

To introduce my lesson concept design combined with educational philosophy, I think it would be fitting to frame the entire lesson within a pedagogical framework created by Columbia College, Vancouver B.C. entitled "Arts integration learning spiral":

This chart resonated with me immediately (it was shown to me by an E.O. at the gallery after one of the internship sessions. It's taken from "AIMprint- New relationships in the Arts and Learning").

The AIM mandate is:

Project AIM artists and teachers co-create original, collaborative curriculum that is both documentation and instruction—a roadmap for the future and a narrative guide through the past. Together, we continually rework and revisit our plans and ideas just as a painter engages her canvas, or a poet her poem. Freedom to experiment and explore big questions is paramount to the curriculum writing process; artists, teachers, and students encourage one another to think metaphorically and expansively about concepts even as we grapple with a particular skill set. We start with ideas that excite us and spiral through our own learning as we guide our students through the process of arts-integrated learning and reflection."

Observing the 8 different "levels" of the spiral stand as a healthy mode of operation in terms of reasoning for education within the arts and culture realm. They are as follows:

- 1: Discover intentions for teaching and learning
- 2: Create a safe community of learners
- 3: Learn in the language of the arts
- 4: Immerse in the big ideas through art making
- 5: Revise and share
- 6: Perform and exhibit
- 7: Reflect and assess
- 8: Discover new intentions for teaching and learning

In my video entry I go over extensively why each level is an important launching point from which I frame my desire and interest in learning about the arts education realm. To discuss each point briefly is appropriate here so:

1. Discovering intentions for teaching and learning are quite simple really. I believe that education is a right that all humans on the planet should have access to, and furthermore, the type of education we receive should be available and culturally catered. My intentions for teaching and learning are so that children/adolescents both get access to, and exposure to opportunity to have communal educational experiences with their peers and educators alike.
2. Creating a safe community of learners is ideal- the idea of having a safe and non-judgmental environment harbors a safe and expansive space in which students may grow.
3. Learning in the language of the arts is to me, very important. This is not to say it's the only thing of value- I believe the mysteries of this world are not presented solely through the arts, but also through sciences etc. I think perhaps add to this statement: Learning in the language of the arts AND passion is the ultimate goal. To teach utilizing an arts lexicon with fervent passion is the ultimate combination!
4. Immerse in the big ideas through art making- this one may just be my favorite of the 8. Primarily the notion of 'big idea' really excites me, because within that there is freedom, there is inspiration. To think big like some of my favorite public figures (Bruce Mau, Richard Florida) really raise the bar in terms of forward and progressive thinking. This is great because in a way, to educate children is to educate the future, and to inspire big ideas- big dreams is a powerful thing.

The next four points are relevant but I don't want to spend anymore 'paper space'. I would like to briefly touch on the presentation I made yesterday of the program I was asked to come volunteer and run arts workshops in Oaxaca Mexico. I have been taking a very inclusive approach to these lessons, looking at other Mexican artists who I could derive some information from. I thought I would take Frieda Khalos work, and her own personal style of incorporating colours and symbology with art making for the children. This is inclusive learning, and ideally will make for more robust learning outcomes. I believe that by creating a program for those who don't have access to education or the arts, working minimally and effectively with the surroundings of the people is the most inclusive and productive way of teaching outside of the institution.

Asides from the future programs in Oaxaca, I would like to discuss my personal experiences during the internship, which have really moved me and created a whole new level of appreciation for arts educators. I will discuss Harvard universities Project Zero, as well as various pedagogical approaches and workshop ideas.

I would like to now discuss an experience that really impacted me during a gallery guide I was part of two weeks ago. When we began our tour there was a young girl who was with the group, but was obviously removing herself from it intentionally. She was sitting far away from everyone while the other kids talked and viewed the art, and she did not want to participate. I would approach her slowly and gently asking which pieces caught her eye the most, and why. She slowly began to open up to me and I felt as if little mountains were moving. We then went on to create self portraits for the identity tour, and she drew moccasins, dream catchers and a hockey stick. She was opening up to the group, and again, I gently asked if I could show her drawing to the class. We continued the tour, and she asked me if she could show me a picture she drew. It was, as she said "of her friend that had died", and we were able to talk about it openly. I was very careful as to how to approach that situation, but could tell she was being strong and shining and allowing herself to open up to me. I was so moved I can't even explain it properly! We ended up spending a lot of the tour chit chatting and eventually had a really great conversation about the healing powers art has. I talked to her about the idea that art has the power to convey what one wants to say without verbally doing so, and there are other effective visual means to do it. We talked about OCAD and how there are so many different ways to create art (she said she couldn't draw, and I told her that there are many other ways to create!) and she seemed really accepted by both me and by (cheesy I know) but by art! I think she was able to find something that she could work with, and that would work for her as well. This tour was one of my favourites, and I feel so happy to have had it!

After this tour I started investigating whether or not there were/are Native American arts educators, (obviously there are, but educators who utilize the culture and embrace it fully and use it as the basis for their teachings) and I found some really great examples. The most influential (and renegade I'd say!) was a woman named Dorothy Dunn, who was educated in Boston but moved to Santa Fe to open "The Studio". She was a progressive arts educator (a category I hope to work within in the future), and "Native American artists either used Dunn's theories as a means to create positive ethnic identities for themselves or reacted against her influence to create new definitions of Native American art identity."

Although Dunn was not Native herself, she regarded Native tradition in both life and art as her mode of operation in life. She "taught the most basic fundamentals of painting while deliberately refraining from teaching life drawing, perspective, or colour theory. Her student body Her student body initially came from the Rio Grande and Western Pueblos, and the Plains Tribes. Each year the classes grew and represented a greater number of tribes. By 1937, the final year that Dunn taught at the Studio, enrolment in the program was 170."

Dunn to me is an example of an educator that utilizes inclusivity, arts integration with self-affirming learning outcomes. Her teaching methodology (although a bit outdated now- she started the school in Santa Fe in 1932) and has been an innovator in arts education. One of the strongest indicators of success with Dunns work is that of her students, there were many who became well known in their own right and tradition, and from pure speculation and as a result of learning outcomes, it goes to show that there is a success rate by empowering people/students who otherwise are not normally given the chance to shine, and from it great things can happen. One of her students said "she did a lot for us. She made us realize how important our own Indian ways were, because we had been made to feel ashamed of them. She gave us something we could be proud of." This to me is the ultimate goal. Working with children and young adults who just aren't given the chance to shine, and by incorporating catered teaching methodologies amazing things can happen. Education is the back bone of a quality life, and this education doesn't necessarily have to happen in a class room, it just has to happen. I am instilled with optimism that the future holds good things, and from this class I take the wonder and power of education, and how to apply it creatively in the future.