

Lesson Plan Template- 2021

Below is a template you will fill in as your lesson plan. It is designed to include the actions of the 4 National Visual Arts Anchor Standards of **Creating, Connecting, Responding and Presenting**. The left column you will populate with the lesson criteria. Be thorough and descriptive. The right column you will share your rationale for the choices you are making. The rationale/reflection should be backed up by readings from the class, and other content you’ve learned in other courses. Sharing your rationale is important as it asks you to think about why you are doing what you are doing. Reflecting deeply is a significant aspect of teaching.

Lesson Title: Using Symbolism to Create Social Justice-Themed Art

Targeted grade Level: 12th/Honors/AP Art

Anticipated Time Frame: 10, 50 minute-1 hour sessions

	Lesson Plan	Rationale
1.	Conceptual Structure/Big Idea: Addiction	<p>Why is this a relevant concept for students to explore? How does it connect to contemporary culture and context?</p> <p>Addiction is a relevant concept to explore because it is listed as one of the top ten issues that teenagers are dealing with in the United States. According to National Center for Drug Abuse Statistics, “Youth drug abuse is a high-profile public health concern, with at least 1-in-8 teenagers abusing an illicit substance in the last year.”¹ Additionally, addiction can also be a major issue in the lives of adults in teens’ lives, including the opioid epidemic, marijuana addiction, and alcohol abuse. For example, 385 Americans die daily from excessive alcohol use and 136 daily from opioid addiction. Since this is a common issue amongst our teens, using art and other arts integration methods may help students express their ideas and feelings about such a relevant topic.</p>

¹ National Center for Drug Abuse Statistics (n.d.). *Drug Use Among Youth: Facts & Statistics*. Drug Abuse Statistics. Retrieved January 31, 2024, from <https://drugabusestatistics.org/teen-drug-use/>

2.	<p>Key Concepts (<i>What ideas, facts, and new knowledge will the students acquire? List the key art concepts that will help students to understand the big idea as an artist.</i>)</p> <ol style="list-style-type: none"> 1. Students will learn how to translate broad concepts into concrete visual images. 2. Students will learn about the history of symbolism in art. 3. Students will learn how to effectively incorporate text in art. 4. Students will learn about the power of propaganda in social media and the history of art as propaganda and its connections to social issues. <ol style="list-style-type: none"> a. Students will²: <ol style="list-style-type: none"> i. Demonstrate advanced knowledge of Elements and Principles of Design. ii. Use technology and electronic media to create art (optional media choice). iii. Demonstrate confidence, sensitivity, and advanced skill in media, technique & craftsmanship. iv. Express [themselves] through a range of subject matter, symbols, images, and media. v. Use experimental techniques to express a personal, creative, and original problem-solving approach. vi. Prepare works for display. 	<p>Why is it important for students to know these concepts?</p> <p>It is important to give students the skills and tools they need to create art, investigate art concepts and history, analyze past works and their own works, synthesize prior and new-found knowledge, and present and share their work. Through exploring broad concepts at first before specifying the topic at hand will give students greater confidence in developing their own symbols, metaphors, and visual language to create works about addiction. We will look at past and present artists who use symbolism to give greater context to the work they are making. Referencing other artists also helps students to see that there is a broader cultural and societal impact that artists have in the world.</p> <p>“Art has an impact on society through altering people's ideas, teaching principles, and transferring memories across place and time.”³</p>
3.	<p>Objectives (what students will DO):</p> <ol style="list-style-type: none"> 1. Students will research the social issue of addiction and create a brainstorming page, graphic organizer, or infographic based on findings. 	<p>How do the objectives fully support learning and how do they connect to the students’ lives? (What evidence can you provide that makes you say this?)</p>

² Selection learning goals from HCPS Art IV & V Student Learning Goals

³ MII Creative (n.d.). *How Art Influences Society*. Miicreative. Retrieved January 31, 2024, from <https://www.miicreative.com/blogs/painting/how-art-influences-society>

<p>2. Students will use creative writing to express their ideas and feelings about the issue of addiction.</p> <p>3. Students will create a final work of art referencing elements from their research and writing to create a piece depicting addiction. They will create this piece using a medium of their choice.</p> <p>4. Students will prepare and present work for final group critique. Additionally, students will respond to their peers' work through warm-up or exit tickets (see #13 – Presenting for more details).</p>	<p>This project gives students the opportunity to use Bloom's Taxonomy as they begin researching an important social issue and then apply, analyze, evaluate, and create visual schematics related to that research. Lessons will be set up so students can learn to develop higher level thinking skills which will also improve their cognitive development. Additionally, using Bloom's Taxonomy aids in formative assessments. I will be able to gauge the students' understanding of the social issue and the process for developing their ideas as I look at their brainstorming page/graphic organizers, etc. as well as their writings about the subject. Overall, it will also help me understand what their prior knowledge is based on my assessments. As students learn about this issue and discuss it between one another during peer assessments and sharing of work, students can also share more deeply about how this topic impacts them personally (if applicable). Creating safe spaces to discuss relevant topics is crucial to fostering a creative and genuine learning environment.</p> <p>"Bloom's Taxonomy can be useful for course design because the levels can help you move students through the process of learning, from the most fundamental <i>remembering</i> and <i>understanding</i> to the more complex <i>evaluating</i> and <i>creating</i> (Forehand, 2010)."⁴</p> <p>"Bloom's Revised Taxonomy is one of many tools that faculty can use to create effective and meaningful instruction. Use it to plan new or revise existing curricula; test the relevance of course goals and objectives; design instruction, assignments, and activities; and develop authentic assessments."⁵</p>
--	--

⁴ Northern Illinois University Center for Innovative Teaching and Learning. (2020). Bloom's taxonomy. In *Instructional guide for university faculty and teaching assistants*. Retrieved from <https://www.niu.edu/citl/resources/guides/instructional-guide>

⁵ Northern Illinois University Center for Innovative Teaching and Learning. (2020). Bloom's taxonomy. In *Instructional guide for university faculty and teaching assistants*. Retrieved from <https://www.niu.edu/citl/resources/guides/instructional-guide>

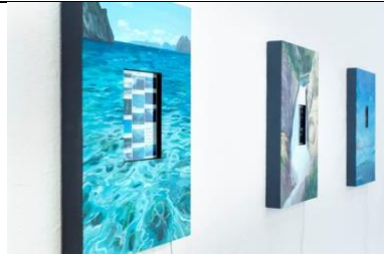
		<p>“Students too need opportunities to learn about an idea, build an adequate knowledge base for working with it, examine the idea in the work of other artists, and find personal connections to the idea.”⁶</p>
4.	<p>Essential Questions (BIG overarching questions):</p> <ol style="list-style-type: none"> 1. Why is meaning-making important in art? 2. How do artists draw inspiration from society and culture? 	<p>How are these questions meaningful to the student? How do you know?</p> <p>It is important for students, and artists in general, to know why we make art and why meaning-making is integral to that creative process. Even artists of the past who debated about the relevance of meaning in art (such as Duchamp) were actually creating new meaning because they questioned the assumptions made about art and its purpose and connection with commercialism, capitalism, and consumerism. By even defying it, they were reinforcing that meaning-making is important.</p> <p>“Meaning-making paves the way for reflective thought processes. It is an expression emphasising any situation of learning, making sense of the situation, objects, relationships, cultural resources, identities, and emotions (Zittoun & Brinkmann, <u>Citation2012</u>). To summarise, it involves imagination and fictional qualities, making connections, developing links, and translating purpose, intention, feelings, or ideas into various modes of communication.”⁷</p> <p>By addressing the social justice issue of addiction, we give students a chance to learn about the broader meaning of addiction and how they can use art to address issues close to their own lives or to the</p>

⁶ Walker, Sydney R. (2001). Marilyn G. Stewart, Editor. Chapter 1: Big Ideas and Artmaking. Chapter 4: Problem Solving. Chapter 5: Setting Boundaries. *Teaching Meaning in Artmaking*. Davis Publications, Inc.

⁷ Amna Qureshi, Melanie Sarantou & Satu Miettinen (2022) *Meaning-making and interpretation through personal mandalas in the context of visual literacy*, Journal of Visual Literacy, 41:3-4, 247-260, DOI: [10.1080/1051144X.2022.2132625](https://doi.org/10.1080/1051144X.2022.2132625)

		<p>loves of others. It helps students know that artists have a broader role in our world and can have real impact on our culture and society. Similarly, culture and society can have an impact on the work artists make.</p> <p>“Art has been a means of cultural expression for centuries. In the modern world, this tradition continues to flourish. Artists from diverse backgrounds use their creations to convey social, political, and personal narratives. From visual arts like painting and sculpture to performing arts like theater and dance, contemporary artists engage with culture to create works that challenge, inspire, and provoke.”⁸</p>
5.	<p>Standards:</p> <p>NVAS:</p> <ol style="list-style-type: none"> 1. VA:Cr1.1.IIIa 2. VA:Re.7.2.Ia 3. VA:Cn10.1.IIIa 	<ol style="list-style-type: none"> 1. Visualize and hypothesize to generate plans for ideas and directions for creating art and design that can affect social change. 2. Analyze how one’s understanding of the world is affected by experiencing visual imagery. 3. Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art or design.
6.	<p>Connecting and Responding:</p> <p>Teaching Resources: (art work, videos, books, etc)</p> <p>Art: (Artists and insert thumbnail photo of examples shared)</p> <p>Joe Hedges https://www.joehedges.com/</p>	<p>Explain how the students will explore the concepts of the big idea through artists and their artwork. <i>What opportunities will the students have to RESPOND to art? Choose artists whose work exemplifies an exploration of your big idea and include examples of the artist’s work in your presentation.</i></p>

⁸ Fortune Group. (2023, October 24). *The intersection of art and culture in the modern world*. LinkedIn. <https://www.linkedin.com/pulse/intersection-art-culture-modern-world-linkedin-fortunegroup-zxtrf>



Ryan Schultz

<https://www.trendhunter.com/trends/ryan-shultz>



Yvette Rock

www.yvetterock.com



Frida Kahlo
"The Wounded Deer" 1945

The hook will be the initial investigation into the issue of addiction. I will show students about a 30-second high speed video clip of artworks made in response to the topic of addiction then ask them, "What social issue do you think these images were depicting?" We will then open the floor for discussion and ask questions like:

1. How do you define addiction?
2. What role has social media played in our lives?
3. If you could take away one addictive substance in our world today, what would it be and why?
4. We will look at the artworks I showed during the hook, but at a slower pace, and take time to ask each other questions about each piece and take time to share our responses.

The big idea will also be explored through the various artists we will be looking at. We will use varied approaches and critique models to discuss how to look at and respond to art. When looking at art, students will be challenged to ask questions of one another like, "Is this really art?" "What is art?" "What did the artist mean?" "How is this artist's exploration relevant to my life. How does this represent addiction?" "Where do we see the artist use symbols in their work?"

"In panning for philosophical inquiry within the art curriculum, teachers must identify questions, issues, and topics that are relevant for student exploration."⁹

⁹ Stewart, Marilyn G. (1997). Chapter 4: Generating Questions for Philosophical Inquiry. *Thinking Through Aesthetics*. Davis Publications, Inc.



Selections and references to “What is Symbolism in Art” online article. <http://www.tendreams.org/symbolism-art.htm>

Video: “What is Symbolism in Art?”
<https://youtu.be/DSTiM4ibntE>

Watch selections from YouTube film, “The Social Dilemma.”
<https://youtu.be/DSTiM4ibntE>



Gilda Snowden: Tornado
<https://www.artnet.com/artists/gilda-snowden/tornado-IYO8MOAYRyymFw1XLHSecw2>



7. **CREATING**
Lesson Plan Sequence (This will be lengthy and will be broken down into days if need be) *How will the art teacher help students artistically and creatively investigate and express the big idea? Explain how you will facilitate the development of knowledge about CREATING/ARTMAKING that will help students explore subject matter, media, and techniques in their own work. How will you weave opportunities for formative assessment and reflecting into the lesson? Bold content specific art vocabulary*

Day 1. Hook, Introduce lesson, Discussion (facts/statistics/vocabulary/personal reflection), HW: Begin brainstorming ideas in sketchbook OR create a symbol for how you felt during class when we discussed social justice topic of addiction

Day 2-3. CSI Visible Thinking Routine – students pick three resources to create their CSI project. CSI project must be related to social justice topic. Cite all resources used and explain what each color, symbol, and image mean.

Day 4. Responding, Reflections, Peer-Assessments – students will use self-reflective and peer-assessments to critique and respond to the CSI project. Students can use these assessments to determine

Share rationale for choices in teaching and learning strategies, here is where I should see additional evidence of the readings. How will you scaffold the lesson to maximize learning?

a) I will use the scaffolding instructional tool to assist the students in understanding the content of the lesson. This includes:

1. Activating their prior knowledge of the subject we're talking about and/or materials we are using to create the work.
2. Modeling the process I use to help problem solve and think through a task.
3. Breaking down the task at hand into smaller chunks for student to understand.
4. Pairing up a student who understands the content and process with the student who may not be showing understanding and having them work side by side.

b) To challenge students to think about the topic of addiction in non-verbal ways, they will engage in the CSI Visible Thinking Routine (Color, Symbol, Image).

c) This project gives students a chance to choose their own learning. Inspired by the constructivist theories, giving students the opportunity to choose their materials and techniques empowers and challenges them to grow as

<p>the next direction for developing a final symbol and material choice for their final piece.</p> <p>Day 5-8. Creating – students will make final material choice selection and begin working towards final piece.</p> <p>Day 9. Formal assessment/teacher check-in through/creating.</p> <p>Day 10. Presentation & Critiques/Summative Assessment</p> <p>Vocabulary terms: Experimentation/Exploration Illustration Appropriation (especially for those working in collage) Elements/Principles of art/design Mixed media/assemblage Symbols Various art techniques and mediums</p>	<p>individuals and artists as it requires a deeper level of thinking and problem-solving skills. It also reinforces applying prior knowledge with new knowledge.</p> <p>d) Much of the structure is also based on TAB (Teaching for Artistic Behavior) perspective where “...students experience the visual arts as artists responsible for their learning. Following introductions to available media, student artists advance their individual artistic processes through exploration and discovery, inquiry and ideation, skill development and artmaking, reflection and revision, self-evaluation...” We will also employ some of the strategies for assessments, such as OBSERVATIONS (when I check their sketchbooks), THINK-PAIR-SHARE (day 4 peer-assessments), EXIT TICKETS (when we post final projects and have students share about their peers’ work), and CRITIQUES (day 4 CSI critiques and final presentations). https://theartofeducation.edu/2019/01/6-strategies-for-fast-and-formative-assessments/</p> <p>e) It is more important that students experience the process of experimentation rather than focusing on a polished museum-ready piece. I want them to step outside of their comfort zones and will assess them through that lens.</p>
<p>8. Differentiation/Accommodations/Modifications (For differently abled on both ends of the spectrum)</p> <ol style="list-style-type: none"> 1. Change media requirements. For example, students who feel overwhelmed by having to pick multiple mediums for this project can select one. 2. Change project requirements. 	<p>Share rationale for each</p> <p>“The trick to making meaningful accommodations is that they need to truly be student-centered and reflect the student’s learning, NOT how much students can accomplish with a paraprofessional at their side.” ¹⁰</p>

¹⁰ McCormick, A. (2023, March 27). *How mastering art room accommodations benefits all students*. The Art of Education University.
<https://theartofeducation.edu/2016/03/mastering-art-room-accommodations-benefits-students/>

	<p>3. Reduce written requirements for students who struggle with writing and ask them to share alternatives for how they can share ideas and responses.</p> <p>4. Pair students with physical limitations with peers who are willing to assist in the creation process.</p>	<p>1. “When teachers are willing and able to step back and look at student learning this way, more creative outcomes open up for all students.”¹¹</p> <p>2. “Sometimes students with special needs need a small change to be successful.”¹² I will pivot the assignment as needed for students who are stuck or can’t move past certain stages of the project.</p> <p>3. Choice-based learning and a constructivist approach might instill a sense of inclusion and empowers students to be in charge of their own learning.</p> <p>4. Collaboration and team-work is a valuable life-long skill.</p>
9.	<p>Assessment Strategies: (Connecting and Responding) What evidence from performances and products demonstrate deep understanding and generalizable new knowledge? What evidence of pre-thinking, in process ideation and development will be required?</p> <p>Pre-assessment:</p> <p>a) I will have a printed document for them to complete asking questions about the topic we will be working on.</p> <p>Formative assessments:</p> <p>a) Sketchbook pages and peer-to-peer discussions. b) Exit tickets c) 1:1 verbal assessments</p> <p>Summative assessments:</p> <p>These are potential summative assessments I might use to evaluate students:</p> <p>a) A final display of student work and critique session.</p>	<p>Share rationale for formative and summative assessment, HOW will this reveal knowledge acquired and how they will use it?</p> <p>How will you know what your students have learned about:</p> <ul style="list-style-type: none"> • the big idea that they investigated • the artistic concepts and depth of knowledgebase • art creating and production/process • reflecting on their own work and connecting and responding to other art work • How will the students’ voices be represented in the assessment and presentation of their work? <p>“Self-assessment, reflection, and metacognition are essential aspects of the learning process.”</p> <p>https://theartofeducation.edu/2021/01/5-tips-for-better-art-assessments/</p> <p>Pre-assessment:</p> <p>Questions will help me understand the students’ comfort level with the topic of addiction, their knowledge about certain terms such as symbolism and propaganda, and what art materials they</p>

¹¹ McCormick (2023)

¹² McCormick (2023)

	<p>b) Write a personal reflection on the process of making their final piece.</p> <p>c) Create a rubric and evaluate final art project based on rubric. Each student will also have their own rubric to complete about their own work. Final grade will be based on their evaluation as well as mine.</p>	<p>love working with the most to help me create a more open-ended lesson plan that fosters differentiated instruction.</p> <p>Formative assessments:</p> <p>d) I will observe their brainstorming sketchbook pages make notes/marks for completed brainstorming work and walk around the classroom listening to their peer-to-peer discussions (without chiming in). This will help me gauge their knowledge of and interest in the big idea</p> <p>e) Students will complete exit tickets where they answer questions like, "List three things you liked about the works of art you saw today," "What words come to mind when you think of the social issue we're talking about?" "What was your favorite part of today's class?" "What was challenging about today?" This will give me insight about their thinking, creation progress, and engagement with the project.</p> <p>f) From time to time, I will pull students aside individually to ask how they are doing as we work on art about addiction. Since it's such a heavy topic, it might give students who are apprehensive, stuck, or indifferent and opportunity to open up which may lead them to dig deeper in the creation process.</p>
10	<p>Insert photo of teacher created exemplar here:</p> <p>Brainstorming process:</p>	<p>Rationale here should discuss the significance of what was created and address prior knowledge (ideas, context etc) students will need to understand the lesson content.</p> <p>I think it is important for students to see the brainstorming process I went through to achieve my final piece. They will observe that the final piece is not like the initial sketches, but instead inspired by the concepts I was working with. The brainstorming and sketching pages will also demonstrate that experimentation and ambiguity in the art-process is valid and encouraged as it sparks new ideas and can lay a foundation for understanding how artists create a series of work.</p>

Addiction

There are so many connections to the word addiction. "Even as I typed 'what are the top ten addictions we have?' I was bombarded with articles, lists and images. Common addictions listed were:


Drugs (various forms of drugs)
 Alcohol marijuana
 Sex cocaine
 Social media heroin
 reduced

I became fascinated with the actual letters in the word addiction as I read the articles. The letters became images. Then I wanted to repeat them to symbolically represent something done over and over again.

AAA AA
 DDD DD
 DDD DD
 I I I I
 CCCC C
 TTTT T
 OOO O
 NNN N

GILDA SNOODEN
 TORNADO SERIE
 COME TO MINE

chase of addiction
 spiral



Gilda Snooden, 1954-2014.
 "Tornado"
 Mixed Media, 2014

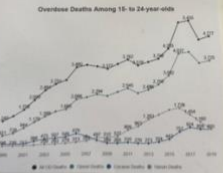
Gilda was a friend of mine who died tragically from a health situation. She was a champion and advocate for arts education. Her tornado series was/is so powerful + energetic.

Tornado as a symbol for loss of control.
 possible lesson - develop symbol for addiction

61%	How much drug use went up among 8th graders between 2008 and 2010.
62%	Of teenagers in 12th grade have abused alcohol.
50%	Of teenagers have misused a drug at least once.

<https://drugabusestatistics.org/teen-drug-use/>

Overdose Deaths Among 18- to 24-year-olds



Starting facts about teens + addictions in America.



Students will need to know how to use a variety of mediums and techniques. They can also learn these through the creation process. I will need to do some general demos as refreshers.

Since this is an advanced/AP class, I expect that students already have a good foundation in basic material use.

Higher level thinking will be needed as students are connecting a broad social topic (the big idea) and translating that knowledge gained through research to create a specific symbol and be able to share their meaning-making process through critiques and peer-to-peer discussions. This will also be done through writing which also requires higher-level thinking skills.

“Although big ideas provide the conceptual structure for artmaking, it is not enough for artists to focus on big ideas: artists also require strategies for exploring the content of the big ideas. Once such strategy is to create, or construct – and then solve – conceptual problems that address the big idea.”¹³

¹³ Walker (2001).



Final piece:



11. **Materials/Tools/Art supplies needed**

This project involves several materials that students will have the opportunity to choose from. Rather than listing all the specific details, I am listing the general materials used in the artistic processes since this project allows students to select their materials and process of choice.

What prior knowledge students will need to effectively use materials to express their ideas? (you may complete this AFTER making your teacher exemplar)

- a) Being able to independently research a topic on the internet and other sources.

	<ul style="list-style-type: none"> • Digital: Computer/iPad/Printer • Printmaking: Block printing material (rubber, linoleum, carving tools, ink, paper, brayer, etc.) • Painting: Brushes, paints, containers, water, canvas, mixed media paper, etc. • Drawing/Pen & Ink: Pencil, eraser, charcoal, conte, pen, ink, paper, etc. • Collage: Papers, adhesives • Mixed Media/Assemblage: Fabric, papers, adhesives, found objects, hot glue gun, etc. • Photography: Camera, (darkroom & supplies if available), inkjet printer, paper, mat board, etc. • Sculpture/Clay: Armature materials, clay, carving tools, rolling pin, sponges, etc. 	<ul style="list-style-type: none"> b) Being able to write and expound on a topic. c) Knowledge of elements and principles of art and design. d) Drawing skills (line work, shading, portraiture) e) Being able to analyze and critique work. f) Knowledge of a variety of materials and being able to select appropriate mediums for the desired outcome. g) Being open to the unpredictability and ambiguity that comes from exploring a new topic and possible new materials.
12.	<p>Materials Distribution/Clean Up</p> <p>Material are available for distribution at the beginning of class. Supplies are located in the same place from class to class to help with organization.</p> <p>Students are responsible for their own clean up. If working at same table, table captains are ultimately responsible for ensuring their table is clean before dismissal. Table captains rotate at least once a month. All materials must return to their designated area. Since this is a 12th grade class/AP class, I expect the students to be very familiar with the classroom management and organizational structure of the class. Students will be able to store works in progress in select areas of classroom and/or designated storage</p>	<p>Describe possible systems and management strategies</p> <p>There are a lot of inspirational ideas for classroom organization! I like classrooms that make it easy to spot where materials are. Bins that are clearly labeled and easy to open or slide out. Check-in and check-out systems for materials that need to be accounted for like X-acto knives and special markers. Cleaning materials on carts or counters. Table captains that ensure their tables are clean. I would want my students to keep backpacks outside or under tables, so no one trips. It's always a privilege to have an extra storage room for works in progress.</p>

	<p>room. In some instances, students will be permitted to take work home. Students are given 5-10 minutes to clean up at the end of class.</p> <p>Each table has one to two cubbies which hold the following:</p> <ol style="list-style-type: none"> 1. Scissors, glue sticks, Elmer's, rulers, pencils, erasers 2. Markers, colored pencils, crayon boxes, ink pens 	<p>For this project, it will be very important for students to feel comfortable navigating the classroom and our supplies. They may also need to be refreshed on how to use certain tools or learn for the first time if they want to try something new. In this case, we would review the use and let them know set up and clean up processes involved with tools and materials. If another student is experienced, I would have them assist as well.</p>
13.	<p>PRESENTING How will your students' work be PRESENTED and curated?</p> <p>Students will upload a photograph of their final project along with details to accompany each photo. The piece will also be presented the day of their critique. Students must include the following details on a label the day they present their work: student name, title (even if untitled), size, materials used, and year. We will take 5 minutes at the start or sometimes end of each class to respond to each of the students' works. This feedback can take up to a month depending on frequency of class. It will also serve as a "warm-up" or "exit ticket".</p> <p>Accommodation: The piece will be available for critique that whole class period in case someone needs more time.</p>	<p>Who is the audience? What kind of feedback will the artists receive?</p> <p>The audience for the feedback/critique day is the students and teacher.</p> <p>For example, day 1 will be Student A presenting their work. Work will be projected on a wall or on a smart board. Peers will critique and give feedback. Feedback will be in writing or verbally. Questions may include:</p> <ul style="list-style-type: none"> • What specific aspect of addiction do you think the student focused on? • What symbols did the student use to represent their social justice topic? • Can you name three of the elements and/or principles of art the student used in their piece? • Can you name one artist from the past or contemporary artist this work may have referenced or may be inspired by, if any? • What do you like most about the piece? • What's one thing the artist could do to make this even stronger than it already is? <p>The student whose work is being critiqued will receive the copy of the feedback after I do a formative assessment ensuring who participated.</p>