



Museum Visitor Studies, Evaluation & Audience Research
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**Program Evaluation
of
El Museo del Barrio School Programs**

Prepared for
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SUMMARY AND DISCUSSION

INTRODUCTION

El Museo del Barrio offers multi-session art programs to K-12 students in New York City, including Classroom Connections and El Museo in the Classroom, that target high school students, particularly those in underserved schools. To better understand the impact of these school programs, El Museo worked with Randi Korn & Associates to first identify program objectives (through a Goals & Objectives Workshop on May 15, 2009). The objectives (see Appendix A) served as the framework for conducting a small-scale evaluation of these programs in two high schools. Findings of the small study will inform program effectiveness as well as be used to further clarify the program objectives and aid in the development of specific assessment rubrics.

**Selected highlights of the study are included in this summary.
Please consult the body of the report for a detailed account of the findings.**

Findings from this study are organized into two categories: 1) social competence and 2) knowledge gains. Within each category, several themes emerged and are discussed below. Due to the small sample size, findings are truly representative of students at only two schools (Young Women’s League and Millennium). Nevertheless, parallels between the findings at the two schools suggest that students who participated in other, similar El Museo programs likely experienced comparable results.

SOCIAL COMPETENCE

Social competence is defined as the ability to achieve personal goals in social interaction while maintaining positive relations with others over time. In the El Museo programs, social competence manifested as confidence, identity awareness, engagement, and ideas about museums. These four indicators of social competence are discussed below.

CONFIDENCE AND SELF-EXPRESSION THROUGH ART

The two El Museo programs seemed to have demonstrated to students that art can be expressive. Though most of the students at both schools described themselves as “art lovers,” many of them admitted that before the program they had only thought of art as something “pretty” or “interesting” to look at. As a result of the program, many of the students in both programs said they now understand that art conveys meaning. In the case of The Young Women’s Leadership School (YWLS), some students talked extensively about self-expression from a very personal perspective, which is not surprising given the focus of their projects. The Millennium Arts Academy (MAA) students talked less about personal expression and more about expressing a particular message through their documentaries—again this is not surprising given the theme of their program. In each case, the extent to which students internalized and understood the idea that art is expressive varied, with some able to explain it more fully than others. And, though difficult to document, it seems that this newfound ability and forum for self-expression may have translated over to increased confidence levels for at least some students.

IDENTITY: AS AN INDIVIDUAL AND AS A MEMBER OF A COMMUNITY

Similarly, students in both programs pondered and sometimes questioned their notions of identity as a result of the program. In the case of YWLS, students talked mostly about their identity in the context of personal experiences. The art project required that they document a timeline of their life, and for some students this was enlightening—some admitted to never having thought about their lives in such a reflective way. A few experienced “ah-ha” moments in realizing their identity is not static, but constantly changes, and a couple were surprised to discover their life is better than they thought. However, most of the students at YWLS did not consider their identity as part of a larger context or community. Even though the project required that students create a photomontage by merging a photograph of themselves with a photograph of a scene in a Latin American country, only one student made the conceptual leap to place herself within the timeline of Latin American history.

Students at MAA had a different experience in regard to identity because of the nature of their projects. These students thought about their identity in regard to community, in particular their neighborhood in the Bronx, Soundview. To varying extents, these students experienced eye-opening moments in realizing the complexity of their neighborhood. Similar to YWLS students, some of the Millennium students came to realize that identity is not static but rather is complex and dynamic. Many of these students seemed to struggle (in a good way) in trying to reconcile that the Bronx is not all bad, but rather has changed over the years, contains many positive aspects, and can be improved. For some of these students realizing the complexity of place seemed to spark a new understanding of their own role within a community—that rather than take their surroundings for granted, they can observe closely, make informed decisions, and have an influence on their environment.

ENGAGEMENT AND PARTICIPATION

Most of the students in both programs seemed to participate fully in the program. In fact, the way students described their experiences seemed to indicate a sense of empowerment in knowing that they were making something of their own creation. Many students described the program as participatory and some said this is what they liked most about it. Some students conveyed a sense of new-found independence in taking ownership and excitement over their own learning as they “put all the pieces together” in their final product. Of course, this varied from student to student. For instance, one student at MAA had surrendered control of his part in the group project by choosing not to participate beyond his individual piece of research. At the opposite extreme, one student at MAA said he was excited about learning for the first time in his life—the way he talked indicated he had come to realize he could be an active learner and creator of knowledge rather than a passive receiver of information. Most students in both programs fell somewhere in-between and demonstrated a great deal of independent decision-making and excitement as they described their participation.

IDEAS ABOUT MUSEUMS

Influencing people’s opinions and behaviors in regard to museums takes time. Due to the limited scope of this evaluation and the fact that the Museum was closed during the program period, it is impossible to know how the program affected the student’s ideas about museums. Nevertheless, many students said they liked museums and always had.

KNOWLEDGE

Knowledge in the context of the El Museo programs is defined as cognitive or skill-based growth. In the El Museo programs, knowledge manifested as observation and interpretation skills, art-making skills, and knowledge of Latin American art and culture. These three indicators of knowledge gains are discussed below.

OBSERVATION AND INTERPRETATION SKILLS

To varying extents, students in both programs developed greater observation and interpretation skills. YWLS students talked about this mostly in realizing that art conveys meaning. For many of them, the museum visit had been enlightening as they came to understand that by looking closely at the art on the walls, they could decipher meaning. This translated to their personal projects as they began to grasp that they could express their sense of identity through photomontages. A couple of students described feeling confused when asked to make a line-drawing that represented their lives, but by the end of the program the exercise demonstrated to them that art represents specific stories and ideas.

Millennium students talked about observation and interpretation skills in regard to their environment. Some of these students repeatedly expressed surprise at what they noticed about their community when they simply stopped and looked closely rather than taking their surroundings for granted. Not surprisingly, this was especially true for the two students who were assigned as photographers in their respective groups.

CURRICULUM CONNECTIONS

Connections between the program and each school's curriculum were more obvious in the Planning Outlines than through the observations and interviews. In each school, about half the students were able to articulate the relationship between the program and their schoolwork. Also, YWLS students were able to describe this relationship more clearly than Millennium students. The program at YWLS took place during Spanish class and students were required to speak in Spanish and write a poem in Spanish—some of the students understood that creation of art through another language served to enhance their Spanish skills. On the other hand, Millennium students struggled to see the connections between the program and their government class, with a couple saying they saw no connection. Other students made educated guesses that government class examined big picture issues while the program examined real-world, local issues.

ART-MAKING SKILLS

There was little opportunity to observe students in the art-making process; however, they were prompted to talk about it in the interviews. From interviews, it is clear that students had the opportunity to explore multiple media and types of techniques. At YWLS in particular, students used photography, line drawing, photomontage, and poetry. It is not clear to what extent students mastered these techniques, but they were certainly exposed to them. Nearly all the students at YWLS vividly described the various steps involved in their art project.

At Millennium, the project employed photography, storyboarding, Power Point skills such as animation and transitions, and scriptwriting based on original research. Millennium students worked in groups and were assigned specific roles so that not all students had the opportunity to explore each medium. Thus, exposure to the various mediums and techniques was limited and uneven. For instance, it seemed that the students who took the photographs did not necessarily participate in the selection of photographs for the Power Point or the scriptwriting. And, at least one student who was in charge of research did not participate in the photography or assembly aspect of the project. Further, at least one group did not take any photographs (for reasons unknown) and had to find photographs from the Internet.

LATIN AMERICAN ARTISTS AND CULTURE

Even though Latin American culture, history, and art was implicit in each program, it did not seem to factor strongly into students' experiences as they talked in interviews. Students at MAA made little to no mention of Latin America, though they did talk about Spanish Harlem as they described their tour of the neighborhood surrounding El Museo. For the most part, students expressed a distinct separateness from Spanish Harlem and talked about it in contrast to the Bronx (i.e., the gardens in Spanish Harlem

are beautiful and in the Bronx no one respects the parks). None of the students could recall a specific artist they learned about in the program, though many of them vividly described the murals and gardens they saw on their tour of Spanish Harlem.

A few YWLS students said the program was about Latin American art and culture and many recognized that the art in El Museo was by Latin American (or “Spanish”) artists. However, when describing their project and experiences in the program, Latin America was not top of mind for students. Most failed to see the connection between themselves and Latin America even though they understood that they combined a photograph of themselves with a photograph of a Latin American country. Similar to Millennium students, only one YWLS student could recall a specific artist—a female poet—they had learned about in the program, though many of them vividly described at least one photomontage they saw in the Museum.

INTRODUCTION

El Museo del Barrio (El Museo) offers art programs to K-12 students in New York City. Two programs in particular, *Classroom Connections* and *El Museo in the Classroom*, are multi-session programs that target high-school students, particularly those in underserved schools. The two programs are funded differently but are otherwise very similar (see Appendix A for each program's Experience Objectives). To better understand the impact of these school programs, El Museo contracted with Randi Korn & Associates, Inc. (RK&A) to evaluate them. Evaluation objectives were developed based on the combined (and often overlapping) Experience Objectives for each program.

Specifically, the study's objectives are to:

- ◆ Understand students' overall program experience;
- ◆ Explore the overall meaning participants create from their program experiences;
- ◆ Determine what students have learned about Latin American artists and culture in El Museo's collection;
- ◆ Determine what art-making techniques and skills students cultivate;
- ◆ Gauge the extent to which the program has:
 - ❖ Changed students' ideas about museums (including comfort with museums);
 - ❖ Increased students' confidence in expressing themselves through art;
 - ❖ Increased students' ability to talk about art, which includes what they see and perceive; and,
 - ❖ Changed their ideas about their role in society and in their community.

METHODOLOGY

RK&A collected data for the evaluation in May and June 2009 through program observations and in-depth interviews. Data were collected at The Young Women's Leadership School (YWLS) in Manhattan, NY and Millennium Arts Academy (MAA) in Bronx, NY.

OBSERVATIONS

To provide context for the study, RK&A conducted observations of three program sessions (two at YWLS and one at MAA). During observations, the evaluator watched educators and students participating in the program, and took detailed notes about what they were doing and how they were interacting with each other. The evaluator was introduced to students and then positioned herself in the back of the classroom so as to unobtrusively observe educators and students.

IN-DEPTH INTERVIEWS

In-depth interviews encourage and motivate interviewees to describe their experiences, express their opinions and feelings, and share with the interviewer the meaning they construct about ideas, concepts, and experiences. They produce data rich in information because interviewees talk about their personal experiences and ideas. The interview guide was intentionally open-ended to allow interviewees to discuss what they felt was meaningful (see Appendix B for the interview guide). All interviews were audio-recorded and transcribed to facilitate analysis.

LIMITATIONS

Due to time and budget constraints, this evaluation was limited in scope and took a case-study approach, which examines a limited number of events or environments using small samples of participants. The sample includes three 45-minute observations and 15 10-minute interviews with students. These samples provide a window into the overall program, but limit one's ability to form generalizations. Instead, they examine program effectiveness on a micro-level and suggest broader findings.

Furthermore, El Museo was closed for renovations during the program period discussed in this report so students' experiences with the museum and collections were limited. This should be taken into consideration in regard to findings related to the museum visit.

DATA ANALYSIS AND REPORTING METHOD

Observation and interview data were analyzed qualitatively. That is, the evaluator studies the data for meaningful patterns and, as patterns and trends emerge, groups similar responses or behaviors.

Trends and themes within the data are presented by objective and in descending order, starting with the most-frequently occurring. Where applicable, RK&A uses verbatim quotations from interviews (edited for clarity) to give the reader the flavor of students' experiences, and to illustrate their ideas as fully as possible. Within quotations, the interviewer's comments appear in parentheses.

SECTIONS OF THE REPORT:

1. Principal Findings: Program Observations
2. Principal Findings: In-Depth Interviews

PRINCIPAL FINDINGS: PROGRAM OBSERVATIONS

INTRODUCTION

In May 2009, RK&A observed three of El Museo’s school programs. Two programs observed were held at the Young Woman’s Leadership School (YWLS) in Manhattan, NY and the other was held at Millennium Arts Academy (MAA) in Bronx, NY. RK&A took unstructured field notes and focused on three themes: art connections (e.g., how the program integrated art, art history, etc.), students’ participation in and attitudes toward the program (including comfort with the program and confidence in the work required), and students’ learning (e.g., art technique, community awareness, etc.) Findings are supplemented with information from each program’s curriculum planning outline (see Appendices C and D). Each program is discussed separately; however the summary and discussion of findings is comprehensive.

PROGRAM AT THE YOUNG WOMAN’S LEADERSHIP SCHOOL¹

Two program sessions were observed at the Young Woman’s Leadership School.² The program overview and most findings apply to both programs; however, any differences are noted where relevant. Also note that while much of the class took place in Spanish, RK&A has reported teachers’ and students’ questions and responses in English, noting if something was said in Spanish.

PROGRAM OVERVIEW

In each program, the educator partnered with a tenth-grade Spanish teacher. The overall goal of the programs, as stated by the Museum, is for students “to become aware of how they can create or become the future they want, through an exploration of images and text that reflect their hopes and dreams.”

As stated in the curriculum, programs were held over five days in May 2009 and included a trip to El Museo, where students discussed works of art by Pedro Meyer, and an art project that allowed students to explore their “identity, hopes, and dreams.” In the art project, students experienced multiple mediums including photography, photomontage, line drawing³, and poetry. Throughout each program, students were encouraged to speak in Spanish as much as possible.

On the final day (which RK&A observed), each student shared their project with the rest of the class. Students read their poem aloud in Spanish and then responded to questions posed by the educator and teacher (most often in Spanish). Questions included: “What is your favorite part [of your project]?” “What is your favorite word [from the poem]?” and other questions specific to each student’s project. The educator and teacher also posed some questions about specific projects to the entire class following each presentation, prompting them to recall the poems, the project, or their thoughts and opinions.

¹RK&A only observed the final program, although RK&A supplemented its understanding of the program with conversations with Museum staff, educators, and the curriculum planning outline.

² The evaluator observed most, but not all, of the second program. The observation was shortened in order to accommodate student interviews.

³ In the curriculum, the word line drawing is used, although, in observations, it is sometimes referred to as “lo abstracto” or the timeline of their life.

ART CONNECTIONS

As mentioned previously, the chosen project—an accordion book created to investigate students' identity, hopes, and dreams—allowed students to explore many mediums. Observations demonstrated that students enjoyed the art-making process as well as the different mediums they experimented with. For instance, when asked about their favorite part of the project, students spoke with the same frequency about the photographs they took of themselves at Central Park, the photomontage, and the line drawing.

Further, the educator seemed to emphasize the deliberateness of art-making. For example, at the beginning of class, the students were given a self-evaluation, intended as a way to provide students with a project grade; however, this self-evaluation also asked students to consider whether the poem they wrote relates to the photomontage, and whether they “were thoughtful and observant in putting all elements in the book.” Additionally, the educator’s questions also emphasized the deliberateness of art-making. For instance, the educator asked one student (in Spanish), “Why did you use the colors orange and yellow?” to which the student responded (in Spanish), “Because the photo of the sun [in the photomontage] has those colors.”

Also, according to the curriculum, students were introduced to the art of Pedro Meyer at El Museo and the poem *Rio Grande de Loiza* by Julia de Burgos as context for their art-making. However, RK&A did not observe these portions of the program and, thus, cannot speak about students’ experiences aside from what they recalled in interviews (discussed in Principal Findings: In-depth Interviews).

STUDENTS' PARTICIPATION IN AND ATTITUDES TOWARD THE PROGRAM

As part of the final class (the day RK&A observed), all students were required to present their project in front of the class. While required, there were a few students who did not present because they had missed a previous class or classes and had not completed the project.

While it is difficult to assess students’ unprompted participation in the program since participation was required, overall, students seemed moderately engaged in the program. In the first program, some participants appeared reluctant to share their projects, specifically the poems they wrote in Spanish. As such, the educator and teacher often had to elect a student to present rather than wait for volunteers. Students’ comfort, however, seemed to increase as the sharing continued. In contrast, students in the second program were more eager to participate, enthusiastically cheering on classmates before and after each student presented.

In both programs, students attentively listened to each other and offered responses when the educator asked questions, which she often did while students shared their project. While the teacher posed questions to the class, the educator asked project-specific questions. For example, after one student presented their project, the educator asked (in Spanish), “Is the poem sad or is the photo sad?” to which the student responded with his or her respective opinion. Since questions and responses were mostly in Spanish, the discussion was limited to familiar vocabulary, with the educator sometimes introducing a new word. The educator and teacher were patient with and aware of students’ limited vocabulary and sometimes restated questions in a different way or in English if students still struggled to understand. Students mirrored this behavior, sometimes mixing English and Spanish when they did not know how to express ideas in Spanish.

STUDENTS' LEARNING

From RK&A’s observation, it appears that students have strengthened their conversational Spanish through activities like writing and reading poems, answering questions, and, when prompted, using one adjective to describe their project. As mentioned previously, the educator and teacher seemed well

aware of students' previous knowledge, and worked to extend students' previous Spanish knowledge by asking them to speak in Spanish and introducing new words. For example, when discussing one project, the educator said (in Spanish), "It seems existential." The educator then introduced Existentialism in English, explaining that it is about questioning life and thinking deeply.

Additionally, findings seem to indicate that students learned that art-making is a deliberate and often reflective process. First and foremost, the educator often implied this through the questions she asked such as "How did the line drawing make you feel?" and "How does your project reflect your life?" Some students' responses also demonstrated this understanding and even appreciation. For instance, when asked about her favorite part of her project, one student said she liked the line drawing⁴ because it made her think about her life.

As per the curriculum, there were also opportunities for students to learn information about art techniques, artists, and Latin culture through lectures, practice, and the museum visit. These opportunities were not observable, although they are addressed in findings from in-depth interviews.

PROGRAM AT THE MILLENNIUM ARTS ACADEMY⁵

One program session was observed at the Millennium Arts Academy in Bronx, NY.

PROGRAM OVERVIEW

In this program, the educator partnered with a twelfth-grade government teacher. The goal of the program, as stated by the Museum, is for students "to become aware of their role as young urban historians and image-makers, able to manage visual communication through writing, visual information, and the creation of an interactive youth-focused Web blog."

The program was held over six or seven days in May and June 2009 and included a walking tour of the neighborhood around El Museo. Students worked in groups to make documentaries about Soundview, their Bronx neighborhood, using PowerPoint. Each group was assigned a specific aspect of the Bronx to focus on such as residences, commercial buildings, and parks and recreation. RK&A observed the second to last day of the program when student groups were putting finishing touches on their documentaries.

ART CONNECTIONS

The curriculum outlined was extensive, stating that students would visit El Museo, walk around Spanish Harlem, interview family and community members, take pictures of their neighborhood, and create a documentary via PowerPoint. RK&A found that some of these tasks were not completed. For instance, at least one group did not take pictures of their neighborhood and, instead, used photographs from the Internet.

In the session observed, the educator often referred to the students as artists and used a few technical terms like documentary, storyboard, and PowerPoint. Further, the educator tried to convey that art is expressive. For instance, at the beginning of the class, the educator reminded students of the questions guiding the documentary such as "What are some things that are wonderfully unique about the Bronx?" and "What are some problems that the Bronx faces as a borough?" It was not evident from

⁴ Students often referred to the line drawing as "lo abstracto."

⁵ Note that RK&A only observed the second to last program, although RK&A supplemented their understanding of the program from conversations with Museum staff, educators, and the curriculum planning outline.

observations, however, whether students fully understood this concept or actually addressed these questions in their documentaries. Though the educator asked students to read the questions out loud, there was no discussion about them.

During the observed session, some groups stayed in the classroom, while others went to a separate room to record their scripts. The educator primarily worked with those who were recording their audio script⁶. She told students she wanted the projects to be “professional-looking.” At certain points, she was very involved in helping the students achieve this end, and at other times she removed herself from the process.

STUDENTS' PARTICIPATION IN AND ATTITUDES TOWARD THE PROGRAM

During RK&A's observation, students worked in small groups most of the time, and participation varied greatly, with some individual students undertaking a majority of work and others participating very little. In one group, for instance, one student took charge of the group and instructed the other group members, some of whom did not participate. The educator and group members seemed complicit in this dynamic; some students carried on unrelated conversations or sketched quietly, while two students did most of the work. On the other hand, another group distributed the work evenly among group members. Some students seemed fully engaged, comfortable, and confident, while others seemed disinterested and lacked confidence. Possibly, some students did not feel comfortable working in groups.

Aside from small group work, there were few opportunities to observe participation because there was little group discussion. In the beginning of class, the educator reviewed the questions guiding the documentaries and asked students about their progress. While some students were attentive, some were rowdy and had to be disciplined by the teacher.

STUDENTS' LEARNING

Given the emphasis on documentaries of Soundview, it appears that students have learned more about the positive and negative aspects of their community. It is apparent that some students also learned skills related to creating PowerPoint presentations, photography, scriptwriting, and working in groups. However, because the majority of the observed session was a working session, with no discussion or reflection, it is difficult to assess what students actually learned. It is likely that learning was highly variable considering students' uneven levels of participation. For instance, the educator reminded students of a handout she had given them early in the program that was intended to help them storyboard their presentations. The students did not seem to remember or recognize the handout; nevertheless, they seemed able to assemble most of their presentation without it.

⁶During the observation, the evaluator remained with the educator who spent the majority of her time in the conference room where some students recorded their scripts. Students in the regular classroom were not observed.

PRINCIPAL FINDINGS: IN-DEPTH INTERVIEWS

INTRODUCTION

RK&A conducted in-depth interviews with 10 tenth-grade students at The Young Woman's Leadership School (YWLS) (five per program session) and five twelfth-grade students from Millennium Arts Academy (MAA). All students were interviewed immediately after program sessions. YWLS students were interviewed after their last session, and MAA students were interviewed after their fourth program session (at least two sessions remained).

STUDENT INTERVIEWS AT THE YOUNG WOMAN'S LEADERSHIP SCHOOL

OVERALL DESCRIPTION

RK&A asked students to describe their overall opinion of the program. Nearly all students had extremely positive comments about the program. Slightly more than one-half of students said they appreciated the use of art to further their Spanish skills. A couple of students especially enjoyed using art for personal expression. One each said she most liked learning how to look at art (i.e., how to interpret art) and learning about Latin American history. One student had lukewarm feelings about the program because she does not like presenting in front of the class or taking photographs.

When RK&A asked students what they liked most about the program, they gave similar responses. Most described liking participatory aspects of the program, including taking photographs, choosing what to include in their montage, line drawing, and bringing each element together to create their final project (see the first quotation below). Other students' responses were idiosyncratic, including writing poetry, visiting the Museum, and learning that art has meaning (see the second quotation).

[I liked] taking everything that we did and putting it together into the project. We took the pictures and then we did the cutting, learned about a little bit of history, [saw] some of the art, and wrote a poem.

I just really like the whole concept of how she had us put everything together. Now [when] I look at [art], I am like, 'is this telling you about someone's life or am I just looking at it because this is what they drew?' So now she [the educator] really has me questioning art and really trying to decipher what the picture might mean.

Students were also asked what aspect of the program was most challenging. About one-half said talking and writing in Spanish was most difficult (see the first quotation). One student said the program was not long enough to explore things in great depth, and others said nothing was challenging.

Spanish, it is really hard. I have only been taking it for two years, so I do not really know how to describe a lot of things. I do not know the words so I cannot really describe [them] so that is why it [speaking in Spanish] was difficult.

Students were asked how the program compared to what they typically do in school. About one-half talked about the program as different from school, explaining that the program was more participatory, personal, and interactive (see the first quotation below). The remaining one-half discussed ways in which the program and school complemented each other. For instance, a couple said that art can help

them learn Spanish in an interesting way, while another said the program provides another perspective from which to learn (see the second quotation). A couple others gave general, vague responses.

The program was more interactive [than school]. You got to do more things like be outside in a different environment. Just to get out of the school and go to the Museum was really very different.

We are working again with our verbal skills with Spanish and then with writing; our writing skills in Spanish. So it was another way for us to practice that part of what we usually do in school.

PROGRAM ACTIVITIES

Because interviews were conducted during the last program session, students were asked to describe everything they had done in the program. Nearly all students described program activities in a similar way—first, they looked at art (or “stuff”); second, they went to the Museum and looked at and talked about art and then, took a trip to Central Park to take photographs; third, they made an abstract line drawing to represent positive and negative events in their life; and lastly, they created a montage from their photographs and photographs of different places (some specifically named Latin America, while others were more general) and wrote a poem. Most students’ explanations were very descriptive (see the quotation below). Several students simply described the program as being about Latin American art and culture.

She gave us a thin poster board, and she told us to describe our life from when we were born until now. And there were people who just had circles all over the place, like confusion and stuff like that. And then we had to draw two events in our life that we would like to describe or at least a period of time. And we had to draw that on the page. So basically, at the end of it, we had three different lines going on. Some people just had circles, some people did squares, [but] everybody did something different. Then she took us to the Museum and we saw photos that others had taken, and we saw the photomontages. After watching the photos and deciphering them, we went to Central Park and we took photos of ourselves. We had to take close-ups, full body pictures and half-body pictures. When we came back, she gave us pictures of different places around the world and we had to choose one that caught our attention. I picked Columbia; so with the pictures that we took in Central Park, we had to make a photomontage with it and try to make it seem as if we were there when the picture was taken. Many people did well. There were some people who took pictures that did not really fit in, but they found a way to make it look nice. I think the pictures came out well. And then we had to write a poem about what we did and about the pictures that we chose, like a picture about the place, if you learned anything about it, and it was kind of fun.

The evaluator then asked students to describe their final projects. Most of them described the montage as a photograph of themselves merged with a photograph of a particular place. Of these students, most described the place as a landscape and qualified it as pretty, peaceful, or eye-catching (see the first quotation below). A few specifically named the Latin American country represented in the landscape, but did not explain why they chose that particular country; rather, they explained their choice in terms of the image’s aesthetics (see the second quotation). A few students responded more specifically; one said the montage represented her identify as part of Latin American history, another described her montage in a personal, reflective way (see the third quotation), and another described her montage as abstractly representing global warming and talked about her commitment to the environment.

I am into nature, so this is why I picked the woods and everything, and that is in Central Park; [it] has a lot of flowers. I cut the flowers out from the picture and then pasted them onto [it]

because [the flowers] fit into the background. (Anything else? How about the other picture? How did you pick that one?) 'This one I found online and I was like, 'Wow! The waterfall is really pretty.'

The pictures were all laid out on the table and this one caught my eye because of the colors and the skies, and I thought it was really pretty, so I picked that one. (What picture is it? Do you know?) Columbia. (And anything else that informed or helped you decide how to go about your project?) She [the educator] gave us a few suggestions, like how we might want to write it or paste it on. She gave us the book idea and she let us go from there.

That is very colorful and it represents what I would like my life to be in the future, and how it was in the past. So it is very peaceful, it is just me, and the poem talks about things that I had to overcome in my past, how I got over them and how now it is better. And then the back is the lines that represent the problems that I have been through and some of the things that I have overcome in my life.

MEANING-MAKING

When students were asked to name the program's theme, their responses were consistent. Most said the program was about self-expression and/or personal identity. Some responses were general, and others were more specific. For instance, a couple discussed expressing the ups and downs of life through art, and one talked about the use of art to further Spanish skills and expression through another language (see the quotations below). One student said the theme was Spanish artists.

The overall theme I believe would be to show your individuality and to show that not everybody can have one role. There are always going to be ups and downs no matter what you do. Like, you are going to be successful in one part [of life], but there is always going to be somebody that wants to knock you down, and you have to keep on going with your road. You are going to [take] falls, and life is full of many obstacles, but you just have to try your best to [overcome] them.

I think the overall theme was to let our inner voices come out in our artwork. We were having trouble at first describing the pictures in Spanish so, in the end, we were able to write our own poems in Spanish about the pictures, so . . . they came out really nice.

Students were also asked what they learned in the program, and responses varied. Some students said they learned that art is expressive and has multiple meanings (see the first and second quotations below). Some said they gained Spanish-speaking skills (see the second quotation), and a couple named something they learned about themselves (e.g., how to be self-reliant and creative). One said she learned about Latin American culture.

I learned that there are different ways to be expressive in art, and you can express a lot of different things if you want.

I learned a lot about how a picture could express a whole bunch of things and also, how [by] writing a poem and using certain words, you describe [what] you are feeling while looking at that picture. A lot of times, in the poems, it was like things that you felt and also, you would think about that [what you felt]. And, getting a chance to actually have a conversation in Spanish.

Students were then asked what they learned about the art-making process. One-half said they learned how art, and more specifically photomontage, conveys meaning or tells a story (see the two quotations

below). Other responses were idiosyncratic, including learning patience, Spanish, how to make a montage, and nothing.

That you can get a deeper sense, if you just look at a picture, you might just see what is on the surface. But, if you actually think about it for a while, then you can actually see that there is a higher [meaning].

Through art-making? [The] artist looks at . . . this sun might mean something else to somebody else, but you know to me it had a personal song.

THE MUSEUM VISIT

The evaluator asked students to describe their visit to El Museo del Barrio. One-half of students described the visit concretely, saying they looked at and talked about art, Latin American art, and/or examples of photomontage. The remaining one-half described the visit more theoretically, saying they learned how to look at art and understand that art conveys meaning.

We went during the second and third period to the Museum, and we looked at different art pieces. Basically, she told us that we were going to try to create something like these famous artists.

We walked over there, and they showed us a whole bunch of photographs from lots of artists and photographers. So they had different towns in Mexico and different things and made us look at it in a different way. And we would not have noticed [certain things] unless someone pointed it out. So we got a chance to look into the meaning of a picture instead of just looking at the picture. So that is how they introduced us to the rest of the project.

Nearly all students provided a thoughtful description of at least one work of art they saw during their Museum visit. The descriptions ranged from superficial to more in-depth, and students primarily explored the narrative aspects of the work of art (the quotations below illustrate the range of students' responses).

It was the picture with the two pictures combined; it was fun. (Can you describe that image to me?) It was like a flea market, and there was a person that was really close and up front. And, then, in the background, there were people, and the length of the blanket over that or what they covered in that picture. It was interesting.

I do not know what the name of the artist is, but there is a picture of a religious family, and it shows, there was a girl that was an angel. And, there was a boy that was a devil or something. It was pretty nice, because there is a lot going on, but kind of focused on that little girl. That picture really stood out to me. (Was there a certain reason that it stood out to you?) It was black and white, and so it seemed like there was a lot of light behind there; a lot of times you would expect black and white pictures to have that kind of light in it. And, also, it had kids in it, but it was a really beautiful picture.

Only one student was able to recall a specific artist she learned about. She named a female poet, but was unable to recall her exact name (see the quotation below). The remaining students said they learned about artists, but could not remember their names.

She is a Puerto Rican poet and she grew up, she died here in El Museo. We had a homework assignment based on it. (Anything else that you learned about her? Anything that you thought

was interesting about her?) She was one of the most known poets in Latin America, and she made really good poems and people liked [them].

PERSONAL REFLECTION

Students were asked a series of questions to understand how the program affected them on a personal level. When asked what they learned about themselves, most named a particular personal characteristic, such as “stubborn,” “adaptive,” “confident,” and “creative” (see the first two quotations below). A couple said they learned that although their life has had ups and downs, overall, they are fortunate (see the third quotation).

I think it [the program] caused me [to realize] that I need to work on not being so shy, not second guessing myself so much, and being more confident in what I do and what I say, because that is the only way I will learn.

I think I learned to be more creative and think outside the box, because when she told us to draw a timeline of our life, I was like, ‘Okay, this is weird,’ but then when I actually saw it, it looked really nice. So I guess not to be afraid to take risks and actually try something before I think it is weird.

While we were doing the lines about our past and coming to the future, there were a lot of ups and downs and confusion. It touched me because when I was 7, my mom and dad got divorced, and my mom left. So, it was a big down, but then it went up again, and I came to New York with my grandparents, and I like it here.

When asked whether their thoughts about their classmates had changed, one-half said they got to know their classmates better, and one student said she was surprised by what she learned (see the quotation below); the remaining one-half said there was no change in the way they thought about their classmates.

I got to see some of their artwork; I did not know most of them could do such a great job on it. So I was surprised to see that they actually had really good pieces.

When asked whether their thoughts about their community had changed, most said there was no change. One each said she saw that her community was diverse and dynamic. Further, when asked whether their thoughts about museums had changed, most students said they already liked museums, thus, there was no change. A couple said they now can look at art more critically, understanding that art conveys meaning.

STUDENT INTERVIEWS AT MILLENNIUM ARTS ACADEMY

OVERALL DESCRIPTION

RK&A asked students to describe their overall opinions of the program⁷. Nearly all students had positive comments about the program. Most explained that the program gave them an opportunity to observe and think about their community in a way they had never done before. For example, these students identified aspects of the Bronx they never noticed or aspects they had taken for granted and

⁷ Students had completed about three-quarters of the program; thus, many were still formulating opinions (as compared to the students at YWLS who had completed the program).

were now questioning (see the two quotations below). One student seemed ambivalent about the program and did not give an opinion⁸.

Every time I saw pictures [works of art such as murals or statues] of people on the streets . . . I really did not care. I was young and my mind was not looking at the stuff that happened out there. I began to see what the Bronx can really be, what the Bronx used to be, and the way it is now. To see the Bronx with [works of art] of people, murals, people taking care of gardens, that is something I did not expect to see [in the Bronx].

It is interesting. [Working on the Residences documentary], I started noticing more things. I started seeing the different ways people live and everything. Like, the other day, I was in my boyfriend's building, and they have a lock, like [the kind of lock used] when people get evicted. [But my boyfriend's family] was not getting evicted; that is just an extra security lock! I started noticing a lot more how dangerous things really are around my neighborhood.

Students were also asked how the program compared to school. All students said the program was more participatory than school and used terms like “hands-on” and “independent learning” to describe the program compared to school (see the first and second quotations below). One student said she especially enjoyed working as a group and said it helped keep her on task, as opposed to working alone (see the third quotation). A few students saw loose connections between the program and government class; they explained that government class covers broad policy that affects communities at large, and the program is more focused on local community issues (see the fourth quotation). A couple students saw no connection between the government class and the program.

[The program is] different because it is a more hands-on experience and we are actually going around looking at things. It is not like we are staying in one spot all the time. This is fun and you learn more and it is easier to experience things and realize a lot of things. Not only is it a group project, but it is also personal, because it really hits you when you really think about a lot of things.

It [the program] gets my mind off the hard work, and I can be myself. It lets me help myself learn rather than the teacher just talking and talking and pointing to things on the board.

With government class, everyone works [alone]. It is like if you have to ask somebody for help, you cannot ask the teacher, because she is helping somebody else. But if you are working as a group, and you are staying on task, it is like everybody knows what you did the day before or last week or in that day in general.

[In government class], we talk about how people mistreat their environment and how the environment is messed up. We have done stuff like that in government. [In this program], we are actually able to take pictures, and you speak your mind about [the local environment] and it is actually fun.

PROGRAM ACTIVITIES

Because interviews were conducted about three-quarters of the way through the program, students were asked to describe everything they had done thus far. Nearly all students described the program in a similar way. First, they were broken into small groups and assigned an aspect of the Bronx to explore

⁸During the observation, this same student did not participate with other students and instead, busied himself with personal work (i.e., drawing).

(e.g., public parks or residences), then, each student was given a role in his or her group, such as task leader, photographer, or researcher. Depending on his or her role, each student then described their specific work, such as going out to the community to take photographs or conducting research on the Internet. Some students' descriptions were general, while others were more concrete.

RK&A then asked students to describe their projects in more detail. Students' descriptions varied greatly depending on their project role and level of enthusiasm. For instance, one student, whose role was to do research, talked only generally about that research and was unable to explain what others in his group had done (see the first quotation below); while another student, whose role was photographer, talked in-depth about her experience taking photographs in a local park. Nevertheless, she was also unable to explain what others in her group had done (see the second quotation). Another student, who was task leader, more fully described his group's project. Further, because projects were still in progress, students were asked to talk about their "vision" for the final documentary. Some students articulated a simple vision and message, such as to show people why they should not eat a lot of fast food, while other students spoke more generally about their project having a message (see the third quotation).

(Today you were uploading photographs, is that right?) My friend was. (And how are you going to decide as a group which photographs to use in your final PowerPoint?) I am not sure. (You are not that far yet?) I have not seen the photographs much myself. He [another member of the group] was doing it all. I was in the other seat. I could not see anything.

I actually was the one who took the pictures of the park because I live right down the block from it, so I was asked if I could take the pictures, and the [other students] were shocked because they thought I was going to take 50 pictures and I took about 98. I had fun taking pictures with a digital camera because [with] other, regular cameras, you have to wait for them to be developed. . . . I took pictures of different angles of trees. There is actually a waterfront there. There is actually a little tide so you actually see what was under the water; like, what stuck in the mud, like tires. I took pictures of the floor where the graffiti was and the benches. I tried to take pictures of two animals, a rabbit and a blue jay, but the batteries kind of died on me, and I [have] never actually seen a blue jay over here.

I know it is going to be like a video of a lot of pictures, and each picture is going to have its own thing to say so that when you look at it you are actually seeing what that picture means.

MEANING-MAKING

When students were asked to name the program's theme, their responses were consistent. Students said the program was about the positives and negatives of the Bronx, as well as how one can help improve the community (see the first two quotations below). Some students expressed conflict with regard to their perception of the theme; they gained a new-found appreciation for the Bronx and learned ways to improve it, but also expressed discouragement that Bronx citizens were indifferent to taking care of their community (see the last quotation).

(What is the overall theme of your project?) Parks and public spaces; we are trying to show how people utilize them in a positive or negative way, and how [they] could be used, how people use parks for barbecues, hangouts, drugs, all types of stuff like that.

It has made me feel that if people actually [put forth] effort, our environment would actually be better if we just respect [it]. But, everyone over here [in the Bronx], they have their own state of mind so they do not want to pay attention to the things that affect everyone. They pay attention to what affects them, rather than everybody else.

Students were also asked what they learned in the program, and again, responses varied. Again, all students said they learned about positive and negative aspects of the Bronx, and all expressed surprise at something they learned. However, some students' responses expressed more negativity. For instance, a couple students emphasized the negative aspects of the Bronx and said they were surprised to learn that housing projects negatively impact their community. Others talked more positively; a couple said they learned the value of public parks for their community, something they had never thought about before, explaining that they thought parks were only for criminal and gang-related activity (see the first quotation below). Another student talked in-depth about learning to look more critically at her community, noticing and questioning everything around her (see the second quotation).

I realize the Bronx is not as bad as people say it is. It is better than what they say because I learned it used to be a great place, one of the best around. It all went downhill at some point and we are trying to bring it back up right now. (What are the good things?) There is not a lot of gang-related activity as opposed to other places in the world like Los Angeles or something. We have less than that. I was surprised. I thought it was a horrible place to live here. I thought it was like a dirty slum-like place. It looks actually better now. I will stay.

What do I think I am learning? I think it is more like a personal experience. That is what I think was so positive. It opens your mind to what is surrounding you in your community on an everyday basis. It is like you are going out every day and you are not noticing things, and this program tells you to stop and think. (And how does that make you feel?) It makes me feel happy because it makes me feel more motivated to do what I want to do since I do not want it to be like that forever. I do not want to have to live in a house where I have to chain my door so that people will not break in. I do not want to have to be in a neighborhood where I have to be home at the same time because it is dangerous out at any time of night.

Students were then asked what they learned about the art-making process. Their responses varied widely depending on their group role. For instance, the photographers talked about using a digital camera, and the task leader talked about uploading and choosing photographs. None of the students talked in-depth about art techniques, and it is unclear what, if anything, was new learning. Nevertheless, nearly all students recognized how powerful photographs, music, narration, and scripts can be for communicating ideas. Despite their different roles, most students understood the power of their documentaries to express a specific message (see the quotations below).

We are going to have different slides, different pictures, and then we are going to really try to pull in the attention of the [audience] using the pictures and certain music and certain choices of words.

We took pictures and we are uploading it on PowerPoint, and we are trying to describe and use facts about the neighborhoods and why people's living conditions and their residential areas are the way they are. And, we are taking pictures of the doors. We are taking pictures of the intercoms, we are taking pictures of the elevators, the staircases, and it is completely inside and how everybody lives. (And how are you going to decide which pictures to use in your final project?) Whichever one we come to conclude with . . . more of it is self-explanatory. So we are going to decide on the pictures.

THE MUSEUM VISIT

RK&A asked students to describe their visit to the neighborhood surrounding El Museo del Barrio, Spanish Harlem. Most of the students expressed surprise and delight about their visit (see the two quotations below). Nearly all said they noticed how well-kept the neighborhood was (e.g. well-

maintained, beautiful gardens and graffiti art). All students were able to describe at least one public work of art or garden in-depth; however, none of the students could recall a specific artist they learned about.

I loved it, I loved it. I just loved it. It was very peaceful. Culture just screamed out everywhere. I love the fact that they have the gardens and that they take care of it. They do not do that over here. People [in the Bronx] do not care. Over there [in Spanish Harlem], you can tell that that is a community and people work together. People, honestly, over here, I feel like it is not a community. (Could you give me an example of that?) Like, the art on the wall [murals], nobody draws graffiti over it, nobody disrespects it. The gardens, how they keep it clean and they are constantly watering and fixing the plants. They make their community clean; people look out for the artwork, the gardens.

I was familiar with the area. It was a good experience because we got to walk around Spanish Harlem and actually see murals and paintings on buildings and walls. And, I have been there before but I have not actually noticed the [murals] like we did when we went on the trip. (Does anything about the trip stand out in your mind in particular as memorable?) A painting on a wall that, it was a lot of guys, and it showed people in the community actually getting along and helping the community out. (Like a mural?) Yes. It was on the side of a building. That stuck out to me.

PERSONAL REFLECTION

Students were asked a series of questions to understand how the program affected them on a personal level. When asked what they learned about themselves, students' responses varied. A couple students said they learned that it is within their power to improve their neighborhood (see the first quotation below). A couple said they discovered a new-found ability to observe their neighborhood closely and make informed decisions about what they saw. On the other hand, one student said he discovered that learning can be fun, specifying that he is not a "good" student, but felt excited and motivated to learn (see the second quotation).

I think it helped me because it shows me what more I could do to help my community and how I can involve myself in doing more good for it. (Like what?) Like actually helping out and cleaning it and not just littering or leaving dirt and stuff like that.

This is the first time I have actually had fun learning because I am not a school-kind-of-guy. I am not good in school. It is actually okay to do it [the program]. It is easy. (Why is it easy for you?) It is just fun. It is fun taking real things and giving a message to someone. I think it is fun.

When asked whether their thoughts about museums changed, all students said there was no change—they already loved museums and art.

APPENDIX A: EXPERIENCE OBJECTIVES

El Museo In The Classroom (OOJJDP)

- ◆ Through inquiry-based discussions, students will be able to articulate ideas in a democratic forum;
- ◆ This program will inspire students to think critically and creatively about their role in society;
- ◆ Students will say that El Museo is a place for them—creating a new generation of museum-goers;
- ◆ Students will describe a work of art, what they see and what they perceive; and
- ◆ Teachers will identify students who have demonstrated new skills as a result of this program.

Classroom Connections

- ◆ Students will be able to implement vocabulary learned in the program through an artwork critique;
- ◆ Students will learn about different Latin American artists and cultures represented through our current collection on exhibit;
- ◆ Students will learn at least one art-making technique or skill which will be demonstrated in a completed piece of art;
- ◆ [Some] students will feel more confident about visiting museums and expressing themselves through art; and,
- ◆ Students will return to El Museo del Barrio after the Class Room Connection program has ended.

APPENDIX B: INTERVIEW GUIDE

Removed for proprietary purposes

APPENDIX C: CURRICULUM PLANNING OUTLINE FOR THE YOUNG WOMAN'S LEADERSHIP SCHOOL

El Museo Del Barrio CURRICULUM PLANNING OUTLINE FOR 2009-10

(Please refer to the Curriculum Development Checklist for further information)

Name of program & focus area: Identity: My Hopes and Dreams. Spanish and photography

Grade/Classes: 10th grade. Spanish class

Time: Wednesday and Thursdays May 7, 13, 14, 20 and 21. 2nd period 9:49 to 10:39; 6th period 1:25 to 2:15

Subject: Spanish for non-native speakers

Teacher:

Museum Educator:

The purpose of this program is:

The purpose of the program is to help students develop an accordion book that creatively incorporates text and imagery and engages students in a meaningful dialogue about their identity, hopes and dreams.

The overall goal(s) and objectives of the program are:

The goal of this program is for students to become aware of how they can create/become the future they want, through an exploration of images and text that reflect their hopes and dreams.

Objectives:

- 1) Introduce students to art and other cultural expressions from Latin America and the Caribbean, engaging them in meaningful dialogue about how artists express identity, hopes and dreams.
- 2) Introduce students to the work of Pedro Meyer, where they will learn about the art of photography. Students will develop new vocabulary in Spanish.
- 3) Provide an opportunity to create their own photography and explore the photography concepts they have learned.
- 4) Introduce students to various art materials and techniques. Students will increase their confidence using various art techniques such as used in bookmaking and collage.
- 5) Provide a platform for students and teachers to interact with practicing and successful artists and develop a positive attitude towards the wonderful world of art.
- 6) Provide teachers with resource materials on thematic and interdisciplinary approaches to integrating artworks, addressing the NYS Learning Standards.

The state standards to be met by this program are:

Visual Arts Standards:

NYS Standards:

The Arts:

Standard 1: Creating, Performing, and Participating in the Arts. Students will actively engage in the processes that constitute creation and performance in the arts and participate in various roles in the arts.

Standard 2; Knowing and Using Arts Materials and Resources. Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

Standard 3; Responding to and Analyzing Works of Art. Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

Standard 4: Understand the Cultural Contributions of the Arts. Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

Languages Other than English:

Standard 1: Communication Skills. Students will be able to use a language other than English for communication.

Standard 2: Cultural Understanding. Students will develop cross-cultural skills and understandings.

The program's culminating project will be:

A show of the students' artwork and poems on a slide show presentation.

Materials needed

PPP Presentation about identity; images from Voces y Visiones, S files 007, and Dominican art collection

Laptop and projector

Digital cameras

Heavy cardstock

Scissors

Fine markers, different colors

Glue

Photo paper

Pencils

Erasers

Photos

Outside resources (i.e., guest speakers, field trips, workshops):

Estimated total cost of materials & resources: (please note that these must be requested 2 weeks before needed)

Field trip to El Museo del Barrio on May 13th.

Field trip to Central Park: Hands on activity, students will take photos of themselves to be used for the final project

Estimated total cost of materials and resources : \$ 150

**Five Session Program Outline-
El Museo del Barrio & Young Women's Leadership School Spring 2009**

Student Learning Objective(s) and State Goal(s):	Activities that will meet the objective(s):
<p><u>Thursday May 7, 2009</u> <u>Pre-visit Session</u></p> <ul style="list-style-type: none"> • Students will discuss the upcoming program with their Spanish teacher. • Discussion about travel and places • Discussion about how poetry can be used to express identity, hopes and dreams. <p><u>Session one at the school</u> <u>Objectives and goals:</u></p> <ul style="list-style-type: none"> • To introduce students to the permanent collection of El Museo through Voces y Visiones • Responding to and Analyzing Works of Art. Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought. • Understand the Cultural Contributions of the Arts. Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society. 	<p><u>Introduction 5 min</u> El Museo del Barrio and Museum Educator/Artist Mission of the museum. Introduce the project and artist role.</p> <p><u>Artwork powerpoint 20 min</u></p> <ul style="list-style-type: none"> • Introduction to El Museo del Barrio mission and history • Discussion of artwork and artists' methods and mode of expression. • Discussion of techniques and materials. <p><u>Hands on Activity 10 min</u></p> <ul style="list-style-type: none"> • Students write their thoughts about the following questions: • Who am I? • What are some of the dreams I have for myself? • Where do I see myself in the future? <p><u>Class discussion 15 min</u> * Students will share their thoughts</p>

Wednesday May 13,
Session two at the museum 90 min session

Objectives and Goals:

- Students will be introduced to the work of Mexican photographer Pedro Meyer
- Students will reflect on why people take photograph and how it can be a vehicle for expressing identity, hopes and dream.
- To learn photography vocabulary in Spanish.
- Learn to describe, analyze, interpret and judge photographs
- Standard 1: Communication Skills. Students will be able to use a language other than English for communication.
- Provide an opportunity to create their own photography and explore the photography concepts they have learned.
- To engage in the creative process of taking photographs.

Welcome to El Museo del Barrio 5 min
Brief introduction to space where the museum is located and the renovation that is underway.

Pedro Meyer tour 50 min

- **Discuss Pedro Meyer's artwork: Mexican Migrant Workers, Graffiti in Los Angeles, Grandma's Picture, The Temptation of the Angel**
- **Discuss the elements of photography: background, composition, documentary photography, focal point, expression, framing/cropping, intent, mood, point of view, straight photography.**
- **Write and practice the new learned words in Spanish**

Photo shoot 50 min

- **Go to Central Park**
- **Take photos: full shots, profiles, hands, feet, eyes, mouth**

Thursday May 14, 2009
Session three at the school

Objectives and goals:

- Knowing and Using Arts Materials and Resources. Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.
- Students will start planning their collage by choosing an image from a place and playing with different compositions.
- Students will make an accordion book
- Students will make a line drawing representing a journey or/and map
- Students will be introduced to the poem of Julia de Burgos Rio Grande de Loiza

Homework

Students will explore the poem more in depth with their teacher and write a poem about the place they have chosen, how it makes them feel, wishes and longings.

“Escribe un poema sobre el lugar que has elegido, expresando lo que te hace sentir, anhelar, desear.” Sonia Fernandez

Photo accordion sculpture

Place exploration 10 min

- **Distribution of photos taken the previous day**
- **Choosing a place “Escongan un lugar en lugar donde te gustaria estar” or “Escoge un lugar que llame tu atencion”**
- **Questions: Que ves? Que sientes? Que te recuerda?**
- **Students find what where is the place**

Line drawing 10 min

- **Students will make a line drawing with their eyes close on the cardstock imagining that they are taking a journey to that place.**

Folding the accordion 10 min

Introducing the poem 10 min

<p><u>Wednesday May 20, 2009</u> <u>Session four at the school</u></p> <p><u>Objectives and goals:</u></p> <ul style="list-style-type: none"> • Knowing and Using Arts Materials and Resources. Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles. • Students will collage their accordion sculpture by using their photos, photo of place and poem. 	<p>Accordion sculpture 50 min</p> <p>* Collaging all elements: photos, drawing, poem</p>
<p><u>Thursday May 21, 2009</u> <u>Session five at the school</u></p> <p><u>Objective and goals:</u></p> <ul style="list-style-type: none"> • Standard 1: Communication Skills. Students will be able to use a language other than English for communication. • Students will present their accordion sculptures and read poems. • Students will create an art exhibit in the classroom and will talk about each other works. 	<p>Presentation 50 min</p> <ul style="list-style-type: none"> • Students will be given a guideline to make analyze their peers' artwork, commenting on the mood of the poem and composition, design etc... • Student will read poem • Students will reflect on their own creative process: what was challenging, enjoyable, surprising.

APPENDIX D: CURRICULUM PLANNING OUTLINE FOR MILLENNIUM ARTS ACADEMY

El Museo Del Barrio CURRICULUM PLANNING OUTLINE FOR 2008-09

(Please refer to the Curriculum Development Checklist for further information)

Name of program & focus area:

Museo in the Classroom: El Museo del Barrio & Millennium Art Academy

Grade: 12th

Subject: History

Teacher:

Museum Educator:

The purpose of this program is:

The purpose of the program is to use El Museo in the Classroom Around the Block Program and El Barrio as a case study to guide the students into researching issues about their own school neighborhood and reflecting on themselves as **active citizens** in their communities.

The overall goal(s) and objectives of the program are:

Overall Goal: The goal of this program is for students to become aware of their role as young urban historians and image-makers, able to manage visual communication through writing, visual information and the creation of an interactive youth focused web blog.

Objectives:

- To learn about the history of El Barrio as an example of a New York City neighborhood that was shaped by immigrants.
- To use inquiry, sketching, and writing to guide students to look at urban settings in the same way artworks are discussed in the galleries.
- To learn about the Puerto Rican immigrants who have contributed to the rich cultural history of the neighborhood.
- To equip students with skills that will enable them to make connections between El Barrio and their own neighborhoods throughout New York.
- To develop students' understanding of the roles they can play as active participants in their communities.
- **To analyze the rights and responsibilities of members of a community.**
- **To implement a voluntary activity or activities that will benefit the neighborhood of Soundview.**
- **To evaluate successes and failures of the neighborhood of Soundview and present them truthfully within documentaries.**
- **To create an artwork that will reflect personal understanding and shape artistic communication regarding relevant facts and issues about Soundview.**
- **To work independently and in groups to achieve set goals.**
- **To build critical insight and judgment as responsible citizens.**
- **To create digital documentaries using the PowerPoint Software.**
- **To become familiar with creating storyboards for narrative use in documentaries.**
- **To learn how to create PowerPoint presentations.**
- **To present a photography exhibit of the still images taken for the documentary to be viewed by the staff and students of Millennium Arts Academy.**

The state standards to be met by this program are:

Visual Arts Standards: Standard 1: Creating, Performing and Participating in the Arts, Standard 2: Knowing and Using Art Materials and Resources, Standard 3: Responding to and Analyzing Works of Art, Standard 4: Understanding the cultural dimensions and contributions of the Arts.

BluePrint Strands: I. Art Making, II. Literacy in the Visual Arts, III. Making Connections, IV Community and Cultural Resources, V. Careers and Lifelong Learning.

English Language Arts Standards: Standard 1: Students will read, write listen, and speak for information and understanding, Standard 2: Students will read, write listen, and speak for literacy response and expression, Standard 3: Students will read, write listen, and speak for critical analysis and evaluation, Standard 4: Students will read, write listen, and speak for social interaction.

Social Studies Standards: Standard 1: History of the United States and New York, Standard 5: Civics, Citizenship and Government

The program's culminating project(s) will be:

A group policy position project presented as a photo essay/ documentary in a PPP.

A series of documentaries representing Soundview as a neighborhood highlighting various aspects such as housing, public safety/issues, racial demographics, community resources, its history. Students will create works of art, digital documentaries, applying the knowledge and skills acquired to interpret the social, cultural and historical contexts of Soundview.

Materials needed

6 – 8 Digital Cameras with video component 1 per group (groups of 5), 20 laptops, handouts (notes of the block, statistics, image guide, storyboard templates, copies of poems by Pedro Pietri, words by de la Vega, recording device, printer, photo paper or printer, ink for printer, projector and stand, screen, books from El Museo's Library regarding the Bronx, books on photography, scrap paper, pencils, additional source: <http://www.nypl.org/branch/bronx/index2.cfm?Trg=1&d1=1387>

Outside resources (i.e., guest speakers, field trips, workshops): Speaker to be announced.

Estimated total cost of materials & resources: (please note that these must be requested 2 weeks before needed)

\$ - Guest Speaker

\$100.00 – Literature and Picture Books

\$ 50.00 – Photo Paper for Printer

\$ 35.00 – Batteries for cameras (if using digital cameras from El Museo)

\$ 80.00 – 10 Disposable Digital Cameras at \$ 8.00 per camera

\$ 30.00 – Processing

**Six Week Program Outline-
El Museo del Barrio & Millennium Art Academy Spring 2009**

Student Learning Objective(s) and State Goal(s):	Activities that will meet the objective(s):
<p><u>Date:</u> TBD <u>Pre-visit Session</u></p> <p>Students will begin inquiry regarding the subject of the documentaries, Soundview. Students will acquire information about Soundview which will be the basis of the documentaries, later to be joined with images taken by the students and information gathered through further research. Students will gain knowledge and intimate understandings regarding the history, successful aspects of the community, the past and current problems within the neighborhood. Students will record oral histories to be included in documentaries – written or audio. Through social communication with their parents, guardians or members of the community, students will enrich their understandings of the people, and areas of Soundview.</p> <p><u>Supplies/Equipment Needed:</u> Handouts: 1. Questionnaire to use during interviews of members of the community. 2. Statistics and Demographic information regarding Soundview. (I will compose a questionnaire handout to share with XXX.)</p>	<p>Students will interview their parents, guardians and/or member of the community about their neighborhood. Sample questions: Why did they chose to live there? What do they like about their neighborhood? What makes their neighborhood special for them? What special memory do they have of Soundview? Students will record these oral histories and use within narratives of documentaries.</p> <p>Additional Assignment: Students could also sketch their favorite place in their neighborhood or write a poem about Soundview.</p>

Date: May 11, 2009

Session one - Visit to El Museo del Barrio/ATB

Introduction to the museum, educator and the program. Students will learn about the history of El Barrio as an example of a New York City neighborhood that was shaped by immigrants. Students will learn to look at an urban setting as artworks are experienced in galleries. Students will learn about the Puerto Rican immigrants who have contributed to the rich cultural history of the neighborhood. Students will explore the neighborhood of Spanish Harlem and use it as a case study for their own explorations of Soundview. Students will acquire the skills that will enable them to make connections between El Barrio and their own neighborhood. Such as similar housing, commercial areas, residential areas, parks, racial demographics, art in neighborhood (murals, graffiti pieces); See Activities on right.

Supplies/Equipment Needed:

Handouts: 1. Notes of the Block; 2. Copies of Poems by Pedro Pietri: El Spanglish National Anthem and Puerto Rican Obituary; 3. Slips of paper containing statements/philosophy by de la Vega one for each student to take with them and contemplate, additional supplies TBD.

Students will participate in a guided walking tour of El Barrio with the museum educator, classroom teacher and chaperones. Students will engage in inquiry-based discussions, sketch and/or write to enhance their observations of the dynamics of a neighborhood. Questions to pose to students: How is El Barrio similar to Soundview? How are they different? What are some things that are unique to Soundview (architecture, stores, ethnic enclaves)?

Sites Visited: Central Park Conservatory Gardens, The 103rd Street Community Garden, "Jibaro Family" Mural, Celia Cruz Mural, The Spirit of Spanish Harlem Mural, Pedro Pietri Mural, Modesto Flores Garden, Julia De Burgos Mural, Graffiti Hall of Fame.

Alternative for inclement weather: PowerPoint Presentation of walking tour – Virtual Tour.

During the tour, students should compose a list of elements in the area that contribute to the neighborhood or sense of community using the 'Notes of the Block' handout. Students will also note down questions and/or information they would like to include in the documentaries about Soundview. Such as are there murals in the neighborhood (Fat Joe Mural near Bruckner EXPY.), What types of restaurants are in Soundview? Is there a community garden or center? The notes will guide the themes of the documentaries. Students will create sketches of architecture, and public arts during walking tour that can be exhibited in the photographic exhibit. HOW Suggestion: Students can review handouts of statistics of Soundview. A group discussion regarding Soundview today and how it should be presented through the series of documentaries.

Assignment(s): 1. Assignment could be to research an activist from the Soundview section, or the Bronx that helped improve an aspect of the neighborhood (like the Young Lords did in the church). 2. Compose questions for guest speaker.

Date: May 15, 2009

Session two - Guest Speaker

Students to learn about specific events in history that helped create their neighborhood, Soundview. Students will listen to a unique perspective of the guest speaker regarding the neighborhood of Soundview. Knowledge acquired could be used for further research. Students will analyze ideas, issues and information presented by speaker and will present them from their own perspectives in their documentaries. Museum Educator will videotape the exchange between the guest speaker and students. Excerpt from the video tape could be used in their documentaries

CAMERAS SHOULD BE DISTRIBUTED IF USING DISPOSABLE

Supplies/Equipment Needed:

Disposable Cameras, Handout: Image Log

****Session two A – Learning About the Elements of a Documentary Project/Creating outlines for documentary.**

** If guest speaker is not scheduled for Session Two, Activity for Session Three will be scheduled for May 15th.
Possibilities: 1. Not including the guest speaker as a session, it would be in addition. 2. Adding a session so that we may include a scout of neighborhood. Also, session three could be extended to Session Two. If not, the walk could be executed by Crysten. Sites scouted prior to Session Two with Crysten, and then we could go to shoot the sites. Activities for Sessions Four & Five will be extended to Session Three. If guest speaker is scheduled, Learning about the Elements of a Documentary Project... will take place during Session Three. Must leave open the possibility session two or three may need to be reserved for location shoots - image taking with cameras.

Re-cap: Discuss the similarities discovered between El Barrio and Soundview. Ask volunteers to share what they discovered regarding the history of activism in Soundview or the Bronx.

Students will hear stories about the neighborhood from the guest speaker. Students will engage in a Q&A at the end of the talk. Students will be instructed to maintain notes that may be used for research material to be used in the documentaries.

Questions to pose to students: How did Soundview evolve to what it is today? What are some of the problems that Soundview faces as a neighborhood? How can you begin formulating solutions?

Assignment: Each student must choose an issue they would like addressed by the class as a whole regarding Soundview (could lead to their activism or voluntary project as a result of our collaboration.) They would have to be able to present it to the class during the next session or class with Crysten. The class will then create a theme for the series of documentaries.

Date: May 18, 2009

Session three *The Elements of a Documentary Project/History of the Bronx/Creating storyboards (outlines) for documentary.

Students will become familiar with various styles of documenting visually and through written word. Students will gain an understanding of the elements of a digital documentary: imagery, narrative, soundtrack. Students will learn the importance of storyboarding. Students will understand the various forms of a narrative such as visual, oral and their impact. Each group will formulate ideas and goals for their documentary. Students will learn of visual techniques in image taking to emphasize a certain aspect of the subject. Students will have a clear understanding of their roles as presenters of a factual record of Soundview.

Supplies/Equipment Needed:

Handouts: Templates for Storyboards, books about the Borough of the Bronx: **The Bronx in the Innocent Years, 1890-1925 by Lloyd Ultan. The Bronx County Historical Society, The Beautiful Bronx, 1920-1950 by Lloyd Ultan. The Bronx County Historical Society, The Bronx - It Was Only Yesterday, 1935-1965 by Lloyd Ultan. The Bronx County Historical Society, DVDs of documentaries (art:21, Season Three, American Photography, A Century of Images, The Harlem Renaissance)** projector, screen, laptop, scrap paper, pencils, folders.

* Ideally, these activities would be executed during Sessions two and three. However, Classroom Teacher can review history of the Bronx, and Soundview in more detail during class time. Lists of websites and literary resources could be supplied.

Re-cap: Students will discuss issues to be addressed by the series of documentaries the class will present

Museum Educator will show examples of video documentary (see Supplies/Equipment Needed) to demonstrate to the students what may be accomplished within their own projects. Students will observe the transitions of images, the effects of voice over and soundtracks accompanying images. Students will observe the importance of a narrative while observing excerpts from the different documentaries. Based on examples of documentaries viewed, each group will be able to compose general goals for their perspective documentaries including style, emphasis and format. Students will discuss the role of documentaries in supporting various causes. Students will review photographic books on the Bronx: **The Bronx in the Innocent Years, 1890-1925 by Lloyd Ultan. The Bronx County Historical Society, The Beautiful Bronx, 1920-1950 by Lloyd Ultan. The Bronx County Historical Society, The Bronx - It Was Only Yesterday, 1935-1965 by Lloyd Ultan. The Bronx County Historical Society.** Museum Educator will read excerpts from *The Bronx*, by Evelyn Gonzalez. Questions to pose to students: What are some of the problems that Soundview faces as a neighborhood? How active are you in participating in making a difference in your neighborhood? What changes would you like to see? Students may answer these questions again upon completion of documentaries. Classroom teacher will have divided students into groups of five, making six groups total (based on class of 34). Each group will be directed by classroom teacher to document a specific aspect of the neighborhood of Soundview (i.e. Housing, public issues, history...) In groups, students will begin storyboarding. Using the handouts of the storyboard templates, students will begin composing narratives and listing images required for each narrative segment. Each group will have a note taker, editor, and music editor. Students will be assigned to watch a current documentary scheduled to be broadcast, possibly "The American Experience" on PBS, as reference to their assignment to better understand the techniques and their effects of documentaries.

<p>Date: May 22, 2009 Session four - Demo for Ppt./Creating Digital Documentaries</p> <p>Students will learn the fundamentals of Ppt. Program. Students will learn how to upload images, create transitions, add text, add sound (voice over, music). Students will begin composing their digital documentaries using images taken with digital cameras. Students will be aware of copywriting laws and importance of noting credits. Students will have completed image sequence, transitions.</p> <p>Supplies/Equipment Needed: Cameras and/or cd roms of images, laptops or computers, projector, screen, demo laptop, Power Point Software, recording device, folders, scrap paper, pencils.</p>	<p>Re-cap: As students continue to work with their groups to organize and sequence the ideas, they will learn how to combine the images with the narratives using Microsoft PowerPoint.</p> <p>Museum Educator will demonstrate how to use Power Point to create their digital documentary. Students will observe how to add transitions to images; Each group will upload their images and organize them according to the storyboard. Students will work in teams to join the elements of their documentary (sound, narrative, images, video)</p> <p>Assignment: Choose music and download to cd to use in documentary.</p>
<p>Date: May 27, 2009 Session five - Creating Digital Documentaries/Adding Sound</p> <p>Students will continue creating their digital documentaries.</p> <p>Supplies/Equipment Needed: Cameras and/or cd roms of images, laptops or computers, projector, screen, demo laptop, Power Point Software, recording device, cds to burn, folders, scrap paper, pencils.</p>	<p>Students will continue to add text and sound. Students will collaborate with another to bring elements of digital documentary together.</p>

Date May 29, 2009

Session six: Presentation of Documentaries/Critique session

Students will present their completed documentaries to their classmates, museum educator and teacher. Students will engage in critical thinking and response. Students will reflect on their achieved goals.

Supplies/Equipment Needed:

Projector, stand, screen, audio speakers, cds of documentaries or laptops connected to projector, chart paper

Students will view each documentary. A critique of each will follow. A group discussion will be had regarding the successes and difficulties of the project. Questions to pose once again to students during reflection: What are some of the problems that Soundview faces as a neighborhood? How active are you in participating in making a difference in your neighborhood? What changes would you like to see? Student may analyze how their answers have changed or were confirmed as a result of the partnership with El Museo del Barrio. Students to complete evaluations.

Assignment: Compose artist statements to accompany images for Photography Exhibit.