Deep Diving is a discovery-based curriculum that introduces students to multicultural contemporary art; that empowers students to create art with civic purpose; that impels students to think metacognitively about their process, the potential of their craft, and their potential as artist-scholar-citizens.

How to use the Deep Diving Curriculum

The units above are each dispositions that are arranged in a circular loop. You could start with the disposition Discover and use that as an introduction into a theme, later exploring the other dispositions as they become more real/relevant to student learning. Dispositions can cluster together or be separate, depending on the aim of the teacher.

To introduce the Deep Diving learning experience, design a single lesson that takes student’s clock-wise (beginning with Map) through the cycle of dispositions. The metaphor can be used as a work-shop model for an individual class.

Or, for a nine-month curriculum- from September to June- each unit runs approximately one-and-one-half months. The curriculum provided suggests a general overview for a nine-month curriculum, designed for 9th graders in a public or private school setting.
How to assess student understanding

Deep Diving uses Anchor Standards (National Art Education Association) as the curriculum’s primary assessment tool. When learning possibilities visually match with icons, use a corresponding assessment possibility*.

* Use attached assessment tools from the MAT Extension: Anchor Standard Assessment Possibilities

Throughline Questions

1. What do we have to say?
2. How can we elevate our messages through art?
3. How should our approach advocate for personal and cultural communities?
4. How can art-making be an on-going, generative practice?

Units with Guiding Questions (are Understanding Goals)

<table>
<thead>
<tr>
<th>Unit</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Map</td>
<td>p. 3</td>
</tr>
<tr>
<td>Charter</td>
<td>p. 4</td>
</tr>
<tr>
<td>Dive</td>
<td>p. 5</td>
</tr>
<tr>
<td>Swim</td>
<td>p. 6</td>
</tr>
<tr>
<td>Discover</td>
<td>p. 7</td>
</tr>
<tr>
<td>Surface</td>
<td>p. 8</td>
</tr>
<tr>
<td>Assessments and standards</td>
<td>p. 9</td>
</tr>
<tr>
<td>Student Narrative Assessment Rubric</td>
<td>p. 10</td>
</tr>
</tbody>
</table>
Q: How do we see ourselves as artists and what are our goals? (Reflect to Envision)

Learning Possibilities: Set goals with artist-teacher Arzu Mistry's The artist I am/the artist I want to be- Mandala’s. Build visual arts language by introducing the Studio Habits of Mind (Hetland, et al). For inspiration, survey mandala from Congolese Cosmogram’s, Native American medicine wheels, and Buddhist mandala, with contemporary artists such as Leonardo Ulian.

Q: What impact can our goals have on us as artist-scholar-citizens? (Reflect to Understand Art World: Community)

Learning Possibilities: Ceramic bowl making for the Hailey House Super Bowl, from Dudley Square, of West Roxbury, in Boston, MA - raising money to feed locals in need.

Q: What resources are helpful in charting our destination? Ask: What do I need to get there? Have I done anything like this before? Can I leave a safety trail of bread-crumbs?

Learning Possibilities: Map your past ventures with artist-teacher Kathleen Marsh. Map your heart, map your mistakes, map your hair history, and map hiding spots. Research artist map-makers such as Houston Conwill, Bodys Isek Klngelez, Estella Conwill Majozo, Julie Mehretu, Olafur Eliasson, and Jie Qi.

Assessment Possibility: Survey a series of student maps and choose examples with strong craft, typography, message, and design. Compare with a collection of recent and historical maps. Generate a list of the most important aspects of the ideal map.
Charter- permission to explore discovery vessels going out
cHECKING EQUIPMENT wading and waiting
(Develop Craft, Understand Art World: Community)

Indra’s Cloud by Anne Percoco’s, 2008. Digital photograph, 20 x 30 in

Q: What do we need to reach out goals? (Think personally, physically, and socially/culturally)

Ask: Where am I going? What happens when I dive-in?

Learning Possibilities: Engineer and build a discovery boat. See artist-made boats from Mary Mattingly’s Triple Island, and Rick and Laura Brown/Handhouse Studio’s Bushnell Turtle Submarine

Explore and discuss the ways artists set out on adventures by researching the Antarctica No Borders project @ http://www.sustainable-fashion.com/projects/antarctica/ with artists Lucy + Jorge Orta. Collaborate on a list of borders- real and imagined.

Q: How do we turn ideas into action?

Learning Possibility: Giving ourselves permission to play, and to get lost, with John Crowe’s License to Play, and Adam Tibet’s License to Steal. PLAY: Design and trade a license that permits a thought/action. STEAL: Take an image and make it your own. Debate artist’s copyright vis-à-vis the 2006 Dale Chihuly Trial and Shepard Fairey’s 2009 Obama-poster trial.

Explore and discuss the ways that families and society construct fears, with artist-teacher Olivia Gude and Spiral Workshop’s Chromophobia: Painting in a culture of fear. Use color theory to examine culturally constructed color associations, and hold a conversation with teachers and families to color code fears- from red (most alarming) to green.
**Dive-**  
*a slow decent into the unknown*

*Exploring possibilities of becoming,*  
*A sinking transference from something to something else*  
*(Envision, Stretch-and-Explore)*

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**Q:** What is a generative topic and how do we select one worth exploring?

- **Learning Possibilities:** Create an artwork that **engages all five senses** (space, time, light, sound, taste and touch). Research artists who engage the senses, such as Cai Guo-Qiang and Etsuko Ichikawa. Discuss how artists build compositions/experiences that engage the viewer.

  Create an artwork that **explores surface tension**, with artists Juan Sanchez Xotan and Ori Gersht. Discuss historical art versus contemporary art, and assess connections between these two artists.

- **Emergency Response:** Create an individual **response to a natural disaster.** Respond to designs from artists Phong Bui and Pinar Yoldas, and Todd Elkin’s. **Create in groups a sustainable shelter design** with the American Red Cross Shelter Project. Invite families and present shelter designs.

  Learn how the art/design process works by mind-mapping generative topics. Learn the creativity diamond design process- from mapping- to thumbnails- to roughs- to final designs.
Swim - *looking around, discovering, an artist becoming (Express, Engage-and-Persist)*

The Art of Losing by Sarah Sze, 2004

Q: How can we show depth of feeling through images that are powerful, sensitive, and evocative? (Propel’s dimension of production)

Learning Possibility: Address important issues with the *Adobe Youth Voices Poster Contest*-Typography and Illustration. Use the creativity diamond design process and Adobe Illustrator

Share poster ideas with elders by inviting families and community members to a *Youth Speaks exhibition*. Learn how artists document, exhibit, and critique their work

Q: How do we know when to adjust our art making process?

Learning Possibility: *Artist Pages*- Artists pass pages back and forth between themselves, altering and adding along the way

Q: How can we use criticisms to improve? (Reflect to Stretch-and-Explore)

Assessment Possibility: *Self-assess our strengths and challenges. Select one challenge to explore in a challenge drawing-* **taking on the difficult to engage and persist towards understanding**
Discover - the journey is the artifact (Observe, Reflect)

Underwater Sculpture Park in Grenada, West Indies (Jan 2014), by Jason deCaires Taylor

Q: What is the meaning, metaphor, and symbolism of diving through water?

Learning Possibilities: Parsons challenge- Depict an **under-noticed subject** through a series of three artworks. Learn how Maya Lin brings attention to the damage we do to our environment in her *Disappearing Bodies of Water* series. See how her studio artists and scientists take data and make mock-ups for 3d computer printed sculpture.

Watch Australian artist Lynette Wallworth’s *Coral Rekindling Venus*. Five-years in the making, the video of coral reefs is a reminder of the biodiversity we would lose with even the slightest change of temperature. Respond to the video with an artwork that reflects how **a slight change can make a big impact over time**.

Q: What provokes us to make? How do we mine ideas from past ideas and take risks?

Take a walk and respond to what you experience by making an artwork. See how artist Leonardo Drew travels and finds constant opportunities to learn, receive information, and give back through art. **Learn how artist-activists give back/raise awareness through art making**

Glean from the past and **choose an already completed project to do-over**

Q: Once we find a material or subject that impassions us, how do we create a series?

Learning Possibilities: working with multiples, linocut print-making, digital reproductions
The Swimming Pool by Leandro Erlich, 2008

Q: When is a work complete? How do we now? What does portfolio review tell us about growth? **What is the after-life of a good art project?** How do we write a proposal to make art happen? How do we write an artist statement? What are the stages/processes of exhibition? What do I do to document my work?

Learning Possibilities:

- Revisit the Artist I am/the artist I want to be
- Media Documentation & Blog
  - *Connecting: Proposal for art or art action
- **Dive Exhibition/Performance**
  - *Portfolio Review/Critique with practicing artist-teachers
- Write a **proclamation of self-discovery to an adventure journal** (artist statement)
- Discuss the **after-life of an art project/curriculum** with artist-teacher David Perkins
**Assessment Possibilities and Visual Arts Standards**

**Document** processes and products with sketchbooks, pictures, blogs, video, and portfolio

**Formally** assess: Projects with the *Creating Project Rubric; Portfolio with the *Presenting Portfolio Questions; Critique with *Responding with Art Basted Inquiry; and allow for student-authored assessment with the *Student Narrative Assessment Rubric.

**Informally** self-assess along the way with group critiques, reflections, and frequent check-in’s

**Methods**
- Contexts: Personal – Physical - Socio-Cultural
  - Falk & Dierking (2005) research from Using Contextual Model of Learning to understand visitor learning from a science center exhibition (Science Education 89, 744-748)
- Artist-Scholar-Citizen model from the Boston Arts Academy
- *Connecting with a proposal for art/art action adapted from Boston Arts Academy
- Studio Habits of Mind

**Standards** are derived from the National Art Education Association's 2014 Anchor Standards

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**New National Core Art Standards**

<table>
<thead>
<tr>
<th>Anchor Standards</th>
<th>Creating</th>
<th>Presenting</th>
<th>Responding</th>
<th>Connecting</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Creating</strong></td>
<td>Generate and conceptualize artistic ideas and work.</td>
<td>Analyze, interpret, and select artistic work for presentation.</td>
<td>Perceive and analyze artistic work.</td>
<td>Synthesize and relate knowledge and personal experiences to make art.</td>
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<tr>
<td></td>
<td>Organize and develop artistic ideas and work.</td>
<td>Develop and refine artistic work for presentation.</td>
<td>Interpret intent and meaning in artistic work.</td>
<td>Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.</td>
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<td></td>
<td>Refine and complete artistic work.</td>
<td>Convey meaning through the presentation of artistic work.</td>
<td>Apply criteria to evaluate artistic work.</td>
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</tr>
</tbody>
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Use the Anchor Standards table above and the rubric below for a Student Narrative Assessment Rubric.

Narrative assessment tools ask students to self-assess strengths, and challenges. Students set goals and plan strategies for action steps toward those goals.

The narrative can accompany the *Presenting Portfolio Questions during a portfolio review.
# Student Narrative Assessment Rubric

![Icons for Creating, Presenting, Responding, and Connecting](images)

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Strengths</th>
<th>Challenges</th>
<th>Goals</th>
<th>Strategies for Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creating</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Presenting</td>
<td></td>
<td></td>
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<tr>
<td>Responding</td>
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