

MOVEMENT AND MIGRATION
Lynden Sculpture Garden Innovative Educators Summer Institute 2015 (IESI-15)

Director:
Polly Morris

UWM Lead Instructor:
Laura Trafi-Prats,

LSG Assistant Instructors:
Anna Grosch, Naomi Cobb,

Artists in-residence:
Reggie Wilson, Santiago Cucullu and Nirmal Raja

Institute's Schedule:

Intensive Workshop: July 6-10 (1:30-5:00) – at Lynden Sculpture Garden

Slideshow due via D2L on July 28th

Exhibition: July 31 (1:30-5:00) –at Lynden Sculpture Garden; opening reception 5:00-6:00 pm

Independent study: August 2-August 15 –groups work on their own

Curriculum due via D2L on August 15th

Other activities between September 2015 and June 2016:

- Implementation of art-nature curriculum in your school.
- Bringing your school group to Lynden for a customized fieldtrip.
- Visits to your school performed by Lynden Sculpture Garden artists and educators.
- Two in-service workshops in which you will be paid to attend (dates to be determined in November and February); you will receive an honorarium for attendance).

Content

And I never know why, whenever we get to tactics,
Men either laugh or cry, though neither is strictly called for.
But perhaps I have started too early with a difficult task?
We will start again, further north, with a simpler problem.
Are you ready? Is everyone paying attention?
Very well then. Here are two hills.

Movement of Bodies (excerpt) by Henry Hill

This second edition of Lynden Sculpture Garden's IESI centers on the enduring theme of *Movement and Migration*. As director Polly Morris (2015) notes, this theme "can be tied to the movement of creatures across the landscape and to natural cycles, to the

movement of sculptures from around the world to their current home in our collection (where, it could be argued, their meaning as a collectivity supersedes their individual significance).”

During IESI’s 5 days we will incorporate additional layers of meaning into this description through a number of immersive, hands-on learning experiences with Lynden Sculpture Garden educator and naturalist Naomi Cobb, graduate fellow Anna Grosch, resident artists Reggie Wilson, Santiago Cucullu Nirmal Raja, and associate professor of art and education at University of Wisconsin-Milwaukee Laura Traffí-Prats.

An important component of IESI will be the movement of our own bodies through the garden. On **Monday July 6**, under the leadership of naturalist Naomi Cobb, we will grapple with the diversity of Lynden’s ecosystems and species. We will learn about the importance--both in art and natural sciences research--of skills like sense of place, close observation, looking from different perspectives, and collecting specimens that reveal things about a given environment and our experience of it. This first walk through Lynden will connect us to a key motive of this year’s IESI: walking as an act of thinking and subjectivity that permanently occurs in movement and therefore remains unformalized (Delgado, 2014). Architect Andrea Careri (2009) refers to the Latin verb *discurrere*, which means both moving through and the process of thinking. As one moves, spaces remain open. Sense-making is a forming, re-forming, lived, and mutable practice that resists fixed ways of representation.

In relation to the experience of this first walk, Laura Traffí-Prats will connect us to one of the assigned readings, Africa Taylor’s “Reconstructing the natures of childhood”(2013), to reflect on learning as an embodied practice in which knowledge becomes sensorial, evocative, and relational. Through two hands-on experiences, we will explore different ways of visualizing how knowledge varies when expressed from different perspectives, human and non-human.

On **Tuesday July 7**, Anna Grosch and Laura Traffí-Prats will lead a number of artful thinking routines centered on spatial and sensorial ways of understanding key examples of the Lynden Sculpture Garden’s sculpture collection. This activity will be informed by Sarah Pink’s *Sensorial Ethnography* (2009). We will discuss how to adapt and use these artful thinking routines within the different school contexts, philosophies and grade levels of participating teachers. This will be a conversation that will continue with Anna Grosch over the year and will lead to the development of customized resources that link these artful thinking routines to the specific lessons designed by participants, the school field trips led by Lynden Sculpture Garden educators, and mini-artist residencies in participating classroom with Lynden's artists in residence.

In the last hour of this second day, we will welcome choreographer Reggie Wilson who will guide us in a participatory movement exercise. This will open a new layer of meaning in relation to our enduring theme, connecting movement to “the cultural contributions of the African diaspora to America's culture, Milwaukee's migration history, the Exodus story and the movement of bodies across Lynden's grounds.” (Morris, 2015).

On **Wednesday and Thursday July 8 and 9** we will collaborate with Milwaukee-based artists Santiago Cucullu and Nirmal Raja (2015) in an immersive project that will enable us revisit the walks and itineraries developed on the first day with a new perspective inspired by the metaphor of *murmuration*: a term used to describe “the organic and graceful movement of starlings in flight.” Cucullu and Raja utilize this metaphor to “echo the act of incorporating various elements found in a landscape and pairing these with participants' understandings and subjectivities.” This collaborative project will consist in “exercises of mapping as well as in creating *murmuration*-inspired mini installations, soundworks and photographic documentation through the process of using found and natural objects available to all of us.”

Finally, on **Friday July 10**, participants will reunite in Lynden’s conference room to discuss and elaborate the initial structure of our lesson plans under the leadership of Laura Trafi-Prats and Anna Grosch. We will reconnect with the idea of walking as a way of thinking to evoke a curriculum practice that promotes and sustains forms of learning grounded in located, living, flexible processes. We will also discuss the reading from Callejo, Adair and White’s *Curriculum as Spaces: Aesthetics, Community, and the Politics of Place* (2014

Learning objectives

- 1- To understand how the enduring theme of Movement and Migration connect to art and nature.
- 2- To practice habits of deep observation, collection, description, analysis, figuration, narrative and installation transversal to art and nature while engaging in focused explorations of Lynden grounds.
- 3- To engage in forms of learning and knowing that are sensorial, performative, spatial and material and not only textual, and cognitive.
- 4- To produce visualizations/materializations of the learning developed in the aforementioned explorations that demonstrate integrated or multidisciplinary knowledge.
- 5- To collaboratively investigate with artists-in-residence who have previously produced similar visualizations/ materializations of art-nature connections
- 6- To gain practice in artful thinking routines in connection with the exploration of the main enduring theme (movement and migration) and Lynden’s sculpture collection.
- 7- To introduce these routines in the planning of at least one integrated art-nature lesson to be applied in participants’ classrooms

8- To deepen the habits of deep observation, collection, description, analysis, figuration through the immersion on the practices of artists Reggie Wilson, Nirmal Raja and Santiago Cucullu

9- To identify interdisciplinary curriculum connections during the collaborative creation of site-specific art-nature projects with Reggie Wilson, Nirmal Raja and Santiago Cucullu

10- To demonstrate ability to cooperate and collaborate with the members of your own school team.

11- To be respectful and constructive of the needs, interests and contributions of all the participants in the Institute, even when these are not coincidental to your own point of view or values.

Requirements

Active and collegial participation in site-specific art projects 30% (10% per day plus 10% for the elaboration of slide-show).

This includes:

Actively participating in the projects, and showing initiative

Helping in preparation, development, and cleaning moments

Demonstrating good disposition towards collaboration, and respecting and

incorporating other participants' perspectives and abilities in the work

Your team's slideshow (upload by July 28th in D2L "slideshow dropbox")

Curriculum planning 70%

- Active participation and relevant discussion of readings (Day 1, 2, 5) 15%
- Art-nature exploration and visualization activities in the garden (Day 1) 10%
- Artful-thinking practice write-up (Day 2 –upload in D2L artful thinking routines dropbox by July 9) 10%
- Initial structure for the lesson write-up (Day 5 –upload in D2L Lesson draft #1 5%
- Elaboration of
- Exhibition preparation and installation (July 31) 5%
- First draft of the lesson (upload in D2L "lesson draft #2" dropbox by July 29, 12 PM) 10%
- Second draft of the curriculum responding to feedback provided (in D2L "lesson draft #3" dropbox by July 15 12 PM) 15%

Important Notes:

Attendance in this seminar is essential and compulsory. Participants who miss one session will instantly lose one letter grade from the final grade. More than two late arrivals or early departures will count as missing one entire session. Students who miss more than one session will not be given credit.

Incorporation of common traits in your lesson plans is key for feedback and for the creation of contact points between the curriculum at your classroom and the tours at Lynden! We will work with you to elaborate clear, flexible and custom-made lesson plans that will include the following elements: enduring theme, learning objectives specific to each subject and objectives that show integration amongst subjects, specific learning standards, key vocabulary, a list of activities, (which include artful thinking routines connected to the different subjects, art-based hands-on experiences, and integrated forms of visualization), and an assessment plan. We are providing three opportunities to form, edit and round-up your lesson plan. We will use D2L to offer feedback and suggestions relevant to your lesson, methodology and students age. However, it is very important that the groups push themselves to complete the assigned tasks in a timely and effective manner for our feedback to be rich and useful. It is also key for the sustainability of our granting resources that the different drafts of your lessons are documented and archived, so please look closely in the Requirements Section of this syllabus when and where these drafts need to be turned in.

Since the Teacher Institute expands through the course of one year, instructors and coordinators of the Teacher Institute will communicate with you through email in different occasions that will include: Providing content information about the Institute, feedback about your curriculum, arranging visits to your school, organizing Lynden tours for your school. You should provide an email contact that you check periodically to make communication and workflow effective. Please read information in the emails in a throughout manner, and confirm reception of documents, feedback and invitations in a timely way.

Grade scale

A 100-95%

A- 94%-90%

B+ 89-85%

B-B- 84%-80%

C+-C 79%-75%

D+, D, D- 74%-66%

F 65% or less