**Art for Reconciliation Unit Plan**

Author: Lauren Bouas

Created for Southeast HS, KCPS 2017

<table>
<thead>
<tr>
<th>Unit Vision</th>
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<tbody>
<tr>
<td><strong>Essential Questions</strong></td>
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<tr>
<td><strong>Texts</strong></td>
</tr>
</tbody>
</table>
| **Core Standards** | 5.A Using a United States’ historical lens, describe how peoples’ perspectives shaped the sources/artifacts they created.  
1.C. Trace the contributions of individuals and institutions on social, political, artistic and economic development. |
| **Major Projects & Performance Tasks** | Students will complete a pre and post assessment.  
Students will consider one problem that they have overcome. This could be at an individual level or a problem we are facing as a society. Students will complete a piece of art that speaks to that problem. |
| **Target Age Group** | This unit plan was created for 10th grade students in American History. The lesson was delivered at the beginning of the year. The purpose of this unit is to begin to integrate the role of art as we study history throughout the year. |

<table>
<thead>
<tr>
<th>Unit Map and Goals</th>
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<tbody>
<tr>
<td><strong>Date</strong></td>
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<tr>
<td><strong>Day 1</strong></td>
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<td><strong>Day 2</strong></td>
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<td><strong>Day 3</strong></td>
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<td><strong>Day 4</strong></td>
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<td><strong>Day 5</strong></td>
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<td>Day 6</td>
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**Assessment (to be administered on Day 1 and again on Day 6)**

1) Which of the following best describes when *reconciliation* between people or groups would take place?
   a) Before a conflict occurs
   b) After a conflict occurs
   c) While a conflict is occurring
   d) Reconciliation is not related to conflict in any way.

2) Rwandan reconciliation primarily occurred between which groups of people?
   a) Belgians and the Rwandans
   b) Rwandans who were Hutu and Tutsi
   c) Rwandans and Congolese
   d) Rwandan men and Rwandan women

3) Art in Rwanda after the genocide was primarily used to
   a) create separation between people
   b) honor the loss of life the country had faced
   c) consider how to deal with new problems in the nation
   d) both b and c are correct

4) Hip Hop as a form of art has been used to help people heal in which groups?
   a) only New Yorkers
   b) people across the country
   c) only high school students
   d) both a and c are correct

5) In 2-3 sentences, describe how artists can use art to help their communities. Use at least two examples to support your opinion.
   Rubric: 1 point for successful identifying a form of art in their answer. (hip hop, graffiti, etc)
   1 point for an accurate description of the use of art to benefit communities.
   1 point for each accurate description of an example of graffiti to help benefit communities
   Total: 4 points

**Pre and Post-Test Results**
Description: The results of the pre-test were low across the board. This is not surprising because many of these topics, such as the Mele Murals and Rwanda were relatively unknown concepts to students. For the short answer questions, students were relatively limited to one point in that they could use previous knowledge to describe how art could benefit a community.

After analyzing the results of the post-test, I found that students best understood question 1 and 2. Question 3 and 4 were more confusing for students. The responses to question 3 were
interesting because every student who answered incorrectly chose b or c, with the exception of one scholar. For the short answer question, students scores rose dramatically. All students were able to provide two examples of communities that benefited from art. However, not every student was able to successfully articulate HOW the art helped in that community.

<table>
<thead>
<tr>
<th>Question</th>
<th>Pre-test % correct</th>
<th>Post-test % correct</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>10%</td>
<td>85%</td>
</tr>
<tr>
<td>2</td>
<td>1%</td>
<td>98%</td>
</tr>
<tr>
<td>3</td>
<td>3%</td>
<td>72%</td>
</tr>
<tr>
<td>4</td>
<td>8%</td>
<td>68%</td>
</tr>
<tr>
<td>5 (average)</td>
<td>1.6</td>
<td>3.1</td>
</tr>
</tbody>
</table>

Day 1 Lesson Plan: You want me to look at what?!

Teacher:          Standard: 5.C.          Lesson Plan Date: Day 1, 50 mins

OVERVIEW: In this lesson, students will learn the skill of art analysis.

OBJECTIVE (I can statement…) What will your student know and be able to as a result of this lesson?
Students will analyze art using 4 steps (description, analysis, interpretation, and evaluation).

Essential Question: A higher order question that is directly derived from the learning standards, introduced at the beginning of the lesson, discussed throughout the lesson, and answered by students at the end of the lesson to show understanding of the concepts taught.
Through tragedy and difficult situations, how do societies use art to help themselves overcome and reconcile?

Materials Needed:
--Art: All art is posted in Appendix A. (2 or 3 sets for gallery walk)
--Handout: One per student. Available in Appendix A

Misconceptions: If students are new in looking at art, the largest misconception may simply be that they “can’t.” Students will need a confidence builder! Another possible misconception is that students will want to jump FIRST to analysis before doing the other steps. Push students to describe ONLY what
<table>
<thead>
<tr>
<th>TIME (Approximate)</th>
<th>ENGAGE: Students will look at one image of art used in Rwanda after the genocide. They will be asked to write down everything that they see in the piece of art. <em>(See Appendix for image)</em></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>EXPLORE: Activities that capture the students’ attention, stimulate their thinking, and help them access prior knowledge. Students become engaged in the process of inquiry.</td>
</tr>
<tr>
<td><strong>What will the teacher do?</strong></td>
<td>Ask students to share with a partner what they wrote. Get 1-2 students to share their responses. Discuss with students what event this piece of art may represent. Introduce students to the concept of art used as an expression of healing after a tragedy.</td>
</tr>
<tr>
<td><strong>What will the students do?</strong></td>
<td>Students will share what they have identified from the piece of art. Students should identify the differences in the right and left side of the piece of art. Students will hypothesize the event that this art would have centered around.</td>
</tr>
<tr>
<td></td>
<td>EXPLAIN: Enable students to explore their ideas, singly and in groups, in classroom or at a distance. Provides students time to think, plan, investigate, and organize collected information.</td>
</tr>
<tr>
<td><strong>What will the teacher do?</strong></td>
<td>Teacher will walk students through the 4 steps of art analysis. Emphasize that historians can use this process to understand an individual’s perspective of an historical event. Model the process of using this with a piece of art.</td>
</tr>
<tr>
<td><strong>What will the students do?</strong></td>
<td>Students will complete the graphic organizer including the questions asked. Students will complete the first row of their graphic organizer.</td>
</tr>
<tr>
<td></td>
<td>ELABORATE: Students acquire opportunities to connect their previous experiences with current learning and to make conceptual sense of the main ideas of the topic being studied.</td>
</tr>
<tr>
<td><strong>What will the teacher do?</strong></td>
<td>Show students the third image available in the appendix. Ask students to work as a class (or in small groups) to complete analysis of this artwork. Give students directions for how to complete a gallery walk. (This can also be moved online via a shared slide deck, etc.)</td>
</tr>
<tr>
<td><strong>What will the students do?</strong></td>
<td>Students will practice the process of analyzing art work.</td>
</tr>
</tbody>
</table>
**EVALUATE/ CLOSING:** Students, with their teachers, review and assess what they have learned and how they have learned it. Students can be given a summative assessment to demonstrate what they know and can do.

<table>
<thead>
<tr>
<th>What will the teacher do?</th>
<th>What will the students do?</th>
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<tbody>
<tr>
<td>Ask students (via exit ticket or review) to describe each of the four steps of analyzing art. Remind students that they can and will use these four steps to analyze art from anywhere in the world.</td>
<td>Students will correctly describe the process of analyzing art.</td>
</tr>
</tbody>
</table>

**EXTENSIONS:** This lesson lends itself to extension by providing more art with which students can practice. Students can also turn their work into a written description that could be a final paragraph of their favorite piece.

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**Day 2 Lesson Plan: Cause for Art**

<table>
<thead>
<tr>
<th>PRE-PLANNING</th>
<th>Teacher:</th>
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<tbody>
<tr>
<td><strong>OVERVIEW:</strong> In this lesson, students will learn basic information about the Rwandan genocide. They will connect this to art in day 3.</td>
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</tr>
<tr>
<td><strong>OBJECTIVE (I can statement…)</strong> What will your student know and be able to as a result of this lesson? Students will identify the major events and factors of the Rwandan genocide.</td>
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</tr>
<tr>
<td><strong>Essential Question:</strong> A higher order question that is directly derived from the learning standards, introduced at the beginning of the lesson, discussed throughout the lesson, and answered by students at the end of the lesson to show understanding of the concepts taught. Through tragedy and difficult situations, how do societies use art to help themselves overcome and reconcile?</td>
<td></td>
</tr>
<tr>
<td><strong>Materials:</strong> -- Article found here: <a href="http://www.bbc.com/news/world-africa-26875506">http://www.bbc.com/news/world-africa-26875506</a></td>
<td></td>
</tr>
<tr>
<td><strong>Misconceptions:</strong> This can be a difficult lesson because it is quite violent. Students may also misunderstand genocide. When I taught this lesson, I found that students have little frame of reference for this scale of violence outside of the Holocaust.</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>TIME (Approximate)</th>
<th>BELLRINGER/DO NOW/ANTICIPATORY SET: Students will use the image from the previous day to answer the following questions. When you look at the dark side of the image, what emotions does the author portray? How do you need.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Explore:</strong> Activities that capture the students’ attention, stimulate their thinking, and help them access prior knowledge. Students become engaged in the process of inquiry.</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>What will the teacher do?</th>
<th>What will the students do?</th>
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</thead>
<tbody>
<tr>
<td>Ask students to share out their answers to the question. Share that today, students will learn the context behind the dark side of the painting.</td>
<td>Have 1-2 students will share out their answers. Students will complete a gallery walk using images from the Rwandan genocide (Appendix B). As they go through the gallery walk, have students record their thoughts and emotions.</td>
</tr>
<tr>
<td>LE</td>
<td><strong>Explain.</strong> Enable students to explore their ideas, singly and in groups, in classroom or at a distance. Provides students time to think, plan, investigate, and organize collected information.</td>
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</tr>
<tr>
<td><strong>What will the teacher do?</strong></td>
<td><strong>What will the students do?</strong></td>
</tr>
<tr>
<td>Teacher will summarize the events that took place in Rwanda during the genocide using checks for understanding to ensure that students walk away with key vocabulary.</td>
<td>Students will respond to checks for understanding.</td>
</tr>
<tr>
<td><strong>Elaborate:</strong> Students acquire opportunities to connect their previous experiences with current learning and to make conceptual sense of the main ideas of the topic being studied.</td>
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<tr>
<td><strong>What will the teacher do?</strong></td>
<td><strong>What will the students do?</strong></td>
</tr>
<tr>
<td>Direct students to read the summary of the genocide found at this site: <a href="http://www.bbc.com/news/world-africa-26875506">http://www.bbc.com/news/world-africa-26875506</a></td>
<td>As students read, have them identify the Who, What, Where, Why, How in the article. They can record this information directly in the text, if you chose to print it or in the notes that they took during the previous lecture.</td>
</tr>
<tr>
<td><strong>Evaluate:</strong> Students, with their teachers, review and assess what they have learned and how they have learned it. Students can be given a summative assessment to demonstrate what they know and can do.</td>
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</tr>
<tr>
<td><strong>What will the teacher do?</strong></td>
<td><strong>What will the students do?</strong></td>
</tr>
<tr>
<td>Review with students the major events that took place during the Rwandan genocide.</td>
<td>Students will summarize the events that took place during the genocide.</td>
</tr>
<tr>
<td><strong>Closure:</strong> Wrap up the lesson and help students organize the information learned into a meaningful context. Assess that students have met the learning target for the day (examples: a) have students reflect on or answer the Essential Questions. b) Exit ticket aligned to a specific target or standard.)</td>
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</tr>
<tr>
<td><strong>What will the teacher do?</strong></td>
<td><strong>What will the students do?</strong></td>
</tr>
<tr>
<td>Return the original Do Now image to the screen. Ask students to reflect again on the connection between the dark side of the painting and the light. Ask them to predict what will come next in the story.</td>
<td>Students will use the painting from the Do Now to predict the events that will take place as we study the post-genocide period the following day.</td>
</tr>
<tr>
<td><strong>Extension:</strong> There are many ways to extend students knowledge of the Rwandan genocide. There are many resources available in movies or books that will help students learn more. If there is time, consider a research project. Maybe even include some of the interviews with survivors available in the Fulbright Repository.</td>
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</tbody>
</table>
# Day 3 Lesson Plan: Cause for Art part 2

**Teacher:**

**Standard: 1.C**

**Lesson Plan Date: Day 3, 50 minutes**

**Overview:** While yesterday’s lesson focuses on the violence and tragedy of the Holocaust, today’s lesson will focus on the reconciliation and the use of art to improve the outcome for people living in Rwanda.

**OBJECTIVE (I can statement...)** What will your student know and be able to as a result of this lesson?

I can describe the role of reconciliation in Rwanda after the genocide

**Essential Question:** A higher order question that is directly derived from the learning standards, introduced at the beginning of the lesson, discussed throughout the lesson, and answered by students at the end of the lesson to show understanding of the concepts taught.

Through tragedy and difficult situations, how do societies use art to help themselves overcome and reconcile?

**Misconceptions:** The concept of reconciliation is a difficult one for students, particularly based on US cultural values. While students are working with the art, continue to ask them how this art may aid in reconciliation.

**Materials:**

--Gallery walk images available in the appendix.
--Inema video (linked below)
--Art for Reconciliation article (linked below)

<table>
<thead>
<tr>
<th>TIME (Approximate)</th>
<th>Engage: Students will look at the same painting from the first two days. Students will answer the question, after all that Rwanda went through, what do you think the light side of the painting might symbolize.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Explore: Activities that capture the students’ attention, stimulate their thinking, and help them access prior knowledge. Students become engaged in the process of inquiry.</td>
</tr>
<tr>
<td></td>
<td>What will the teacher do? Give students directions to complete the gallery walk on post-genocide Rwandan art. After the gallery walk, ask students to consider common themes between the different pieces of art that they viewed.</td>
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<td></td>
<td>What will the students do? Students will complete the gallery walk using the four steps that they considered Monday.</td>
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<td></td>
<td>EXPLAIN: Component of the lesson when teacher explicitly models to students exactly what they are expected to do during guided practice and eventually during independent work. (Examples: a) Conduct think aloud while modeling the steps to completing an activity or solving a problem. b) Model the use of a graphic organizer. c) Use questioning techniques such as re-directing, wait-time and prompting.)</td>
</tr>
<tr>
<td></td>
<td>What will the teacher do? Use the students answers from explore to point the idea that after genocide there were two major kinds of art. Art that dealt with the genocide directly and art that helped the society solve the problems that they were facing.</td>
</tr>
<tr>
<td></td>
<td>What will the students do? Students will respond to checks for understanding. Students should take notes on the definition of reconciliation and how the Rwandans worked to heal.</td>
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</tbody>
</table>
Define reconciliation. Give students the following examples of how Rwanda worked to heal after the genocide:

1) Teaching camps to help people forgive
2) Service projects to rebuild homes
3) Counseling for survivors
4) Art programs.

Show students the Inema arts center promo video. Ask them to write down the ways that Inema works to benefit society. 
https://www.youtube.com/watch?v=R1b7SRMNKUk

**ELABORATE:** Guide students to independent practice by providing an opportunity to work in small groups and practice what was taught during modeled portion of lesson. (Examples: a) Incorporate the use of collaborative strategy in small groups. b) Encourage student accountable talk during group discussion. c) Perform checks for understanding.)

**What will the teacher do?**
Have students read the following article on the use of art in Rwanda after genocide.

**What will the students do?**
As students read, they should mark up the text for evidence that art helped the people of Rwanda heal.

**EVALUATE:** Differentiate your instruction to reach the diversity of learners in the classroom. (Examples: a) assign students independent work that is directly aligned with the “I DO” and “WE DO” portions of the lesson. b) Conduct Center Rotations c) Circulate around the room to provide individual support. d) Pull small groups or individuals for more intensive support.)

**What will the teacher do?**
Have students re-analyze the original image of the week.

**What will the students do?**
Students should answer for themselves how this painting helps Rwandans imagine that they could have reconciliation.

**CLOSURE:** Wrap up the lesson and help students organize the information learned into a meaningful context. Assess that students have met the learning target for the day (examples: a) have students reflect on or answer the Essential Questions. b) Exit ticket aligned to a specific target or standard.)

**What will the teacher do?**
Ask closing checks for understanding, “How did Rwanda's government help people heal?”
“How did art help people heal?”

Tell students that in the following days, they will view other examples from American History of art being used to help people heal.

**What will the students do?**
Students will answer checks for understanding

**Extension:** If time, have students reflect more deeply on what challenges the families who were attempting to reconcile may have faced. The Fulbright Repository offers a good example from the Nyungo genocide museum with Theogene and Mama Rose’s stories of reconciliation.
# Day 4 Lesson Plan: Hip-Hop to Heal

<table>
<thead>
<tr>
<th>PRE-PLANNING</th>
<th>Teacher:</th>
<th>Standard: 1C</th>
<th>Lesson Plan Date: Day 4, 50 minutes</th>
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</table>

## Overview:
In this lesson, students will begin to identify what people living in New York were facing in the late 20th century and how hip-hop was used to help people express what they were feeling.

## OBJECTIVE (I can statement...)
What will your student know and be able to as a result of this lesson?
Students will trace the causes for the creation of hip-hop in New York.

## Essential Question:
A higher order question that is directly derived from the learning standards, introduced at the beginning of the lesson, discussed throughout the lesson, and answered by students at the end of the lesson to show understanding of the concepts taught.

Through tragedy and difficult situations, how do societies use art to help themselves overcome and reconcile?

## Misconceptions:
It is easy in this lesson to get stuck simply on the different forms of hip hop. Ask students many checks for understanding to ensure that they are connecting hip-hop with the need of a group of people to express their frustration with society and governmental practices.

## Materials
--lyrics to *The Message* by Grandmaster Flash
--video notes (class set) available in the appendix to this lesson
--Access to *Many Rivers to Cross* available for purchase on Amazon and Netflix.

## TIME (Approximate)

<table>
<thead>
<tr>
<th>BELLRINGER/DO NOW/ANTICIPATORY SET:</th>
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<tbody>
<tr>
<td>Read the lyrics of Grandmaster Flash’s <em>The Message</em>. Focus on the middle verse as it has no profanity. Ask students to identify the problems the individual might be facing.</td>
</tr>
</tbody>
</table>

## Explore:
Activities that capture the students’ attention, stimulate their thinking, and help them access prior knowledge. Students become engaged in the process of inquiry.

### What will the teacher do?
Give students the reading. Show students the images from the website as a pre-reading. The during reading, students should read through the text looking to a) Define hip-hop’s genres and b) Determine why hip hop was important to the community.

### What will the students do?
Students will read through the text and answer questions a and b.

## Explain:
Component of the lesson when teacher explicitly models to students exactly what they are expected to do during guided practice and eventually during independent work. (Examples: a) Conduct think aloud while modeling the steps to completing an activity or solving a problem. b) Model the use of a graphic organizer. c) Use questioning techniques such as re-directing, wait-time and prompting.)

### What will the teacher do?
Give students the viewing questions for this section of *Many Rivers to Cross*. Review answers with students after

### What will the students do?
Students will watch *Many Rivers to Cross* Episode 6- watch only minutes 17-29. Students should answer questions.
**Elaborate**
Guide students to independent practice by providing an opportunity to work in small groups and practice what was taught during modeled portion of lesson. (Examples: a) Incorporate the use of collaborative strategy in small groups. b) Encourage student accountable talk during group discussion. c) Perform checks for understanding.)

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<tr>
<th>What will the teacher do?</th>
<th>What will the students do?</th>
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</thead>
<tbody>
<tr>
<td>Re-read the lyrics from the do now. Give students directions for the practice section of the notes.</td>
<td>Students will re-read the lyrics for rose that grew in concrete. They will consider how this song may have helped 2-Pac as well as other African Americans who were struggling during this time.</td>
</tr>
</tbody>
</table>

**Evaluate**
Differentiate your instruction to reach the diversity of learners in the classroom. (Examples: a) assign students independent work that is directly aligned with the “I DO” and “WE DO” portions of the lesson. b) Conduct Center Rotations c) Circulate around the room to provide individual support. d) Pull small groups or individuals for more intensive support.)

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</thead>
<tbody>
<tr>
<td>For the evaluation of this section, ask students to compare how the use of hip hop and the use of art in the Rwandan context were similar and different.</td>
<td>Students will answer the question of their exit ticket: “We have looked at art in Rwanda as well as art (hip hop) created in the US. For both types of art, describe how they helped societies who were fighting to overcome challenges.</td>
</tr>
</tbody>
</table>

**CLOSURE:** Wrap up the lesson and help students organize the information learned into a meaningful context. Assess that students have met the learning target for the day (examples: a) have students reflect on or answer the Essential Questions. b) Exit ticket aligned to a specific target or standard.)

<table>
<thead>
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<tbody>
<tr>
<td>Ask a few students to share their exit ticket results. Tell students that the next day’s lesson will continue to look at the impact of hip hop in healing cultures across the US.</td>
<td>Students will share and respond to each other’s exit ticket results.</td>
</tr>
</tbody>
</table>

**Extension:**
This lesson can be extended by asking students to find a similar lyric from a different period of hip-hop music that is also used to express frustration with society in a way that other individuals can relate to.
**Day 5 Lesson Plan: Hip Hop Hawaii**

<table>
<thead>
<tr>
<th>PRE-PLANNING</th>
<th>Teacher:</th>
<th>Standard: 1C</th>
<th>Lesson Plan Date: Day 5, 50 minutes</th>
</tr>
</thead>
</table>

**OVERVIEW:** In this lesson, students will travel to the opposite side of the nation to study how a particular art form, graffiti, was used in a high school to give students a new and fresh appreciation for their own culture.

**OBJECTIVE (I can statement...)** What will your student know and be able to as a result of this lesson?

Students will trace the contributions of graffiti artists in Hawaiian High Schools.

**Essential Question:** A higher order question that is directly derived from the learning standards, introduced at the beginning of the lesson, discussed throughout the lesson, and answered by students at the end of the lesson to show understanding of the concepts taught.

Through tragedy and difficult situations, how do societies use art to help themselves overcome and reconcile?

**Misconceptions:** Students in this lesson struggled to identify the actual Hawaiian culture. There were many moments in the film that they did not realize students were practicing culture. This is especially true for the moments of dance, dress, and the use of language.

**Materials:**
-- Access to Mele Murals Documentary (linked below)
-- Video notes (class set)

<table>
<thead>
<tr>
<th>TIME (Approximate)</th>
<th>BELLRINGER/DO NOW/ANTICIPATORY SET:</th>
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<tbody>
<tr>
<td></td>
<td>As a review from the previous week, ask students to think about one particular time that they remember using music, art, or dance in a difficult situation.</td>
</tr>
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</table>

**INTRODUCTION:** Brief part of the lesson when students learn the objective/essential question and how mastering the objective leads to achieving the bigger goal of the course. (Examples: a.) Provide a hook to motivate students and link to prior knowledge in order to introduce a new concept. b.) Explain the relevance of lesson and the importance of learning the concept. c.) Introduce important vocabulary using the word wall as an interactive learning tool.)

**What will the teacher do?**
As for students to discuss the do now answers with another student.
Tell students the day’s objective. Tie it in to previous objectives by telling them that we will look at another society that has struggled and how they have used art to help heal.

**What will the students do?**
Students will share with their partners and answer review questions from the previous week.

**MODELING “I DO”:** Component of the lesson when teacher explicitly models to students exactly what they are expected to do during guided practice and eventually during independent work. (Examples: a) Conduct think aloud while modeling the steps to completing an activity or solving a problem. b) Model the use of a graphic organizer. c) Use questioning techniques such as re-directing, wait-time and prompting.)

**What will the teacher do?**
Quickly introduce students to the background of the US in Hawaii.
Key Ideas:
1) This society had been practicing its own traditions for 1,000 years. This tradition

**What will the students do?**
Students will answer checks for understanding. Students can record important vocabulary on the top of their notes.
includes song, hula, and spiritual aspects. (Show images to help students make these connections.)
2) US businesses wanted to fertile soil to frame and with the help of the US government gained political and economic control of the island.
3) In order to maintain control, the pushed native Hawaiians to stop speaking their language and adopt western cultures. This caused many Hawaiians to lose the ability to practice their culture.

GUIDED PRACTICE “WE DO”:
Guide students to independent practice by providing an opportunity to work in small groups and practice what was taught during modeled portion of lesson. (Examples: a) Incorporate the use of collaborative strategy in small groups. b) Encourage student accountable talk during group discussion. c) Perform checks for understanding.)

**What will the teacher do?**
Show students the Mele Mural video. While it is playing, focus on the cultural experiences the students are participating in. Depending on the prior knowledge of your students, you may need to stop and highlight the use of meditation, song, hula, etc. to ensure students realize that it is a cultural practice.

**What will the students do?**
Students will answer video questions as they watch.

INDEPENDENT PRACTICE “YOU DO”:
Differentiate your instruction to reach the diversity of learners in the classroom. (Examples: a) assign students independent work that is directly aligned with the “I DO” and “WE DO” portions of the lesson. b) Conduct Center Rotations c) Circulate around the room to provide individual support. d) Pull small groups or individuals for more intensive support.)

**What will the teacher do?**
Give students directions to summarize their learning by answering the exit ticket question.

**What will the students do?**
Students will summarize their learning as they answer the exit ticket question. The answer should include specifics such as visiting sacred locations, singing, meditation, dancing hula, etc.

CLOSURE:
Wrap up the lesson and help students organize the information learned into a meaningful context. Assess that students have met the learning target for the day (examples: a) have students reflect on or answer the Essential Questions. b) Exit ticket aligned to a specific target or standard.)

**What will the teacher do?**
Invite students to share their answers to the exit ticket question.

**What will the students do?**
Students will share their ideas.

Extension:
Due to the misconceptions that I discovered, I recommend extending this lesson to further study Hawaiian culture and history.
# Day 6 Lesson Plan

<table>
<thead>
<tr>
<th>PREPLANNING</th>
<th>Teacher:</th>
<th>Standard: 5.A</th>
<th>Lesson Plan Date: Day 6, 50 minutes or more</th>
</tr>
</thead>
</table>

**Overview:** This lesson will work as a capstone for the unit. Students will take examples from the many different forms of art they have interacted with and create their own piece of art. This lesson provides instructors and learners with the freedom to expand, if desired.

**OBJECTIVE (I can statement...)** What will your student know and be able to as a result of this lesson?

Students will create a piece of art that expresses their perspective on a struggle they have faced.

**Essential Question:** A higher order question that is directly derived from the learning standards, introduced at the beginning of the lesson, discussed throughout the lesson, and answered by students at the end of the lesson to show understanding of the concepts taught.

Through tragedy and difficult situations, how do societies use art to help themselves overcome and reconcile?

**Misconceptions:** There is not a lot of "new" information in this lesson. Students may struggle with identifying an experience they want to reflect on. Ask them to consider their strongest memory to help jumpstart them. Other students may struggle with how to create a piece of art. Remind them of the different forms of art they saw this week. Finally, one struggle my students had was that this challenged them at an emotional level. To address this, first, I let them finish their work at home. Secondly, I assured them that this art could be shared only with the people they chose. This was not a piece that they would be required to present to the whole class. I also found it helpful to model my own example, which was emotionally challenging for me. I would encourage you model the same vulnerability you would like to see from them.

**Materials:**
-- Art supplies as desired by your learners.

<table>
<thead>
<tr>
<th>DAILY LESSON CYCLE</th>
<th>TIME (Approximate)</th>
<th>BELLRINGER/DO NOW/ANTICIPATORY SET:</th>
</tr>
</thead>
</table>

Ask students to consider one of the toughest challenges they have faced in their lives. As they think through that struggle, write down the emotions that they remember dealing with.

**INTRODUCTION:** Brief part of the lesson when students learn the objective/essential question and how mastering the objective leads to achieving the bigger goal of the course. (Examples: a.) Provide a hook to motivate students and link to prior knowledge in order to introduce a new concept. b.) Explain the relevance of lesson and the importance of learning the concept. c.) Introduce important vocabulary using the word wall as an interactive learning tool.)

**What will the teacher do?**
Introduce the objective of the lesson. Tell students that they will be working today to find a piece of art that has helped them to heal or get through a difficult situation. Review the challenges faced by other people that we have studied.

**What will the students do?**
Students will identify the struggles that other groups of people have faced.

Depending on the level of trust in your classroom, you may consider having students share their challenges in an anonymous way.

A) Have students complete the bellwork on an index card and then hang the cards around the room.
### MODELING “I DO”:
Component of the lesson when teacher explicitly models to students exactly what they are expected to do during guided practice and eventually during independent work. (Examples: a) Conduct think aloud while modeling the steps to completing an activity or solving a problem. b) Model the use of a graphic organizer. c) Use questioning techniques such as re-directing, wait-time and prompting.)

**What will the teacher do?**
Walk through the steps you want students to consider using an example yourself. It is highly encouraged that you use an example of a struggle and a song that was meaningful to you. Your vulnerability will encourage your students to be vulnerable.

1) **Identify/ write about the struggle that you faced.**
2) **Think of a song lyric that was meaningful to you. Write that song lyric somewhere on your paper.**
3) **Create a piece of art using symbols that represent the experience you faced, the emotions that you felt, and what happened after.**
You may also consider hanging art from the mini-unit around the room to inspire students.

**What will the students do?**
Students can follow along. Consider having them help you identify 1-2 symbols that you may also add based on your memory of that struggle/ hope for the future.

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### GUIDED PRACTICE “WE DO”:
Guide students to independent practice by providing an opportunity to work in small groups and practice what was taught during modeled portion of lesson. (Examples: a) Incorporate the use of collaborative strategy in small groups. b) Encourage student accountable talk during group discussion. c) Perform checks for understanding.)

**What will the teacher do?**
Quickly review with students the steps that you want them to follow.

**What will the students do?**
Students will review the steps of this project.

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### INDEPENDENT PRACTICE “YOU DO”:
Differentiate your instruction to reach the diversity of learners in the classroom. (Examples: a) assign students independent work that is directly aligned with the “I DO” and “WE DO” portions of the lesson. b) Conduct Center Rotations c) Circulate around the room to provide individual support. d) Pull small groups or individuals for more intensive support.)

**What will the teacher do?**
During this work time, students may get stuck on an idea or concept. Guide them through to the next idea by offering suggestions or helping them think through song lyrics in a particular way.

**What will the students do?**
Students will use the same steps to create a piece of art that reflects a difficult experience for them.

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### CLOSURE:
Wrap up the lesson and help students organize the information learned into a meaningful context. Assess that students have met the learning target for the day (examples: a) have students reflect on or answer the Essential Questions. b) Exit ticket aligned to a specific target or standard.)

**What will the teacher do?**

**What will the students do?**
Extension: Depending on your context, you may continue this experience through a written piece that describes their art. You may also push students to make connections between the art they made and the art they have seen. Find art that describes a similar emotion or event and compare it to your own.

Appendix A: Day 1 Resources

For more on 5E lesson plan model, see https://www.tcea.org/blog/lesson-planning-5e-model/

For more description on the 4 steps used to analyze art used in this mini-unit, see https://sites.google.com/a/hbuhsd.edu/ib-art/analyzing-artwork

Source: Nyundo Genocide Memorial.

This painting was completed by students at Nyundo school of Art. It was given to the local genocide memorial in honor of the individuals killed and the hope for the future.
This art was created by a local artist during the civil protests in Ferguson in response to the killing of Michael Brown. This art decorated Florissant Road, a main street in Ferguson where much of the protests as well as looting had taken place.
Source: http://www.nationalgeographic.com/healing-soldiers/
Name: _____________________________

Analyzing Art for Historical Perspective

<table>
<thead>
<tr>
<th>1) Describe</th>
<th>2) Analyze</th>
<th>3) Interpret</th>
<th>4) Evaluate</th>
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<tbody>
<tr>
<td>Ask:</td>
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</tbody>
</table>


Appendix B: Day 3 Resources

Author’s note: Each of the following pieces images includes context to help the teacher identify the connection to art and healing.

*Images 1 and 2:* This sculpture is found in the Kigali Genocide Memorial. It is the center of the museum. As one walks around the sculptures, there are 4 stages: Rwanda in history, Rwanda during Genocide (pictured), Rwanda of the present and Rwanda in the future. The sculptures above each platform represent that era.
Image 3: This stained glass window is one of a pair in the Kigali Genocide Memorial. The flight of stairs represents the choice that the world had to either walk up the stairs to peace or walk down the stairs to genocide.
Image 4: This painting is hung at the Memorial to Belgian Soldiers in Rwanda. It exemplifies the connection between multiple genocides and hope for the future.

Image 4: This image was taken at the Memorial to Belgian Soldiers in Kigali. It is a child’s reflection on what happened.
Image 5: This image shows Frederick Ndabaramiye, a genocide survivor who found a passion for painting. He describes the process of painting, selecting colors, as helping him be able to think more clearly and move through the process of healing.
Image 6 and 7: These images are from the Inema arts studio in Kigali. In addition to selling art, the two brothers who founded the studio work with young people, often street children, to help them make art and help put the children through school.
Image 8: Art by Tony Cyizanye reflects a Rwanda that embraces its culture both for its historic meaning and future of peace.
Appendix C: Day 4 Resources

The Message by Grandmaster Flash

Don't push me cause I'm close to the edge
I'm trying not to lose my head
It's like a jungle sometimes
It makes me wonder how I keep from goin' under
It's like a jungle sometimes
It makes me wonder how I keep from goin' under
My brother's doin' bad, stole my mother's TV
Says she watches too much, it's just not healthy
All My Children in the daytime, Dallas at night
Can't even see the game or the Sugar Ray fight
The bill collectors, they ring my phone
And scare my wife when I'm not home
Got a bum education, double-digit inflation
Can't take the train to the job, there's a strike at the station
Neon King Kong standin' on my back
Can't stop to turn around, broke my sacroiliac
A mid-range migraine, cancered membrane
Sometimes I think I'm goin' insane
I swear I might hijack a plane!
Don't push me 'cause I'm close to the edge
I'm trying not to lose my head
It's like a jungle sometimes
It makes me wonder how I keep from goin' under
It's like a jungle sometimes
It makes me wonder how I keep from goin' under
On a hot August night in 1973, Clive Campbell, known as DJ Kool Herc, and his sister Cindy put on a ‘back to school jam’ in the recreation room of their apartment block at 1520 Sedgwick Avenue in the west Bronx. Entrance cost 25c for ‘ladies’ and 50c for ‘fellas’.

The party wasn’t special for its size – the rec room could only hold a few hundred people. Its venue and location weren’t particularly auspicious. Yet it marked a turning point – a spark which would ignite an international movement that is still with us today. As Kool Herc said in a recent statement: “This first hip-hop party would change the world.”

The legend is a simple one – but the factors leading to the creation of a hip hop culture were a fusion of social, musical and political influences as diverse and complex as the sound itself.

In his award-winning book, Can’t Stop Won’t Stop: A History of the Hip-Hop Generation, the journalist and academic Jeff Chang locates the foundations of hip hop in the social policies of ‘urban renewal’ pioneered by Robert Moses and the ‘benign neglect’ of Nixon’s administration. The building of New York’s Cross Bronx Expressway razed through many of the city’s ethnic neighbourhoods, destroying homes and jobs and displacing poor black and Hispanic communities in veritable wastelands like east Brooklyn and the South Bronx, while the government turned a blind eye to those affected.

“Hip hop did not start as a political movement,” Chang tells BBC Culture. “There was no manifesto. The kids who started it were simply trying to find ways to pass the time, they were trying to have fun. But they grew up under the politics of abandonment and because of this, their pastimes contained the seeds for a kind of mass cultural renewal.”

Break with the past

Hip hop signaled a profound shift at the beginning of the 1970s, following the FBI’s suppression of late ‘60s radical black groups and the waning of gang wars. Rather than taking political action, a new generation expressed itself through DJing, MCing, b-boying/b-girling (breakdancing), and graffiti, the ‘four elements’ of hip hop. Artist Fab 5 Freddy, who coined this term, argued that the looping interactivity of the ‘four elements’ proved hip hop went beyond a purely musical or artistic movement – it was an entire culture.

Marcyliena Morgan is Professor of African American Studies and director of the Hip Hop Archive at Harvard University. She asserts the importance of celebrating the positive narratives generated by the hip hop generation.

“Hip hoppers literally mapped onto the consciousness of the world a place and an identity for themselves as the originators of an exciting new art form” she tells BBC Culture. “They created value out of races and places that had seemed to offer only devastation.”
Kool Herc, along with Afrika Bambaataa and Grandmaster Flash, is one of the ‘three kings’, the ‘holy trinity’ of hip hop’s early days. But Herc’s story, insists Chang, is where it all started: “Without DJ Kool Herc, we wouldn’t be talking about [hip hop] now, 40 years later, all around the world” he says.

Clive Campbell was born in Jamaica, moved to New York in 1967, and picked up the nickname ‘Hercules’, (shortened to ‘Herc’) for his impressive stature. His father, Keith had a diverse record collection, and as the technician for a local band – and importantly for Herc’s burgeoning DJ career – access to sound equipment. Herc began DJing at house parties where he developed some important technical innovations. He found a way to make his set-up the loudest around, using two turntables and a mixer to switch between records (with the labels soaked off, Jamaican-style, to protect his secrets). Inspired by a youth spent watching rival sound systems in Kingston, Herc brought Jamaican culture with him to the Bronx – the booming bass and dub sound, and the custom of ‘toasting’ or talking over records, which his friend Coke La Roc used to powerful effect at the Sedgwick Avenue party.

Even more importantly, Herc observed that the b-boys and b-girls were going wild for the instrumental breaks in the records, and he began searching for the tracks – and the breaks – to please the dancers. His most famous musical discoveries – Bongo Rock and Apache by The Incredible Bongo Band, were purely instrumental: the bongo and conga beats kept the crowd dancing for longer. It was a simple observation – but the creation of the ‘breakbeat’ would be one of the key innovations in contemporary dance music.

Such was the popularity of his block parties, that by the end of 1973, Herc could no longer DJ in spaces as small as the Sedgwick Avenue rec room. He moved into bigger clubs and the Bronx’s Cedar Park, and for a few years – with his crew the Herculoids – was the ultimate draw in the area’s music scene. But by 1977, his star had waned and other rival New York DJs, notably the South Bronx’s Afrika Bambaataa and Grandmaster Flash were waiting in the wings.

And what happened to 1520 Sedgwick Avenue? In 2007, Kool Herc was involved in a campaign to stop the block being sold to developers. The recreation room at 1520 Sedgwick was officially recognised by NYC Housing Preservation as “the birthplace of hip-hop”. This weekend, 40 years after hip hop’s birth, the normally reclusive Herc will be DJing alongside Coke La Roc at events around New York City.

**Creation myths**

“Every culture needs a creation myth” says Chang. “These stories tell us about the kinds of values we want to transmit. I think the story of Herc and Cindy’s party, in ways we perhaps don’t realise, speaks to the need for joy amidst turmoil, the power of creativity against destruction, the ‘started from the bottom’ ethic that youth will always find a way to express itself.”

Remembering and preserving the legacy of 1520 Sedgwick Avenue, DJ Kool Herc and the night of 11 August 1973 is a way to keep these positive values alive. “The Bronx won the rights to the DJ history through constant repetition of the first time DJ Kool Herc connected his sound system and mixed records” Professor Morgan says, and hip hop’s pioneers transformed “the land of the ghetto into the land of myth and the future.”

Jeff Chang agrees. For him, looking back to hip hop’s early days is also a way of looking forward.
“I’m not a purist or a nostalgist” he says. “But I believe in the values that have sustained hip hop from the beginning: inclusion, recognition, creativity, and transformation. In the end, hip hop is about teenagers, it's about youth. And as long as they are taking those values forward, hip hop won't die.”

**Hip Hop in Society Handout**

**Name:** _________________________________

**Explore:** As you listen to the lyrics of *The Message*, record this author’s message and make an evaluation.

**Explain:** Video Notes
As you watch Many Rivers to Cross, answer the following questions

1) According to Jesse Jackson’s speech, what was the basic question the African-American community was asking in the 1970’s?

2) What was the root cause of much of the poverty faced by poor, urban African Americans?

3) Describe two negative effects of the war on drugs in urban communities.

4) Describe why Chuck D. considers hip hop a phoenix.

**Elaborate:**

1) What forms of art are considered to be a part of Hip Hop?

2) Why was hip hop appealing to people of color living in the Bronx? What problems were they facing?

**Exit Ticket:**

We have looked at art from two groups of people who were fighting through a lot of challenges. In at least one paragraph, describe similarities between the art from Rwanda and the art created by hip hop artists.

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Appendix D: Day 5 Resources

**Mele Murals: “Did you find yourself in these walls?”**  
1) What is the Mele Mural project? What does Mele mean in Hawaiian?

2) Describe 2 problems that Hawaiians have faced as they practiced their culture.
3) Summarize Prime’s history and experiences with graffiti. Why did he like it?

4) Why did Hawaiian’s begin to lose their culture in the first place?

5) How did Prime get involved in working with kids?

6) How does the mural help the students connect with their community?

7) What does Prime wish he had as a child? How does that impact him now?

8) What impact does this wall have on people in the community?

Exit Ticket: In what ways did the students examine or experience their own culture as they painted these murals?