



Teacher Workbook

KIDSPACE

MASS MoCA

ART 4 CHANGE

The four-year **ART 4 CHANGE** project engages children with art in ways that promote empathy, optimism, and courage, with the ultimate goal that they become more self-aware, confident, and open to participation in the problem-solving process to effect social change.

2015–2016

PEAK 1: EMPATHY

Understanding others and acting with compassion.

It is empathy that lets us **identify** problems and relate to others.

2016–2017

PEAK 2: OPTIMISM

Being hopeful and having confidence in a positive outcome.

We need optimism to **believe** that a problem can be addressed before initiating a solution.

2017–2018

PEAK 3: COURAGE

Having the strength to face risks, fears, dangers, and obstacles.

Courage allows us to design innovative solutions and **persevere** throughout complex undertakings.

2018–2019

SUMMIT: PROBLEM-SOLVING

An essential skill for navigating a challenging world.

Problem-solving is an ongoing process by which individuals and groups **identify** with others, **believe** they can take action, and **persevere** toward positive solutions.



Table of Contents

1. About Art 4 Change

How to Use This
Teacher Workbook 5

What is Art 4 Change? 6

*What We Mean When
We Say “Habits of Mind”

**Arts-Centricity

Four-Year Essential
Questions 9

What to Expect Over
the Next Four Years 10

2. About Exhibitions

On Empathy 12

About the Exhibit

(Walk in My Shoes, 2015-2016)

Jamie Diamond

Jesse Fleming

Aaron Johnson

Contemplating Art Sample Questions

3. Classroom Connections

Classroom Connections
Brainstorm 26

Empathy Pledge 26

A4C in the Community 27

A4C in the Classroom 28

...Socio-emotional Learning

...Service Learning

...Humanities

...STEAM

...Literature

...Potential Evidence

4. Resources

Jamie Diamond 31

Jesse Fleming 31

Aaron Johnson 31

5. Journal

6. Acknowledgements



Aaron Johnson. **Charmer** (2014)
socks and acrylic on canvas

About Art 4 Change (A4C)

How to Use This Teacher Workbook

This workbook is designed to be a tool for teachers from partner schools to integrate Kidspace programming into their classrooms. It provides an in-depth overview of the Art 4 Change (A4C) project, with room to add resources each year, including: specific exhibition project overviews, background information on the artists, and suggested discussion questions to prompt students about exhibition images before their museum visits.

In contrast to past years' teacher guides—which provided specific curriculum-based pre-and post-visit activities—this workbook features blank notepaper at the end. Here, teachers are invited to draw their own connections to the exhibition with what they are *already* doing in the classroom. We have also provided some of our favorite readings, and encourage teachers to add to this section. There is space for teachers to journal about their experiences with empathy, optimism, and courage in the classroom, personal lives, and professional development.

Please keep this binder and watch it grow as a resource.



Aaron Johnson, *Ship of Fools* (2014)
socks and acrylic on canvas

What is Art 4 Change?

Art 4 Change (A4C) is a four-year collaborative project of Kidspace at MASS MoCA and its seven partner schools in the North Adams Public Schools and North Berkshire School Union. In celebration of this extraordinary 15-year partnership, the group is embarking on a longitudinal study assessing the influence of thematic multidisciplinary exhibitions on children's understanding of and attitudes toward certain characteristics that may help inform problem-solving efforts. Starting in the fall of 2015, an outside evaluation team from Goodman Research Group will track 3rd graders over the next four years, leading to an understanding of the quality and quantity of interactions necessary to achieve the goals of the Kidspace partnership program.

A4C focuses on the issue of problem-solving and how to better prepare our children for a world which desperately needs effective solutions to expanding problems. Kidspace exhibitions and associated programming investigate three key **"habits of mind"*** that we argue are necessary to the problem-solving process: empathy (2015-16), optimism (2016-17), and courage (2017-18). Each exhibition builds on the previous year's conversations, expanding upon individual students' problem-solving "tool kit." For the culminating year, 2018-19, Kidspace will pair a group of 6th grade students with three artists to produce an exhibition that uses the arts to explore and address issues relevant to students today.

A4C asks students—and Kidspace gallery visitors of all ages—to explore what these characteristics mean to them, and the role they may or may not play in their daily lives. It is our hope that the A4C project may inspire the following questions, and build students' confidence in themselves as agents of positive change:

- In what ways do we form initial judgments, and how can we learn to reevaluate these judgments in order to increase our empathy for others?
- How can an increased empathic connection propel us to initiate change?
- In what ways can we shift our attitudes in such a way that allows us to create a positive outcome from a negative situation?
- What does courage mean in daily life?
- How does engaging with art—making it, contemplating it, having conversations about it—provide us with the tools to become better problem-solvers?

*What we mean when we say “Habits of Mind”

Building habits of mind equips students for lifelong learning in any discipline. Teaching toward habits of mind promotes the tools and skills needed to acquire knowledge and apply thinking—not the actual accumulation of knowledge itself. Habits of mind, like any other habits, are almost, but not quite, automatic responses. These behaviors enable thinking intelligently across all spheres of life.

In this respect, a habit of mind involves:

- knowing how to behave intelligently;
- knowing what to do when we are unsure or unclear of the next step or when we DON'T know the answer; and
- having a disposition toward behaving intelligently when confronted with problems and when the answers are not immediately known about contradictions, dilemmas, inquiries, and uncertainties.

Habits of mind give us behaviors that shape inquiry and encourage independent learning. Employing habits of mind based in **arts-centric learning**** therefore gives rise to intellectual behavior that produces powerful results.¹

A4C uses arts-centric teaching strategies to build awareness of how the specific habits of mind of empathy, optimism, and courage can fortify the mind's reactions and responses to various life experiences, and inform more effective problem-solving.

Fostering these habits of mind in students not only supports holistic development and lifelong learning, but can also help address state and federal school concerns. Bolstering empathy, optimism, and courage is fundamental to the character education that correlates to success in the Common Core. Supporting pro-social behaviors and mindsets through these exhibition projects, related classroom activities, and other spheres of children's lives will also support statewide efforts to reduce instances of bullying. Encouraging students to practice empathy and courage will help build the positive, inclusive environments that are essential to an anti-bullying culture. Use pages 23-24 for more information on how to connect A4C to anti-bullying initiatives.

¹ Costa, A.L. and Kallick, B. (Eds.). (2000). *Discovering and Exploring Habits of Mind*. Alexandria, VA: ASCD.

****Arts-Centricity**

Arts-centricity is a term defined by MASS MoCA and the Clark Art Institute to position the arts at the heart of learning, rather than on the fringes. A4C employs an “arts-centric” pedagogy in its efforts. The arts are central to learning—particularly to socio-emotional learning—because they enable an imaginative leap into alternate realities, an immersion into others’ experiences, and a re-framing of the familiar. The arts, therefore, support creative brainstorming in problem-solving models, and increase students’ capacity for engaging in this process.

Arts-centric activities include:

- looking at art
- having discussions about, or inspired by, art
- practicing mindfulness and visualization
- making art
- participating in other arts programming

In this model, learning in and through the arts is not a peripheral activity, nor simply a fun add-on, but rather the common thread that weaves together all disciplines.

Four-Year Essential Questions

Each year of A4C focuses on one of the aforementioned habits of mind, starting with empathy and ending with problem-solving in the fourth year. This structure allows students to continue building on the previous year's focus, thereby continually increasing their aptitude and predisposition toward problem-solving. The themes support children's meta-cognition, beginning with an investigation of the negative habits of mind that we may find ourselves repeating. Specifically, these negative habits—selfishness, pessimism, and fear—prevent effective problem-solving. Building an awareness of these habits enables students to focus on their more positive counterparts: empathy, optimism, and courage.

Outlined below are each year's essential questions in two parts. Part A builds awareness of the narrow, unproductive habits of mind. Part B builds awareness of, and provides opportunities to practice, the more effective and compassionate habits of mind.

Empathy (2015–16)

- 1a. What does it mean to “jump to conclusions”? Describe when this happens when looking at an artwork. When might you make quick judgments in other areas of your life?
- 1b. Can you identify ways to make more thoughtful, compassionate, and accurate assessments?

Optimism (2016–17)

- 2a. What does it mean to see the “glass half empty”? How does it feel to be in a bad mood? How does the bad mood affect your day?
- 2b. What does it mean to find the “silver lining of the cloud”? What are ways in which you can get out of a bad mood? Describe how experiencing art can make you feel hopeful. How do artistic traditions encourage positive attitudes?

Courage (2017–18)

- 3a. In what way does fear of failure or rejection affect one's willingness to risk trying new things? What does it mean to take an educated risk, as opposed to a careless one?
- 3b. What qualities does it take to be a courageous individual in everyday situations? In what ways do artists provide opportunities for viewers to move out of their comfort zone? What risks do artists take when producing art?

Problem-solving (2018–19)

- 4a. How does a negative mindset (including selfishness, pessimism, and fear) get in the way of taking constructive action on a problem, big or small?
- 4b. How does a positive mindset (including empathy, optimism, and courage) support taking constructive action on a problem, big or small?
- 4c. What are other essential characteristics or steps for successful problem-solving? How can the arts play a role in developing the positive mindset needed to make problem-solving more achievable? In what way can these mindsets and artistic practices be applied when taking action to solve a social issue?

What to Expect Over the Next Four Years

A4C is a scaffolded project in which each exhibition project builds on the previous year's foundation, and follows a similar format to previous years of Kidspace partnership structure.

This will include:

- An exhibition tailored to the annual theme;
- Two separate field trips to Kidspace and MASS MoCA's main galleries that will encourage all students to build an awareness of each of the themes and how they can be activated by looking at, talking about, and making art;
- Artist residencies with 4th grade students;
- An Art Assembly performance for all students that relates to the exhibition theme; and
- Teacher meetings and workshops to brainstorm and experiment with strategies and activities related to the annual themes.

An additional artist residency is planned for Year 3 (2017-18) with 6th graders in preparation for the Year 4 (Problem-solving) exhibition, *From the Mouths of Babes*. As the culminating year of A4C, students will work with 3 artists and museum educators to conceptualize and execute an artistic response to a social problem(s).

About A4C Exhibitions

On Empathy



Jesse Fleming, *Psychic Karaoke Station* (2015)

“Empathy is a metaphorical compass, guiding the engine toward social and economic justice.”

We have chosen **empathy** as the first habit of mind of A4C, asserting that it is the most fundamental quality in identifying and naming a given problem. Furthermore, empathy is crucial in this era of cyber-bullying, political gridlock, and so-called “compassion fatigue.” The ability to not just hear but to inhabit another person’s point of view builds tolerance, leading to an understanding of the pains (and also joys) of another person. Empathy enables an individual to identify a problem that requires a solution. Without empathy, problem-solving remains completely focused on the self, an internal absorption that places *my* injustices, *my* pain, *my* joy, *my* problems ahead of those of others. And while self-care is an important foundation for an empathic relationship (much like the emergency procedure on airplanes, in which you affix your own oxygen mask before attempting to secure another’s), it cannot be the final step.

An empathic relationship is first built through active, selfless listening. It is this listening that creates a vulnerability in the listener and an openness to others and experiencing their feelings. Optimism follows empathy as the next step in A4C, as it is impossible to problem-solve without having a sense that positive change is not only feasible but within reach. Courage, finally, enables one to persevere in spite of risks and initial setbacks.

1 Gerdes, K.E., Segal, E.A., Jackson, K.F., & Mullins, J.L. (2011). Teaching empathy: A framework rooted in social cognitive neuroscience and social justice. *Journal of Social Work Education*, (47)1. Retrieved from http://greatergood.berkeley.edu/images/application_uploads/Teaching_empathy.pdf, p. 123.

About the Exhibit

(Walk in My Shoes, 2015–2016)

The first A4C exhibition project, *Walk in My Shoes*, features paintings, videos, and photographs by Jamie Diamond, Jesse Fleming, and Aaron Johnson. These artworks function as tools to increase awareness of a two-fold empathic response process: first, to feel what another person feels and, second, to act selflessly and with compassion to offer support.

Our feelings and initial reactions often materialize automatically, much like breathing or swallowing. *Walk* invites us to habitualize empathic responses by paying attention to and questioning moments when we are making inaccurate, unkind, and half-formed judgments. The exhibition provides opportunities to practice how we communicate and relate to others.

In 2013, speaking to a group of MIT professors and future scientists, the Dalai Lama stressed the necessity of empathic action, declaring it to be our ethical responsibility to develop compassionate solutions that will not negatively affect the planet and its inhabitants. *Walk* is aligned with this belief and encourages the development of more positive outlooks on our individual and collective abilities to profoundly shape social issues.

Jamie Diamond



Jamie Diamond, **Coco**, from the series *Nine Months of Reborning* (2013–2014); archival pigment print

Jamie Diamond's fascination with dolls began in 2010 after she encountered the Reborners movement, a community that creates and cares for hyperrealistic baby dolls. The art of Reborning involves fabricating and using the dolls as a means to project feelings of love and explore caregiving instincts. Reborners often use these objects to cope with loss or recall nostalgic childhood moments. For Diamond, fabricating the dolls is a way to empathize with the participants in this community. This work explores love and what it means to care for something, while simultaneously challenging our perception of relationships and the role of inanimate objects.

Diamond received her MFA from the University of Pennsylvania in 2008 and her BA from the University of Wisconsin in 2005. Her work questions notions of identity, intimacy, and photography's relationship to truth. She has exhibited her work at Galerie Frank Pages, Geneva, Switzerland; AJL Art, Berlin, Germany; Galerie Jan Dhaese, Gent, Belgium; Ramis Barquet, New York; Radiator Gallery, Long Island City; The Bronx Museum of the Arts, New York; P339 Gallery, Brooklyn; Samsøn Projects, Boston; Mana Glass House, Jersey City; and Icebox Project Space, Philadelphia. She currently lives and works in New York City and teaches photography at the University of Pennsylvania and the International Center of Photography.

Jesse Fleming



Jesse Fleming, **Mirror Mirror** (2014)
single-channel video, HD, color, sound

Jesse Fleming's call-and-response exercise, **Mirror Mirror**, challenges each participant to remain completely focused on the other in order to follow along and remain in sync. This synchronicity is what we have termed empathic communication. Each participant is mindful of the other and reacts to what the other expresses. This exercise highlights a mysterious yet observable connection not only between the participants, but also with the viewers. Many find themselves repeating the words along with the video, attempting to guess the next sequence. As the participants remain focused on each other, viewers grow empathic and perhaps feel connected to the possibility of the participants' success. Additionally, his **Psychic Karaoke Station** offers visitors the opportunity to practice empathic listening. Visitors can participate in this game-like interaction, removing the ever-present smartphone screen from our daily experience and placing the human exchange at the forefront.

Fleming designs his work to elicit experiences of collective versus independent self, exploring areas of empathy, attunement, compassion, self-awareness, and group behavior. Fleming has created films for the Museum of Modern Art, New York; the Guggenheim Museum, New York; The J. Paul Getty Museum, Los Angeles; and The Museum of Contemporary Art, Los Angeles. He has exhibited at the Hammer Museum, Los Angeles; The University of Texas at Austin; and Borusan Contemporary, Istanbul, Turkey. Fleming also has a decade of meditation training and practice, and holds a certificate in Mindfulness Facilitation from UCLA's Mindful Awareness Research Center at The Semel Institute for Neuroscience and Human Behavior. His work is in the permanent collection of the Whitney Museum of American Art and the Borusan Contemporary in Istanbul, Turkey, and he was voted one of the top ten artists of 2014 in *Artforum* magazine.

Aaron Johnson



Aaron Johnson, *Ship of Fools* (2014)
socks and acrylic on canvas

Aaron Johnson began using socks as a way to experiment with different materials, but he soon realized that there was more behind this underappreciated article of everyday clothing. Johnson requested the donation of used, old, and mateless socks by posting ads on the Internet, promising a drawing in exchange; he soon became flooded with thousands of socks from hundreds of donors.

Pairing socks with acrylic paint, Johnson forms playful yet sinister monster-like figures. His eerie compositions provoke a range of immediate reactions; closer observation, however, yields a greater range of increasingly empathic and more subtle responses. The socks allow Johnson to distort and disfigure the human form to create fantastical images, presenting a light-hearted opportunity to explore how we form our impressions of others.

Johnson is interested in the grotesque and the absurd as channeled through his radically innovative approaches to painting. He has lived and worked in Brooklyn, NY, since 1999, and holds an MFA from Hunter College (2005). His work has been included in museum exhibitions at The Museum of Modern Art, New York; The Knoxville Museum of Art, Tennessee; and The Katzen Arts Center at American University, Washington, DC. His work has been exhibited at galleries such as Stux Gallery, New York; Marlborough Gallery, New York; Gallery Poulsen, Copenhagen, Denmark; and Galeria MiTO Barcelona, Spain. Johnson has lectured at many universities and institutions including The Museum of Modern Art, The Rubin Museum of Art, and Lehman College. Roberta Smith in *The New York Times* described Johnson's paintings as "works that are visceral, beautiful and flamboyantly timely, which is saying a lot."

Contemplating Art Sample Questions

The following suggested questions may help prepare students for a class visit to *Walk in My Shoes* at Kidspace, or they can be used following the visit to reinforce concepts. Contact your school's art teacher for high-resolution digital copies of these images.

The Walls (2008)



Jamie Diamond, *The Walls* (2008)
archival pigment print

1. What do you see in this photograph? Take turns calling out different objects in this picture. Every detail is important, no matter how small!
2. What about this photograph seems familiar to you? In what way do these people know each other?



Nine Months of Reborning (2013–14)



Jamie Diamond, *Nine Months of Reborning*
(2013–2014); archival pigment print

1. Do these images of babies look real? Why or why not?
2. Look closely at both the dolls and the backgrounds. How do the colors in these photographs affect your understanding of these works?
3. What are these babies doing? How can you tell?



Psychic Karaoke Station (2015)



Jesse Fleming, *Psychic Karaoke Station* (2015)

This work of art is a machine that is designed to help create an empathic connection between its users, whether friends, family, or even strangers. Two people sit opposite each other on the fur-covered benches you see here. One person lists different numbers or colors, and their partner tries to repeat those words as fast as they can. The two individuals are required to work together, and to anticipate what their partner will say by being in tune with one another.

1. What words would you use to describe this work of art?
2. If you could touch *Psychic Karaoke Station*, how do you think it would feel?
3. Does the look of the artwork/machine you see here inspire you to feel a certain way?



Clobber Head (2014)



Aaron Johnson, *Clobber Head* (2014)
socks and acrylic on canvas

1. How many monsters can you find in this painting? What do you think they're doing? How can you tell?
2. Which shapes do you see here? What materials are creating these shapes?



Classroom Connections

Classroom Connections: Brainstorm

Returning to the “airplane oxygen mask” metaphor, the first step in supporting students’ habits of mind is to assess your own awareness of empathy, optimism, courage, and problem-solving. How can we habitualize our own empathic responses? Become more aware of moments when we do, can, or should apply more optimism or courage?

Mindfulness Morning Practice

One way to begin building self-awareness is through mindfulness practice. Try incorporating the *metta* (or loving kindness) meditation into your morning routine, perhaps before students arrive in your classroom. Take as much or as little time for this exercise as you would like. Sit comfortably in your chair and take in a few deep breaths. Repeat the mantra below 3–4 times. Notice after your practice how you may feel different, and if it changes your interactions with your students.

*May all beings be happy
May all beings be healthy
May all beings be safe
May all beings live with ease.*

Empathy Pledge

Complete the following pledge for how you choose to recognize empathy—in both yourself and in your students—during the upcoming school year.

As a partner in this A4C project, I pledge to honor empathy in this upcoming school year.

I define empathy as _____.

I will recognize and cherish moments of _____ when they appear in my day-to-day life.

I will recognize and cherish moments of _____ when they appear in my classroom.

I will ‘walk in the shoes’ of each of my students by _____.

A4C in the Community

The following chart includes examples of what is already happening in the community to promote pro-social education. Circle any of the programs that you are involved in, and fill in any programs that we have missed. Then draw lines connecting individual programs from this column with the A4C or curricular connections in the second column. How many connections can you draw?

Program	A4C Connection
Improving Teacher Quality (ITQ)	Arts-centricity
MCLA students in schools	Empathy
Williams College iPad initiative	Socio-emotional learning/Character ed.
MCLA science teaching kits	Anti-bullying efforts
Williams College Programs	Mentorship
Second Step	Mindfulness
MindUp	Habits of mind
Kids 4 Harmony	Optimism
NAPS Leader in Me	Problem-solving
Student mentorship programs	Hope
Berkshire County DA office anti-bullying program	Courage
Annual Holocaust exhibit at Clarksburg Elementary School	Pro-social behavior
MASS MoCA Kidspace Programs	Compassion
Field trips to the Clark	Active listening
Field trips to WCMA	Empathic communication
Field trips to _____	Perseverance
Positive Behavior Support	Patience
IS183 Learning through the Arts	Social justice
Museum of Science - Engineering is Elemental	Activism
AmeriCorps	Capacity-building
Health & wellness after-school at Colegrove	
Community Gardens	
ELA Literature Curriculum	
Common Core	
Making Caring Common Project	

A4C in the Classroom

Use the blank spaces below to brainstorm how to use *Walk in My Shoes* and the Art 4 Change project to support...

...Socio-emotional Learning

(i.e., bullying prevention, Second Step, MindUp, Positive Behavior Support)

...Service Learning

...Humanities

A4C in the Classroom Cont.

...STEAM

...Literature

...Potential Evidence

Resources

Walk in My Shoes Resources

Jamie Diamond

- <http://www.jamiegdiamond.com/>
- <https://www.artsy.net/artist/jamie-diamond>
- <http://www.featureshoot.com/2015/01/photographer-jamie-diamond-immerses-herself-within-the-subculture-of-reborn-dolls/>
- <https://vimeo.com/105370854>

Jesse Fleming

- <http://jessefleming.com/JRF2015/home.html>
- <https://www.artsy.net/article/moving-image-new-york-2014-jesse-fleming-mirror-mirror>
- <http://www.moving-image.info/artist-jesse-fleming/>
- http://www.nytimes.com/2006/01/10/science/10mirr.html?pagewanted=all&_r=0

Aaron Johnson

- <http://www.aaronjohnsonart.com/>
- <http://thewildmagazine.com/blog/artist-of-the-week-aaron-johnson/>
- <http://hyperallergic.com/92236/the-horror-of-socks/>

Journal

[illegible]

This image shows a full page of blank handwriting practice paper. It features approximately 28 evenly spaced horizontal blue lines across the entire page, providing a guide for letter height and placement. The lines are consistent in color and thickness throughout.

This image shows a full page of blank handwriting practice paper. It features multiple sets of horizontal blue lines spaced evenly down the page. Each set consists of three lines: a solid top line, a dashed middle line, and a solid bottom line, providing a guide for letter height and placement. The paper is otherwise completely blank, with no text or other markings.

[illegible]

Acknowledgements

Acknowledgements

Education at MASS MoCA is made possible in part by the Institute of Museum and Library Services. Additional support is provided by the National Endowment for the Arts, Milton and Dorothy Sarnoff Raymond Foundation in memory of Sandy and Lynn Laitman; the Amelia Peabody Foundation; Holly Swett; the Feigenbaum Foundation; John Hancock; the Massachusetts Cultural Council; the C & P Bittenwieser Foundation; the Berkshire Bank Foundation-Legacy Region; Price Chopper's Golub Foundation; the Gateway Fund and the William and Margery Barrett Fund of the Berkshire Taconic Community Foundation; and an anonymous donor.

Special thanks to MASS MoCA's Teacher Committee for their invaluable contributions to this Teacher Workbook:

Lori Austin
Anne French
Amanda Hartlage
Christina King
Erica Manville