



Division of Continuing Studies

Professional and Adult Programs

INTEGRATION OF SOCIAL AND EMOTIONAL LEARNING
WITHIN A PHOTOGRAPHY CURRICULUM TO IMPROVE STUDENT RESILIENCY

By

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Abstract

This thesis reviews literature researching social and emotional learning and applies the findings in a photography curriculum designed to improve student resiliency in an introductory photography class for nine grade students. There has been a consistent mental health decline in the United States; especially within the adolescent population. Current research shows that developing social and emotional skills can reduce stressful interactions amongst secondary students, improving their coping skills, and negate future negative behaviors. The Collaborative for Academic, Social and Emotional Learning (CASEL) recognizes that students participating in SEL programs show improvement in classroom behavior, and increased ability to manage stress and depression, as well as a better attitude about themselves and school. This three unit curriculum synthesizes the SEL competencies, which are social-awareness, self-management, responsible decision making, and relationship skills (Russell, 2007) and bridges them into an introductory photography curriculum to improve the mental health of nine-grade students in the United States.

Keywords: social and emotional learning, coping, resiliency, photography, empathy

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Introduction

Sotardi (2017) found that the increase of social and academic challenges after primary education is a very stressful period for students. After completing elementary school, students experience a psychosocial, formative progress when they genuinely acknowledge what being a student involves. During the early teenage years, student's beginning to realize that responsibilities are becoming more complex not only in terms of academics and standardized testing, but social awareness and peer pressure (Sotardi, 2017).

Our 21st century world is one of rapid and intense social and cultural changes. Gibbons claims that teens are crying out for help in diverse ways; from disobedience, rebellion, indulgence in anxiety, suicide, and adopting newer models of behavior. In a typical school setting, students are often led to cope with stressors by suppressing their emotions and feelings, rather than analyzing them. Suppressing your emotions instead of self-managing them can lead to a habit of negative behavior. Stress induced responses and other negative habit formed behaviors can impact academic success and personal wellbeing (Gibbons, 2010).

Art education is already naturally an avenue to facilitate the social, emotional, and psychological development of children. Arts-based techniques have been proven to benefit shaping both the intellectual and emotional development of the child, as it engages all the social and emotional skills that students can be taught in order to become better prepared for life and participating in their community (Eisner, 2003).

Problem Statement

When a child becomes a teen, this is a time where they become more independent from their parents or guardians. This is the time period of "stress and storm," where stressful life

events of both minor and major amounts revolve around teen's emotional behavior problems (Cholakottil, 2018). Not only is being a teen a very stressful and emotional developmental period, but our school system is not improving the conditions for our children. McEntire (n.d.) asserts that the recent implementation of heavy weight placed on standardized test scores and intellectual content causes teens social and emotional needs to be put on the back burner. Social and emotional needs must stay at the forefront of learning, because not only will it boost the tests scores, but it will increase the overall learning and healthy brain development of the child (Davidson, 2010).

Significance

Social and emotional needs and inclusive mental health services has only been a common topic of discussion more recently. Within the visual arts field, there are very few publications bridging the connection of social and emotional learning with visual arts in the classroom, and nothing touch on photography. There are no teaching materials and textbooks discussion the needs of social and emotional learning within a photography curriculum. In order to meet the social and emotional needs of photography students at the middle school level, this curriculum is based on more recent research. This research involves identifying the skills a student must develop in order to improve or maintain their overall well-being.

Integrating social and emotional skills within a curriculum will create the intention for students to reflect on their thoughts, actions, and behavior in daily life. This will give students the opportunity to improve and discuss SEL skills with others. A huge concern for schools and parents is how students will build resiliency skills that allow them to cope with academic and social stress. Teachers expect students to display coping and positive behavior skills each day, but students have not necessarily learned them in their homes.

Definition of Terms

Social and Emotional Learning: Social and Emotional Learning is the process through which children and adults acquire and effectively apply the knowledge, attitudes, and skills necessary to understand and manage emotions, set and achieve positive goals, feel and show empathy for others, establish and maintain positive relationships, and make responsible decisions.

Cognitive Regulation: Cognitive regulation refers to the self-directed regulation of cognitions (thoughts, beliefs, affects) toward the attainment of goals. Cognitive regulation can occur before individuals engage in tasks, while they are working on them, during pauses, and when tasks are completed while individuals reflect on their performances (Oxford, 2020).

Inclusivity: Inclusivity is the practice or policy of including people who might otherwise be excluded or marginalized, such as those who have physical or mental disabilities and members of minority groups (Oxford, 2020).

Marginalization: Marginalization is the treatment of a person, group, or concept as insignificant or peripheral (Oxford, 2020).

Privilege: Privilege is a special right, advantage, or immunity granted or available only to a particular person or group (Oxford, 2020).

Resiliency: the capacity to recover quickly from difficulties; toughness (Oxford, 2020).

Literature Review

This literature review investigates research on how to integrate social and emotional learning into an arts curriculum. The purpose of this literature review is to explore the connection between mental health and resiliency with the integration of visual arts practice to synthesize an arts curriculum. The intent is to share this new curriculum with other arts teachers who would like to blend social and emotional learning to reduce stress and improve the well-being of their students. Gibbons claims that students are unable to cope with their lives and are portraying negative behaviors. Students are not taught how to cope with life stressor or analyze them in school; instead they are expected to suppress and just make good choices (Gibbons, 2010).

Social and emotional learning with the CASEL core competencies will help build a solid framework for a curriculum bridged on understanding one another. The following research questions guided this literature review. How can students benefit from learning about each other? What is social and emotional learning? How can teachers reduce stressful interactions amongst their students? This review considers the evolving needs of today's challenging 21st century world but focuses on methods that can develop the social and emotional skills and reduce stressful interactions amongst secondary students. In the beginning of this review, it discusses the decline of student wellbeing and the increase of stress due to the social and academic pressures in school. The middle of this review discusses the importance of exploring social and emotional learning, while the end of this review discusses way to incorporate SEL into an arts curriculum to build resiliency.

Impact of Stress on Students

Academic

Academic stress can be characterized as typical everyday problems, and the typical daily demands of the school day. But what are the impacts of just academic stress on the whole child? Pascoe found peer-reviewed articles to create his own story based on the review of secondary students that are in grades seven and higher. He evaluated the effect of stress on the mental health of these students. When assessing their mental health, he also assessed use of illegal substances, their sleep, student dropout rates, exercise, and grades. Pascoe found that consistent stress in academics causes severe emotional health issues, such as anxiety or depression. He found that students who experience the effects of depression and anxiety do not perform well on exams or in class. With seventh and eighth graders, substance use was associated with a greater desire for academic achievement, higher perceived stress, less effective coping strategies that included information gathering, problem solving, and having a positive outlook, as well as adult support (Pascoe, 2019).

Life Events

Naturally occurring stressful life events are related to a student's emotional and physical health. These life stressors in children and teens are like those in adults, and can sometimes result in emotional disorders (Cholakottil, 2018). Teens spend most of their time in a school building during their waking hours; the level of stress they experience is influenced by social factors and academics. In order to decrease the level of stress experienced between other teens, these factors need to be addressed and an action plan must be created by the school themselves.

Coping

Coping is a natural reaction by students to avoid and reduce the effects of risk and harm. Coping techniques are seen in various ways under difficult circumstances. These circumstances illustrate how a student manages the behavior or feelings they are exhibiting. How a student copes with a stressful situation may involve “responses that are deliberate and voluntary, (e.g. problem solving, emotional regulation, and behavior avoidance) as well as those that are automatic and involuntary e.g. emotional and physiological excitement, intrusive thoughts, and emotional numbing)” (Sotardi, 2017, p. 14). Routine in a classroom frequently includes the implementation of a learning target or goal. The use of coping strategies to get through the barriers and challenges to reach these goals is a crucial observation for educators to assess, and for students to create. When students confront challenges, they are likely to use emotion-focused coping strategies to separate feelings, verbalize concerns, and calm themselves down. Creating better strategies and utilizing coping theories in a classroom is can be an effective way improve the perceived stress of challenge with academics. Discussion and collaboration, role modeling, therapeutic art practices, reflection activities, student choice, and a curriculum that incorporates social and emotional learning will help students to develop positive coping strategies that can transfer from a curriculum to real life situations.

Importance of Social and Emotional Learning

Think of the possibilities where students are learning to make art while also developing their social and emotional skills. Social and Emotional Learning, or SEL, can be defined as “the process through which children or adults develop the skills, attitude, and values needed to acquire social and emotional competence (Elias et al., 1997, p. 2)” (Russell, 2007, p. 7). The Collaborative for Academic, Social, and Emotional Learning (CASEL) created a guide of SEL

programs and evaluated evidenced-based programs in 2013 for primary aged schools. The core competencies in CASEL are self-awareness, social-awareness, self-management, responsible decision making, and relationship skills (Russell, 2007).

Being competent in these skills will evolve and grow as the child grows up if the skills are actively integrated into the curriculum during their education. The stress felt by students discussed in the previous section can be addressed and learned to cope with through SEL skills. A large problem with schools is that students are expected to display these skills every day, but it is not included in the art teacher's curriculum, or any regular teacher curriculum. In a typical school, if a student does not exhibit these skills in a positive way, they are punished instead of taught how to effectively cope with the situation.

Creating an environment that effectively engages the social and emotional development of our students is just as important as the academic curriculum, if not more. A classroom culture where the support and collaboration amongst students conveys a very different social and emotional message that a classroom based on discipline, reward, and punishment (Berman, 2019). What does your classroom culture look like? When a school climate of caring and support is embodied by educators and students, learning and achievement is supported. This creates a safe place and culture where students feel comfortable enough to engage in 21st century skills such as taking risks, valuing their student derived knowledge, as well as communicating and working together with their peers.

Social Emotional Development in Context

Berg, Nolan, Yoder, Osher, and Mart (2019) found that according to the authors of American Institutes for Research, three main issues were identified about healthy social-emotional development in context. Abilities and context complement one another. Situational

demands can vary but its context is applicable to everyone from students who have disabilities to students who experienced trauma and other stress related situations. Children express their abilities in different ways depending on the context. A framework must keep in mind the diversity of students' background with the circumstances in which they grow and learn best. They need to consider developmental period, diversity, trauma, disability, and adversity. And lastly, social and emotional development must consider being aware of student privilege, bias, and culture. They should help individuals adapt to challenges and allow individuals to connect with their community (Berg, Nolan, Yoder, Osher, & Mart, 2019). All of these should be considered when designing a curriculum with SEL.

SEL Programs

Gibbons found that programs have been created to develop resolution skills and with school violence in mind, such as Project REAL (Relationship, Education, Academics, and Leadership) and Project WIN (Working out Integrated Negotiations). Project WIN focuses on dealing with stress and developing communication skills through art therapy and other methods for adolescent students with exposure to violence in some way. Results showed that teachers spent less time dealing with behavior issues from these students. Educators taught students to transform competitive behaviors into cooperative ones (Gibbons, 2010). Gibbons really valued these programs, so he tested out his own. He contacted a language arts teacher to integrate conflict resolution into and ELA curriculum. The English teacher anticipated difficulty with middle school students because they never worked well in groups. The teacher spent too much time on discipline and resolving disputes when facilitating group activities. A full class "push in" group was proposed rather than pulling out the students. With a "push in" the intervention is brought to the entire class of students, where all students can benefit from the program or

intervention. A push in method would be most effective for art teachers, as most don't have the privilege of co-teaching, where small groups could be an option. The English teacher was excited introduced a book that was applicable to conflict resolution and intervention. It discussed a middle school boy with repeating patterns of violence, stealing, and irresponsible behavior. The classes were divided into groups and met each week to discuss the situations and outcomes in the book. Meeting in groups brings a community of students together and facilitated a vested interest in the outcome of the disputes (Gibbons, 2010).

For a total of eight weeks, an English teacher and pair of art therapists collaborated to facilitate a group intervention for one period each week. The English teacher design a situation that corresponded with the story within the book, as well as elements from the students' current circumstances. The students were given roles within their groups to discuss the scenario, that way everyone had an equal opportunity to participate. After the circle group closed, the following segment of the group session was designed to create art based on the discussion theme of the week. The artwork was created in circular mandala form, which serves as "togetherness in a ring", like the physical circle group did. After all the mandala artwork was collected weekly, the students formed them into a totem pole at the final session. They stacked each tall and vertically, beginning at the top with community and ending with self-identity. In this program, it is validating to experience and view the buildup of physical artwork to document their circle justice journey. This program facilitated by Gibbons was a visual arts methodology to conflict resolution that could be adapted for a regular classroom. Through this experience, students developed a better understanding of other's viewpoints and perspective, while strengthening their own self-awareness. The growth of their emotional capacity and individuality was supported through the art making parts of the lesson. Students were able to see a visual of their

journey through the arts and find a new appreciation of the range of their own personal expression as well as a sense of bonding with their peers, as they were all displayed as a totem pole (Gibbons, 2010).

Service-learning is another technique to teach social and emotional learning. It's a much more natural way that is not only a collaborative process, but emotional challenges are inevitably faced beyond the walls of the art room. Art is not only a skill learned to increase artistic abilities, but it teaches students the skills to make wise behavioral decisions (Russell, 2007). Despite all the talk of the importance of nurturing SEL in schools, there is very little art education literature and investigations based on SEL research or practice of it.

Social and emotional learning is most taught with small pull-out sessions or intervention school programs. SEL should be woven into a normal curriculum, instead of being taught in its own segment. SEL must be modeled by educators, and addressed throughout each day, all day. It is not practical to believe that teachers are able to completely redesign their content driven curriculum by themselves. They need high quality professional development and guided practice in how to teach SEL skills and reflect on their own daily practice (Berman, 2019).

SEL was practiced effectively by a middle school art teacher in an Ohio private school, as reported by Hutzell, Russel, and Gross. The teacher, Gross, blended the visual art content with service-learning in a single unit and put it into effect for two years consecutively with her 8th grade class. She developed a curriculum where she partnered her eighth graders with pre-kindergarten students in the same building. She observed that her students that normally do not like collaborative activities, were some of the most involved with their younger partners (Hutzell, Russel, & Gross, 2010).

During the first year of this role model unit, the students created a quilt. The following year, Gross showed her eighth graders the quilt and they agreed that this project was too complex for the prekindergarten students to fully participate in. Gross's eighth grade students brainstormed a new project that both partners could participate in fully. They came up with a project where they would paint a letter on a canvas and decorate it with paint and glitter. Each letter spelled out a word, for example, one group's word spelled "HELPFUL." Eighth graders later wrote a poem that would be included with their paintings (Hutzel et al., 2010).

Gross analyzed student interaction through observation, comments written and verbal reflection. The outcome was that students exhibited positive development in each of the five SEL competencies. Through this project, self-awareness, social-awareness, and relationship skills were very strong when acting as a role model for the younger students (Hutzel et al., 2010). This project is an example of an effective system for collaboration for middle school students. Not only can it strengthen all the SEL core competencies as stated by CASEL, acting as role models allows students to practice leadership skills. While this specific project was found to be moderately successful for Gross's students, this unit could be adapted in a variety of ways; blending art education and social and emotional learning to support positive learning experiences for all diverse students and their needs.

How to Teach Social and Emotional Learning

Art Therapy

Through these research studies, it is evident that art therapists do work with teens in the public-school system; however, there is very limited research to support integration of art therapy in a traditional art classroom setting. Art therapy is mostly based on case studies, and it contains the assumption that artmaking can assist traumatized patients in processing trauma.

Artmaking is claimed to provide a means of nonverbal expression and provide a safe space for processing the feelings and trauma (Ottarsdottir, 2010). What are some of the major differences between art therapy and art education? While art education keeps it's focuses towards the artistic outcome and aesthetic, art therapy has a clear psychological intent. Art education has a specific artistic curriculum, while art therapy has a therapeutic agenda. The art teacher instructs, while the therapist tends not to. While artistic change is important to see in art education, artistic change could provide valuable information about psychological change (Karkou, 2010). There is an obvious different about where the practice takes place. Art education takes place in large studios with students of diverse needs and backgrounds. Art therapists' practice in private and confidential spaces, much like a guidance counselor would. Integrating coursework to art therapy can be an effective therapeutic method for stress and/or trauma (Ottarsdottir, 2010).

There is a growing expectation that art therapy should be well informed by research and evaluated thoroughly, otherwise known as evidence-based practice. Karkou believes that it is hard to agree on what constitutes good research evidence. Quantitative evidence and behavioral philosophy can clash with the creative content of art therapy practice. Evidence is placed upon client experiences and internal process rather than quantifiable behavioral changes (Karkou, 2010).

Systems of Support

For most of human existence, the social needs of humans were met through trust and collaboration within communities. The isolation and lack of emotional closeness, trust, and cooperation may be the source of loneliness in our modern world, which creates further implications in education (Blatt-Gross, 2010). Active learning implies that education is available for everyone; it's an interactive and creative environment that allows them to be aware of their

own knowledge and the diversity of means of knowledge. The student is supported to develop autonomy with freedom of choice, responsibility, critical thinking, and meta-cognition (Jitaru, 2019). Social and emotional learning connected with collaborative art making directly addresses the core competencies as stated by CASEL. Art plays a unique role when collaboratively creating visual works of art; it requires the students to negotiate meaning through social interactions focused on emotional symbols and words (Hutzel et al., 2010).

An interesting approach to collaborating in the arts is through light painting. Vasquez uses light painting in her art therapy sessions to explore body image, perception, and expression. A benefit to light painting with art therapy is the translation of movement from the typical canvas or paper to the spatial surrounds of the artist. This creates an opportunity for depth of field to be explored as its relations to emotions and thematic content, as the environment would include plenty of room for participants to move about, with discussion of personal space and appropriate boundaries for physical and emotional interaction (Vasquez & Laine, 2017).

Choice-Based Approach

Teachers play an important role in facilitating active teaching and an interactive learning environment for students to develop the skills necessary for their social and professional life. Social and creative abilities must be developed in order to adapt to the needs of today's challenging 21st century world. Traditional learning undermines the quantity of information, student curiosity, and the ability to ask questions. Design thinking is a solution to the limitations that traditional learning creates. With design thinking, students can analyze and create new knowledge while finding their own information and applying it in unusual ways. Active learning happens when students use their own knowledge and obtain new knowledge through diverse means. Students participate in activities that allow them to obtain information on their own and

reflect on their findings (Jitaru, 2019). Creativity is important to developing positive coping skills for students because it empowers the individual, promotes new ways of thinking, bridges different learning styles, and heals the effects of trauma (Gibbons, 2010). Creativity and choice are two of the most important aspects in working through stress and trauma as you can create a new situation out of an old one.

Ottarsdottir (2010) facilitated a case study involving five children between ages 10-14 who had learning difficulties due to stress and/or trauma were evaluated using a therapeutic method. They were evaluated on their artwork, grades, and psychological tests before and after therapy. The children were always free to choose how or what to work with in terms of art materials and process. Creativity and choice were encouraged, but sometimes suggested technique was integrated by the child or therapist. The suggestions were based on what the child was already doing or saying. Choices were always up to the child, and the art materials were kept near them, so they could grab them and draw spontaneously if they wanted to.

Based on the findings from her study, art education therapy is important for a few reasons. It's important for youth that have experienced stress or trauma to have the opportunity to approach some of these deep and emotion laden issues through other means, such as drawing and writing. These techniques will be used to support the regular coursework, but it creates a passageway for these students to build their strength to not only work through difficult emotions, but complete coursework. Children can work with emotions and learning difficulties at the same time with art education therapy instead of attending different sessions with an art therapist and a special education teacher. They can work artistically within a therapeutic one to provide practical and emotional benefits for children. This type of intervention can reach children in ways that different from existing methods (Ottarsdottir, 2010).

Conclusion

Worrisome teen behaviors such as substance abuse, self-harm, eating disorders, and others serve as a coping strategy to help them manage uncomfortable life stressors. If educators teach the youth to develop alternative strategies, such as reflective journaling or choosing therapeutic art practices, this can dissolve the need to turn to negative behaviors that serve as a quick release or fix. Teens watch adult behaviors, and how educators' model adaptive strategies to stress does matters (Ginsburg, 2014). Educators do not always know exactly what teens are struggling with as well as they understand it. Using visual art can serve as an effective way to communicate to express or process the feelings of trauma. Sometimes a pain can be so great that words cannot reach or explain it (Ottarsdottir, 2010). Educators often do not know which students are struggling to cope effectively with life stressors, so why not incorporate strategies into a curriculum to strengthen the emotional and social skills for all? Why not give students the freedom in an art class to acquire their own knowledge and express themselves freely? For students to find their way, they must make personal decisions regarding their own life and responsibility for those decisions. Following one's own wishes and desires is an essential sign of autonomy, which creates motivation and passion (Jitaru, 2019). Educators must build a system of support within the classroom where students feel safe to engage in collaborative discussion and art making to cope with the daily stressors of their lives.

Curriculum Overview

This curriculum allows secondary photography teachers to develop students' social and emotional skills and to build the resiliency skills necessary to cope with the stressors of adolescent life. There are many characteristics that allow this curriculum to stand out from other curriculums focused on traditional photography and the darkroom. First, there will be many opportunities for open discussion with the class and small groups, as well as personal reflection through photography and writing. Lessons centered around these ideals will create a safe- space for students to process their emotions, thoughts, stressors, and trauma. While art therapy is practiced with a therapist in a pull-out session, similar therapeutic methods are blended into this curriculum and can be used inclusively. Additionally, this curriculum blends various systems of support, social interaction is encouraged, peer teaching, collaboration, and service-based approaches to learning. Third, this curriculum will provide students the autonomy to explore creativity while fully addressing the systematic processes required with traditional photography.

Framework

The major framework for this curriculum branches from the core SEL competencies created by Collaborative for Academic, Social and Emotional Learning (CASEL). These core competencies are social-awareness, self-management, responsible decision making, and relationship skills (Russell, 2007). Social and emotional development can be nurtured, and social and emotional skills and behaviors can be taught through a variety of approaches (Berg et al., 2019). All lessons within the framework of my curriculum are designed in a systematic sequence that are connected and coordinated to foster understanding of photography and technical skill development. There will be researched-based SEL opportunities for students to review, reflect, and discuss to detect and alleviate possible emotional distress and frustration. Throughout each

unit there will be opportunities for active learning, where students are encouraged to collaborate and communicate with their peers vs. directive learning where all answers to questions come from the instructor. Active learning will enhance the culture of the class while developing positive social and personal behavior. Active learning will promote conflict-resolution skills. For example, if a student is having trouble understanding how to read the light meter on their camera, a student who owns a similar camera can use dialogue to guide their peer through the steps to effectively read the light meter on their camera.

Each unit in this curriculum addresses topics that may be sensitive or difficult for students who have experienced trauma that may be relative. During these discussions, if students show signs of distress or give indications to teachers that the students has experienced or could have unresolved trauma, teachers should defer to in school resources such as their guidance counselor or the SAP team referral. While these discussion topics can bring out student distress, they can serve as a valuable opportunity to not only build the social and emotional development of students, but it allows them to address their trauma with a trusted individual, the teacher, as well as support from their peers. Typically, the formal school curriculum and social and emotional learning are very separate domains. Integrating these domains will not only allow students to connect with their peers but will build resilience students and meaningful learning.

Format

This secondary photography curriculum begins with an introduction to darkroom photography which addresses cognitive regulation. The first unit is designed for the ninth-grade beginner student and progresses through just a few more units which require the use of interpersonal and emotional processes. Each unit is formatted in a template called Understanding by Design (UbD), a template from Jay McTighe and Grant Wiggins (2011). I selected the UbD

template, as it provides a solid foundation and breakdown for a full art unit plan, versus an outline of a daily lesson plan. Art lends itself to not needing a strict recipe for instruction, and so does the UbD framework, as it helps focus curriculum and teaching on the development of student understanding and transfer of learning. Included in this lesson plan template are Enduring Understanding and Essential Questions which guide the education towards a clear outcome of what students will be able to do and what they will know. With UbD, the curriculum is planned backward from the long-term desired results through a three-stage process. The three stages are known as Desired Results, Evidence, and the Learning Plan.

All Summative assessments are a culminating project of smaller lessons and learning practiced throughout each unit. All assessments are categorized under Performance Tasks with an accompanying self-assessment rubric and reflection questions. Formative assessments are continuous and listed under Other Evidence. A detailed analytic rubric is listed at the end of each UbD unit.

Photography Curriculum Map- Grade 9

Unit	1	2	3
Topic(s)	Marginalization Darkroom Safety	Inclusivity The Elements and Principles of Art & Design	Photojournalism & Storytelling Camera Functions
SEL Component(s)	Cognitive Regulation Attention Control Working Memory & Planning Cognitive Flexibility Empathy & Perspective Taking	Emotional Processes Self-Awareness Social Awareness Empathy & Perspective Taking	Intrapersonal Processes Working Memory & Planning Social Awareness Relationship Skills Empathy & Perspective Taking
Creativity & Problem Solving	Integrating darkroom practices with composition Reflection and strengthen executive functioning skills Collaboration on Darkroom Safety Video and Editing	Brainstorming Elements & Principles photograph and Resource ideas Pre-planning compositions Revision of original prints	Evaluating Test Strips for enlargement Identifying manual camera parts and functions Interviewing planning Storytelling through photo series
Media & Production Techniques	Digital vs. Analog Darkroom Safety Darkroom Chemical Process Enlarger Overview	Phone Camera Controls & Editing Composition Guidelines & Exploration	Creating a Contact Sheet Enlarging Negatives Subject Posing Aperture & Shutter speed
Aesthetic & Criticism	Identifying what makes a successful composition Critiques with focus on empathy and perspective Self-Assessment & Reflection	Develop understanding of the Elements of Art & Principles of Design Identifying what makes a successful composition Evaluating Contrast Self-Assessment & Reflection	Evaluating Contact Sheet to identify most successful compositions Utilizing types of criticism through peer critique, journaling and/or blogging through use of technology
History	Informal Portrait Photographers	Contemporary Advertisements	New York Photojournalist
Standards	9.1.12 – Production 9.3.12 Critical Response	9.2.12 Historical & Cultural Contexts 9.4.12 Aesthetic Response	

Unit 1: Introduction to Photography & Darkroom Safety

SEL Component: Marginalization

(Practicing Memory & Cognitive Flexibility, & Empathy/ Perspective)

STAGE 1 – DESIRED RESULTS**Unit Title: Introduction to Marginalization & Darkroom Safety****Established Goals:**

- **Familiarize oneself with the systematic processes of using darkroom equipment and chemicals effectively and safely.**
- **Develop cognitive regulation and executive functioning through attention control practice and reflection.**
- **Deepen understanding of Social Awareness through Perspective-taking and Empathy.**

9.1.12 – Production, Performance & Exhibition

9.2.12 – Historical & Cultural Contexts

9.3.12 – Critical Response

9.4.12 – Aesthetic Response

Understandings: *Students will understand that...*

- ...safety plays and important role in a photography class.

Essential Questions:

- How can you safely use photo chemicals?
- How can executive functioning play a role in learning traditional photography?

<ul style="list-style-type: none"> ... the skills & techniques of photography can be learned, studies, refined, and practiced. ... people can feel marginalized within their community. 	<ul style="list-style-type: none"> How can understanding marginalization affect the social and emotional wellbeing of a human being?
<p>Students will know:</p> <ul style="list-style-type: none"> ...the basics of safe practices when handling equipment and in the darkroom. ... how to set goals, make lists and create steps to reach the end goal. ... what it means to feel marginalized within a community. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> ...apply visual arts vocabulary when observing, describing, analyzing and interpreting works of art (historical, contemporary, peer and personal). ...describe, interpret, analyze and connect to works of art. ... develop some of their executive functioning skills (manage time, plan, and organize.) ... identify what marginalization and what it looks like & feels like.

STAGE 2 – ASSESSMENT EVIDENCE

<p>Performance Tasks:</p> <p>Marginalization Discussion</p> <p>Darkroom Safety Video (Partner Activity)</p> <p>Student Check-In Survey (SEL Focus)</p>	<p>Other Evidence:</p> <p>One on One Discussions</p> <p>Group Discussion (table & class)</p> <p>Teacher Observation</p>
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Self-Assessment Rubric	Written Student Reflections
<p>Key Criteria for Rubric:</p> <p>Rubric is designed for Self- Assessment & Reflection which exercises executive functioning & cognitive regulation skills.</p> <p>Critical Thinking & Problem Solving- Clearly identifies challenges of the project and perseveres to solve them independently 90-100% of the time.</p> <p>Creativity- Video was filmed in a unique and a very interesting way for the audience to engage with.</p> <p>Craftsmanship- Video was very skillfully and carefully filmed and planned out with a partner. Techniques used in video are the best way for learning how to use items/equipment. The video is clear, stable, and easy for the audience to understand.</p> <p>Studio Progress & Habits- Student is very respectful and receptive to listening to suggestions from others. Student remains on task using techniques that work best for them. Student created systems to use time wisely executing this project, versus doing things in class.</p>	

STAGE 3 – LEARNING PLAN
<p>Summary of Learning Activities:</p> <p>Day 1: Introduction to Course & Expectations</p> <ul style="list-style-type: none"> Teacher shows a 35 mm film camera. What is this?

- Teacher opens the back of the camera by pulling up on the rewind knob. **Turn to the person to your left and discuss what makes this camera different from the device/equipment you use daily to take photos.**

Students may have answers such as...

“this camera is much heavier and harder to transport”

“this camera doesn’t expose using a sensor”

“you can’t see the photos you’ve taken right away”

“the pictures are stored on film”

“you can ruin the pictures easily using a film camera”

*“it is more **difficult** to use compared to what we use today”*

- Teacher discusses the difficulty involved with a 35mm fully manual single reflex camera, compared to the devices most students are used to shooting with to take photos. **On a sheet of paper or on your laptop, make a list of the skills that you would need to develop and successfully use this 35 mm camera.**

Students may have answers such as...

“you need problem solve to understand all the different numbers and functions on the camera”

“you need to be aware of the lighting, since the camera doesn’t have a flash”

“you have to be careful; you only have a certain number of shots to take”

“you have to have patience, and wait for the perfect opportunity to take your shots”

- Students share out their answers to their table group members, and then to the class.

SYLLABUS/COURSE MATERIALS/EXPECTATIONS

- *At this point of the lesson, the teacher will go over the necessary materials students will need for the class, as well as how assessment and grading practices function in a photography course.*
- *Students will need various materials, such as photo paper, a 3-fastener folder (to house prints & negatives), a 35 mm single reflex film camera, and 2 rolls of film.*
- ***To develop attention control and planning skills,** student creates a personalized TO-DO list of what materials they need in the next 2 weeks, and the steps they need to take to acquire them.*

Day 2: Classroom Discovery Scavenger Hunt

- After creating personalized lists, students are instructed to go on a scavenger hunt around the classroom and into the darkroom to find 3 unusual equipment and/or materials they know nothing or very little about.
- Students get out of their seats with their laptops and photograph 3 unusual equipment and/or materials they would like to learn more about.
- Students use problem-solving skills to identify the function and purpose of their selected 3 items. They will first utilize their brain and being hands on with the equipment before utilizing the internet.
- Students will then turn to a partner and work together to identify the function of the collective items.
- Students will share their findings with the class.

Day 3-4: Marginalization Discussion, Photo Critique, & Reflective Thinking

- Teacher shows an informal portrait taken by Steve McCurry of an Afgan girl.
- Teacher facilitates dialogue focusing on perspective and empathy by asking questions such as...
 - **How do you feel when you look at this photo?**
 - **Analyze and evaluate what the photographer was thinking.**
 - **What do you think the girl in the portrait was thinking?**
 - **How is the girl in the portrait like you? How is she different?**
- Students observe photos individually and write down their thoughts.
- Students share their perspective and thoughts collaboratively with peers at their table group.
- Students share their thoughts with class.
- Teacher then shows the word “**Marginalization**” on the board. “**In one word, what comes to mind when you see this?**”
- Students share out their one-word responses.
- **Teacher then asks " What does marginalization look like & feel like?**
- Students share out their one-word responses.
- Teacher explains details of what marginalization is. Use visuals, if necessary.
 - what it feels like
 - what it looks like.

- Teacher guides student discussion by asking **“Think of a time that you felt marginalized... What did it feel like? What could others around you have done to make you feel included?”**
- Students share their answers before moving on photo critique.
- Teacher explains to students that they will learn how to formally critique photos in the next lesson, but they will do their best for now.
- Students are instructed to open a new word documents on their laptops.
- Teacher projects three very different portrait photographs individually, for 5 minutes each.
 - “Electric Chair” 1994, by Hiroshi Sugimoto
 - Heterochromia Portrait Series, 2016 by Kelly Pigrim-Byrne
 - Women of the KIA Series, by Adriane Ohanesian.
- Teacher asks students to critique photographs by identifying what makes the photograph strong, compositionally. Students identify their feelings and thoughts, and how they feel similar and/or different from the person in the photograph.
- Students share out their unique perspectives with the class.

Day 5: Darkroom Safety

- **Teacher leads into a discussion on Safety in the Darkroom.**
- Students take turns reading about safety in the darkroom using an online learning module.

- Teacher demonstrates safe practices using all photographic equipment in the classroom and in the darkroom.
- Students select an important topic to address when using darkroom equipment or classroom materials.
- Students work in pairs to demonstrate safe practices in the darkroom and classroom.
- Teacher ends class with a question, **“Why do you think we are learning about darkroom safety before learning how to use the camera?”**
- Students Think, Pair, and Share their answers.

Day 6-7: Darkroom Safety Video

- Working with the same pairs, students film a short video clip of themselves demonstrating one of the darkroom lab safety items on the learning module.
 - Example of what students might demonstrate in video clip:
 - Agitating a photographic print safely
 - Transferring print to the next chemical bath using tongs
 - Going outside for fresh air if feeling dizzy from darkroom
 - Washing hands when leaving darkroom
 - Keeping wet materials on wet side of darkroom
 - Keeping dry materials on dry side of darkroom
 - Opening a box of photographic paper only under a safe light
 - Demonstrating use of eye wash station in case of chemical entering eye
 - Carrying wet prints with a viewing tray
- Students will use WeVideo (or another video editing platform) to edit their videos.

- During editing, students will:
 - add a title page
 - add transitions
 - cut out unnecessary footage
 - record voice overs, if necessary
 - add closed captions
 - add closing page to credit students
- Students will up their video clip to an online discussion board.
- Students leave feedback on two different group's uploaded video clip.
 - Students leave positive feedback on what was done well, and constructive feedback on an area that could be improved.
- Students discuss: **What is the difference between studying and memorization? Do you remember better through pictures/videos, or text and study guides? What is an effective study tool that you use in your daily life? How can technology add in memory and study habits?**
- Students share their perspective and thoughts collaboratively with peers at their table group.
- Students share their thoughts with class.
- Students self-evaluates their learning and progress of collaboration by creating a safety video using an Analytic Rubric and Reflection Questions.
- Teacher evaluates student progress and work and provides feedback on rubric.

Summary of SEL Development Strategies:**Direct Instruction about SEL:**

- Direct instruction from the teacher about Marginalization to develop and strengthen perspective and empathy.
- Direct instruction from the teacher for students to create personalized lists and steps to gather materials on syllabus in order to develop their attention control and planning skills.

Participation in SEL:

- Student participation centering around Marginalization to develop and strengthen perspective and empathy.
- Students create personalized lists and steps to gather materials on syllabus in order to develop their attention control and planning skills.

Connections to CASEL (Collaborative for Academic, Social and Emotional Learning):

- Self-Awareness: Building self-perception skills through discussion about self and others, identifying emotions through written reflection and verbal discussion.
- Self-Management: Goal setting, practicing organization skills, and stress management by building to-do lists and strategies to get there, self-discipline with video creation.
- Social Awareness: Practicing empathy and perspective-taking by viewing and critiquing photographs of photos of individuals from diverse backgrounds and cultures. Appreciating the differences and diversity in others. Respecting others through respectful and open discussion on marginalization.
- Relationship Skills: Cooperating with a partner to create a video clip of practicing darkroom safety. Building relationships through daily discussion and communication.
- Responsible decision-making: Working together to identify and problem solve functions of tools and equipment, daily reflecting and evaluation. Creating video clips on the responsible use of the lab.

Potential Resources:

McCurry, S. (2001, April 10). *Afghan girl, a life revealed* [Photograph]. Washington Post. Retrieved from https://www.washingtonpost.com/wp-srv/liveline/02/world/world_mccurry041002.htm



Sugimoto, H. (1994). *Electric chair* [Photograph found in Chamber of Horrors]. Retrieved from <https://www.sugimotohiroshi.com/new-page-2>



Pilgrim-Byrne, K. (2017, November 19). [Beautiful heterochromia husky pose with model with different colored eyes for a breathtaking photo series]. Retrieved from <https://theawesomedaily.com/heterochromia-husky-with-different-colored-eyes-model/>



Ohanesian, A. (2015). [A member of the KIA's Women's Armed Forces helps to lead basic military training at the army base outside of Laiza, Kachin State, Myanmar] [Photograph found in Women of the KIA]. Retrieved from <http://adrianeohanesian.com/women-of-the-kia-myanmar>



Rubric for Darkroom Safety Video:

Categories	10 = Advanced	8 = Proficient	6 = Basic	4 = Needs Improvement	2/1 = Non- Existent
Critical Thinking & Problem Solving	Clearly identifies challenges of the project and perseveres to solve them independently 90-100% of the time.	Usually identifies challenges of the project and perseveres independently to solve them at least 80% of the time.	Sometimes identifies challenges of the project and perseveres to solve them independently less than 70% of the time.	Often cannot identify challenges of the project and how to improve. Asks for teacher direction almost every time a challenge is presented.	Does not identify challenges of the project. Does not see how improvements can be made and asks for teacher direction every time a challenge is presented.
Creativity	Video was filmed in a unique way for the audience for engagement. Video was edited with interesting transitions to engage the audience.	Video was filmed in a unique way for the audience for engagement. Video was edited with transitions to engage the audience.	Video was filmed in a somewhat unique way for audience to engagement. Video may have been edited with transitions to engage the audience.	Video was filmed in a basic way for audience engagement. Video may not have been edited.	Video was poorly filmed in a basic way for audience engagement. Video was not edited.
Craftsmanship	Elements & Principles Resource is very skillfully and carefully composed and designed. All photos used have excellent exposure and an appropriate level of contrast and a full range of values. The subject is in perfect focus in all photos.	Elements & Principles Resource was skillfully composed and designed. Most photos have good exposure and contrast, but some could be improved (it is a little too light or dark). The subject is slightly out of focus on some photos.	Elements & Principles Resource was composed and created at a basic level. The photos used have minimal contrast and are clearly off- they are obviously too light or too dark. The subject might be out of focus in many photos.	Elements & Principles Resource that was created needs improvement. Photo exposure and contrast are clearly off- it is so light or dark that the subject blends into the background. The subject might be totally out of focus in many photos.	Elements & Principles Resource was either not completed or the quality is severely lacking. The photo used lacks good exposure and the contrast is very off. The subject might be completely out of focus in all photos.
Studio Progress & Habits	You are very respectful and receptive to listening to suggestions from others. You always remained on task using techniques that work best for you. You created systems to use time wisely executing this project, versus doing things in class.	You're respectful and receptive to listening to suggestions from others. You remained on task most of the time using techniques that work best for you. You created systems to use time wisely executing this project.	You are usually respectful and can listen to suggestions from others. You remained on task part of the time using techniques that work best for you. while executing this project and do some things in class other than your project.	You are sometimes respectful and have trouble being receptive to suggestions from others. You remained on task very infrequently while executing this project and focus too much time on doing things in class other than your project.	You do not show respect and have trouble being receptive to suggestions from others mostly all the time. You do not stay on task and focus too much time on doing things in class other than your project.
Student Total: ____/40		Teacher Total: ____/40			

Reflection Questions for Darkroom Safety Video:

1. **DESCRIBE** your Darkroom Safety video in detail. What makes your video interesting?
2. **ANALYZE** how you applied your knowledge of darkroom safety through filming a video. What did you find most challenging about this assignment?
3. **REFLECT** on the process. What did you learn through the process of creating a darkroom safety video? How can this process apply to everyday life?

Student Check- In Survey:

Check-In Survey (Self Awareness, Social Awareness, and Relationship Skills)

Hi DANIELLE, when you submit this form, the owner will be able to see your name and email address.

1. I enjoy participating in discussion and working collaboratively in this class.



2. I feel comfortable in this class.



3. I can share my feelings, thoughts, and ideas in this class.



4. I feel like the students in this class care about me.



5. I feel like the teacher in this class cares about me.



6. What are your overall thoughts about this survey? Is there anything you would like to share with me concerning this topic?

Enter your answer

Submit

Unit 2: Introduction to the Elements of Art and Principles of Design

SEL Component: Inclusivity

(Practicing Self Awareness and Social Awareness)

STAGE 1 – DESIRED RESULTS**Unit Title: Introduction to Inclusivity and The Elements of Art and Principles of Design****Established Goals:**

- **Develop understanding of the Elements of Art & Principles of Design.**
- **Deepen understanding of Self and Social Awareness through thematic planning, shooting photographs, and continuing Marginalization discussion by introducing Privilege and Inclusivity.**

9.1.12 – Production, Performance & Exhibition

9.2.12 – Historical & Cultural Contexts

9.3.12 – Critical Response

9.4.12 – Aesthetic Response

Understandings: *Students will understand that...*

- ...photography & art has its own vocabulary that provides a means to discuss, analyze, and evaluate art.
- ... photography and art encourage an awareness and appreciation of the world around us.
- ... inclusivity reduces marginalization within a community.

Essential Questions:

- How does one find connection to a photograph?
- How do the elements & principles play a role in photography?
- How does one build unity through a collection of images?
- How does inclusivity help to reduce marginalization?

<p>Students will know:</p> <ul style="list-style-type: none"> • ... the elements and principles of design through group discussions and reflections. • ... how to unify several photographs through a single theme. • ... how to formally critique and evaluate photographs. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • ...apply visual arts vocabulary when observing, describing, analyzing and interpreting works of art (historical, contemporary, peer and personal). • ...develop formal criticism skills through understanding of the elements and principles of design. • ...describe, interpret, analyze and connect to works of art. • ... apply their knowledge through classwork, projects, & written critiques using images and text.
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STAGE 2 – ASSESSMENT EVIDENCE

<p>Performance Tasks:</p> <p>Theme planning</p> <p>Digital Photographs</p> <p>Elements & Principles Resource PPT/ or Booklet</p> <p>Self-Assessment Rubric</p>	<p>Other Evidence:</p> <p>One on One Discussions</p> <p>Group Discussion (table & class)</p> <p>Teacher Observation</p> <p>Written Student Reflections</p>
<p>Key Criteria for Rubric:</p> <p>Rubric is designed for Self- Assessment & Reflection which exercises executive functioning & cognitive regulation skills.</p> <p>Critical Thinking & Problem Solving- Clearly identifies challenges of the project and perseveres to solve them independently 90-100% of the time.</p>	

Creativity- Elements & Principles Resource has a strong, dynamic composition on all pages, and a very engaging creative theme of their choice.

Craftsmanship- Elements & Principles Resource is very skillfully and carefully composed and designed. All photos used have excellent exposure and an appropriate level of contrast and a full range of values. The subject is in perfect focus in all photos.

Studio Progress & Habits- Students are very respectful and receptive to listening to suggestions from others. Students remain on task using techniques that work best for them. Students created systems to use time wisely executing this project, versus doing other things in class.

Reflection Questions to be completed.

STAGE 3 – LEARNING PLAN

Summary of Learning Activities:

Day 1: Elements & Principles Introduction

- Students will access an Elements & Principles Cheat Sheet online via Canvas.
- Before learning about the Elements & Principles, students will **problem-solve** to discover as many as they can without the use of the internet and before learning about it in class today.
- Teacher asks the class, **who has heard of the Elements & Principles? Why do you think we are learning about the Elements & Principles?**
 - *Students may have answers such as*
 - *“It will help us take better photos”*
 - *“It will help us make better art”*
 - *“Because it is an art class”*

- *Teachers can say, “ a lot of the time, as novice photographers and artists, we talk about a photo being really good or really bad, but we don’t necessarily have the language yet to talk about what makes it strong and dynamic, or how to convey areas for improvement. The elements and principles provide us with the formal language to talk about and critique photography and art. “*
- This discussion will help to familiarize students with the formal language of the elements and principles.
- The teacher and students will participate in a class discussion with a PPT about the elements & principles. Students are encouraged to ask questions and make inferences.

Day 2-3: Inclusivity, Elements & Principles Review & Reflective Thinking

- The teacher shares an article, *Inclusivity Behind the Lens with Photographer Jill Greenberg* written by Andi Claman. The web article is an interview with female photographer, Jill Greenberg, on her personal body of work, discussion of representing all people in media and advertisements, as well as the photography industry favoring men from a hiring perspective.
- Students read the article silently.
- The teacher facilitates dialogue focusing on inclusivity by asking questions such as...
 - **What is inclusivity?**
 - **What company do you know uses inclusive photos in their advertising?**
 - **What company does not use inclusive advertising?**
 - **What did you find interesting or shocking about this article?**

- **What can you do to promote inclusivity outside of the classroom?**
- **How do you feel when you see inclusive photos used in advertising?**
- Students share their perspective and thoughts collaboratively with peers at their table group.
- Students share their thoughts with class.
- Teacher explains what inclusivity means.
- Teacher then shows the word **“Privilege”** on the board. **“When you see this word, what do you think of?”**
- Students share out their responses.
- **Teacher then asks " What does privilege look like? What does it feel like?**
- Students share out their responses.
- Teacher explains details of what privilege is, what it feels like, and what it looks like.
- Teacher guides student discussion by asking **“Think of a time that you felt privileged... What did it feel like? Do you think you could control it?**
- Students share their answers before moving on to the photo critique.
- Students review their understanding of the Elements and Principles through writing and discussion.
- Students are instructed to open a new word document on their laptops.

- The teacher shows advertisements of people from the River Island clothing line.
 - The first advertisement is of a young girl who has down syndrome.
 - The second advertisement is of a young man in a wheelchair.
 - The third advertisement is of a woman and her daughter.
- Students critique photographs through an online discussion board via Canvas.
- Students identify the element or principle that is strongly represented in each photograph and write a few sentences to justify their thinking. Students identify their feelings and thoughts about the photo. Students explain whether they see **privilege, marginalization, or inclusivity** represented in the photograph.
- Students share out their unique perspectives with the class.

Day 4-7: Elements & Principles Resource Creation

- Students will begin working on the creation of their Elements & Principles Resource.
 - Students brainstorm topics, photos locations, and subject matter to identify a meaningful theme:
 - Examples of themes:
 - Social Issues
 - Abstraction in Nature
 - Vintage Signs
 - Music
 - Emotions
 - Portraits (informal and/or formal)
 - Animals
 - Architecture
 - Perspectives
 - People with... an interesting characteristic (to unify people)
 - Students began planning, shooting photos, and explanations for the Photo Resource.
- The teacher begins each class period with an informal portrait or photo of an environment.

- The teacher can facilitate dialogue focusing on perspective and empathy by asking questions such as...
 - **How do you feel when you look at this photo?**
 - **Analyze and evaluate what the photographer was thinking when taking this photo.**
 - **What elements and/or principles do you think the photographer was thinking of when shooting this photo?**
- Students observe photos individually and write down their thoughts.
- Students share their perspective and thoughts collaboratively with peers at their table group.
- Students share their thoughts with class.
- Students begin to work on the Unit Project: Elements & Principles Photo Resource.
 - Using text and photographs, students will create a resource booklet that illustrates each of the elements and principles of design.
 - Format is open ended and student choice: students can create a Video, Prezi, PPT, or physical booklet.
 - Create a Title Page that is labeled as follows: “Elements & Principles of Design Photo Resource”.
 - Each page or section of the Resource platform should include an Element or Principle. Students will be instructed to be creative and take risks with their photographing for their theme. Students will be able to access the web and resources to help with their explanation of each photograph.
 - Students are encouraged to take their own photos to practice composition and shooting, but they may also use credited photos from the internet. If they decide to explore the web, any image that is not their own must include credit to the photographer.

- Students self-evaluate their learning and progress using an Analytic Rubric and Reflection Questions.
- Teacher evaluates student progress and work and provides feedback on rubric.

Summary of SEL Development Strategies:**Instruction about SEL:**

- Direct instruction from the teacher about Privilege and Inclusivity to develop self and social awareness.

Participation in SEL:

- Student participation centering around Inclusivity and Privilege to develop and strengthen self and social awareness.
- Students read an article on inclusivity and photography.
- Students critique photographs from River Island clothing, a company well known for celebrating inclusivity.

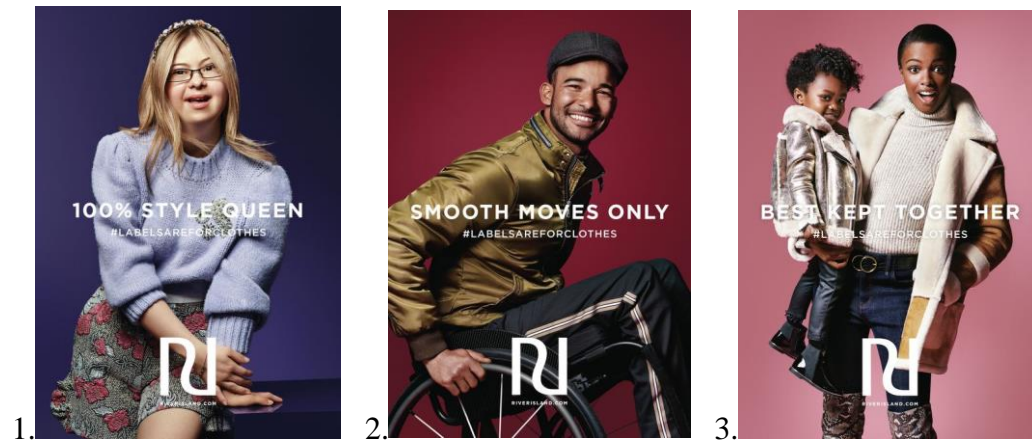
Connections to CASEL (Collaborative for Academic, Social and Emotional Learning):

- Self-Awareness: Building self-perception skills through discussion about self and others, identifying emotions through written reflection and verbal discussion.
- Self-Management: Goal setting, practicing organization skills & stress management by building to lists and strategies for theme and project planning, execution, and creation.
- Social Awareness: Respecting others through respectful and open discussion and reflection about topics.
- Relationship Skills: Cooperating with teacher and other students when participating in discussion.
- Responsible decision-making: Using class time to strategize a plan in creating a thematic resource through shooting photographs outside of class that unify them. Using class discussion and lessons to form explanations for each photo taken.

Potential Resources:

Claman, A. (2019, June 28). Inclusivity behind the lens. Retrieved from

<https://dayoneperspective.com/inclusivity-behind-the-lens-4ead6db05af0>



1. Burbridge, R. (2018, September 17). *100% style queen* [Photograph found in Labels Are for Clothes]. Retrieved from <https://www.cosmopolitan.com/uk/fashion/style/a23276892/river-island-diverse-ad-campaign-labels-are-for-clothes>
2. Burbridge, R. (2018, September 17). *Smooth moves only* [Photograph found in Labels Are for Clothes]. Retrieved from <https://www.cosmopolitan.com/uk/fashion/style/a23276892/river-island-diverse-ad-campaign-labels-are-for-clothes/>
3. Burbridge, R. (2018, September 17). *Best kept together* [Photograph found in Labels Are for Clothes]. Retrieved from

<https://www.cosmopolitan.com/uk/fashion/style/a23276892/river-island-diverse-ad-campaign-labels-are-for-clothes/>

Rubric for Elements & Principles Resource Booklet or PPT:

Categories	10 = Advanced	8 = Proficient	6 = Basic	4 = Needs Improvement	2/1 = Non- Existent
Critical Thinking & Problem Solving	Clearly identifies challenges of the project and perseveres to solve them independently 90-100% of the time.	Usually identifies challenges of the project and perseveres independently to solve them at least 80% of the time.	Sometimes identifies challenges of a project and perseveres to solve them independently less than 70% of the time.	Often cannot identify challenges of the project and how to improve. Asks for teacher direction almost every time a challenge is presented.	Does not identify challenges of the project. Does not see how improvements can be made and asks for teacher direction every time a challenge is presented.
Creativity	Elements & Principles Resource has a strong, dynamic composition on all pages, and a very engaging theme.	Elements & Principles Resource has a successful composition on most pages, and an interesting theme.	Elements & Principles Resource does not have a very successful composition and theme.	Elements & Principles Resource has a composition and theme that needs improvement.	Elements & Principles Resource has a poor composition and no recognizable theme.
Craftsmanship	Elements & Principles Resource is very skillfully and carefully composed and designed. All photos used have excellent exposure and an appropriate level of contrast and a full range of values. The subject is in perfect focus in all photos.	Elements & Principles Resource was skillfully composed and designed. Most photos have good exposure and contrast, but some could be improved (it is a little too light or dark). The subject is slightly out of focus on some photos.	Elements & Principles Resource was composed and created at a basic level. The photos used have minimal contrast and are clearly off- they are obviously too light or too dark. The subject might be out of focus in many photos.	Elements & Principles Resource that was created needs improvement. Photo exposure and contrast are clearly off- it is so light or dark that the subject blends into the background. The subject might be totally out of focus in many photos.	Elements & Principles Resource was either not completed or the quality is severely lacking. The photo used lack good exposure and the contrast is very off. The subject might be completely out of focus in all photos.
Studio Progress & Habits	Student was very respectful and receptive to listening to suggestions from others. Student remained on task using techniques that work best for them. Student created systems to use time wisely executing this project.	Student was respectful and receptive to listening to suggestions from others. You remained on task most of the time task using techniques that work best for them. Student created systems to use time wisely executing this project.	Student was usually respectful and listens to suggestions from others. Student remained on task part of the time using techniques that work best for them while executing this project. Student attempted to create systems to use time wisely.	Student was sometimes respectful and had trouble being receptive to suggestions from others. Student remained on task very infrequently while executing this project and focused too much time on doing other things in class.	Student did not show respect and had trouble being receptive to suggestions from others mostly all the time. Student did not stay on task and focused too much time on doing other things in class.
Student Total: ____/40 Teacher Total: ____/40					

Reflection Questions for Elements & Principles Resource Booklet or PPT:

1. **DESCRIBE** your Elements & Principles Resource in detail. What similarities do your photos share? What is your unifying theme?
2. **ANALYZE** how you applied your knowledge of the elements and principles of design in the composition of your photographs. Which elements and/or principles did you find the most challenging?
3. **REFLECT** on the photographing process. What did you learn through the process of creating each photograph for each element and principle? How does taking photographs capture everyday life?

Unit 3: Introduction to the Camera Functions & Photojournalism
 SEL Component: Embracing Diversity & Culture
 (Practicing Social Awareness & Relationship Skills)

STAGE 1 – DESIRED RESULTS

Unit Title: Introduction to Camera Functions & Photojournalism

Established Goals:

- **Develop an understanding of the history of silver gelatin photography and traditional processes and techniques, which directly influenced the creation of digital photography and the technology we all use every day.**
- **Deepen understanding of Social Awareness and Relationship skills by seeking out an opportunity to learn someone’s story through photojournalism.**

9.1.12.A - Apply the elements and Principles of art to a highly individual, imaginative and artistically challenging work of art.

9.1.12.G - Practice with new media to experiment and explore compositions.

9.1.12.H - Use all materials safely, store properly and clean up efficiently.

9.2.12.J - Identify, explain, and analyze historical and cultural differences as they relate to works in the arts.

9.4.12.A - Evaluate an individual’s philosophical statement on a work in the arts and its relationship to one’s own life based on knowledge and experience.

Understandings: *Students will understand that...*

- ... traditional photography processes and techniques directly influenced the creation of digital photography

Essential Questions:

- How does the aperture and shutter speed work together?
- What makes a black and white print technically and artistically successful?

<p>and the technology we all use every day.</p> <ul style="list-style-type: none"> • ... photojournalism is a process of storytelling using the medium of photography. • ...photojournalism helps communities connect, both locally and globally. 	<ul style="list-style-type: none"> • Why do we still use black and white film when we have digital photography? • How can photos be used to tell stories? • How can portraits communicate ideas and feelings about a person?
<p>Students will know:</p> <ul style="list-style-type: none"> • ... how to develop film and create correctly exposed negatives for printing. • ... how to engage their subject while shooting photos. • ... how to create a story through photographs. • ... that various camera modes are used to achieve visually interesting and powerful images. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • ... synthesize their understanding of the direct relationship between ISO, Aperture and Shutter Speed by exposing their first roll of film controlling their camera's internal light meter. • ... demonstrate understanding of the process of film development by successfully completing the development process on their first roll of film. • Compose and photograph a series of portraits of one subject that conveys an important part of their life.

STAGE 2 – ASSESSMENT EVIDENCE

<p>Performance Tasks:</p> <p>Light Meter Exercises</p> <p>Photograph (Human of Lenape)</p> <p>Contact sheet</p> <p>Photographs (Main assignment)</p> <p>Subject Interview</p> <p>Self-Assessment Rubric</p>	<p>Other Evidence:</p> <p>One on One Discussions</p> <p>Group Discussion (table & class)</p> <p>Teacher Observation</p> <p>Written Student Reflections</p>
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Key Criteria for Rubric:

Rubric is designed for Self- Assessment & Reflection which exercises executive functioning & cognitive regulation skills.

Critical Thinking & Problem Solving- Clearly identifies challenges of the project and perseveres to solve them independently 90-100% of the time.

Creativity- All journalism shots capture a defining moment with genuine emotion; and have an engaging and strong composition. Subject interview captures a unique story that is delivered flawlessly in photos.

Craftsmanship- All photos used have excellent exposure and an appropriate level of contrast and a full range of values. The subject is in perfect focus in all photos.

Studio Progress & Habits- Student is very respectful and receptive to listening to suggestions from others. Student remained on task using techniques that work best for them. Student created systems to use time wisely executing this project.

Reflection Questions to be completed.

STAGE 3 – LEARNING PLAN

Summary of Learning Activities:

Day 1: Introduction to Workings of the Camera & Elements of Exposure

- Students will get out their 35 mm cameras. Students will problem-solve to find all the parts on their camera using a Camera Identification diagram reference uploaded to their online learning platform.

- Teacher will review all the parts of the camera with students. Students will be asked to mark or circle parts that they cannot find. Teacher will talk about the light meter and battery.
- Teacher will begin direct instruction through power point presentation and animated video explaining the Three Elements of Exposure:
 - ISO
 - APERTURE
 - SHUTTER SPEED
- Teacher will ask students to take notes on important parts of the lesson.
- Students will share notes with a peer and share one thing they found interesting with their table group.

Day 2: Reading the Light Meter

- Teacher projects a series of questions to review new learning from the last class.
 - What's the effect of using a slow shutter speed?
 - What's the effect of using a fast shutter speed?
 - What's the effect of using a small aperture (such as f/16)?
 - What's the effect of using a large aperture (such as f/2.8)?
- Teacher begins teaching about the light meter in the 35 mm camera, and how to get the light meter to read "correctly" on all different cameras. It helps to have visual images of the camera's light meter during this step.
- Students partner up with another student who has a similar camera, and they practice light meter exercises together.
 - Point your camera at the person across from you.
 - Set your aperture to f/22 and your fastest shutter speed.

- Press your shutter release button halfway down so your camera can meter the light.
- Draw what happens to your light meter.
- **Why do you think this is happening?**
- **What could you do with your aperture/shutter to read “correctly”?**
- Teacher reviews each question and models it with a camera.
- Teacher closes the class with, **“What is most challenging about getting your light meter to read correctly with each shot?”**

Day 3: “Humans of New York” Brandon Stanton Blog Discussion

- Teacher asks warm up questions, **“what causes an exposure (picture) to be under-exposed? Over exposed?”**
 - Students participate to answer questions.
 - Teacher reviews the light meter on camera before introducing the photojournalism assignment.
 - Teacher asks, **“How can photographers tell stories through portraits?”**
 - Students share answers with the table group and share out to class to facilitate discussion.
 - Teacher shares a blog created by photojournalist Brandon Stanton.
 - Teacher shares a story of a person photographed by Brandon Stanton. (choose any story, each story is unique and impactful)
- “I woke up with a gasp in the back of an ambulance. They’d shot adrenaline directly into my heart. Apparently, I’d been dead for 2.5 minutes. The EMT’s were freaking out. My chest hurt from the electric paddles. And I was already in acute

withdrawal. At the time, it had been nearly twenty years of addiction. I weighed 128 pounds, and I'm a six-foot-tall man. There comes a point when you're given the gift of desperation. And that was it for me. Today is my 160th day clean. I've never gone this far before. One of the first things I did after getting sober was write my son a letter. He was raised by my parents. I told him: 'You did nothing wrong. I was an addict. I loved heroin more than you, more than your mother, more than my own mother.' And he's forgiven me. He's a good-hearted kid. I think more than anything he just wants his dad back. He came to visit me in November. It was the first time I've seen him in seven years. He's become my biggest advocate. He knows my day count. He texts me every day for a feelings check. He's become my biggest motivation. I just don't want my legacy to be 'dope fiend.' That can't be what's on my headstone. That can't be how he remembers me. I don't want my kids telling their kids: 'Your grandfather was a heroin addict.' I want them to brag about my sobriety. I want them to say: 'That's something he was, but he beat it.'"

- Teacher asks students to write down their thoughts, and prompts them with questions:
 - **How does his story make you feel?**
 - **What do you see now, after reading the story of this person?**
 - **How can photojournalism teach us about culture?**
 - **What can you take away from reading this story?**
- Students choose a story and portrait photo that resonates with them. Students reflect in a few sentences using the questions above and submit through Canvas.

Day 4: Portrait Composition

- Teacher asks students to write down the answers to the following questions:
 - **Are their unspoken rules when making a portrait?**
 - **Can you leave hands, or part of the head out of the frame?**
 - **Does a portrait have to include a face?**
- Students discuss the following questions with students at their table.
- Students share out answers aloud and explain their thinking.

- Teacher can end discussion with, “A good composition is a combination of the scene on the ground and the scene within your head. It combines the available with the desirable. Ansel Adams, a famous photographer said, don’t forget every image has two people behind it, the photographer and the viewer. So, you might not feel the same emotions as I do with the images I created. But that’s okay, because photography is both an art and a science.”
- Teacher demonstrates the use of basic portraiture techniques and composition (minus studio lighting).
 - **Balancing the subject with background**
 - **Informal vs. formal**
 - **Cropping in tight**
 - **Depth of Field (Shallow vs. Great)**

Day 5-6: “Humans of Lenape” Practice Activity

- Students are presented with a practice activity, Humans of Lenape (based on Brandon Stanton’s “Humans of New York Blog”).
 - Choose one person that is part of Lenape and photograph them in a way that captures their unique contribution to Lenape Middle School.
 - Ask this person a question about themselves and record their quote.
 - Turn in one edited photo with their quote added to the photo.
- Teacher asks students to reflect on their person, **“What makes this person unique and different from you? What makes this personally a valuable part of our school community?”**

Day 7-10: Photojournalism Interview, Teacher Conference, Photoshoot

- Facilitate discussion and review with practice activity.

- **What went well with practice activity?**
 - **What was challenging?**
 - **What will you do differently in your Photojournalism project?**
- Teacher introduces Photojournalism Project. Ask students to think of a person they do not know too well. This will be their subject.
- Students brainstorm interview questions.
- Students set up times for interviews with the subject. Once the interview is finished, they will create a project plan for their photoshoot.
 - What you want to communicate about your subject?
 - What location(s) you are going to shoot at?
 - Select inspirational portrait photographer and why they inspire you.
- Teacher conferences with students to review their ideas for an out of class shoot with their subject. Students should have their project plan completed which includes ideas for place, composition of shots, as well as what they want to communicate in their photos.
- Students conduct their project plan through a photoshoot outside of class with their subject.
- Teacher will show basic and subtle edits of a photo (contrast, levels, saturation, highlight/shadow) on a photo to convey emotion or a feeling to the audience.
- Students create prints of three of their most effective portrait photos of the subject.
- Students self-evaluate their work using an Analytic Rubric and Reflection Questions.
- Teacher evaluates student progress and work and provides feedback on rubric.

Summary of SEL Development Strategies:**Instruction about SEL:**

- Direct instruction from the teacher about the relationship between photojournalism and culture.
- Direct instruction on storytelling.

Participation in SEL:

- Students conduct a personalized interview with a person from their school community to learn more about them.
- Students read and reflect on stories from the blog, “Humans of New York” to read how stories of these humans were conveyed through the artistic medium of photography.

Connections to CASEL (Collaborative for Academic, Social and Emotional Learning):

- **Self-Awareness:** Building self-perception skills through discussion about self and others, identifying emotions through written reflection and verbal discussion.
- **Self-Management:** Building a project plan to interview outside of school subject, personalize interview questions, and set up outside of class photoshoot. Regulating thoughts and behavior to get authentic emotion and story from subject during interview and photoshoot.
- **Social Awareness:** Conducting respectful interview that may touch on uncomfortable subjects such as gender, culture, race, abilities/disabilities (anything that the subject feels makes them unique). Respecting others through respectful and open discussion and reflection about topics.
- **Relationship Skills:** Hold a successful interview and photoshoot with subject. Students can possess the ability to listen well and communicate questions clearly to the subject. Cooperating with the teacher and other students when participating in discussion.
- **Responsible decision-making:** Analyzing goals set outside of class to be successful with the class project. Solving problems as they may arise and consistently evaluating and reflecting on progress.

Potential Resources:

Stanton, B. (2020, March 5). [Man in black cap and coat sits on park bench, contemplating]

[Photograph found in Humans of New York]. Retrieved from

<https://www.humansofnewyork.com/post/612135347033440300/i-woke-up-with-a-gasp-in-the-back-of-an>



Rubric for Photojournalism Unit:

Categories	10 = Advanced	8 = Proficient	6 = Basic	4 = Needs Improvement	2/1 = Non- Existent
Critical Thinking & Problem Solving	Clearly identifies challenges of the project and perseveres to solve them independently 90-100% of the time.	Usually identifies challenges of the project and perseveres independently to solve them at least 80% of the time.	Sometimes identifies challenges of a project and perseveres to solve them independently less than 70% of the time.	Often cannot identify challenges of the project and how to improve. Asks for teacher direction almost every time a challenge is presented.	Does not identify challenges of the project. Does not see how improvements can be made and asks for teacher direction every time a challenge is presented.
Creativity	All journalism shots capture a defining moment with genuine emotion; and have an engaging and strong composition. Subject interview captures a unique story that is delivered flawlessly in photos.	All journalism shots capture a defining moment with genuine emotion; and have good composition. Subject interview captures a good story that is delivered well in photos.	Some of the journalism shots capture a defining moment with fair emotion; but may lack good composition. Subject interview captures a basic story that is delivered adequately in photos.	Some or all journalism shots capture a poor or confusing moment without emotion and poor composition. Subject interview captures a weak story that is not reflected in photos.	The journalism shots were either not completed or do not follow the prompts for the assignment. Subject interview incomplete.
Craftsmanship	All photos used have excellent exposure and an appropriate level of contrast and a full range of values. The subject is in perfect focus in all photos.	Most photos have good exposure and contrast, but some could be improved (it is a little too light or dark). The subject is slightly out of focus on one or more photos.	The photos taken have minimal contrast and are clearly off- they are obviously too light or too dark. The subject might be out of focus in some photos.	Photo exposure and contrast are clearly off- it is so light or dark that the subject blends into the background. The subject might be totally out of focus in all photos.	The journalism shots were either not completed or do not follow the prompts for the assignment, or of very poor focus and contrast.
Studio Progress & Habits	Student is very respectful and receptive to listening to suggestions from others. Student remained on task using techniques that work best for them. Student created systems to use time wisely executing this project.	Student is respectful and receptive to listening to suggestions from others. You remained on task most of the time task using techniques that work best for them. Student created systems to use time wisely executing this project.	Student is usually respectful and listens to suggestions from others. Student remained on task part of the time using techniques that work best for them while executing this project. Student attempted to create systems to use time wisely.	Student is sometimes respectful and has trouble being receptive to suggestions from others. Student remained on task very infrequently while executing this project and focused too much time on doing other things in class.	Student does not show respect and has trouble being receptive to suggestions from others mostly all the time. Student did not stay on task and focused too much time on doing other things in class.
Student Total: ____/40 Teacher Total: ____/40					

Reflection Questions for Elements & Principles Resource Booklet or PPT:

1. **DESCRIBE** your photographs in detail. How did you reveal the culture or unique qualities that this person shared with you, in your photographs?
2. **ANALYZE** how you applied your understanding of storytelling to compose your photographs.
3. **REFLECT** on the interview process with your subject. What did you find most challenging? What did you find interesting or connect with? What made you feel uncomfortable?
4. **EXPLAIN** one way this assignment changed your perspective of people who are different from you.

A Walk in Their Shoes: Photojournalism (Storytelling)



A soldier with a letter from home: Lang Vei, Vietnam, David Burnett



Migrant Mother, 1936, Dorothea Lange



The Damm family in their car, Los Angeles, 1987, Mary Ellen Mark

Challenge:

What makes a person unique and interesting?

It may be what they do, how they do it, or even how they view the world.

We are a diverse global society full of unique personalities, ethnicities, abilities, and cultures.

People are the foundation of everything in this world.

For this challenge, you are to choose a person that you find interesting.

(It may be a person with similar interests as you or it may not, but it should be someone you would like to know more about).

Interview that person to gain a deeper understanding of what makes them unique.

Focus on what you feel is the most important characteristic or trait of the person and create a photo series that conveys that to your audience.

Requirements:

The final series should include at least 3 photos that complement each other.

Each photo must include some part of the subject.

Each photo must visually “tell a story” about the subject.

Project Steps:

1. Warm up Discussion – How can photographers tell stories through portraits?
2. **Practice Activity** – Humans of Lenape (based on Brandon Stanton’s “Humans of New York blog” - **Due** _____)
 - Choose a student at school that you do not know well and photograph them in a way that captures a unique quality that makes them special to Lenape Middle School.
 - A story could begin with anything, such as hobbies, their culture, their identified gender, their ethnicity or Race, their abilities or disabilities.
 - You do not have to conduct a full interview at this time, you will conduct a full interview for your subjects’ full story in #4.
 - When asking them a few questions, highlight one important quote from the short practice interview.
 - Turn in one final photo with their quote added to the image.
3. **Intro to “Photojournalism” Unit**- Discussion through a review of what was discussed in the practice activity.
4. **Interview and Project Plan** – Choose your subject and brainstorm interview questions – Students should set up times for interview of subject - Once the interview is finished, create a project plan that details: **Due** _____
 - What you want to communicate about your subject?
 - What location(s) you are going to shoot at?
 - 1 inspiration portrait photographer and why they inspire you
5. **Teacher Conference** - to review ideas for out of class shoot with subjects – the student should have a complete project plan which includes ideas for place and composition of shots as well as what they want to communicate with their photos.
6. **Outside of Class** – Set up a portrait shoot with your subject.
7. Review of practice shooting.
8. **Contact Sheet due** (*at least 10 best photos of 5 different ideas/poses/locations*)
9. Demonstration on portraits enhancement using photo-manipulating software.

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Curriculum Vitae

Danielle Scicluna

Education *Certifications- Pennsylvania Instructional 1 Art K-12*

- 2020 Med Pending, Educational Program Design, University of the Arts, Philadelphia, Pa
(expected May 2020)
- 2012 Bachelor of Science in Education, Major in Art Education, Temple University,
Philadelphia, Pa

Professional Experience

- 2015- Present Central Bucks School District Art Teacher
- 2018- Present Adjunct Museum Educator at James A. Michener Art Museum,
Doylestown, Pa
- 2012-2015 Summer Art Teacher at George School, Newtown Pa
- 2014-2015 School District of Philadelphia Art Teacher, Philadelphia Pa
- 2014 Ridley School District Long-Term Digital Arts Substitute Teacher,
Folsom, Pa
- 2013-2014 After School Art Teacher for Philadelphia Arts in Education Partnership
(PAEP), Philadelphia, Pa
- 2013-2014 Bensalem School District Pier Diem Substitute Teacher, Bensalem Pa
- 2012-2013 Yardley Kids Academy Pre-Kindergarten Teacher, Yardley Pa

Professional Affiliations

- 2012- Present National Art Education Association
- 2012- Present Pennsylvania Art Education Association

Awards

- 2016 Art Room of the Month, Pennsylvania Art Education Association

Exhibitions

- 2012 Tyler School of Art Student Teaching Exhibition, Philadelphia, Pa
- 2011 Tyler School of Art Senior Thesis Exhibition, Philadelphia, Pa
- 2010, 2009 Bucks County Community College Annual Juried Student Show,
Newtown, Pa

Collaborative Projects

- 2020 *Kelsey Montague inspired community mural*, designed by student and
painted by 8th grade students
- 2019 *Jen Stark inspired community mural*, painted by 7th and 8th grade students
- 2019 *Animal Shelter Pet Portraits*, with 7th grade students in partnership with
Animal Life and Cat Tales Rescue, Warrington, Pa
- 2018, 2017 *ThankYouX inspired community murals*, painted by 7th and 8th grade
students