of their finished painting.

1. Rubric topics:

a. Content-

- i. How well was their issue represented and explained?

b. Student Artwork-

- i. Use of compositional elements
- ii. Conveys content?
- iii. Selection of materials
- iv. Use of color
- v. Craftsmanship
 1. Brushwork
 2. Surface treatment

Part 2B- Reflection Paper 2- Evaluate the quality to which each student has addressed each of the following questions:

1. What would you do differently if you had to start this project over from the beginning?
2. What do you feel were the most and least successful aspects of your work?
3. What (if any) insights did you gain on your selected issue throughout the completion of this project?
4. What would you do differently if you had unlimited time and access to resources?
5. Which other issue (a different student/artist) did you connect with most?

Additional Resources

Students are free to use whatever resources they have at hand throughout the duration of the project.