

InsideArt, Fall 2020 – The Neighbors: A Slide Show for America

Title

Little Haiti: Exploring Haitian American Community and Identity Through Art

Estimated Time for Completion of Lesson

2 class periods

Concept/Main Idea of Lesson

In this lesson plan, students will examine the relationship between self-identity and community identity. Students will explore the enclave community of Little Haiti in Miami, Florida.

Intended Grade Levels

Grades 9-12

Infusion/Subject Areas

Visual Arts

Social Studies

Curriculum Standards

Next Generation Sunshine State Standards

- Visual Arts:

VA.912.C.1.2: Use critical-thinking skills for various contexts to develop, refine, and reflect on an artistic theme.

VA.912.C.1.4: Apply art knowledge and contextual information to analyze how content and ideas are used in works of art.

VA.912.C.3.3: Examine relationships among social, historical, literary, and /or other references to explain how they are assimilated into artworks.

- Social Studies:

SS.912.H.2.3: Apply various types of critical analysis (contextual, formal, and intuitive criticism) to works in the arts, including the types and use of symbolism within art forms and their philosophical implications.

SS.912.W.1.3: Interpret and evaluate primary and secondary sources.

Standard 2 SS.912.G.2 : Understand physical and cultural characteristics of places.

Standard 4 SS.912.G.4 : Understand the characteristics, distribution, and migration of human populations.

Standard 1 SS.912.A.1 : Use research and inquiry skills to analyze American history using primary and secondary sources.

National Standards for Arts Education

Visual Arts Standard 3: Choosing and evaluating a range of subject matter, symbols, and ideas.

Visual Arts Standard 4: Understanding the visual arts in relation to history and cultures.

Visual Arts Standard 7: Perceive and analyze artistic work.

Visual Arts Standard 8: Interpret intent and meaning in artistic work.

National Council for the Social Studies

Culture

People, Places, & Environments

Time, Continuity, and Change

Individual Development and Identity

Individuals, Groups, and Institutions

Instructional Objectives

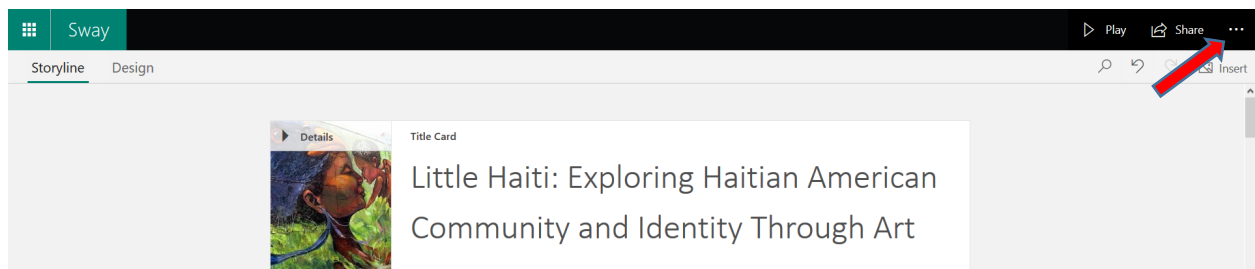
Students will be able to:

- 1) explore the concept of enclave communities;
- 2) relate immigrant communities to personal identities;
- 3) evaluate self-identity and community expression through art;
- 4) create murals representing their self-identity and community.

Learning Activities Sequence**Day 1:****Attention-Getter:** Activate the Sway presentation found here:

<https://sway.office.com/cEXT4OpQrKTazaDX?ref=Link>

Note: All Sway presentations can be exported into Word or PDF. See diagram below.



Draw the students' attention to the mural in the background of the lesson title. Ask students to reflect on what they see. Does the mural try to tell a story? What might that story be?

Distribute *Little Haiti: Exploring Haitian American Community and Identity Through Art*

Brainstorming Sheet.

In Sway, advance to *Chapter 1: Learning Objectives* to introduce students to goals of the lesson plan. Explain to students that they will be learning about community and self-identity through art. If this is the first lesson on identity in the class, take a few moments to have the students Think-Pair-Share with their shoulder partner or in small groups their understanding of what identity means.

Learning Activity 1:

Advance to *Chapter 2: What makes a community?* As you move through the site, draw the students' attention to the murals that are incorporated throughout the SWAY presentation. These murals are found in Little Haiti, Miami, Florida and will be used in the learning activities for this lesson plan.

Direct students to brainstorm their interpretation of a community on their *Little Haiti: Exploring Haitian American Community and Identity Through Art Brainstorming Sheet*. Guided questions are provided on the SWAY presentation to help students think more deeply about the many components of a community. While students work, teachers should prepare a collaboration board for student responses.

Note: A collaboration board is a location in the classroom that allows students to spatially arrange their ideas collaboratively.

As a class, have students share their ideas on the collaboration board defining and explaining the meaning of community.

Advance to *Chapter 3: Little Haiti, Miami, Florida*. In this chapter, students will explore the concept of enclave communities. Using their *Little Haiti: Exploring Haitian American Community and Identity Through Art Brainstorming Sheet* and the guided vocabulary cards in the SWAY presentation, have student brainstorm examples of enclaves in their own local community, state community, and national community.

Encourage students to think about communities that they belong to. With a partner or as a class provide students an opportunity to discuss ways people can belong to more than one community and the impact that may have on their own identity. Use the guided questions in the SWAY presentation to help guide conversation and inquiry.

Next, students will watch a short clip highlighting the cultural characteristics of the enclave community Little Haiti. Using their *Little Haiti: Exploring Haitian American Community and Identity Through Art Brainstorming Sheet* instruct students the analyze the unique characteristics of the Little Haiti community highlighted in the video. Teachers may refer students back to the community collaboration board to highlight the relationship between enclave culture and community.

Day 2:

Learning Activity 2:

For Day 2, students will be analyzing murals and the art of Haitian American artist Widline Cadet to explore the relationship between identity, community, and art.

Advance to *Chapter 4: Exploring self-identity through the art of Widline Cadet*. Students will use their *Little Haiti: Exploring Haitian American Community and Identity Through Art Brainstorming Sheet*. Widline Cadet argues that she uses photography, video, and installations to construct a visual language that explores notions of visibility and hyper visibility, black feminine interiority, and selfhood. As a class allow students a moment to think about what she means by the term “visual language”.

Using their brainstorming worksheet, have the students analyze the 5 different photographs by Widline Cadet. For each image have students record what they see along with their ideas of how each image tells a story of identity through “visual language.”

Advance to *Chapter 5: Murals: The Artistic Souls of Communities*. Explain to students that they will be analyzing several murals from Little Haiti, Miami, Florida. Instruct students to Think-Pair-Share or work in small groups- What do they see expressed in the murals that connect with the “visual language” in photographs by Widline Cadet? Are there any similarities in the stories of identity? Remind students that they can use murals that are incorporated throughout the presentation.

Evaluation

Finally, students will be able to create their own murals expressing their own identity and community identity. Encourage students to reflect back to the communities they belong to (family, school, community groups) from the Power Point presentation. For this project encourage students to use their creativity. Murals can be done with paints, pencil, watercolor etc. They can be abstract, graffiti, realistic, or another style of their choosing. The murals should focus on using the concept of “visual language” to tell the story of themselves and their communities.

Note: Murals could be created on regular paper, large butcher paper, or even on a school wall!

Materials and Resources

Sway Presentation: *Little Haiti: Exploring Haitian American Community and Identity Through Art*

PPT Presentation: *Little Haiti: Exploring Haitian American Community and Identity Through Art*

Handout: *Little Haiti: Exploring Haitian American Community and Identity Through Art Brainstorming Sheet*

Teacher Reading: *A Teacher's Guide to Sway*
 Computer
 Projector
 Screen
 External speakers
 Pencils/Pens for writing
 Art supplies for mural evaluation

Website References

<http://www.widlinecadet.com/> This website highlights the artwork of Haitian American artist Widline Cadet.

<https://littlehaiticulturalcenter.com/> This website directs visitors to the Little Haiti Cultural Center, a central location for Little Haiti culture.

<https://www.miamiandbeaches.com/things-to-do/arts-culture/explore-art-culture-in-little-haiti> This website provides a plethora of information regarding Little Haiti's public works of art including murals.

<https://www.nomadicframes.com/> Location-independent filmmakers, Nomadic Frames has explored 50+ countries on six continents and has shot countless terabytes of footage for award-winning films that have aired on television in multiple countries. They have published over 200 photos and articles in publications such as The New York Times, Afar and Videomaker.

References

Conrad, D. (1995). Community murals as democratic art and education. *Journal of Aesthetic Education* 29(1): 98-102.

Linstroth, J.P.; Hall, A.; Douge-Prosper; Mamyrah, A.; Hiller, P.T. (2009). Conflicting ambivalence of Haitian identity making in South Florida. *Qualitative Social Research* 19(3): 1-37.

LiPuma, E. and Koelble, T. (2005). Culture of circulation and the urban imaginary: Miami as example and exemplar. *Public Culture* 17(1): 153-179.

Sepinwall, A. (2019). Teaching about Haiti in World History: An Introduction. *World History Connected* 10(2): 1-14.