

# Imagine Others, Creating a Personal Landscape

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“The resources available to us for benign access to each other, for vaulting the mere blue air that separates us, are few but powerful: language, image and experience, which may involve both, one, or neither of the first two.”

- Toni Morrison, *The Origin of Others*.

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## Abstract

This master thesis explores how performative reflection can be used in secondary school art education to create a reflective studio project on social cultural themes. In contemporary education and contemporary art education assignments which connect with student's life worlds, assignments set in social cultural contexts and assignments which use the class as a learning environment are rare, as are assignments which put performative reflection central as a way to express feelings.

For my theoretical framework, I explored the possibilities of dialogism as a performative reflection tool to create awareness of social cultural themes expressed in contemporary and pop cultural artworks.

I used the pedagogical design principles designed by Emiel Heijnen for authentic art education as framework to create an educational project which connects with student's life worlds, is set in social cultural contexts and uses the class as an active learning environment. My research has taught me reflection as a performative mode can be an active way to express one's awareness, beliefs, knowledge and values into a creative work.

Based on the research done for the theoretical framework I created an education project which uses dialogues on meanings and layers expressed in contemporary and pop cultural artworks to explore social cultural themes expressed by artists. This exploration of personal landscapes of professional artists are subsequently used by students to explore their own personal landscapes and express their feelings and findings in a reflective studio project.

This master thesis will demonstrate how dialogical teachings can act as a performative reflection tool to create a reflective studio project by exploring the personal landscapes and expressed social cultural issues by contemporary and pop cultural artists in combination with the exploration of the personal landscapes of students by students.

## Introduction

I have been working as an art teacher for seven years now. Three years ago I started teaching visual arts to students between the ages of 15 – 17 years old, these students have chosen visual arts as exam subject. What has struck me in these years is that although these students have chosen the subject and you would think they are intrinsically motivated to actively participate in class this is not always the case. They seem to lack the motivation to dig deeper into subjects which could resonate emotionally. It is my experience students find it difficult to create a studio-project which is meaningful. I think they find this hard to do because this means digging deep into their feelings, looking beyond the most obvious solution and conveying their feelings into a visual image, this is something which they are not used to do. They like to create things which they think are “pretty”.

I think this lack of motivation can be, in part, ascribed to how art lessons are designed. I have wondered how I could get my students to be more motivated to think about and create a studio project which could be meaningful to them. What I miss in contemporary education and contemporary art education are assignments which connect with student’s life worlds, assignments set in social cultural contexts and assignments which use the class as a learning environment and because I think a work of art is a reflection of an artist’s thoughts and feelings, I have also asked myself how art education can use reflection as a way to express feelings and thoughts by students into a creative work.

As a teacher, I hope to contribute to the development of my students, to help them learn about themselves, how they relate to each other and the world around them. It is my strong believe that by looking at contemporary artworks and talk about meanings and layers expressed in those works my students will open up to new and different worlds and ideas, this will expand on their knowledge of other cultures and other people’s way of thinking. In these days of polarization in the debate on multicultural issues, social and political issues in our society, a nuanced way of listening to each other is more important than ever.

It is my experience that my students are aware social cultural issues exist but they think or feel these issues do not touch them personally. My students lack awareness of how they and their peers are affected by social cultural issues on a personal level. Awareness according to the Cambridge Dictionary means knowledge that something exists, or understanding of a situation or subject based on information or experience. For me awareness goes beyond rational knowledge or rational understanding of situations, when I

use the word awareness I mean knowledge and understanding of situations which is deeply and personally felt. I would like to look at awareness as vigilant awareness a term brought on by bell hooks; "To build community requires vigilant awareness of the work we must continually do to undermine all the socialization that leads us to behave in ways that perpetuate domination" (hooks, b. 2003 pp. 36)

When they are this age, my students are trying to find out who they are, where they stand in relation to the other, they mirror themselves on their peers, they often distance themselves from their parents or teachers, they explore their personal boundaries. I think that by making my students aware of social cultural issues, by positioning themselves in the debate about these issues, they learn about what constitutes the others perspective and their own position in these issues.

This personally felt gap in art education has brought me to my main thesis question:

***How can art educators use dialogic teachings as a performative reflection tool in art education to create a reflective studio-project on social-cultural themes?***

This question is supported by the following sub-questions:

- 1 *How can contemporary art and pop-cultural art attribute to the formation of awareness on social cultural themes of students?*
- 2 *How can dialogues on meanings and layers in contemporary artworks and pop-cultural works act as a performative reflection tool?*
- 3 *How can the teachings of these methods be translated in an art educational project?*

The result and conclusions of my theoretical framework and experimental educational project combined will result in a series of lessons which I hope inspire art educators to use dialogues on contemporary art and pop cultural art as a means for students to reflect on social cultural issues resulting in a reflective studio project.

My educational project will consist of a series of lessons in three parts:

- Part 1.) Analyse; Dialogues on art, analysing personal landscapes of contemporary artists and pop cultural artists.
- Part 2.) Connect; Discovering your own Personal Landscape
- Part 3.) Reflect; Imagine your Personal landscape

At the end of the first part of the project I will conduct several group discussions with my students where I will ask them what social cultural themes they recognised in the discussed works and whether they felt these themes addressed them personally. I also will want to know whether the

dialogues we had helped them understand the meanings and layers expressed through the works. Lastly I will ask whether there are themes they want to discuss which they missed.

The second part of the project will consist of individual research done by the students on the personal landscapes of the students, they will do research on their family histories, their cultural backgrounds and heritage and the social positions they find themselves and their peers in. All the findings of this research should be processed in their art-journals.

At the end of the project the students will present their work and answer whether they think they succeeded in their personally formulated assignment; Which content do you want to visualize? Their personally formulated assignment will tell me what they wanted to convey through their work.

Throughout the project my students will keep up an art journal, in this journal, they will write down their findings, concerns, conclusions, mind maps, their research findings and sketch their first ideas. For my students, this journal will serve as a reference and reflection book, they can go back to certain stages in their research and look up their notes and concerns etc. For me the journals will serve as information tool to whether the methods used are having the effects I am hoping for; awareness or personal growth towards awareness of social cultural themes and a means for reflection.

Ultimately my goal is to design an educational project which enables personal growth towards awareness on social cultural differences by talking and listening to each other. This project should connect with students lived worlds, be set in social cultural contexts and use the class as a learning environment. I would like for the project to be a source of inspiration for teachers and art teachers on how to start a dialogue on social cultural themes brought on by contemporary and pop-cultural works of art and use performative reflection as a tool to create a reflective studio project.

# 1 Theoretical Framework

## 1.1 Authentic Art Education

- *I believe that looking at art will expose students to new and different worlds and ideas, I think this will expand on their knowledge of other cultures and other people's way of thinking.*
- *I believe art can show different ways of thinking on social, political and cultural issues and address these in a thoughtful and meaningful way.*
- *I believe in the use of contemporary art in art classes as contemporary art often reflects and comments on modern-day society.*
- *I believe in crossovers between high-culture and pop-culture to make art more approachable for adolescents.*

These are the beliefs I started my master with in 2016, after one and a half year of studies they are still relevant to me. These beliefs are the reason I am in art education and the reason I started this master. After reading Emiel Heijnen's PhD *Remixing the Art Curriculum* (Heijnen, E. 2015) I realized most of my beliefs fitted into the pedagogical approach of authentic art education.

Authentic art education follows from authentic learning, which is described as: A process of learning in which the learner acquires meaningful insights for him/herself, primarily departing from intrinsic motivation and building on existing knowledge. Authentic learning takes place in relevant, practical and real-life contexts in which he or she plays an active, constructive and reflective role that includes communication and interaction with others. For John Dewey (1933 – 1998), often cited as the philosophical founder of the constructivist approach, students should engage in real-world, practical workshops in which they would demonstrate their knowledge through creativity and collaboration (Haanstra, 2001). Constructivism assumes the intrinsic motivation of the student to search for and construct knowledge. Constructivist starting points give a framework in which authentic learning can be placed.

Roelofs and Terwel (1997) define four characteristics of authentic pedagogy which relate to constructivist views;

1. The construction of knowledge in complete task environments
2. The connection to the students' personal worlds
3. The value of learning beyond school
4. Cooperation and communication

In 2001, Haanstra (Haanstra, 2001) introduced authentic art education by applying the four main design principles that were developed by Roelofs and Houtveen (1999) to the field of art education:

- a. Learning is aimed towards the culture of the student. It takes account of students' prior knowledge, providing space for students' opinions, interests and requirements.
- b. Learning is relevant to situations outside the school: learning tasks are derived from activities performed by art professionals in society.
- c. Learning takes place in productive learning environments that are shaped by complex and complete task situations which give scope for students' initiative and exploration.
- d. Communication and cooperation play an important role in the learning process. Group tasks, student consultation, discussion presentations and (peer) evaluations are regular features of the learning process.

In his PhD *Remixing the Art Curriculum*, Emiel Heijnen rewrote Haanstra's four main design principles to authentic art education in order to connect to contemporary society;

Subject matter:

- a. Learning is aimed towards the culture of the student.
- b. Learning tasks are derived from activities performed by art professionals.
- c. Learning is situated in broad societal contexts.

Pedagogical:

- d. Knowledge is constructed in complete and complex task situations.
- e. The class operates as a learning community in which various forms of expertise are shared

Heijen states that learning should be aimed towards the culture of the student. I find the word 'culture' in this context problematic, what is the culture of the student? The meaning of the word culture is complex. It can either point at the customary beliefs, social forms, and material traits of a racial, religious, or social group or characteristic features of everyday existence shared by people in a place or time or acquaintance with and taste in fine arts, humanities, and broad aspects of science as distinguished from vocational and technical skills or enlightenment and excellence of taste acquired by intellectual and aesthetic training (Merriam Webster Dictionary). Because the word culture can cause confusion in the context of my thesis I will instead use 'life worlds'. For me this describes the goal of the assignments which I want to develop in a clearer way. I want my assignments to connect to the life worlds of my students. Kathryn Grushka in her article *Meanings and identities: a visual performative pedagogy for socio-cultural learning*, states that 'life worlds' acknowledges both the inner emotional and the outer world of events constituting a student's reality. Following this, subject matter can be generated from the student's life

worlds and range from 'my world' to 'places and spaces', to 'living things' and 'cultural or social issues', in ways that facilitate engaged personal inquiry (Grushka, K. 2009). I think this is important because then students can search for a meaningful completion of the assignment from their own experience, I think this will help them orientate and understand the world around them.

With his redefined version of authentic art education Heijnen connects the lived world of students to popular culture, *Remixing the Art Curriculum* is a thesis that starts from the premises that art has an intrinsic social-cultural value as contemporary artists work in and respond to contemporary developments in society. Heijnen's design principles affirm the beliefs that I wrote about in the beginning of this chapter. To base my educational project on these principles I made a critical analysis of the principles in connection with my educational project;

Subject matter:

a. Learning is aimed towards the lived world of the student.

I wanted to create an educational project which appeals to my students by the choice of art works and choice of social cultural themes. In the first part of my educational project I presented my students with works by Beyonce, Jay Z, Kehinde Wiley and Kerry James Marshall. I tried to make a mix of pop cultural works and contemporary artworks. I thought these works would appeal to my students and that they would be familiar with the works by Beyonce and Jay Z. To my surprise this was not always the case though I thought the works were typically of their lived worlds. Through these works I wanted to discuss real world social cultural themes like racism, gender discrimination, but it appeared that themes like these are not necessarily themes which are relevant to my students or that they are familiar with. Aiming towards the lived world of the students now to me means involving the students in choosing works of art and social cultural themes to discuss. Next time I will let my students bring in works of art they like and they feel are relevant to them.

b. Learning tasks are derived from activities performed by art professionals.

My students were surprised that Beyonce's and Jay Z's works showed so much depth and meaning, they hadn't realized this beforehand. One of my students remarked on Hold Up by Beyonce: "So much deep thinking has gone into the song and clip, all these different things which refer to different things like the yellow dress.". I think they realized that pop cultural artists as

much as contemporary 'artsy' or in their words 'real' artists express feelings and meaning in their works.

During the lessons, we discussed the works of various art professionals, through these discussions we researched the personal landscapes of these artists, what are the social cultural contexts they work from and what do they want to tell about themselves and the world around them. These discussions served as inspiration for the students to explore their own personal landscapes, they reflected on their findings by creating a studio-project. Building on the experience of my educational project I think that when students bring in works from artists they like and admire and discover the meanings expressed in those works, learning will be even more profound.

c. Learning is situated in broad societal contexts.

I think a more contextual approach towards art in class makes the learning process more meaningful, when assignments are set in a societal context critical thinking skills of students will develop. During the first part of my educational project my students had to analyse different contemporary and pop cultural works of art, they found this difficult to do. I asked them to adopt a critical attitude towards the works and the social cultural themes addressed through those works. They are not used to doing this, they had to think more and harder than they usually do during art classes.

The various artists and artworks discussed during the lessons all address social cultural issues through their work. Beyoncé addresses issues of gender and racism, Kerry James Marshall addresses racial issues through his paintings. These are all issues my students, directly or indirectly, are confronted with in everyday life. The survey<sup>1</sup> I did with 4 vwo and 5 vwo students shows that gender, racial and sexual orientation are the social issues they come across in their surroundings, whether in school or out. However, these are not themes my students are acutely aware of, they know these issues exist in society but they feel they are not effected personally by these issues, because of that it is difficult for them to recognize those themes in works of art unfamiliar to them and subsequently as my educational project has shown it is difficult to have meaningful dialogues on social cultural themes expressed through art.

I do think that when social cultural themes are not relevant to students they will find it hard to recognize these expressed in works of art, this makes it important to involve students in choosing relevant social issues they can relate to.

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<sup>1</sup> For survey please see appendix 1 on page 67

Pedagogical:

d. Knowledge is constructed in complete and complex task situations.

When an assignment is divergent a student learns to associate, connect, use their imagination, experiment and improvise. I think this learning process is more important than the actual creative outcome of an assignment as these skills enhance the creative abilities of my students.

I started the lessons with the following assignment; You will create a studio-project which expresses your personal landscape. Along the way my students did research on various artists and their expressed personal landscapes and their own personal landscape. They solved problems they came upon during their own personal research trajectory.

I always try to develop divergent assignments, I tell my students an assignment can always have multiple answers or ways to address the assignment. When an assignment is divergent a student learns to associate, connect, use their imagination, experiment and improvise. I think this learning process is more important than the actual creative outcome of an assignment as these skills enhance the creative abilities of my students.

e. The class operates as a learning community in which various forms of expertise are shared

I think that when talking about art, discussing different layers and meanings addressed in works of art and sharing opinions, students learn from each other, they build on each other's opinions and views thereby broadening their horizons. This way the class operates as a learning community in which students share their knowledge and expertise.

When using these principles in an educational project, my experience has been you can reach great goals together with your students. Through my educational project my students have gone through personal growth which was expressed in their studio projects (for more on this subject please read chapter 3.2 pp. 45). The project has led to a feeling of togetherness and trust in the classroom, which became clear during the group discussions and in particular during the presentations of the studio projects where all students listened attentively to each other's presentations and such respect was shown for each other's works and the meanings expressed through those works.

As a teacher I have learned so much from my students by opening myself up for their contributions. I have had to realize that the works I brought in for discussion, which I thought were very accessible and well known, weren't

necessarily works my students were familiar with. Also, the social cultural themes I wanted to discuss weren't necessarily themes relevant to my students. When I decided to let students bring in themes and works, which I should have done much earlier in the project, I got much better insights in their lived worlds and what matters to them.

The group discussions we had during the project belong to the most valuable moments of the project. By sharing experiences, by me and the students, by opening up ourselves to the experiences of the others a beautiful atmosphere of trust and respect was created, an atmosphere where we all learned from each other.

Art, especially contemporary art, is a great "vehicle" to teach adolescents about social-cultural issues, because (contemporary) artists often reflect and comment on modern-day society, through art adolescents can learn about social issues which are addressed in the artworks (The J. Paul Getty Museum).

### **What is contemporary art**

Tate Museum: "The term contemporary art is loosely used to refer to art of the present day and of the relatively recent past, of an innovatory or avant-garde nature"  
(<http://www.tate.org.uk/art/art-terms/c/contemporary-art>)

The J. Paul Getty Museum: "Strictly speaking, the term "contemporary art" refers to art made and produced by artists living today. Today's artists work in and respond to a global environment that is culturally diverse, technologically advancing, and multifaceted."  
([http://www.getty.edu/education/teachers/classroom\\_resources/curricula/contemporary\\_art/background1.html](http://www.getty.edu/education/teachers/classroom_resources/curricula/contemporary_art/background1.html))

For my research, I will understand contemporary art as art from the past ten years and contemporary art which discusses contemporary social issues as contemporary artists often comment on society.

Looking at art and deriving meaning from art helps adolescents get a better understanding of life and its cultural differences and inequalities. For adolescents, contemporary art can appear weird and deficient mostly because adolescents gain access to contemporary art through television, the popular press and social media (Burgess, L. Addison, N. 2007). To interest adolescents in contemporary art and its different layers and meanings, art education can connect to adolescent's pop-culture. Emiel Heijnen advocates an art education in which popular culture, contemporary art and social issues are offered integral (Heijnen 2015).

### **What is pop culture**

Wikipedia; Popular culture or pop culture is the entirety of attitudes, ideas, images, perspectives, and other phenomena within the mainstream of a given culture, especially Western culture of the early to mid-20th century and the emerging global mainstream of the late 20th and early 21st centuries. Heavily influenced by mass media, this collection of ideas permeates the everyday lives of the society. The most common pop culture categories are: entertainment (such as movies, music, television, and video games), sports, news (as in people/places in news), politics, fashion/clothes, technology, and slang. Popular culture has a way of influencing an individual's attitudes towards certain topics.

### **What is visual culture.**

When doing research on pop culture, visual culture is also something to consider. As pop-culture can be seen as multidisciplinary, in visual culture the focus is on the image. According to Paul Duncum in his article *Visual Culture Art Education, Why, What and How* (Duncum, P. 2002) visual culture is a culture in which the use of images is a major defining characteristic. Duncum brings in Alpers who says; "a visual culture is a culture in which images, as distinguished from texts ... [are] central to the representation (in the sense of the formulation of knowledge) of the world" (Duncum 2002, pp. 15) and Mirzeoff who says; "ours is a visual culture because of our tendency to picture or visualize experience" (Duncum 2002, pp. 15), for Mirzeoff the visual appears both as global in scope and as part of ordinary, everyday life. According to Freedman and Stuhr visual culture is pervasive and it reflects, as well as influences, general cultural change. Anyone who travels, watches music videos, sits on a chair, enters a building, or surfs the Web experiences the visual arts. Visual culture is the totality of humanly designed images and artefacts that shapes our existence (Freedman and Stuhr, 2004).

Summarizing; visual culture is a culture in which humanly designed images, which visualize lived experiences, global or ordinary everyday life, are central to the representation of the world.

Is visual culture the same as pop culture? I think visual culture is a part of pop culture. Pop cultural categories are: entertainment (such as movies, music, television, and video games), sports, news (as in people/places in news), politics, fashion/clothes, technology, and slang. I suppose visual culture categories are more or less the same but visual culture expresses itself in and through images whereas pop cultural expressions can be

multidisciplinary. Although Paul Duncum makes the argument that especially for adolescent's visual culture is not just visual, whenever they see an image this image will often be accompanied by text and/or music. Today's visual arts have moved beyond the traditional perception of arts as painterly or sculpture. Today's visual arts is a much more interdisciplinary form of art (Duncum 2004).

Pop cultural recourses are often appropriated by young people for pleasure, identification and a sense of personal power, I'd like to think of pop culture as a way for students to mediate their relationship towards the world around them.

“Perhaps the people most influenced by visual culture are children and adolescents. Students incorporate the social codes, language, and values of visual culture into their lives”  
(Freedman, K and Stuhr, P. 2004, pp. 821).

According to Heijnen (Heijnen, 2015) the relevance of art education increases when it pursues both learning needs and interests of students as well as contemporary developments in professional art.

I think the best way to teach students about contemporary art and its different constructions of meaning is by showing them examples of pop culture which originate from their own visual world, when debating a social issue like race talk about series like *Dear White People* or a film like *Get Out* before introducing “higher” and more difficult forms of art. By introducing my students to examples from pop culture which refer to social cultural themes in society, it will be easier for them to recognize or get meaning from contemporary works of art.

Part of the research Heijnen did for his PhD *Remixing the Art Curriculum* has shown that studying subjects from more popular visual forms broadened the definition of art in the students' mind and thus lowered the threshold to more complex forms of art (Heijnen, E. 2015). To interest adolescents in contemporary art and its different layers and meanings, art education should connect to adolescent's pop-culture. Heijnen advocates an art education in which popular culture, contemporary art and social issues are offered integral.

## 1.2 Dialogue.

Research done by Burgess and Addison (Burgess, L. Addison, N. 2007) has shown dialogue can be a powerful tool to create empathy and understanding towards one another. By engaging with different points of view pupils recognized that their own learning can be enriched and expanded, a process that builds an empathetic learning environment. In his book *Education for Socially Engaged Art* (Helguera, P. 2011) Paolo Helguera states that conversation is the centre of sociality, of collective understanding and organization. The art of conversation, when skilfully performed, is a form of enrichment. The goal of an art work may be to create a space in which any conversation can take place, according to Helguera the objective of such conversations usually is to arrive at a common understanding on a given subject, to raise awareness about a subject or problem, to debate a particular issue, or to collaborate on a final product. In my thesis, I will use the term dialogue, further on in this text I will explain the term and how I want to use it. In his book Helguera uses the term conversations, though the term conversation differs from the term dialogue, I still read his chapter on conversation with interest because I think Helguerra wants to achieve the same thing with conversations as I do when using dialogues as a didactical method; to raise awareness about a subject or problem.

The purpose of my research is to show how talking about different layers and meanings in contemporary works of art and pop-cultural works of art and discussing social cultural themes brought on by art can help adolescents become aware of social cultural themes and reflect on their findings and feelings by creating a studio project. I have always thought of dialogue as a powerful tool to create awareness towards social cultural issues, it has been my experience that talking about art and sharing opinions about addressed meanings and layers of artworks lead to more understanding of social positions of peers in the classroom.

### **What is dialogue?**

Patricia Romney , in her article *The Art of Dialogue* (Romney, P. 2005), defines dialogue as following: Dialogue is focused conversation, engaged in intentionally with the goal of increasing understanding, addressing problems and questioning thoughts or actions. Dialogue is different from ordinary, everyday conversation, in that dialogue has a focus and a purpose. Dialogue, unlike debate or even discussion, is as interested in the relationship between the participants as it is in the topic or theme being explored. Ultimately, real dialogue presupposes an openness to modify deeply held convictions.

Romney introduces Bahktin, arguably arts most important dialogue theorist because his work focuses on cultural production (the arts) and language (dialogue). Bahktin's study of the arts and dialogue led him to the theory of dialogism which he defined as the open-ended possibilities generated by all discursive (conversational/theoretical) practices of a culture. According to Romney, several of Bahktin's ideas are essential to a contemporary understanding of dialogue. Dialogism encourages us to recognize and examine the many and varied perspectives that exist in most situations. There is not just one idea to be debated, but many ideas to be heard and considered. Therefore, dialogue leads not to one certain outcome but rather to many possibilities.

In her article *Three modes of Dialogue about works of Art* (Hubard, O. 2010), Olga Hubbard describes a possible way of having a meaningful dialogue about art; Interpretive dialogue, which can be of two sorts: thematic and open. Open dialogue rests on the notion that artworks are more than the embodiment of a single theme, it presupposes that viewers with different backgrounds, experiences, knowledge, and interests might find significance in different dimensions of an artwork. Thematic dialogue rests on the notion that the teacher establishes limits for investigation by selecting one aspect of an artwork for students to explore, or one particular lens through which the artwork is to be interpreted. As Hubbard states; working with a theme can facilitate interpretive depth and promote connections between works of art, life issues, and topics in the school curriculum.

## 1.3 Awareness and Reflection.

In my experience when talking about social cultural themes in contemporary art one often talks about one's own personal experience, as an example or to make a point. In her article *The Practice of Dialogue in the Classroom* (Kaufmann, J. J. 2010), Jodi Jan Kaufmann examined the possibilities and limitations of dialogue in higher education classrooms. According to Kaufmann dialogue, as practiced in her particular classroom, often reified positions of power and rarely demystified oppressive ideologies. In her study, each instance of critical reflection and critical consciousness occurred when there was a feeling of camaraderie and/or connection between the participants.

I support the idea of using one's personal experience to address certain issues and reach a point of trust where feelings of camaraderie are possible. bell hooks, in her book *Teaching to Transgress* chapter 6, Essentialism and Experience (hooks, b. 1994), shapes her pedagogy to respond to the reality of artificial boundaries between insider and outsider knowledge in the classroom. Her strategy is about affirming student's presence, their right to speak in multiple ways on different topics. For hooks her strategy is rooted in the assumption that everyone brings to the classroom experienced knowledge. She brings on Giroux who says; "You can't deny that students have experiences and you can't deny that these experiences are relevant to the learning process even though you might say these experiences are limited, raw, unfruitful or whatever. We can critically engage that experience and we can move beyond it. But we can't deny it." (hooks, b. 1994, pp. 88) hooks sees and experiences that incorporating the telling of personal experience tends to deepen the discussion, when telling of experience links abstract construct to concrete fact. Kaufmann argues that for some students the centring of one's own story can feel unsafe, although stories offer a wonderful starting place, they are always partial (Kaufmann, J. J. 2010). The aim of sharing certain experiences should be to create awareness of these situations. Pedagogical strategies that incorporate telling about personal experiences can determine the extent to which all students learn to engage more fully the ideas and issues that seem to have no direct relation to their experience. This way creating a learning process in the classroom that engages everyone. This has proofed true during my educational project, the students and myself shared personal stories and by sharing those stories an ambiance of respect and trust was created, the classroom became a place where everybody could talk freely and everybody was heard.

In her article *Intersections of Gender, Races and Class* (Hill Collins, P.) Patricia Hill Collins talks about replacing judgment by category, like race, social class and gender, with human relationships that transcend differences created by

race, class and gender. Hill Collins states that we are each responsible for making individual, personal choices concerning which elements of race, class and gender oppression we will accept and which we will work to change. She also states that one essential component of this accountability involves developing empathy or awareness for the experiences of individuals and groups that are different than ourselves (Hill Collins, P.). I think having discussions on social cultural themes brought on by contemporary artworks and pop-cultural works will make students think of the experiences of individuals, of different stories than their own. These discussions will make them think of their own, privileged or not, situations and place them in relation to other stories. During my educational project this proved to be the case, while working on their studio projects, students talked about why they were making what they were making. Especially during the class presentations of the studio projects students showed interest and respect for the projects and showed their surprise when sometimes something unbeknownst to them was revealed through the work, they learned from the work of their fellow students.

A study done by Burgess and Addison shows that negotiated decision-making leads to increased pupil collaboration and a realization that the idea of others is a valuable resource for learning. By engaging with different points of view pupils recognized that their own learning can be enriched and expanded, a process that builds an empathetic learning environment. Pupils were asked to rate the importance of empathy, to be able to see things from others' point of view. Only three pupils felt this skill was 'not very' important. More commonly, pupils felt it was 'very important' (57 per cent) or 'fairly' important (24 per cent)." (Burgess, L. Addison, N. 2007)

## Reflection

In the art educational practice in my school, the focus of reflection is on the process students go through during the work they do on a studio project, my colleagues and I ask them to look back on their process at the end of the assignment and ask what they thought went well and what they can do better next assignment. We ask them to process these reflections in a written report, which is something most of my students hate to do.

I think we should ask students to reflect on their findings and feelings during assignments and use these reflections for the assignment themselves. The studio project which results is their expressed reflection on their findings, feelings and research combined.

In her article *Conceptualising and teaching discursive and performative reflection in higher education* (Ryan, M. E. 2012), Mary Ryan defines reflection as follows: 1) making sense of experience, 2) reimagining future experience. I agree with Ryan when she states that oral reflection provides a

great opportunity to facilitate collaborative peer learning (Ryan, M. E. 2012), I think that when students learn to talk and listen to each other this will lead to more understanding towards one another. Ryan argues that reflection can be represented in different modes, using discursive (language) or performative (symbolic practice) forms of expression.

Performative expression is a means for personal transformation through acute awareness of and reflection on one's own beliefs, knowledge and values through the process of creating artistic work. Performative modes of reflection can be constituted through still or moving visual forms. For this research, I think of reflection not as an "intellectual" action; writing things down, transferring thoughts into words but as a "performative" (not in a theatrical sense) action, transferring thoughts into visual images. Reflections during the dialogues on artworks and the social-cultural themes they convey can be put into action; creating a reflective studio project.

In her beautiful work *The origin of Others*, Toni Morrison states that an image can determine not only what we know and feel but also what we believe is worth knowing about what we feel. Language and image feed and form experience. Images have the capacity to help us pursue the human project, which is to remain human and to block the dehumanization and estrangements of others (Morrison, T. 2017).

## 1.4 Conclusion

The research I did for my theoretical framework has confirmed my belief that dialogue can be a powerful tool to create understanding towards one another. Dialogism encourages us to recognize and examine the many and varied perspectives that exist in most situations (Romney, P. 2005). According to Romney dialogue is focused conversation, engaged in intentionally with the goal of increasing understanding, addressing problems and questioning thoughts or actions, real dialogue presupposes an openness to modify deeply held convictions. In theory, this suggests that to have a meaningful dialogue in the classroom students must hold deeply held perspectives and convictions, however in practice it turns out this is not always the case. During the course of my educational project I have found that certain social cultural themes are not always relevant to students. They do not necessarily hold deeply held convictions or opinions about certain themes. They are aware they exist but like a student of mine said; "I do know it happens, but it doesn't concern me, I don't feel that kind of stuff" or another student who said: "You don't really experience it, it is around you but it doesn't happen to you". Not all social cultural issues play an active part in their lives and because they don't play an active role it is difficult for them to recognize those themes in works of art unfamiliar to them and subsequently as my educational project has shown it is difficult to have meaningful dialogues on social cultural themes expressed through art. Some works are of course more accessible than others, which shows the importance for students to bring in their own social cultural themes and works of art which express those or other themes.

My research on authentic art education has taught me that when having dialogues on social cultural themes expressed in works of art these works should appeal to students lived lives, when students can recognize either themselves or their world in a work of art the meanings and layers expressed in the work will be more appealing and distinct. This has led me to create a mix of pop cultural works of art and contemporary art works to discuss, pop cultural because these works appeal to the world of the students and contemporary because these works often talk about contemporary social cultural themes which also touch student's lives. However the experience of my educational project has taught me I should involve students in the choice of artworks and even in the choice of social cultural themes to talk about during classes. Although I chose works by Beyonce and Jay Z, whom I thought would appeal to the students, some of my students weren't familiar with their work and so it was difficult for them to recognize social cultural themes expressed through the works. This made me realize that in future lessons I must discuss what social cultural themes they think are important to discuss and ask them to bring in works of art which express these themes.

The last subject I did research on was reflection, I agree with the definition of reflection as making sense of experience and reimagining future experience (Ryan, M. E. 2012). Talking about reflection in a performative mode creates the possibility of looking at reflection as an active way to express one's awareness, beliefs, knowledge and values into a creative artistic work instead of using language in a written reflection.

I want my educational project to show how dialogues on meanings and layers in works of art can act as a powerful reflection tool and how awareness of social cultural themes brought on by these dialogues can be translated into a reflective studio project.

## 2. Educational Project

### 2.1 Introduction

This educational project is the result of the gaps I felt in contemporary art education and the literature research I did on the various subjects to fill those gaps. The goal of my educational project is to find how students can, by discussing meanings and layers in contemporary artworks and works from pop-culture, become aware of social-cultural issues and how this can act as a performative reflection tool by creating a reflective studio project. I would like for the project to be a source of inspiration for teachers and art teachers on how to start a dialogue on social cultural themes and use dialogues as a performative reflection tool to create a studio project.

My educational project will take place at the school I teach in; Het Segbroek College in The Hague. The Segbroek College is a secondary school, I mostly teach students aged 16 – 17. For my project I will work with my 5 vwo visual arts class, this class consists of eight students (seven female, one male) aged 16 - 17.

The educational project consists of a series of lessons in three parts:

- Part 1.) Analyse; Dialogues on art, analysing personal landscapes of contemporary artists and pop cultural artists.
- Part 2.) Connect; Discovering your own Personal Landscape
- Part 3.) Reflect; Imagine your Personal landscape

## 2.2 Part 1: Analyse

To give direction to the discussions in the classroom I had to look for works which relate to my students lived worlds and touch on social cultural issues which my students can relate to.

A survey I did with 46 of my 4 and 5 vwo students about social cultural issues they recognize and relate to<sup>2</sup>, showed that 42 of my students think young people get confronted with inequalities concerning race, 40 of my students think cultural backgrounds are an issue and 35 think sexual orientation is. 13 of these students were confronted themselves with discrimination on race, 11 on cultural background and 10 on gender issues. These results made me look for works that talked about issues concerning race, cultural background and gender.

During the classes, we explored the personal landscapes of various artists across various disciplines. What makes these artists make what they make? What drives them, where do they stand in their social context? We used the *Look, Describe, Think, Connect and Brainstorm Plan* which can be found in Appendix 3 on page 71.

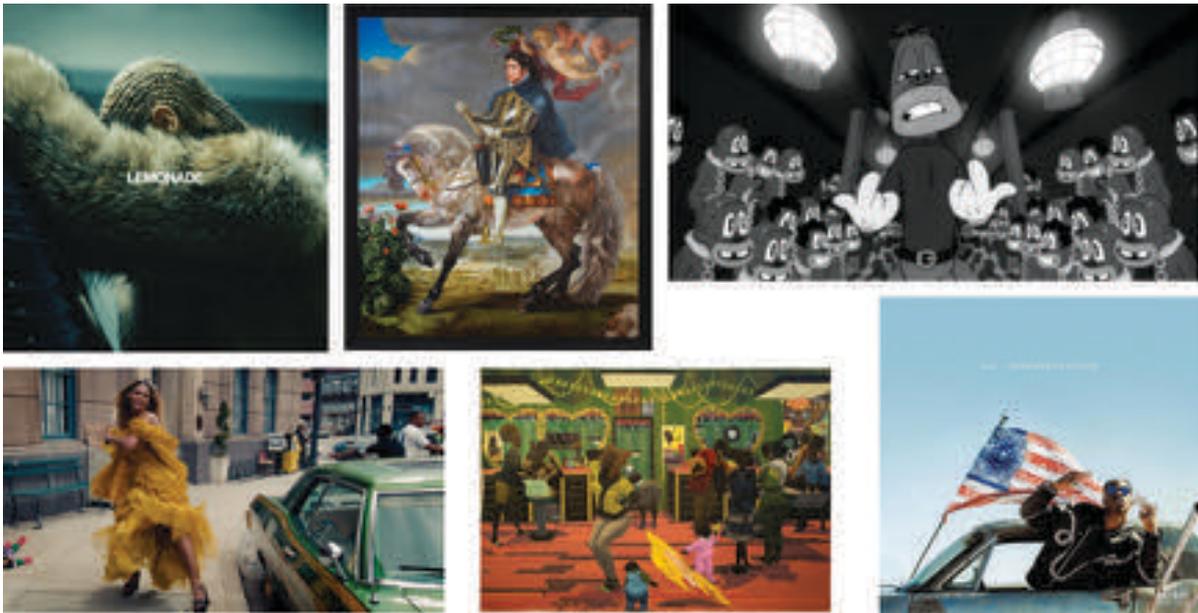
On April 23, 2016 Beyonce released her album *Lemonade*, Beyoncé is a contemporary pop-cultural phenomenon and this album talks about important issues like gender and race, social cultural themes which play an important part in my students' lives. Beyonce shows important black women like Winnie Harlow, Michaela DePrince and the mothers of Oscar Grant, Trayvon Martin, Michael Brown and Eric Garner, all slain by police brutality. She stresses the importance of these women for society, black society and in particular black women in society. Beyonce also shows visual references of black women directors like Kasi Lemmons (*Eve's Bayou*) and Julie Dash (*Daughters of the Dust*). I think this album shall prove to be iconic to many young women, many black young women who will experience *Lemonade* and mirror themselves to all these examples of women who made their own way and feel empowered to voice their ambitions and reach their goals (Billboard 2016). *Lemonade* is structured around symbolic chapter titles, and touches on themes including black identity. Black women surround and support Beyoncé throughout. Beyoncé posits herself as part of a community, and calls on "1,000 girls [to] raise their arms. *Lemonade* is almost completely populated by black women engaged in ritualistic exercises that some critics have compared to Julie Dash's atmospheric masterwork *Daughters of the Dust* ((1) Rolling Stone).

Through the album and film, Beyonce establishes connections with contemporary artists who serve as sources of inspiration. Upon first listen

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<sup>2</sup> For survey and extensive results please see appendix 1 pp. 67

*Lemonade* might sound as being all about Jay Z's cheating and infidelity, but listening through the songs and viewing the accompanying visuals, this album proves to be very political, visually empowering black women. Kevin Allred (Dazed), a professor at Rutgers University, who runs a "Politicising Beyonce" class, uses the singer as a lens through which to dissect contemporary race, class and gender politics. He thinks her work has all been part of a long-term strategy to gain the widest following, reach and influence. And then drop more explicit political statements to reach the most people and create really necessary conversations. For him *Lemonade* is a celebration of black women – all different kinds of black women and all different generations. Allred states that the most important lesson from *Lemonade*, is that black women survive despite insurmountable odds. And to respect, honor (and) celebrate that. We can also ask ourselves in what ways we aid or prevent that survival, and what we can do to make a world that's more inclusive of our differences (Dazed).



Moving on from Beyoncé, I will discuss the following visual artists: Kehinde Wiley, whose work was an inspiration source for Beyoncé's *Lemonade* visuals. Wiley is known for painting black people in a style that references the old masters, elevating ordinary modern black people to the status of nobility by immortalizing them in the same mythmaking environs as white historical figures.

With her maternity photos by Awol Erizku, the next artist we will discuss, Beyoncé elected to do the same. Erizku seems to echo Wiley's process of substituting black bodies into historical paintings.

Another artist whose work we will discuss in class is Kerry James Marshall. Marshall is well known for paintings that focus on black subjects historically

excluded from the artistic canon, and has explored issues of race and history through imagery ranging from abstraction to comics. Both Kehinde Wiley and Kerry James Marshall share that through their work they want to show the lived lives of black people which according to them fills a huge gap in western art history.

In the third lesson, we will discuss protest songs by Jay Z and Joey Bada\$\$ and the accompanying video-clips. These (protest) songs were both released in 2017, both Jay Z and Joey Bada\$\$ are popular artists in the popular music scene today. Both songs address, in different forms, the position of young black people in contemporary society.

We will first discuss Jay Z's *The Story of O.J.* The song uses the disgraced star as an entry point into classism and racism, finding various intersections between the two. The style of the cartoon is a direct to the racist animations of the early 20th century where many black stereotypes that continue to pervade culture originated from. The clip centres on a character named "Jaybo," a tweak on the "Sambo" character from the children's book *The Story of Little Black Sambo*, a reference that's long-running shorthand for racist portrayals of African-Americans in the media ((2) Rolling Stone).

Then we will discuss Joey Bada\$\$' *Land of the Free*. In the video, Bada\$\$ and a group of African-American men in restraints stand in the desert while white businessmen, police officers, and politicians open fire on them. Later in the Nathan R Smith-directed video, the KKK are shown burning a cross and lynching in the desert while a heavy rain falls. The KKK remove their hoods to reveal that they are the police officers that opened fire earlier in the video ((3) Rolling Stone).

### Dialogue

For my educational project dialogue is a useful tool because real dialogue presupposes an openness to modify deeply held convictions. Thinking together requires students to suspend their certainties and listen deeply to the views that others express and as such create understanding towards one another. Each student's viewpoint is enriched and informed by all the others. For my educational project I wanted to try a thematic dialogue didactical approach. Thematic because the lens through which I want to have them analyse and discuss the artworks is set; social cultural themes and discovering the personal landscapes of the artists. I also find this format attractive because it can facilitate interpretive depth and promote connections between works of art, life issues, and topics in the school curriculum. The dialogue will probably sometimes turn into a discussion and vice versa, but that's okay, that's the way it works in real life as well.

## Questioning

During the dialogic part of the project it became clear that my didactics didn't motivate my students, they weren't involved in the discussions. To get my students to discuss the various works I had to come up with questions which would challenge them to think and talk about the works and the different layers and meanings expressed through the works. These questions should make students curious about the works and meanings. I agree with Burnham and Kee when they say "Curiosity, which lies at the root of all desire to understand and to know, naturally expresses itself in questions (Burnham, R. Kai-Kee, E. 2011). The questions should lead to understanding and participation. For this purpose, I looked at various ways to start a dialogue on art:

## Visual Thinking Strategies (VTS)

Visual Thinking Strategies (VTS) developed by Abigail Housen and Philip Yenawine in 1995, shows looking at art can be done in a meaningful way. VTS uses discussions of visual art to increase student engagement and performance.

VTS uses three questions that invite students to share their perspectives about the artwork:

1. What's going on in this picture?
2. What do you see that makes you say that?
3. What more can you find?

The first question makes students consider art in an open-minded manner. The second question challenges students to support their views using evidence in the image.

The third question implies that there is more in the image to be uncovered, contemplated and discussed.

VTS is a scientifically-based methodology that enhances your observational skills by looking at works of art. It is about observing without judgment, with an open attitude, listening to and building on each other's opinions. VTS improves skills such as critical and creative thinking. However VTS wasn't developed specifically for students to make sense of what they see or get the deeper meaning of a work of art when they look at art and practicing it might, after a while, feel kind of routinely and lose its spontaneity.

## Visual Thinking Routines

*The Visual Thinking* research project started in 2005 as a part of a research project called Project Zero. They wanted to know “What can an educator do to help students become better thinkers?” For this they developed several *Visual Thinking Routines*. Thinking routines form the core of the *Artful Thinking* program. These routines do not need to be taught but can simply be used as a means of investigation. Artful thinking routines are grouped by the disposition they help develop:

Reasoning  
Perspective Taking  
Questioning and Investigating  
Observing and Describing  
Comparing and Connecting  
Complexity

For my research on dialogical techniques I chose to focus on the following routines “What makes you say that?” and “See, Think, Wonder”

What makes you say that. In this routine there are two core questions:

1. What's going on?
2. What do you see that makes you say that?

This routine helps students describe what they see or know and asks them to build explanations. This is a thinking routine that asks students to describe something, such as an object or concept, and then support their interpretation with evidence.

The two core questions for this routine can be varied in a number of ways depending on the context: What do you know? What do you see or know that makes you say that? Sometimes you may want to precede students' interpretation by using a question of description: What do you see? or What do you know?

See, Think, Wonder. In this routine there are 3 core questions:

1. What do you see?
2. What do you think about that?
3. What does it make you wonder?

The disadvantage of *Visual Thinking Strategies* is that, in my experience, it can become boring after a while plus I feel these kinds of questions do not invite students into a discussion on layers and meanings within a work of art. This line of questioning tends to circle around a subject without coming to the core of the matter. The *Visual Thinking Routines* feels very complex, apart from the two talked about routines there are 16 more. As a teacher, you need to think about what routine is most appropriate for a certain kind of topic you want to discuss. The teacher must in advance decide on the

topics and routines, for me that wouldn't work as I want to be able to change tactics during the lesson, I want to be flexible that way.

Another way of looking at art I considered was *The Four Step Process*<sup>3</sup> to analyse art. I have worked with this process before and it feels logical and structured. Regrettably I must admit I do not know who came up with the process or why. As far as I have found it has been there for a long time. The Four Step Process consists of questions which will help; 1. Looking, 2. Describing, 3. Thinking and 4. Connecting

For me *The Four Step Process* feels the most complete line of questions to use when analysing a work of art, as it revolves around looking, describing, thinking and connecting. I used *The Four Step Process* as a base to which for instance I added the elaborate game which I found in the *Artful Thinking Report* (Artful Thinking) as a way to observe and describe an artwork, from this base I created my own *Look, Describe, Think, Connect and Brainstorm Plan*<sup>4</sup>. The questions are centred around looking, describing, thinking and connecting, this enables me to choose on the spot for a certain line of questioning, if I feel a certain kind of question doesn't work I can switch to another question.

I cherry picked from all different methods of questioning to create a method of my own, a method which felt good to me, which fits me. Of course there are many other ways to start a conversation on art but that would be a whole new subject for a thesis.

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<sup>3</sup> Please find in appendix 2 on page 69, a more elaborate version of the Four Step Process

<sup>4</sup> Please find in appendix 3 on page 70, the Look, Describe, Think, Connect and Brainstorm Plan

## 2.3 Part 2: Connect

While thinking of ways to reflect on the findings of the dialogues the students had on various artworks and the creation of a studio project I did an online review of education resources, I found an enormous amount of lessons on self-portraiture when googling on the self and art education, the other and art education. To me this suggests that the art educators who developed these lessons think that students should focus entirely on themselves, to identify their characteristics and to convey through the medium they have chosen a sense of who they are. While I don't think anything is wrong with that I would like to develop a series of lessons where students think about themselves in connection with others.

Digging deeper into the materials I found, I came across an article by Kathryn Grushka; *Tangential visibility: Becoming self through creating socio-cultural portraits* (Grushka, K. 2008), she argues that art educators should shift away from the 'traditional' approach of self-portraiture, toward a less personal form of portraiture that situates students as critical observers and social commentators, from this position they can explore the spaces between individual and collective social subjectivities.

Grushka states students have to be able to see things from varied viewpoints and be able to explore the identities of others, when students create portraits of others this opens up intersections between their own ideas and the world. In her article Grushka suggests students explore artists and their works, artist's personal worlds and the wider society to encourage students to consider ways in which contemporary artworks disrupt, cross, combine and recombine conventions of modern art practice and carry meanings about identities and values (Grushka, K. 2018).

Through my educational project I want my students to explore their own personal landscape inspired by the works of contemporary artists and pop-cultural artists. Through the works of these artists I want to start a discussion with my students on social cultural themes and where they see themselves in their social surroundings. I hope these discussions will create an awareness for the position of other people, I also hope that they can find a way to reflect on their findings during these dialogues by making a studio-project. For my educational project, the investigations done by the students will be done in group discussions. I will introduce work done by contemporary and pop-cultural artists who address social cultural issues in their work. By talking about the personal worlds of the artists, their position in the art world and placing these in the wider society I want to make students aware of social cultural issues in society. For my project I would like to introduce my students to the idea of exploring their own personal landscape, find their family stories, their cultural backgrounds, their cultural heritage, the social positions they find themselves in, chance encounters

they have had, their work environment etc. resulting in a reflective studio-project. As research material, we will talk in class about meanings and layers in works of contemporary artists and pop-cultural artists, we will explore how these artists position themselves and how their personal landscapes unfold. As a reflection on these discussions and their own exploration of their personal landscape the assignment shall be to create a studio-project which expresses their personal landscape. The use of self-imagery is allowed but not compulsory, their work should preferably depict others through portraits and socio-cultural narratives. I sincerely hope their work will interrogate culture, history and society as it is shaped and as it is shaping individuals.

## 2.4 Part 3: Reflect

In most art education curriculum the focus of reflection is on the process students go through during the work they do on a studio project, we ask them to look back on their process at the end of the assignment and process this in a written report. Through my educational project I want my students to reflect on their findings and feelings during the assignment and use these reflections for the assignment; to create a studio-project which expresses these reflections. Discussing socio-cultural themes in pop-cultural and contemporary artworks can result in a reflective studio project. Oral reflection provides a great opportunity to facilitate collaborative peer learning (Ryan, M. E. 2012). In this discourse I think of reflection not as an intellectual “action” but as a performative (not theatrical) “action”. This performative expression should be a means for personal transformation through awareness of and reflection on one’s own beliefs, knowledge and values through the process of creating an artistic work which connects ideas gained during the dialogues on art and research done by students on their own personal landscapes.

## 2.5 Conclusion and Questions

My educational project will serve as an experiment to find out whether dialogues on art can raise awareness on social cultural issues and whether reflections on this awareness can result in a studio project. Following the design principles of authentic art education, I will use examples of pop cultural art and contemporary art in my educational project as these are aimed towards the lived worlds of my students. We will discuss meanings and layers expressed through these works. These discussions or dialogues connect to the authentic art educational principle of the class operating as a learning community in which various forms of expertise is shared. By talking about the various social cultural themes brought on by the works of art and by hearing, considering and debating ideas of their peers, students will enrich and expand on their own points of view of the world around them. This connects to the authentic art education principle where learning is set in a broad societal context. As Bahktin says "Dialogism encourages us to recognise and examine the many and varied perspectives that exist in most situations." (Romney, P. 2005, pp. 5).

This exploration of the personal landscapes of professional artists will lead to the next step in my educational project; my students exploring their own personal landscape. This can help position themselves in the debate on social-cultural themes.

The last step in my educational project is reflection on feelings and findings obtained during the dialogues on art and the talks with each other we have had during the first part of the educational project. These reflections should be transferred into a performative mode of reflection which is expressed through a studio-project; conveying their own personal landscape. Through my educational project I want to show that discussing social cultural themes brought on by pop-cultural and contemporary artworks can add to the awareness of students on social-cultural themes and how these dialogues can act as a performative reflection tool expressed in a studio project.

Using the visual model proposed by Emiel Heijnen in his PhD *Remixing the Art Curriculum* for the subject matter of authentic art education which is built on three interacting design principles: Learning is aimed toward the life world of the student; learnings tasks are derived from activities performed by art professionals; and learning is situated in broad societal contexts, as example I came up with the following model for my educational project *Imagine Others*:



## 3 Results, Evaluations and Conclusions of the Educational Project

In this chapter the results as well as the conclusions and adjustments of the educational project will be described, discussed and evaluated.

### 3.1 Results

**Part 1. Analyse; Dialogues on art, analysing personal landscapes of contemporary artists and pop cultural artists.**

**Purpose of part 1:**

- To make students aware of social cultural themes by discussing these themes as expressed by professional artists in contemporary and pop cultural works of art.
- To make students aware of personal landscape examined and explored by professional artists.
- To make students aware of each other views regarding social cultural themes and as such let the class operate as a learning community.

**Report**

The first four lessons the class and me had dialogues on social cultural themes expressed through contemporary and pop cultural works of art. I set up the class in a different manner than usual, normally the class is set up in small groups of six tables, for this lesson I arranged the tables in a U-form to better see the works on the screen and talk about the works with each other. This didn't work as planned, one of the students later told me this set up felt a bit forced and she couldn't see the other students, eye contact was difficult and this stood in the way of active and animated discussions.

The works we talked about the first lesson where *Sorry* and *Hold Up* both from *Lemonade*, Beyoncé's 2016 album. It was very difficult to get the dialogues going, probably because they are not used to this way of learning. The students didn't get into the discussions with each other, when they talked they directed this at me, they also felt insecure about what they were saying. I asked some students if they found it difficult to have these conversations and why they found this difficult. Some students told me they

are used to teachers telling them what to write down, telling them what is important instead of finding out for themselves what is important. Because the discussions were slow and didn't invite the students in, I decided to change tactics. My line of questioning, which was very open and free should be more structured and more activating. I developed my own line of questioning based on various ways of asking questions as discussed on page 27. I call it the *Look, Describe, Think, Connect and Brainstorm Plan*, I used the plan the next lesson. I also limited the works I wanted to discuss to a maximum of two, to get more in depth into layers and meanings expressed through the works.

The second lesson we discussed works by Kehinde Wiley and Kerry James Marshall. My new method seemed to work, my students were much more involved and motivated to participate. The new method of questioning brought on more diverse comments and thoughts on the works and what they try to convey. Instead of writing down or reacting on my comments it was more about what they felt and what they observed. Still the students admitted that they much rather have me dictate notes on what I feel is important in the various works than they themselves having to write down their observations, I told them I think their opinions about the works matter more than mine and this way they can get to how they feel about certain addressed issues.

To my surprise the third and last dialogical lesson did not go well, we discussed works by JayZ, *The Story of O.J.* and Joey BadA\$\$, *Land of the Free*. Half of the students participated, half just hung in their chairs not adding anything to the conversation, which is okay but frustrating at the same time. I could blame the early hour but I suppose part of the problem is that it is very challenging to discuss these sensitive themes with their peers and with their teacher at their age. As a teacher, I can only respect this and try to create a safe space and atmosphere for them to open up and share their feelings in. In future lessons I will let the students have a bigger say in what is to be shown and talked about during these lessons.

### **Group discussion**

For the fourth lesson, I conducted a group discussion, which I voice recorded<sup>5</sup>. What I wanted to know was which social cultural themes they uncovered in the works we discussed, whether these themes felt relevant to their personal lives and whether the talks we had about the various works and the meanings and layers of the works helped them understand the works better.

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<sup>5</sup> For the full transcription of the group discussion please read Appendix 8 on page 90.

For this group discussion, I arranged the tables in a long rectangular shape of two times five tables which enabled them to look at each other when talking and as transpired be more involved in the conversation. One of my students later remarked that this arrangement had helped her to be more involved in the discussion, she felt this was more a discussion involving everyone than the first three lessons were.

They had uncovered all the themes which were discussed during the dialogues on meanings and layers in the artworks; racism, feminism, gender discrimination. They had very different feelings on whether these themes touched on their own lives. Some know these themes exist but because they are not personally touched they are not bothered and feel distant from any problems which might arise because of these themes. During the talk one of the students suddenly brought on the behaviour of one of her male teacher which was very sexist. Apparently, he made unfriendly jokes aimed at women. I asked her what she felt when this happened, at first she said it irritated her but couldn't say why, after I pressed her a little bit she said it was because she is a woman and because of his jokes she felt women are worth less than men. We had a long discussion on the subject because most of my students apparently at some point had been taught by this colleague, they all recognized they were more personally touched by some issues than they thought at first.

On the question whether the dialogues we had on the various works helped them understand the works better, the answers were unanimous; they did. They felt that without the conversations they wouldn't have uncovered all the layers and meanings within the works. They didn't feel that they had learned from each other, the questions I asked and explanations I gave revealed the different meanings behind the works.

At the end of the group discussion I asked them to think of a social cultural theme which wasn't discussed but they felt important to bring into the discussion. They found this a very difficult question to answer, sharing my own stories helped them realise that they could think less "big" they could think of "small" issues in their personal lives like smoking, having a fight with a close friend, being left out of the group, not wearing the "right" clothes etc.

I assigned them homework to do research on their personal landscape using the questions I gave them and I asked to make (thematic) mind-maps around those questions.

### Conclusion first part of the project

During the first part of the project it felt as if the project was already doomed to fail in an early stage! The students weren't actively involved, they couldn't find meaning in the works I brought to the lessons. In hindsight, I can offer a few explanations why the lessons did not go as expected;

- Their age (16 – 17), it is so difficult to talk about emotions, they are very involved with themselves and how they are perceived in their own surroundings. Although the class knows each other this doesn't mean there is an immediate level of trust to talk about vulnerable issues, you have to take time to build up such a level of trust.
- In general, critical thinking is not taught at my school and critical thinking is important to adopt a critical, active and maybe even activist attitude.
- Having said all that I think the most important reason for them not to have been involved in the measure I would have liked is that I chose the works we were to discuss. Yes, these were works from pop culture, but this obviously doesn't automatically mean they feel addressed. As a future adjustment, I would make a combination of works my students bring in and works by my own choosing.

Although the dialogues didn't go exactly as I had planned or expected and I actually thought this part of the project had failed, later on this turned out not to be true. It is difficult to 'measure' whether the dialogues on social cultural themes we discussed through the works of art resonate in the studio projects of the students. What I can conclude is that all the dialogues we have had contributed to a mutual feeling of trust and respect towards each other's different opinions in the classroom. During the talks we had in class following the art dialogues my students questioned each other about what was expressed or what was wanted to be expressed in their projects, they showed such respect for each other's work and what was meant to be expressed. In the end I think that without this part of the project the following parts couldn't have happened with so much apparent trust towards each other the way they did. From this moment on the class really operated as a learning community.

Are my students more aware of social cultural themes after this dialogical part of the project? The research I did in the theoretical part of this thesis suggests they should be, but my educational project shows otherwise. I wouldn't say they are more aware of social cultural issues after this project, I would say that during the course of the project they have shown personal growth towards awareness. And that is a beautiful thing.

## **Part 2: Connect; Discovering your own Personal Landscape**

### **Purpose of part 2:**

- Reflect on personal landscapes of professional artists.
- Examine and explore personal landscape
- Find a personal topic on which the student wants to reflect through his or her studio project
- Formulate personal assignment; Which content do you want to visualize?

### **Report**

The next four lessons my students worked on exploring their own personal landscapes they did this by making mind-maps using the questions<sup>6</sup> I gave them to explore their personal lives. I usually started the lesson discussing the mind-maps they created and the research they had done, the rest of the lesson the students spent working on their landscapes and doing research. Halfway through we had a group-talk on the social cultural issues they had come up with. All of the students had done serious thinking on the subject and some of the topics they shared were very personal, vulnerable and sensitive. I was amazed by how free they felt sharing their feelings with the group and myself. At this moment, there was so much trust in the class, to me this has felt as an enormous gift.

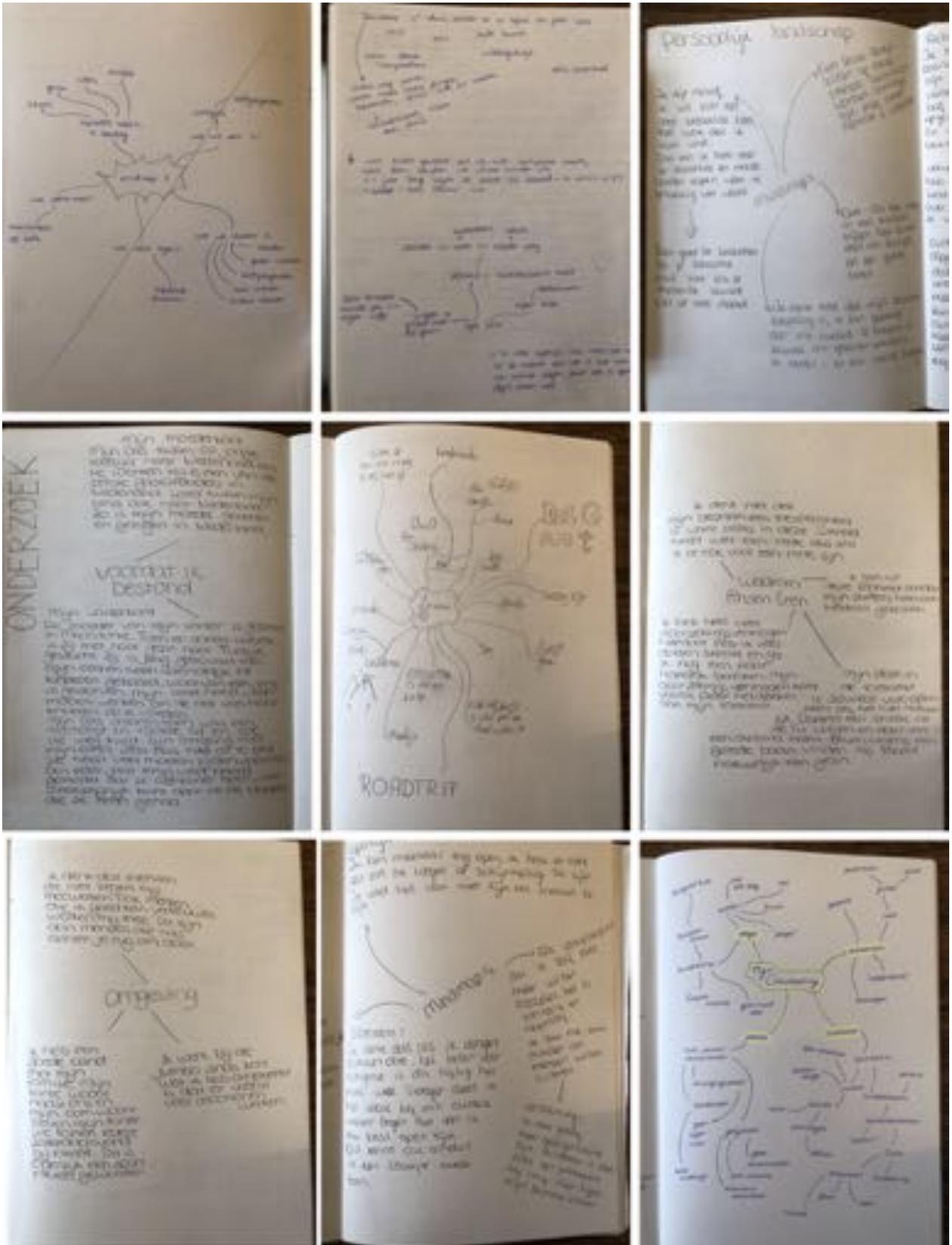
All the students indicated the different discussions combined with the research and explorations they undertook, helped them find themes and issues they wanted to express through their studio project.

### **Conclusion of the second part:**

Connecting their exploration of their own personal landscapes with the explorations we did on the personal landscapes of the professional artists did lead my students to think of their own lives and what issues play a role in their lives. They all thought of themes they wanted to express through their work. Their personally formulated assignments formulated on page 41 clearly demonstrate this.

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<sup>6</sup> For the questions on their Personal Landscape please see appendix 5 on page 86.



Examples of mind-maps of students processed in student's journals

### **Part 3: Reflect; Imagine your own Personal Landscape**

#### **Purpose of part 3**

- Translate thoughts and feelings using all previous research into a reflective studio project.

#### **Report**

In this part of the project my students had to connect their findings of the dialogues on social cultural issues discussed and expressed through works of art and their own explorations and research to create a reflective studio project. In this stage my students found it difficult to activate their imagination. In general, they have the tendency to visualize their stories almost literally, almost like a comic book. My students found this assignment difficult because usually they are given a more concrete framework to work in. This assignment is about expressing feelings, in that sense this project lacks a concrete framework because how can you put expressing feelings in a framework? It would also make the assignment less complex if all steps of the project would be written down. This part of the project is also difficult because it is hard to express your personal feelings about certain issues in public, in the open. This part of the assignment needs a very individual approach; I had long and intensive talks with each student.

After approximately three lessons in this part of the project, all students found a theme they wanted to express in their studio project. To help them I asked my students to try and formulate their own assignment; Which content do you want to visualize? I got this idea by reading the thesis *Ontwikkelingsgerichte zelfbeoordeling in het beeldend kunstonderwijs* by Leontine Broekhuizen. At the end of the project the students and their fellow students will determine whether or not they have succeeded in their assignment. According to Broekhuizen this way the student takes responsibility for what he or she is creating and how they will tackle this, the students will be more involved in the creating process (Broekhuizen, L. 2013). I also think that by trying to formulate their assignment they could concretize their thoughts and ideas, this can help clarify and structure their process. Their results helped me get an idea where they were in their process and helped me determine whether the first two parts of the project made them more aware of social cultural themes.

These are some of the personal assignments my students came up with:

“An image which is typical me and contains characteristics of me and my life. Characteristics of my life which I conceive of as positive and nice. The artwork should leave a cheerful and beautiful impression.”

“My cultural background, discrimination, racism.”

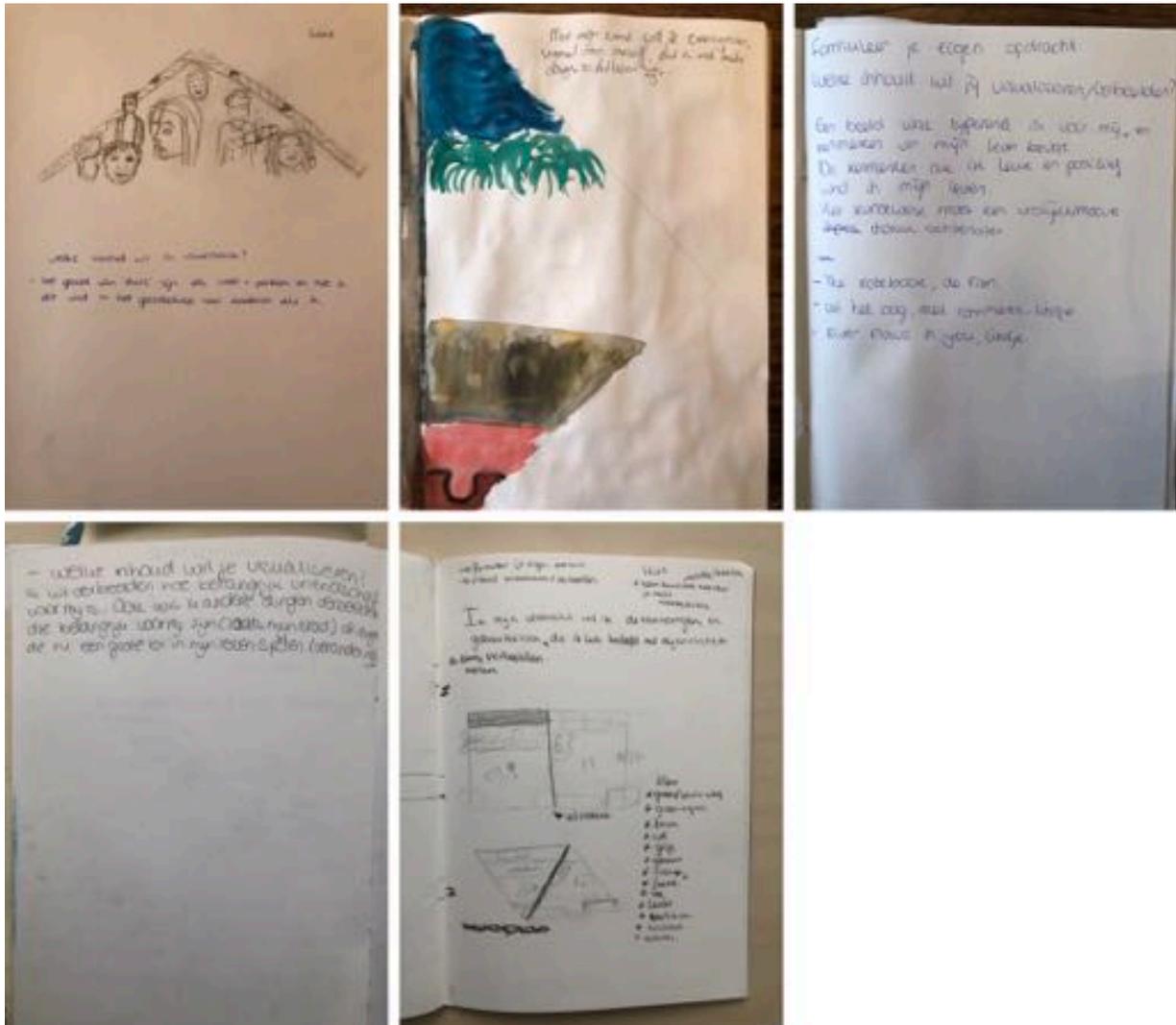
“Through my work I want to communicate, mostly to myself, that life can also be happy.”

“The feeling of being at home as a LBGT+ person and how I perceive being in the company of others like me.”

“I want to visualize women’s rights through the visualization of my grandmother’s past and my future.”

“I want to visualize and express the memories and events which I have experienced with my nieces. I want to express the connection I feel I have with them.”

“I want to visualize the importance of friendship. I also want to visualize other things which are important to me, like my city, and other things which play an important role in my life right now.”



Examples of personally formulated assignments by students processed in student's journals.

I also asked them to bring an example of a work of art which touched them in some way. This could be a book, a poem, a piece of music, an advert or a piece of art. I explained to them what I meant with being touched; whether the work made them laugh, cry, feel stupid, horrified, gave them a positive or negative feeling etc. They came up with very different works ranging from movies to songs, from books to parts from television programs and adverts. The feelings they had ranged from disgust to happiness to sadness. The lesson felt a bit haphazard but was great fun, while the students were working on their projects they were listening to each other and talking about the reasons for choosing a work of art. In future times, I want to incorporate this assignment in the first part of the project because the works they brought in expressed issues important to them like feeling at home or feeling lonely or out of place and this made them feel more personally involved. By involving the students this way, you really connect to their life

worlds and learn a lot as a teacher about what is relevant to them and what moves them.

**Conclusion of the third part of the project:**

After three or four lessons, all the dialogues, mind-maps and other research my students undertook resulted in ideas and concepts. It took some time and a lot of discussing possibilities and opportunities. Their personally formulated assignments helped them formulate the themes they wanted to express and which are important to them, the resulting studio projects clearly resonate personal experiences from the life worlds of the students. In the next chapter I will go deeper into the results of the project.

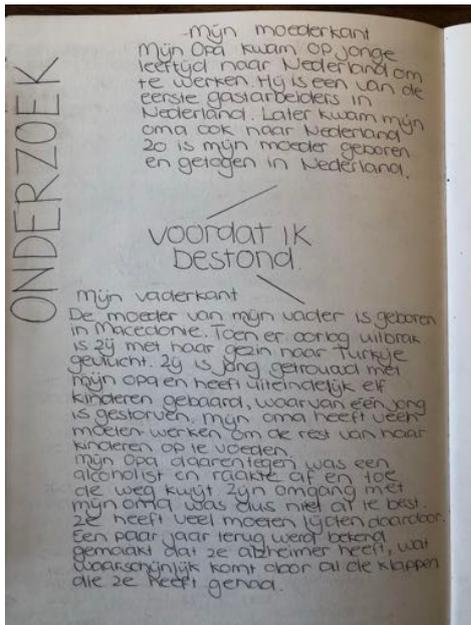
## 3.2 Results in Images

Images and analysis of four of the finished studio projects by my students.

Student A



Personal assignment: "I want to visualize women's rights through the story of my grandmother's past and my own future."



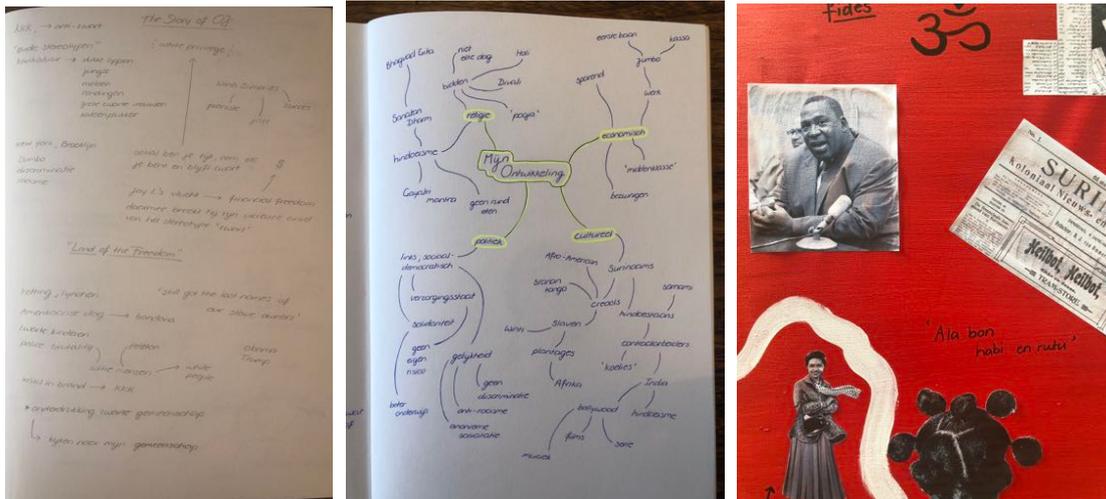
This student did research into her grandmother's history and connected her grandmother's history to her own future and made a connection to women's rights. Her grandmother was abused by her grandfather, the ten fists in the brain visualize the abuse and her ten children who ultimately made her stronger. The (black) brain visualizes the Alzheimer disease which her grandmother is now suffering from, probably because of this abuse. Through a hole in the brain you can see a visualization of the student's future. The upward raised fist visualizes women's rights. During her presentation one of the other students remarked the following; "I am really very impressed, especially because you shared this story with us" I couldn't agree with her more.

For me this work is an accumulation of all this student's research during the project. She has done extensive research into the history of her grandmother and connected this to her own story and set it in the broader social cultural context of women's rights. Much of this student's inspiration came from the mind-maps she made in the second phase of the project, she didn't take an active "speaking" role in the first dialogical part of the project but she did put down notes on the subjects in her art journal which means she listened attentively.

Student B:



Personal assignment: "My cultural background, discrimination, racism."



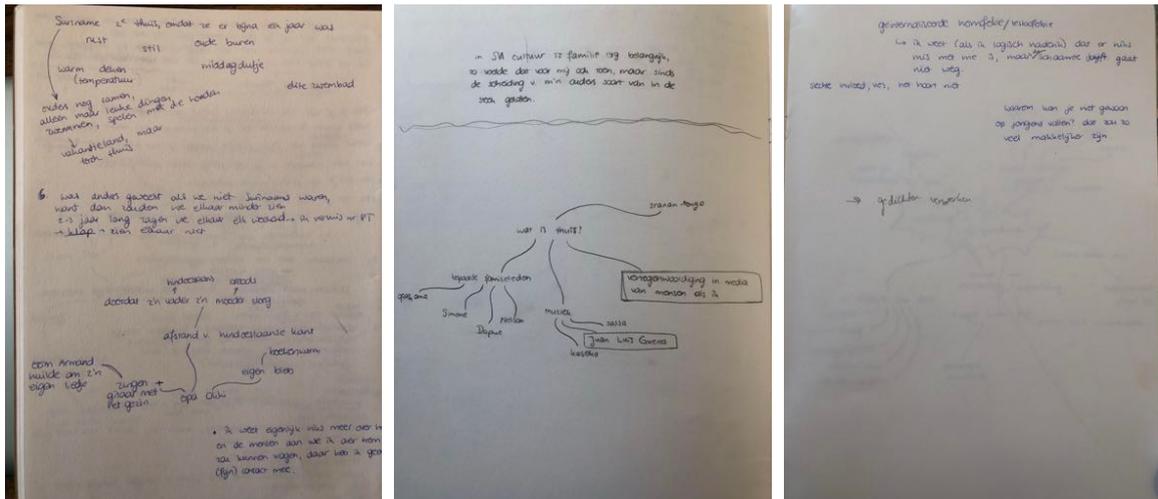
This student was very involved during the dialogical first part of the project, he put down a lot of notes and tried to connect these with each other and broader societal themes. This student is from Surinam, during the second part of the project it soon became clear to him that he wanted to create a work which told of his cultural background in Surinam and the racism which his people had to deal with. He used images of people, from the Black Lives Matter movement and who were important in the abolition of slavery, he did extensive research into the recent and less recent past of Surinam and processed the images he found into the work. He used the Surinam river to connect all parts of the work. Other students remarked on his work; “There is so much meaning there, fierce subject” and “The river connects everything beautifully”. His project clearly reflects all the research he has done.

This work is the result of extensive visual research. This student was inspired by the works we talked about in the first part of the project, the works clearly touched him because the subject of racism and/or discrimination are close to his heart. Though this student found it hard in earlier projects to find his subjects to reflect on he did not have that problem in this project, he knew early on what he wanted to convey in his studio project. He was actively involved in all parts of the project.

Student C:



Personal assignment: "The feeling of being at home as a LGBT+ person and how I perceive being in the company of others like me."



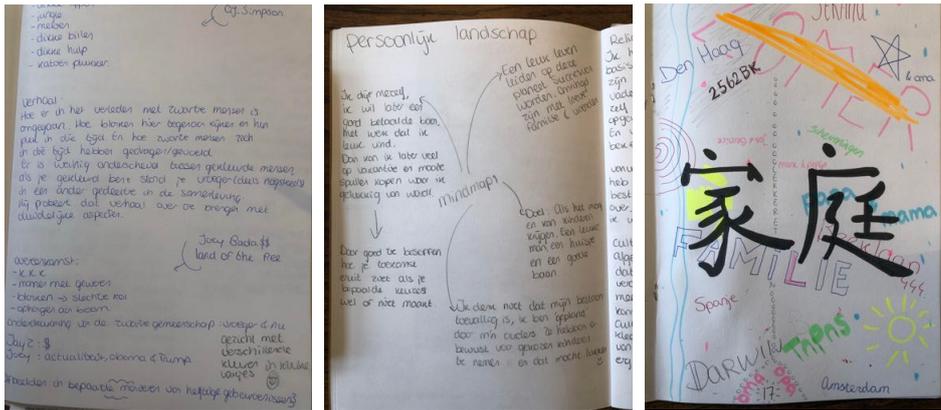
This student was very actively involved during all the parts of the project, still it was difficult for her to find the subject she wanted to talk about through her work. During one of the group talks we had she talked about the “heaviness” of all the social cultural themes that were brought up by the works of the professional artists and the subsequent talks we had, it gave her a dark feeling and she didn’t want to make a “dark” work, she wanted to make something “light”. For the student, the colors represent the rainbow and being proud of yourself. One student remarked on the “Feeling at home and the warmth of the pictured persons, it seems it is a home” quality of the work.

Through the research she did on her personal landscape she discovered she wanted to convey her feelings of being at home during a LBGT + meeting where she met people like her. Looking back on the mind maps she did in her art journal, the theme “home” is clearly something which is important for this student.

Student D:



Personal assignment: "An image which is typical me and contains characteristics of me and my life. Characteristics of my life which I perceive as positive and nice. The artwork should leave a cheerful and beautiful impression."



This student participated actively in all parts of the project, she easily shared her opinions and lived experiences during the dialogical parts of the project and she did extensive research on her family members and family composition. For her it was soon clear she wanted to convey the feelings she had for her family, her city (The Hague) and city life through her studio project. In the last part of the project she struggled with how to do this. At first she wanted to bring in symbols and metaphors, but then she found these too distant, too forced. She struggled with the way she wanted to convey her story.

She wanted to convey all the nice and positive things in her life, the work had to leave a happy and beautiful impression. She was brought up in The Hague practically on the beach, she loves the beach so it was important for her to bring the beach into her work. Family means everything to her, she remarked that “Family never abandons you”, her family therefore had to have a place in the work. She layered her work in colours, the words in the work are not immediately readable, you have to come closer to the work to be able to read them. She wanted the Scheveningen sunset to stand out and as a second layer the places, family and friends she loves.

The other students found her work “Beautiful to look at”, “Nice how she pictured the sunset which has such a personal meaning for her and “Beautiful how her struggle to convey what she wanted to convey led to something so close to her”.

Concluding:

During the presentations of the works all students listened attentively to each other and showed a deep-felt respect towards each other's works and the meanings these works expressed. It was impressive to see how they were all involved in each other's works and how thoughtful they were in their feedback.

All the students were able to visualize their feelings or the themes they wanted to express, some of the students made connections to broader social cultural themes in society.

Has this project made these students more aware of social cultural themes? I think the word "awareness" might be too heavy, awareness suggests an active and maybe even activist attitude towards social cultural issues. Maybe this has happened with a few of the students, it is difficult to measure. I would say these students have definitely gone through a personal growth during the run of the project. A personal growth which will hopefully continue throughout their lives.

Connecting all of the above with my research question;

**How can art educators use dialogic teachings as a performative reflection tool in art education to create a reflective studio-project on social-cultural themes?**

I think all parts of the educational project combined have enabled my students to make a reflective studio project. All the different dialogues we had, the dialogues on art, the group discussions on social cultural themes expressed through art and social cultural issues in society combined with the research they did on their personal landscapes all resulted in reflective and meaningful works of which my students can be very proud of.

### 3.3 Evaluations and Conclusions.

The following answers the questions I posed myself at the beginning of my thesis. This will conclude my literature research and my educational project and how this all fits into the pedagogical approach of authentic art education.

The questions I posed myself at the beginning of my thesis are:

***How can art educators use dialogic teachings as a performative reflection tool in art education to create a reflective studio-project on social-cultural themes?***

This question is supported by the following sub-questions:

- 1 *How can contemporary art and pop-cultural art attribute to the formation of awareness on social cultural themes of students?*
- 2 *How can dialogues on meanings and layers in contemporary artworks and pop-cultural works perform as a performative reflection tool?*
- 3 *How can the teachings of these methods be translated in an art educational project?*

*How can contemporary art and pop-cultural art attribute to the formation of awareness on social cultural themes of students?*

Through my literature research I have shown that when using works of art in art education which appeal to the students because they originate from their own visual worlds they will understand meaning expressed through these works. In his PhD *Remixing the Art Curriculum* Emiel Heijnen states that studying subjects from more popular visual forms broadens the definition of art in students minds thus lowering the threshold to more complex forms of art. To interest students in meanings expressed in contemporary artworks, art education should connect to adolescent's pop culture.

The first part of my educational project served as an experiment to test how contemporary art and pop-cultural art attribute to the formation of awareness on social cultural themes of students. My students do not often encounter contemporary art and are not used to look for and interpret deeper layers and meanings expressed through works of art. Discussing meanings and layers expressed in pop cultural works of art certainly is a starting point, but it is important that students themselves come up with works which, in any way, touches them. That way you can be sure the works come from their visual worlds. It doesn't matter how much trouble you go

through as a teacher, it is my experience you simply do not live in their worlds and do not see what they see. It is very difficult, if not impossible, to find works of art which appeal to students and which they can understand and relate to. By discussing meanings and layers expressed through works of art students bring in and connecting these with contemporary works of art where connections are made to relevant social cultural themes important to students, students learn to recognize and interpret meanings expressed through these works. When you set about dialogical teachings this way there is a real connection to authentic art education because learning truly connects to students lived worlds.

It is necessary to create an atmosphere of trust where students are able to freely express themselves, this can only be done by giving it time and listening carefully. As a teacher, you need to give students space and opportunity to bring in their own examples and themes and when the opportunity occurs connect these with examples from contemporary art. Often enough this won't even be necessary as works brought on by students will have enough content to discuss. Most teachers have the tendency to want to share and express personal knowledge, at least I do, but this is not always the best way to teach students. When you let students bring in examples of their (visual) culture this will provide the teacher with insights into the interests of their students, ranging from experts from television shows to *Fitna* by Geert Wilders (which was abhorred) and from Coldplay to Juan Luis Guerra.

During my educational project I have found that students are not always actively concerned with big social cultural themes. They are aware they exist but like a student of mine said; "I do know it happens, but it doesn't concern me, I don't feel that kind of stuff" or another student who said: "You don't really experience it, it is around you but it doesn't happen to you". Social cultural issues don't always play an active role in their lives and because of that it is difficult for students to recognize them in works of art unfamiliar to them and subsequently, as my educational project has shown, it is difficult to have meaningful dialogues on social cultural themes expressed through art. Which shows the importance for students to bring in their own social cultural themes and works of art which express those or others. As a teacher, it might seem overly ambitious to aim for awareness of social cultural themes expressed through art, if your students go through a personal growth during projects such as these, that is quite something.

*How can dialogues on meanings and layers in contemporary artworks and pop-cultural works act as a performative reflection tool?*

My literature research confirmed my belief in dialogue as a powerful tool to create understanding towards one another. Dialogism encourages us to recognize and examine the many and varied perspectives that exist in most situations (Romney, P. 2005). How dialogism can create understanding in a class of 16- 17 year olds and subsequently can work as a powerful reflection tool in a class of 16 and 17 year olds is something I wanted to find out through my educational project.

My project has shown that dialogues on art can only be meaningful and raise awareness when the discussed artworks can be understood by the students. It is therefore important that the discussions are about works of art and social cultural themes brought in by the students themselves, this way you can be sure that students feel addressed. The discussions we had in class have certainly contributed to a safe environment where students felt safe to narrate their personal stories. For most students, these personal stories have led to their choice of theme which they wanted to express and visualize through their studio project. Hereby their work became a reflection on personal experiences, knowledge, values and doubts acquired during their research and various discussions. By discussing works and themes brought in by students, making connections to contemporary artworks, creating a safe space by listening carefully and having respect for each other's opinions, giving each other space, having the class operate as a learning community, dialogues on art can act as a powerful performative reflection tool to create a meaningful studio project.

*How can the teachings of these methods be translated in an art educational project?*

The experimental educational project I undertook has taught me a lot. I would like to share the do's and don'ts I acquired during the process. I will conclude this part of the chapter with a teacher guideline to the series of lessons which follow out of the educational project I designed. The do's and don'ts I have connected to the authentic art education design principles as written down by Emiel Heijnen in his PhD *Remixing the Art Curriculum*.

Subject matter

- a. Learning is aimed towards the life worlds of the student.

As much as you think learning is directed towards the life worlds of students, rethink! Who can better judge whether they feel addressed? Exactly, the student.

- Do:
- Let the students bring in works of art, let students think of themes they want to discuss.
  - Make connections from your own expertise to contemporary works of art which address relevant social cultural themes.
  - Assume an inquisitive attitude towards students

- Don't:
- Think that you as a teacher know what the visual world of students look like, or what goes on in their world.
  - Assume that works of art you bring in are relevant, however much thought you have put in to the choosing.
  - Bother yourself too much questioning whether the works brought in by the students are really works of art. They are. The students are touched and, in my opinion, that is what art should do.

- b. Learning tasks are derived from activities performed by art professionals.

- Do:
- Let students bring in works by artists they like and admire.

- Don't:
- Be worried whether the artists should be considered "professional" enough. Any artist, whether this is Boef or Beyonce, Percy Jackson or Harper Lee, wants to express experiences from their personal landscapes. Let students be inspired by experiences of artists they like and admire.

- c. Learning is situated in broad societal contexts.

- Do:
- Let students bring in themes
  - When opportunity arises make connections between themes brought in by students and broader social cultural themes.

- Don't:
- Think you know what is happening in their world, it is a rapid changing world. Some broader social cultural themes might feel far away for students when they are not personally involved.

## Pedagogical

d. Knowledge is constructed in complete and complex task situations.

- Do:
- Try to pack your assignment into one sentence.
  - Let students find out for themselves what is needed to solve the problems they will counter along the way to complete the assignment.
  - Coach them during this process.

Don't: - Give them all the answers or possibilities.

e. The class operates as a learning community in which various forms of expertise are shared

Absolutely the most amazing thing I found out during my educational project is how the class can operate as a learning community. This can take place during moments created for this purpose but this can also happen in moments you don't expect, cherish those!

- Do:
- Create a safe space where there is trust and respect towards each others feelings and opinions.
  - Give the process of creating a safe space time.
  - Dare to let it happen.
  - Dare to be vulnerable, share your own stories.

Don't: - Be hasty and impatient

### **Evaluated and adjusted version of the educational project**

With these do's and don'ts in mind I would like to share my adjusted, revised and evaluated educational project. Please bear in mind that a series of lessons is always open for revision, it is never finished. A new class will bring in new insights, developments in society might have an influence, I try to constantly adapt my lessons to new developments, different students etc.

Teacher guidelines to series of lessons; Imagine Others, Creating a Personal Landscape.

<b>Title:</b>	Imagine Others, creating a Personal Landscape
<b>Complex assignment:</b>	Create a studio project which expresses your personal landscape
<b>Number of lessons:</b>	14 lessons of 50 minutes
<b>For whom:</b>	5 VWO visual art class, aged 16/17.
<b>Place:</b>	Segbroek College in The Hague.

This series of lessons consists of three parts:

- Part 1.) Analyse; Dialogues on art, analysing personal landscapes of contemporary artists and pop cultural artists.
- Part 2.) Connect; Discovering your own Personal Landscape
- Part 3.) Reflect; Imagine your Personal landscape

Part 1.) Analyse; Dialogues on art, analysing personal landscapes of contemporary artists and pop cultural artists.

During this first part, we will explore and discuss the personal landscapes of various artists across various disciplines. What makes these artists make what they make? What drives them, where do they stand in their social context? We will use the Look, Describe, Think, Connect and Brainstorm Plan which can be found in Appendix 3 on page 71.

Part 2.) Connect; Discovering your own Personal Landscape

The second part connects the findings of the first part by reflecting on the findings of the different dialogues the students had on various works of art by researching and imagining their own personal landscape and by reflecting on all research.

Part 3.) Reflect; Imagine your Personal landscape

In the third and last part of the series the students will visualize their reflections. They will express their reflections in a studio project.

*Aim of the lessons:*

- Increase awareness of social cultural themes using contemporary art and pop cultural art works
- Use of dialogue as a performative reflection tool to create a studio project.
- Students can find, interpret and discuss meaning and layers in contemporary art and pop cultural art works.
- Students initiate research on personal landscape

*Artistic aim of the lessons:*

- Students can make a reflective artwork which reflects their feelings on a theme which is important to them.

**Description per lesson:**

Part 1.) Analyse; Dialogues on art, analysing personal landscapes of contemporary artists and pop cultural artists.

Lesson 0

30 min.

Introduction to lessons.

Hand out letter of assignment to students<sup>7</sup>.

Hand out art journal for students to write down their findings, experiences and research results.

Discuss expectations and address questions

Homework: Select two or three students and ask them to bring an artwork to class which touches them in any way. Make sure they give a short presentation on why the work touches them.

Lesson 1 - 3:

5 min

Introduction, what is going to happen during this lesson

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<sup>7</sup> For assignment please see appendix 6 on page 87.

40 min            Discuss artworks brought in by students using the Look, Describe, Think, Connect and Brainstorm Plan which can be found in Appendix 3 on page 71. When the opportunity arises introduce a contemporary work of art to discuss even further themes brought on during the discussions.

Student action: Write down findings during discussion in art journal  
At the end of each session ask the students to write or sketch a conclusion about the subject in their art journals.

5 min.            Short evaluation of lesson; what is the most important thing you take with you after this lesson?

Homework: Select two or three students and ask them to bring an artwork to class which touches them in any way. Make sure they give a short presentation on why the work touches them.

Lesson 4:

5 min            Introduction, what is going to happen during this lesson

40 min            Group discussion:  
Let's talk some more, looking back at all works we have been talked about. What conclusions can be made, what can be said about different works, different ways artists handle issues, what are similarities, what are differences?

5 min.            Short evaluation of lesson; what is the most important thing you take with you after this lesson?

Homework: Do research on personal landscape using questions provided by teacher.

Part 2.)            Connect; Discovering your own Personal Landscape

Lesson 5 - 8:

5 min            Introduction, what is going to happen during this lesson.  
What do you need for this lesson to be a success?

10 min.            Talk about personal landscape.  
Formulate your own personal assignment; What content do you want to visualize?

30 min            Individual research and exploration on personal landscape.

5 min.            Short evaluation of lesson; what is the most important thing you take with you after this lesson? What is necessary for your assignment to succeed?

Homework: Do research on personal landscape using questions provided by teacher.

Part 3.) Reflect; Imagine your Personal landscape

By now each student should know what content they want to reflect in their studio project, during the next lessons all students will work on their studio projects.

Lesson 9 - .. :

5 min	Introduction, what is going to happen during this lesson. What do you need for this lesson to be a success?
40 min.	Work on the assignment.
5 min.	Short evaluation of lesson. What is necessary for your assignment to succeed?

Presentation:

Spread over two lessons of 50 minutes

Students prepare a short presentation where they explain what they made and why they made it. They will answer their personally formulated assignment; What content did they want to visualize?

Together with the rest of the students they will determine whether the work answers the assignment.

Assessment

Students will be assessed on following points:

- Active participation in class discussions
- Art journal reflections; sketching and writing
- Student initiated research on personal landscape
- Students willingness and ability to create a work of art that reflects their personal landscape.
- Thoughtfully prepared presentation

## Summarizing

**How can art educators use dialogic teachings as a performative reflection tool in art education to create a reflective studio-project on social-cultural themes?**

My literature research has shown that having dialogues on social cultural themes expressed through works of art should encourage to:

- Facilitate interpretive depth and promote connections between works of art, life issues, and topics in the school curriculum (Hubard, O. 2010).
- Recognize and examine the many and varied perspectives that exist in most situations (Romney, P. 2005).
- Make sure that each person's viewpoint is enriched and informed by all the others (Burnham, R. Kai-Kee, E. 2011).

Kaufmann (Kaufmann, J.J. 2010) observed that during her study of possibilities and limitations of dialogue each instance of critical reflection and critical consciousness occurred when there was a feeling of camaraderie and/or connection between the participants. In art educational practice this means that the discussions on themes through art should be a mix of addressing such themes, talking about how an artist expresses these themes and sharing personal stories about such themes. For this to happen there has to be a feeling of mutual trust and respect. When this happens a true learning process can occur in the classroom which engages everyone. This can happen and it happened during my educational project which served as an experiment to find out how to use dialogistic teachings as a performative reflection tool in art education to create a reflective studio-project on social-cultural themes. As a teacher, you must take your time to enable this process of building an atmosphere of trust and respect.

In relation to authentic art education this means that to inspire and address students they have to be actively involved in choosing works of art and (social cultural) themes they want to discuss, let students bring in artists they like and admire. Create a safe space where there is trust and respect towards each other's feelings and opinions only then can the class operate as a true learning community. And let students find out for themselves how to solve their own assignments, they will often have to do this in their adult life let's start within the safe environment of the classroom.



Students at work during the educational project.

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## Appendix 1

### Survey on Social-Cultural Issues

Survey done December 2017 among 47 4 and 5 vwo students, 20 female students and 27 male students participated. Put in red are the results of the survey.

#### Vragenlijst Sociale Ongelijkheden 5V (Anoniem invullen)

Van welke van onderstaande sociale ongelijkheden heb je weleens gehoord (via maatschappijleer/TV/andere media/etc)?

Je kunt meerdere mogelijkheden aankruisen

- 44 Klassenverschil
- 47 Culturele achtergrond
- 47 Discriminatie op etniciteit/ras
- 46 Discriminatie op sekseverschil
- 45 Discriminatie op seksuele geaardheid
- 41 Economische ongelijkheid
- 42 Kansen ongelijkheid
- X Anders, namelijk: **Leeftijd 2, Handicap 1, Gewicht 1**

Met welke sociale ongelijkheid denk je dat jongeren van jouw leeftijd het meest te maken hebben?

Je kunt meerdere mogelijkheden aankruisen

- 10 Klassenverschil
- 40 Culturele achtergrond
- 42 Discriminatie op etniciteit/ras
- 20 Discriminatie op sekseverschil
- 35 Discriminatie op seksuele geaardheid
- 14 Economische ongelijkheid
- 13 Kansen ongelijkheid
- X Anders, namelijk: **Gewicht 1**

Welke sociale ongelijkheid heb je zelf meegemaakt?

Je kunt meerdere mogelijkheden aankruisen

- 3 Klassenverschil
- 11 Culturele achtergrond
- 13 Discriminatie op etniciteit/ras
- 10 Discriminatie op sekseverschil
- 2 Discriminatie op seksuele geaardheid
- 6 Economische ongelijkheid
- 3 Kansen ongelijkheid
- X Anders, namelijk: **Religie 1**

Welke sociale ongelijkheid kom je tegen in je familie of vriendenkring?

Je kunt meerdere mogelijkheden aankruisen

- 3 Klassenverschil
- 9 Culturele achtergrond
- 9 Discriminatie op etniciteit/ras
- 4 Discriminatie op sekseverschil
- 2 Discriminatie op seksuele geaardheid
- 12 Economische ongelijkheid
- 3 Kansen ongelijkheid
- 0 Anders, namelijk:

Aan welke sociale ongelijkheid vind je dat onze school (meer) aandacht moet geven?

Kun je uitleggen waarom je dat vindt?

- Discriminatie op etniciteit/ras 15
- Discriminatie op seksuele geaardheid 9
- Culturele achtergrond 7
- Kansen ongelijkheid 2
- Economische ongelijkheid 1
- Discriminatie op sekseverschil 1

Wil je over dit onderwerp nog iets kwijt?

Veel dank voor het invullen van de vragenlijst!

## Appendix 2

### The Four-Step Process

#### 1. LOOK

*Take time to look at the work of art.*

- Encourage students to take in the entire work of art, paying close attention to details. Ask the question, “What do you notice?” and encourage students to take inventory of everything they see.
- Instruct students to look at a work of art for 30 seconds, and then to turn around and try to remember everything they observed. When they are looking at the work of art again, ask them about the details that they remember. What did they overlook?

#### 2. DESCRIBE

*Talk about what you see in the work of art.*

- Encourage students to describe all of the things that they see. Explore line, shape, colour, composition, material, and subject matter.
- Instruct students to use expressive language to describe what they see in detail. For example, instead of saying, “I see the sky,” they could say, “I see a dark, foreboding sky full of heavy clouds that sulk across the composition.”

#### 3. THINK

*Interpret and assign meaning to the work of art.*

- Discuss the following with your students:
  - What story is taking place? What is the setting, or the time and place depicted?
  - What is the mood of the work? How do you know?
  - What is this work of art about?
  - What do you think the artist was trying to communicate through the creation of this work of art?

#### 4. CONNECT

*Relate what you see to your own life, or to other works of art or images you have seen.*

- Discuss the following with your students:
  - What does this work of art remind you of? Why?
  - How does this work of art relate to an aspect of your own life?
  - Compare this work of art to other images/objects that you have seen, either in a museum or in your everyday life. How are they similar? How are they different?

## Appendix 3

### Look, Describe, Think, Connect and Brainstorm Plan

#### Kijken

- Wat valt je op in dit werk?
- Kijk 30 sec heel intens, probeer alles in je op te nemen.
- Draai je om en probeer alles wat je hebt gezien terug te halen.
- Draai je terug naar het werk, welke details had je je herinnert, wat heb je gemist?

#### Beschrijven

- Probeer zoveel mogelijk te beschrijven wat je ziet.  
Gebruik de beeldende begrippen: lijn, vorm, kleur, compositie, materiaal, onderwerp  
Gebruik expressieve woorden, dus niet 'ik zie de lucht' maar 'ik zie een donkere mysterieuze lucht'
- Elaborate Game: Iln 1 beschrijft een deel, Iln 2 bouwt daarop voort etc etc

#### Denken (discussie)

- Welk verhaal vindt plaats? Wat gebeurt er? Welke tijd speelt het zich af? Welke plaats?
- Doe een uitspraak over het werk; een eigen uitleg, interpretatie whatever. Wat maakt dat je die uitspraak doet?
- Wat is de sfeer van het werk? Hoe weet je dat? Waar haal je dat uit?
- Waar gaat het werk over?
- Wat denk je dat de kunstenaar probeert te vertellen?
- Is er iets binnen het werk, of iets dat het werk aanstipt, dat je zou willen onderzoeken?

#### Verbinden

- Waar doet het werk je aan denken? Waarom?
- Relateert dit werk op enige manier aan iets uit je eigen leven?

#### Brainstorm vragen:

- Wat denk je te weten over het onderwerp of het werk?
- Welke vragen heb je nog of wat vraag je je af?
- Wat zou je willen onderzoeken na alle gesprekken over het werk?

## Appendix 4

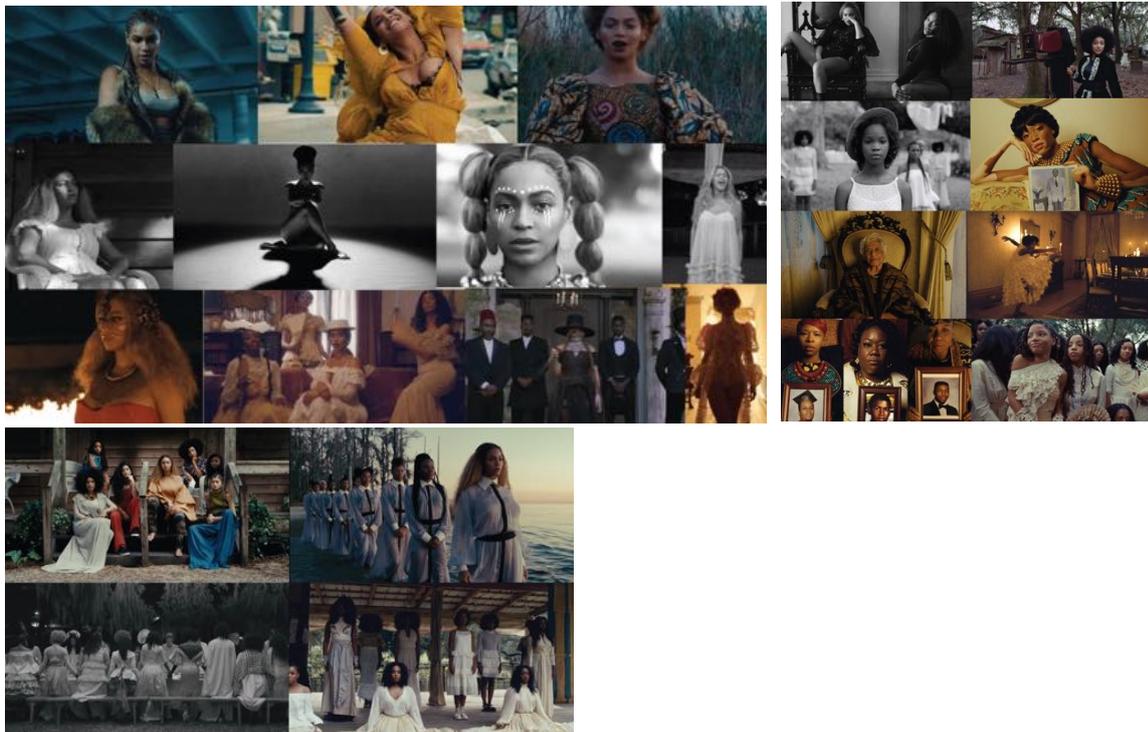
### Background of artists and works discussed in dialogue lessons

#### Beyonce, Lemonade

A quote from a speech Beyonce gave upon accepting the Grammy for lemonade as best urban contemporary album: “We all experience pain and loss, and often we become inaudible,” she said. “My intention for the film and album was to create a body of work that would give a voice to our pain, our struggles, our darkness and our history. To confront issues that make us uncomfortable. ... This is something I want for every child of every race, and I feel it’s vital that we learn from the past and recognize our tendencies to repeat our mistakes.”

#### Visual Imagery of Lemonade:

The visual imagery from Lemonade celebrates the diversity of black women, introduces known and unknown black women and celebrates an all-black - matriarchal - utopia:



Beyonce takes on different identities of black women; Voodoo priestess, stage girl, street girl, Nefertiti with iconic golden bra (which, among other symbolisms, has to be a nod to Madonna and her Gaultier bra in the 90's)

Serena Williams: Grand Slam queen

Amandla Stenberg: Actress who played Rue in the Hunger Games. These days Amandla has become a leading voice of Black feminism

Quvenzhané Wallis: Actress, known for her role as Hushpuppy in 2012's Beasts of the Southern Wild

Winnie Harlow: Fashion model was formerly a contestant on America's Next Top Model Cycle 21 and is also a spokesperson and activist for the melanin-depleting condition known as vitiligo.

Leah Chase: is a New Orleans chef, author and television personality. She is known as the Queen of Creole Cuisine, and advocates for African-American art and Creole cooking.

Michaela DePrince: 21-year-old Dutch National Ballet performer.

Black Lives Matters Moms: Eric Garner's mother, Gwen Carr; Mike Brown's mother, Lesley McSpadden; and Trayvon Martin's mother, Sybrina Fulton. Men who have died by police brutality and racism

Chloe and Halle Bailey: Chloe, 16, and Halle, 17, got the attention of Mrs. Carter with a glorious rendition of "Pretty Hurts."

## Songs to discuss: Beyonce – Sorry

<https://www.youtube.com/watch?v=QxsmWxxoulM>



Laolu Senbanjo - Sacred art of the Ori

In Sorry, Beyoncé is sporting African tribal body art. Nigerian artist, Laolu Senbanjo, who is famous for using the female body to execute his body painting art magic, brings Beyoncé's essence, soul and destiny to the fore through "The Sacred Art of the Ori" – a spiritual Yoruba ritual.



In classic African Art, most recognized pieces are of women without arms; emphasizing the beauty of their faces and crowns of hair.

Beyonce sits Nefertiti style during the reference of "Becky" to embrace African beauty as a message to black women to not be pressured by westernized culture

The name Becky is referred to as a white woman who is promiscuous, history of name goes back in history of pop culture

William Makepeace Thackeray's 1847 novel "Vanity Fair." included the main protagonist Becky Sharp who seduced wealthy men to climb the British Aristocracy

Mark Twain 1876, Tom Sawyer was seduced by a blonde pigtailed Becky

In 1938, the novel "Rebecca" by Daphne de Maurier is about a secretly conniving and evil Rebecca. She seemed perfect to everyone on the outside, but really she was cheating tramp.

Sir Mix A Lot's "Baby Got Back" has an incredibly famous line referring to a conversation had with Becky. "Oh my god Becky, look at her butt." The voice of a white woman comes off as close minded

([https://www.youtube.com/watch?v=\\_JphDdGV2TU](https://www.youtube.com/watch?v=_JphDdGV2TU))

## Beyonce - Hold Up

<https://www.youtube.com/watch?v=PeonBmeFR8o>

Yoruba goddess, Oshun.

Another aspect of Yoruba culture and tradition is the symbolisation of Oshun, a Nigerian water goddess who is also the goddess of beauty, love, fertility, life and wrath amongst many other elements. Oshun is often depicted in yellow surrounded by fresh water

Folktales of Oshun also describe her temper and her "sinister smile" when she or her people have been wronged

Beyoncé personifies Oshun in this video where she dons a yellow dress and commences to deliver measured doses of destruction along with sinister smiles and ominous laughter.

Ventures Africa. [Online] Available from: <http://venturesafrica.com/features/borders-within-2017-kechi-nomu-shares-the-highlights-of-her-journey-so-far/> [Accessed: 28th December 2017]



Yoruba goddess, Oshun

Oshun - Cavalli - Beyonce

<https://www.youtube.com/watch?v=-gd06ukX-rU>

Beyonce - Pippilotti Rist, Ever is overall

Visual art piece that depicts woman smashing car windows with flower  
Received as "whimsical and anarchical" a contrast of these two emotions

## Beyonce - Formation

[https://www.youtube.com/watch?v=WDZJPJV\\_\\_bQ](https://www.youtube.com/watch?v=WDZJPJV__bQ)

Her Superbowl Halftime Show – when she sang about her “negro nose with Jackson 5 nostrils”, flanked by dancers wearing Black Panther berets, concluding with a Black Power salute – signalled a newly politicised chapter of her career.

Sinking Car/Houses: Aftermath of New Orleans' Hurricane Katrina

Commentary Voice: Messy Mya (African America Controversial Comedian from New Orleans who was shot in a protest)

Women in White/Men in Black: Represents before and after of slavery. Women in corsets is the time of being "free but not really free". Men in black represent a more empowered free in front of the plantation

All shows culture of African American Heritage along with the city of New Orleans

Video promotes black self-love and sticking together through tough times

Represents empowerment personally through her tough times with Jay Z, referencing "I rock his roc necklaces"

## Kehinde Wiley, Awol Erizku, Kerry James Marshall

Visuals from Beyoncé's Lemonade inspired by Kehinde Wiley



## Kehinde Wiley





<http://triumphantscoop.com/3-reasons-why-you-should-know-love-artist-kehinde-wiley/>  
New York portraitist Kehinde Wiley's process of substituting black bodies into historical paintings.

Heroically depicted, Wiley's larger than life size figures generally connote "power and spiritual awakening". Evoking a shift between the ugly, thug dominated stereotypes of urban black youth, Kehinde scratches the surface off of their current conditions and reinforces them as powerful kings in heroic poses.

Vibrant and sensational, Kehinde redefines classic works from historical figures like Phillip II, Anthony van Dyck, and Napoleon I, utilizing a stellar mimicking technique to redefine the societal standards that he feels brown people should imitate. As you'll see through Kehinde's imagery below, each of his subjects are depicted as historical past people in power.

Honorably, Wiley had been commissioned by Michael Jackson himself for a "massive portrait after the singer saw his work at the Brooklyn Museum of Art in 2008". Though Michael died before the painting was completed, it is notably one of Wiley's most iconic paintings to date.

<http://kehindewiley.com/>

What typically inspires a painting?

Classical European paintings of noblemen, royalty and aristocrats. My goal was to be able to paint illusionistically and master the technical aspects, but then to be able to fertilize that with great ideas. I was trained to paint the body by copying the Old Master paintings, so in some weird way this is a return to how I earned my chops — spending a lot of time at museums and staring at white flesh. If you look at my paintings, there's something about lips, eyes, and mucous membranes. Is it only about that? No. It asks, "What are these guys doing?" They're assuming the poses of colonial masters, the former bosses of the Old World. Whenever I do photo shoots for paintings, I pull out a stack of books, whether it be something from the High Renaissance or the late French Rococo or the 19th century, it's all thrown together in one big jumble. I take the figure out of its original environment and place it in something completely made up. Most of the backgrounds I end up using are sheer decorative devices. Things that come from things like wallpaper or the architectural façade ornamentation of a building, and in a way it robs the painting of any sense of place or location, and it's located strictly in an area of the decorative. For the backgrounds in the World Stage Series, I look for traditional decorative objects, textiles, or devotional objects of that culture to draw upon.

## Awol Erikzu



<https://theundefeated.com/features/explaining-beyonces-public-performance-of-pregnancy-and-motherhood/>

Wiley is known for painting black people in a style that references the old masters, elevating ordinary modern black people to the status of nobility by immortalizing them in the same mythmaking environs as lionized white historical figures. With her maternity photos by Awol Erizku, and at the Grammys, Beyoncé elected to do the same.

<https://pitchfork.com/thepitch/1433-an-art-historians-take-on-those-beyonce-pregnancy-photos/>  
She's seen kneeling and surrounded by an aura of flowers—both a pose and a set of references that emphasize her fertility. More than the photograph's composition, Bey's image underscores this contemporary moment where the model, as both patron and matriarch, can control the dissemination of her likeness to a broad audience via social media.

Awol Erizku's photograph is now part of a series on Beyoncé's website under the title "I Have Three Hearts." The accompanying text, written by poet Warsan Shire (whose work Bey also quotes in her *Lemonade* film), intersperses lines like, "Mother has one foot in this world and one foot in the next, mother black venus" and "Venus has flooded me," Here the emphasis is doubly referential to her position as a mother and the allegorical embodiment of love—a "black Venus."

Erizku seems to echo celebrated New York portraitist Kehinde Wiley's process of substituting black bodies into historical paintings. But unlike Wiley's depictions, there is an attempt here at timelessness rather than timeliness.

2009 work *Girl With a Bamboo Earring*, which reinterprets Jan Vermeer's iconic *Girl with a Pearl Earring* with a modern black model.

## Kerry James Marshall

<https://www.artsy.net/artist/kerry-james-marshall>

Kerry James Marshall challenges the marginalization of African-Americans through his formally rigorous paintings, drawings, videos, and installations, whose central protagonists are always, in his words, "unequivocally, emphatically black." As he describes, his work is rooted in his life experience: "You can't be born in Birmingham, Alabama, in 1955 and grow up in South Central [Los Angeles] near the Black Panthers headquarters, and not feel like you've got some kind of social responsibility. You can't move to Watts in 1963 and not speak about it."

Kerry James Marshall uses painting, sculptural installations, collage, video, and photography to comment on the history of black identity both in the United States and in Western art. He is well known for paintings that focus on black subjects historically excluded from the artistic canon, and has explored issues of race and history through imagery ranging from abstraction to comics. Marshall said in a 2012 interview with *Art + Auction* that "it is possible to transcend what is perceived to be the limitations of a race-conscious kind of work. It is a limitation only if you accept someone else's foreclosure from the outside. If you plumb the depths yourself, you can exercise a good deal of creative flexibility. You are limited only by your ability to imagine possibilities."

Kerry James Marshall's Paintings Show What It Means to Be Black in America

People say we're in the middle of a second civil rights movement, and we are. The only surprise is that the first one ever ended. The artist Kerry James Marshall was there for it. He was just a kid then, born in Birmingham, Ala., in 1955. But kids take in a lot.

He was in Birmingham in 1963, when white supremacists dynamited a Baptist church and killed four young girls. He was 9 and living in Los Angeles in 1965 when Watts went up in flames. He remembers all that, just as he also remembers growing up in those years in a loving family: mother, father, sister, brother. Home.

The first thing you may notice about him as an artist is that he's an ace storyteller, so good that you realize how rare that is. Sometimes he spells out narrative scenes, even somewhat fantastical ones, straightforwardly as in the sublime 1997 painting "*Souvenir I*," in which a middle-aged matron arranges her living room as a shrine to 1960s civil rights martyrs. What's fantastical is that the woman has glitter-encrusted wings, like an angel.



1. Kerry James Marshall, "Souvenir I, 1997

2. Kerry James Marshall, "Voyager" 1992

Imagery is similarly layered. The celestial-feeling 1992 painting "Voyager" — a memorial to lives lost on a 19th-century slave ship, and one of Mr. Marshall's first big history paintings — brings together anatomical prints, Haitian veve emblems, and showers of hand-stamped and painted roses.

3. Kerry James Marshall, "De Style", 1993

This is the dynamic in a 10-foot wide picture of terrific wit and gravity called "De Style." Five figures pose in a barbershop. Three have sensationally sculptural 'dos; the barber-artist responsible is haloed, like a saint.

The painting's title is multiply coded. It refers to the shop, Percy's House of Style, and to the princely chic of its clientele. It also points backward to the utopian Dutch art movement De Stijl, which, in the early 20th century, sought to aestheticize the everyday environment and produce universal harmony. Piet Mondrian was an adherent, and the barbershop's décor is based on his primary-colors palette. In 2012, Mr. Marshall produced an indescribably fabulous pendant to "De Style" called "School of Beauty, School of Culture," set in a women's hair salon. The references are updated (there's a Chris Ofili poster on the wall), and the politics sharpened (the dominant colors are the red, black and green of the Pan-African flag). It is not to be missed.

Such images represent a conscious effort on Mr. Marshall's part to rescue the image of black life from a default air of pessimism. But he does not avoid bitter realities.

### **"The Garden Project,"**

Nine immense pictures installed together in a wide-open gallery on the fourth floor tell a tale of a utopia failed — and worse, betrayed. Five of these paintings, collectively called "The Garden Project," date from 1994-95 and are reunited here for the first time in two decades. Mr. Marshall has said that one of his motivating ambitions as an artist was to paint black life "in the grand style," and here he did, in a fusion of autobiography and politics.

Part of the story of black urban life in late-20th- and 21st-century America, and part of Mr. Marshall's story, is of life in low-income housing projects. Such projects were designed by the government in the 1930s as alternatives to city slums. But the gesture had no follow-up. Once built, economic support was scant and by the 1960s the projects had drastically deteriorated, becoming media emblems of poverty and crime.

Mr. Marshall briefly lived in a project when he was a child and has good memories of it. In "The Garden Project," those memories collide and fuse with social realities. Landscaped projects in Los Angeles and

Chicago (where Mr. Marshall lives) look both idyllic and corrupted. They are painted with photorealist precision, spattered with daubs of pigment that suggest bullet holes.

We see children, among them the young Mr. Marshall with his sister and brother. They play, glance shyly toward us, seem innocent of fear. Adults are not so carefree. In a picture called “Many Mansions,” three men dressed in formal clothes, like churchgoers or undertakers, appear to be either gardening or digging a grave. Bluebirds flutter about; Easter baskets sit on the grass. The distant project towers look blank, dead; the earth seems to bleed.

In the years since 1995, Mr. Marshall has painted many gardens, blighted and Edenic, ambiguously shaded. He has painted, with unambiguous seriousness, a gallery’s worth of revolutionaries.



1. Better Homes, Better Gardens. 1994
2. “Watts 1963,” 1995
3. The Progressive Corporation. 1994
4. Our Town (1995)

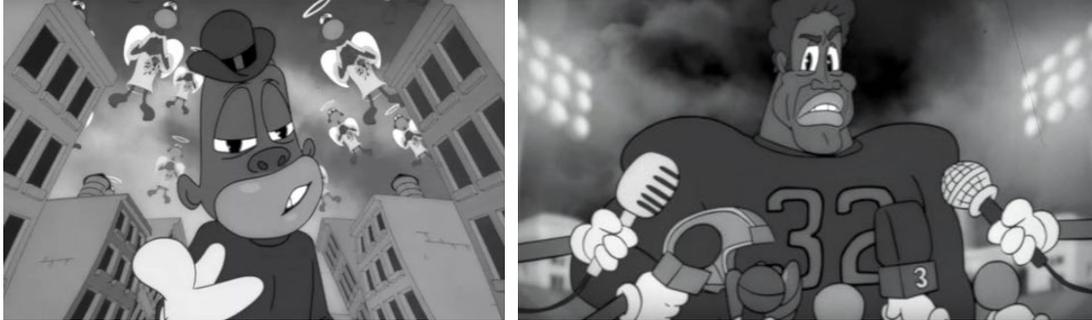
## Protest Songs: Jay Z and Joey Bada\$\$

<https://pitchfork.com/features/lists-and-guides/the-year-in-protest-music-2017/>

Jay-Z: “The Story of O.J.”

Capitalizing on O.J. Simpson’s recent return to the zeitgeist, Jay-Z’s “The Story of O.J.” uses the disgraced star as an entry point into classism and racism, finding various intersections between the two. Over a sample of Nina Simone’s “Four Women,” he ties together ideas about colorism, community building, financial freedom, and establishing generational wealth as a means to conquer social inequality. Jay-Z has always been a capitalist to the core so, naturally, money is at the core of his solutions for saving Black America—and though equality hinges more on crucial policy changes than better asset management, there is something to his message on investing in Black communities. His

deepest insights come when he identifies the perils for those well below his tax bracket (“Please don’t die over the neighborhood that your mama renting”) and makes it clear that no amount of success ever supplants blackness. –Sheldon Pearce



<https://www.rollingstone.com/music/news/jay-z-releases-animated-the-story-of-oj-video-from-444-w490544>

To accompany the release of his new album *4:44*, Jay-Z released an animated video for standout track "The Story of O.J."

The Nina Simone-sampling clip, directed by the rapper and Mark Romanek, plays off and subverts traditional African-American stereotypes. The style of the cartoon is a direct nod to the racist minstrel animations of the early 20th century where many black stereotypes that continue to pervade culture originated from.

The clip centers on a character named "Jaybo," a tweak on the "Sambo" character from the children's book *The Story of Little Black Sambo*, a reference that's long-running shorthand for racist portrayals of African-Americans in the media. "Light nigga, dark nigga, faux nigga, real nigga / Rich nigga, poor nigga, house nigga, field nigga Still nigga, still nigga," Jay-Z raps as trenchant images of cotton fields, burning crosses, slave ships and lynchings appear on-screen.

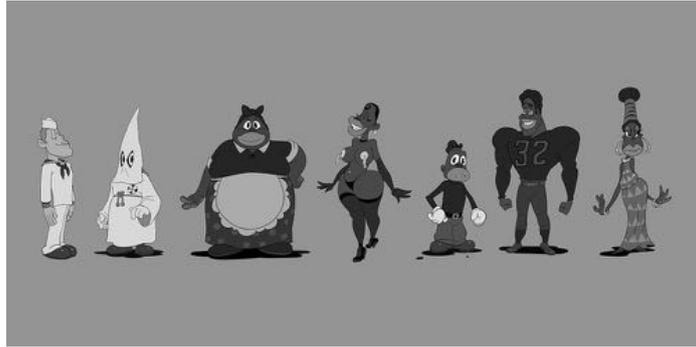
Speaking on the song to iHeartRadio, Jay-Z said, "'The Story of OJ' is really a song about we as a culture, having a plan, how we're gonna push this forward. We all make money, and then we all lose money, as artists especially. But how, when you have some type of success, to transform that into something bigger.

<https://kulturehub.com/jay-z-oj-designer/>

"The Story of O.J." is very complex and has a lot of underlying messages. It took me a couple of views to understand the context of the video.

One thing that stood out to me and Hasanov was the Nina Simone sample, "Four Women." The four women represent four different generations.

Nina Simone is represented as the last generation in the song, the archetypal black slave woman that was taken from Africa brought to this country and sold on the block. There's also the burlesque dancer and the Scrub Me Mama character.



Jay Z - The Story of OJ, Lyrics

Skin is, skin, is  
Skin black, my skin is black  
My, black, my skin is yellow  
Light nigga, dark nigga, faux nigga, real nigga  
Rich nigga, poor nigga, house nigga, field nigga  
Still nigga, still nigga  
I like that second one

Light nigga, dark nigga, faux nigga, real nigga  
Rich nigga, poor nigga, house nigga, field nigga  
Still nigga, still nigga  
O.J. like, "I'm not black, I'm O.J."

Okay  
House nigga, don't fuck with me  
I'm a field nigga with shined cutlery  
Gold-plated quarters where the butlers be  
I'mma play the corners where the hustlers be  
I told him, "Please don't die over the neighborhood  
That your mamma rentin'  
Take your drug money and buy the neighborhood  
That's how you rinse it"  
I bought every V12 engine  
Wish I could take it back to the beginnin'  
I coulda bought a place in Dumbo before it was Dumbo  
For like two million  
That same building today is worth twenty-five million  
Guess how I'm feelin'? Dumbo

Light nigga, dark nigga, faux nigga, real nigga  
Rich nigga, poor nigga, house nigga, field nigga  
Still nigga, still nigga  
Light nigga, dark nigga, faux nigga, real nigga  
Rich nigga, poor nigga, house nigga, field nigga  
Still nigga, still nigga

You wanna know what's more important than throwin' away money at a strip club? Credit  
You ever wonder why Jewish people own all the property in America? This how they did it  
Financial freedom my only hope  
Fuck livin' rich and dyin' broke  
I bought some artwork for one million  
Two years later, that shit worth two million  
Few years later, that shit worth eight million  
I can't wait to give this shit to my children  
Y'all think it's bougie, I'm like, it's fine  
But I'm tryin' to give you a million dollars worth of game for nine ninety-nine  
I turned that two to a four, four to an eight  
I turned my life into a nice first week release date, mm  
Y'all out here still takin' advances, huh?  
Me and my niggas takin' real chances, uh  
Y'all on the 'gram holdin' money to your ear  
There's a disconnect, we don't call that money over here, yeah

Light nigga, dark nigga, faux nigga, real nigga  
Rich nigga, poor nigga, house nigga, field nigga  
Still nigga, still nigga  
Light nigga, dark nigga, faux nigga, real nigga  
Rich nigga, poor nigga, house nigga, field nigga  
Still nigga, still nigga

## Joey Bada\$\$: “Land of the Free”

All-Amerikkkan Bada\$\$, Joey Bada\$\$'s latest album, looked to teach a new generation about the politics of blackness, and “Land of the Free” is its manifesto. “Donald Trump is not equipped to take this country over,” Joey raps, making his stance clear. But he also recognizes Trump as a symptom of a disease that has existed in this country for centuries: white supremacy and the systematic disenfranchisement of people of color. So he turns his focus to the industrial prison complex, criminal profiling, corruption, and gentrification, issues that shape black communities. His is a somewhat basic understanding of critical race theory, tracing the scar tissue of an uprooted people (“All our history hidden, ain’t no liberty given/We all fit the description of what the documents written”), but he raps with such conviction, it’s inspiring. When rap demanded new champions take up arms against a corrupt administration, returning to the overt politics of Public Enemy and N.W.A, he eagerly answered the call. –SP



<https://www.rollingstone.com/music/news/watch-joe-bada-devastating-land-of-the-free-video-w470704>

Fresh off announcing his new LP *All-Amerikkkan Bada\$\$*, Joey Bada\$\$ has dropped the new video for "Land of the Free."

In the powerful, political video, Bada\$\$ and a group of African-American men in restraints stand resolutely in the desert while a gaggle of white businessmen, police officers, and politicians open fire on them.

"Sorry America, but I will not be your soldier / Obama just wasn't enough, I need some more closure / And Donald Trump is not equipped to take this country over," Bada\$\$ rhymes on the track. "Still got the last names of our slave owners / And the land of the free is full of freeloaders / Leave us dead in the street to be their organ donors / They disorganize my people, made us all loners."

"We can't change the world unless we change ourselves," the rapper adds, waving around the red, white and blue bandana American flag that also adorns the *All-Amerikkkan Bada\$\$* cover.

Later in the Nathan R Smith-directed video, the KKK are shown burning a cross and lynching in the desert while a heavy rain falls. The KKK remove their hoods to reveal that they are the police officers that opened fire earlier in the video.

That powerful imagery is juxtaposed with idyllic footage of Bada\$\$ innocently running around a grassy mountainside with African-American kids and rapping "Land of the Free" to them like it's a bedtime story.

### "Land Of The Free"

Yeah

You know sometimes I think they don't truly understand me, You know cause they don't

Can't change the world unless we change ourselves  
Die from the sicknesses if we don't seek the health  
All eyes be my witness when I speak what's felt  
Full house on my hands, the cards I was dealt  
Three K's, Two A's in Amerikkka  
I'm just a black spade spawn out the nebula  
And everything I do is and say today is worthwhile  
Went for showing and inspire action in your first child

I'll begin my verse now  
Sometimes I speak and I feel like it ain't my words  
Like I'm just a vessel channeling inside of this universe  
I feel my ancestors arrested inside of me  
It's like they want me to shoot my chance and change society  
But how do I go about it? Tell me where I start?

My destiny rerouted when I chose to follow heart  
You told to follow suit, but tell me what it do for you?  
Except weigh you down, now you trapped inside the cubicle they built for us  
The first step in the change is to take notice  
Realize the real games that they tried to show us  
300 plus years of them cold shoulders  
Yet 300 million of us still got no focus  
Sorry America, but I will not be your soldier  
Obama just wasn't enough, I just need some more closure  
And Donald Trump is not equipped to take this country over  
Let's face facts cause what's the real motives

In the land of the free, it's for the free loaders  
Leave us dead in the street then be your organ donors  
They disorganized my people, made us all loners  
Still got the last names of our slave owners  
In the land of the free, it's for the free loaders  
Leave us dead in the street then be your organ donors  
They disorganized my people, made us all loners  
Still got the last name of our slave owners

Can't change the world unless we change ourselves  
Die from the sicknesses if we don't seek the health  
All eyes be my witness when I speak what's felt  
Full house on my hands, the cards I was dealt  
Three K's, Two A's in Amerikkka  
I'm just a black spade spawn out the nebula  
And everything I do is and say today is worthwhile  
Went for showing and inspire action in your first child

Trickery in the system, put my niggas in prison  
All of our history hidden, ain't no liberty given  
We all fit the description of what the documents written  
We been lacking the vision and barely making a living  
We too worried to fit in while they been benefitin'  
Every time you submittin', we all guilty admit it  
The lord won't get you acquitted, but you still askin' for forgiveness  
Put opiates in syringes then inject his religion  
How many times do I gotta tell you I'm a man on a mission  
Many times I gotta tell you I don't need no permission  
Or human supervision, ain't no livin' condition

I'm reaching out to my children, just hoping that they will listen  
Start a new coalition against corrupt politicians  
Its not enough pots to piss in, too many murder convictions  
Another family evicted, another black man a victim  
That's as real as it's getting, you should take recognition

In the land of the free, it's for the free loaders  
Leave us dead in the street then be your organ donors  
They disorganized my people, made us all loners  
Still got the last name of our slave owners  
In the land of the free, it's for the free loaders  
Leave us dead in the street then be your organ donors  
They disorganized my people, made us all loners  
Still got the last name of our slave owners

Can't change the world unless we change ourselves  
Die from the sicknesses if we don't seek the health  
All eyes be my witness when I speak what's felt  
Full house on my hands, the cards I was dealt  
Three K's, Two A's in Amerikkka  
I'm just a black spade spawn out the nebula  
And everything I do is and say today is worthwhile  
Went for showing and inspire action in your first child

## Appendix 5

Research questions to help students explore their personal landscapes. Inspired by Frans Willem Korsten and Renee Turner.

### **Persoonlijk Landschap**

Vragen om je op weg te helpen je persoonlijk landschap vorm te geven

#### **Onderzoek:**

Doe onderzoek naar de geschiedenis van je familie of van iemand die je graag mag/interessant vindt etc.

Doe onderzoek naar het huis waarin je woont; hoe lang woon je er? Waar heb je nog meer gewoond?

Doe onderzoek naar de straat waarin je woont.

Doe onderzoek naar de stad/land waarin je woont.

Bij welke geschiedenis hoor jij?

Wat is je culturele achtergrond?

#### **Vragen voor mindmap 1:**

Wat doe jij op deze planeet?

Ben je op weg naar een specifiek doel?

Is je bestaan een toevaligheid?

Wat drijft je?

Wat maakt dat je door blijft gaan in bepaalde acties zelfs als alles tegenzit?

#### **Vragen voor mindmap 2:**

Waar sta jij in relatie tot politieke ontwikkelingen?

Waar sta jij in relatie tot economische ontwikkelingen?

Waar sta jij in relatie tot religieuze ontwikkelingen?

Waar sta jij in relatie tot culturele ontwikkelingen?

(Zoals deze zich de afgelopen paar jaar zich hebben ontwikkeld)

#### **Vragen voor mindmap 3:**

In welke instituties beweeg jij je? (ministeries, scholen, musea, kerken, familie, gemeentelijke instituten)

Met welke mensen werk je?

Met welke mensen studeer je?

Welke mensen werken mee, welke mensen werken je tegen?

#### **Vragen voor mindmap 4:**

Wanneer handel jij openlijk en wanneer stiekem?

Hoe handel je openlijk, hoe handel je stiekem?

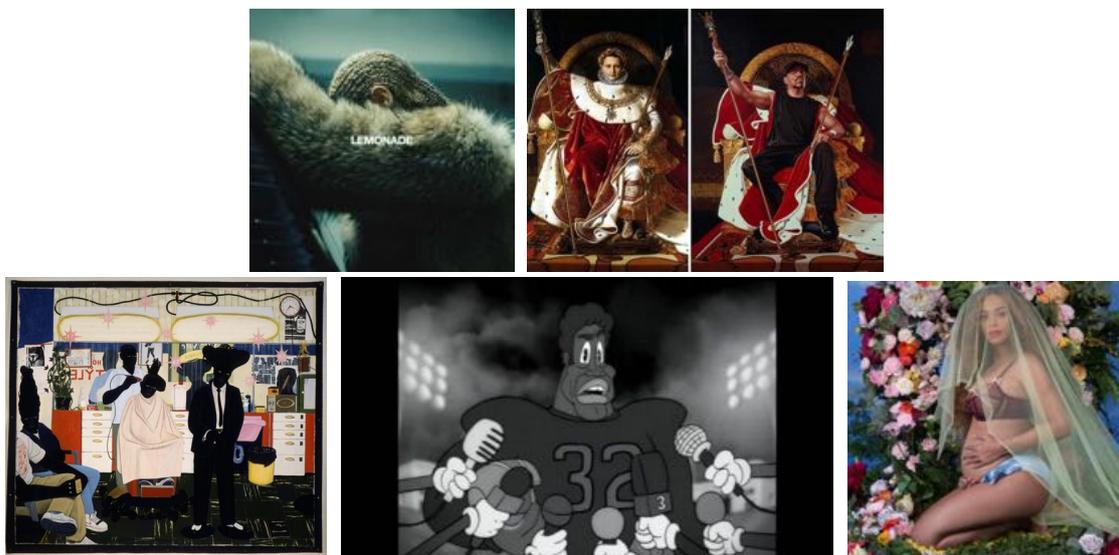
Welke vormen van verbetering/versterking zoek je?

## Appendix 6

Assignment for students

### Sociaal Cultureel Portret

5 vwo



Klassikaal en ter inspiratie: [https://prezi.com/s8qb1a\\_Owgaa/imagine-others-a-personal-landscape/](https://prezi.com/s8qb1a_Owgaa/imagine-others-a-personal-landscape/)

### Opdracht in het kort:

Je gaat een werk maken waarin jouw persoonlijke landschap tot uitdrukking komt.

#### Werkvormen:

- Opdracht 1: Klassikaal/groep
- Opdracht 2: Individueel/klassikaal
- Opdracht 3: Individueel/groep

**Materialen:** Vrij

**Afsluiting:** Eindwerk  
Presentatie  
Dummy

- Leerdoelen:**
- Je kan een werk maken waarin je je eigen persoonlijke landschap verwerkt hebt.
  - Je kan een werk maken waarin je je sociaal culturele onderzoek hebt verwerkt
  - Je kent het werk en betekenissen van o.a. Lemonade van Beyoncé, Kehinde Wiley, Kerry James Marshall ...
  - Je kan door het actief meedoen aan de gesprekken over sociaal culturele thema's

een reflectief beeld geven van je mening en gevoelens betreffende de besproken sociaal culturele thema's en je persoonlijke landschap.

## Opdracht 1:

Popcultuur en Actuele Kunst; beschrijven, analyseren en reflecteren.

Tijdens de eerste 4 lessen gaan we klassikaal in gesprek over betekenissen en lagen in pop-culturele en actuele kunstwerken van verschillende kunstenaars. We luisteren naar elkaars meningen en leren zo van elkaar. We gaan het hebben over de sociaal culturele thema's die in de werken aan bod komen, waar de kunstenaars zelf staan ten opzichte van die thema's en op welke manier de zij deze overbrengen. Zo krijgen we inzicht in de persoonlijke landschappen van de besproken kunstenaars.

Reflecties

Jullie inzichten, bedenkingen, opmerkingen, aan de hand van de verschillende gesprekken verwerken jullie aan het eind van elke les in jullie dummy. Deze reflecties gebruiken jullie ter inspiratie voor je het beschrijven of vormgeven van je eigen persoonlijke landschap. Probeer al schetsen te maken.

## Opdracht 2:

Onderzoek naar je Persoonlijke Landschap

Aan het eind van de gesprekken-serie gaan jullie je eigen persoonlijke landschap onderzoeken. Gebruik daarvoor de aantekeningen en schetsen in je dummy en de vragenlijst verderop in deze lesbrief. Verwerk de resultaten van je onderzoek in je dummy, probeer ook snel schetsen te maken.

## Opdracht 3:

Je Persoonlijke Landschap verbeeld in een creatief werk

Naar aanleiding van je bevindingen uit de verschillende gesprekken en al het onderzoek dat je hebt gedaan, ga je je persoonlijke landschap verbeelden in een creatief werk.

Je werk definieert jou, vertelt jouw sociaal culturele verhaal en dat van mensen om je heen.

Je werk is een reflectie van al het onderzoek dat je hebt gedaan.

## Presentatie:

Je geeft een korte presentatie van je werk waarin je uitlegt hoe je tot je eindwerk bent gekomen, waardoor of door wie je geïnspireerd werd. Vertel over je proces, wat vond je goed gaan, wat minder.

## Persoonlijk Landschap

Vragen om je op weg te helpen je persoonlijke landschap vorm te geven

### Onderzoek:

Doe onderzoek naar de geschiedenis van je familie of van iemand die je graag mag/interessant vindt etc.

Doe onderzoek naar het huis waarin je woont; hoe lang woon je er? Waar heb je nog meer gewoond?

Doe onderzoek naar de straat waarin je woont.

Doe onderzoek naar de stad/land waarin je woont.

Bij welke geschiedenis hoor jij?

Wat is je culturele achtergrond?

### Vragen voor mindmap 1:

Wat doe jij op deze planeet?

Ben je op weg naar een specifiek doel?

Is je bestaan een toevalligheid?

Wat drijft je?

Wat maakt dat je door blijft gaan in bepaalde acties zelfs als alles tegenzit?

### Vragen voor mindmap 2:

Waar sta jij in relatie tot politieke ontwikkelingen?

Waar sta jij in relatie tot economische ontwikkelingen?

Waar sta jij in relatie tot religieuze ontwikkelingen?

Waar sta jij in relatie tot culturele ontwikkelingen?

(Zoals deze zich de afgelopen paar jaar zich hebben ontwikkeld)

### Vragen voor mindmap 3:

In welke instituties beweeg jij je? (ministeries, scholen, musea, kerken, familie, gemeentelijke instituten)

Met welke mensen werk je?

Met welke mensen studeer je?

Welke mensen werken mee, welke mensen werken je tegen?

### Vragen voor mindmap 4:

Wanneer handel jij openlijk en wanneer stiekem?

Hoe handel je openlijk, hoe handel je stiekem?

Welke vormen van verbetering/versterking zoek je?

## Appendix 7

Groepsinterview dinsdag 13 Feb, 15.15

Aanwezig: (A), (B), (C), (D), (E), (F) en me (teacher)

Teacher: Wat ik wilde weten is: De afgelopen 3 lessen zijn we naar werken gaan kijken en die werken hadden een aantal sociaal culturele thema's en nu wilde ik aan jullie vragen bij welke thema's hebben jullie zelf ontdekt in die werken, waar ging het over denken jullie?

A: racisme, dat was wel duidelijk volgens mij

C: Historische gebeurtenissen en dat daar alleen de blanke mensen van profiteerden, dus de achtergestelde positie van gekleurde mensen. Dus ook racisme

E: Dat feministische toch?

T: Nou dat klopt inderdaad, over deze thema's ging het wel. Welke vd werken heeft je het meeste geraakt of sprak je het meest aan? E?

E: Hold Up van Beyonce

T: Kan je uitleggen waarom?

E: Doordat er zo diep over is nagedacht en al die dingen die verwijzen naar al die dingen, die jurk

C: Alles wat je zag had een betekenis, als je er de eerste keer naar kijkt dan weet je dat helemaal niet

E: Trouwens, is dat Cavalli ofzo, is dat Roberto Cavalli van die luchtjes enzo?

T: Ja dat klopt, hij heeft onwijs veel van die kleding met panterprint en altijd in die stoffen, prachtige stoffen alsof het model in een soort wolk loopt echt prachtig.

D, jij, wat sprak jou het meest aan? Welk werk?

D: Ook Hold Up

M: Kan jij uitleggen waarom?

D: ook omdat er heel veel betekenis achter zit, maar ook omdat het gewoon een leuk liedje was.

Het was ook goed verbeeld

T: en F?

F: Ook Hold Up

T: Echt? Wat grappig, en jij C?

C: Ik vind al die liedjes van Beyonce sowieso wel maar ook dat liedje van Joey Bada\$\$

T: En waarom?

C: Ook omdat er een betekenis en een gevoel achter zit, en heel actueel is wat hij allemaal zegt

T: Ja heeft sowieso het meest actueel geweest omdat hij Trump er letterlijk erin zet. En B?

B: The Story of OJ. Ik vond de manier waarop dat in beeld is gebracht, trok me aan.

T: de animatie of wat er verteld wordt?

B: allebei

A: Ik denk wel die van Joey Bada\$\$, ik vond die animatie van OJ wel cool, maar ik had bij JB wat meer .. ik vond de manier waarop hij vertelde mooi. Ik weet niet meer wat ie allemaal zei, maar het sprak mij veel meer aan

C: het raakte je veel meer

T: In vergelijking met "story of OJ"?

A: die story of OJ was heel erg, hoe zeg je dat, iets simpeler

C: het sloeg wel ergens op maar, het ging er niet heel erg op in zeg maar

A: het was een beetje oppervlakkig, heel erg duidelijk. JB die had het over 3K's 2 A's, en toen dacht ik o ja dat is ook een manier om de KKK en African American te verwoorden. Daar had ik dan nooit aan gedacht en daar moest ik dan wel een tijdje over nadenken om het helemaal te begrijpen. Dat iets dan wel iets diepgaander ofzo

T: De thema's waren racisme, discriminatie, en feminisme of de positie vd vrouw dat zijn wel de belangrijkste thema's die voorbij zijn gekomen in die werken, welke raakt je t meest of spreekt je t meest aan, dat is wel een beetje rare manier van zeggen, welke kom je t meest tegen, herken je? Zit daar een herkenning in? C?

C: Ja je herkent t wel allemaal, maar ik denk dat t voor mij, ik weet wel dat t allemaal gaande is maar niet het slaat per se op mij, want ik voel dat soort dingen niet. Ik heb daar niet echt last van, ik kom daar niet mee in contact

E: Je ervaart het niet echt ofzo, het is wel om je heen maar niet met jezelf.

T: Maar heb je dan, als je zo'n werk ziet of hoort, dat je dan beseft dat het wel is? Dat het wel bestaat?

E: Ja maar je hoort het ook in het nieuws en overal, je hebt wel echt door dat het aan de hand is

T: En leert het, die werken, leert het je wat? Word je er wijzer van?

E: Ja wel een bepaald punt, maar bijvoorbeeld ook op het nieuws dat als je een sollicitatiebrief schrijft met Achmed ofzo dat die niet wordt aangenomen en dat Piet wel wordt aangenomen dat duidelijk naar voren komt en dat wordt wel verduidelijkt in al die clipjes vind ik.

C: Bijvoorbeeld bij Beyonce en Joey Bada\$\$, ik heb niet alles kunnen verstaan en begrijpen, maar er zijn natuurlijk wel een aantal echt Amerikaanse gebeurtenissen die alleen daar besproken worden en die je nu beter kan begrijpen.

T: en jij A?

A: Ik had wel het gevoel dat alles wat er werd besproken wel wist, maar dat kan ook zijn omdat ik daar een beetje mee ben opgegroeid, niet ikzelf, ik ben niet heel donker van mezelf, maar als ik dan hoor van mijn vader, op welke manier hij werd behandeld dan was dat wel, daar leer je wel van, dat krijg je wel mee. Dus in die zin is het wel een deel van mijn achtergrond. Want bij ons school over het slavernij verleden bijvoorbeeld, op de basisschool werd er niet heel veel geleerd, dus dat leerde mijn ouders mij thuis, omdat ze wisten dat ik het op school niet leerde, maar dat vonden ze wel een deel van mijn achtergrond.

T: En heb jij dan bij die thema's, welke raakt je t meeste?

A: Ik heb het gevoel dat ik persoonlijk dat seksisme meer een invloed heeft op mijn persoonlijke leven.

T: Herken je dat ook in je dagelijkse leven? Heb je daar echt last van?

E: Seksisme is dat dat mannen gewoon

T: Dat mannen meer verdienen dan vrouwen bijvoorbeeld op vergelijkbare posities, daar hebben jullie misschien nog niet zoveel mee te maken

A: het heeft toch invloed op alles eigenlijk?

E: Ik vind ook mr. X echt zo irritant eigenlijk, ik vind het gewoon niet grappig. Hij is ook gewoon serieus.

A: Hij leert ook aan de jongens in onze klas dat het ok is om grapjes te maken

E: Ook de enige die lachen zijn de 4 jongens die in onze klas zitten.

A: Zij nemen het niet serieus, zij erkennen niet dat er een geschiedenis achter zit die nog steeds invloed heeft op ons nu. Dat vind ik gewoon stom

T: oké dit wordt opgenomen (gelach) hoe zou je hier iets aan kunnen doen?

A: gaat u dit laten horen aan mensen?

T: nee nee, ik ga het transcriberen en verander ik namen.

Maar het toch verschrikkelijk? Hoe voel je daaronder?

E: ik voel me gewoon zwaar geïrriteerd, ik weet niet. Hij maakt vaker hele rare opmerkingen. Ik vind het wel irritant, ik weet niet waarom?

T: waarom denk je?

E: Omdat ik een vrouw ben en hij daadwerkelijk een verschil toont tussen man en vrouw zijn en dat vrouwen echt slechter zijn en niet kunnen, al die typische dingen. Daarom hadden ze vrouwen nooit kiesrecht moeten geven want nu wordt er zoveel gehaast op de weg dat soort dingen

A: van die domme dingen, je hebt toch gestudeerd je geeft les op een school, is dat jouw niveau? sorry hoor is mijn niveau hoger dan die van jou

E: hij zegt ook gewoon, wanneer was het in 1917 ging het fout want toen kregen de vrouwen kiesrecht, dus je had nog gewild dat alleen mannen konden stemmen? Dan was de wereld allang vergaan. (Gelach)

A: hij maakt grapjes en dan denkt ie dat het kan, hij vindt het het grappigst

T: wat ik het aller irritantst vind in dit soort gevallen is dat als er dan zo een grap wordt gemaakt en ik dan geïrriteerd reageer dan heb IK geen humor! Dan denk ik echt gast, ik ben echt heel grappig, jij niet!

A: ik weet wat humor is en dit is het niet

T: Wat ik dus irritant van mezelf vind is, dat ik voor die hele #metoo discussie ik dus een houding had aangenomen van weet je beter dat negeren want verloren energie, maar nu met die hele discussie denk ik echt NEE, ik ben er echt klaar mee.

A: Maar ik heb ook zoiets van, kijk er zijn ook zoveel dingen die mensen dan subtiel zeggen, maar ik wil ook niet elke keer die bitch zijn die op alles in gaat en telkens de pret bederft. Ik kan niet overal, ik kan niet elke keer mijn energie insteken dan blijf je bezig

E: Het is ook ga je tegen een docent in, kijk als het je neefje is dan zeg je er wat van, Maar in de klas ga ik ook niet op staan en zeggen zo van Ja wat denk je, dan ga ik ook niet die hele discussie aan waar de hele klas bij zit. Dat is ook raar

T: Hoe zou je dat wel kunnen doen?

A: Maar sowieso, omdat het een grap is dan gaan heel veel mensen zo zeggen joh chill het is maar een grap weet je

E: ja, na de les naar hem toe gaan, dat krijg ik altijd van mijn moeder. Dan zeg ik XXX is een slechte docent hoe hij lesgeeft is gewoon slecht. Maar als ik er dan iets van zeg wordt er toch niks mee gedaan.

T: maar even over dat issue? Wat zou je nog meer kunnen doen? Met hoeveel meiden zit je in die klas?

Klas: 10 meiden

T: voor de lol ga is vragen bij die jongens wat zij ervan vinden

Wat zou er gebeuren als jullie met z'n allen opstaan en zeggen wij vinden dit niet leuk en weglopen

A: weglopen gewoon uit de les, dan zeggen dat het ok is dat het van teacher mocht (gelach)

T: dan moet je doorpakken en naar mw. Verhoeven lopen en zeggen dit is wat er continue gebeurd en dit vinden wij niet leuk. Dat is de manier

E: ok ok ik zeg wel als eerst; meneer dit is totaal niet grappig en ga

T: jongens moeten ook leren dat dit niet ok is. Als ik een zoon had gehad ik weet niet of ik die wat dat betreft goed genoeg had opgevoed, ik denk dat ik nu heel erg zou denken shit he

E: mijn neven die hebben dezelfde leeftijd als ik, die zijn als het over meisjes gaat zo respectloos, alsof het stukken vlees zijn, en mijn broertje die is nu 11 die hoort dat allemaal, ik wil niet dat mijn boertje zo wordt als zij zijn. Dat gaat hij als niet iets raars zien, terwijl ik dat wel als iets raars zie, maar ja er zijn ook allemaal meiden die rondlopen die dat allemaal toestaan.

T: is dit ook iets wat jullie zien, is dat iets dat gebeurd?

C: Ja wel dat jongens zo praten, alle jongens van onze leeftijd praten zo, maar dat neem ik ook niet meer serieus. En die grapjes van XXX neem ik ook niet meer serieus omdat hij wel vaker onzin uitslaat.

F: ik heb niet les van die man,

T: kom je het weleens tegen?

F: Ja, wat Christy zei dat jongens allemaal doen.

D: ook niet, wel verhalen via social-media. Bij Temptation Island, daar gaat iemand vreemd, en dan denk ik HOE?

Klas: even over Temptation Island

T: We hebben gesprekken gehad, sommige dit uur het 8ste en sommige het eerste, waar er wel een verschil was tussen de uren. De gesprekken die we gehad hebben, de informatie die ik gegeven heb, heeft het je geholpen bij het begrijpen van de werken? Beter begrijpen

C: Ja bij de werken sowieso, want ik had bij Beyonce niet door dat dat er allemaal achter zat.

E: ik ook echt niet, wel een beetje

C: echt niet, ja bij die jurk dacht ik gewoon mooie jurk

T: Ik moet ook zeggen, omdat ik het allemaal heb opgezocht weet ik het, ik haal het er ook niet allemaal zomaar uit.

Vinden jullie ook dat er dat de eerste uren dan was ik eigenlijk meer aan het woord, dat zie ik ook aan jullie aantekeningen dan kwam er niet zoveel uit en ging ik maar weer praten, dan zie je letterlijk dat wat ik heb gezegd terug als aantekening. Leren jullie hierin ook van elkaar?

A: We hebben niet echt met elkaar gesproken tot vandaag, want u vroeg dan aan 1 persoon een vraag en dan was het klaar dan was de volgende vraag aan een ander persoon. We zijn er niet echt op ingegaan of zo

T: Ja dat is ook gewoon niet helemaal gelukt, ik zoek ook naar hoe kan dat dan? Ik weet het niet. Ik denk dat de laatste keer dat ik intensere vragen ben gaan stellen en hoe we nu zitten (met zn allen aan bij elkaar geschoven tafels in een grote rechthoek) dan komt er wel wat los.

Die thema's die we nu behandeld hebben, zijn relevant dat merken we in dit gesprek, Maar we hebben ook heleboel niet besproken, zijn er nou thema's die voor jou zelf relevant zijn die we nu niet besproken hebben. Welk thema vinden jullie nou relevant voor jezelf? economische achtergrond, gescheiden ouders, dat je even uit de groep ligt. Het is voor mij heel lastig om te zien wat bij jullie speelt/leeft. Zijn er dingen die er zijn,

Klas: gaat even over app groepen en zo

T: vinden jullie het nu moeilijk om op iets te komen, het hoeft niet per se met jou te zijn. Dat bedoel ik ook met dat persoonlijke landschap, hier sta jij en daaromheen gebeurt heel veel.

E: ik heb wel in mijn omgeving, niet dat het heel veel gebeurt of zo, maar vriendinnen van mij gebruiken weleens drugs enzo, ik zou dat nooit doen. Waarom wordt dit allemaal opgenomen (gelach). Bij mij begon het een beetje met roken, afgelopen oud en nieuw hoor ik rare verhalen.

T: Maak je je daar zorgen over?

E: Het is niet echt een probleem voor mij, maar als ik weet dat een vriendin van mij dat gaat doen, dan denk ik wel veel aan haar die avond, zou dat allemaal wel goed uitpakken, dadelijk ligt ze im het ziekenhuis. Maar ja, de keuze is aan hun zij moeten het zelf weten. Maar ook als je uitgaat, er word je supervaak coke aangeboden, da's best wel heftig, ik had het zo kunnen aannemen, het is niet meer een rare zaak. T is eigenlijk, ook heel veel mensen in het bedrijfsleven die gebruiken het enne het is allemaal niet meer zoals in mijn ouders tijd, dat je gelijk helemaal je leven had vergooid als je een lijntje had

genomen. Hoort een beetje bij onze leven, ik kom het tegen. Ik vind het leuk om uit te gaan en dan gebeurt dit om je heen.

T: maar jij kan er duidelijk wel tegen?

E: Ja, maar het boeit mij niet zo, wat mensen van mij denken, daarom zeg ik ook makkelijk nee tegen dat soort dingen als ik het niet wil, met roken en zo, ik vind het gewoon vies.

T: maar dat is toch niet erg

E: Nee maar mijn houding en zo, ik mag wel iets aardiger zijn.

T: en iemand anders? Ik vind dit wel heel relevant, het is dichtbij en thema's als racisme die zijn huge, enorm. Dit is wel heel heftig en jij maakt het mee.

E: Maar je kiest hier zelf voor en racisme overkomt.

T: maar ja helt lastige is dat het op jullie leeftijd gebeurt. Ik weet nog wel een paar dingen van mezelf, ik was best wel onzeker, ik ben wel gaan roken, gewoon om stoer te doen om mee te doen dan hoorde ik erbij. Ontzettend stom.

E: ik begrijp niet wat er lekker aan is

T: het is supersmerig

A: Wie begint er nou met roken omdat het lekker is? Niemand

T: niet op die leeftijd nee, ik had ook wel dat ik niet wist wat ik met mijn handen moest, dan ging je maar met een sigaretje staan. Ik was super onzeker in die tijd. Ik had ook wel net wat ander soort kleren en dan denken wel mensen wel die maakt dat soort beslissingen die is dan wel zeker

A: wat voor soort kleren

T: nou net wat anders dan de rest. Stoer. Ik zat op een superkak school en die hadden allemaal van die nette bloesjes en shirtjes met kraagjes omhoog, en ik wilde er gewoon bij horen, maar dat lukte niet want mijn moeder was anti dat soort dingen. En toen ben ik een beetje andere kleren aan gaan doen. Ik was een beetje anti gevestigde orde maar ook niet echt punk, en omdat je dat doet denken mensen, nou die durft wel. Maar dat was helemaal niet zo.

T: maar hebben jullie nog iets?

D: Ik ben niet zo interessant

T: maar daar heeft het niks mee te maken, niemand is saai. Je denkt van jezelf misschien maar ondertussen. Ik weet dat jij pre-university aan het doen bent en dat is best wel knap.

F: Niks bijzonders

B: Ja ik denk dat in mijn omgeving depressiviteit wel voorkomt, nog niet heel heftig. Het speelt in mijn omgeving. Bij mijn vrienden. Drugs is wel around.

C: Binnen mijn familie zit blauw bloed en in de oorlog is mijn moeder's vaders huis gebombardeerd.

T: Ik weet dat er mijn dochters leven best wel dingen hebben gespeeld, best heftig. Voor mij is het moeilijk om te weten waar jullie nou precies zitten. Mijn boodschap aan jullie is hou het klein en dicht bij jezelf

A: wat is klein

T: dat je ruzie hebt met een vriendin. Denk nog niet aan het eindproduct daar komen we wel.

Daarom heb ik ook deze werken laten zien dat je ziet dat een artiest vanuit zijn persoonlijke leefwereld te werk gaat en wat gebeurt er dan. Jullie kennen me nu langer dan vandaag ik wil dat jullie een betekenisvol werk maken. Dat is waar we naartoe gaan.

## Appendix 8 Teachers observations of lessons.

Part 1:

Teacher observations:

Wednesday 31<sup>st</sup> January, 8.15 in the morning.

As opposed to the normal set-up of small groups of 6 tables spread through the classroom I arranged the tables in a U-form to better see and talk about the shown artworks.

It was very difficult to get the conversation going, this could be because of the early hour or because they are not used to this way of learning.

The students didn't get into conversations or discussions with each other, when they talked they directed this at me, they also felt insecure about what they were saying, whether it was good what they were saying.

At the end of the lesson I asked some students if they found it difficult to do and why they found this difficult. Some students told me they are used to teachers telling them what to write down, telling them what is important instead of finding out for themselves what is important to them.

Teacher observations:

Tuesday 6<sup>th</sup> February, 15.15

Because last time the discussions were slow and did not invite all the students into the dialogue, I wondered whether my line of questioning, which was very open and free and not within a certain framework at that time, should be a little more structured and more activating. I developed my own line of questioning based on various ways of asking question as talked about on page XX. I call it the Look, Describe, Think, Connect and Brainstorm Plan, I used the plan this lesson.

I also limited the works I wanted to discuss to a maximum of two, to really get deeper into layers and meanings of the works. At the end of the lesson I asked them to write down what they took home from the lesson, what stuck?

My new didactics seemed to work, this lesson was much more active than the last one. The new method of questioning brought on more diverse comments and thoughts on the works and what they try to convey.

The students admitted that they much rather have me dictate notes on what I feel is important in the various works, I told them I think their opinions about the works matter more than mine and this way they can get to how they feel about certain addressed issues.

They got what Wiley tries to convey in his works.

Kerry James Marshall's works are a little more difficult for them to understand.

Teacher observations:

Wednesday 7<sup>th</sup> February, 8.15

Again, a difficult lesson, I totally blame the early hour.

Half of my students participate, half of them just hang in their chairs doing and saying nothing.

Frustrating.

Teachers observations

Tuesday 13<sup>th</sup> February, 15.15

Group Discussion, for full transcription of group interview please read Appendix 8, page XX.

For the group discussion, I arranged 5 tables across from 5 other tables, so that the students sit at a long table.

Questions I asked:

What themes did you find in the works we discussed during the last three lessons?

Which, if any, of the works has struck you most? Can you explain why?

Did the talks we had about the works and the different meanings and layers of the works help you understand the works better?

Did you find the talked about themes relevant to your own experience/life?

Is there a theme that was not talked about but you find very important?

Summary and conclusion of group discussion

## **Part 2. Connect; Discovering your own Personal Landscape**

Tuesday 20<sup>th</sup> February, 15.15

Part of the lesson we talked about visualising your personal landscape, as the students still find this concept vague. They also indicated that is usually the case with assignments in my lessons so they have confidence it will come out all right. We went through the personal landscape questions, they spent this lesson making mind-maps using the questions as guideline.

Wednesday 21<sup>th</sup> February, 8.15

We started the lesson by having a short talk on the various mind-maps and the research done so far. Students spent the rest of the lesson searching and sketching individually.

Tuesday 6<sup>th</sup> March, 15.15

I started the lesson asking the students which social cultural themes they thought of and would want to address in their studio-project. All of the students did serious thinking on the subject, some of the topics they came up with were very personal and sensitive. I thought it amazing they shared their feelings and thoughts so freely with the whole group and myself. There is so much trust in the classroom, towards each other and towards me. I thanked them for their trust and openheartedness. One of the students told me that this had much to do with the teacher! Whatever happens during the project this is a beautiful extra; the trust we managed to develop towards one another! Maybe this is the goal, maybe it is reached? I think I am privileged to be able to experience this.

The students indicated that all the different talks and the research helped them find themes and issues in their life.

The themes my students came up with:

Homophobia, Drugs, Family, Abuse, Racism, Friendship

### Part 3. Reflect; Imagine your Personal landscape

Wednesday 7<sup>th</sup> March, 8.15

Students find it difficult to activate their imagination. One of my students is a very smart girl, her cognitive skills are very strong. She can rationalize and learn, but activating her imagination is very difficult.

In general, they have the tendency to translate their stories almost literary, like a comic. We used this time to talk about symbolism and metaphors. What struck me is when I give an example of a symbol or metaphor they almost always directly refer the example to themselves and tell me it doesn't relate.

Which is so frustrating because I then have to tell them they have to think of their own symbolism and metaphors.

This assignment needs a very individual approach; I have to have long and intensive talks with each student. It's an advantage there are not so many students in this class, imagine doing this with 30 students!

The intensity of the individual and group talks is another thing which leaves me drained after every lesson, I don't know if I could do this four lessons in a row.

Tuesday 13<sup>th</sup> March, 15.15

I took books with examples of works by different contemporary artists with me to show to and inspire my students.

I asked them why they found this assignment so difficult as opposed to my other assignments.

According to them they are used to being given a certain framework wherein they work. For example, to draw something from observation or reality, or design a piece of fashion. Although my assignments tend to have less of a framework as time passes they perceive this assignment as having no framework whatsoever. Visualising feelings is too difficult.

But despite all this something is happening, ideas are arising.

During the project I try not to give them actual ideas, I try to help them think about certain methods or materials to use. I want them to come up with their own ideas and create their own work.

Wednesday 14<sup>th</sup> March, 8.15

Students worked individually, I deliberately did not interfere.

Annabel doesn't like the work she has made thus far; drawing is not her strongest point. I have suggested she look for a material that best serves the message she wants to convey. She wants to make a work on friendships, when she was in a difficult phase her friends helped her.

Evita wants to depict people but not recognisable, I have suggested she use a broad paintbrush and put down course forms. She wants to make a work conveying how at home and accepted she felt when she was present at a lecture on the LGBT community.

Anne collected family pictures, she looked for pictures she wants to use and printed those. She wants to do something which expresses her deep friendship and feelings for her two nieces.

Ahsen is working with clay, she is practising with the material. She is going to make a work on the abuse of women as her grandmother was abused by her grandfather.

Eline and Holly are lagging behind because of personal circumstances, they don't really participate in the research project anymore.

### Lesson 12

All students have thought of a theme they want to express.

Most of them are looking for symbols and metaphors.

They are trying out different materials to work with.

### Lesson 13

Most of the students are getting into it!

Evita is doing great, she is finally working big. She looks happy while working

Christy was struggling with how to translate her thoughts into visuals, how to tell her story in visual imagery. She thought the preliminary results were a bit childish, we talked about that and concluded she was being too literal, so now she is trying to abstract the visuals.

Annabel is experimenting on canvas!

Ahsen is working in clay, while she is working she is iterating on her initial ideas, beautiful to see happen.

Randall is still contemplating how to visualize his ideas. He will probably work with different materials.

Anne is very happy she has a plan, she was insecure about the end result.

Elise is working is abstraction. She is translating her thoughts into colour fields.

### Lesson 14

I asked my students to try and formulate their own assignment; Which content do you want to visualize?

I got this idea by reading the thesis "Ontwikkelingsgerichte zelfbeoordeling in het beeldend kunstonderwijs" by Leontine Broekhuizen. At the end of the project the students and their fellow students will determine whether or not they have succeeded in their assignment. According to Broekhuizen this way the student takes responsibility for what she is creating and how they will tackle this, the students will be more involved in the creating process (Broekhuizen, L. 2013). I also think that by trying to formulate their assignment they could concretize their thoughts and ideas, this can help clarify and structure their process. Their results can help me determine whether the dialogues on art have made them more aware of social cultural themes.

They came up with the following assignments:

Christy: Een beeld wat typerend is voor mij en kenmerken van mijn leven bevat. De kenmerken die ik leuk en positief vind aan mijn leven. Het kunstwerk moet een vrolijke/mooie indruk achterlaten.

Randall: Culturele achtergrond. Discriminatie Racisme

Elise: Met mijn werk wil ik weergeven, vooral voor mijzelf, dat er ook leuke dingen in het leven zijn

Evita: Het gevoel van "thuis" zijn als LBGT+ persoon en hoe ik dit vind in het gezelschap van anderen als ik.

Anne: Ik wil de band tussen mij en mijn nichtjes visualiseren

Ahsen: Ik wil vrouwenrechten visualiseren aan de hand van de geschiedenis van mijn oma en mijn eigen toekomst.