

# Art 1 Ethnic Studies The Envisioned Self

**FULBRIGHT-HAYES GROUP PROJECT ABROAD (GPA)**

**AUTHOR: CYNTHIA CUPRILL COMAS**

**CONTACT INFORMATION: CYNTHIACUPRILL@CCUPRILL.COM**

**PROJECT: CURRICULUM MODULE**

**THIS MODULE IS INFLUENCED BY LESSONS LEARNED THROUGH GPA.**

## **COURSE OVERVIEW**

ART 1 ETHNIC STUDIES IS A HIGH SCHOOL LEVEL INTERDISCIPLINARY ART COURSE THROUGH WHICH STUDENT ENGAGE IN ADDRESSING THE FOLLOWING ESSENTIAL QUESTIONS:

- WHO AM I?
- WHO DO I ENVISION BECOMING?
- WHO IS MY FAMILY AND COMMUNITY?
- WHAT CAN I DO TO BRING POSITIVE CHANGE TO MY COMMUNITY AND WORLD?

THROUGH INDIVIDUAL AND COLLABORATIVE LEARNING TASKS STUDENTS ARE:

- EXPOSED TO A **DIVERSE CURRICULUM** THAT IS
  - MEANINGFUL AND SUPPORTIVE,
  - CULTURALLY AND COMMUNITY RELEVANT, AND
  - DRAWING ON THE LIVED EXPERIENCES AND MATERIAL REALITIES OF EACH INDIVIDUAL STUDENT
- BECOME **ACTIVE PARTICIPANTS IN AN INQUIRY BASED APPROACH** THAT WILL REQUIRE:
  - PRIMARY AND SECONDARY SOURCE REVIEW,
  - PROCESSING MULTIPLE AND OFTEN COMPETING SOURCES OF INFORMATION,
  - FORMING AND DEFENDING THEIR OWN EVIDENCE-BASED ANALYSES, AND
  - UNDERSTANDING HOW TO APPROPRIATELY CONTEXTUALIZE AND EVALUATE SOURCES OF INFORMATION
- DEMONSTRATE THEIR LEARNING THROUGH PROJECTS THAT EMPHASIZE **PARTICIPATION AS AGENTS OF CHANGE**, SOCIAL JUSTICE ORGANIZERS AND ADVOCATES, AND ENGAGED CITIZENS AT THE LOCAL, STATE, AND NATIONAL LEVELS

\*IT IS CRITICAL THAT CLASSROOM NORMS BE ESTABLISHED TO CREATE A SAFE SPACE FOR INQUIRY, SHARING, AND REFLECTION.

# UNIT: STUDENT ACTIVISM AND LINOCUT ART

STUDENTS WILL LEARN ABOUT STUDENT ACTIVISM THROUGH HISTORY AND THE IMPACT THAT STUDENT ACTIVISM CAN HAVE ON A COMMUNITY AND THE WORLD, DISCUSS THE POWER OF LANGUAGE, AND CREATE ARTWORK RELATED TO STUDENT ACTIVISM.

## CALIFORNIA ART STANDARDS

- STANDARD 1 - GENERATE AND CONCEPTUALIZE ARTISTIC IDEAS AND WORK
- STANDARD 3 - REFINE AND COMPLETE ARTISTIC WORK
- STANDARD 7 - ENDURING UNDERSTANDING

## ETHNIC STUDIES PRINCIPLE

CULTIVATE EMPATHY, COMMUNITY ACTUALIZATION, CULTURAL PERPETUITY, SELF-WORTH, SELF-DETERMINATION, AND THE HOLISTIC WELL-BEING OF ALL PARTICIPANTS, ESPECIALLY NATIVE PEOPLE/S AND BLACK, INDIGENOUS, AND PEOPLE OF COLOR (BIPOC)

## UNIT ESSENTIAL QUESTIONS

- WHAT CAN I DO TO BRING POSITIVE CHANGE TO MY COMMUNITY AND WORLD?
- HOW CAN IMAGERY AND WORDS BE USED TO IMPACT SOCIAL CHANGE OR LIMIT IT?

## LESSON 1 - SOWETO UPRISING

- **ACTIVITY 1A - BELLWORK: BACKGROUND KNOWLEDGE ASSESSMENT**
  - INSTRUCTIONS: STUDENTS USE JAMBOARD TO SHARE ANYTHING THEY KNOW OR HAVE EXPERIENCED RELATED TO STUDENT MOVEMENTS, PROTESTS, OR UPRISINGS
- **ACTIVITY 1B - SOWETO UPRISING: THE STORY BEHIND SAM NZIMA'S PHOTOGRAPH**
  - INSTRUCTIONS: STUDENTS VIEW THE VIDEO SOWETO UPRISING AND ENGAGE IN Q & A WITH INSTRUCTOR



Watch on  YouTube





- **ACTIVITY 1C - READING, RESPONSE AND DISCUSSION**
  - INSTRUCTIONS: USE RESOURCES @ [SOWETO UPRISING](#) FOR READING, RESPONSE, AND DISCUSSION

**EXTENSION - [THE JUNE 16 SOWETO YOUTH UPRISING](#)**

## **LESSON 2 - STUDENT ACTIVISM**

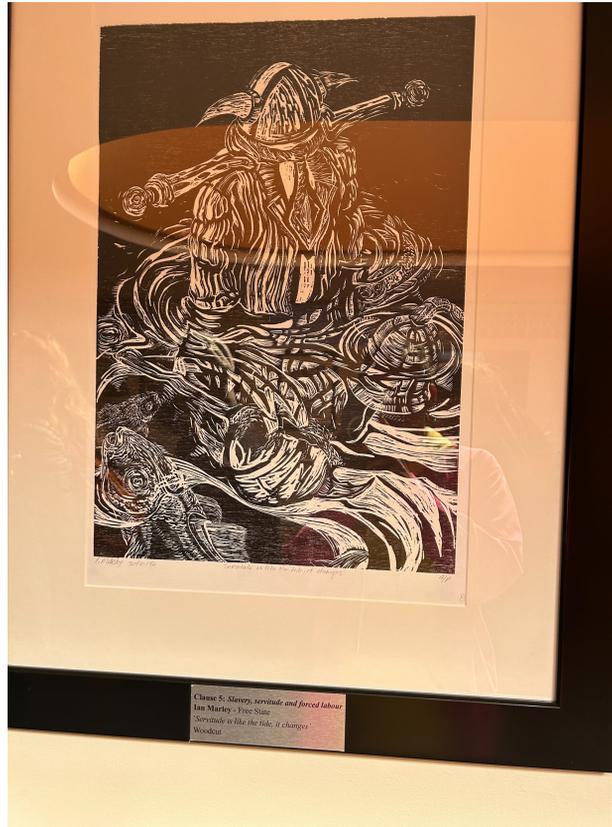
- **ACTIVITY 2A - BELLWORK: REVIEW TASK EXPECTATIONS**
  - INSTRUCTIONS: REVIEW THE GRAPHIC ORGANIZER - [STUDENT MOVEMENT WORKSHEET](#) IN PREPARATION FOR THE LEARNING TASK
- **ACTIVITY 2B - RESEARCH AND COLLECT PRIMARY AND SECONDARY RESOURCES**

- INSTRUCTIONS: STUDENTS RESEARCH AND COLLECT PRIMARY AND SECONDARY RESOURCES OF OTHER STUDENT MOVEMENTS, PROTESTS, OR UPRISINGS THROUGHOUT THE WORLD.
  - GRAPHIC ORGANIZER – [STUDENT ACTIVISM WORKSHEET](#)
  - RESEARCH RESOURCES
    - [11 STUDENT PROTESTS THAT CHANGED THE WORLD,](#)
    - [7 TIMES IN HISTORY WHEN STUDENTS TURNED TO ACTIVISM,](#)
    - [STUDENT ACTIVISTS RECALL THE UPRISINGS OF MAY 1968 IN DAKAR, SENEGAL](#)
- **ACTIVITY 2C – STUDENTS SHARE THEIR LEARNING**
  - INSTRUCTIONS: STUDENTS SHARE WHAT THEY LEARNED FROM THEIR RESEARCH BASED ON THEIR NOTES AND USE FLIPGRID TO RECORD THEIR REFLECTION. STUDENT FLIPGRID LINK ARE POSTED IN THE ONLINE CLASSROOM SPACE TO BE SHARED / VIEWED. THE RECORDING CAN INCLUDE THE STUDENTS FACE OR JUST THEIR VOICE.
    - RESOURCE – SENTENCE FRAMES:
      - I RESEARCHED...
      - THIS HAPPENED IN (DATE(S) AND LOCATION)
      - I LEARNED THAT...
      - ACCORDING TO THE SOURCE I REVIEWED, STUDENTS WERE ABLE TO... (IMPACT/ ACCOMPLISHMENTS)
      - WHAT IS INTERESTING TO ME ABOUT THIS IS..

## LESSON 3 – POWER OF IMAGES AND WORDS

- **ACTIVITY 3A – BELL WORK: VOCABULARY**
  - INSTRUCTIONS: VOCABULARY: STUDENTS USE JAM BOARD TO POST THEIR FINDINGS FOR THE MEANING OF THE WORD "UPRISING".
- **ACTIVITY 3B – SOCIAL JUSTICE AND POWER: CENTERING OF LANGUAGE**
  - INSTRUCTIONS:
    - ELBOW PARTNER DISCUSSIONS: STUDENTS REFLECT ON THE FOLLOWING QUESTIONS WITH AN ELBOW PARTNER:
      - HOW DID THE SOWETO UPRISING TURN VIOLENT?
      - DID THE STUDENTS CREATE AN UPRISING?
      - WHO HAS THE POWER TO PROMOTE / LABEL A SITUATION AN UPRISING?
      - WHO WAS ATTEMPTING TO CONTROL THE IMAGES THE PUBLIC COULD VIEW?
      - HOW DID THE IMAGES FROM THE SOWETO UPRISING IMPACT THE MOVEMENT?
    - SHARE OUT: OPPORTUNITY TO SHARE OUT ELBOW PARTNER REFLECTIONS WITH WHOLE GROUP
    - WHOLE GROUP DISCUSSION REGARDING CENTRALITY
      - LANGUAGE – BASED ON YOUR ELBOW PARTNER DISCUSSION, WHAT IS THE IMPORTANCE OF ASSESSING THE LENS / PERSPECTIVE FROM WHICH WE VIEW A SITUATION, THE LABELS ATTACHED TO SITUATIONS, AND WHO SET THOSE LABELS
      - IMAGES – HOW EFFECTIVE ARE IMAGES TO AFFECT SOCIETAL CHANGE? WHO'S CONTROLLING THE IMAGES WE SEE? HOW COULD THAT AFFECT PAST AND CURRENT STUDENT ACTIVISM?
- **ACTIVITY 3C – POWER OF STUDENT ACTIVISM BLACK AND WHITE LINOCUT ART**
  - INSTRUCTIONS: CREATE LINOLEUM CUT ART THAT DEPICTS THE POWER OF STUDENT ACTIVISM. CHOOSE AN IMAGE THAT:
    - YOU FEEL IS A POWERFUL DEMONSTRATION OF ACTIVISM

- HAS A BALANCED AMOUNT OF POSITIVE AND NEGATIVE SPACE.
- RESOURCE - [LINOLEUM BLOCK PRINTING PROJECT INSTRUCTIONS](#)
- LINOCUT SAMPLES FROM DURBAN UNIVERSITY OF TECHNOLOGY (DUT) IN SOUTH AFRICA INCLUDED BELOW





ASTOR, MAGGIE. "7 TIMES IN HISTORY WHEN STUDENTS TURNED TO ACTIVISM." *THE NEW YORK TIMES*, 5 MAR. 2018, WWW.NYTIMES.COM/2018/03/05/US/STUDENT-PROTEST-MOVEMENTS.HTML.

"CA DEPARTMENT OF EDUCATION BLOCK." *WWW.CDE.CA.GOV*,  
WWW.CDE.CA.GOV/WAFALERT.HTML?  
\_EVENT\_TRANSID=88DFF418CA1CE25508D96A8479723E8A0785BF6F0E9CF6B5A680276195A673C7.  
ACCESSED 29 JULY 2023.

KAPLAN, NORMAN. *CLAUSE 2: HUMAN DIGNITY*, 1996.

MARLEY, IAN. *CLAUSE 5: SLAVERY, SERVITUDE, AND FORCED LABOUR*, 30 OCT. 1996.

MPHAHLELE, JAMES. *CLAUSE 4: FREEDOM AND SECURITY OF THE PERSON*, 1996.

NICHOL, TRACEE-LEE. "SOWETO UPRISING | REASONS, AFTERMATH | HISTORY WORKSHEETS." *SCHOOL HISTORY*, 1 JUNE 2023, SCHOOLHISTORY.CO.UK/MODERN/SOWETO-UPRISING/.  
ACCESSED 29 JULY 2023.

ROAPE. "STUDENT ACTIVISTS RECALL THE UPRISINGS OF MAY 1968 IN DAKAR, SENEGAL - ROAPE." *REVIEW OF AFRICAN POLITICAL ECONOMY*, 24 JAN. 2023,  
ROAPE.NET/2023/01/24/STUDENT-ACTIVISTS-RECALL-THE-UPRISINGS-OF-MAY-1968-IN-DAKAR-  
SENEGAL/. ACCESSED 29 JULY 2023.

SOKEN-HUBERTY, EMMALINE. "11 STUDENT PROTESTS THAT CHANGED THE WORLD." *HUMAN RIGHTS CAREERS*, 15 OCT. 2022, WWW.HUMANRIGHTSCAREERS.COM/ISSUES/STUDENT-  
PROTESTS-THAT-CHANGED-THE-WORLD/.

SOUTH AFRICAN HISTORY ONLINE. "THE JUNE 16 SOWETO YOUTH UPRISING | SOUTH AFRICAN HISTORY ONLINE." *SAHISTORY.ORG.ZA*, SOUTH AFRICAN HISTORY ONLINE, 21 MAY 2013,  
WWW.SAHISTORY.ORG.ZA/ARTICLE/JUNE-16-SOWETO-YOUTH-UPRISING.

TIME. "SOWETO UPRISING: THE STORY BEHIND SAM NZIMA'S PHOTOGRAPH | 100 PHOTOS | TIME." *YOUTUBE*, 11 OCT. 2016, WWW.YOUTUBE.COM/WATCH?V=GOU15CQL2MC.

ZULU, WILLIAM. *CLAUSE 3: LIFE*, 5 NOV. 1996.