



Integrating Social Studies and the Arts: Exhibit Proposal Project

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Desired Outcomes

By the end of this webinar, participants will be able to:

- Explain to a peer how a project rooted in the *Contextual Model of Learning** can be used to integrate Arts and Social Studies standards.
- Plan and implement an integrated Arts and Social Studies standards-based lesson.

Falk and Dierking (2000)

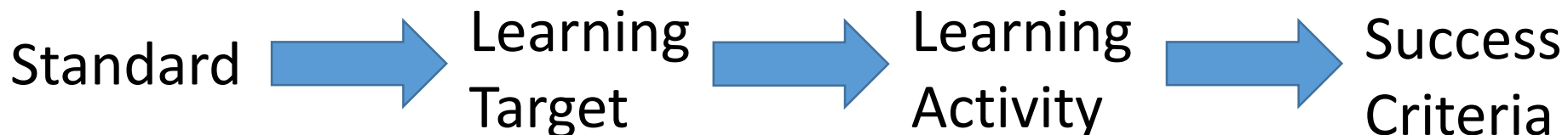
Overview

- Standards-based Instruction
- What is the Contextual Model of Learning?
- Integrating the Arts Model Lesson
- Benefits and Success Tips

Project Overview: Museum Exhibit Proposal

Through the process of creating a proposal for a museum art exhibit and reflective writing students will visually and textually communicate what they learned about the time period from 1763 to 1815 from the perspective of women.

Standards-Based Instruction



Celebrating Women's History Month

s. 1003.42 (q), F. S.

- (q) The study of women's contributions to the United States.

Standard

- SS.8.A.3.15 Examine this time period (1763-1815) from the perspective of historically under-represented groups (children, indentured servants, Native Americans, slaves, women, working class).

Arts Integration

“Arts integration is an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process which connects an art form and another subject area and meets evolving objectives in both.”

ARTS INTEGRATION CHECKLIST		
APPROACH TO TEACHING		
1. Are learning principles of Constructivism (actively built, experiential, evolving, collaborative, problem-solving, and reflective) evident in my lesson?	Yes	No
UNDERSTANDING		
2. Are the students engaged in constructing and demonstrating understanding as opposed to just memorizing and reciting knowledge?	Yes	No
ART FORM		
3. Are the students constructing and demonstrating their understandings through an art form?	Yes	No
CREATIVE PROCESS		
4. Are the students engaged in a process of creating something original as opposed to copying or parroting?	Yes	No
5. Will the students revise their products?	Yes	No
CONNECTS		
6. Does the art form connect to another part of the curriculum or a concern/need?	Yes	No
7. Is the connection mutually reinforcing?	Yes	No
EVOLVING OBJECTIVES		
8. Are there objectives in both the art form and another part of the curriculum or a concern/need?	Yes	No
9. Have the objectives evolved since the last time the students engaged with this subject matter?	Yes	No

Visual Arts Standards

- VA.5.F.3.3 Work collaboratively with others to complete a task in art and show leadership skills.
 - VA.5.O.2.1 Analyze works of art that document people and events from a variety of places and times to synthesize ideas for creating artwork.
 - VA.5.S.1.3 Create artworks to depict personal, cultural, and/or historical themes.
- VA.68.F.3.3 Collaborate with peers to complete an art task and develop leadership skills.
 - VA.68.H.3.3 Create imaginative works to include background knowledge or information from other subjects.
 - VA.68.S.1.3 Use ideas from cultural, historical, and artistic references to create personal responses in personal artwork.
- VA.912.F.3.7 Create a body of collaborative work to show artistic cohesiveness, teambuilding, respectful compromise, and timely management skills.
 - VA.912.O.2.4 Concentrate on a particular style, theme, concept, or personal opinion to develop artwork for a portfolio, display, or exhibition.
 - VA.912.S.1.3 Interpret and reflect on cultural and historical events to create art.

Related Content Area Vocabulary

Arts

- Quilling
- Monochromatic
- Watercolor
- Decoupage
- Exhibit
- Collaboration
- Personal Context
- Social Context
- Physical Context
- Integration

Social Studies

- Colony
- Continental Army
- Independence
- Loyalist
- Lydia Darragh
- Molly Pitcher
- Patriot
- Redcoat
- Revolution
- Volley

Learning in Museums

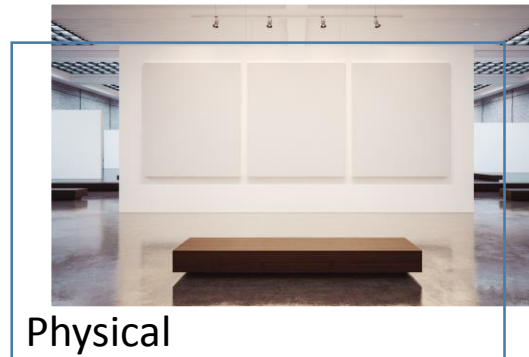
Learning in museums is essentially choice-based or “Free-Choice” being that it is:

- Nonlinear
- Personally motivated
- Involves learner choice as to when, where and what to learn



Falk and Dierking, pg. 13

Contextual Model of (Museum) Learning



Falk and Dierking, pg. 10

Standards-Based Instruction: Model Project

- **Content Standard:** SS.8.A.3.15 Examine this time period (1763-1815) from the perspective of historically under-represented groups (children, indentured servants, Native Americans, slaves, women, working class).
- **Learning target:** Through the process of creating a proposal for a museum art exhibit and reflective writing students will visually and textually communicate what they learned about the time period (1763 to 1815) from the perspective of women.
- **Learning Activity:** Proposal for a museum exhibit and reflective writing.
- **Success Criteria:** Includes success criteria connected to both the social studies and fine arts standards.

"Exhibit Proposal Project"

INDIVIDUAL

Selection of historical artwork and student creation of response piece

GROUP

Exhibit Proposal to include identification of cohesive theme and physical layout

REFLECTION

Student reflection of learning as both an individual and part of a group

Lesson Introduction

Guiding Questions:

- What makes an event and/or person worthy of being commemorated?
- How can works of art convey an idea, mood or place connected to a historical event and/or person?



Exhibit Proposal Project

Instructional Delivery

Step 1

- Planning

Step 2

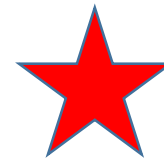
- 2A: Creation
- 2B: Exhibition

Step 3

- Reflection

Considerations

- Groups of 3-4
- Student readiness
- Resources available
- Classwork vs Homework



Step One: Planning Phase

Step One: Planning Phase

Handout A: Planning Form with Preliminary Sketch Worksheet

Learning target: Through the process of creating a proposal for a museum art exhibit and reflective writing students will visually and textually communicate what they learned about the time period (1763 to 1815) from the perspective of women.

Introduction: The National Women's History Museum is considering exhibit proposals that examine the time period from 1763 to 1815 from the perspective of women. Working as a group, your task is to plan and create individual pieces of art that will contribute to a group exhibit proposal to be considered by museum staff. As part of the proposal process each group member will be required to submit an individual reflection, which will also be reviewed by museum staff.

Instructions: To help with your organization and planning please include the following information in your notebook.

Exhibit Proposal Theme: Working as a group, determine the theme for your group exhibit. It may help to brainstorm a list of events that took place between 1763 and 1815. Remember that the proposal must be examined from the perspective of women.

Group Name: _____ Group Theme: _____

Group Members:

Your Name _____ Project Topic _____
Member 2 _____ Project Topic _____
Member 3 _____ Project Topic _____

Guiding Questions (Discuss the following with your group before responding in your notes)

- How will each individual project contribute to the overall group theme?
- How will each project and the complete exhibit convey an idea, mood, or place connected to the time period?
- What materials and tools will be used to create each project?
- Why should my individual project and our group exhibit be included in the museum?

Checklist

- We all determined and understand the group theme.
- We each completed the Flipped Classroom Worksheet.
- We each selected a piece of artwork and completed the preliminary sketch worksheet.
- We discussed and then answered the guiding questions in our individual notebook.
- We each cited our sources in our own notebook.
- We reviewed the reflection criteria and rubric for this project and understand the expectations.

When step one is complete stop and discuss your work as a group with the teacher.

Teacher: Start Creating _____ Make Revisions _____

PRELIMINARY SKETCH WORKSHEET

NAME:

GRADE/CLASS:

GROUP MEMBERS:

SOURCE IMAGE:

MATERIALS:

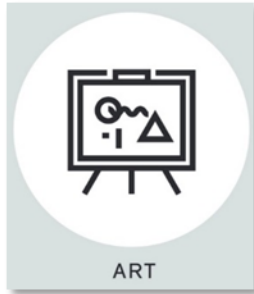
TITLE OF YOUR ARTWORK:

STORY BEHIND YOUR ARTWORK AND ITS CONNECTION TO THE CONTENT REQUIREMENTS?

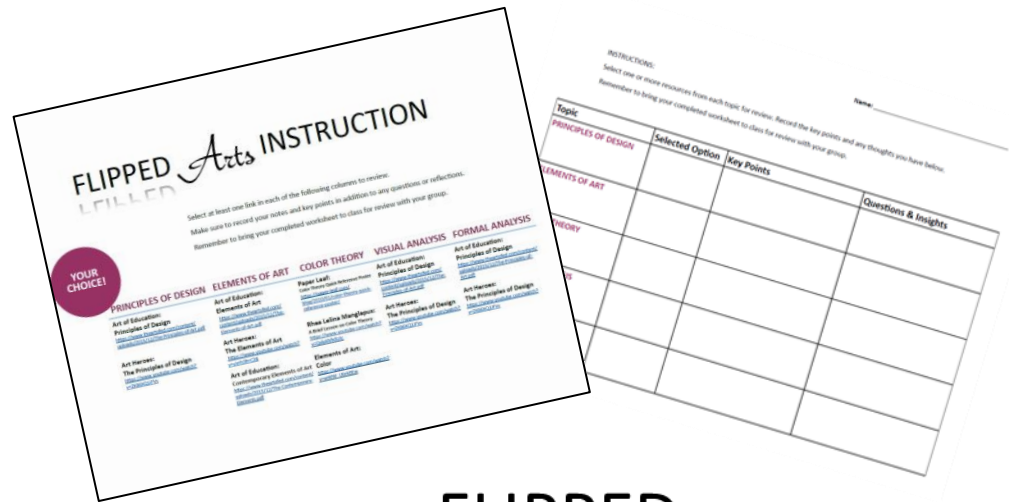


Step One: Planning Phase

- Putting your design into action



COLLABORATIVE
TEACHING



FLIPPED
CLASSROOM

Student Resources

RESOURCES

Included below is a list of online arts education resources. This list includes information regarding online collections of arts objects, museum websites with specific arts education content and a variety of other pertinent arts education resources.

ONLINE COLLECTIONS

[Art Project: Google Art & Culture](#)



Google Art Project is an online database housing millions of art objects, specialized collections and online exhibitions. Teachers and students are able to browse images to create their own galleries, share created collections with others and compare selected images side-by-side. (Free resource that requires login for certain features.)

[Art UK](#)



Art UK is an online database including art from every public collection in the UK. Teachers and students are able to browse and filter works based on region, type, topic or style. (Free resource that requires login for certain features.)

[The New York Public Library: Digital Collections](#)



The New York Public Library Digital Collections is an online database that is continually being updated with artifacts and art objects from their collections. Teachers and students are able to browse and sort through works based on a variety of different search filters.

Arts Resources

- [National Museum of Women in the Arts](#)
- [National Women's History Museum](#)
- [FDOE Fine Arts Resource Document](#)

Step One: Planning Phase

By the end of Step One students should answer “yes” to:

- We all determined and understand the group theme.
- We each completed the Flipped Classroom Worksheet.
- We each selected an original work of art to use as inspiration, see rubric “Recognition of Work.”
- We each completed the preliminary sketch worksheet.
- We discussed and then answered the guiding questions in our individual notebook.
- We each cited our sources in our own notebook.
- We reviewed the reflection criteria and rubric for this project and understand the expectations.

Step Two: Creation & Exhibit

Step Two: Creation and Exhibition

Handout B: Creation and Exhibition Form

Instructions: Now that you and your group have completed the planning process it is time to start creating your individual projects and the group exhibit. Use the following steps and related success tips as you create your individual piece of art and group exhibit proposal.

Student Steps with success tips

1. Complete your individual project
 - a. Utilize the information learned during the planning step and continuously refer back to the Planning Form with Preliminary Sketch Worksheet.
 - b. Each individual project is expected to connect to the overall group theme and other projects in order to convey a cohesive message.
 - c. Continue to collaborate with group members.
 - d. Seek guidance when something is unclear.
2. Collaborate with your group to design the group exhibit proposal
 - a. The group exhibit proposal will include each individual project.
 - b. The arrangement of each individual project in the group exhibit proposal is important and should support the overall group theme. Be prepared to explain how your group exhibit is organized.
3. Take a picture of your group exhibit proposal and post it to the class website.
 - a. Incorporate an image of each original piece of art in the group exhibit.
 - b. You may take multiple photos to highlight different aspects of your group exhibit proposal.
 - c. Each group member should be prepared to discuss the group exhibit proposal with the class.

When step two is complete stop and discuss your work as a group with the teacher.

Teacher: Start Reflection _____ Make Revisions _____

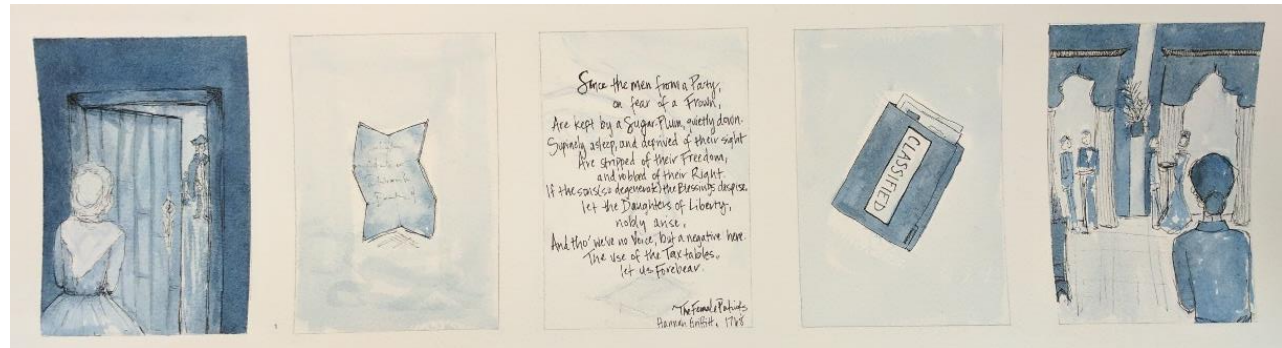
Individual: Nurses - Paper Quilling



Following the Army by Pamela Patrick White

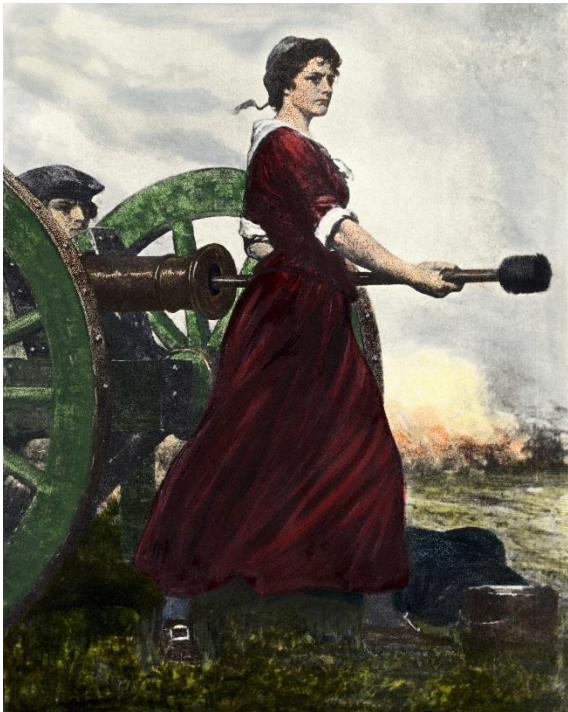


Individual: Spies – Water Color



[Lydia Barrington Darragh, 1728?-1789, bust portrait, facing left]. [no Date Recorded on Caption Card] Image. Retrieved from the Library of Congress, <<https://www.loc.gov/item/2005689385/>>.

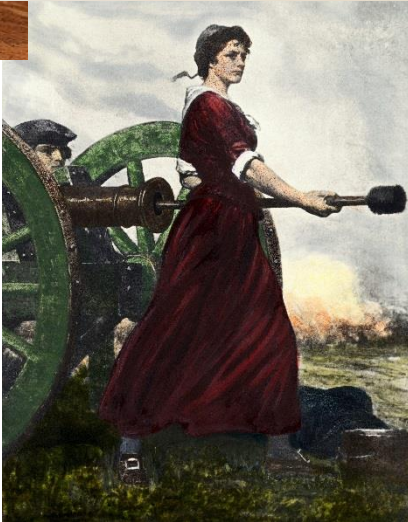
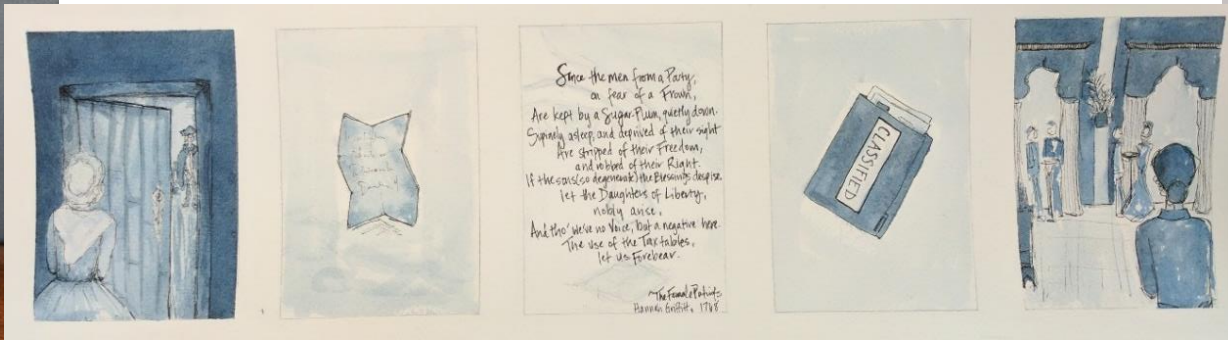
Individual: Women in Battle - Découpage



Molly Pitcher, painting, C.Y. Turner

<http://explorepahistory.com/displayimage.php?imgId=1-2-28E>

Group Exhibit



www.FLDOE.org

Step Three: Reflection

Step Three: Reflection

Handout C: Reflection Form

Instructions: Now that you and your group have completed the individual project and group exhibit proposal use the following guidelines as a checklist for reflecting on and writing about this learning experience. Remember that your individual reflections will be considered by museum staff and may impact their decision to accept your group exhibit proposal.

Paragraph 1 – Overview of project

- Describe how your individual project and the group exhibit proposal communicate what you learned about the time period (1763 to 1815) from the perspective of women.
- Explain how each individual project contributes to the overall group theme?
- Explain how your individual project was influenced by the original piece of art.

Paragraph 2 – Use the Studio Habits of Mind Student Self-Reflection Rubric to write this paragraph. In this paragraph you will use the rubric to reflect on the process of creating your individual project and group exhibit proposal. Cite specific evidence as you respond to each of the following habits.

- Develop Craft
- Engage & Persist
- Envision
- Express
- Observe
- Stretch & Explore
- Understand the Art World
- Reflect

Paragraph 3

- Defend why your group's exhibit should be included in the museum?
- How did the creation of an individual project affect your learning?
- How did the creation of the group exhibit proposal affect your learning?



Studio Habits of Mind Student Self-Reflection Rubric

Studio Habit	4	3	2	1
Develop Craft	The materials and tools I used were chosen intentionally and applied with care. I skillfully incorporated new techniques as well as made connections to my previously made artwork/experiences.	The materials and tools I used were chosen carefully. I applied new techniques as well as made connections to other artwork/experiences.	I put some thought (with teacher help) into the choosing of the materials/tools. I attempted new techniques and tried to make connections to other artwork/experiences.	I put little to no thought (even with teacher help) into the choosing of the materials/tools. I did not try new techniques and there are no connections to other artwork/experiences.
Engage & Persist	I challenged myself to embrace my art making problems and developed a distinct focus within my work.	I challenged myself to not let my art making problems hinder my work too much; I developed a focus within my work.	I let my art making problems influence my work and my focus lost clarity because of it.	I let my art making problems take over my artwork and my artwork lost focus as a result.
Envision	I imagined and practiced many ideas/processes before and during my art making.	I considered and tried out a few ideas before and during my art making.	I started and continued my artwork with little envisioning or practice.	I started and continued my work with no consideration of how it might turn out.
Express	My work clearly conveys an idea, mood, or place that expresses some part of me. My work shows an awareness of other viewers.	My work communicates an idea, mood or place. My work somewhat shows an awareness of other viewers.	My work somewhat communicates an idea. There is little awareness of other viewers.	It is not clear what my work is communicating or how it reflects me. There is no awareness of other viewers.
Observe	I spent an extensive amount of time observing my subject matter, art making processes and /or the environment around me that I may have otherwise missed.	I spent time observing my subject matter, art making processes and/or the environment around me that I may have otherwise missed.	I spent limited time observing my subject matter, art making processes and/or the environment around me.	I spent no time observing my subject matter, art making processes and/or the environment around me.
Stretch & Explore	I took risks in my art making and learned from my mistakes. I taught my peers with new ways of art making.	I challenged myself to explore a new idea or try out a new media but I still "played it safe".	I experimented with a new idea or media but my finished work reflects what I always do.	I stayed with what I am familiar with and/or reproduced someone else's work or ideas.
Understand the Art World	I spent time discovering aspects of artwork from other artists that I may have missed before.	I spent some time discovering aspects of artwork from other artists.	I spent just a small amount of time examining others' artwork.	I ignored any and all others' artwork.
Reflect	I am very conscious of my art making process and my honest self-evaluations reflect that.	I am aware of my art making processes and my self-evaluations reflect that.	I am becoming more aware of my art making processes and my self-evaluations are starting to reflect that.	I am unaware of my art making process and/or I have no self-evaluations of my work.

The Art of Education | www.theartofed.com

Closure

- **Option 1:** Connect back to the guiding questions rephrasing them to focus on student learning that occurred through this lesson; rephrased questions:
 - What makes the event and/or person your group selected worthy of being commemorated in the museum?
 - How does your individual work of art and proposed group exhibit convey an idea, mood or place connected to your groups theme?
- **Option 2:** Have students share and explain in their proposed group exhibit to the class and have the class vote on what exhibits the museum should accept.
- **Option 3:** Ask the school for public space, such as the media center, to display each exhibit. Consider including a method for students and/or teachers to vote on what exhibit should be accepted.

The Arts Museum Activity and the Social Studies

- Cognitive Demand
- History's Habits of Mind
 - Interrogate texts and artifacts, posing questions about the past that foster informed discussion, reasoned debate and evidence-based interpretation.
 - Negotiate a complex, often uncertain and ambiguous world, equipped with the appreciation for multiple perspectives
 - Engage in patient reflection and constant reexamination of the past and present.
- SS.912.A.1.1 Describe the importance of historiography, which includes how historical knowledge is obtained and transmitted, when interpreting events in history.
- SS.912.A.1.2 Utilize a variety of primary and secondary sources to identify author, historical significance, audience, and authenticity to understand a historical period.
- SS.912.A.1.4 Analyze how images, symbols, objects, cartoons, graphs, charts, maps, and artwork may be used to interpret the significance of time periods and events from the past.

When to Use the "Exhibit Proposal Project"

- Beginning and during a unit of study
- End of a unit of study
- End of year review project
- Enrichment activity
- Include in student portfolio
- Independent learning activity
- To build classroom culture

Tips for a Successful Lesson

- Approach challenges as a learning experience and allow for your students to do the same.
- Learn with the students.
- Know the readiness of your students and act accordingly.
- Feedback should be specific, timely, and criterion referenced.

Works Cited

- Studio Thinking 2 The Real Benefits of Visual Arts Education
- Learning from Museums Falk & Dierking
- Studio Habits Rubric – Art of Education

For more information, contact

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