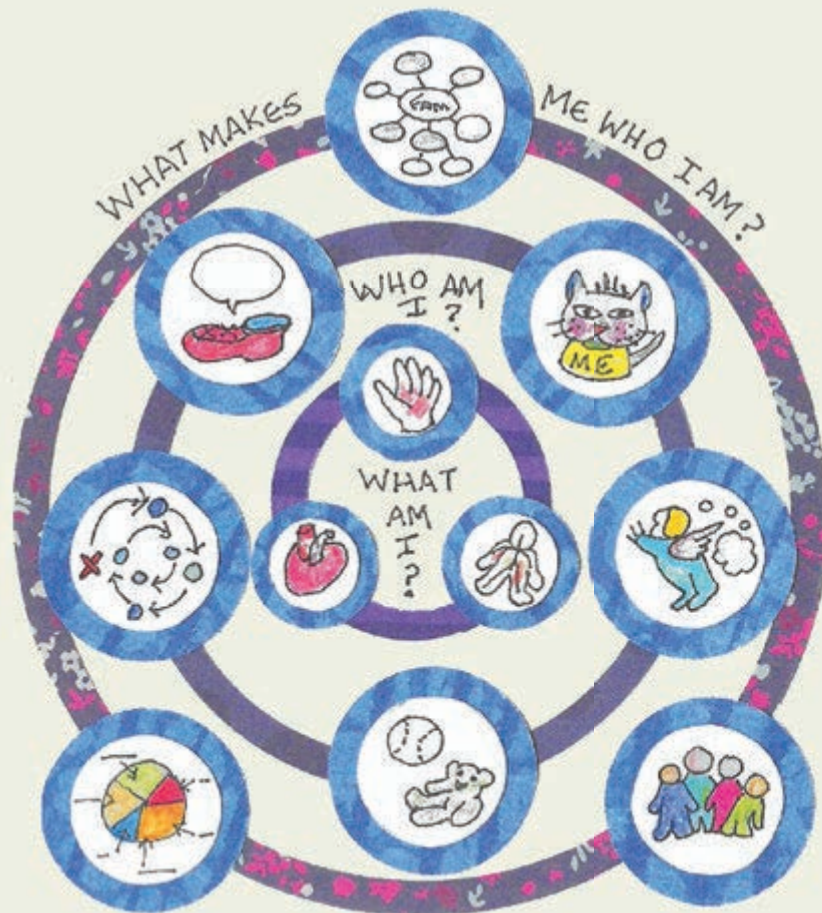


CREATIVE CONNECTIONS

A Guidebook for Arts-Based Inquiry



Julia Marshall

Kimberley D'Adamo ♦ Ann Ledo-Lane



Creative Connections: A Guidebook for Arts-Based Inquiry

This project was made possible in part by the Institute of Museum and Library Services, grant MA-10-19-0383-19.

©2023 the Palo Alto Art Center, Palo Alto Art Center Foundation, and the Institute of Museum and Library Services have rights to reproduce this curriculum. For permission to reproduce this curriculum, please contact the Palo Alto Art Center.

Illustrations by Julia Marshall and Mitch Green.

About the Palo Alto Art Center and Palo Alto Art Center Foundation

The Palo Alto Art Center is your place to see and make art, activate your creativity, and expand your community. Created by the community, for the community in 1971, the Palo Alto Art Center provides an accessible and welcoming place to engage with art. We engage approximately 100,000 people every year through a diverse range of programs, including free-admission exhibitions, school programs, studio programs for children, youth, teens, and adults, family programs, special events, internships and volunteer opportunities for all ages. For more information, visit: www.cityofpaloalto.org/artcenter

The Palo Alto Art Center, Division of Arts and Sciences, Community Services Department, City of Palo Alto is funded in part by grants from the Palo Alto Art Center Foundation. The Palo Alto Art Center Foundation expands the reach and impact of the Palo Alto Art Center through fundraising and advocacy. The Palo Alto Art Center Foundation gratefully acknowledges support from the David and Lucile Packard Foundation, Skyline Foundation, Acton Family Giving, the California Arts Council, private donations, and members. For more information, visit: www.paacf.org



Forward



I wanted to work with Julia Marshall from the first moment I heard her speak.

Her brilliance, her artistic vision, her educational philosophy, and her generosity of spirit wowed me. I signed up for an arts integration course immediately. I was forever changed. I invited Julia to submit a proposal with me to the Institute of Museum and Library Services for a grant to transform the curriculum for the Art Center’s long-running artists-in-the-schools program, Cultural Kaleidoscope. I was so honored and excited when she agreed.

We received the grant and began the project in the fall of 2019. Julia began with a workshop for our teaching artists to share her vision for the project. A twenty-year veteran teacher said to me afterwards that she was “inspired to teach again.” Julia embarked on the curriculum in earnest and created thoughtful, funny, zany, and poignant projects that used the artistic process to research and explore science and social studies content for kindergarten through fifth grade. Talking through her ideas was inspiring and delightful. Together we tested ideas in the classroom—both in-person and virtually through the pandemic. She coached and mentored teaching artists.

And then, in February of 2022, Julia passed away. I was stunned, saddened, and frozen.

After months of sitting with the news, I began to move forward. I combed through her books, articles, and recent projects, looking for collaborators who might be willing to take Julia’s drafts and finish them. I am eternally grateful for Ann Ledo-Lane, Kimberley D’Adamo, and Mitch Green for their shared love of Julia’s work, their willingness to honor her ideas and vision, their collaborative approach to this project, and their many talents and wisdom in bringing this project to fruition. A special thank you to Leonard Hunter for his blessing to finish this project.

We dedicate this project to Julia Marshall, with love and gratitude.

Lucy Larson,

Director of Education, Palo Alto Art Center

Remembering Julia



Julia Marshall posing with students at SFSU in 2018

Julia Marshall was a tremendous influence in our lives—teacher, mentor, collaborator, friend, and family. Each of us worked with Julia in different settings and schools across the Bay Area for over a decade—Ann at Creative Arts Charter School and me at Berkeley High School. In loving memory, we have tried our best to hold true to Julia’s voice as an artist and theorist, even while completing large chunks of this work from the context of our own experience in schools.

For both of us, Julia Marshall’s passing leaves a tender void, one which we fill alternately with imagined conversations with Julia and real conversations with each other, as we share ideas related to Julia’s life’s work. The process of making meaning of Julia’s initial ideas and curriculum offered the opportunity to heal from her loss through a creative process.

Julia’s true legacy is not only her brilliant writing and teaching—it’s the relationships she nurtured that ripple through art education across our whole generation. If this work resonates with you, it is Julia’s guiding spirit you have to thank. For any shortcomings or areas needing improvement, we accept full responsibility.

In memory of Julia, and with profound gratitude,

Ann Ledo Lane and Kimberley D’Adamo

Art-based Inquiry

Art-based inquiry is an approach to art education that frames art making as a form of inquiry—a way of exploring and learning about ideas, ourselves and the world. The goals of art-based inquiry are understanding important topics, imagining possibilities, and inventing new realities. Students create art in order to meet those goals and they do it with a teacher’s guidance. For *Creative Connections*, art-based inquiry calls for a slight shift in perspective and change in practice. Adopting art-based inquiry does not mean throwing out everything you do. It means seeing art class differently and adapting it to a more concept-driven, learning-centered and open-ended approach. Small as this shift may seem, it has broad and important implications. They are:

- Emphasis is on exploring and learning about meaningful ideas and concepts—not solely on making art objects or practicing techniques.
- Construction of artworks (using materials and techniques) plays a supportive role to learning about concepts and playing with ideas.
- Learning is scaffolded and open-ended.
- Thinking is emphasized and made explicit.
- Creative interpretation, imagination and invention are included in every project.
- Curriculum is understood as a whole—as a continuum of projects and activities that build upon each other.
- Reflection and documentation are integral to the process.

Glossary of Terms

Overview: Short statement of what students will do, research, and make.

Throughline: Overarching theme that connects all the learning experiences in the curriculum, and brings continuity to a curriculum or inquiry trail.

Generative Theme: The theme that underlies the series of inquiries or projects in the unit and this specific inquiry.

Understanding Goals: What you want learners to understand about the generative theme. These goals are conceptual and primarily cross-disciplinary.

Guiding Questions: More focused questions that help learners enter into an inquiry, help them ground it in specific personal information and “instances,” and help them develop ideas. Guiding questions permeate the whole inquiry/project.



Art-based Inquiry

Art-based Inquiry Entails:

- Casting lessons or projects as inquiries. That means delineating a “big idea” or concept to be explored and using art making, as well as scaffolding activities, to explore it. Projects begin with questions about the big idea or topic to be addressed and are guided by specific questions that enable students to dig deeply into the topic or harvest their ideas. Teachers and students use the vocabulary of inquiry and various strategies for gathering knowledge, making connections and developing ideas.
- Making explicit connections among projects—thinking of projects as stages on an inquiry trail. In developing curriculum and in teaching it, teachers make those connections explicit.
- Documenting the thinking, ideas and learning intertwined with the making of artworks.

Guidelines for Research Workbooks or Research Journals

What: Research workbooks are an important part of creative art inquiry. These books are more than sketchbooks. They are similar to the field study books used by natural scientists and social scientists but also have the sketchbook/idea-generation component associated with art.

The research journal is a place to:

1. record information gathered during the investigation;
2. brainstorm and develop ideas;
3. convey ideas and information visually and verbally;
4. express feelings and interpretations of the subjects investigated;
5. experiment with ideas, techniques and materials;
6. record reflections on the subject of the investigation, the process of learning about it, and the thinking that took place.

Why: The research workbook enables a student to chronicle his or her learning, thinking and idea generation over time. In that way, it helps to build metacognition. It is also personal and, therefore, meaningful. The book also promotes creative inquiry—a shift away from making isolated hands-on art projects toward constructing conceptual threads among art activities and projects (a trail). Furthermore, it encourages learners to see themselves as artist-researchers and scholars. Above all, research workbooks can integrate learning across the curriculum—building literacy skills and making cross-disciplinary connections.

How: Complexity of the workbooks increases with each grade level. With k-2, the books are an introduction to an inquiry way of thinking. These books are simple and primarily visual. Kindergarten teachers can add children’s words into the books. First and second grade teachers can encourage writing in a child’s home language and, if necessary, include English translations. It is important for children to work in their books often on a regular basis.

Art-based Inquiry

The Research Workbooks/Journals in Creative Connections

The research workbooks/journals augment and chronicle the projects. They provide an ongoing account of the research, learning and creating the children are doing in the art projects, but they are not limited to that. We recommend including curriculum materials directly connected to the art projects. If a teacher wants to expand the books to include other studies, that's good too. It will draw attention to the links among all the things children are exploring in school.

The books should include for each project:

- **Generative Questions.** These can be typed questions that children glue into their books.
- **Guiding Questions with answers.** These can be typed questions with pictures for answers and words written by the teacher or the child
- **Reflection Questions with answers.** These can be typed questions with pictures for answers and words written by the teacher of the child.
- **Concept maps** and other drawings that show thinking and observation
- **Documentation of the artwork.** The original 2D artwork; photos of the 3D artwork
- **Documentation of Process.** Photos of the artist(s) at work

References

(alphabetical order by author)

D'Adamo, K. (2010) The high school art studio as research lab (Unpublished master's thesis). San Francisco State University, San Francisco, CA

Ledo-Lane, Ann M. (2023). Using creative practices to foster arts integration: experiential pedagogy for teachers (1.) [Doctoral Dissertation, East Carolina University]

Marshall, J., D'Adamo, K. Art practice as research in the classroom: A new paradigm in art education. *Art Education*, vol. 64(5), 2011, 12–18. <http://www.jstor.org/stable/23033958>.

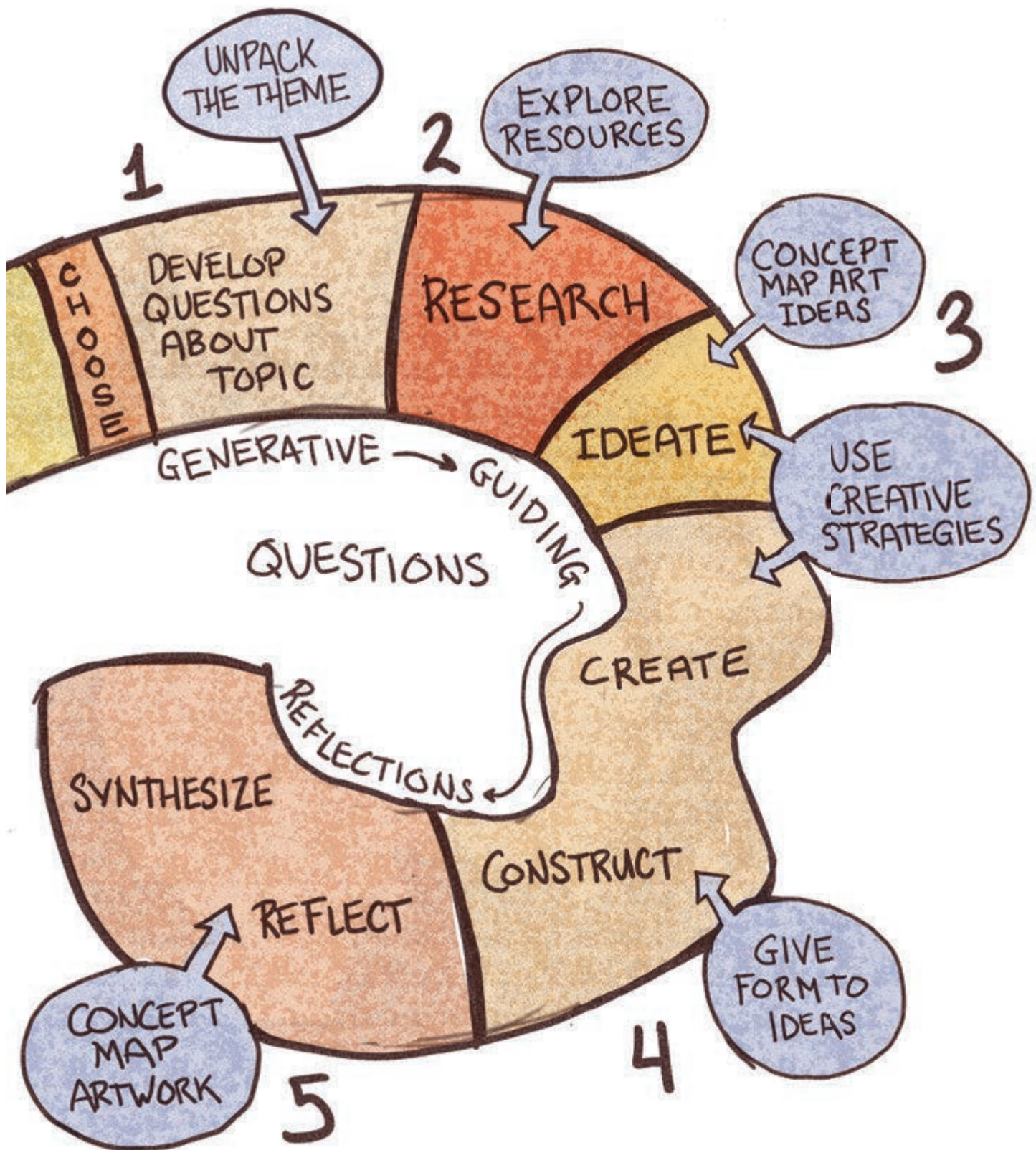
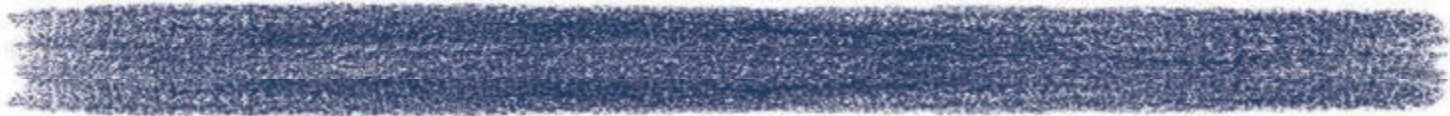
Marshall, J., Ledo-Lane, A. & McAvoy, E. (2019). Integrating the visual arts across the curriculum. Teachers College Press.

Sullivan, G. (2010). Art practice as research: Inquiry in visual arts. Sage.

The books should also have a summary of the project trail and what was explored and learned on the trail. This can be a map of the trail of projects with a short explanation. It can come at the end of the book or be inserted on the first page after all the projects are completed.

The Inquiry Trail





A



ALL GRADES, PRE-PROJECT • SOCIAL SCIENCE • 2D

My Home, A Concept Map

Overview:

Create an illustrated concept map exploring ideas of home or a special place. This can be led by the teacher, or done individually, depending on grade level.

Understanding Goals:

Understand how our earth is a special place where people, animals and plants have their own homes alongside each other. Understand how homes can be similar or different, and what elements constitute home or special place.

Art Skills:

Concept Mapping- writing, drawing and connecting ideas and concepts.

Materials:

8½ x 11 inch white drawing or typing paper, fine-tipped pens, pencils and crayons.

Artists to Inspire:

- Pepon Osario
- Do Ho Suh
- Mark Dion
- Fred Tomaselli
- Kerry James Marshall
- Thomas Dambo
- Mildred Howard
- Ed Fairburn

Sequence in the Project:

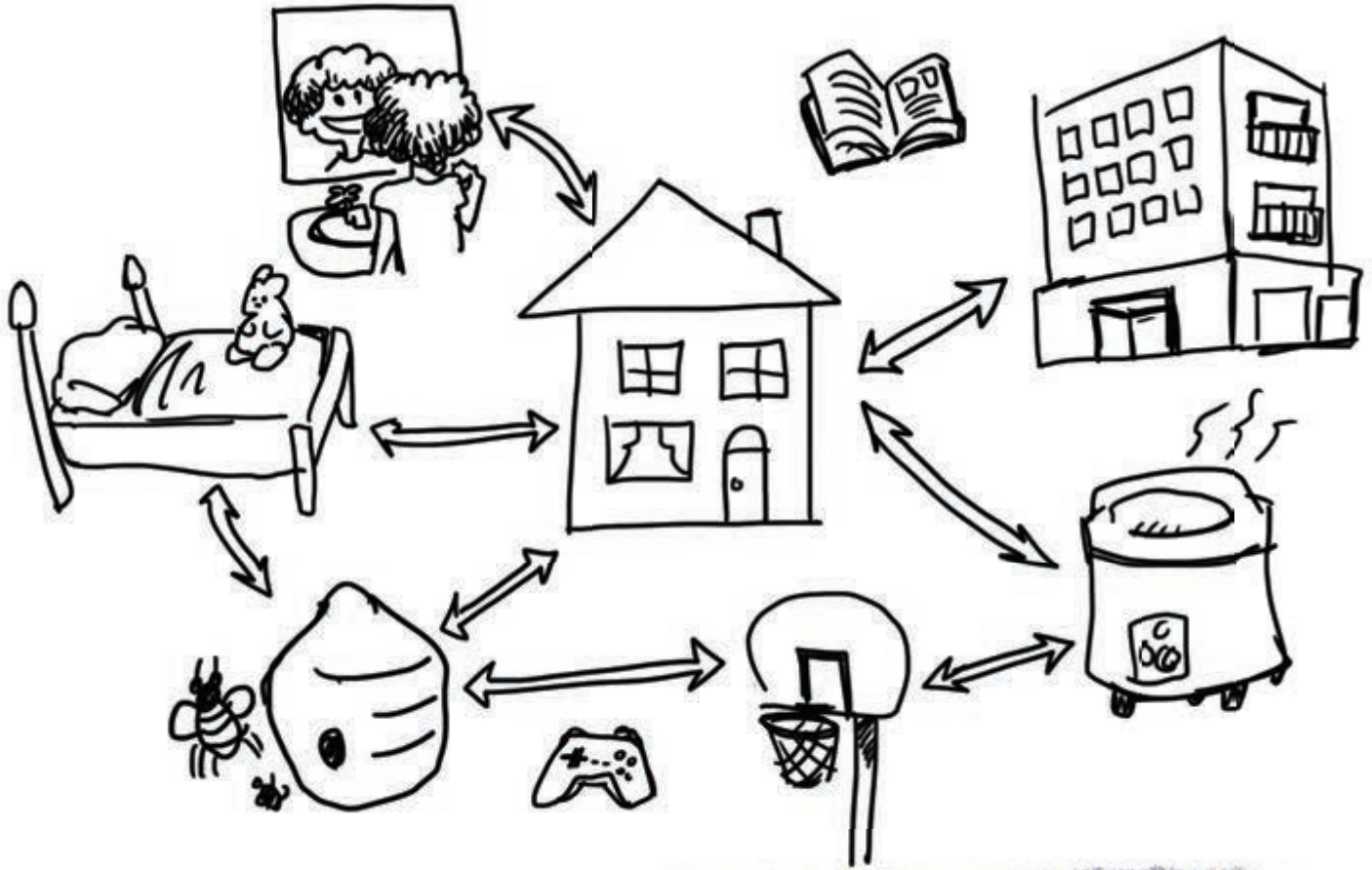
1. Prompt students with questions like: What is home? Is there one kind of home? What are some ideas, objects, animals, people, feelings you associate with home or a special place?
2. Model by creating an illustrated concept map to document the teacher experience of their home or a special place.
3. Invite students to write out and draw their own concept map of home or a special place.

Generative Questions

- What is a home or special place?
- How is Earth a home?
- What kinds of creatures make a home on our planet?

Guiding Questions

- What are some elements of a home?
- What might a home look like (the architecture)?
- What do we do in our homes?
- Who lives with you in your home?
- What do you do at home? Who else lives in your home?
- Where do homes get made?
- What are some homes you have seen that are very different from yours?
- Who lives on our planet?



Reflective Questions

- Why is home important in your life?
- What does your home tell us about your family?
- How is your home different from a bird's home?

Closure/Extension

Display concept map and continue to add to it in new colors, as you brainstorm each day. Students can copy the concept map onto paper and insert into their research workbook.

Assessment:

Is the child engaged and interested? Do they appear to understand the notion of home or a special place? Are they building on the ideas of others?

Projects overview



NATURAL SCIENCE



SOCIAL SCIENCE

K KINDERGARTEN

- Picture Book of Bugs or Birds at Home
- Cradles for Seeds
- Animal Puppets

- Picture Book About My Home or Special Place
- Nest and Hideaway Under the Table

1 1ST GRADE

- Maps and Diaries of Migrating Butterflies
- Seed-pod Rattles

- Our Class is an Ecosystem
- A Full Cup: Self-portraits With Favorite Things

2 2ND GRADE

- Journal of a Naturalist
- Suitcase of a Historic Explorer, Naturalist, Traveler or Scientist

- Looking Outward: Exploration, Travel, Invention
- Portable Home: Take Your Home With You

3 3RD GRADE

- Animal Ecosystems
- Survival Gear for Endangered Animals

- Tools Of My Community
- Imaginary Town

4 4TH GRADE

- Hybrid Animals
- Fantasy Islands

- Zines: A Mini-Fan Magazine About My Favorite Californian Historical Figure
- Food, Culture and Community

5 5TH GRADE

- Eco Trading Cards
- Looking Into the Imaginary

- Treasure Box
- Map Your Self

Projects overview



2D (PAINTING, DRAWING, ETC.)

- Picture Book of Bugs or Birds at Home
- Picture Book About My Home or Special Place

- Maps and Diaries of Migrating Butterflies
- Our Class is an Ecosystem

- Journal of a Naturalist
- Looking Outward: Exploration, Travel, Invention

- Animal Ecosystems
- Imaginary Town

- Zines: A Mini-Fan Magazine About My Favorite Californian Historical Figure
- Fantasy Islands

- Eco Trading Cards
- Map Your Self



3D (SCULPTURE, ETC.)

- Cradles for Seeds
- Animal Puppets
- Nest and Hideaway Under the Table

- Seed-pod Rattles
- A Full Cup: Self-portraits With Favorite Things

- Suitcase of a Historic Explorer, Naturalist, Traveler or Scientist
- Portable Home: Take Your Home With You

- Survival Gear for Endangered Animals
- Tools Of My Community

- Hybrid Animals
- Food, Culture and Community

- Looking Into the Imaginary
- Treasure Box

K
KINDERGARTEN

1
1ST GRADE

2
2ND GRADE

3
3RD GRADE

4
4TH GRADE

5
5TH GRADE



Picture Book of Bugs or Birds at Home

Overview:

Create and illustrate a story about bugs and/or birds from their point of view.

Understanding Goals:

Understand how animals live differently in different places. Understand that stories are told from a point of view. Imagine what it is like to be a bird or bug. Build empathy for animals, and curiosity and awe of nature.

Art Skills:

Drawing, coloring.

Materials:

8 1/2" x 11" white drawing or typing paper;
9" x 12" construction paper for covers;
fine-tipped pens, pencils and crayons.

Artists to Inspire:

- Rafael Gómezbarros
- Aganetha Dyck
- Hubert Duprat
- Susan Phipps Cochran
- Jennifer Angus
- Hana Akihiro Higuchi
- Hiroshi Shinno

Other Resources:

<https://www.smithsonianmag.com/arts-culture/the-creepy-crawling-history-insect-art-180979288/>

Sequence in the Project:

1. Prompt students: What does a bug or bird's home look like? Describe the architecture. What habitat or environment (place) is the bug or bird's home in? Who else lives in the habitat of the bug or bird?
2. Draw a concept map to document student responses.
3. Prompt students: What does a bug or bird do at home? What food does the bug or bird eat? What does it collect in the home? Add to concept map.
4. Model drawing a portrait of the bug or bird and their home.
5. Invite students to choose a bug or bird and create their own portrait.

Generative Questions

- If you were a bug or a bird, what would your life be like?
- Where would you live?

Guiding Questions

- What is your bug or bird's name?
- Where does your bug or bird live?
- What is its home made of?
- Why does it make its home that way?
- What is the environment around the animal's home?
- What does the animal do in its home?
- Who lives in your animal's home with it?



- Does anyone visit the home?
- If so, who?
- What do they do together?
- What does your animal like about its home?
- What does it eat and store in its home?

Reflective Questions

- Why did you choose the animal (bird or bug)?
- How did you show your bug or bird's home and everything that happens in it?
- How is a bird's home different from a bug's home?
- What's it like to be a bird or a bug?
- What did you think about when you made this book?
- What else could you put in your book?
- What more could you draw?

Closure/Extension

Display books with each child narrating their book. Insert book into the research workbook/journal.

Assessment:

Is the child engaged and interested? Do they appear to understand the notion of home? Are the drawings detailed and replete? Does the book reflect the individual child who made it? Is there evidence of imagination and thinking?



Cradles for Seeds

Overview:

Create biodegradable cradles for seeds in which the seed/plants can grow.

Understanding Goals:

Understand how seeds sprout and that seeds need nurturing environments to grow into plants. Develop care of nature.

Art Skills:

Sculpting: shaping soft materials into hollow shapes; painting.

Materials:

Celluclay or ceramic clay; diluted tempera or watercolors; seeds.

Artists to Inspire:

- Naima Penniman
- Ron Finley
- Esther Traugot
- Uli Westphal
- Sally Blake
- Julie Bergeron

Sequence in the Project:

1. Research: Observe and draw cradles, seed pods and vessels for inspiration. Put



copies of pictures, or sketches into research workbook.

2. Make a ball of celluclay or ceramic clay. Stick your thumb into the ball and pinch around in a circle until you have a pinch pot with $\frac{1}{2}$ inch walls.
3. Shape your pinch pot into a shape like one of the things you saw in your research.
4. Allow to completely dry (1-2 days).
5. Paint with watercolor or tempera paint.
6. Place seeds in the pinch pot cradle, water lightly (spray).

Generative Questions

- What grows from a seed?
- What is the purpose of a cradle?
- What examples of cradles do we find in nature?



Guiding Questions

- What do your seeds need to sprout and grow?
- What does a pod look like?
- What does a cradle look like?
- Do they look at all the same?
- If so, what makes them the same?

Reflective Questions

- How did you make a comfortable cradle for your seeds?
- What is your cradle shaped like?
- Does it have a place for seeds?
- What did you think about when you made the cradle?
- What do you think it's like to be a seed nesting and growing in your cradle?
- What does a seed become when it grows up?

Closure/Extension

Arrange cradles in an indoor garden. Watch the seeds sprout and grow. Chronicle their growth (draw pictures of them as they grow) in research workbooks.

Assessment:

Is the child engaged and interested? Do they understand the notion of cradle? Does the artwork resemble any of the pods, vessels or cradles presented in their “research”? Does the cradle reflect the individual child who made it? Is there evidence of imagination, creative problem-solving and care?



Animal Puppets

Overview:

Create simple stick puppets of animals who have evolved to survive in a particular place.

Understanding Goals:

Understand the physical characteristics of different animals. Understand how habitat and lifestyle shapes an animal's physical traits. Imagine what it is like to be an animal. Build empathy for animals and awe of nature.

Art Skills:

Fabric collage; sculpting; painting

Materials:

Celluclay; hot glue; patterned and plain cloth or felt; fiberfill; staples, white glue, pens, acrylic paint; 15" long 1/4" dowels or sticks.

Artists to Inspire:

- Judith Hope
- Christine and Margeret Wertheim

Sequence in the Project:

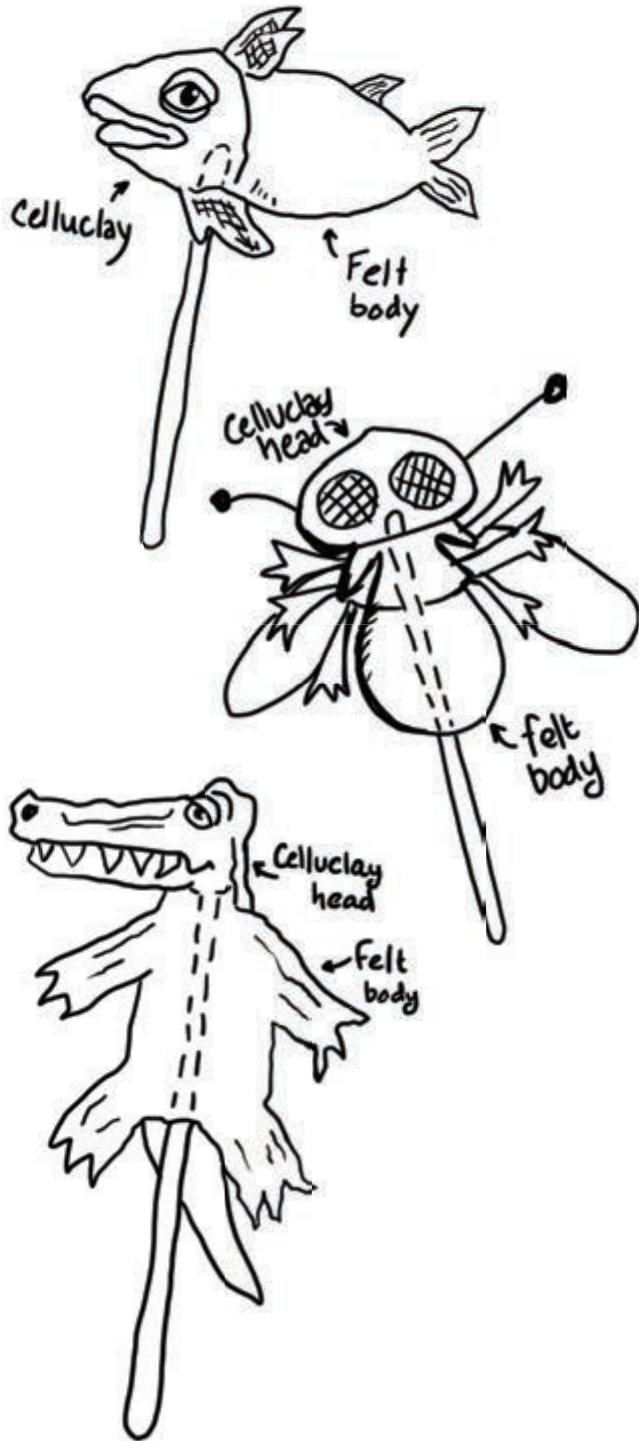
1. Research: Observe pictures of various animals in different habitats.
2. Brainstorm concept-map animals according to where they live (whole class).
3. Choose an animal and research more about where it lives and what traits it has.
4. Draw your animal in your research workbook.
5. Shape the animal's head in celluclay (about 3 inches in diameter). Stick head onto dowel.
6. Create body with felt and cloth: Cut two-sides of body, glue sides together on their edges, leave hole to stuff with fiberfill, stuff, stick dowel through the hole and close; glue on appendages.
7. Paint skin, feather or fur patterns or glue on collage materials to make patterns.

Generative Questions

- Where do animals live?
- How do animal's bodies help them to live where they are?
- Why are animals so different?
- How are they similar?

Guiding Questions

- What animals live in the water?
- What animals live in trees?
- What animals live on the ground and/or under the ground?
- What animals live in the desert, in the city, in the arctic or the rainforest?
- Where does your animal live?
- What kind of skin, feather or fur does it have?
- How many legs does your animal have?



- Does it have wings, claws, paws or fins?
- Or big jaws and teeth?
- What shape is its head?
- Does it have camouflage?
- Why do you think it has these traits?

Reflective Questions

- Why did you choose your animal?
- What special traits does it have?
- Why do you think it has those traits?
- How did you make your puppet?
- What did you think about when you made this puppet?
- What do you think it's like to be your animal?

Closure/Extension

Create a puppet show in which the animals talk about themselves and how they live in different places and do different things, therefore they look different. Have students write interview questions and conduct interview puppet to puppet. Display puppets.

Assessment:

Is the child engaged and interested? Do they understand the notions of physical traits and habitat? Does the artwork resemble the animal depicted? Does the animal puppet reflect the individual child who made it? Is there evidence of imagination, creative problem-solving and thinking? Does the puppet seem fully realized (replete)?



Picture Book About My Home or Special Place

Overview:

Create a guidebook to your home or special place.

Understanding Goals:

Understand what home is and how homes/ places are important to each of us. Understand ourselves and others.

Art Skills:

Drawing, coloring, mapping.

Materials:

8 1/2" x 11" white drawing or typing paper; 9" x 12" construction paper for covers; fine-tipped pens, pencils and crayons.

Artists to Inspire:

- Carmen Lomas Garza
- Jose Naranja
- Aki Inomata

Sequence in the Project:

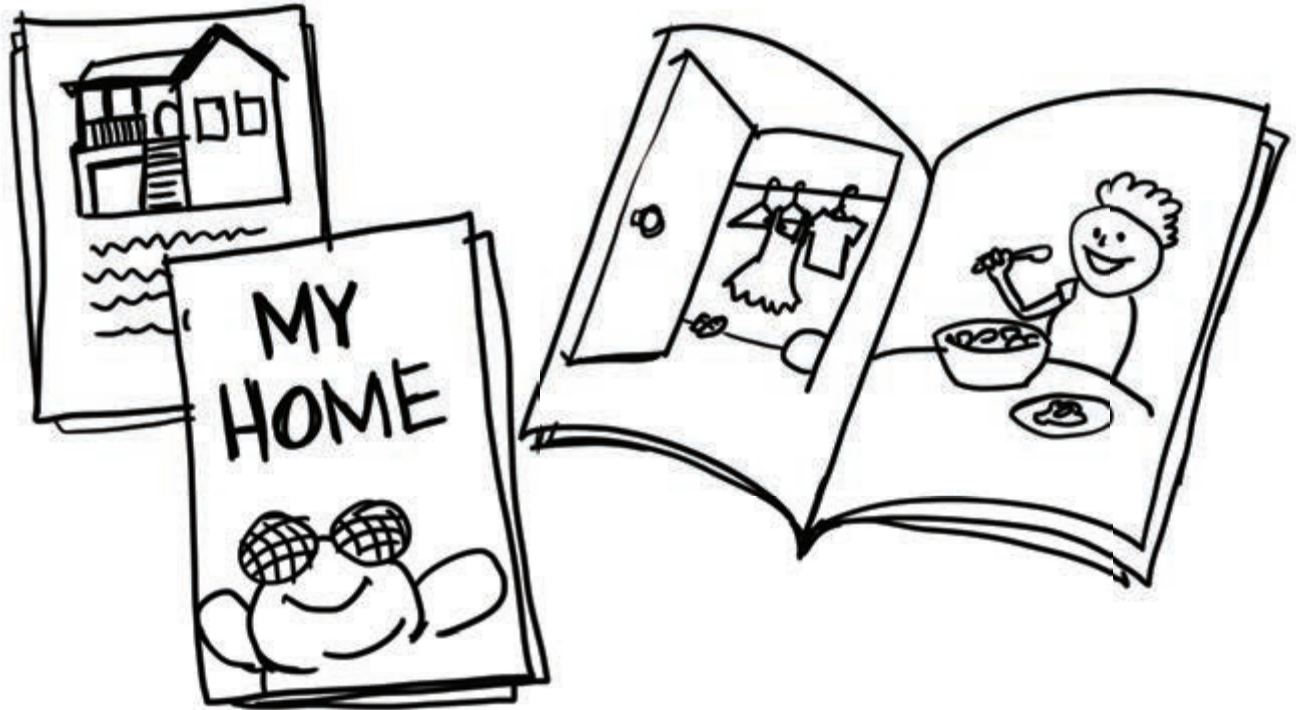
1. Prompt students with questions like: What does my home look like? Where is it in my neighborhood (map)? Who lives in my home, including people and animals?
2. The teacher models by creating a concept map to document their experience of their home.
3. Extension questions: What do I or we do when I am home? What is special about my home?
4. Draw a picture of me when I am home.
5. Draw a favorite place in my home

Generative Questions

- What is a home?

Guiding Questions

- Where do I live?
- Is that my home?
- What do I do in my home?
- What do I have in my home?
- Who lives in my home with me?
- Who visits my home?
- What do we do together?
- What do I like about my home?
- What is my favorite place?



Reflective Questions

- How did you show your home?
- How did you illustrate who lives there with you and what happens there?
- What did you think about when you made this book?
- What else could you put in your book?
- What more could you draw?
- How does your home make you feel?

Closure/ Extension

Display books with each child narrating their book.

Assessment:

Is the child engaged and interested? Do they understand the notion of home? Are there details in the drawings? Does the book seem “replete”? Does the book reflect the individual child who made it? Is there evidence of imagination and thinking?



Nest and Hideaway Under the Table

Overview:

In groups, create card-table houses with murals on the outside and comfortable pillows and nesting places on the inside.

Understanding Goals:

Understand the notion of shared place, comfort, hiding and nesting. Build friendships and a sense of community between self and others.

Art Skills:

Collaborate; paint, glue and make symbols or images that represent a place of fun and comfort.

Materials:

Four 35" x 35" x 35" raw canvas squares and four 35" by 20" triangles per table; card tables; acrylic or tempera paint; scraps of cloth and other collage materials (buttons, pipe-cleaners pompoms etc.); hot glue; white glue.

Artists to Inspire:

- Patrick Dougherty
- Jana Sophia Nolle
- Jayson Fann

Sequence in the Project:

1. Adult sews together walls and roof to make canvas house that fits on a card table (34"x34"x34" for each wall). Sew three sides and keep one side open. Sew 4-sided pyramid for the top. If you prefer a flat roof, go with a 34"x34"x34" square.
2. Put canvas over card table; prop up peaked triangular roof with a stick.
3. Groups paint and decorate the canvas walls with images and small objects that are indicative of places to hide and nest.
4. Paint the roof.
5. Select things to put in the house. Enjoy.
6. Art pieces could be part of a group installation for art gathering.

Generative Questions

- What is a safe and comfortable place?
- How can we make one together?

Guiding Questions

- What happens in a nest or hideaway?
- How can we make it a shared space to hide away and feel comfy together?
- What objects would we like to have in our hideaway to make it cozy, safe, fun?
- What things can we paint on our nest or hideaway to make others feel welcome?



Reflective Questions

- Why decisions did you make as you designed your hideaway?
- What pictures and objects did you include on the outside walls?
- How did it feel to be together on the inside?
- What more would you like to add?
- Would you like to spend time in the hideaway with your friends?
- Why?

Closure/Extension

Arrange the tables like a small village in the classroom and later put them in corners for future use. Each group presents their work and talks about how they think it makes a great place to hide and be comfortable.

Assessment

Are the children engaged and interested? Do they understand the notion of hideaway? Are there details in the drawing, paintings and collage? Does the house reflect the children who made it? Is there evidence of imagination, creative thinking, collaboration and problem-solving? Can they explain their process?



Maps and Diaries of Migrating Butterflies

Overview:

Create a large map (18" x 22") of the migration path of a butterfly. Make a simple sculpture of the butterfly. Write and illustrate its travel diary.

Understanding Goals:

Understand how butterflies migrate every year at the same time to the same places. Understand how we can track their migrations on a map. Understand what maps are and how they represent places, spaces and terrains. Imagine being a butterfly. Build empathy for butterflies and curiosity about nature.

Art Skills:

Drawing and painting a geographical map.

Materials:

18" x 22" white drawing paper; watercolors or diluted tempera paint; pens; small paper; glue.

Artists to Inspire:

- Favianna Rodriguez
- Zaneta Antosik
- Mantra

Sequence in the Project:

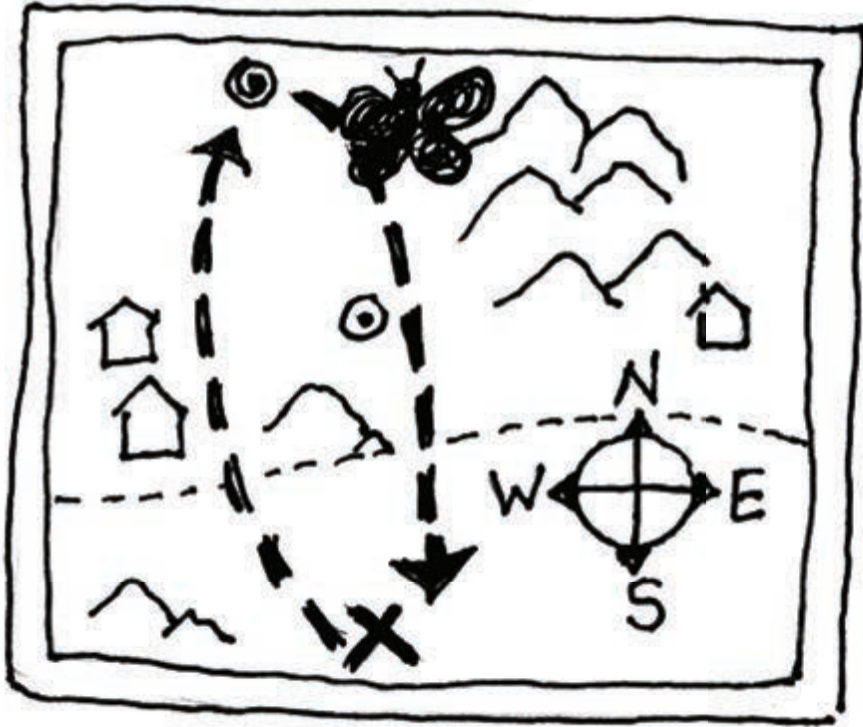
1. Research: Look at different migrating butterflies (such as the monarch butterfly). Look at maps of places they migrate to and places on the way there.
2. Individually or in pairs, make an illustrated map of the trail of a butterfly. Put in markers of places and terrains along the way. Do this with a fine permanent black pen (for outlines and details) and diluted watercolors or tempera for spaces.
3. Draw in a compass to north, south, east and west; add in a key of markers
4. Create a butterfly: Card stock for wings, taped to a tiny roll of paper for the body.
5. Attach the butterfly to the map with hot glue.
6. Illustrate a 3-4 page diary of your butterfly with things it might have experienced on its journey. Put this in your research workbook.

Generative Questions

- Why do butterflies migrate each year?
- How do butterflies know where they are going and when to go?
- Why are animals so mysterious and interesting?

Guiding Questions

- What is the name of your butterfly?
- What does your butterfly look like?



- What patterns and colors does it have on its wings?
- Where does it go on its migration?
- What does your butterfly think about?
- How can you show us where it goes and what it passes through?
- What Do they see or experience along the way?
- What story could your butterfly tell?

Reflective Questions

- What butterfly did you choose?
- How did you make your butterfly?
- How did you show us where your butterfly goes each year?
- What is a map?
- How did you think up your story about your butterfly?

Closure/Extension

Display maps and present travel diaries. Take pictures of the maps or fold the originals into the research workbook.

Assessment:

Is the child engaged and interested? Do they understand the notion of migration? Are there details in the mapping, (drawing, painting and symbols) and in the butterfly? Does the map reflect the child or children who made it? Is the diary from the butterfly's point of view and does it reflect understanding of things that can happen traveling long distances? Is there evidence of imagination, collaboration (if applicable) and creative thinking?



Seed Pod Rattles

Overview:

Create pod-shaped rattles out of ceramic clay or paper mache.

Understanding Goals:

Understand seed pods, their forms and functions. Understand that artists and musicians are inspired by and use natural forms in their art. Build skills observing biological forms and patterns. See the beauty and function of design in nature.

Art Skills:

Sculpting, texture-making, painting.

Materials:

Ceramic clay; newspaper; acrylic, tempera or watercolor;

or: wallpaper paste; white glue; celluclay, newspaper, wooden balls (or something like it) and balloons.

Artist to Inspire:

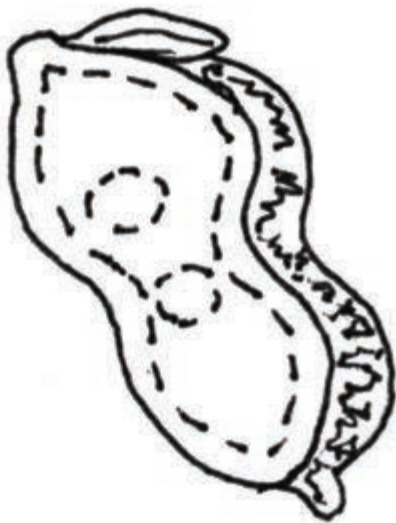
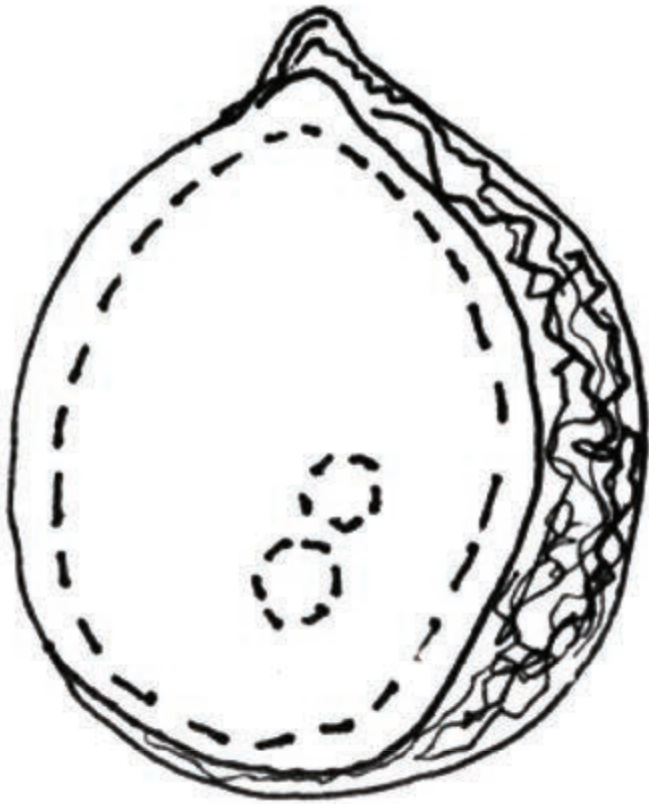
- Levon Biss
- Ilhwa Kim
- Sally Blake

Sequence in the Project:

1. Do some research: Look at different kinds of seed pods.
2. Make two pinch pots out of ceramic clay.
3. Make one or two small balls of clay.
4. Put the balls and a small wad of paper in one of the pots.
5. Attach the two pots together at the rims to make a sphere.
6. Gently shape the sphere to look like a seed, add or carve texture and patterns. Be sure to put a hole in the sphere.
7. Let dry and fire.
8. Paint bisque-ware with acrylic, watercolor or tempera paint.

Alternative:

1. Wrap a small balloon (4"x4") with at least three layers of paper mache (newspaper dipped in wallpaper paste or diluted white glue).
2. Let dry.
3. Cut open the seed "shell", put a few pennies inside and seal the shell up with tape.
4. Add texture and patterns with celluclay or collage materials.
5. Paint with acrylic or tempera paint and add more collage materials if desired.



Generative Questions

- What are seeds?
- What do they do?
- How do their pods protect them and help them to grow?
- What sounds do the seeds make inside the pods?"

Guiding Questions

- What does a seed pod look like?
- What parts does it have?
- Is it round or oval?
- Is it bumpy or smooth?
- What is inside your seed pod?

Reflective Questions

- How did you make your seed pod?
- How did you come up with your idea for your pod?
- Does it look like the pods we looked at?
- Did you invent a whole new pod?
- Does your seed rattle around inside your pod?

Closure/Extension

“Play” the rattles. Can you make a rhythm with your own, or with others together? Write a song about seeds and plants, and use the rattles for percussion.

Assessment:

Is the child engaged and interested? Do they understand how seeds and pods are designed and function in nature? Does the rattle reflect the child who made it? Is there evidence of imagination and creative thinking?



Our Class is an Ecosystem

Overview:

Create a mural-sized concept map of all the things and people in the classroom.

Understanding Goals:

Understand how everyone in the class is connected in who they are and what they do in the classroom. Understand how their class is a community, a system that works together and for each other. Build care and empathy for others.

Art Skills:

Drawing; painting; collage; mapping; collaboration.

Materials:

5' x 15' piece of white or brown butcher paper; felt pens; scraps of patterned paper; construction paper; white glue; white drawing paper; collage materials.

Artists to Inspire:

- Simon Evans
- Lordy Rodriguez
- Connie Zheng

Sequence in the Project:

1. Concept map (brainstorm) all the categories of things in the classroom: people; furniture; tools; plants; books; animals; etc.
2. Concept map (brainstorm) all the activities that go on in the classroom and what they are learning about.
3. Each child draws, paints and/or collages a portrait of him or herself on 9" x 12" drawing paper.
4. Each child chooses an object or animal in the classroom and draws it, paints or collages it.
5. In groups of 3, children draw and paint pictures of topics they are learning about in school like animals, plants, clouds, neighbors, numbers, or characters from books etc.
6. Cut out all the drawings/collages.
7. On the butcher paper, arrange the images in a web-like pattern and draw lines among them.
8. Add any more images or ideas that pop up while making the web.

Generative Questions

- How are we all connected to each other?
- How are we a community?
- What happens in our community?
- What is a system?
- How are we part of a system?
- What does each one of us contribute to our system?



Guiding Questions

- Who is in our classroom?
- What is in our classroom?
- What tools do we have?
- How do we use them?
- What do we do here?
- What are we learning about nature, each other, numbers and arithmetic, reading, stories and writing?
- How can we show all these things in a big mural?
- How do we show how we and all the things we have and learn about are connected??

Reflective Questions

- What did you create for the mural?
- Why did you choose the items you did?
- How did all the pictures come together in a big picture?
- Do you think this mural shows what your classroom is like?

Closure/Extension

Annotate the mural with labels and keys to information. Add texts explaining how the mural depicts a web of relationships, a system or community. Children discuss their contributions and how they fit into the whole.

Assessment:

Is the child engaged and interested? Do they understand that communities act as systems? Does he/she understand how each child contributes to the system? Does the mural express connection and community? Is it detailed and full of variety? Are the more conceptual aspects of the system (what the kids are learning about) represented alongside the more concrete features (people etc)? Does each self-portrait reflect the child who made it? Is there evidence of imagination, creative thinking, and problem-solving? Did the class work well together?



A Full Cup: Self Portraits with Favorite Things

Overview:

Make a ceramic cup self-portrait. Fill it with little ceramic sculptures of favorite things such as friends, parents, pets, toys, food etc.

Understanding Goals:

Understand that we are all similar in our overall design and structure, but each of us is an individual with distinctive features and characteristics. Understand that the things we love make us who we are. Nurture a love of difference.

Art Skills:

Sculpting in clay; painting.

Materials:

Ceramic clay; acrylic paint.

Artists to Inspire:

- Adrean Arleo
- Johnson Tsang
- Ronit Baranga
- Abi Castillo

Sequence in the Project:

1. Create an approximately 4" x 4" x 6" slab, coil or pinch pot out of low fire ceramic clay.
2. While the cup is still wet, add eyes, nose, ears and mouth (balls, slabs and coils of clay). Be sure to affix well.
3. Let dry. Fire.
4. Paint with acrylic paint. Glue on yarn or other collage materials if you like.
5. Brainstorm and concept-map ideas for the objects, people, animals, food etc. to go in the cups (as a class and individually).
6. Create miniature sculptures of three or more things from your map.
7. Let dry. Fire.
8. Paint with acrylic paint. Glue on various collage materials if desired.

Generative Questions

- What do our faces have in common?
- How are our faces different?
- What are our favorite things?
- What makes each of us an individual?

Guiding Questions

- What features are on your face and head?
- How are your features arranged?
- What people do you love?
- Do you have a pet?



- What's your favorite food?
- What sport or game do you like to play?
- What's your favorite toy?
- What else do you like a lot and would like to make?

Reflective Questions

- Does your self-portrait cup look like you?
- What did you do to make it look like you?
- What are the favorite things you made and put in your cup?
- Why are they your favorite things?
- What were you thinking about when you made your portrait and your favorite things?
- Is there anything you would like to add?

Closure/Extension

Display cups filled with sculptures of favorites. Display individual concept-maps. Put them in the research workbooks. Each child explains their work.

Assessment:

Is the child engaged and interested? Do they understand the notion of variety and similarity in humans? Does each self-portrait reflect the child who made it? Did the child make at least three miniature sculptures? Is there evidence of imagination, creative thinking, and problem-solving?



Looking Outward: Exploration, Travel, Invention

Overview:

Create a map that shows your trip to school each day. Include drawings of where you start, the route you take and the tools that help you get to your destination. This can be led by a teacher, or done individually, depending on grade level or student-readiness.

Understanding Goals:

Understand how exploration, travel and invention help us understand ourselves, others and the world around us. Understand how the way we live and the tools we use can be similar or different across locations and cultures. Nurture awareness of and attention to self and others.

Art Skills:

Concept Mapping- writing, drawing and connecting ideas and concepts.

Materials:

8 ½" x 11" white drawing or typing paper, fine-tipped pens, pencils and crayons.

Artists to Inspire:

- Kathy Aoki
- Benjamin Sack
- Lordy Rodriguez
- Connie Zheng

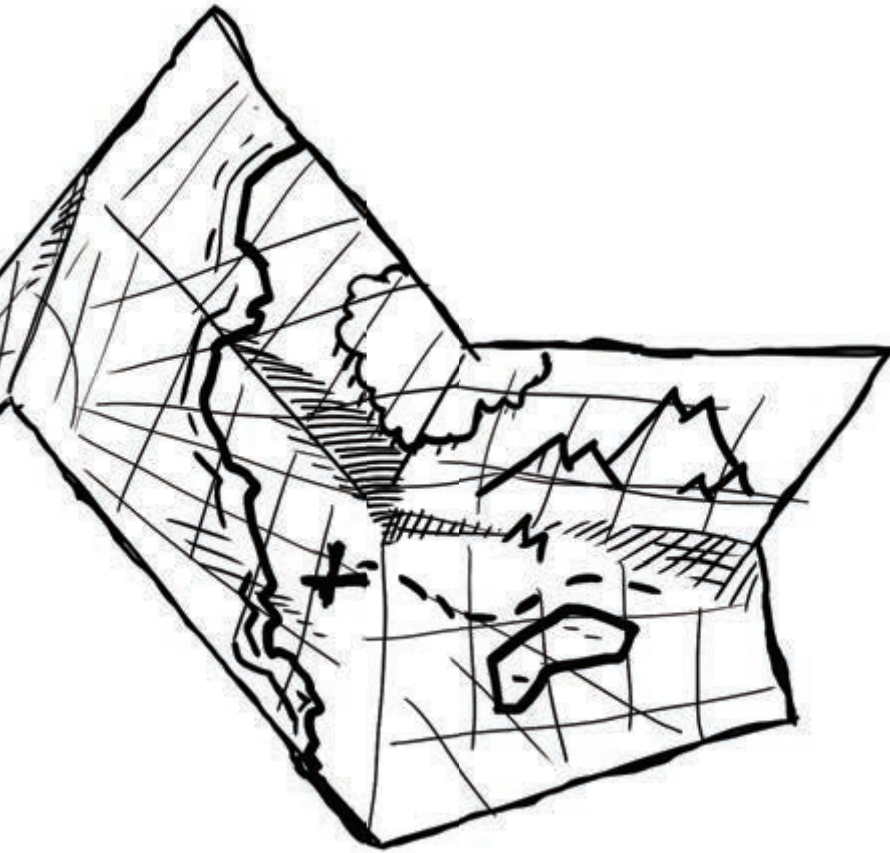


Sequence in the Project:

1. Create a group concept map or individual map about places that students have traveled to, or want to explore.
2. Consider points of interest, public transit, traveling to school, seeing family, and commuting.
3. Describe the region you are mapping, and create your whimsical map

Generative Questions

- What do we learn from traveling and exploring?



Guiding Questions

- Where are some places you, your family or your friends travel to every day?
- Do you travel to school in the morning?
- What do you see on your way to school?
- What are some inventions (cars, bikes, skateboards) you use to get to school?
- What are some other tools we can use to travel to different places in our world?
- What are some places you want to travel to that are very different from where you live?

- What could you learn about the lives of other people from visiting and exploring new places?
- What could you learn about the animals and plants that live there?

Reflective Questions

- Why is it important to travel, explore and be curious about others?
- What can traveling help us understand about ourselves?
- How can traveling reveal new ways for us to live?

**Closure/
Extension**

Display concept map and continue to add to it in new colors as you brainstorm each day. Students can copy the concept map onto paper and insert into their research workbook/ journal.

Assessment:

Is the child engaged and interested? Do they appear to understand the notions of travel, exploration and invention? Are they building on the ideas of others? Are they seeing where and how they live in a new light?



Journal of a Naturalist

Overview:

Write and illustrate a journal of a naturalist.

Understanding Goals:

Understand how scientists (naturalists) document their observations in a journal format. Observe and celebrate nature.

Art Skills:

Observation, drawing, mapping, connecting ideas and concepts.

Materials:

8½" x 11" white drawing or typing paper, fine-tipped pens, pencils and crayons.

Artists to Inspire:

- Maria Sybllian Merian
- David Tomb
- Żaneta Antosik

Sequence in the Project:

1. Do some research: Look at pictures of plants and insects by naturalists such as Maria Sibylla Merian. Read about them. Share what you notice about their work.
2. Observational drawing. Take a nature walk and look closely at a plant and draw what you see on your paper.
3. Label your drawing. What parts of the plant do you see? What colors? What else do you notice about this plant? Write down what you think about the plant.
4. Draw the habitat of your plant. Where is it growing? Are there any insects?
5. Write a few words about each plant you have drawn next to the illustrations.
6. Bind your illustrations and texts into a book (with construction paper).

Generative Questions

- What do we learn from observing like a naturalist?

Guiding Questions

- Who is a naturalist?
- What do naturalists do when they document their observations?
- What are some methods you can use to share your ideas about what you are observing?



Reflective Questions

- Why is it important to observe?
- What did you learn from your own documentation in your notebook?
- What did you learn about nature from your own drawings?
- How can observation help us understand about the world around us?

Closure/Extension

Display notebooks. Observe one another's notebooks and notice each other's observations and drawings.

Assessment:

Is the child curious and engaged in the process of observation and documentation? Can the child name some ways to document their observations and thinking through drawing like a naturalist?



Portable Home: Take Your Home With You

Overview:

Create a suitcase and fill it with sculptures and drawings that represent important things, animals and people in your home and life.

Understanding Goals:

Understand our own identities by symbolizing our lives with mixed media artmaking. Notice what connects us to each other and the world around us.

Art Skills:

Painting; collage; drawing; cardboard construction; sculpting in clay and various materials.

Materials:

Cardboard, celluclay, scissors, modeling clay, masking tape, markers.

Artists to Inspire:

- Joseph Cornell
- Mark Dion
- Mohamad Hafez
- David Cass

Sequence in the Project:

1. As a group, brainstorm and concept-map what things the children have at home that they would take with them to a new home or on a journey. This can include anything from a toothbrush, a favorite toy, a bed or pillow, to a pet goldfish or dog.
2. Create and decorate a 12" by 9" x 4" box to look like an old suitcase (with a handle and hinges). Do this with cardboard and masking tape.
3. Line the box with patterned paper or cloth.
4. Draw symbols and images on blank stickers that relate to you, your home or where you might like to go. Stick them to the outside of the box.
5. Out of celluclay; modeling clay, masking tape and miscellaneous materials, make five (or more) small sculptures of things you have at home and want to bring to a new place.
6. Pack objects in the box.
7. Write a few words about the items in the suitcase.

Generative Questions

- What makes a place a home? What do we like or need to have in our homes?
- How is each of us an individual with our own things we like to have and do?



Guiding Questions

- What things remind you of your home?
- What things at home do you use, play with or really like?
- If you were to move somewhere new, what things would you take with you?
- How do we make these things small enough to pack in a suitcase?

Reflective Questions

- What things did you choose to make?
- How do these things show what you like, what you do, and how you live?
- Is there anything you left out?
- What were you thinking about when you made your suitcase, the stickers and the stuff inside?

Closure/Extension

Display the suitcases. Each child explains his or her “collection.”

Assessment:

Is the child engaged and interested? Do they understand the notion of home? Does he/she understand how everything from objects, to toys, clothes, food, to the pets we have and live with make up our homes and lives? Does the suitcase have at least five items? Is there a variety of items? Are the sculptures detailed and the subjects recognizable? Does the work reflect the child who made it? Is the suitcase and collection of sculptures “replete”? Is there evidence of imagination, creative thinking, and problem-solving?



Suitcase of a Historic Explorer, Naturalist, Traveler or Scientist

Overview:

Construct a mini museum inside a cardboard shoebox that tells the story of a naturalist's role in the exploration and understanding of nature. You will fill it with objects, images and texts that represent the naturalist and their life, accomplishments, and contributions. Suitcase could be based on a historical, current, or imaginary naturalist.

Understanding Goals:

Understand the role of scientists (naturalists) by the creation of objects that represent their work.

Art Skills:

Observation, sculpting, assemblage, connecting ideas and concepts.

Materials:

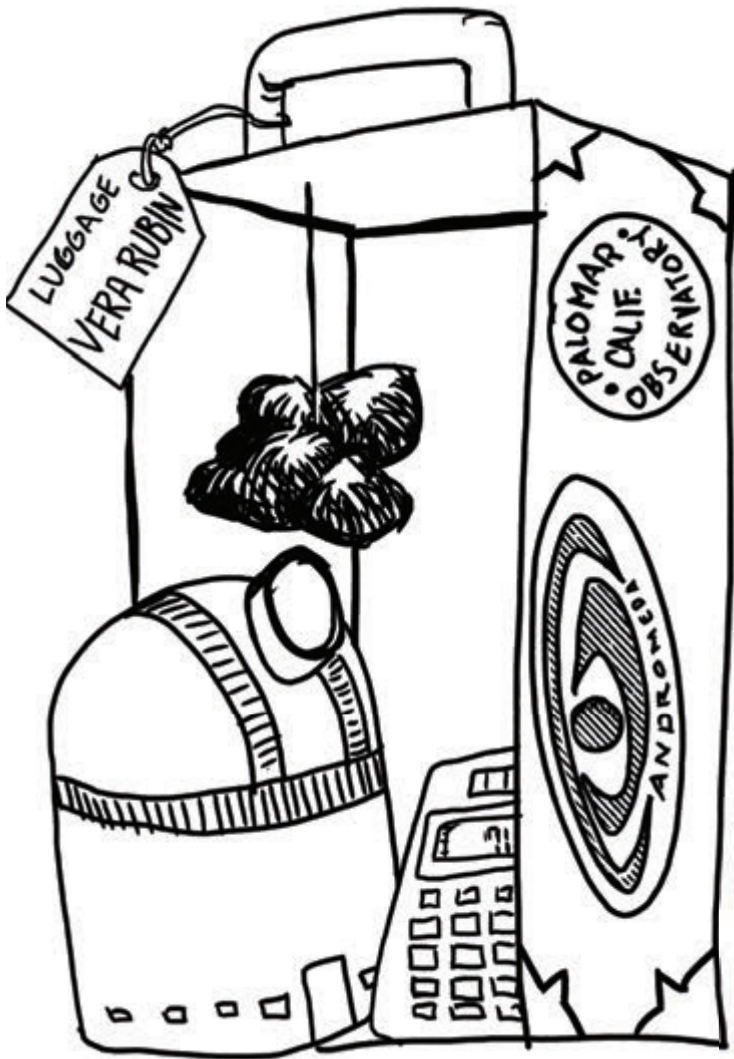
8½" x 11" drawing and construction paper, model magic, paint, cardboard, scissors, hot glue, acrylic paint, brushes, fine tipped pens, pencils and crayons.

Artists to Inspire:

- Joseph Cornell
- Allison May Kiphuth
- Mark Dion
- Lily Mixe
- Kathleen Vance

Sequence in the Project:

1. Do some research: Explore historic suitcases, anthropology museums and the work of artists Joseph Cornell and Mark Dion.
2. Share what you notice about their work. Be sure to note how these artists use artifacts to symbolize ideas.
3. Map what you know about a scientist/naturalist work life and possible objects that represent (or symbolize) an aspect of their life (for example, use of a field notebook, pencil to jot down their observations).
4. Sketch about the life of the scientist/naturalist.
5. Make a list of five mini objects that you could collect or make out of clay that will symbolize their life and are significant to what they are all about.
6. Model for students by talking aloud about your own person, sketching and listing objects of significance.
7. Model how to sculpt mini objects out of model magic, using language for modeling with clay (rolling, pinching, attaching, etc).
8. Make small labels for each object.
9. Each child's museum can be created from a shoebox, and made to look like a suitcase. Model how to transform a shoe box into a suitcase by attaching a handle, painting it,



adding drawings to show the places that the scientist/naturalist went to.

10. Take time to envision and sketch what the museum will look like.
11. Use construction paper and/or paint to craft the inside of the museum.
12. Optional: Attach the objects to the interior of the museum with the labels or attach the labels with string to each object.
13. Create a title for the museum.

Generative Questions

- How can we use creative strategies of symbolism and metaphor to represent the life of a naturalist?

Guiding Questions

- Who is a scientist/naturalist?
- What do they do?
- What tools do they use in their work?
- Why is their work important to a community?

Reflective Questions

- Why is it important to celebrate the work of scientists/naturalists?
- What did you learn from your own process of creating a mini museum?

Closure/Extension

Display museums. Observe one another's museums. Make observations about what is observed. Discuss how each museum is similar or different in their design and use of symbols.

Assessment:

Is the child curious and engaged in their multi-media process? Can the child name how the symbols represent aspects of the scientist/naturalist life and its significance?



Animal Ecosystems

Overview:

Illustrate and depict a Bay Area animal and elements of their Bay Area ecosystem.

Understanding Goals:

Understand the differences and similarities of a sample of indigenous ecosystems of the Bay Area: Redwood forest, Pacific coast line (coastal scrubs, sand dunes), wetlands (specifically saltwater wetlands), and oak woodlands.

Understand that each ecosystem's unique characteristics are developed by landforms, water, and climate and are home to animals that have adapted to these ecosystems.

Art Skills:

Observation, drawing, researching, paper sculpting, collage, connecting ideas and concepts.

Materials:

8½" x 11" white drawing or typing paper, fine-tipped pens, pencils and crayons, construction paper, scissors, glue, tape; cellu-clay

Artists to Inspire:

- Isabella Kirkland
- David Tomb
- Juliet Schrekinger
- Yellena James
- Stephanie Kilgast
- Ellen Jewett
- Frédérique Morrel

Sequence in the Project:

1. Invite students to research animals from the various ecosystems of the Bay Area.
2. As students observe the animals, write down their observations: What do they see? What connections can they make between the animals and its habitat?
3. Invite students to choose an animal to observe closely and draw.
4. Introduce students to 3D sculpture. Describe how they will take their drawings and transform into 3D animals.
5. Model creating armature from foil/newspaper/wire.
6. Model how to cover the armature with cellu-clay.
7. Once dry, paint and add details that depict their animal's ecosystem.
8. Create a field guide for your ecosystem and animal.

Generative Questions

- What is an ecosystem?
- What makes each ecosystem in the Bay Area unique?



Guiding Questions

- What types of plants and animals live in each ecosystem?
- What types of adaptations have animals made to exist in their ecosystem?

Reflective Questions

- How did you research your animal and document your research?
- How did you plan your multi-media process?
- What are the characteristics of your animal and describe its ecosystem and habitat?

Closure/Extension

Install animals within a drawn or painted large background that depicts its Bay Area ecosystem. Include native plants from the Bay Area.

Assessment:

Has the child engaged in their multi-media process? Can they show your their research and process? Can child name the characteristics of their animal's ecosystem?



Survival Gear for Endangered Animals

Overview:

Research an endangered animal and design whimsical survival gear to help them thrive in their changing world.

Understanding Goals:

Understand how whimsy, creative invention and solution-finding can redefine what it means to thrive.

Art Skills:

Research, drawing, interviewing, speculative design, sculpting, sewing, collage, connecting ideas and concepts.

Materials:

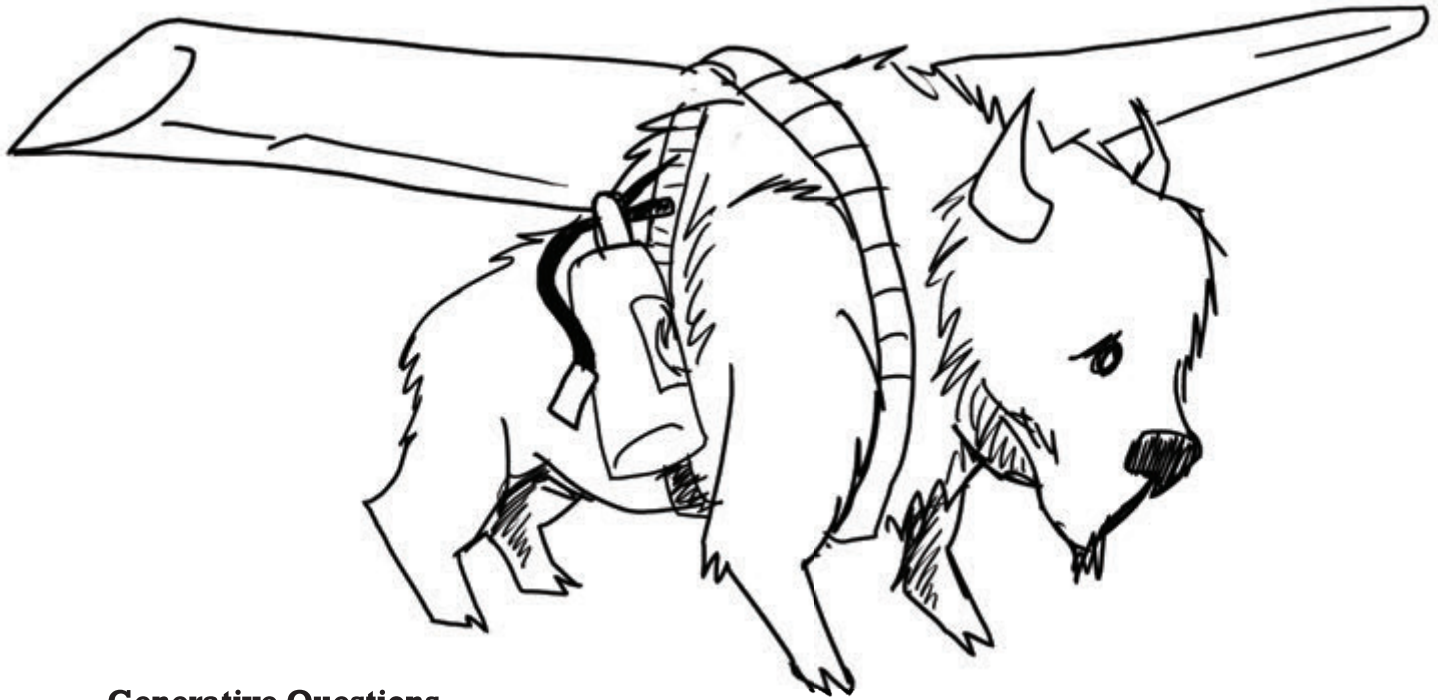
Drawing paper, pencils, collage, sewing materials, paper mache, or clay.

Artists to Inspire:

- Bill Burns
- Laurel Roth Hope
- Liz Sexton
- Mateo Pizarro

Sequence in the Project:

1. Research an ecosystem and choose an animal that lives there.
2. Explore any threats to the animal's welfare, or to its way of life. "Interview" your animal. What is endangering the animal? What does it need more of to thrive?
3. Create a 3D sculpture of the animal (clay, paper mache or stuffed cloth).
4. Create whimsical survival gear to help your animal thrive-this could be innovative clothing, a new type of breathing apparatus, unexpected camouflage to make your animal survive the change happening around them. Be sure not to replicate existing types of safety gear-be creative!
5. Create a guide to illustrate how the gear works and what your animal looks like when wearing the gear.



Generative Questions

- What does it mean to be healthy, happy and thriving?
- How is that different from simply surviving?
- How do we decide what is a threat and what helps us thrive?

Guiding Questions

- What are some things that are a threat to happiness or health?
- How can our choices impact whether we live a healthy, happy life?

Reflective Questions

- What makes you happy?
- What do you need more of to thrive?
- What Survival gear would you make to help your own self thrive?

Closure/Extension

Display animals in survival gear, alongside the directions for how to use/wear their gear. Observe one another's designs. Choose an animal and write an advertisement of their gear for a health and survival magazine.

Assessment:

Has the child engaged in their multi-media process? Can the child name the characteristics and qualities that shape their design? Does the child show understanding of choices that lead to health and thriving?



Tools Of My Community

Overview:

Research a person in your community and magnify their importance by identifying and creating large scale versions of the tools that support their role.

Understanding Goals:

Develop understanding of the important people in our communities, and their value by representing the tools that they use within their role.

Art Skills:

Sculpting, researching, painting.

Materials:

Paper mache/paper; paint; newspaper, masking tape.

Artists to Inspire:

- Lenka Clayton
- Joey Fauersco
- Claes Oldenburg
- Mehmet Uysal

Sequence in the Project:

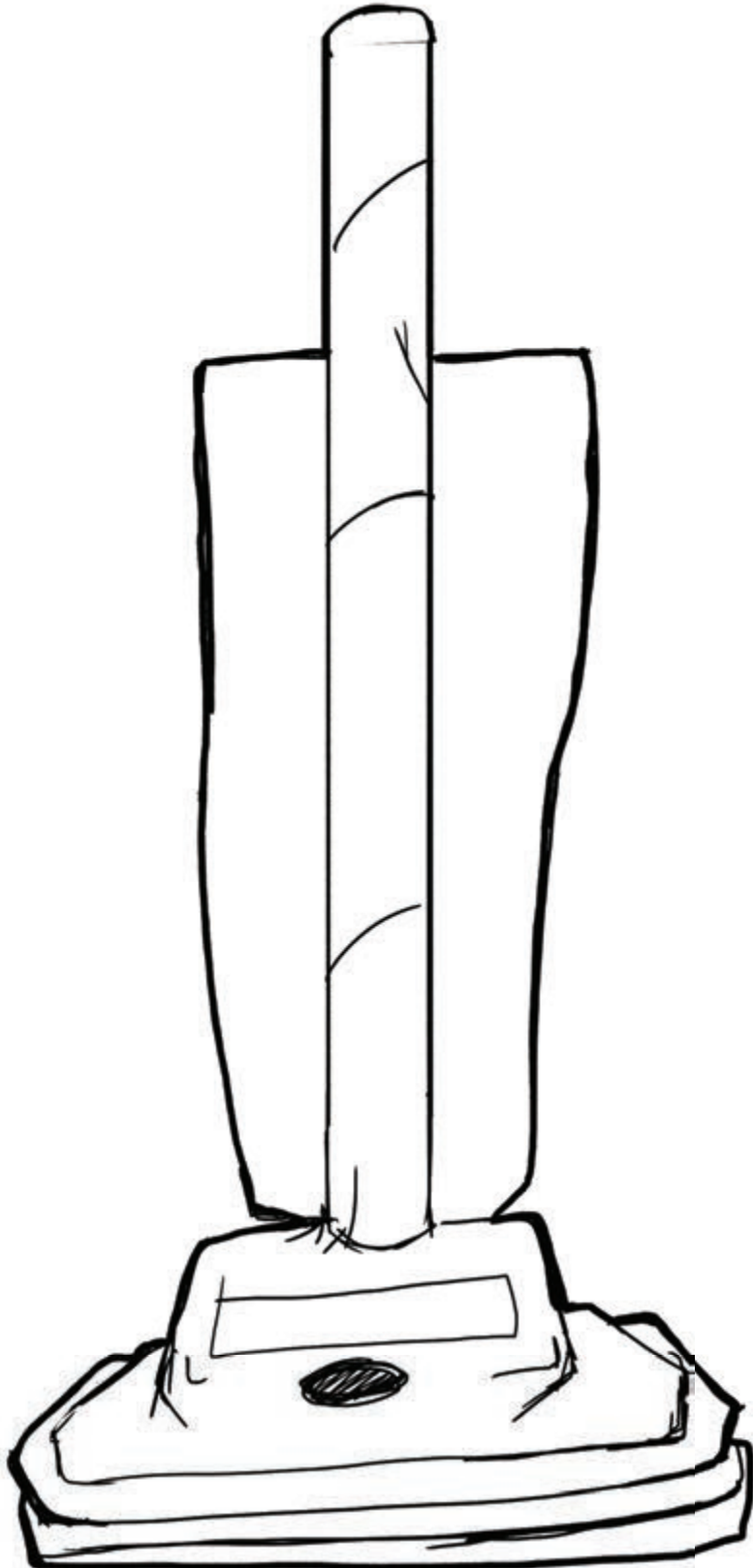
1. Create a concept map of the important people in your community (teachers, families, artists, mail carriers, etc).
2. Ask students to extend their thinking by adding the tools associated with each community member. For example, a gardener could be a watering can. A mail carrier could be an envelope. A construction worker, a hammer.
3. Invite students to sketch the tool that represents their chosen community member.
4. Model how to create armature for their paper mache tool using newspaper/masking tape, etc.
5. Cover the armature with paper pulp or mache and let dry.
6. Paint and add details to the tool sculpture.

Generative Questions

- Who are the important people in our community?
- What do they do to make our community function and thrive?

Guiding Questions

- What values do each community member represent?
- What tools do they use in their work?



Reflective Questions

- What did you learn about community roles and members in your community?
- Why is it important to recognize people in our community?
- What are you proud of in your art process?

Closure/Extension

Create a portrait of the community member to accompany their tool. Label the tool with a tag that describes the community member and their importance in the community.

Assessment:

Has the child engaged in their multi-media process?
Can the child describe their community member, their value and the tool associated with their work?



Imaginary Town

Overview:

Create an imaginary town in collaboration. Using a 3D mixed media and collage approach, students will work together to represent their imaginative ideas of what is significant in their town.

Understanding Goals:

Understand how creative invention and storytelling can foster a sense of place.

Art Skills:

Observation, drawing, painting, assemblage, connecting ideas and concepts, collaboration

Materials:

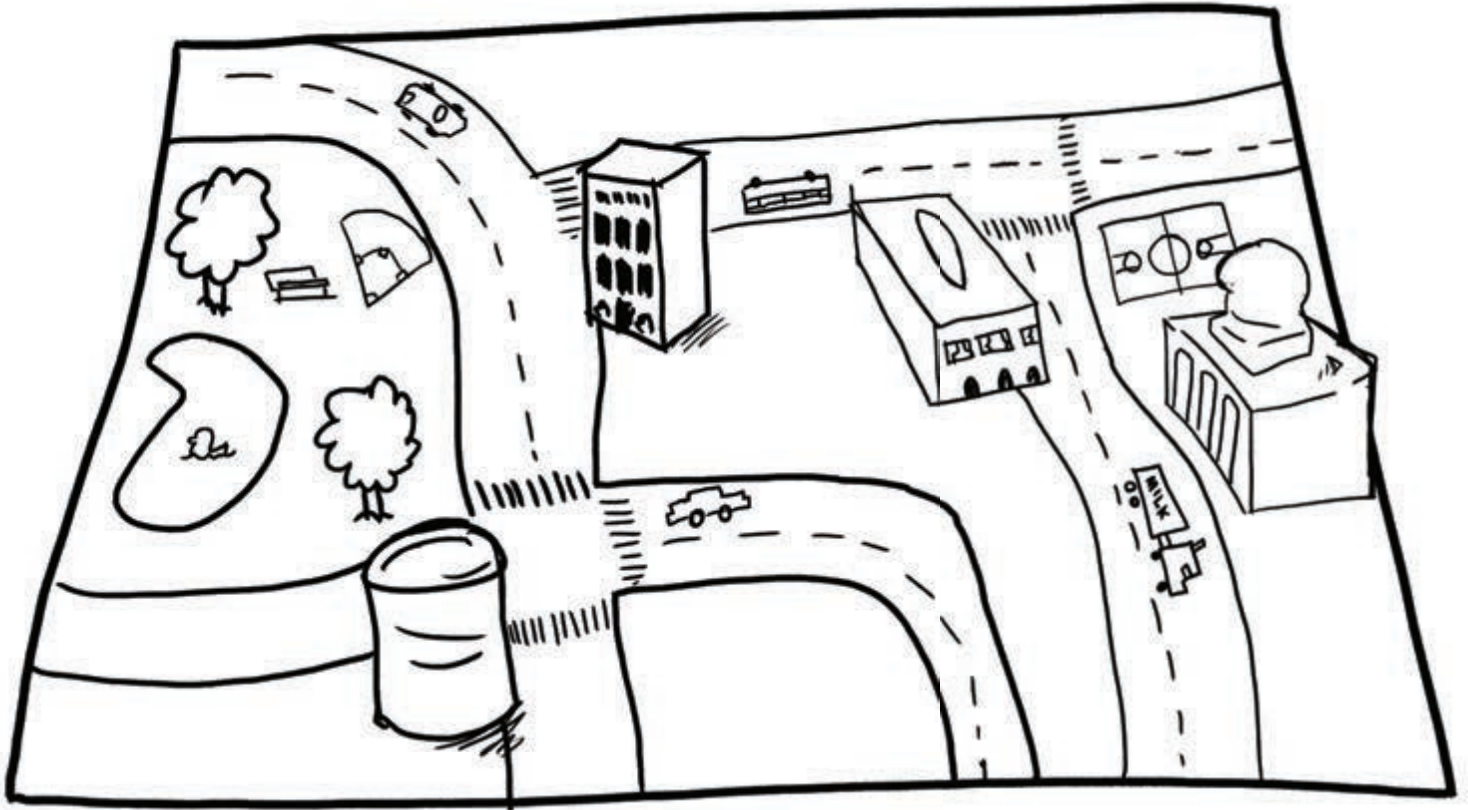
Large scale cardboard (length of 3-4 ft), paint, easy to cut thin cardboard pieces, scissors, hot glue, glue, transparencies, acrylic paint, brushes, fine tipped pens, pencils, pastels and crayons.

Artists to Inspire:

- Richard Scarry
- Charles Simonds
- Charles Young
- Michael McMillan

Sequence in the Project:

1. Observe images from Richard Scarry's book: "Busy, Busy Town" (or another children's book with artful renderings of a town). What do you see in this town? Be sure to note how the artist is inventive with his creation of vehicles, buildings, etc.
2. Create a group concept map of a town. Ask guiding questions: Which places would you like to see in your town? What's important to have in your town? Extend student thinking and prompt them to elaborate.
3. Make a list of all the ideas. Invite students to decide which parts of the town they would like to create.
4. Draw the important sites, buildings, vehicles, roads, parks, etc. in the town on paper.
5. Model how to use cardboard to construct 3D buildings, vehicles, etc.
6. Draw with a sharpie on the transparencies or directly onto the cardboard (cars, buildings, etc.).
7. If using transparencies, then glue onto the face of cardboard.
8. Observe the details emerging as each student's creative process allows them to convey information about the town. Encourage students to add additional structures, roads, animals, parks, etc as needed.
9. Illustrate life in the town by creating a small guide book, and inviting all to contribute.



Generative Questions

- What are the attributes of a place?
- How do we convey information about location and place using creative process?

Guiding Questions

- What are some places in your town?
- What's important to you in your town?

Reflective Questions

- How did it feel to work together on a project?
- Were there any challenges about collaborating?
- How is your town similar or different from the one you just created?

Closure/Extension

Display and observe the community. What are you most proud of? What do you think are the most important places in our community?

Assessment:

Is the child curious and engaged in their multi-media process? Did the child represent their idea and contribute to the collaborative model of the community?



Zines: A Mini-Fan Magazine About My Favorite Californian Historical Figure

Overview:

Create a fan magazine about a California historical figure. Students will express their knowledge about a figure of their choice in zine format.

Understanding Goals:

Understand how contemporary art methods, such as elaboration and zine making can communicate ideas about history.

Art Skills:

Observation, drawing, collage, connecting ideas and concepts

Materials:

Scissors, pens, drawing paper, pencils

Artists to Inspire:

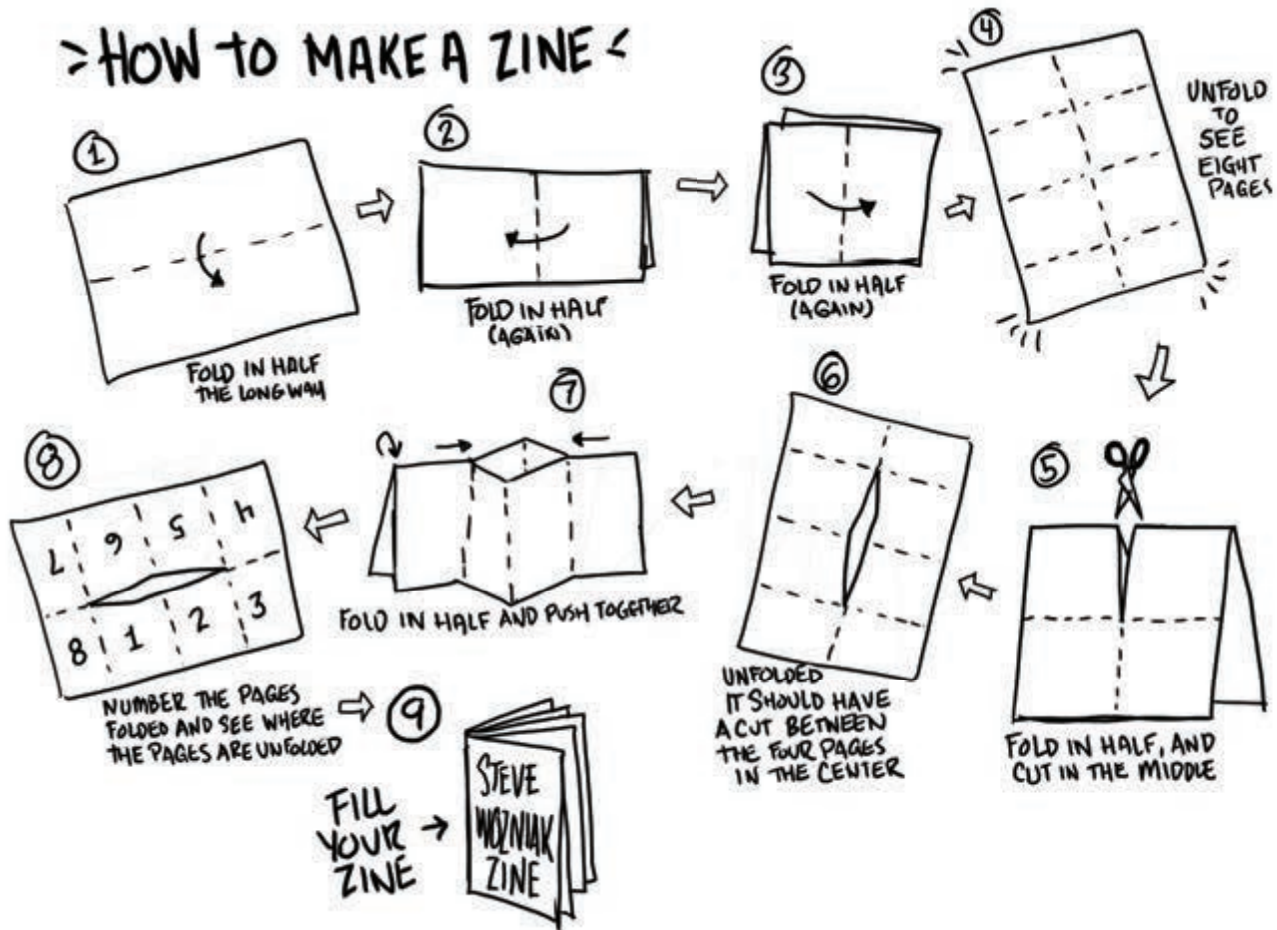
- Sarula Bao
- Avy Jetter
- Sophie Page
- Laneha House
- Whitney Sasaki
- Khari Johnson Ricks

Sequence in the Project:

1. Observe zines online or provide physical copies. What do students notice? Be sure to point out how each zine is a self-made mini magazine about a topic of the author's choice. Zine makers draw, collage and create on computers. The purpose of zines is to spread a message or information and can be copied easily on a photo-copier. Use of hand drawn typography and drawings is often a feature of zines.
2. Ask students about their favorite California historical figure.
3. Generate a list of student ideas of their historical figures.
4. Show students how to fold a piece of drawing paper into a zine format:
5. Next, using a favorite historical figure of your own, sketch out your zine as a model.
6. Ask students to make observations about your zine.
7. Invite students to sketch out their zine content in light pencil, using images, words, and images from magazines, etc.
8. Once complete, have students trace their pencil with thin, black felt pens.

Generative Questions

- What makes someone significant in history?



Guiding Questions

- Who stands out to you in California history?
- What were their contributions?
- Or how did they impact our state?
- How can you draw out and spotlight important facts about their life in a zine format?

Reflective Questions

- Why did you choose your person?
- How did you elaborate on your figure using text and images?

Closure/Extension

Zine exchange/celebration! Display and exchange zines with one another. Make photocopies for visitors/friends to take.

Assessment:

Can the student describe the significance of their California historical figure? Can they explain what they learned along the way?



Fantasy Islands

Overview:

Create a fantasy island from your imagination. Using a mixed media and collage approach, students will each create their own island. As a class, they will also create a large scale map of surrounding ocean, and each will add their island where they prefer.

Understanding Goals:

Understand how creative invention and storytelling can reimagine geography.

Art Skills:

Observation, drawing, assemblage, connecting ideas and concepts

Materials:

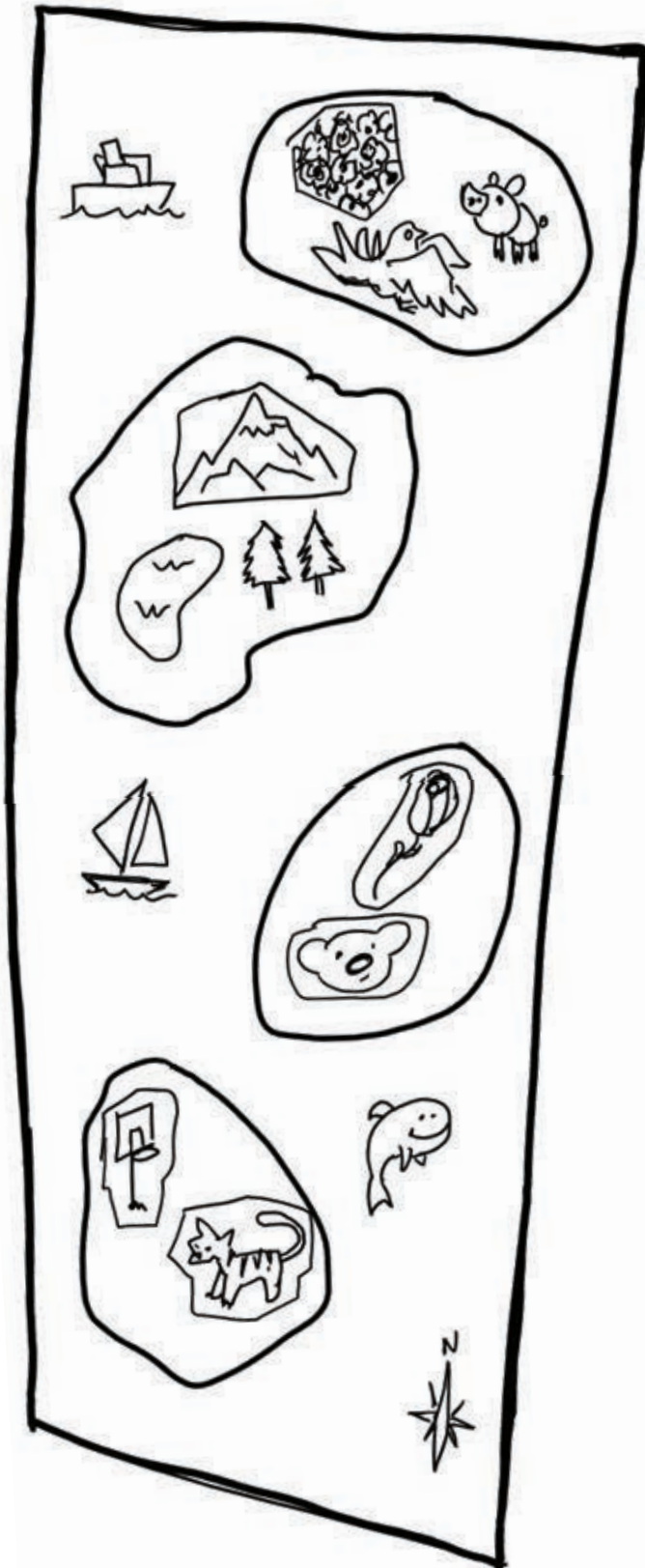
Large scale cardboard (length of 3-4 ft), colored pencils, watercolor, pens, 11" x 16" construction paper, scissors, mod podge, tissue paper, plant, nature and garden magazines (optional).

Artists to Inspire:

- Lisa Reihana
- Lorenzo Buonvino
- Jo Hamilton

Sequence in the Project:

1. Observe images of islands from around the world. Ask: What do you see? What does it make you think? Wonder?
2. Document student observations using concept map format.
3. Next, ask students to imagine what they would like their own island to look like and be. Encourage students to reference the concept map to deepen their thinking.
4. Invite students to sketch their ideas using color pencils.
5. Observe the details emerging as each student's creative process allows them to convey information about their island. Encourage students to add additional details: fauna, animals, water features, colorful landscapes.
6. Once students each have a sketch of their imaginary island, model how they can use collage and construction paper to create them.
7. First, outline the shape of the island in pencil. Then, begin collage process. Using mod podge, tissue paper and magazines (focused on color), layer tissue paper onto the construction paper until outline is completely filled in.
8. Students who are finished can create the ocean scape, using mod podge and varying hues of blue layered onto cardboard.



9. Once all map pieces are dry and complete, students can cut out their island and pin onto the cardboard map.

Generative Questions

- What is an island?
- What are important features of islands?

Guiding Questions

- How big is your island and what does it look like from the sky, from a boat?
- Who/what lives on your island?
- What is the weather like on your island?
- Is there anything dangerous on your island or in the surrounding ocean?

Reflective Questions

- Would you like to visit or live on your fantasy island?
- How is your fantasy island different from where you live now?

Closure/Extension

Display and observe the island map. What are you most proud of? Which island would you like to visit and why?

Assessment:

Is the child curious and engaged in their multi-media process? Did the child represent their idea and contribute to the collaborative model of their island?



Hybrid Animals

Overview:

Illustrate and tell the story of a hybrid animal, how and why they evolved and how they live.

Understanding Goals:

Understand how specific traits in animals develop in response to their surroundings, lifestyle and survival needs.

Art Skills:

Drawing, collage, storytelling, sculpture

Materials:

Drawing materials, paper, collage, clay, paper mache, sewing

Artists to Inspire:

- Beto Val
- Roberto Benavidez
- Liz Sexton
- Lou Benesch

Sequence in the Project:

1. Invent a hybrid animal by combining two existing animals.
2. Draw an anatomical illustration of the animal's interior structure.
3. Draw a picture of the animal's home or habitat.
4. Write a story about the life of the hybrid animal.
5. Construct a 3D hybrid animal and sew different costumes for camouflage (stuffed, clay, paper mache).
6. Construct hybrid animal's home architecture: tape, paper, clay, paper mache.
7. Construct an ecosystem stage set for hybrid animals (cardboard).

Generative Questions

- Why do different animals have different types of bodies and behaviors and habits?

Guiding Questions

- What does it mean to have anatomic or behavioral traits?
- Why do certain types of animals live in the places they do?
- What sorts of traits do animals who live in water have?
- How are their bodies different from animals who live on land?



Reflective Questions

- What are some ways that your environment, eating habits, lifestyle shape how you look or behave?
- How does your behavior, the way you dress, or the way you act change when you are in one place versus another?

Closure/Extension

Display your hybrid animals. Create an illustrated diagram of your animal, labeling its different parts, describing how they behave, and explaining how they evolved to live in the environment they come from.

Assessment:

Has the child engaged in their multi-media process? Can the child name the characteristics and qualities that shape their hybrid animal? Does the child show understanding of how environment, behavior and anatomical structure relate to each other in nature?



Food, Culture and Community

Overview:

Construct, sew, sculpt foods of different cultural groups in California

Understanding Goals:

Understand how different cultures and communities come together to shape our shared life in California.

Art Skills:

Drawing, design, sculpture

Materials:

Papier-mâché, clay, cloth, yarn/mixed media

Artists to Inspire:

- Normalynn Ablao
- Lucy Sparrow
- Kate Jenkins
- Gregg Segal

Sequence in the Project:

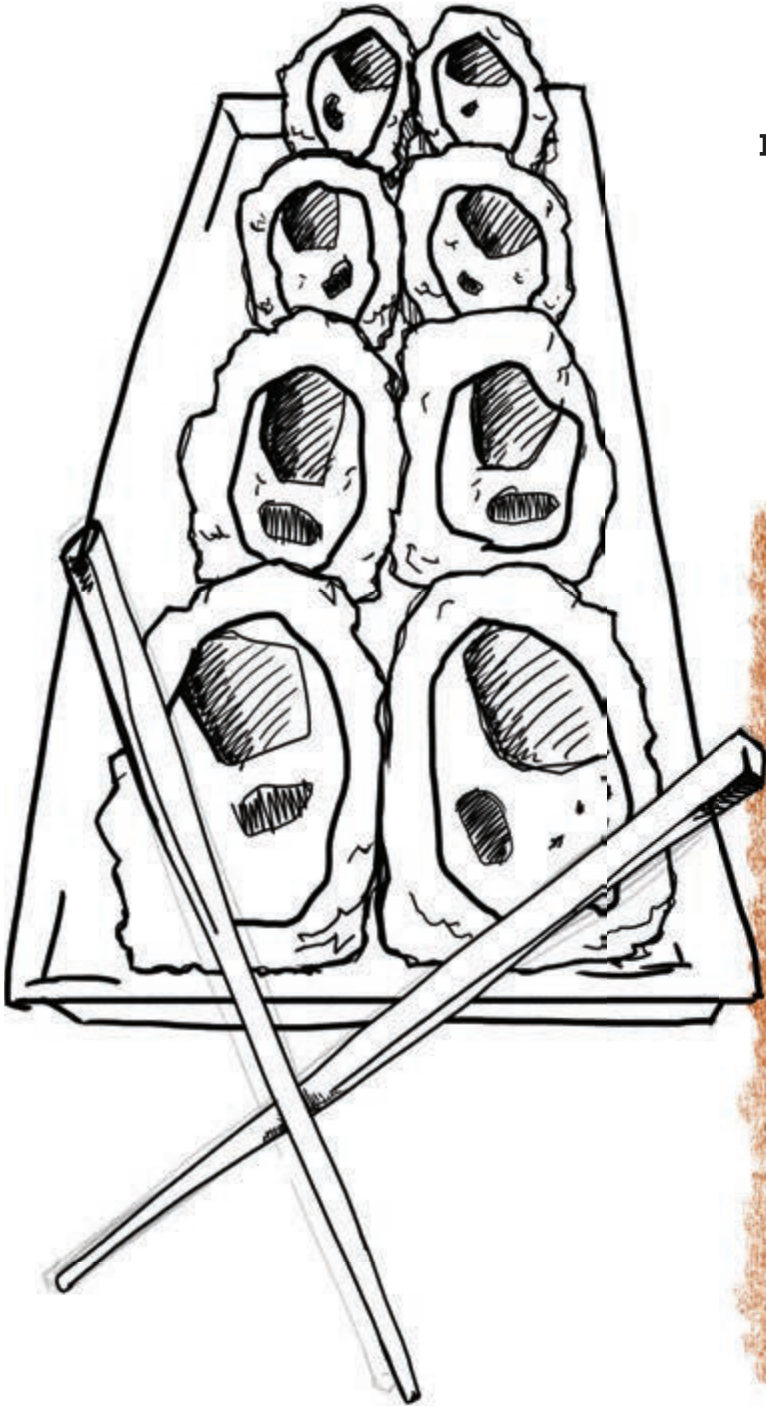
1. Research: explore your local grocery store, restaurants and take out foods. Observe the food your classmates bring from home, and the utensils they might use to eat their lunch. Notice the smells of the sauces used for cooking and what is cooked by the people who live near you. Pair/share what you notice.
2. Collect and share three menus from local restaurants, take note of three of your friends' favorite meals and traditional dishes their families serve at the holidays. Describe and share your favorite meal and what memories you have of sharing that meal with others.
3. With construction paper, cloth, yarns, and other craft materials, create a 3D sculpture of a dish from your menu.

Generative Questions

- How does the food we eat relate to the culture we come from or live within?

Guiding Questions

- What is a meal you eat often?
- What are the ingredients?
- How is it made?
- Where do you purchase and consume it?



Reflective Questions

- How does how we prepare our foods and what we eat help us experience our own culture and the cultures of other people around us?
- What do your favorite meals say about where and how you live, what you value, what you believe and who you are?

Closure/Extension

Plan a menu of dishes from at least 3 different cultures in your community. In your menu, describe the ingredients, utensils and tools needed to cook that recipe. Create a drawing of the finished dish, so others can envision what they might order. Include a description of the significance of that recipe to a specific family, individual or culture in your community.

Assessment:

Has the child engaged in their multi-media process? Can the child name the foods that reflect different aspects of their local community? Does the child show understanding of how food, traditions and cultures relate?



Map Your Self

Overview:

Design and illustrate a map of your social ecosystem.

Understanding Goals:

Understand how the interrelationships of our social groups, friendships, responsibilities and community help us understand ourselves, others and the world around us. Understand how our community, geography, the way we live and the tools we use relate to each other as a system.

Art Skills:

Drawing, collage, watercolor

Materials:

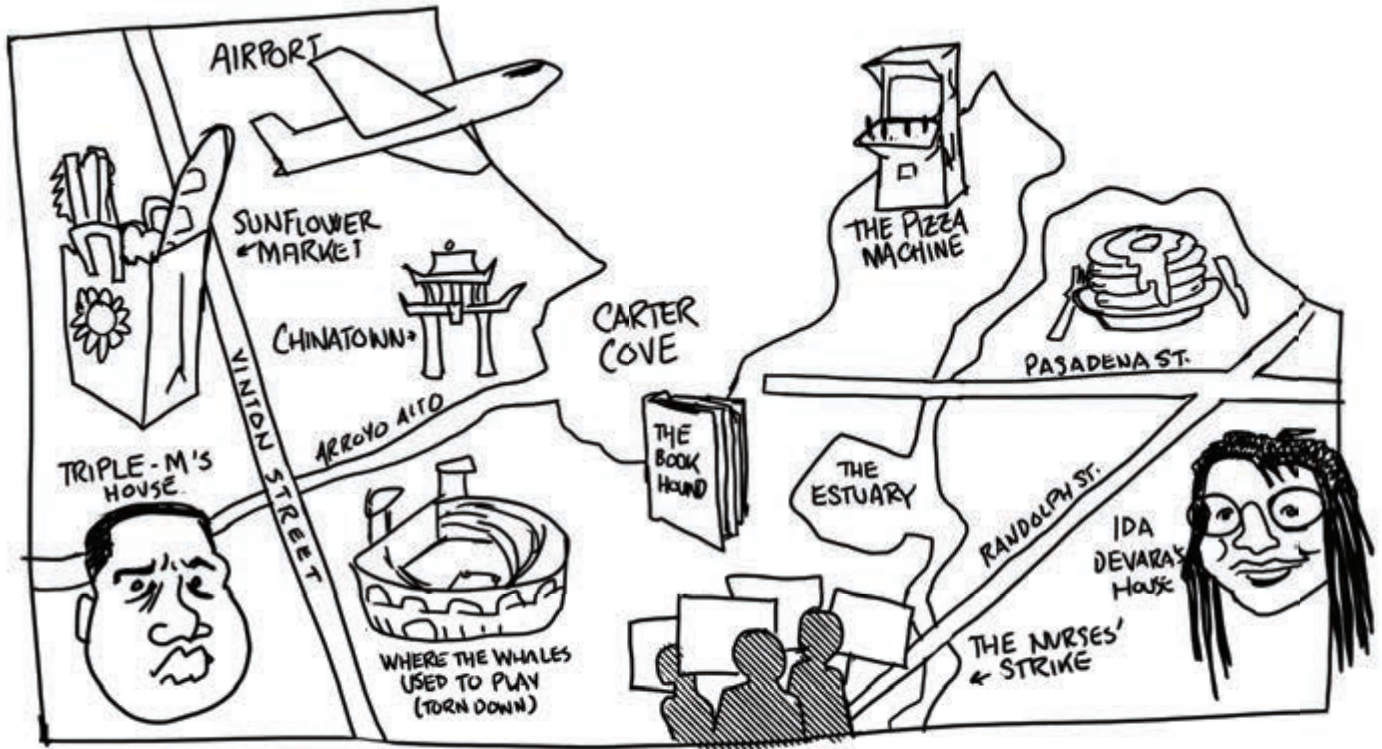
Paper, watercolor pencils, glue, markers, etc.

Artists to Inspire:

- Kathy Aoki
- Jason Freeny
- Lordy Rodriguez
- Connie Zheng

Sequence in the Project:

1. Do some research: Look at pictures of your town or school online or in the cases or historical markers you find locally. Read about the people and events that have happened there. Pair/share what you notice about the community and what is important to it.
2. Observational drawing. Take a walk and look closely at the people, places and things you see in your town, school or classroom.
3. Label your drawing. What parts of your community do you see? Who are the people? What else do you notice about your social community? What tools do people use? How do they travel? Where do they go? Write down what you think about your community.
4. Draw the surroundings of your community. Where is it located? Are there any defining features, landmarks?
5. Write a few words about each person/landmark/observation you make.
6. With construction paper, magazines, drawings and watercolors, make an illustrated map of your community. Your map should be designed to help a stranger know who is in your community, why they are important and how they interact with others.



Generative Questions

- How does our community shape who we are?

Guiding Questions

- Who do you define as your family, friends and community?
- How and where do you interact with them?
- What do they value and believe?
- How do they live and work?
- What tools do they use to travel, work, and interact with life around them?

Reflective Questions

- What is a 'social ecosystem'?
- How do relationships with others influence who you are, what you believe, and how you behave?

Closure/Extension

Display your maps. Write a travel guide for a visitor to your social ecosystem. What sights should they see? Who should they meet? What is the "price" of admission to important landmarks or local events?

Assessment:

Has the child engaged in their multi-media process? Can the child name the characteristics and qualities that shape their hybrid animal? Does the child show understanding of how environment, behavior and anatomical structure relate to each other in nature?



Treasure Box

Overview:

Construct a treasure box (inside a cardboard shoebox) that tells the story of an important person from history or current day. You will fill it with objects, images and texts that represent the person and their life, accomplishments, and contributions.

Understanding Goals:

Understand the role of influential people by the creation of objects that represent their life.

Art Skills:

Observation, sculpting, assemblage, connecting ideas and concepts.

Materials:

8 ½" x 11" drawing and construction paper, model magic, paint, cardboard, scissors, hot glue, acrylic paint, brushes, fine-tipped pens, pencils and crayons, cardboard shoe boxes or boxes.

Artists to Inspire:

- Joseph Cornell
- Mark Dion
- Katie Rose Johnson

Sequence in the Project:

1. Do some research: Project relates to historic suitcases, anthropology museums and the work of artists Joseph Cornell, and Mark Dion.
2. Share what you notice about their work. Be sure to note how these artists use artifacts to symbolize ideas.
3. Map what you know about your influential person's life. What possible objects represent (or symbolize) an aspect of their life (Malcolm X's glasses, Sonia Sotomayor's gavel).
4. Sketch about the life of your influential person. Make a list of five mini objects that you could collect or make out of clay that will symbolize their life and are significant to what they are all about.
5. Model for students by talking aloud about your own person, sketching and listing objects of significance.
6. Model how to sculpt mini objects out of model magic, using language for modeling with clay (rolling, pinching, attaching, etc.)
7. Make small labels for each object.
8. Each child's treasure box can be created from a shoebox.



Generative Questions

- How can we use objects and images to represent the life and impact of a historical figure?

Guiding Questions

- Who is your historical person?
- How did they shape history?
- What are objects or tools they used in their everyday work as they created change?

Reflective Questions

- Why is it important to learn about and celebrate the work of people who have made an impact on our community?

Closure/Extension

Hide the treasure box in the classroom or nearby area. Create a treasure map to locate the box. Then, exchange maps and go on a treasure hunt. Open and explore each box and discuss the impact and tools of the historical figure inside.

Assessment:

Is the child curious and engaged in their multi-media process? Can the child name how the objects represent aspects of the person's life and influence? Does their treasure box show ingenuity and care?



Eco Trading Cards

Overview:

Create a collection of ecosystem trading cards that uses the creative strategy of depiction- using drawing to represent animals in their environment.

Understanding Goals:

Using art to understand how ecosystems consist of a community of organisms together with their physical environment.

Art Skills:

Observation, drawing, collage, connecting ideas and concepts, printmaking.

Materials:

Pens, card stock paper cut into 3" x 5", pencil, colored pencils.

Artists to Inspire:

- M. Vancı Stirnemann
- Strangford
- Charlie Harper

Sequence in the Project:

1. Generate a group concept map of types of ecosystems across the world (forest, ocean, rainforest, marsh, etc). Elaborate the concept map by adding features of each ecosystem, like geography, weather, flora and fauna.
2. Show students images of animals (print copies) from various ecosystems as reference material when they draw.
3. On chart paper, draw two large cards; one to represent front and one to represent back of card. On the front, depict an animal from a specific ecosystem. Draw large-use your space! On the back, write a bullet list of facts about the animal.
4. This project will involve a bit of research using books or online access if available. Teaching artists can help organize resources for students based on their animal choices.
5. Group students into ecosystems and share that they are responsible for creating a set of trading cards for their ecosystem. Each card should represent one animal from the ecosystem.
6. Each card should include an image of the animal on the front and facts on the back.
7. Once created in pencil, student can trace with black pen, and fill in with color by colored pencil.



Generative Questions

- What is an ecosystem?
- How can we use our artmaking to highlight the relationships in an ecosystem?

Guiding Questions

- Name some animals in the ocean, forest, rainforest, desert. What are some other ecosystems in our natural world?

Reflective Questions

- Was it challenging to draw your animal(s)?
- What did you do to persist through this project?
- How did you develop your drawing skill?

Closure/Extension

Display. Have a “trading party” with one another. What did you learn about ecosystems?

Assessment:

Is the child curious and engaged in their drawing process?

How did students depict their animals?



Looking Into the Imaginary

Overview:

Construct/sculpt fantasy tools for observing and exploring invisible things and real or imagined worlds.

Understanding Goals:

Using art to change the way we see, experience and imagine possible worlds.

Art Skills:

Observation, sculpting, assemblage, connecting ideas and concepts.

Materials:

8 1/2" x 11" drawing and construction paper, model magic, paint, cardboard, scissors, hot glue, acrylic paint, brushes, fine-tipped pens, pencils and crayons, cardboard shoe boxes or boxes.

Artists to Inspire:

- Cyrus Kabiru
- Daniel Lind-Ramos
- Laura Estrada
- Noah Harder

Sequence in the Project:

1. Generate a group concept map of tools and objects that allow us to see the world around us.
2. Show students images of eye glasses, magnifying glass, binoculars, microscopes, telescopes, portholes and other kinds of windows, as well as mirrors, screens, metal detectors, sonogram machines, x-rays, etc. they might consider as reference material when they draw.
3. In a new color, add to their concept maps a set of things they like to/wish they could, look at closely. Bugs, cells, stars, microscopic life, birds, etc. In a third color, add things they wish they could see from fantasy or imagined worlds- unicorns, talking dogs, shrinking superheroes, etc.
4. Share that students can work individually or in groups, and will construct/sculpt fantasy tools for observing invisible things (real and imagined) (mixed media).
5. Have students create a list of real or imaginary things they wish they could look at more closely, and a sketch of an imaginary tool they might use to better observe each thing.
6. This project will involve a bit of research using books or online access if available. Teaching artist can also organize info for students, based on their individual/group choices.



7. In small groups, students can share three of their imagined tools, and help each other brainstorm ways to make their inventions more interesting/creative/unusual.
8. Students will finalize one contraption, and make a plan for steps they will take and materials they will need to assemble it.
9. With construction paper, cardboard, magazines, yarn, etc, students will build their tool. They will make a tag for their object, which explains what the object is, how it is used, what it helps us see better and why this is important.

Generative Questions

- How does observation shape the way we understand the world?

Guiding Questions

- What does it mean to observe something closely?

Reflective Questions

- How does observing something closely change the way we look at it, think about it?

Closure/Extension

Have a fashion show where students walk around wearing or holding their sculpture. Play music and celebrate!

Assessment:

Did the student sculpt a piece that is personal and reflects their creativity and own ideas?

Contemporary Art Resources

Fiber Artists

- Consuelo Jimenez Underwood<http://www.consuelojunderwood.com/>
Tanya Aguiniga<http://www.tanyaaguiniga.com/>
Bisa Butler<https://mymodernmet.com/bisa-butler-african-fabric-portrait-quilts/>
Aline Amaru<https://www.theaustralian.com.au/arts/review/aline-amaru-la-famille-pomare-tahitian-tifaifai-barkcloth-applique/news-story/fdff30ea85b5f7a4c5c57940cb7c62e6>
Nery Gabriel Lemus<http://www.nerygabriellemus.com/>
Adrian Esparazahttps://www.athrart.com/artist/Adrian_Esparza/biography/
Lorna and Jill Watt<https://knitsforlife.com/>
Social Justice Sewing Academy<http://www.sjsacademy.com/what-we-do.html>

Muralists

- Aaron de la Cruz<http://www.aarondelacruz.com/>
Jessica Sabogal<http://www.jessicasabogal.com/new-gallery-5>
Susan O'Malley<http://susanomalley.org/>
DJ Agana<https://www.djagana.com/about.html>
Illuminaries<http://www.illuminaries.net/>
Kristin Farr<http://www.kristinfarr.com/>

Zines

- Suzy Gonzalez<https://suzygonzalez.com/home.html>
St. Sucia<https://stsucia.bigcartel.com/about>

Drawing

- David Rios<https://davidriosart.com/home.html>

Sculptors/Ceramics

- El Anatsui<https://art21.org/artist/el-anatsui/>
Johana Moscoso<https://johanamoscoso.com/section/240170.html>
Stephanie Syjuco<https://www.stephaniesyjuco.com/statement>
Stephanie Metz<https://www.stephaniemetz.com/>

Print-making

- Stephanie Mercado<https://stephaniemercado.com/>
Jake Prendez<https://www.jakeprendez.com/>
Dignidad Rebeldehttps://dignidadrebelde.com/?page_id=1395
Self Help Graphics<https://www.selfhelpgraphics.com/about-us>
Shepard Fairey<https://obeygiant.com/>

Painters

- Azucena Hernandez<http://azucenahernandez.com/>
Titus Kaphar<https://news.artnet.com/art-world/titus-kaphar-erasure-art-history-1497391>
Yayoi Kusama<http://www.artnet.com/artists/yayoi-kusama/>
Takashi Murakami<http://www.artnet.com/artists/takashi-murakami/>
John Pule<https://www.gowlangsfordgallery.co.nz/artists/johnpule/>
Daniel "Attaboy" Seifert<https://yumfactory.com/biography/>
Seonna Hong<http://www.seonnahong.com/work>
Ben Henderson<https://www.saatchiart.com/account/profile/703151>
Amy Sherald<http://www.amysherard.com/>
Kehende Wiley<https://kehendewiley.com/>
Kerry James Marshall<http://www.artnet.com/artists/kerry-james-marshall/>
David Huffman<http://david-huffman.com/>

Contemporary Art Resources

Photographers

Joshua Rasheed McFadden <http://www.joshuarashaad.com/come-to-selfhood/689th3evhngh7xtdykvos8pwum05u>

Mixed Media/Installations

Victoria Villasana <https://victoriavillasana.com/>
Kara Walker <https://walkerart.org/collections/artists/kara-walker>
Michael Menchaca <https://michaelmenchaca.com/section/249938.html>
Ana Serrano <https://www.anaserrano.com/iii>
Linda Vallejo <https://lindavallejo.com/artworks/all-artwork-pages/>
Pilar Aguero-Esparza <https://pilaraguero.com/>
Patrick Martinez <http://www.patrickmartinez.com/art.html>
Sadie Barnette <https://www.sadiebarnette.com/homes/>
OM France <http://www.omfrancestudio.com/>
Carmen Argote <http://carmenargote.com/series/>
Betty Saar http://www.betyesaar.net/gal/gallery.html#top_page
Lucia Hierro <https://art21.org/read/family-business-lucia-hierro/>

Multi/Digital Media

Sabato Visconti <http://www.sabatobox.com/>
Katya Grokhovsky <https://www.katyagrokhovsky.net/bio>
daàPò <https://daaporeo.com/a-video-artist>
Joshua Curry <https://lucidbeaming.net/>
Alan Rath <https://www.artsy.net/artist/alan-rath>

Maps Resource

U.S. Geological Survey TopoView <https://ngmdb.usgs.gov/topoview/viewer/#4/40.01/-100.02>

Other Resources

NALAC Directory <https://nalac.org/field-notes/resource-directory/>
VAPA Resources <https://www.cde.ca.gov/be/st/ss/vapacontentstds.asp>
Americans for the Arts Arts Ed Network <https://www.americansforthearts.org/by-program/networks-and-councils/arts-education-network>
Americans for the Arts Local Art Network <https://www.americansforthearts.org/by-program/networks-and-councils/local-arts-network>
Social Justice Resources <https://teachingartistsguild.org/social-justice-resource-database/>
National Council on Education for the Ceramic Arts <https://nceca.net/>
Glass Art Society <http://www.glassart.org/>
Springboard Exchange Toolkits <https://springboardexchange.org/toolkits-for-change/>
California Arts Council Youth Education Reports <http://www.arts.ca.gov/resources/reports.php?topic=Arts%20Education/Youth>
California Alliance for Arts Education <https://www.artsed411.org/>
Arts Ed Search Articles <https://www.artsedsearch.org/browse-research/>
Arts Education Alliance of the Bay Area <https://www.artsedalliance.org/>
National Assembly of State Arts Agencies;
Creative Placemaking Research and Resources https://nasaa-arts.org/nasaa_research/creative-place-making-research-resources/



About the Authors

Julia Marshall (1947-2022)

Julia Marshall, acclaimed and influential San Francisco State University Professor of Art Education, was born in Red Wing, Minnesota in 1947 and passed away in San Francisco, California in 2022. She received her Bachelor of Fine Arts from George Washington University in Washington, DC and Master of Fine Arts from the University of Wisconsin at Madison, before moving to California soon after to work as a visual artist in Bay Area schools through LEAP (Learning in Education through Art Program).

Marshall earned a doctorate from the University of San Francisco, and then tenure as Professor of Art Education at San Francisco State University, where she taught for thirty years and served as mentor for thousands of students. Her innovative approach that integrated creativity with science and global culture attracted international attention.

She collaborated with many individuals across the globe as well as with local organizations including the San Francisco Art Institute, Yerba Buena Center for the Arts, and the San Francisco and Alameda County School Districts. She organized art education programs in San Francisco as well as in Central America and East Asia.

Marshall lectured and published widely and contributed to national and international conferences and journals. She produced three books for Columbia University's Teachers College Press of New York; these include *Studies in Art-Centered Learning Across the Curriculum* (with David M. Donahue); *Integrating the Visual Arts Across the Curriculum* (with Ann Ledo-Lane and Liz McEvoy); and *Teaching Contemporary Art With Young People* (with Connie Stewart and Anne Thulson), as well as *The Illustrated Guide to Integrated Learning*. In 2017 she received the lifetime achievement Lowenfeld Award from the National Art Education Association (NAEA).

Although Marshall professed “teaching is my art form,” she worked as a studio artist in media including painting, wood sculpture and bronze and exhibited regularly in galleries and community centers. Her art often drew from international sources informed by her intrepid travels in Europe, Central America, and especially Asia - including sites in Afghanistan, China, India, Indonesia, Japan, Korea, Laos, Malaysia, Myanmar, Pakistan, Singapore, Thailand and Vietnam.

About the Authors

Ann Ledo-Lane

My work with Julia at Creative Arts Charter School was shaped by a shared sense of play and curiosity. After living and teaching in NYC for over a decade, I was moving back to the Bay Area and I had read Julia's "5 ways to Integrate." I reached out to her knowing she lived in San Francisco and asked her to visit Creative Arts. We made the school a creative lab for experimentation with arts-based inquiry with Kindergarten through 8th grade students.

There, we developed a curriculum characterized by cross disciplinary exploration and student-driven learning. One of the results of our collaboration was the book *Integrating the Visual Arts Across the Curriculum*, which features projects that Julia and I designed together. Over time, Julia invited me to teach with her at San Francisco State University and there, we shared their vision for expanding the department. I am grateful to Julia Marshall for her mentorship, collaboration and friendship, which has left a permanent and beautiful imprint on my work with students and teachers.

annledolane@gmail.com



Kimberley D'Adamo

When Julia passed, a mutual friend said 'You will feel, for a long time, like you lost half your brain'.

I met Julia when I started graduate school at SFSU. She agreed to be the advisor on my master's thesis and I felt so lucky. A young teacher, I was awed by her brilliance and kindness. We continued to work closely as collaborators after I graduated, transforming my classroom at Berkeley High School into a laboratory to explore arts-based research and integrated learning.

Ten years of experiments with curriculum and research workbooks, frequent get togethers to analyze my students' learning, drew us close. We presented together at conferences and in journals, dreamed of new ways to structure schools, and shared late night conversations from our respective studios. Really, we just had so much fun together.

When Julia retired from SFSU she generously entrusted me with her classes, and visited often. Even in retirement, she continued to help shape young teacher's learning across the Bay Area through school visits and guest teaching. Julia was a singular human being, and she is deeply missed.

kimberleydadamo@gmail.com

CREATIVE CONNECTIONS

A Guidebook for Arts-Based Inquiry

