

Deconstructing the Drawing Curriculum:

Teaching art through a global lens

Art Foundations Tufts University
Renee Silva 2022






Table of contents

01

Goals

Current issues &
future ideals

02

Theories

Postcolonialism, Critical
Multiculturalism, &
Globalism

03


Curriculum

Applying theories to the
practice

04

Being Intentional

Deconstruction Checklist





Turn and Talk

1. As a student, what's the most valuable thing you got out of a drawing class?
2. As a teacher, what enduring understandings would you want students to get out of a drawing class?




Current Drawing Curriculum

Skills: (public school requirements)

- composition
- space
- shading/depth
- perspective
- proportions
- mark
- line/shape

Enduring Understandings:

- process
 - experimentation
 - problem-solving
 - personal voice
- 



01

Goals



Problem of Practice


Concern for the ways a drawing curriculum perpetuates Western and colloquial lenses and how these ideals impact the way students value art and artists.

Need for BIPOC, queer, female-identifying people to connect to and thrive in a drawing space that is designed for them (as opposed to the dominant culture)

How can all students thrive in a drawing space?


To what extent do we hang onto the technical drawing skills?

Can they be taught through a different lens?





Goals

- Recognize the ways colonization and dominant narratives inform art education / the drawing curriculum, and the many histories and voices that are left out, invisible or forgotten as a result
 - Understand applicable theories that provide structured-approaches to deconstructing and redesigning curriculum to provide a wider, more inclusive lens of looking, making, and talking about art and artists
 - Apply theories to the design of transferable exercises, activities, and projects that transform the drawing curriculum into a more meaningful and relevant experience for all
- 



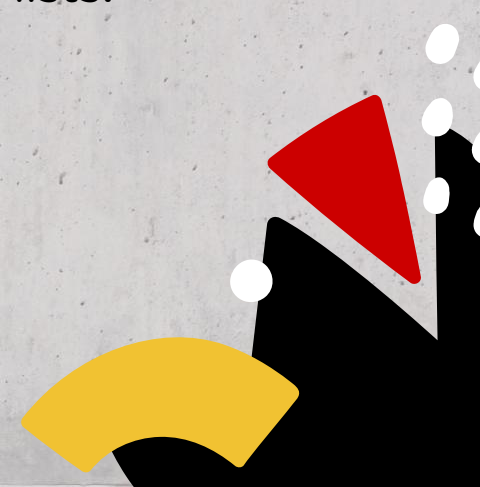
Group Activity

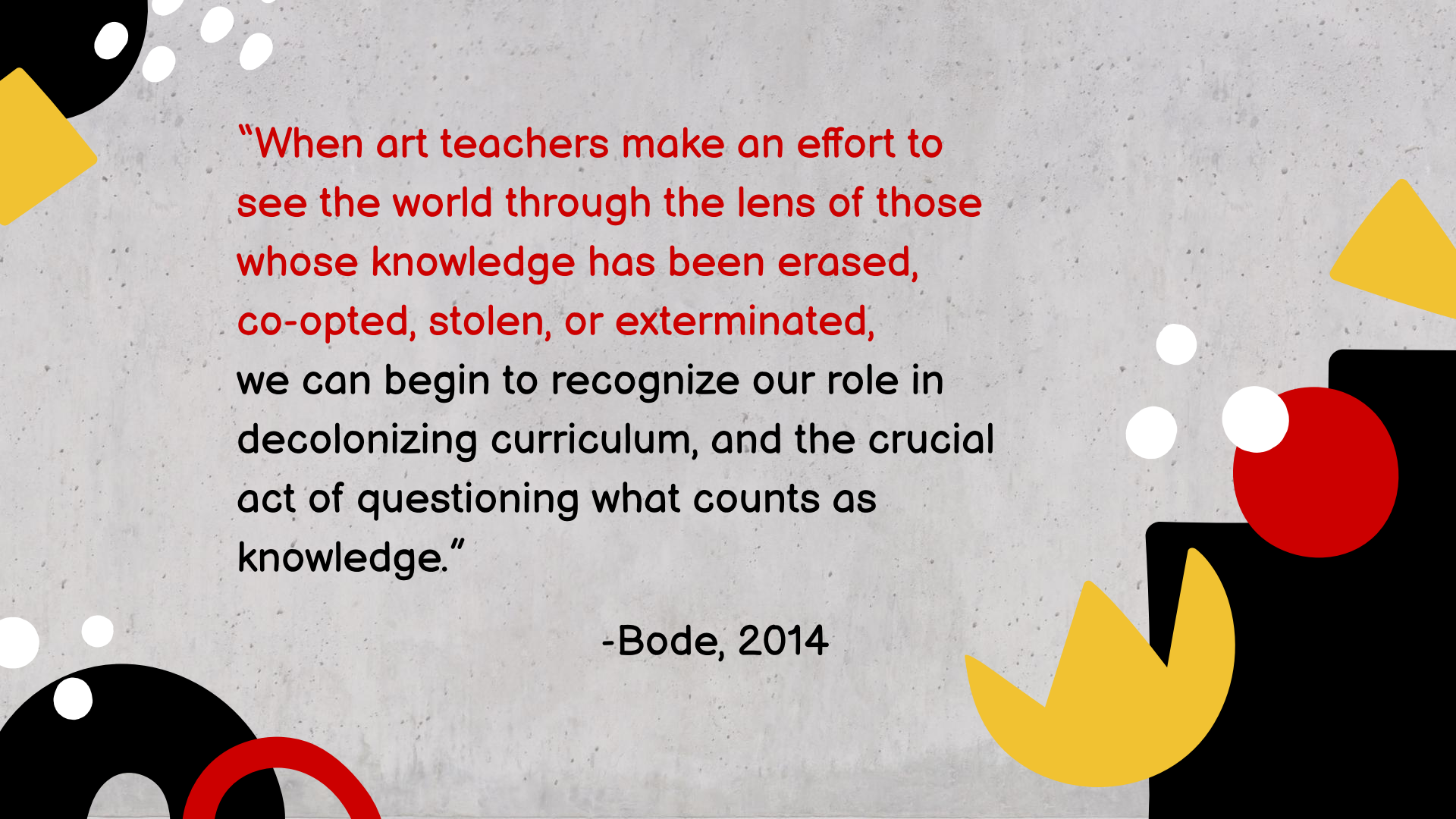
In groups of 2-3, create a written list of the artists you knew and learned about when you were in high school. Combine your group with another. Synthesize your lists.

Discuss: What do you notice about this list?

How did this impact you?

How did this impact your understanding of art?



The background is a light grey textured surface. It is decorated with various abstract geometric shapes: black circles and triangles, yellow triangles and a large curved shape, and a red circle. Some of these shapes have smaller white circles inside them.

“When art teachers make an effort to see the world through the lens of those whose knowledge has been erased, co-opted, stolen, or exterminated, we can begin to recognize our role in decolonizing curriculum, and the crucial act of questioning what counts as knowledge.”

-Bode, 2014



02

Theory



Transformative Curriculum Change

(Sleeter, 2005)

Purpose	Knowledge	Process	Evaluation
<ul style="list-style-type: none">• What purposes should the curriculum serve?	<ul style="list-style-type: none">• How should knowledge be selected?• Who decides what knowledge is most worth teaching and learning?• What is the relationship between those in the classroom and the knowledge selection process?	<ul style="list-style-type: none">• What is the nature of the students and the learning processes?• How do they inform the organization of learning experiences and relationships?	<ul style="list-style-type: none">• How should curriculum be evaluated?• How should learning be evaluated?• To whom is curriculum evaluation accountable?




Post Colonialism

Postcolonialism aims to identify oppressive structures and produce transformative knowledge (Bode, 2014)

Examples:

- Students question where a trend comes first, the colonizer or the colonized? What is the impact of this exchange?
- Cultural and momentary value of Folk art, mass produced with care, tourism
- Working with non-art supplies
- How do the artists ask us to view their work? How can the artists' and communities' voices be heard?

(Bode, 2014)



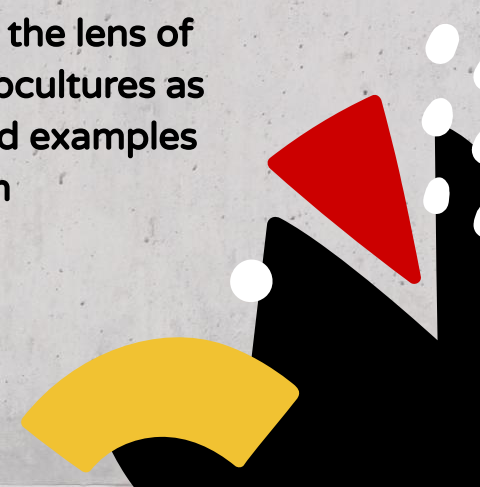


Critical Multiculturalism



“While liberal multicultural art education may recruit diverse people and introduce different curricula, it steadily **maintains the normative culture versus subcultures paradigm**”

-Acuff (2014)

- Acknowledges power structures
 - Avoids Western constructed aesthetics
 - **Changes or expands the lens of the curriculum to subcultures as opposed to the siloed examples within the curriculum**
- 




Globalism

A global, cross-cultural exchange; a 21st century lens that considers the ways in which culture is shared, recycled, appropriated and stolen through art and art making, implying a connectivity of all artists and makers.

- **Complex Connectivity:** inviting cultural differentiation and local resistance via collision and fusion (without homogenization) (Tomlinson 1999)
- **Polarization** between traditional and contemporary
- **Hybridity:** creating new forms while maintaining original elements (Pieterse 2004)

What role does power and dominant culture play into globalism?





03

Curriculum



Conversations on Whiteness and Globalism



Jackson Pollock, 1950

Using the body in a mark-making project (low-medium-high), then make it more important



Janine Antoni, 1993



Gutai Group, 1954

Self-portrait exercise
experimenting
with
proportions



Pablo Picasso, 1881

Fang Mask, Gabon
Cameroon,
1800-1900



Isometric Grid

dengjiao toushi or axonometry
Perspective & world-building



Wonderland of Fanghu
Chinese painting



Traditional Korean
Architecture in Seoul



Japanese Interiors painting



Triumph of Mischief
Kent Monkman, Cree, Canada



Andrea Carlson



Space



Kanō Eitoku's castle murals



Carolyn Castaño
Columbia



Jacqueline Valenzuela
Mexican-American

Learning from traditional &
contemporary art for their us of
color, depth and atmosphere

What purpose do you make art for?

Shamsia Hassani
Afgani Murals





Student-Centered Systems

Values

Students decide what determines good vs bad art and the lens we use (Sowell, 2016)



Critique

Students run their own crit using Liz Lerman's Critical Response Process (Chavez, 2021)

Student Research

Final project, students research art from their culture and make work in response (Dewhurst, 2018)



Evaluation

Students create rubrics and grade themselves



04

Being Intentional



Deconstruction Checklist

Rivera Santana, & Akhurst, G. (2021)

Be Anti-Tokenist

Unteach stereotypes

Don't Appropriate

Be aware that certain
crafts and skills are
sacred (inspiration or in
conversation is better)

Talk about Power

Allowing for
marginalized identities
to use art to explore
other aspects of their
cultures beyond
oppression

Identify Colloquial lenses

Teach through
another lens

Avoid Homogeny

Which communities
identify as part of a
collective? Which do not?



Sources

- Anti-Racist Art Teachers - Multiracial & Multiethnic Artists. (2021). Retrieved from <https://sites.google.com/view/antiracistartteachers/artists/multiracial-multiethnic-artists>
- Bode. (2014). Senegalese Art in U.S. Schools: Transporting Contemporary African Diaspora with Decolonized Perspectives. *The Educational Forum* (West Lafayette, Ind.), 78(1), 42–53. <https://doi.org/10.1080/00131725.2014.850983>
- Carlson, A. (n.d.). *Unknown*. Retrieved from <https://www.mikinaak.com/work#3>
- Castaño, C. (n.d.). *Unknown*. Retrieved from <https://carolyncastano.com/Valley-of-The-Sun>
- Chavez, F. R. (2021). *The Anti-Racist Writing Workshop: How To Decolonize the Creative Classroom (BreakBeat Poets)*. Haymarket Books.
- Delacruz. (2009). Globalization, art, & education. National Art Education Association.
- Dewhurst. (2018). Teachers bridging difference : exploring identity with art. Harvard Education Press.
- Hawkins, C. (2014, October 9). 9 Artists Challenging Our Perceptions of Afghanistan. Retrieved from <https://www.mic.com/articles/98486/9-artists-who-will-challenge-what-you-think-about-afghanistan>
- Hill, Hopkins, C., & Lalonde, C. (2013). Sakahàn : international indigenous art. National Gallery of Canada.
- Krikke, J. (2018, May 24). Why the world relies on a Chinese “perspective” - Jan Krikke. Retrieved from <https://jankrikke2020.medium.com/why-the-world-relies-on-a-chinese-perspective-cf3122caf67f>
- Loving Care. (1993). Retrieved from <http://www.janineantoni.net/>
- Martinez, J. (2020, October 25). Top 10 Oceanic and African Art Auction Results from the Past Decade. Retrieved from <https://www.thecollector.com/top-10-african-oceanic-art-sold-in-the-last-decade/>
- Monkman, T., & Madill, S. (2012). *The Triumph of Mischief*. Retrieved from <https://www.aci-iac.ca/art-books/kent-monkman/key-works/the-triumph-of-mischief/>
- Ochmanek, A. (2016). Jackson Pollock. Retrieved from <https://www.moma.org/artists/4675>
- Rivera Santana, & Akhurst, G. (2021). Critical creative pedagogies: a decolonial and indigenous approach using visual arts and creative writing. *The Australian Journal of Indigenous Education*, 50(1), 47–54. <https://doi.org/10.1017/jie.2019.20>
- Sowell, J. (2016). Chapter 1 Increasing Students' Cultural and Global Sensitivities Through Designing Cross-Cultural Curriculum Unite. In 2207166637 1515466481 M. C. Manifold, 2207166638 1515466481 S. Willis, & 2207166639 1515466481 E. Zimmerman (Authors), *Culturally sensitive art education in a global world: A handbook for teachers*. Reston, VA: National Art Education Association.
- Stanley-Baker, J. (2014). *Japanese Art 3rd Edition*. WW Norton.
- Tate. (n.d.-a). ‘Bust of a Woman’, Pablo Picasso, 1944. Retrieved from <https://www.tate.org.uk/art/artworks/picasso-bust-of-a-woman-l03007>
- Tate. (n.d.-b). Gutai. Retrieved from <https://www.tate.org.uk/art/art-terms/g/gutai>
- Valenzuela, J. (2022). *Forever Project*. Retrieved from <https://jacquelinevalenzuela.com/>
- What is the potential of multiculturalism in art? - NAME Learn. (2022). Retrieved from https://www.nameorg.org/learn/what_is_the_potential_of_multi.php

The background is a light gray textured surface. It features several abstract shapes: a large yellow circle on the left, a large red circle in the upper right, a large black irregular shape on the right, and a large yellow shape in the bottom right corner. There are also several small white circles of varying sizes scattered on the right side.

Reflect & Respond

Write down any initial thoughts, responses, ideas or questions to share with myself or the class, I would love to hear from you on your own expertise and perspectives.