

2023 Global Art Teacher Fellowship

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FOUND OBJECT PATTERN PRINTMAKING

Meaghan Allen
Novi Woods Elementary
K-4 Art

Description of students and learning objectives

My students come from many different cultural backgrounds. Many of my students are ELL, just recently coming to the US for the first time. I hope they learn that art comes from all around the world, just like they do. That we can learn things about different cultures and peoples through artwork.

Summary of classroom activity

My students used found objects and paint to create prints. They were instructed to create patterns with those objects like Seydou Keita's fabric in the photographs.

Connection to curriculum/standards

In my K-4 art curriculum I have printmaking standards that I teach. This fit perfectly into my Kindergarten printmaking unit. "I can create a print by stamping on paper with teacher assistance."

Techniques or strategies

I used demonstrations and examples on the board to help my students understand the concept of pattern and printmaking.

Reflection/assessment

Formative assessment was used in my classroom. I observed students as they went through the process of the project to completion.



Resources

[Africa Resources](#) Padlet, there are many resources in this Padlet that I used and shared with my students during the introduction to our printmaking project.

Results

The learning experience for my students was very rich. They were able to see artwork that they had never seen before. I was able to teach them about the artist and the artwork that they were observing. This gave them new experiences and understanding of art and other cultures in Africa. I know that I will be using this in the future with my students and continuing to grow my DEI art lessons with the knowledge that I am taking away from this Fellowship.



Global Studies of Africa - Art work of Seydou Keita and Lingo Diko
Jessica Cooper
Haslett Middle School
6th Grade Social Studies - World Geography

Description of your students, who are they? What do you hope they will learn from this lesson?

My students are a mix of general education and special education students. The group is ethnically, culturally and socioeconomically diverse. It is a small community and many of these students have been going to school together for the past few years. However, it is also the first year of middle school and students come from two feeder elementary schools.

This year is their first real class about geography. Prior curriculum is generally local, state or national history. So not only is this one of the first times they have a focus on culture, it is one of the first times they are looking at a global perspective. I am hoping that they can broaden their perspective of different cultures in Africa with this lesson. Typically I introduce the region through physical feature maps and human feature maps. I like that an introduction to artwork from the region continues to be a visual activity but focuses more on the human and cultural aspect of the region.

Briefly summarize what you did in your classroom.

At the beginning of the lesson I will ask these two questions to find out a bit about what they know about Africa and where their information comes from. Students will respond by writing in their warm up journal and then share out with the class.

Then we will watch the first 6 and ½ minutes of the Ted Talk about the Danger of the Single Story by Chimamanga Ngozi Adichie. We will discuss other times when we have gained knowledge based on a single story.

Next we will do the See, Think, Wonder strategy with the two pieces of artwork. Students will respond with digital sticky notes on a Jamboard. This is only the second time we have done see, think, wonder and the first time we have used Jamboard. I will do it step by step with the untitled artwork of Seydou Keita and then work more at their own pace for the piece by Lingo Diko

Finally we will do some sharing of our thinking by sharing the Jamboards on the smartboard and discussing answers.

Connections to your curriculum, standards, etc.

Curriculum: TCI Geography Alive - Unit 5 Africa

Michigan Social Studies Standards

6 - G2.2.1 - Describe the human characteristics of the region under study, including languages, religions, economic system, governmental system, cultural traditions.

6 - G2.2.3 - Explain how culture and experience influence people's perceptions of places and regions.


6 - G4.1.2 - Compare and contrast gender roles assigned to men and women in different societies

6 - G4.1.4 - Explain how culture influences the lives of people

Reflection or assessment tools used:

I informally assessed students by their digital sticky notes for See, Think, Wonder that they typed in Jamboard. This lesson was an introduction to our Africa region of studies. At the end of the unit I also asked for a written response of: I used to think.... but now I know. This connects the learning back to the danger of a single story part of the lesson.

Resources

 Chimamanda Ngozi Adichie: The danger of a single story | TED

Africa: Art and Cultural Resources Padlet

<https://padlet.com/zanskas/africa-art-and-cultural-resources-ntd7pgfvfgf4wom2u>

Results: What was this learning experience like for your students? What was the teaching like for you?

The learning experience for the students was definitely a mix. I have 105 students who took part in the lesson. For many this was one of the first times that students had taken time looking at art outside of an art class. Many were able to notice key details, ask great questions, and share awesome thoughts. A few students shared very limited, surface level thoughts, but I could see they were interested when other students shared more advanced connections. I would love to do this with all the regions of the world that we study. I am sure that students' responses will improve with practice. I recently found out that next year our school will be a part of the Besharat Art Project. I don't know much about this program but I think it is part of our DEI plan and will connect really well to my global studies curriculum.

Images of students working / student work, etc.

I do not have any photos to share.

Maya Davis

Central High
School

Detroit Public
Schools

High School
Visual Arts



- **What did you find most exciting about using artwork from the museum?**
 - I am consistently excited to show my students examples of modern-contemporary artwork that is getting world acclaim and artists are able to make a career out of what they have done.
 - I like to bring in the concept of the artist as a career path and that it can be feasible and more than the 'starving artist' ideology that so many people hear about.
 - Especially seeing artists from diverse background and have brought their upbringing and culture into their work always sparks amazing conversation.
 - In talking to my students about museums, often times the first thing they say is that there is nobody in the museum that looks, acts or talks like them so they often feel as though they cannot relax in the space and be ostracized. This is where presentation matters so much

- **how the learning activity benefitted student learning? Both content-specific learning and diversity, equity, and inclusion.**

<https://docs.google.com/presentation/d/11S2bDznFog1q9K0xRm3Puec2ahPAedqSDqvEhhJRonM/edit>

These artists will be integrated into my already existing self portrait lesson plan. Previously when we started this project, I ask students to send me their photos or I would set up a very small photobooth for in class photos.



But the idea of integrating the photography works of Seydou Keïta into the beginning of the lesson and using him to teach the students how to stage their own photos and also take some autonomy in the composition of their portraits.



What are we trying to say with our self portraits?

A self portrait can be more than just a picture of us. I want us to dig a little bit deeper into what we think a self portrait is.

To do this we will be doing a little bit of writing.

- Please write a few sentences on the following questions in your sketchbooks:
 - What makes me, me?
 - What things or physical objects represent me?
 - Why do those objects represent me?
 - What colors represent me?
 - Why do these colors represent me?
 - Who around me has made me who I am today?

How to make a background that make an Impact

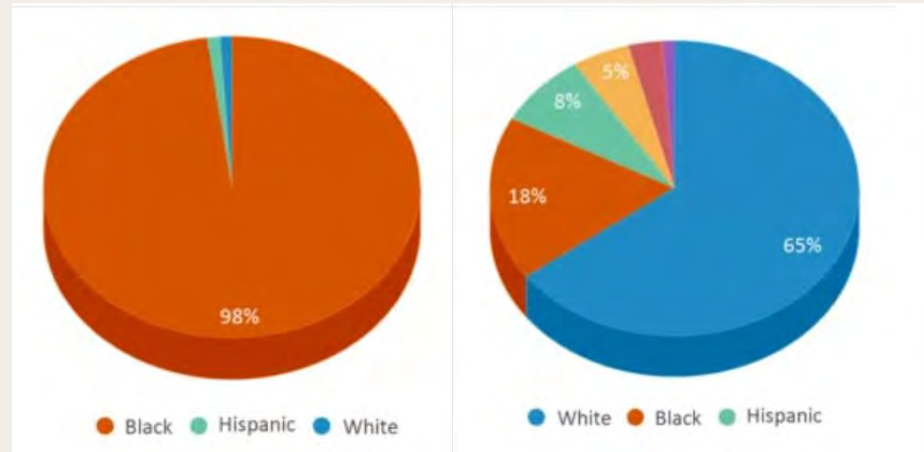
One of our most important parts of our self portraits are going to be our **backgrounds**. Like we just discusses, our environments impact who we are more than almost anything.

What materials can we use to prove this point? And how can we use those materials to our advantage in our pieces?



- **What challenges do you face when implementing new project such as those we've chatted about?**

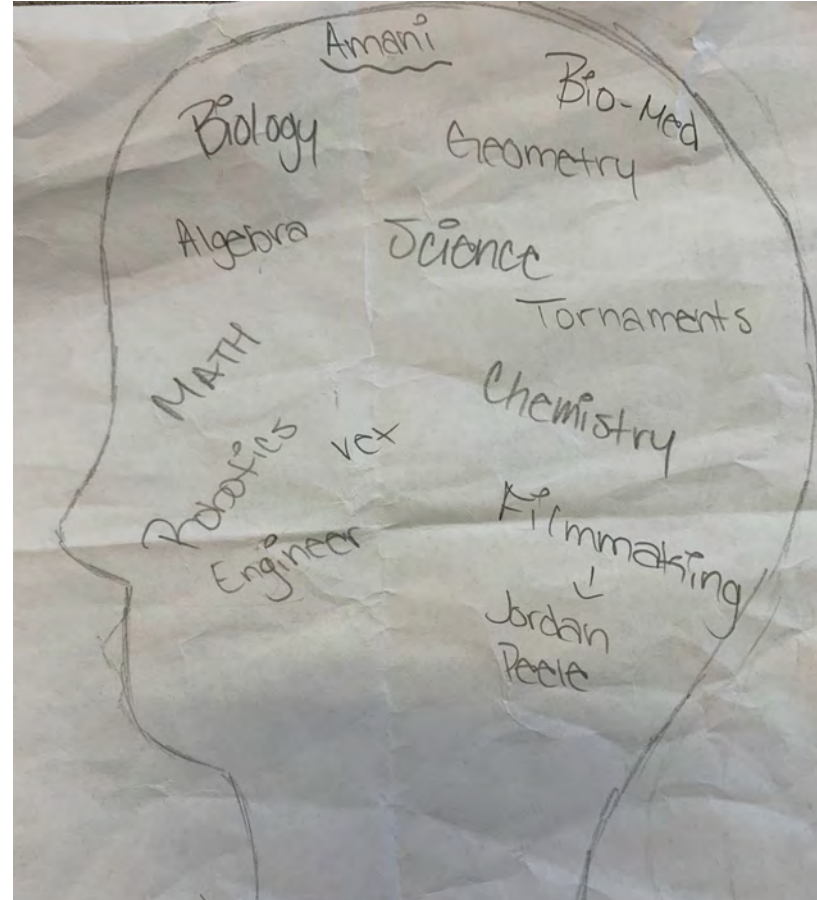
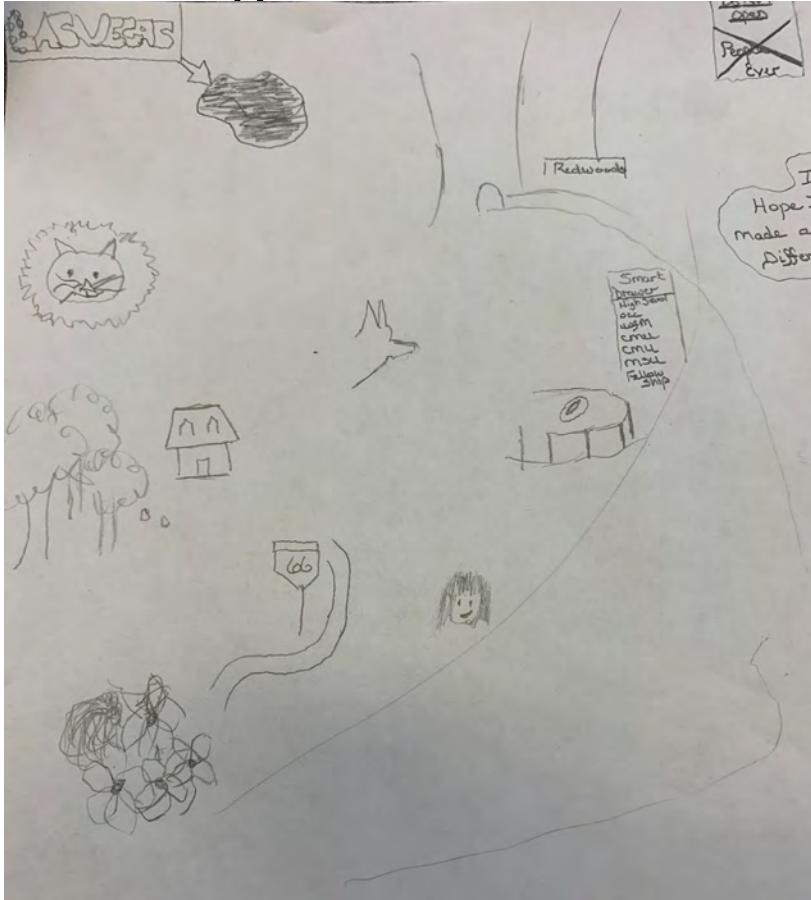
One of my major challenges in bringing these topics up to my students is fielding their questions in discussing another culture respectfully. My school is almost entirely a black population and most have not left Detroit, let alone the country so a lot of what they know of the world and of other cultures is very narrow minded and from media. While these learning experiences can at times be difficult to have they always end extremely fruitfully, and the more I am able to expose my students to the world the happier I am.



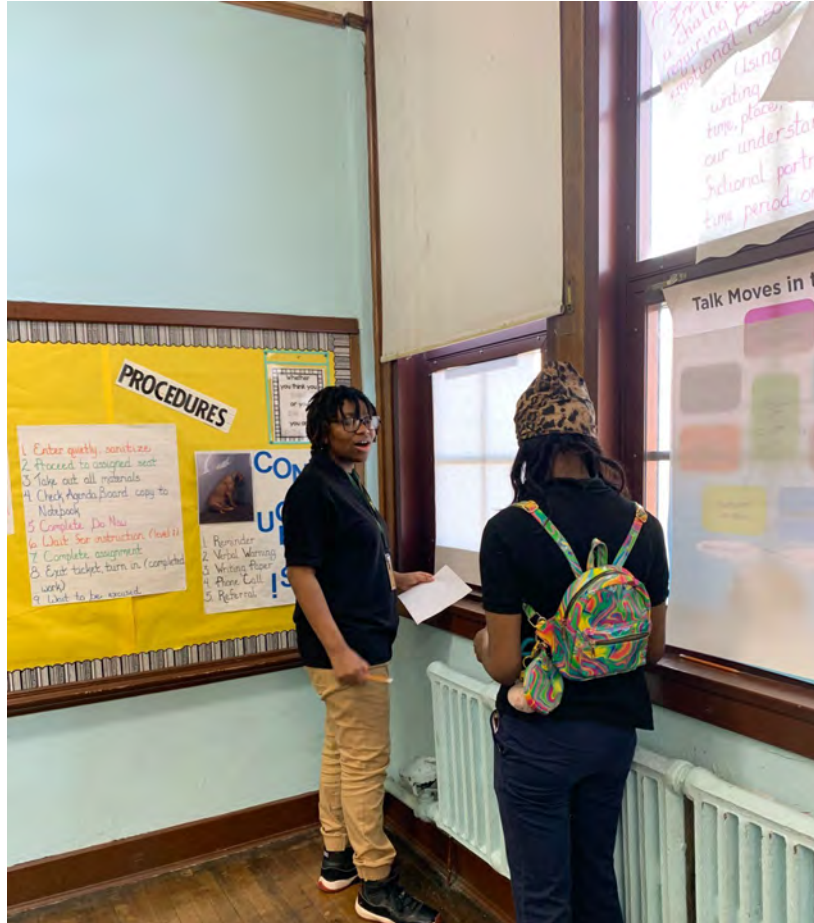
Laurie Fisher

8th Grade Art Project

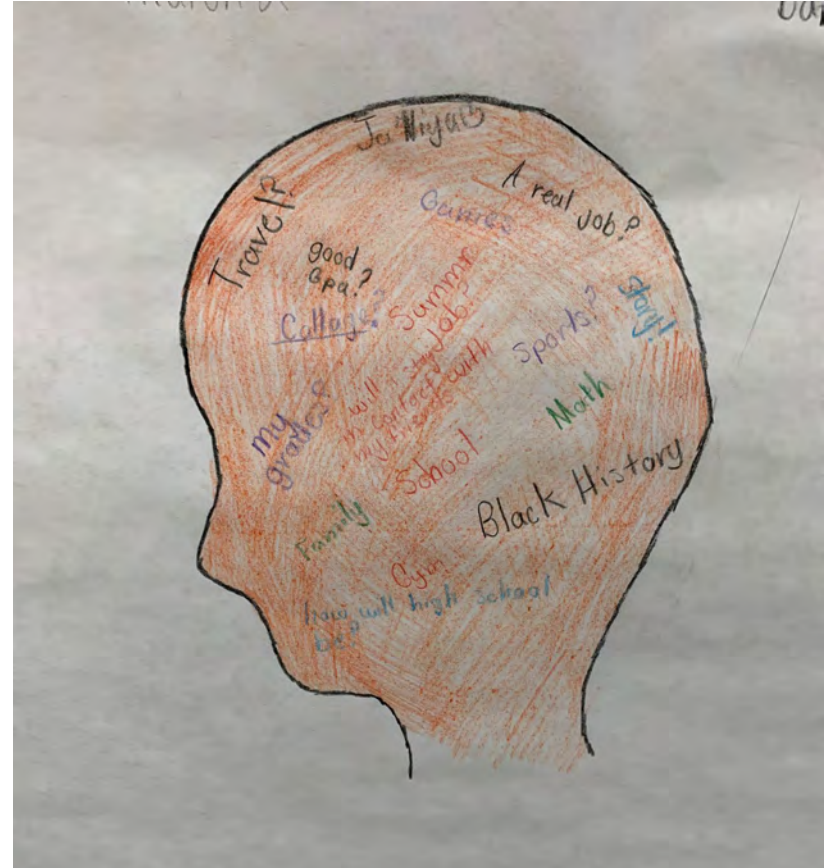
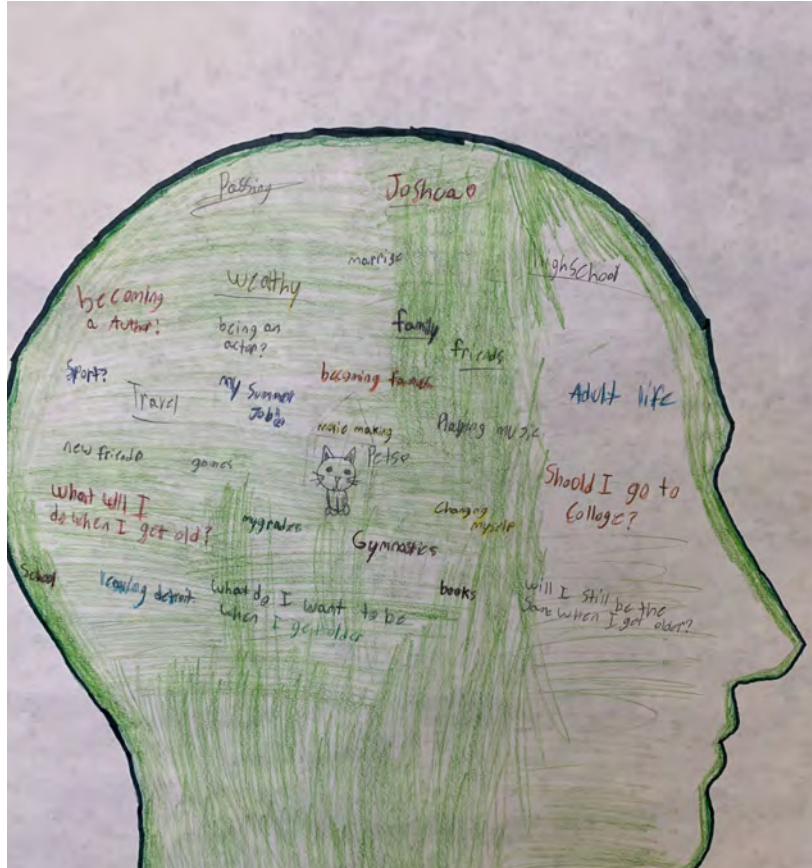
Our rough drafts:

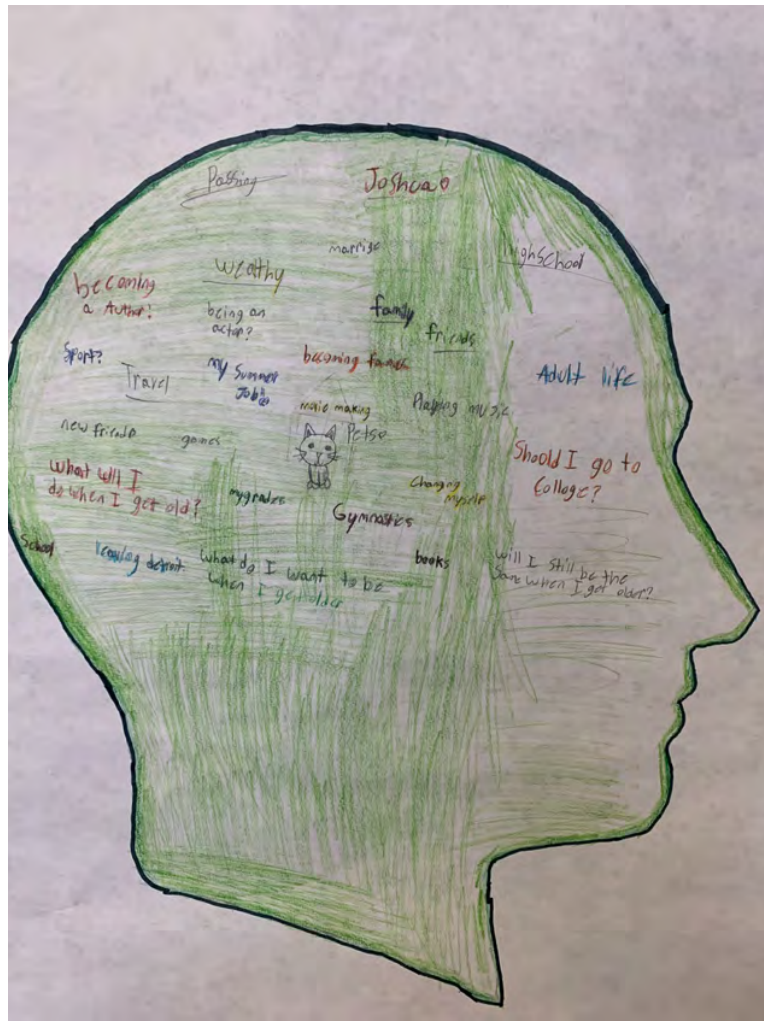
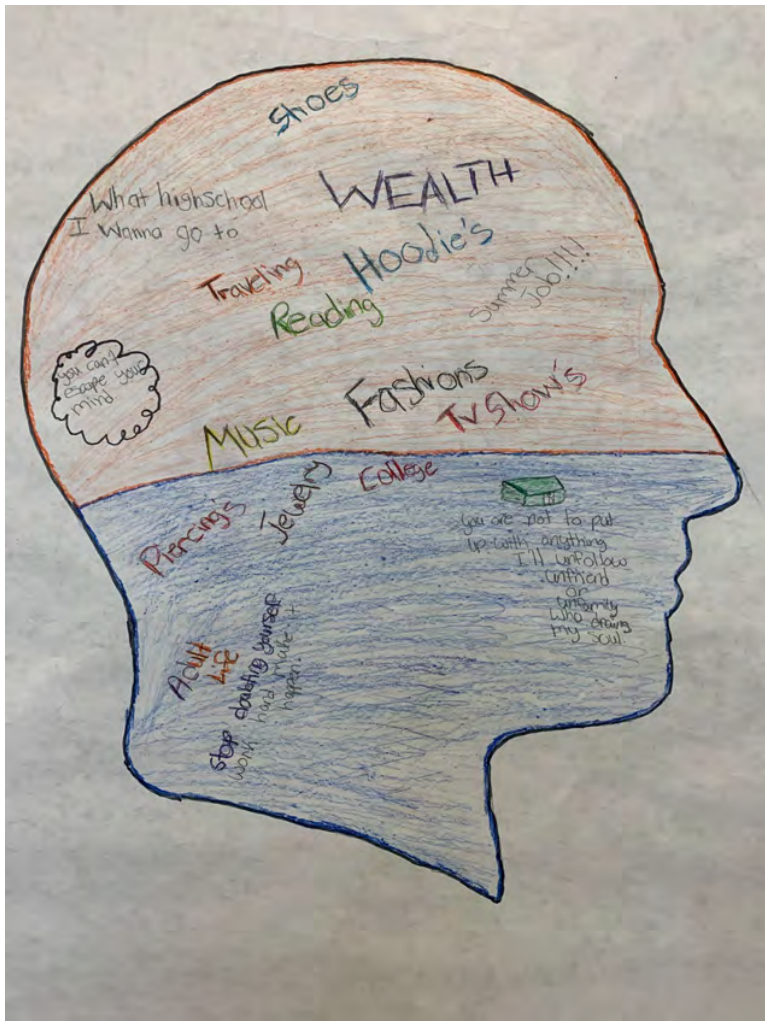


Hard at Work!!!



Completed Projects :)

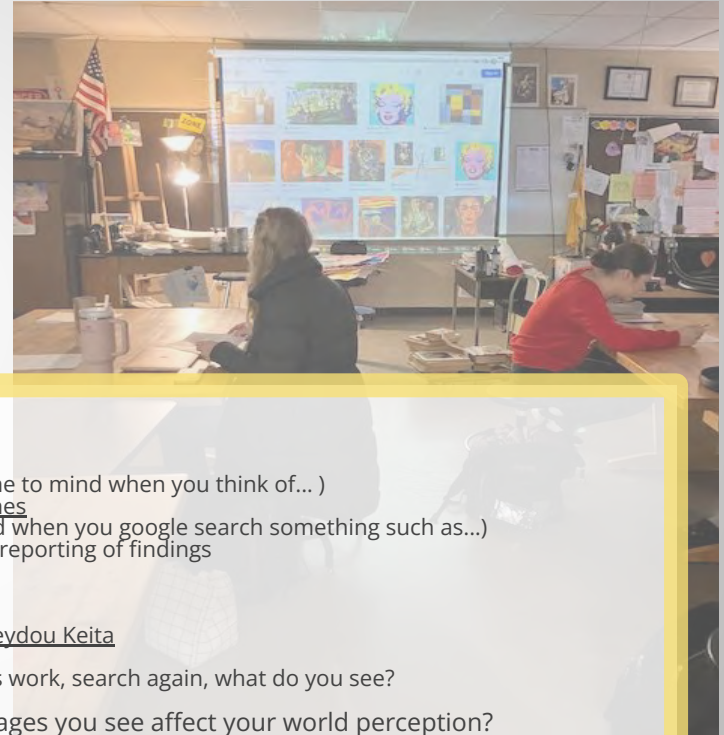




Heidi Irvine

Visual Arts, Holt Senior High

The most rewarding parts of integrating art / DEI art activities...



Connections

- Activities we started with:
- Small group brainstormes
 - (what words come to mind when you think of...)
- Small group google searches
 - (what do you find when you google search something such as...)
- Large group discussions / reporting of findings
- Personal reflections
- See think wonder..
- Art critiques
- Resource links for artist Seydou Keita
- Personal artist identity.
- Now that you know Keita's work, search again, what do you see?
- Questions, possibilities...
 - How do the images you see affect your world perception?
 - How does the promotion of one artist change what is seen?
 - What differences can art make?

Benefits to student learning...



- **Enthusiasm..**
- **Interest levels**
 - “This applies to other subjects like economics and psychology”
- **Connections**
 - Impact of color
 - Impact of light
 - Importance and impact of artistic choices
- **Questioning..**
 - Why is this missing?
 - Who decides what shows up here
 - What have I been taught? missed?
- **Looking at layers**
 - Seeing how seeing things impacts what we think and feel.
 - How the story that the person presenting believes affects what they show and what we see.
 - Students start to question all the images and stories they have been exposed to.
 - How adding just one artist changes the narrative
- **Empowerment**
 - artists
 - voice
 - power to create change





most enlightening moments

“The impact of one artist changes the narrative ...”

ISSUES

“Our local problems connect to world issues. “
 Human issues become connections to all cultures
 Humanity / struggle / needs are universal and cross cultural
 Approaches to problem solving are varied and creative
 “It doesn't require a big budget to make powerful work”

OPPORTUNITIES

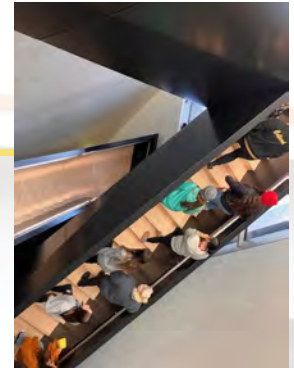
What are your goals?
 What do you want to do?
 What changes would you like to see in your lifetime?
 “It's amazing how one person can make a difference. “ or a
 small determined group of people...

STORIES

How did we get this way?
 Why do people think that?
 Why do people act that way or believe that?
 How can / does / might changes happen?
 “I don't have to be Beyonce' to have a big impact”
 “Memories are from my perspective then”

NEXT UP

Artist voice projects
[Artist identity projects – I am / i know from...](#)
 Empowerment , connections, values.
 Continual growth..





Environmental Injustice Through Art

Corey Martin
Holt High School
Grade 10/World History

Description of your students, who are they? What do you hope they will learn from this lesson?

Students are grade 10 world history students. Many of the students have taken an art class like ceramics prior to this lesson, but this is not necessary to complete the lesson successfully. This is an “on-level” world history class so it includes students of varying abilities including special education students that are learning disabled and/or emotionally impaired. Additionally, the background of students are socioeconomically diverse.

At the end of this lesson students will be able to identify at least one example of art that represents an environmental injustice or crisis. Students will be able to describe the environmental injustice or crisis and explain how the artist chose to represent this in their work.



Briefly summarize what you did in your classroom.

1. Hook: Begin the lesson by showing students the print, “There is No Water” by Linga Diko. Have students analyze the print using the see - think - wonder strategy. After students have analyzed the print, have them watch the YouTube clip (South African Broadcasting Company SABC) about the ongoing water crisis in Makhanda, South Africa.
2. Guided Inquiry: Students may choose or can be assigned one of the examples of environmental injustice represented by an artist (depending on the familiarity with inquiry-based learning, students may be able to find an example on their own). Students use the provided analysis questions (see resources) to analyze their example.
3. Students create a visual representation of their findings (Title, picture of the artwork, brief description of the environmental injustice/natural resource crisis, and map indicating the location of the injustice/crisis).
4. Students conduct a gallery walk completing a table based on the information provided in the visual representation (Where, injustice/crisis, type of artwork, etc.)
5. Student-centered discussion of their findings based on a comparison of the different examples.



Connections to your curriculum, standards, etc.

Michigan World History and Geography
CG2 Resources: Explain changes in the use, distribution, and importance of natural resources (including land, water, energy, food; and renewable, non-renewable, and flow resources) on human life, settlement, and interactions by describing and evaluating:

- changes in spatial distribution and use of natural resources.

- the differences in ways societies have been using and distributing natural resources.
- social, political, economic, and environmental consequences of the development, distribution, and use of natural resources.
- major changes in networks for the production, distribution, and consumption of natural resources, including the growth of multinational corporations and governmental and non-governmental organizations.
- the impact of humans on the global environment.

Techniques or strategies used:

Introduce the topic using the see - think - wonder strategy. Depending on the familiarity with inquiry-based learning, students may choose an example provided by the teacher or conduct their own inquiry to find an example. Students “jigsaw” their findings at the end of the lesson (day 2?) by conducting a gallery walk that allows them to view the other works of art/examples of environmental injustice.



Reflection or assessment tools used:

When students have completed their inquiry they will organize their thoughts from the guided analysis questions by creating a small visual representation of the art and their findings. These can be hung up around the room or laid out on tables so students can make their way around the room in the style of a gallery walk. Students will have a table to complete with information from the various “exhibits” which can be used after the gallery walk to facilitate discussion about the art and the examples of environmental injustice the different works represent. Encourage students to discuss similarities and differences as well as connections between the environmental crisis and injustice.

Resources

Need to copy files b/c non-HPS employees cannot access documents created using district Google accounts.

Results: What was this learning experience like for your students? What was the teaching like for you?

This proved to be a great experience for me, and for my students as well. I'm not sure students would have responded to the topic as well had there not been some sort of visual representation that required interpretation and thoughtful reflection. Students enjoy analyzing the other works during the gallery walk which enhanced their understanding (e.g., identification of multiple examples of environmental injustice and scarcity of natural resources like water). I enjoyed the lesson because it provided time for me to interact with students one-to-one or in small groups where conversations varied from thoughtful analysis to humorous anecdotes about the art students were analyzing.

SELF-PORTRAITS INSPIRED BY SEYDOU KEITA

Eileen Sturm

Green Elementary School

Visual Arts Teacher

Description of students and learning objectives

Second, third, and fourth grade students did a variation of a self-portrait that was influenced by Seydou Keita. I hope they will learn about an important artist from history, as well as geographical and cultural facts about Mali and Africa. I also hope they will strengthen their skills in interpreting art and self-expression through creating art.



Summary of classroom activity

Second grade:

- Look at an accurately sized map of Africa and google map search in Bamako, Mali markets.
- See think wonder activity with Seydou Keita's photograph. Group talks and sharing out.
- Decide what object is important and modern to them. Can be something they want or already have.
- Research images on iPads and draw object.
- Use the Artsonia app to take self-portrait solo or with a partner. Crop, adjust color to grayscale, change brightness or contrast. Submit photo, write title and two sentence artist statement.

Third grade:

- First two activities same as above
- Create a pattern with do-a-dot stamps on colored construction paper background.
- Add more stamping on top with images of things they like including animals, sports, plants, and patterns.
- Students create printing plate on Styrofoam from tracing a photograph of themselves.
- Use printing plate to make at least four prints.
- Students select the best self-portrait print and collage on top of patterned background.

Fourth grade:

- First two activities same as above
- Create a 3"x 4" stamp from soft cut. Design on paper with pencil, rub to transfer to printing plate. Images can be lines, shapes and patterns of things they like. Use Lino cut tools to carve stamp.
- Print stamp repeatedly to fill a 9" x 12" paper.
- Draw a self-portrait and collage on top. May incorporate more collage with images from magazines.

Connection to curriculum/standards

- Production strands of drawing and printmaking.
- Cross curricular connections to art history and geography, social studies.
- Use of technology for research and Artsonia submissions.
- Writing component of artist statements.

Techniques or strategies

- See, think, wonder.
- Sketching.
- Group discussion/partner share.
- Partner work for 2nd grade.

Reflection/assessment tools

Artsonia is the online portfolio where students submit their artwork, titles and artist statements for reflection and for me to review.

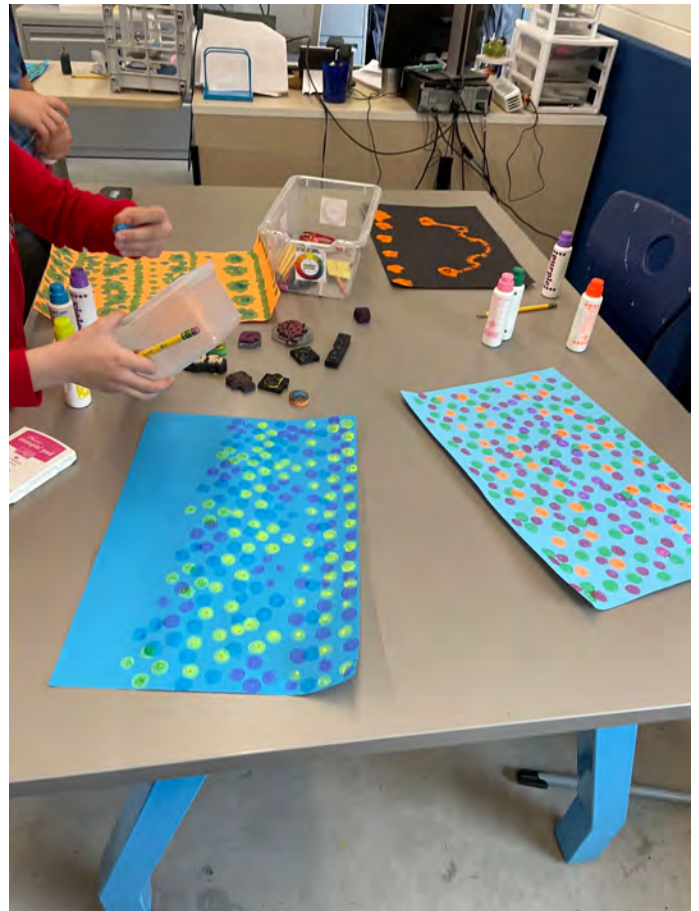
Resources

[Artsonia – The Largest Gallery of Student Art Portfolios in the World!](#)

Search Green Elementary East Lansing to see my gallery. =)

[Google Arts & Culture](#)

[See, think, wonder activity](#)



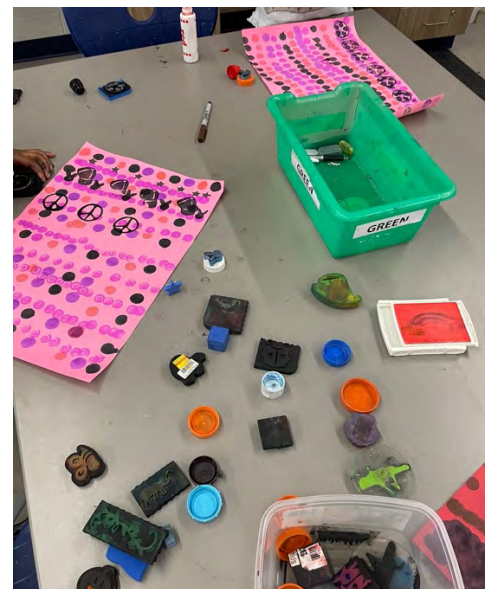
Results

The learning experience was wonderful for students. They were very engaged in learning about Africa and exploring the area on google maps. They liked looking at the photographs of Seydou Keita and doing the see, think, wonder activity. They loved the printmaking techniques and ability to incorporate their own style and likes into their patterns/images. Teaching was easier due to having the padlet resource from the Broad and having the see think wonder activity. I like that it breaks down the thought process unlike Visual Thinking Strategies. It was also nice to try three different projects at different grade levels and adjust to ability/skill level.

4th Grade: Starting to carve stamps for backgrounds, will draw self-portrait and collage on top.



3rd grade: Stamping backgrounds, will print a self-portrait and collage on top.



2nd grade: Researching, drawing and final self-portrait photos.



PORTRAITS INSPIRED BY SEYDOU KEITA AND LINGA DIKO

Susannah Van Horn
St. Thomas Aquinas Parish School
Visual Arts (K-8th)

Description of students and learning objectives

Students at St. Thomas Aquinas Parish School have little racial diversity within their classes, but there is a strong commitment to providing students with high quality educational opportunities in order to develop the foundations for students to become lifelong learners. To compensate for the lack of diversity within the student population, as the visual arts educator, I purposefully include artists of color, both from the U.S. and internationally, while presenting art projects and learning objectives. For this lesson, I focused on two African artists, Seydou Keita and Linga Diko, in order to broaden their understanding of personal and cultural motivations for creating works of art. I hoped, from the onset, that students would learn about the diverse cultures of Africa, in particular Malian and South African, and gain a greater understanding of the geography of Africa. Ultimately, I hoped that they would be inspired to create a portrait of an American Civil Rights prominent figure based on the compositional layouts and motivations of Keita and Diko's work, and I hoped that they would strengthen their skills in discussing and interpreting art through the simple acts of, seeing, thinking and wondering about new-to-them works of art.

Summary of classroom activity

Initially, 7th and 8th grade students were presented with the two works of art that the Broad Art Museum presented, first individually and then both together. We utilized the See, Think, Wonder activity and a compare/contrast approach to discussing the works. We also worked in small groups to create webs of thought regarding the images that we shared out as a larger group. In particular, we focused on the patterning of the clothing and the cultural significance of clothing for all individuals in society. We further discussed the ways in which textile prints can be produced and students then learned how to make a printing plate in which the pattern can repeat upon further printings.

Next, since we began this project after learning about prominent American Civil Rights figures, we utilized the portraits that they had created in January and incorporated them into a new project in which the students could either use their own printed fabric designs, or could use stencils, to create backgrounds for their portraits.

In addition, we looked at a map of Africa, focusing on the scale of the map and the locations of Mali and South Africa and we also discussed issues of equality, what equality is, what it looks like, how it is experienced here in the U.S. as well as how it may have been experienced in South Africa and Mali during the times in which the African artists were/are working.

As a follow up, and local connection, students looked at the artwork of Jane Reiter, an artist, teacher and librarian residing in Lansing, who combines various materials, text, fabric, paper, and fiber into her work. Students compared her artwork to that of the fabric designs depicted in both Seydou Keita and Linga Diko's artwork.

Connections to your curriculum/standards

Creating:

(VA:Cr2.3.7a) Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.

Presenting:

(VA:Pr6.1.7a) Compare and contrast viewing and experiencing collections and exhibitions in different venues.

Responding:

(VA:Re.7.1.7a) Explain how the method of display, the location, and the experience of an artwork influence how it is perceived and valued.

(VA:Re.7.2.7a) Analyze multiple ways that images influence specific audiences.

(VA:Re8.1.7a) Interpret art by analyzing artmaking approaches, the characteristics of form and structure, relevant contextual information, subject matter, and use of media to identify ideas and mood conveyed.

Connecting:

(VA:Cn11.1.7a) Analyze how response to art is influenced by understanding the time and place in which it was created, the available resources, and cultural uses.

Production strands of drawing and printmaking. Cross curricular connections to art history, geography, and social studies.

Techniques or strategies

See, Think, Wonder (<https://pz.harvard.edu/resources/see-think-wonder>)

Webbing Ideas/Visible Thinking (<https://pz.harvard.edu/projects/visible-thinking>)

Compare and Contrast

Reflection/assessment

Regarding reflection and assessment of student learning, I tracked who participated in the discussion activities and ensured that they met the requirements of creating a repeating printing plate and collaging a their previously made portraits onto a patterned background of their creation.

Resources

Project Zero (after being introduced to the resources by the Broad Art Museum (BAM) educator, Meghan Zanskas, and the museum interns).

Images provided by the BAM regarding Seydou Keita and Linga Diko's artwork and the online resources provided by BAM specific to the region of the world our group focused on, Africa.

Results

The students create a print making projects throughout the K-8th art program at St. Thomas Aquinas, with the techniques/processes progressively getting more challenging while building new knowledge and skills. Having a focus on a specific topic to guide students' printing plate creations, helped them to select more abstract patterning (and ultimately more successful) images rather than trying to recreate images of cartoon characters as they have in years past. The students really like discussing the works of art in new ways and it brought a fresh perspective to my teaching practices. Getting to see the high-level thinking going on for students, through their visible webbing of ideas/connections, was really rewarding for both the students and myself.



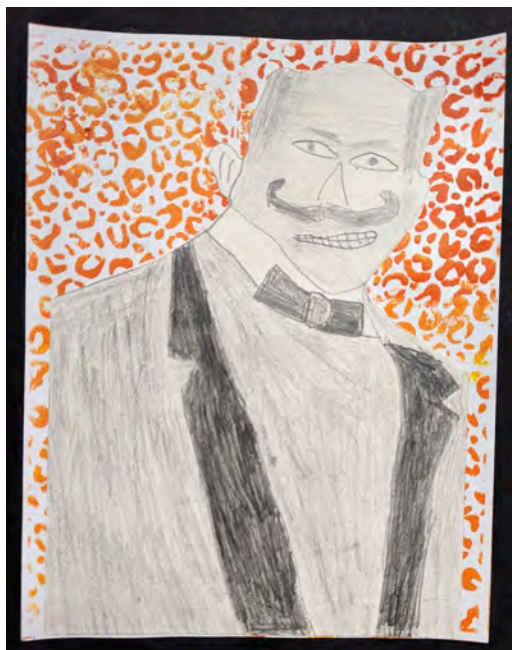
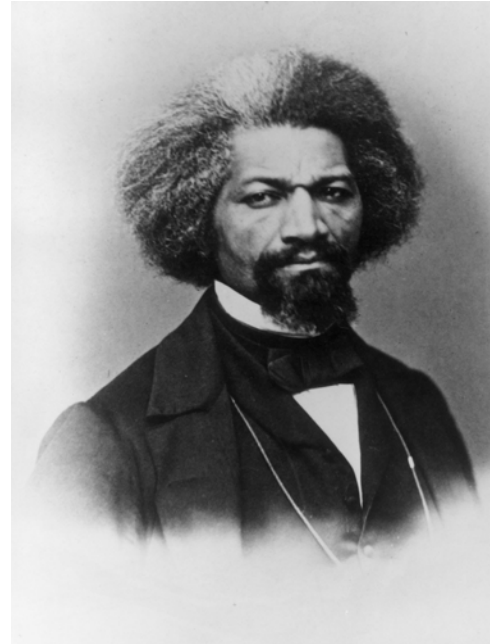
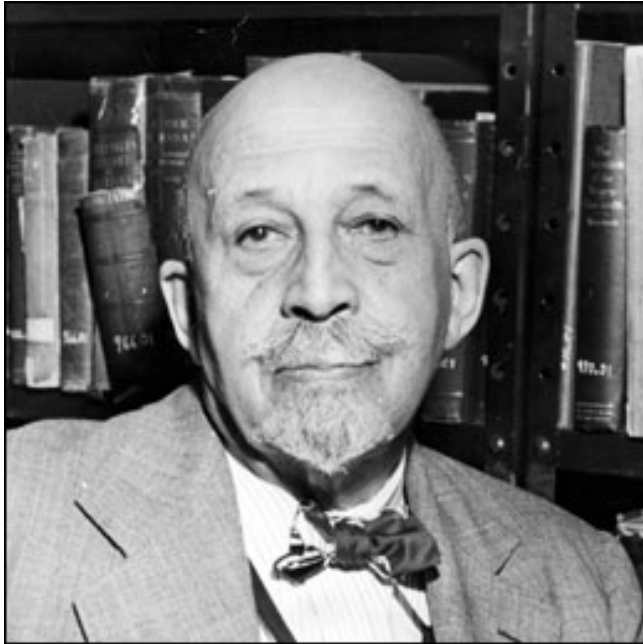
We specifically looked at Linga Diko's *Amanz' Awekho (There is no water)*, made ca. 2000–2007 and discussed the process of making a printing plate in reference to textile patterns.



Students learned how to make a repeating pattern on their printing plates as part of this lesson.



Upon completion of the students' January lesson on prominent African American Civil Rights leaders, and considering the presentation of the sitters in Seydou Keita's work, students created collaged portraits on patterned backgrounds that they printed.



Students' collaged images.



Students also looked at Jane Reiter's artwork for comparing and contrasting ways of creating patterns for clothing.

“Along the River During the Qingming Festival” and “Blind Spot” by Stephanie Syjuco

Michelle Knauff

Hayes Intermediate

6th Grade Social Studies

Description of your students, who are they? What do you hope they will learn from this lesson?

General Education 6th grade social studies. I hope they will learn to see art as valuable resources that transcend time and space and allow us to learn about people and places to better understand our world past and present. I hope they will learn to look at art to see what is seen and unseen to make connections, inspire questions and drive their desire to learn and express more.

Connecting art to Social Studies

Lesson 10 History Basics (p. 82-87) Saavas Michigan World Geography; MyWorld Interactive.

GIANTS

Unit 1 Lesson 1 Geography from Giants; “What Conditions Make a Place Desirable?”

Unit 2 Lesson 3 Population from Giants; “How do population characteristics impact human and physical conditions?”

Unit 3 Lesson 3 Human Environment Interaction “How do humans modify the physical environment?”

Unit 4 Lesson 2 Culture “How do cultures handle co-operation and conflict?”

Briefly summarize what you did in your classroom.

1. Earlier in the year we looked at the question “What makes conditions desirable?” and worked through the geography lessons in Giants. The area in question was the same area as that of the scroll.
2. Recently we started looking at the chapter in Savaas “History Basics” which focuses on a piece of art and asks, “Look at the image...What are... things historians could learn from a historic painting like this one?” A guiding question is “How do historians use historical sources?” On page 84 the text discusses the importance and differences of using primary sources (from the person who experiences the event) and secondary sources (information from a person who did not experience the event themselves.) Examples are giving of writing, speech, letters, diaries, photographs, books, articles, movies, news services, and media sources, but there is a lack of emphasis (despite the leading opening, on art.) Students are asked to evaluate (p. 85) “Who created the source material?” “Is the information fact or opinion?” “Does the material seem to have bias?”

Briefly summarize what you want to do next.

1. I want to take a virtual field trip (maybe two?) to the Broad to look at the “Blind Spot” exhibit and to look at the “Along the River During the Qingming Festival” scroll. I’m excited to be able to continue to work with our inspiring student researchers to expand and connect our students’ interest and knowledge.
2. I want to have my students use the See, Think, Wonder strategy to approach both of the pieces.
3. I also want to use the “3 words” observation, sorting and poetry creation.
4. I want them to continue the Social studies lessons on geography, population, human-environment interaction and culture.
5. I want them to revisit the pieces and to discuss if these are primary or secondary sources.
6. I want them to analyze, consider and then research to the extent possible. “Who created the source material?” “Is the information fact or opinion?” “Does the material seem to have bias?” - I want to share informational resources from the Broad Padlet to help them learn.
7. I want them to select an area of focus (time and place) and to work to create a scroll or visual display (like “Blind Spot” in a box) that shows people, place, setting and interaction. The media, detail, and number of students working on the project can vary.

8. I love Jessica's idea of the Ted talk of the single story and the news report write up as a literary connection to the previous art problem or Sarah's idea of using an "info graphic" to share the information.

Connections to your curriculum, standards, etc.
Please see above.

Techniques or strategies used:
Please see above.

Reflection or assessment tools used:
In development

Resources - still in progress
[Scroll YouTube from Padlet](#)

Results: What was this learning experience like for your students? What was the teaching like for you?
Still in progress.

Images of students working / student work, etc.
Still in progress.

APPRECIATION AND CONNECTIONS TO THE QINGMING SCROLL: CONNECTING TO ANCESTORS TODAY

Dr. Melissa Leaym-Fernandez
Port Huron High School, Port Huron Michigan
Grades 9-12, Art Education

Description of students and learning objectives

My students range not only in learning styles but capability. Some students are not able to participate but most did participate in *this* project. Many students, over 65% are poverty stricken and have little exposure to the arts and even less to ancient artworks and corresponding conversations about such art. They deal not only with poverty but its' ugly cousins of food and home insecurity, abuse and neglect.

Summary of classroom activity

I took detailed photos of the scroll and posted those in a slide show for discussion in class. We started by my explanation of the purpose of the scroll and some facts about it. I asked how they celebrate or remember dead family or pets. I asked what other celebrations they know of that celebrate our dead and that led to Mexico's Dia de los Fieles Difuntos/Dia de los Fieles Difuntos. Which celebrated children and elders who have passed away. The discussion then turned to how do we remember our families and family trees entered the discussion with genealogy. This led to the inclusion and decision to make drawings of trees that could include family and/or pets, friends in remembrance.

Connections to curriculum/standards

I use the National Core Art Standards and focusing on the category of Artistic Process and how they teach meaning I use the following standards—see more here:

<https://www.nationalartsstandards.org/>

HS Accomplished: VA:Re7.1.IIa—Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.

HS Advanced: VA:Re7.2.IIIA—Determine the commonalities within a group of artist or visual images attributed to a particular type of art, timeframe, or culture.

Techniques or strategies

Observation, drawing, tracing, use of ink and twig, book upcycling and reuse
For the twigs stay away from softwoods like pine (can be sticky) or plants you are unfamiliar with—could be possible allergens for the kids. I use apple trees, maple or oak—they last about a semester with low to moderate use. As they dry, they get more brittle and can be composted.

Reflection/assessment

Reflections are qualitative in nature—I present a list of open-ended questions about media used, how students feel creating the tree drawing and how they felt about the work once each person's tree was assembled into a collaborative scroll.

One could easily create a post and pre-test to see what students know about the media and cultural celebrations for the dead in other countries.

Resources

Photos I took of the scroll reproduction in the museum collection. And in the fall, I will use images of student work. Feel free to reach out to me anytime! Mleaym-fernandez@phasd.us. I, of course, will answer when I can.

Some changes I will be making to the project and process:

1. I may use a fabric bonding agent like wonder-under instead of glue to attach the book page to the long piece of paper.
2. Include questions about how kids define family in the pretest to guide my teaching. Some kids were/are in foster care and want nothing to do with their birth family and this kind of knowledge is paramount to be a sensitive and inclusive teacher—letting kids define family, who and how they want to represent in the work. (I did make changes of inclusion intuitively as I taught but others may not think to do so)

Results

Nearly all the kids were shocked to see that a tree branch could be sharpened and used as a pen tool. They loved that part! The teaching for me was fine and a kind reminder that not all kids are lucky to have two strong parents that love them and meet their needs in healthy ways. Many are without and are hurting in ways most adults are either ignorant of or easily brush aside.



Dr. Melissa Leaym-Fernandez,
Port Huron High School,
Port Huron Michigan

Asian Studies Group

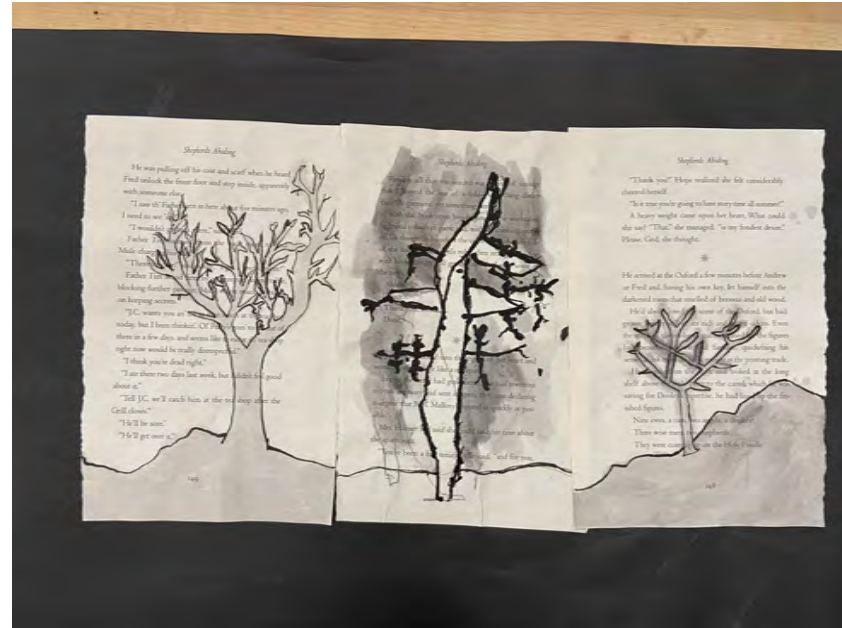
What did you find most exciting about using artwork from the museum? ³⁴

- I enjoyed taking close up photos of the work that facilitated later conversation in my classes:
 - Talking about content in the scroll— animals, buildings, landscape and people
 - Talking about the length of the scroll, 17 feet
 - Talking about how we celebrate our deceased family or loved ones
 - Talking about who is included in social settings who is not anciently and why
 - Talking about who has power then and now



Share an experience you had with your students that expanded your ideas about global DEI; Multiple experiences in the conversations.

- Conversations started by examining the scroll images and seeing what is included and excluded from the images.
- We then transitioned to how we celebrate the dead in our families
- This led to a conversation about the Dia de los Muertos (day of the dead) & (Jesa) which led to genealogy and trees
- Kids of all learning styles and capabilities made twig and ink drawing on pages ripped from a used old book to represent family trees



Did any of you use your ideas to extend learning in other areas?

- I like to have student do community art projects—meaning they have to get comfortable working on the work of others' and having others work on their works. Learning to understand, and respect the person and their work is a powerful tool in learning how to be a better human being—which has easily translated to other works in my classes



Art & Globalization

Responding to our moment in history

Leesha Shantz
Jackson High School | 10th Grade | AP World History

Description of your students:

Jackson High School is a public school in Jackson, MI. The school is large for the area but Jackson is a close knit community where most people know each other. The school is economically and racially diverse. About half of our population is white and half black. Most students qualify for free/reduced lunches. Most families are from the Jackson area.

Objectives:

Murakami's piece is a response to a cultural and political moment in Japan's history. Make a piece responding to the historical moment that you're living through.

This lesson is designed to help students understand some of what happened in Japan in the 20th century but also to process their experiences living through history today.

Curriculum & Standards:

AP World History: Modern Curriculum:

- This lesson is designed to build on student's knowledge from the 20th century and fit into a discussion on globalization in the 20th and 21st centuries. Central question: is globalization good?
- Unit 9: G - Explain the various responses to increasing globalization from 1900 to present.

Michigan World History Standards:

- Contemporary Global Issues: Students can pose their own questions about contemporary global issues, focusing on themes like population, resources, global interactions, and conflict, cooperation and security. Individually and collaboratively, students can use maps, graphs, primary sources, and other documents in planned inquiries.
 - P2.1 Apply methods of inquiry, including asking and answering compelling and supporting questions, to investigate social science problems.
-

Three Day Outline:

Based on 60 minute periods

Day 1 - Context in History: What happened in Japan?

Direct instruction / short reading on Japan in the 20th Century

Resources: Asia for Educators has a good reading that gives some helpful context

http://afe.easia.columbia.edu/special/japan_1750_meiji.htm

Day 2 - Examining Art: How does Murakami's art respond to Japanese history?

Review art from the interwar period. Dadaism, social realism etc.

- Look at the Takashi Murakami piece.
- Look at other Murakami pieces (& Billie Eilish music video)
- Ask observational questions see think wonder
- Make connections with the history they read the day before, talk about how this art reflects his response to his historical circumstances

Resources: Instructional materials from the Broad Museum

Billie Eilish video: https://www.youtube.com/watch?v=HNm5IRZm9E8&ab_channel=%D0%AFeverseMusic

Day 3 - **Responding to History:** Make a piece that responds to our historical moment

- I gave my students a simple worksheet for responding to an article about the current era in world history. They picked an article written in their lifetime about some event that meant something to them & answered some simple analysis questions
- Talk for a few minutes about how they'd describe our historical moment
 - How does it make you feel, what does it make you think, what does it make you wonder?
 - Name some pieces of art that were made during your lifetime that you've responded to / that you feel responds to events in your lifetime? (music, movies etc.)
- I let my students work in groups to create a piece that responds to an historical development in their lifetime
- Plan your art piece

Resources: (The medium is flexible based on the resources of your classroom / the comfort level of your students responding to art) you'll need art supplies depending on the medium you choose to

Here's a copy of the handout I gave students, I also shared with inspiration pictures of cut paper art:

<h2 style="margin: 0;">Make a piece of art</h2> <p style="margin: 0;">that responds to our historical moment</p>	Name: _____ Hr. ____
<p>Overview: Over the next few days you'll make a piece of art from cut / layered paper. The piece that you make should respond to an aspect of history in your lifetime.</p>	
<p>Materials Provided</p> <ul style="list-style-type: none"> ● Cardboard ● Colored Paper ● Scissors ● Glue sticks / elmer's glue 	
<p>Directions: Adapted from https://mfastpete.org/the-art-of-paper-cutting/.</p> <ol style="list-style-type: none"> 1. Use a pencil to sketch your scene on a piece of paper. This piece of paper will be your background, and you will not cut it. The sketch you draw will be the outline you follow as you fill in your artwork with cut pieces of colored paper. 2. Use a pencil to draw the individual shapes from your sketch on another piece of paper. For example, if your scene has a sun, draw a sun on a piece of yellow paper. You might also draw the sun on a piece of white paper and use coloring supplies to make it yellow. 3. Use scissors to cut out the individual shapes. If you have your own you can use a craft knife and cutting mat to create more details in your cut-out shapes. 4. Match the individual shapes to your sketched scene. Try cutting and placing all of your shapes on the background before gluing anything down. This way you can rearrange the shapes until you have your ideal scene. 5. Once you've decided where each shape will go, glue them down to the background using a glue stick, tape, or liquid glue. For more depth you can place cardboard between pieces and leave a shadow effect. 	

Assessment:

I'm asking students to explain how their piece responds to the historical moment instead of writing an explanation. The instructions are intentionally vague and the materials I'm providing are probably more likely to give students ideas.

Reflections:

Initially I felt uncomfortable explaining and designing an art project. It's a little outside my comfort zone as a world history teacher to do something so abstract. When I finally gave students space to do it it was really fun to have such an open ended assignment and see where students would take it. I learned a lot about how willing students are to be creative if you give them assurance and prompting. Starting with an article was helpful for a lot of students to have some direction.



TAKASHI MURAKAMI *PUKA PUKA*: JAPANESE POP ART

Laura Wayne

Martin Luther King Elementary

Ann Arbor, Michigan

Third Grade Visual Arts

Description of students

I chose my three classes of 3rd graders. The student population consists of Asian, European, Latin American, Middle Eastern, White and African American students.

Summary of classroom activity

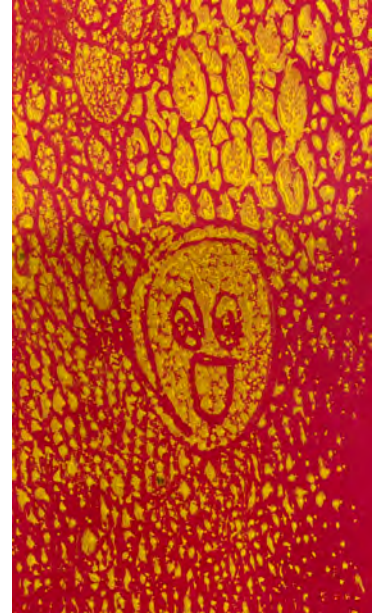
I taught Takashi Murakami Japanese Pop Art to all of my students, 1st-5th grade.

1st and 2nd grade: Murakami flower Styrofoam prints.

3rd grade: *Puka Puka*, combining 2 to 3 Anime or cartoon characters together and making a Styrofoam print.

4th grade: A self-portrait lost in Murakami flowers.

5th grade: Infusing American Pop Art with Japanese Pop Art.



Connection to curriculum/standards

1st and 2nd grade: The Murakami Flowers were used as a color wheel when I taught color theory, printmaking.

3rd grade: *Puka Puka*, Pop Art, American and Japanese printmaking.

4th grade: Self-portraits, proportion, scale, printmaking.

5th grade: Pop Art, American and Japanese printmaking.

Techniques or strategies

- Day one: I introduced Styrofoam printmaking, and the American Artists google slide show. I had them think about an American cartoon character and draw it.
- Day two: I used what I See, Think and Wonder with students as I presented *Puka Puka*. I then introduced them to Takashi Murakami using the google slide presentation. I had students think about Japanese anime or Asian cartoon characters and draw them.



- Day three: I presented Mr. Dob and showed what characters Murakami used to create Mr. Dob. Students then combined their previous drawings to make their pop art character.
- Day four: Students watched a how to make Styrofoam prints slideshow, then I demonstrated.
- Day five: Showed students how to print their Styrofoam prints. Making textured backgrounds with Gelli plates and then printing over the background.

Reflection/assessment

Assessment/Rubric is on the Styrofoam printmaking Google slide lesson plan. Students were assessed through the different phases of the lesson. I walked around the classroom to make sure all students were on task and working on the targeted goal for the day.

I asked the students to use Feeling Words to write Haikus. Art is an expression of yourself, so create a mood with your description. Describe it as if your character were pitch black and could not see. Think about the feeling you want to express through your piece. What did you feel when you made this?

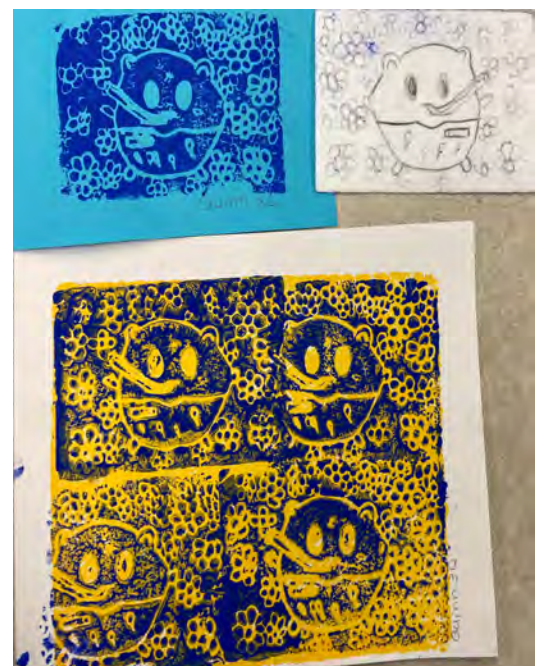
Resources

Google slide presentations on American Pop Art, Printmaking and Takashi Murakami.

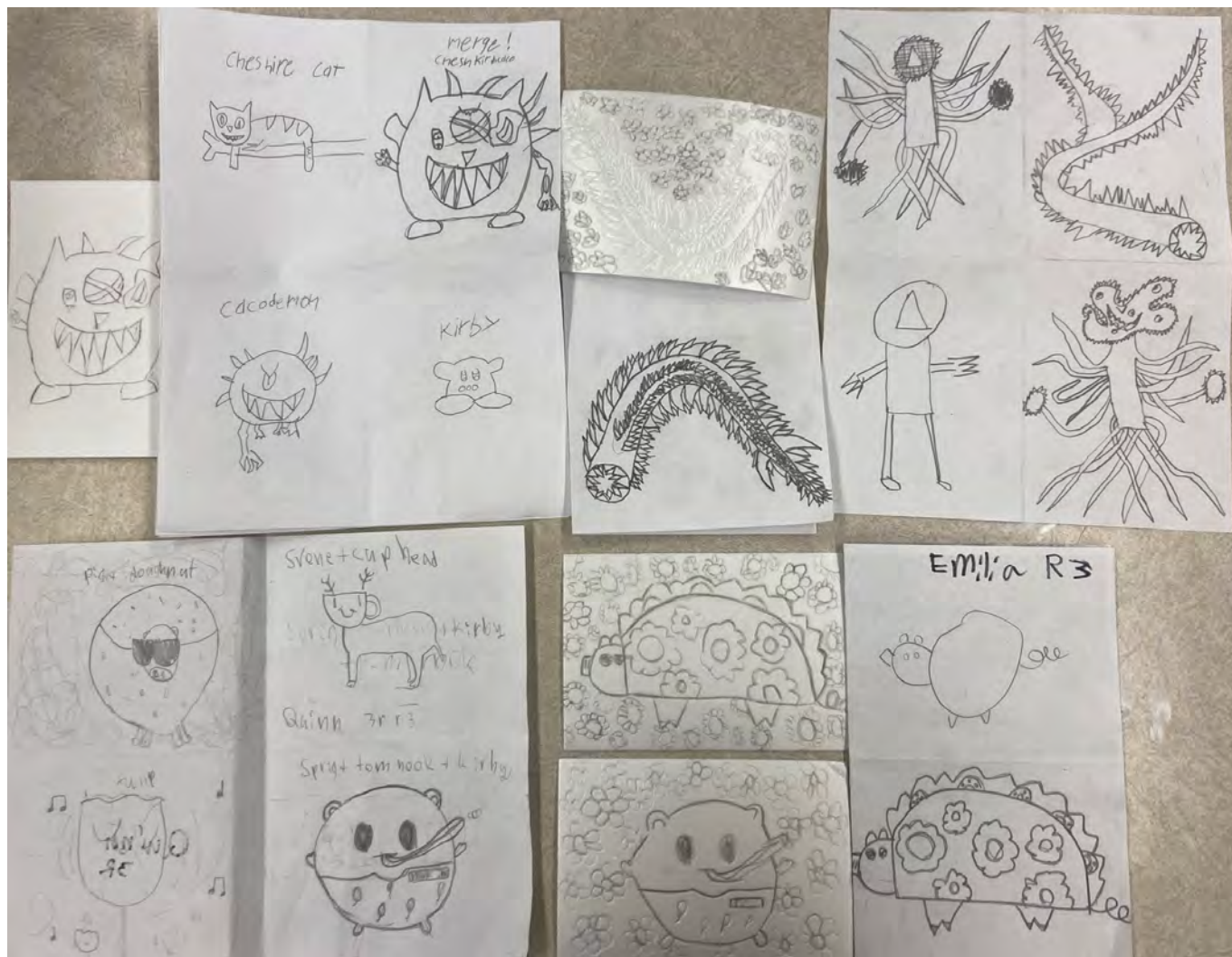
Results

I learned how to build this arts-centered lesson collaboratively with the third-grade students. They love Anime and cartooning. I assessed their learning through art, and they figured out ways to integrate what their interests are with Pop Art. I believe that the arts provide an access point for everyone. I have found that when art is at the center of the learning experience, it evens the playing field for kids with learning disabilities, or those who are still learning English, or who have less background knowledge about a topic.

I think it's a way for kids to take some meaty and intense concepts and process them. I think it allows children to learn about how the process of something is just as important, if not more important, than the product. I think it really helps create more of that well-balanced, critical-



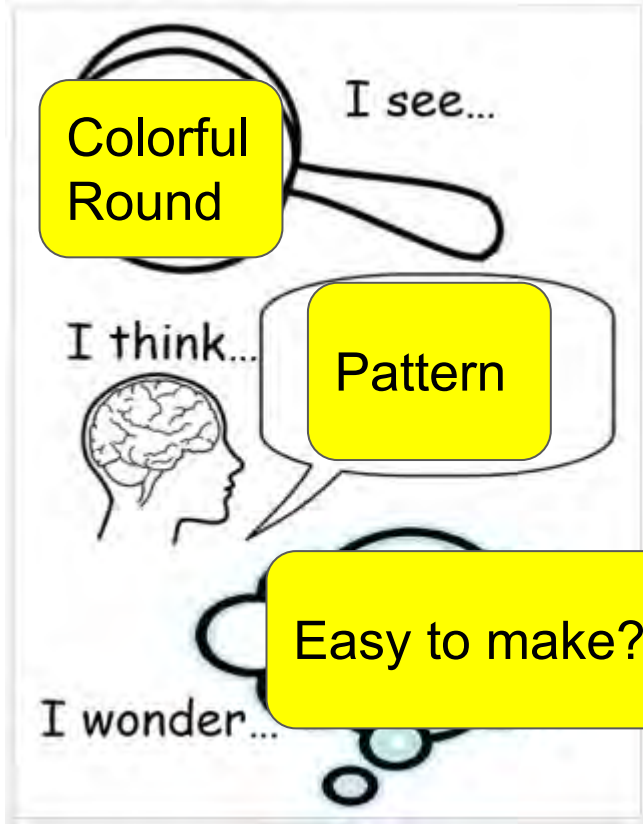
thinking person that we want for our future. I am always impressed by how thoughtfully students approach their own work and that of their peers. They ask good questions and are willing to stretch when a concept doesn't come easily. Children can learn a lot through art. As children draw, paint, and make their Pop Art Characters, they are learning about their world (colors, shapes, and sizes of objects). When they use paints, glue, and markers, children are planning, trying out new things, and solving problems.





Xiangxiu Zhang
K-5 Resource Room
Asian Studies Group

What teaching strategy was your favorite, and how have you been using it?



Tell us about a time when you observed students excited to learn about global ideas and perspectives



What can art do?

- Make me happy
- Tell people what you think
- Relax and forget what's around me

Pop Art to Social Movement

“Superflat”

Takashi Murakami uses his work to illustrate the danger and setbacks that come from such repression.

What is the biggest take-away regarding teaching practice techniques that you will use in your classroom?

Art is for everyone to enjoy.

We will work with what we have.

Collage Project with Pop Art Elements

Students will cut out pieces from a variety of materials to create their own Takashi Murakami flower.

- Follow a pattern
- Make the color pop
- Communicate your own message



Karen Holman-Cervera

Latin American Group



What teaching strategy was your favorite, and how have you been using it?

I See, I think, I wonder & 3 Words

What was the most rewarding part of integrating art into your classroom?

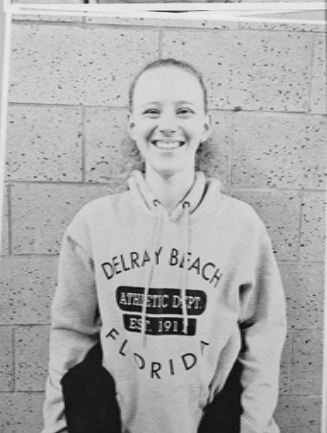
Experience the artwork in the Museum

Nombre: _____ Fecha: _____

MIRA la OBRA  Contesta las preguntas sobre la obra
¿Que VES?



What the learning activity benefitted student learning? Both content-specific learning and diversity, equity, and inclusion.



What stands out as the most enlightening moment in your fellowship?
What challenges do you face when implementing new project such as those we've chatted



MOLA INSPIRED LAYERED PAPER DESIGNS

Logan Kellogg
Ovid Elsie High School
Introduction to Art

Description of students and learning objectives

This class consists of 9th, 10th and 11th grade students who have never taken an art class before through the district. I hope they will learn more about the world, different cultures and broaden their perspective on life in general. I also hope for them to learn the different techniques that are being used in this project like using an X-acto knife, layering paper and craftsmanship.



Summary of classroom activity

- Used the learning method “See, Think & Wonder” with pictures of Mola fabrics.
- Introduced Molas.
- Presented a slideshow introducing the country Panama geographically, Panama’s Culture and the history of the place and people.
- Had students brainstorm and research symbolism.
- Students were to choose a symbol that best represents themselves or family (could be something like a family crest).
- Introduced the materials and tools for the project.
- Demonstrated the steps to the project and how to use the tools correctly.

Connection to curriculum/standards

Enduring Understanding: Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals.

Essential Question(s): How does knowing the contexts histories, and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations?

- Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.

Enduring Understanding: Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.

Essential Question(s): How do artists and designers care for and maintain materials, tools, and equipment? Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment? What responsibilities come with the freedom to create?

- Demonstrate awareness of practices, issues, and ethics of appropriation, fair use, copyright, open source, and creative commons as they apply to creating works of art and design.

Anchor Standard 7: Perceive and analyze artistic work.

Enduring Understanding: Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.

Essential Question(s): How do life experiences influence the way you relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art?

- Analyze how one's understanding of the world is affected by experiencing visual imagery.
- Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, artmaking approaches, and relevant contextual information contributes to understanding messages or ideas and mood conveyed.
- Establish relevant criteria in order to evaluate a work of art or collection of works.

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Enduring Understanding: People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.

Essential Question(s): How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art preserve aspects of life?

- Analyze how one's understanding of the world is affected by experiencing visual imagery.

Techniques or strategies

- See, Think, Wonder
- Visual examples
- Visual Demonstrations

Reflection/assessment

- Artist Statements
- Class Critique
- Sent one into a gallery exhibit (the artist even won an award and \$ for it)

Resources

[Panama Culture & Molas](#)

Results

The students were very interested in the cultural background behind the artwork which helped with the connection piece in the art-making process. Letting the students choose a symbol that represented themselves helped make the project more personal relevant. I loved teaching this lesson because I am very passionate about geography and diverse cultures.



S25
Friend of the Arts
AWARD

"Miss Ingrid" Original
Construction Paper
April
Mackenzie A. Northway
Ond-Etze High School
2025

Title of activity, lesson, or unit : Photo Collage for Latin Group Project

Teacher name David Munoz

School East English Village Preparatory Academy it Finny

Grade level / subject 9th to 12th grade / Civics and Careers

Description of your students, who are they? What do you hope they will learn from this lesson?

Students are inner-city black Americans with cognitive disabilities.

Briefly summarize what you did in your classroom.

Students created a photo collage after reviewing lessons on Frida

Students reviewed the importance of art in their lives.

Connections to your curriculum, standards, etc.

Students will use 21st century technology so we'll take learning and understanding.

Techniques or strategies used:

Strategy used was Objective, Lesson Plan and Essential Question

Students use stem resources. They create a summary outline using a questionnaire. They then took photos using cameras or smartphones. They use these photos to create a photo collage to express themselves and their culture.

Reflection or assessment tools used:

Students were graded and their ability to use technology to express themselves in their culture.

The teacher used a rubric with a scale of 1 to 4. One being an incomplete assignment to a completed and well-presented product.

Resources

Lesson plans on Frida and Saint Patrick. Hand out with questionnaire. Camera or phone to take photos. Internet, computer, and printer. Scissors and glue as well as media to post photos up. family and oral history

from guardians to students.

Results: What was this learning experience like for your students? What was the teaching like for you?

The project was very successful in relaying the importance of art to an individual's culture. The students made the connection between themselves, their families, and art in the 21st century classroom and world.

Images of students working / student work, etc.

Lesson plan for kids was in power point slides, Frida

remember to port Three slides posted in the group padlet.

Dave Munoz

Latin America Group

ART: Students create Photo Collage

- After lesson on St' Patrick life journey
- Students use guiding questions to create Photo Collage
- Art that represents them and their story



Global Diversity, Equity & Inclusion

- Inner City Children learn to use technology in classroom
- Take a photo using applications
- Send to another device using internet
- Print and use to create Art/Media



Teaching in digital age

- Apps: Application Software
- Leveling the playing field using inexpensive yet powerful technology
- Teaching technology to Children with disabilities is a learning multiplier
- Learns can use and understand the power of technology to change lives



CLOSE READING IMAGES: CONNECTING MARCELLE'S *THE HEIRESS* TO *ENRIQUE'S JOURNEY*

Sarah Rohlfs
Haslett High School
12th Grade English: Bearing Witness

Description of students

This class consists of all twelfth-grade students at Haslett. Almost all seniors who elect not to take AP Literature and Composition take this course, so it is a large portion of the senior class—about 5 sections total. The purpose of this course is to help students prepare for their roles as global students in life after high school, so the texts we study are to help them better empathize with diverse experiences and issues locally, nationally, and globally.

Learning objectives

This specific lesson takes place during our national unit, so students have been reading Sonia Nazario's book *Enrique's Journey* about a boy who travels from Honduras to be reunited with his mother in the US. The unit culminates in students forming an inquiry question about immigration, and then conducting research to find the answer to their questions and finally, create an infographic that answers the question using facts and images to communicate clearly to the audience.

Summary of classroom activity

Students used "See, think, wonder" to participate in a think-pair-share about *The Heiress*. After small group conversations, we had a larger group discussion about our observations. Next, students were broken up into small groups and each assigned a different photograph relevant to the text we'd just completed, *Enrique's Journey*. We looked at eight images from photojournalist Don Barletti, whose photo is featured on the cover of the book, and who captured many images of people on their journey to enter the U.S.

From here, students again used "See, think, wonder" in order to unpack their specific photograph. Each group presented their takeaways to the entire class, and we ended with a conversation about the power of images to convey complex, nuanced messages. We then talked about the importance of selecting effective images when we wish to create our own visual representation of a message in our upcoming research infographic assignment.

Connection to curriculum/standards

Bearing Witness National Unit Standards in Common Core:

CCSS.ELA-LITERACY.L.11-12.1 A-B
 CCSS.ELA-LITERACY.W.11-12.2 A-F; 4; 5; 6; 10
 CCSS.ELA-LITERACY.L.11-12.3 A-D; 5 A & B; 6
 CCSS.ELA-LITERACY.SL.11-12.4; 5; 6
 CCSS.ELA-LITERACY.RL.11-12.1; 2; 4
 CCSS.ELA-LITERACY.W.11-12.7; 8; 9

Techniques or strategies

- See, think, wonder organizer
- Think-Pair-Share
- Group discussion

Reflection/assessment

Since this activity was used as a tool to transition from our novel study to the creation of infographics, I assessed students for participating by filling out their note-taker. More formal assessment of their ability to critically analyze visual media will occur during the infographic assessment unit that follows.

Resources

- Images of Marcell's *The Heiress*
- [Photos of Don Barletti](#) from *Enrique's Journey*
- Activity [Slideshow](#)

Results

Students were more excited and engaged in this activity than I had anticipated they'd be! Right away, they started making all kinds of interesting connections to the Marcell photographs and insisted that they were symbolically very connected. They made a lot of observations that I had not noticed before, so I became increasingly excited about what they were noticing. The initial whole-class conversation about *The Heiress* was a great model for the kinds of discussions I wanted them to have in small groups with their own photographs—they took the assignment seriously and were all engaged. I think they really enjoyed close reading images after having spent so much time close reading text recently!

For me, the experience was incredibly positive. I learned so much from students and we had some fun back-and-forth about our observations and the potential significance of what we were observing. This activity went so well that it left me questioning why I haven't spent more time with similar activities in the past. I definitely want to ramp up my use of art across all units in English 12: Bearing Witness.



DBQ: "A QUESTION OF SCALE, HOW WEALTHY IS BRAZIL?"

Paul Thebert

Neinas Dual Language Academy
6th grade/ social studies

Description of students and learning objectives

My students are diverse, most of them are Latinx, and I hope they will learn how to use evidence to support their opinion and master the concept of scale when applied to a geographical study. I also want them to appreciate how people live in different parts of the world.



Summary of classroom activity

I used *The Heiress* in class by projecting it on the board and using the I see, I think, I wonder procedure to analyze the images. This became one of the documents we used to write the DBQ essay. Students were invited to examine the image from their seats or to come up to the board for a closer look and write down their thoughts silently. After a few minutes, I asked for volunteers to share their thoughts about the image.

Connection to curriculum/standards

This lesson covered the following Michigan state standards:

G1.2.4 Use images as the basis for answering geographic questions about the human and physical characteristics of places and major world regions.

G1.2.3 Use, interpret, and create maps and graphs representing population characteristics, natural features, and land use of the region under study.

G1.2.1 Apply the skills of geographic inquiry (asking geographic questions, acquiring geographic information, organizing geographic information, analyzing geographic information, and answering geographic questions) to analyze a geographic problem or issue.

G4.4.1 Identify factors that contribute to conflict and cooperation between and among cultural groups (control/use of natural resources, power, wealth, and cultural diversity).

G4.3.2 Describe patterns of settlement and explain why people settle where they do and how people make their living.

D4.1.6-8. Construct arguments using claims and evidence from multiple sources, while acknowledging the strengths and limitations of the arguments.

Techniques or strategies

I see, I think, I wonder.

Reflection/assessment

I think the lesson went well and added to their DBQ experience. It also furthered my narrative in the classroom that history is a conversation, and we address new things as they appear.

Results

My student enjoyed the experience and found it interesting to try and figure out what happened in the images and why they were made. I will use *The Heiress* every time I teach this DBQ from now on.



Sample DBQ essay

Is Brazil rich or not rich? Brazil has had to deal with overreliance on cash crops, and the big gap between social classes. It is important to analyze problems using different scales because scale you choose will influence what you see and what conclusions you draw. How

rich is Brazil? Brazil is basically not wealthy but the details are different depending on the scale. On a national scale, Brazil is wealthy while at the regional and local scales, Brazil is not rich.

On a global scale, Brazil is wealthy. Document B gives me evidence that Brazil is richer than you think, 28 million people got out of poverty which makes it that more people are in poverty in the U.S. With this information I can infer that Brazil is getting wealthier because of how much people got out of severe poverty. When we look at a worldwide scale, Brazil is wealthy because it ranks #8 in GDP. Document A gives us evidence using different scales gives us different results so it changes our answer when we say how wealthy is Brazil. I can infer that in document A it shows that using different scales are important because they all are different so it changes our thinking when it comes to what each person has and how much the nation has. On a global scale Brazil is basically wealthy.

On regional scale, Brazil is not wealthy. Document C gives me evidence that if we were looking at a regional scale and it's per capita, it shows us that it's not that rich because a lot of people work hard but get paid very low and the person that own that business will make all the money. On a regional scale, Brazil is basically not wealthy because Document C tells us that people in Brazil work hard on a business but get paid very low, so the people who own that business will make all the money.

On a local scale, Brazil is not wealthy. We can say, Brazil not rich because on a local scale it talks about the neighborhoods and if we look at this one on document E, we can say no because the areas there are not that good, there are struggling to get their resources. With this information I can say that Brazil is not rich because of these places. In this graph it shows that only a 4% are people are rich and they rest are in poverty and struggling. So we can say that Brazil is not that wealthy when we were looking at this graph. I can infer that when we look at the graph we can say that Brazil is not that rich because only 4% of Brazilians are rich and 96% are struggling or poor. The people that are able to afford stuff like helicopters to go to malls. The malls have been declared off-limits to the poor and the ones who are struggling, there mainly black Brazilians. On a local scale, Brazil is basically not rich because only 4% are rich and 96 are struggling.

Brazil is not wealthy when examined at a regional and a local scale. However, a much different picture is painted when Brazil is studied at a regional and a local scale. From these viewpoints, Brazil is not a wealthy country. It is important to use different scales to find how a country is rich because when I looked at the 3 scales for Brazil I was able to say that Brazil is not rich because on a global scale Brazil is rich, on a regional and local Brazil is not rich.