

Dedication

This thesis book

My masters + undergraduate degree

The hard work, blood, sweat & tears

And my entire time at RISD from 2017-2024

Is dedicated to my mother, Mai Eid Jweinat

who always helped me & my brother with every and any path we ever chose to pursue in life
for supporting me the most, while teaching me to triumph through my struggles and become the
artist I've evolved to be today

Without you, there is no Lizzy Sour.

Always & Forever my #1 fan.

ACKNOWLEDGEMENTS

The biggest and best influence I've ever had throughout my practice has been that community and the support they've given me over the years. Thank you to my parents, my siblings Greg & Lysh, Janice Rodriguez, Lara Henderson, Karen Harris, my friends Naffi, Kleo, Diablo, Tito, Nigel, those I met at RISD who formed me while being here— Calypso, Vanessa, Zoe, Violet, Sarah, John Wayne, the Sculpture & TLAD department, + local non-profit art organizations New Urban Arts & AS220, without your guidance, none of this would've been possible.

A special thanks to my thesis committee and professors who helped me with this research— Shana Cinquemani, Caitlin Black, Courtnie Wolfgang, my thesis advisor Christopher Roberts & my thesis reader + good friend, Ysanel Torres.



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Preface

I'm extremely interested in the impact mentor based relationships have on developing youth artists and how they're beneficial to the community especially those supporting marginalized groups. My current and past experiences with mentoring have been extremely impactful and beneficial to me when I was in high school which makes it important for me to learn how to use those modes of teaching through my own personal style of pedagogy in the classroom. Some of my previous mentor relationships haven't been the best, and some are so amazing that they can then potentially develop into a long term friendship. I want to discuss the highlights and downfalls that come within being a mentor. One of the main reasons this is something I want to be included in my teaching is because I've had the same mentor since I was 16 years old named Lara Henderson and we still till this day frequently hang out, work on projects together, or collaborate on community organizing through curating galleries and art markets. I honestly don't know where I would be in my life, education, and artistic path without the help and guidance I received from my many different mentors as a youth artist, it truly has brought me to where I am today which is what pushes me to be that same force of inspiration towards the youth I currently mentor personally and for my potential future mentees.

ABSTRACT

The outcome of my research project is to increase awareness regarding the continuous efforts being made by Providence community organizers and the work done to push their practices in the direction towards supporting local artists. Using teacher/practitioner based + arts based research and autoethnography, I'll be exploring how leaders within the local art community strive to preserve what we recognize as The Creative Capital. Commonly known for being a city offering artists of all disciplines the capability to pursue their craft while being able to maintain a sustainable practice.

My history of being involved with various non-profit art organizations throughout Providence as a youth artist helped mold me as a student, learner, and leader. My previous and current collaborations with these orgs now help me grow as an instructor, allowing me access to the explorations necessary in the development of my pedagogical practice within art education.

For as long as I can remember creating, public art has been one of my favorite tools to use as a pathway to further inform others and increase awareness to a broad-ranging audience. By creating my own version of a guerilla marketing campaign I'll be producing a billboard advertisement to promote services that help support local artists. From holding the support that's been gracefully given to me in high regards, I wanted to use this public art project as an opportunity to pay homage and utilize this platform for the purpose of publicly sharing the various types of art programming, services, and grant funding that is provided by several local art organizations here in Providence.

As a student who grew up here in Providence, I want this billboard to be the start of a bigger discussion about how the roles of local artists echo throughout the Providence Art Community and RISD. In correlation with my style of art pedagogy, research being conducted for this thesis, and my personal experiences during my time attending RISD, the design I will be showcasing on my billboard advertisement will consist of a reimagined logo I created that replaces the letters in the RISD crest symbol to say “SOUR” instead. Additionally, there will be a website link included that will bring you to a site hosting information that consists of resources available to be used by Rhode Island based artists.

Memoir: *The Origin of Lizzy \$our*



I feel like before I can even start speaking about myself and my upbringing, I have to start with telling my fathers story as an artist. The info of this story is being told based on what I know and was told by my parents while I still had the opportunity.

My father, Isam Jweinat, who was also a practicing artist during his young adult life, had many different explorations in Jordan during the time he practiced over there. My favorite story of my father's life is when he was about 15/16 years old practicing art as a hobby with his

brother, my uncle Isa. The Queen at the time opened a gallery for my father and uncle and graciously granted them both with a scholarship towards paying their tuition to attend the School of Fine Arts in Italy. After that, my fathers side of the family residing in Jordan at that time all traveled to Italy and spent a few years there while my father and uncle pursued their studies. He was an interdisciplinary artist, similar to me, who primarily worked with drawing, painting, and mosaic tiles and structures. One of his most famous projects is an extremely large scale mural of the Last Supper, made from mosaic tile installed in a church where he grew up. I have never been able to see this piece of art my father made other than some very old photos. One of my goals is to eventually travel back to Jordan and be able to visit this piece in real life. I still own a lot of works done by my father and some pieces are more with really interesting material like weaved maze/wheat that he would then draw portraits or animals over.

Although my father didn't pursue art for most of his life, during his time in Italy he also learned a lot about Italian cuisine. After his studies he eventually came to America where he worked in construction and as a pizza maker. He then got married, had 3 kids, got divorced, and went back to Jordan. He then met my mother, got married, and came back to the states and lived in New York where me and my brother were born. After living in New York for a few years, they decided to buy a building in Providence, RI (PVD) where my parents opened their first restaurant.

This story was so prominent in my fathers history and it constructed the way I viewed my father and the considerations I took upon myself when I decided to become an artist. I remember as a child those stories are what initially sparked my interest in wanting to make art. It's part of the reason I decided to take my craft seriously and chose to apply to art school. My fathers story has been the pathway to my own route as an artist, and his story has become a part of mine.

Although, since my father had not been practicing for some time by then and was mostly working he was not capable of showing me techniques. Since I was a child I've created free handed drawings of shapes and lines on the spot without thinking. For a while I've been trying to think of the originating source; how and why I started making these drawings and patterns. It wasn't until this year while being in class and thinking about art methods I was taught in school as a young child did I finally then remember. I believe I was in kindergarten attending Veazie Street Elementary School here in Providence. While I was in art class my teacher at the time gave us an assignment to make a drawing that was continuously one line and you would not lift your pen off of the paper. That is when I started making these abstract maze-like drawings then over time my work developed into what I like to think is its own artistic language. After talking to my classmate and friend Mei Zheng about this experience, they told me how that is a perfect metaphor to represent myself as an artist. They told me that they know me as someone who is driven, the pen never being lifted. I'm still drawing as I write, communicate and inspire others. I remember practicing these one line drawings on paper pizza plates in my parent's' restaurants. I see my art practice as an ongoing line of connection between past and present, between him and me. My father passed away on Christmas Day in 2011 when I was 12 years old. I still try to hold on to my connection with my father through continuing with my studies, art, and practice. When my parents got married and moved to the US, they primarily worked as chefs in the "mom and pops" styled restaurants they owned. My mother and I connected the most while cooking either at the restaurant family dinner, my mother would use me to taste test the food if it needed anything, and it became a continuous bonding experience throughout my life. I regret not spending more time in the kitchen learning how to make authentic dishes from my culture. This

has also encouraged me to have a deep connection with cooking, especially dishes that my parents made.

When talking to my mom and her experience within education, she told me when applying to college she got accepted to her dream school to study cosmetology but was not able to go because it wasn't within her family's finances because the school was too far and expensive. Typically within Arab culture, or at least my family for the most part, women aren't supposed to be as ambitious or independent and definitely not stubborn enough like I was to go out of my way and pursue what I wanted to in life. The ideology of being a traditional Arab woman never really aligned with me. And from not conforming to certain expectations, I was able to live my life through the dreams of my parents, through my freedom of self and my determination to be what can be considered unorthodox, a little different, or simply just an artist. Since she was not able to pursue what she wanted in life, all she wanted was for her children to do what they love. After getting accepted to RISD with a scholarship nobody bragged more about it than my mom, to everyone and anyone that she had the chance to. Even at the grocery store my mother would make sure that even the cashier knew. Because of that and as a first generation Arab-American, my mother was extremely passionate about me and my brother attending college and was always supportive of any route of studies or interests that we each had. That said we also grew up extremely low income and poor so it was a similar situation and experience that she had dealt with before. I remember my senior year of high school I did the math of the SSI checks my mother got from me over the years and what it totaled to which essentially was what my college tuition/education would be. I was so upset I then went to my mother bawling my eyes out crying about that fact and how I wouldn't be able to go now. She literally looked at me and told me "Shut up, you're going to get a scholarship and will be fine." It

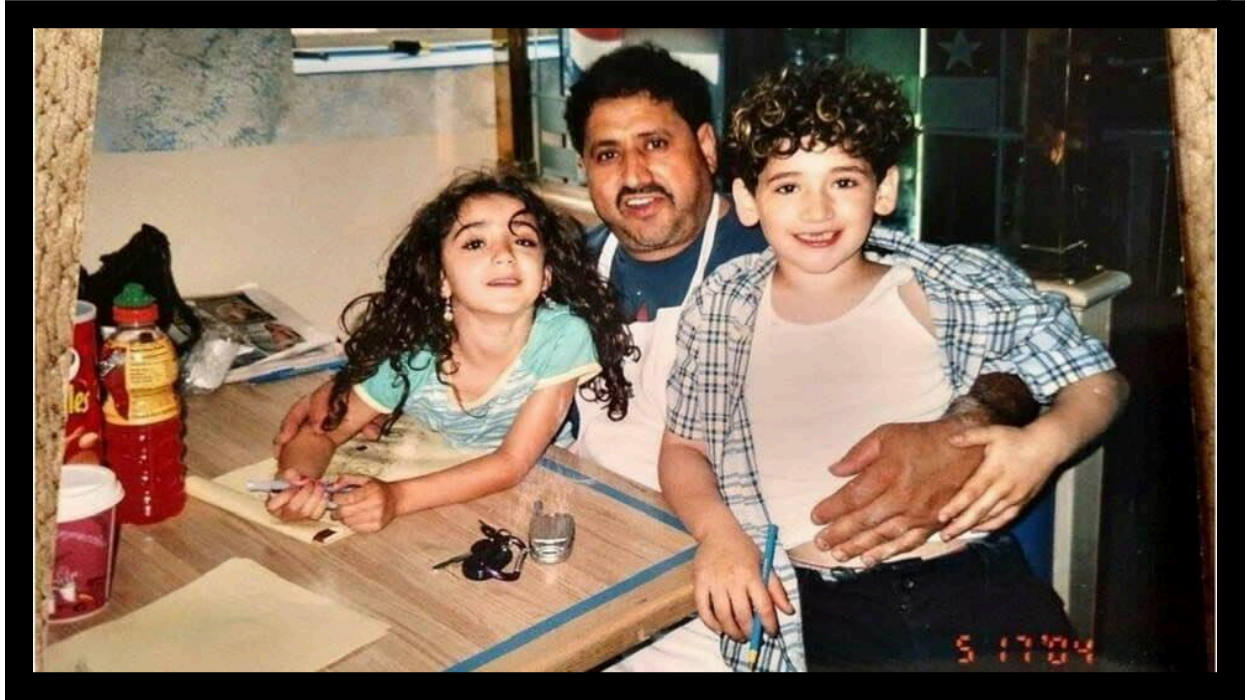
just so happened that she was right, per usual. After getting accepted to RISD with a scholarship, nobody bragged more about it than my mom, to everyone and anyone that she had the chance to. Me and my mom were really best friends, she was essentially my assistant with most of my projects and was always my reliable second pair of hands. My mother passed away in 2020 during my Undergrad at RISD. Most of why I triumphed to finish my degree and still continue pursuing my education and career in the arts is for her, I would not be where I am today as an artist in Providence without the support my mom gave me.

My mother was the most sincere, caring, and non judgmental person I'll ever meet in this life. She was my assistant for all my crazy projects, the most reliable second pair of hands, my #1 fan, and my bestest friend of all time. After that loss the earth stood still for a bit. Without that continuous love, support, and push, I would not be where I am today as an artist in Providence and there would be no such thing as Lizzy Sour. Both of my parents but especially my mother taught me what it is to build a community solely by being selfless and helping others even when I should be prioritizing myself. Nothing was more important to my mom than for me to go to college. Well, I did it twice now so I hope that was more than enough.

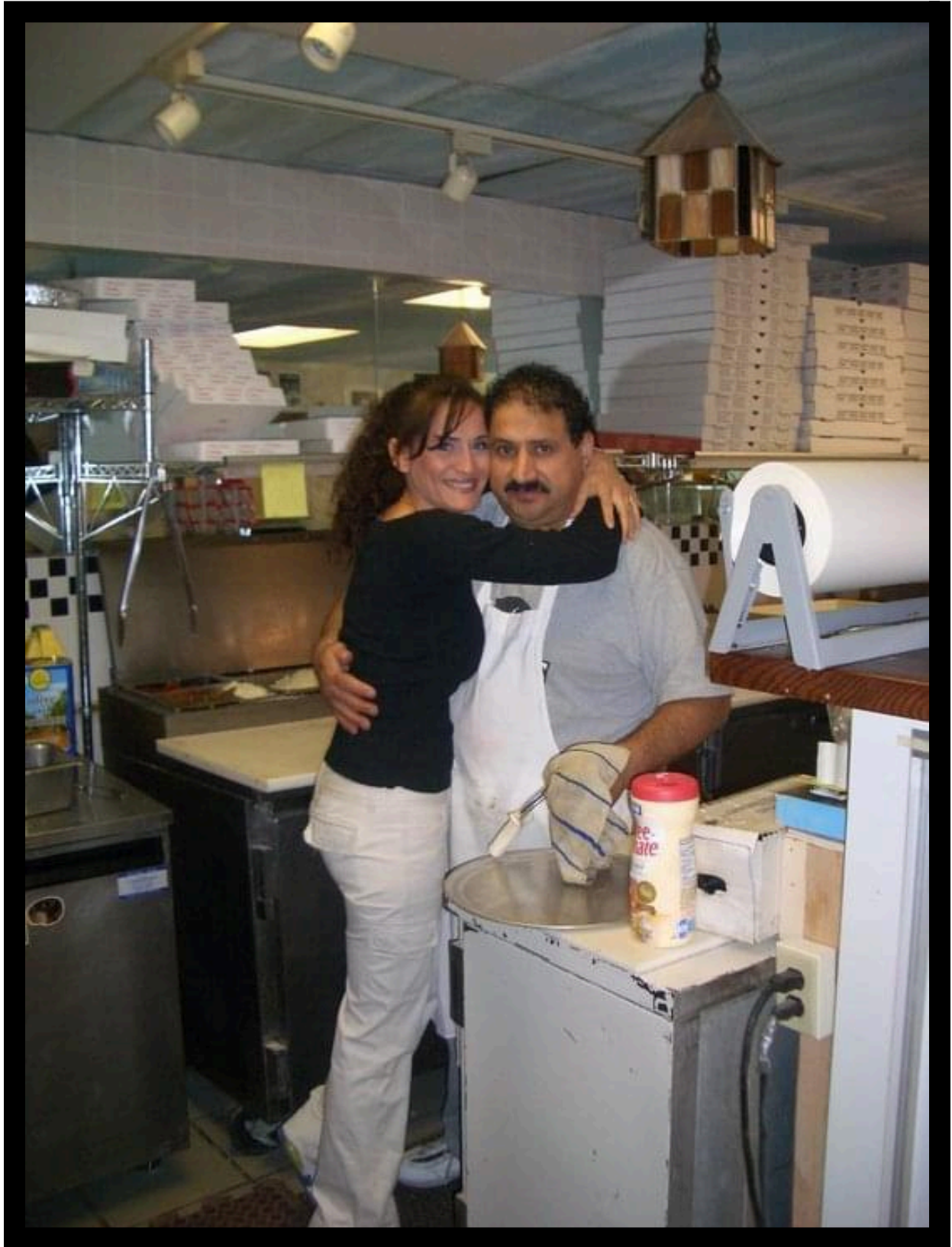
For most of my life growing up, I never actually wanted to be an artist, because I thought what everyone else thought. That to be successful within the arts is hard and unrealistic. Most of my childhood and teenage years were spent with me focusing on math and science, pursuing a potential route of pharmaceuticals. I always practiced art purely as a hobby on the side when I had the time to. When I was 15 years old I traveled to California and visited my uncle who is the number 1 tobacco distributor there and is pretty wealthy. While at his house just observing him and his lifestyle, yes he lived comfortably but I could tell he was not happy at all and was overworked. I guess you could say I then had an "epiphany" and decided to do a 360 in my life

and take the risk of pursuing art full time as a career path. I was at the time attending The Met high school at that time and eventually started having two different internships for 4 days a week at New Urban Arts and AS220 where I developed my portfolio. Not to mention, When you're from Providence and surrounded by creativity constantly, wanting to be involved in the arts can become contagious.

After that I spent a year really getting to know the mediums of painting and silkscreen and at 16 years old I started my brand of merchandise under the name "Lizzy \$OUR" where I initially started primarily selling silkscreened apparel and prints, plus small acrylic paintings. Over the years I've started incorporating different materials within customizing apparel such as sewing, painting airbrush, stencil, fabric dyeing, and other methods. Along with that I started making and selling a variety of different hand made art products such as paintings, poster prints, small sculptures, book arts, textiles, and more. People always ask me the birth of the name "Lizzy Sour" and I wish I had something cooler to tell them other than it was just my online username when I was younger and people started calling me that when I really started getting into my art practice.



















معرض الفنانين عيسى وعصام جوينات



المركز الثقافي السوفيتي

جبل عمان - شارع أبي قتامة

ت : ٤٤٢٠٣ / ٤ - ص.م. ٢٢٠٢

دليل المعرض

- ١ - صاحبة المجلة لذلك حسن بن خالد للعظم
- ٢ - المسجد الأقصى
- ٣ - الزبي التلعي مدينة جرش
- ٤ - الفن والتوسيع عند القرعنة
- ٥ - الزبي التلعي مدينة اربد
- ٦ - السيدة مريم العذراء
- ٧ - دعوات
- ٨ - المعظم
- ٩ - فصل الشتاء
- ١٠ - باليسه
- ١١ - فلاح يعزف على الناي
- ١٢ - القوة والعظمة
- ١٣ - الحسلر
- ١٤ - منظر من العاصفة
- ١٥ - زي شعبي
- ١٦ - الشيوخ
- ١٧ - المحروسة
- ١٨ - منظر من العاصفة
- ١٩ - نظرة امل
- ٢٠ - عازفة الكيثار
- ٢١ - مصارعة التيران
- ٢٢ - الكندي
- ٢٣ - عاحوة هوائية
- ٢٤ - فتاة
- ٢٥ - حنان ام
- ٢٦ - الزبي الموزي
- ٢٧ - الزبي اليوناني
- ٢٨ - السيد المسيح
- ٢٩ - الام
- ٣٠ - على قارعة الطريق
- ٣١ - استهزاء بالحياة
- ٣٢ - منظر طبيعي
- ٣٣ - حامل الكيثار
- ٣٤ - الزهو والشموخ
- ٣٥ - لبنان
- ٣٦ - قلعة البحر
- ٣٧ - يمانية

يسر المركز الثقافي السوفيتي ان يقدم لكم الفنانين الفنانين عيسى وعصام جوينات .

أقام الفنانان هذا معرضا في مدينة الزرقاء - وهذا هو معرضهم الاول في مدينة امدان .

يشكل المعرض من ٣٧ لوحة متباينة جديده ، حاول الفنانان خلالها التعبير عن روحهما الفنية وبأشكال تطرقا الى مواضيع مختلفة ، استلزاما في معظمها للتعبير عن نفسيهما بشكل جيد . والكثير من الجيد الذي يدعو للاعجاب ، ان حين التشايع استلزاما ان يصل الى حسنا المستوي الفني ، مجوده في الشخصية ويستلزاما وفيها تكن ودون منظر ، نجد انفسنا ونحن نتجول بين لوحات المعرض اننا نمره جديسه بالامتنان والثناء ، لهذه الترحيب الخلوة بتسديد الفصح نتحدث عن بداية جديده وحديثة لهذه الطريقة من التعبير في الارض . ونقول على انه يوجد في الارض خباياها، تلبية وجيدة ، منجدة الى مساندة ونوجه .

نرجو ان يلقى معرض الفنانين عيسى وعصام جوينات وانفسا انفسا مزيدا من النجاح والتقدير ومستقلا تقيارنا ، يساهمان من خلالها في تطوير الفن في بلادهم .

ولد عيسى وعصام في مدينة اربد عامي ١٩٥٤ و ١٩٥٥ . وتلقيا تعليمهم الابتدائي والاعدادي في مدرسة الزبي الاصطناعية في الزرقاء ، وهذا الفن طابعا مدرسة الزرقاء التقليدية . ملط عيسى نفسه بمتابعة مواهب الاخوين وهذا ممارسة هوائية تلبية بمثل توفيقه بسببته من تلمذ الفصح كالتدريس اصحاب كل من شاعدهما . كل من كثر التشايعين لوحدهما عصام وعيسى والفاهما ، فقلنا انما كل الوسائل الضرورية لمدرسة هوائية وكانت النتيجة لوجبات جديده عرضت في ١٩٧٢/٥/٢٩ في معرض خاص بالزرقاء بعدد رعايته بعمر الترتيبه والتعليم هناك ، حيث كانت الترحيبه المعروضه استعجاب الزائرين . كما والشرك الفنان عيسى وعصام في ١٩٧٢/٥/٢٩ في معرض لصاحب المعارض لواء الزرقاء . هذا ويكتسب الفنانان باثنية معرضهما لتقدم في مدينة اربد .

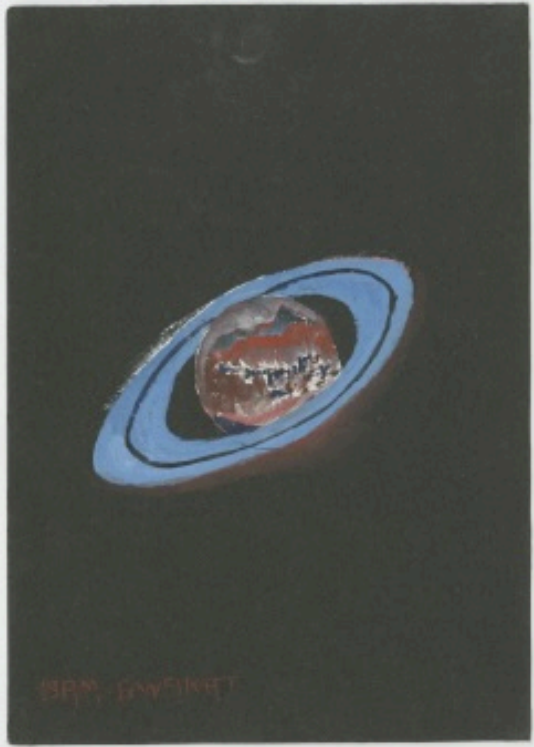
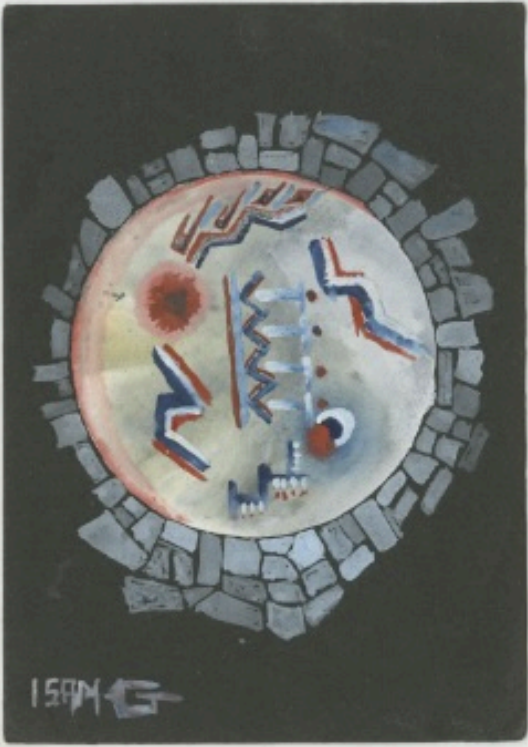






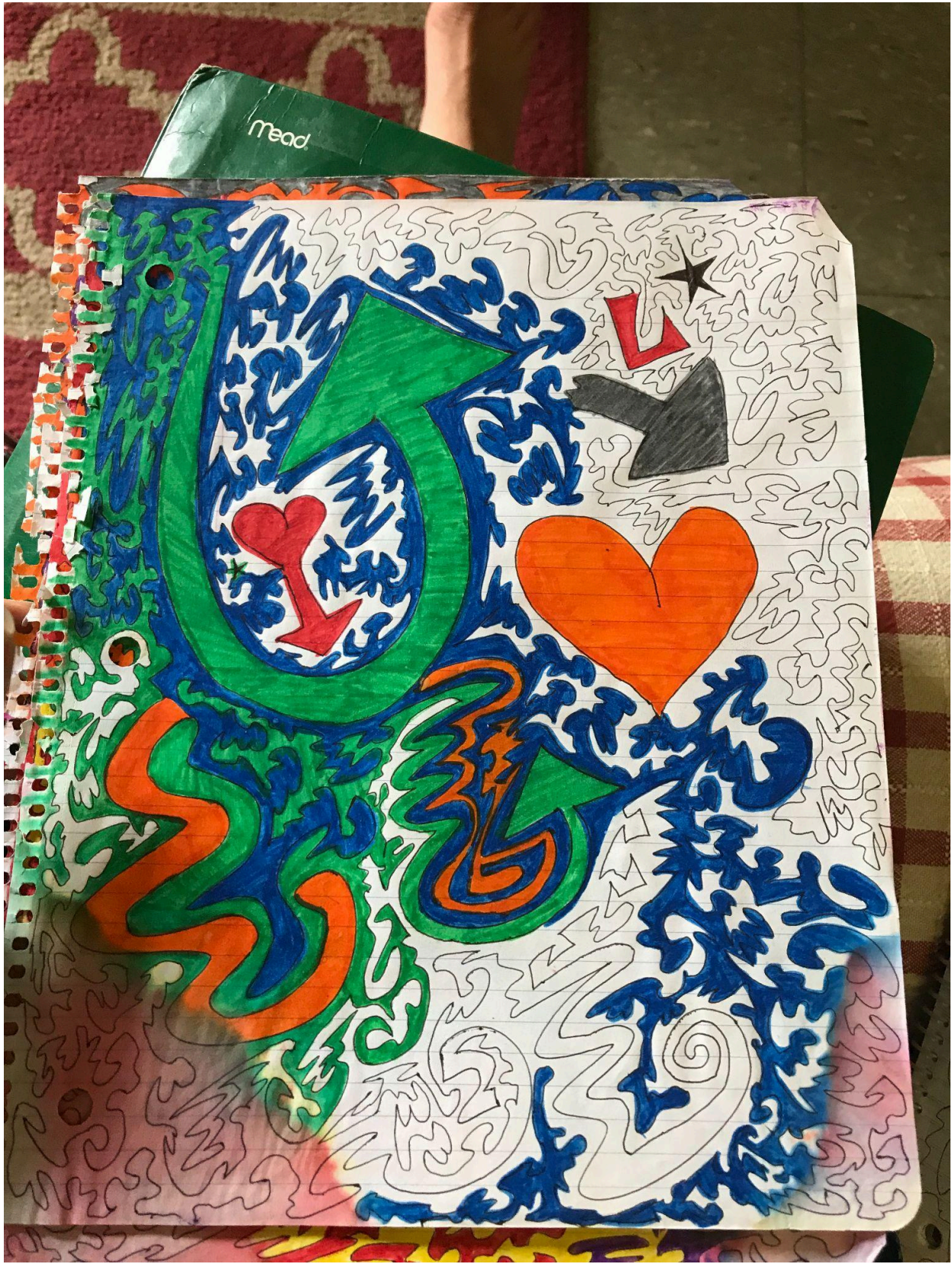




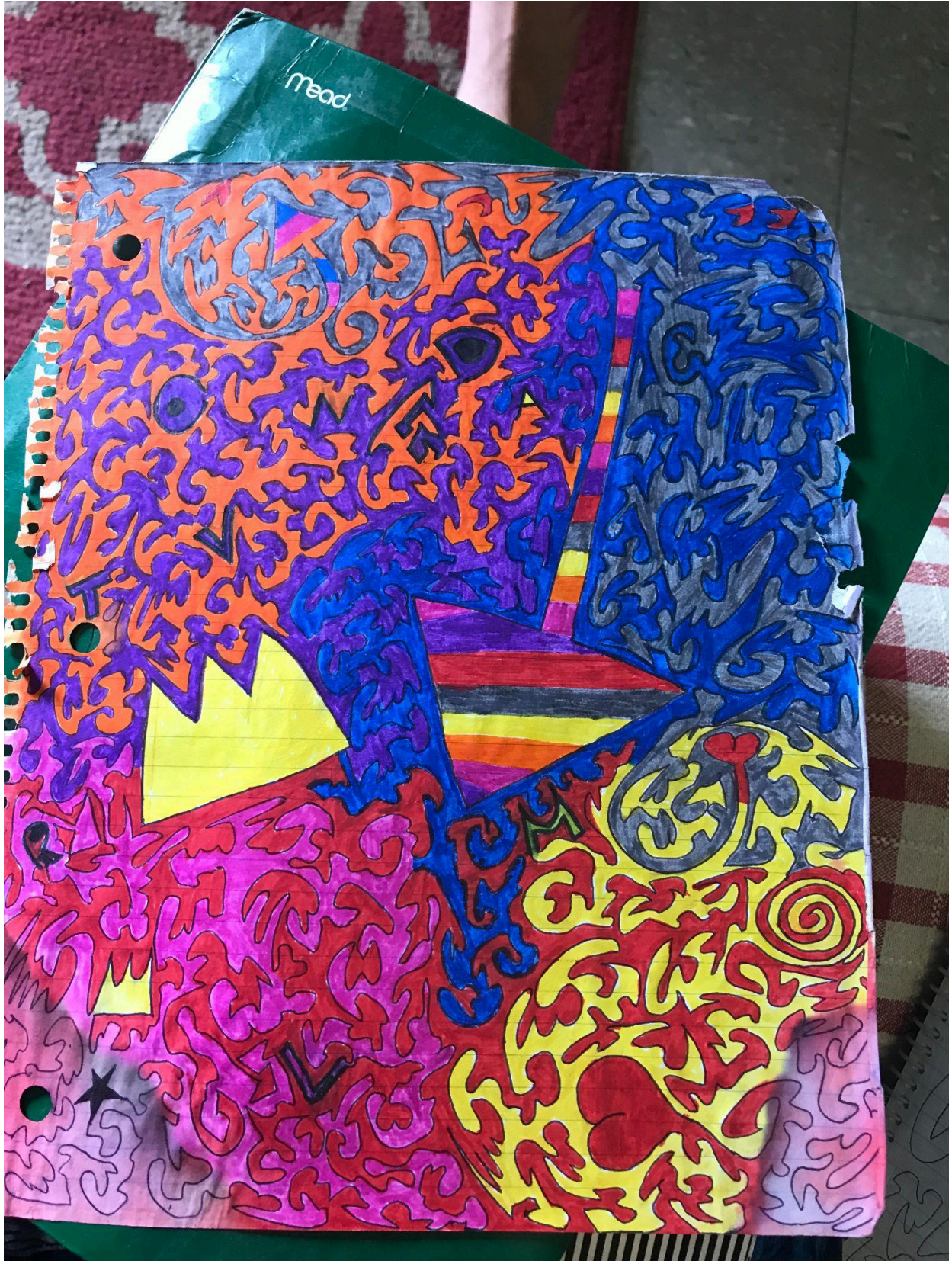


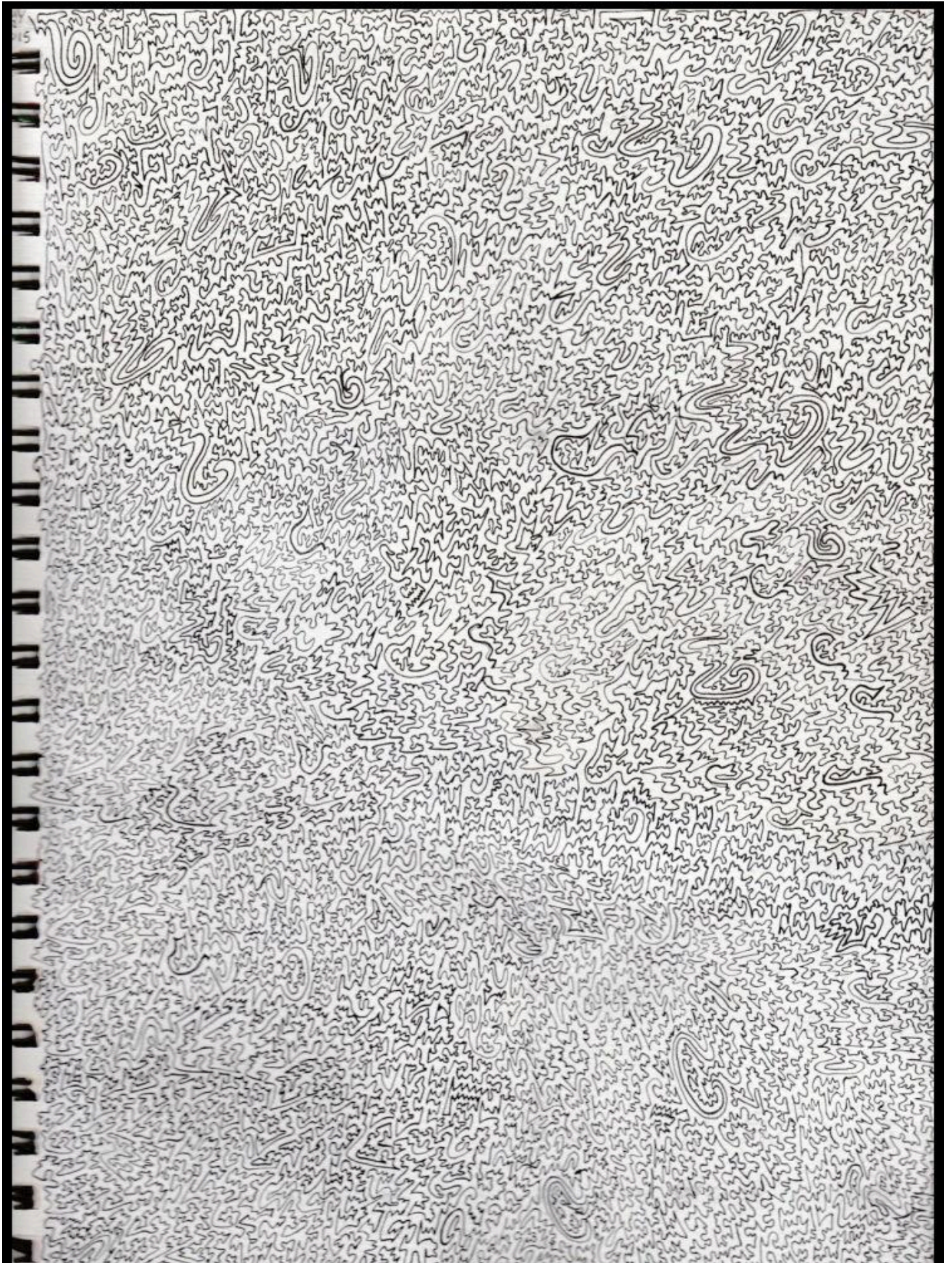
















About ME

My name is Elizabeth Jweinat, also known as Lizzy Sour. I'm a local artist raised in Providence, RI coming from a Middle Eastern background where both of my parents were born and raised in Jordan. Currently I attend the Rhode Island School of Design (RISD) in the Teaching + Learning in Art + Design (TLAD) Graduate program studying Art + Design Education with an additional Undergraduate degree in Sculpture. Furthermore I'm an advocate for public art and community organizer who regularly curates gallery shows and pop up markets helping marginalized artists and students. I primarily work towards supporting upcoming artists from similar backgrounds as me including low income, first generation, and Black, Indigenous, and People of Color (BIPOC) groups.

Prior to getting my BFA, I was a self-taught artist for the majority of my practice. As a child and for as long as I could hold a pencil I've created free handed drawings of shapes and lines on the spot without thinking. Over the years it has developed my work into what I like to think is its own artistic language. This style of drawing that I'm referring to can be seen in my portfolio with many of my free hand all over print drawn paintings. It has become a trademark style of mine and I continuously branch out and further develop this 'language' in more conceptual and representational aspects. Currently that has been transitioning into typography and scripture.

As a youth artist I was affiliated and involved with many local art organizations, while in highschool I interned at AS220 and New Urban Arts (NUA) working on my college art portfolio. I'm now currently involved in these spaces in new ways including being a volunteer mentor at NUA for their youth programs, and at AS220 as a studio member further developing my practice. I additionally work at DCD teaching weekly after school classes at PCTA. My practice, studies, and career within the last few years have consisted of teaching and mentoring youth artists in Providence.

At 16 years old I created the brand/persona "Lizzy Sour" as my own artistic representation to the public. Since then I've frequently and repeatedly exhibited my work in multiple galleries throughout the city while continuously managing my business selling art merchandise. Throughout my time being an interdisciplinary artist I've been able to master my own processes and techniques working with various mediums such as painting, silkscreen, apparel, sculpture, photography, book arts, sewing, metalwork, furniture, etc. Just about anything or any material I can physically get my hands on.

I am an abstract styled artist who specializes in murals, my work is primarily free handed drawing experiments using reinterpretations of shape, color, pattern, and typography. Public art has been one of my biggest inspirations to me since I was a child and as a young developing artist. My practice now is heavily rooted in public art and has become one of my biggest passions devolving into my career. Although my art is pretty abstract and is usually made organically I believe my work sends a message to the community in Providence and lets everyone have their own interpretation of it. A lot of my work resonates with things that I am currently going through while I'm creating. When I make art I create everything purely from the heart, which is why most of the work I produce is freehanded.

I've spent a lot of time and practice as an artist being selfless by helping people when I really needed to be putting all my focus into myself. There's something significant about being at your lowest and putting your feelings aside to still be able to create and provide opportunities for others. I can only hope that my years of work into curating galleries, art markets, and other events supporting artists has been impactful and beneficial to those I have collaborated with.

Teaching + Learning Experience

In this section I will be discussing my previous history and personal connections to teaching and learning. I'll be leading with some prominent moments that I've gone through as a young learner who was an art student and mentee during my time in high school. I'll then be transitioning into the start of my work and practice within pedagogy and the different roles I've conducted as an instructor and mentor. I'll be sharing stories that were significant to my formation and development as a youth artist and is what evidently initiated my interest in becoming an educator. Furthermore, I will be highlighting the specific art programs that I've

collaborated with formerly and currently and describing what their organization is and what they offer.

Mentee History

AS220

“AS220—¹ is a non-profit community arts organization located in downtown Providence, Rhode Island. We provide all people in Rhode Island affordable access to galleries, performance venues, educational opportunities, residential spaces, and work studios needed to realize their full creative potential.

Our Mission + Our People: AS220 is an artist-run organization committed to providing an unjuried and uncensored forum for the arts. AS220 offers artists opportunities to live, work, exhibit and/or perform in its facilities, which include several rotating gallery spaces, a performance stage, a black-box theater, a print shop, a darkroom and media arts lab, a fabrication and electronics lab, a dance studio, a youth program focusing on youth under state care and in the juvenile detention facilities, four dozen affordable live/work studios for artists, and a bar and restaurant. AS220’s facilities and services are available to any artist who needs a place to exhibit, perform, or create original work and its classes and public-access studios are among the most affordable in the nation.

AS220 was founded on the principle that freedom of expression is crucial for the development of strong communities and individual spirits. AS220’s vision for a local unjuried and uncensored forum for the arts was launched in a one-room rental above the Providence Performing Arts Center in 1985 with a budget of just \$800. Today, the non-profit owns four

¹ For more information on “The People Who Make the Magic Happen,” at AS220, <https://as220.org/about-as220>.

mixed-use buildings, totaling over 100,000 square feet, in the heart of Providence’s downtown and represents a \$25 million investment in downtown Providence. AS220 has earned a national reputation synonymous with an egalitarian, accessible approach to the creative community – offering an alternative to the obstacles of conventional presenting venues.

We provide an inclusive forum for any and all Rhode Island artists to share their original artwork, embracing the full spectrum of the arts: theater, dance, poetry, photography, music, printmaking, creative “hacking”, painting, puppetry, and beyond. AS220 is credited as a national model for urban revitalization and has been recognized nationally for its catalytic role in the revitalization of downtown Providence.”

My introduction to AS220 might be the start to some of the best learning I received in the arts as a youth artist. While attending The UCAP School: Unity, Community, Achievement, Possibility—² (UCAP) in middle school, for an extracurricular course they offered courses taught by AS220 instructors in substitution for them not having any art programming at the time. My first year being there and taking that course was taught by Anjel Newman, currently the Co-Executive Director of AS220, focusing on rap, poetry, and writing. While at the time that was not really my cup of tea and I wasn’t as engaged as I could have been. The following year I retook the class instead this time it was focusing on public art with the end result being a group mural created by us in the course. I was extremely eager about executing this project and was very prominent in the entire process of its planning, prepping, and creation. I was probably 14 at the time and this was prominent in my interest in pursuing murals within my practice. I’ve heard through the grapevine that this is a story even Anjel shares with others as a tale of progression and growth.

² To learn more on “About Us,” The UCAP School, <https://ucap.org/home/about-us/>.

Once I got to highschool I jumped around a few different highschools before ending up at The Met³ where I graduated from. “The Met is a network of six small, public high schools located in Providence and Newport, Rhode Island. With high standards and strong family engagement, the Met’s individualized learning approach has proven successful in unlocking students’ passion for learning. The Met empowers its students to take charge of their learning, to become responsible citizens and life-long learners. The hallmarks of a Met education include internships, individual learning plans, advisory, and a breakthrough college transition program.

Advisors work with mentors, parents, and students to build a personalized curriculum around the students’ interests, searching out professionals in the community to pursue those interests in the real world. Once at a site, students develop a rigorous project that they can work on with their mentor and back at school with their advisor. These projects become the foundation for the student’s learning plan and provide opportunities for the student to explore and master content, skills, and reasoning.

“We’ll follow the example of places like the Met Center, in Rhode Island, that give students that individual attention, while also preparing them, through real-world, hands-on training, the possibility of succeeding in a career.” -President Barack Obama. March 1,2020

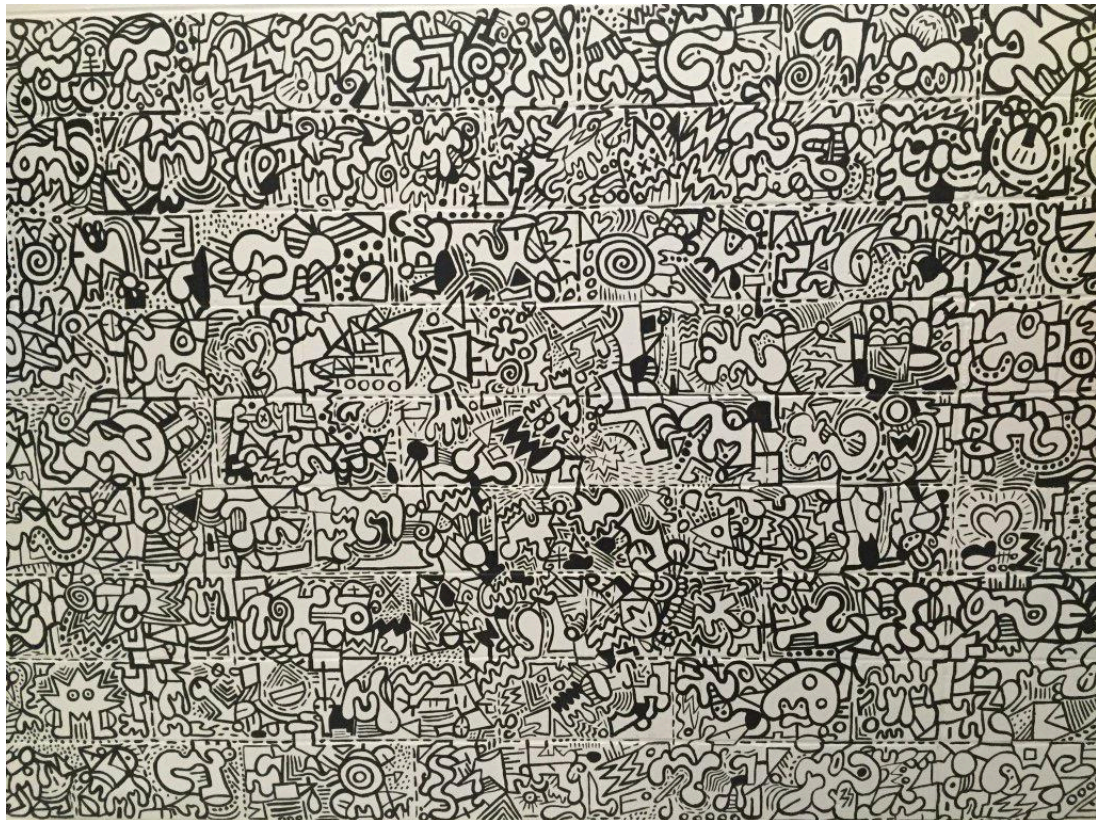
The Met is more than the six schools in Rhode Island; it is the flagship school of Big Picture Learning, a model for 100 schools across the country and around the world. It is a leader in school reform and is consistently identified by a sweeping range of education leaders as one of the most effective models in the country.

Mission: To educate and empower youth through relentless commitment to student-centered learning and personal growth so that all students graduate as skilled and responsible, diverse thinkers and civically-active citizens who gain fulfillment in their life and work.

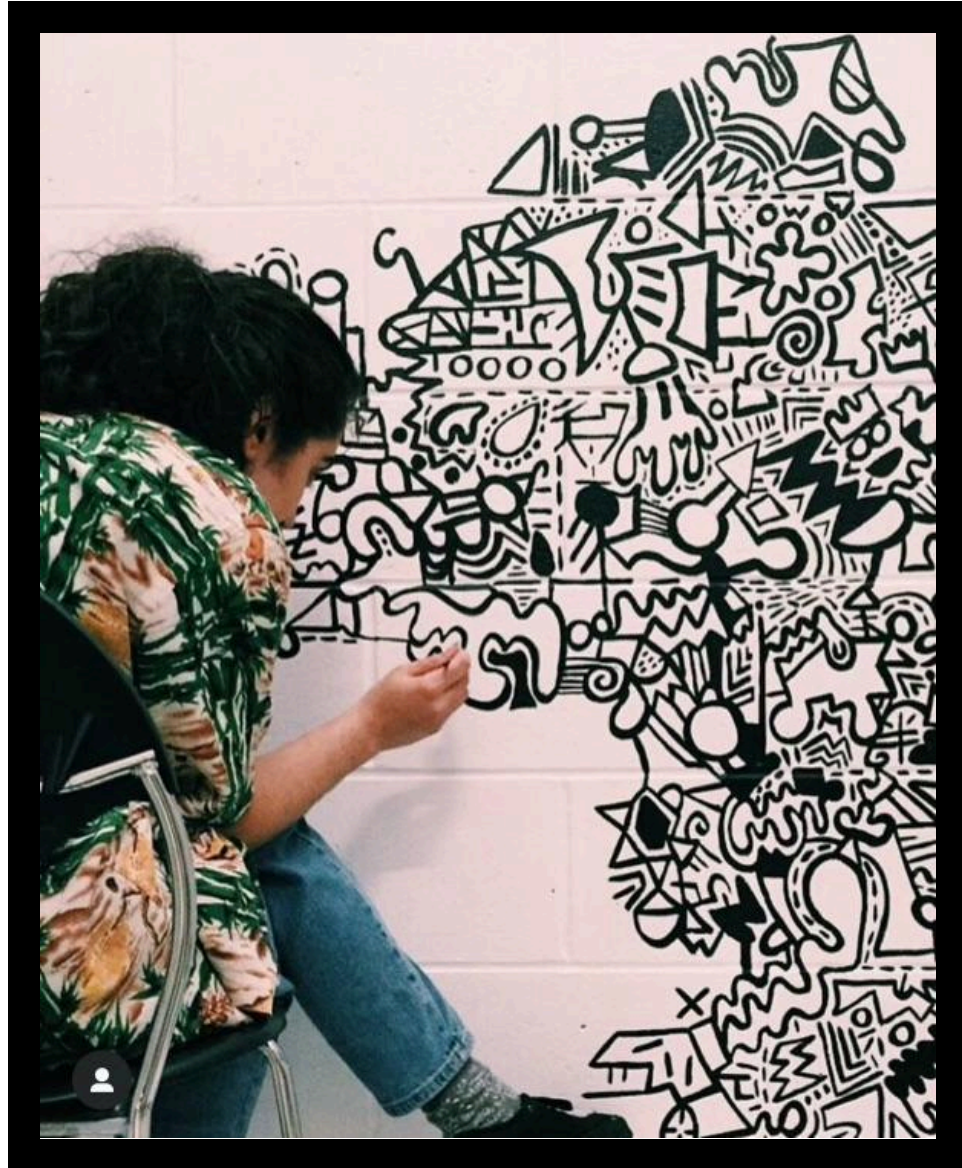
³ For more about The Metropolitan Regional Career And Technical Center, “Welcome to the Met,” – About Us – https://www.themethighschool.org/apps/pages/index.jsp?uREC_ID=376957&type=d&pREC_ID=873326.

Vision: To lead vital change in education and impact our community by producing skilled graduates, lifelong learners, and responsible citizens who enjoy their life and work.

The Met is a state-funded public school district and our educators are certified teachers committed to doing what's best for kids. The Metropolitan Regional Career and Technical Center offers a unique and innovative career and technical program to all high school aged children in Rhode Island.”







It was the perfect place for me to pursue my artistic pursuit to the fullest extent of my capabilities as a youth. It allowed me to structure my own education around art based learning and taught me the skills to go out in the real world and pursue my practice. My interests were focused on being able to have an artistic path of some sort at the time which is why I chose to pursue my studies with non-profit art programs. I was a special case student who had the opportunity to have a double internship at two different locations during 4 days of the academic

school week. One of my internships was at the AS220 Printshop, now known as AS220 Community Studios—⁴, learning from my long term mentor, Lara Henderson—⁵. “Community Studios is an art + design program for adults ages 21 and up looking to learn, practice, and grow their skills as artists. We are committed to providing programming that centers Black and Brown people, those who are formerly incarcerated, parents, and anyone else who has limited access to the arts, for whatever reason. Our facilities include a print shop, fabrication lab, media arts studio, darkroom, visual arts studio, and an apparel design studio. We offer affordable access to equipment and education in the areas of printmaking, visual arts, music, woodworking, media, photography, apparel, maker technology, and more.” We primarily used our time working on silkscreen projects, developing my college art portfolio, and practices within community involvement. Through how much I dedicated my time to the space my practice of care to the studio I was granted with being a key member having 24/7 access to the space for my leisure. Lara always encouraged my shenanigans as a young artist in the best and most responsible ways. She told me a story recently about when we first met while I was 16 years old. For one of our first projects initially working together I told her that I wanted to do or create something radical that would somehow end me up on the news somehow. Fortunately enough I ended up creating a protest poster that I distributed at a school walk out with providence high schools for the inauguration of Donald Trump when he first got elected. The signs were obviously and intentionally provocative for a reason, to cause a commotion of some sort whether that was good or bad. For most who agreed with the cause loved the piece of art and became an extremely popular print of mine that I distributed highly. For others, it was extremely bittersweet for them. My mentor Lara Henderson put up one of these posters in her apartment window that faced

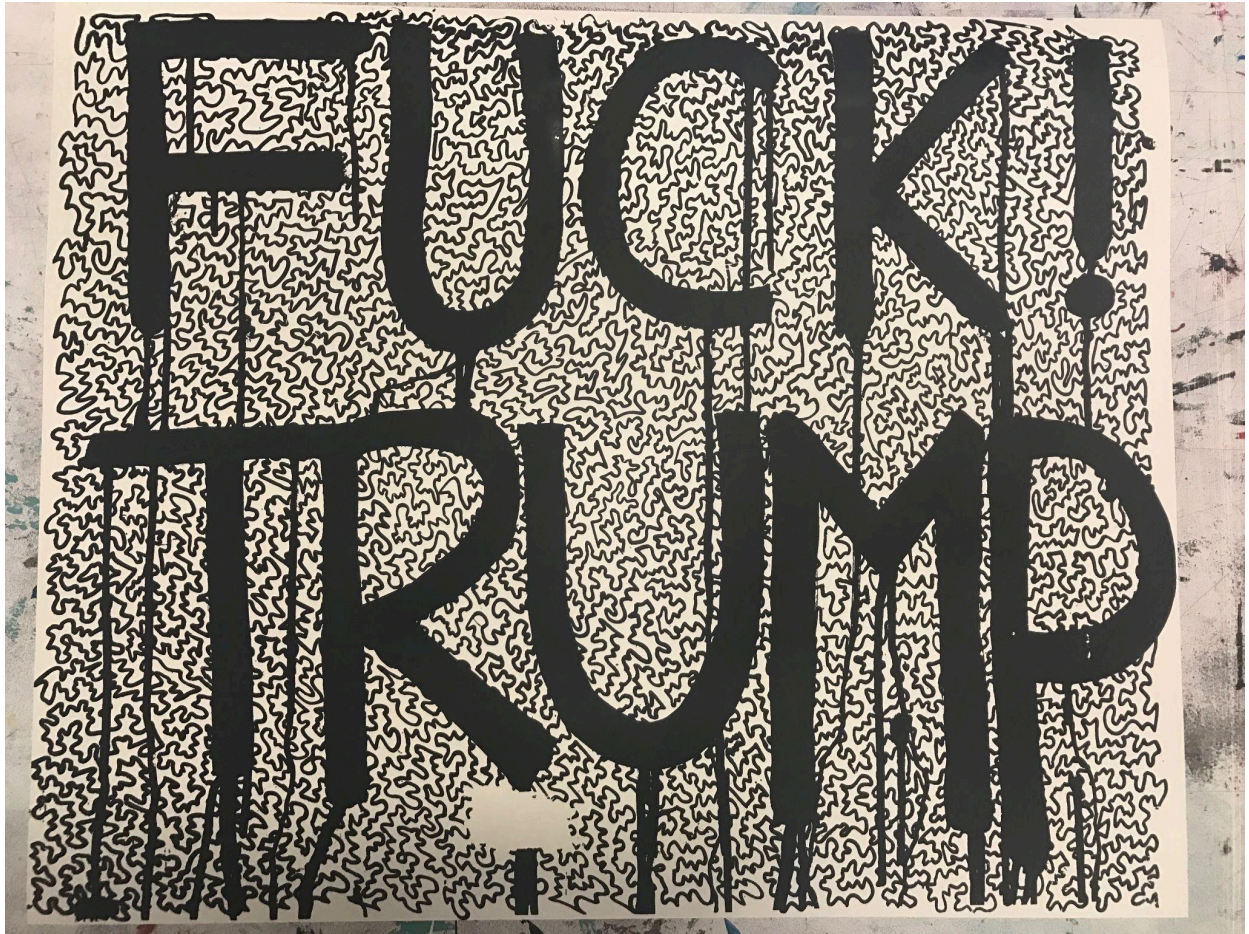
⁴ More about the “AS220 Community Studios: Community Makerspace in Providence, Rhode Island,” AS220, <https://as220.org/community-studios>.

⁵ Details and Portfolio Work on designer Lara Henderson, “Lara Henderson, Artist,” <https://larahenderson.com/>

Washington Street in Downtown Providence where she lived above the print shop. The exposure of that sign in that area is then what ended up causing commotion causing GoLocalProv to write numerous articles against the protest statement piece and the demand of it being taken down. This ended up becoming a conflict of interest especially since AS220 is known for being uncensored and unjuried, so they morally believe in being proactive about freedom of speech especially on sensitive topics such as these and released a statement essentially being on my side as the artist and organization involved in that situation. That was just the start to a long term relationship of a teacher, friend, and fellow artist. I still call Lara my mentor and have created an everlasting friendship through the experience of educator and peer.

Through the continuous support of AS220 I've been given opportunities to further practice my work in public art and help me grow my portfolio for large scale art / murals while being a student. During my internship at the AS220 Printshop with The Met I was able to create a free handed mural in their Media Labs room consisting of a hand painted all over print pattern and wheat pasted collage of silk screened poster prints with an original design I made in a variety of different colors. I initiated and completed this for my Senior Thesis Project in high school. Additionally, while attending RISD during my freshman year I decided to take on two mural commissions to be completed start to finish during our spring break week. One was for a financial company located downtown potentially being my largest and most intricate mural to date. The second one was a mural at the AS220 Bar while they were making renovations to the space. Completely both of those projects at once simultaneously was a big test on myself and my capabilities to commit to these large projects.







LIZZY \$OUR

Memphis Regional Center
at Central State





















New Urban Arts

“At New Urban Arts, our long-term goal is that young people and artist mentors work together—as collaborators and peers—to develop creative practices which allow them to become more imaginative, and active, community members.

Our programs encourage students to:

- develop positive relationships with non-parental adult mentors and peers
- acquire standards-based skills & knowledge in the arts
- begin to develop their unique artistic voice
- graduate high school on a path towards post-secondary success

We support students' wider, holistic development through partnerships with organizations including The Providence Public Schools, the Rhode Island College School of Social Work, and the College Planning Center of Rhode Island. All our youth programs are offered free of charge and provide after-school snacks, free bus passes, tutoring, and homework help.” (Rodsberg, 2024)

“Mission: New Urban Arts (NUA) is a welcoming community of high school students and adult mentors in Providence sharing space, skills, and resources to inspire creative expression.

Purpose: NUA’s student-led approach to learning enables young people to discover their power and develop agency. NUA is a haven from the many pressures and systemic inequities young people navigate daily. Founded by artists in 1997, we are located in Providence on occupied Pokanoket, Wampanoag, and Narragansett land.

Vision: We believe that when we engage in relationships and environments that make us feel safe to be and become ourselves, our creativity and well-being flourish. By relaxing, making, teaching, and learning in community with each other, we expand our sense of what’s possible.” (Rosenberg, 2024)

My history at NUA is very long and close to my heart. I first was introduced to the space around a similar time that I was introduced to AS220. While attending UCAP in middle school I was able to *sneakily* enroll into NUA as a student even though it was a high school art program because I technically attended a middle/high school. I probably started attending more consistently when I was 14, I believe that was around also the same time I was taking the mural class with AS220 at UCAP. During that year was the first time I had the opportunity to display my work in an art show to a public audience for many of their student shows. The first time I

ever sold a painting in a gallery type setting was through displaying my work at those events. Additionally NUA gave me my first experiences participating as an artist vendor selling my handmade merchandise, which essentially led to the overall creation of Lizzy Sour and what that entails. Throughout the years that I participated at NUA I was able to showcase in numerous shows and gain the confidence to have my persona to the public which helps me sell and develop a sustainable way to pursue my art career.

NUA also offered me some of my most early on internship experiences prior to attending The Met. There were a couple years where I participated in their paid summer internship programming which varied in a range of different projects to choose from, both times I chose whatever had to do with public art. The first time I participated was in the summer of 2014 where me and a group of students in the cohort created a mural at Classical High School in Providence, RI. This was my first time creating a mural located outdoors and working on a larger scale public art project. The second time was in the summer of 2016 where I was placed doing an internship at The Steel Yard to learn metal work including welding, torch blowing, plasma cutting, and metal grinding. To then use those teachings to create my own commission piece to make a decorative metal railing panel to then be installed in the stairwell at NUA while they were under reconstruction.

During my studies attending The Met high school, my second internship site was at New Urban Arts. My internship here was essentially devoted solely to the development of my art portfolio for college applications. My mentor and instructor that was assisting and giving me guidance throughout this definitely gave me a more rigorous learning experience that was more traditional based being outside of the realm of my work at the time. A lot of our time together

was spent on practicing representational still life charcoal drawings to then add to my portfolio, I needed at least 2-3 completely finished works that were strong representationally. Not to mention, we definitely did not have the same type of friendship kind of relationship that I had with my other mentor at the time, Lara. I can recollect numerous times I received the cold shoulder from my mentor while working together or whenever we crossed paths in public, which I would like to assume was for no intended purpose in particular. And even though looking back on that experience and not having the best time definitely helped start the formation of the shield that was needed to protect myself from the more extreme rigorous based learning regime that RISD offers, especially during foundation year.

There are so many other ways that NUA was directly involved in the mediums and beliefs that I put into the work produced in my practice. For starters, NUA is where I originally learned how to screen print and start my work within customization of clothes and making poster prints. Some of the work I included in my first showcase was a silk screened T-Shirt that was tie-dyed and printed by me. I don't remember who was the first person who showed me the basic process of silkscreen, it was potentially another student at the program who was attending at the time. But, I definitely and surely remember my mentor, Ian Cozzens, who taught me the art of silkscreen and how to screen print in the most efficient, thorough, accurate and as clean as possible process I could have been taught. Ian taught me things from tricks and tweaks to my printing methods overall, better and new ways to go about multi-layered registration, CMYK overlapping multi-color processes, and helped me at the start of my pursuit to larger scaled print projects.

Additionally, being involved with NUA as a student in highschool helped me gain leadership skills in my role as a participant in their Student Team Advisory Board (S.T.A.B).

This gave me the opportunity to apply my role as an artist towards a bigger purpose that serves a community I was a part of. We met weekly where we conducted meetings discussing programming and overall structure of the studio and how it can best run on the students wants and needs. One thing that I think is particularly interesting and peculiar about being in this role is that we actually are the ones who conduct the interviews for any new staff and incoming mentors. This is very important and strong to me and my advancement as a young artist because NUA literally gives the power of choosing who we were being taught from to the students directly. Which is an action that I believe is extremely impactful on a young audience and their confidence as learners by allowing them the space to have a voice within their pedagogy.

There is a direct connection between the TLAD department and the educators of my youth. Emily Ustatch, who was studio manager and deputy director of New Urban Arts during most of my time attending there, is an alumni from the TLAD department in the same MA cohort program I'm in now. Upon considering and going into this program I at a time discussed it with Emily and she shared with me that participating in TLAD is actually what ended up leading her to spaces like NUA and the roles she held within that space during her time there.

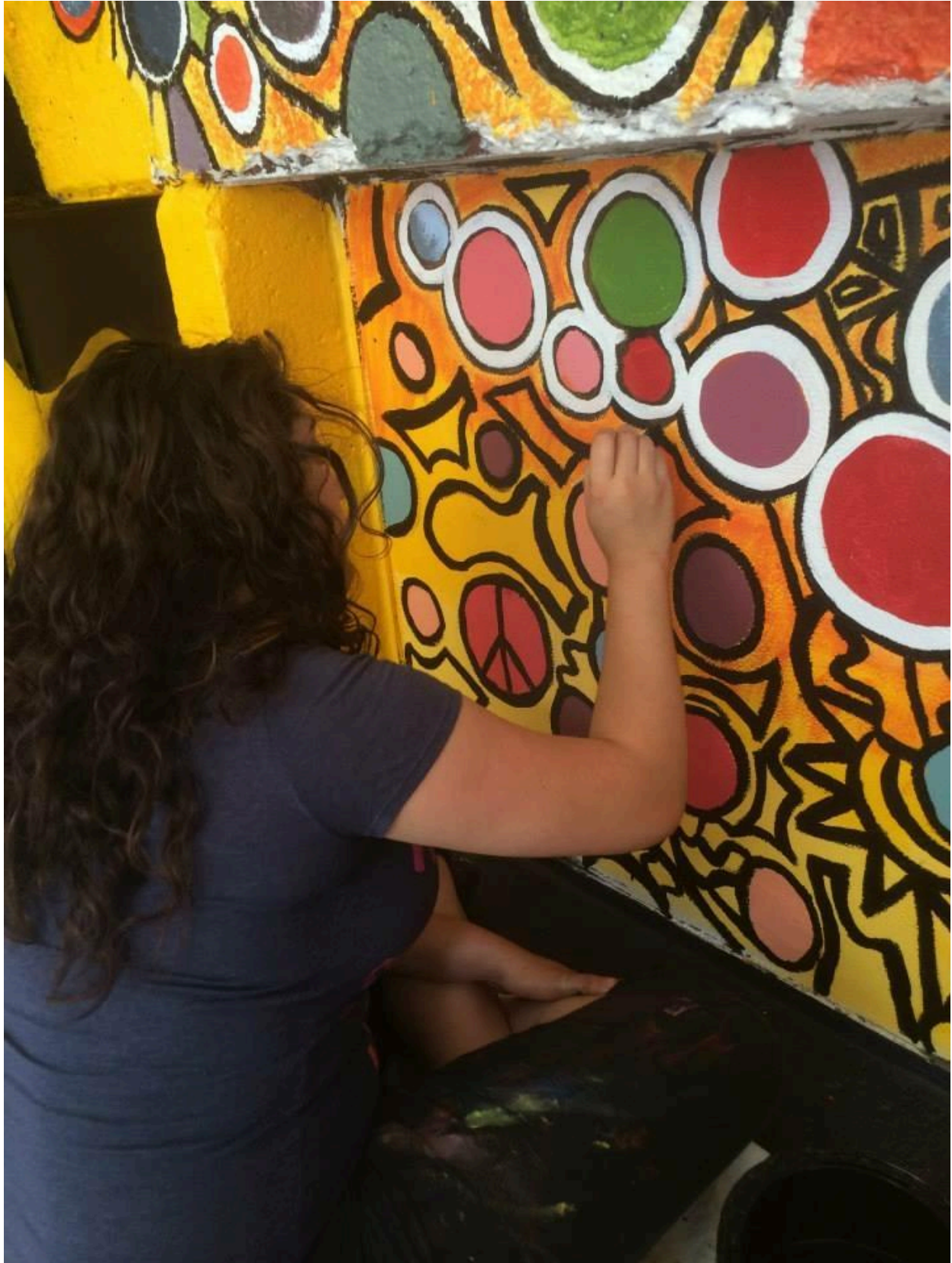
Additionally, when first applying to RISD as a senior in high school, I had my letter of recommendation written by Mara O' Day, another staff member from NUA who was the college advisor for students. Mara is also an alumni from RISD, and what she shared with me at the time was that when she was a student attending RISD she essentially created Project Open Door (POD) as her senior thesis project. And after graduating and leaving she stayed involved as much as possible until eventually having to just fully hand over the project to RISD and let them roll the ball on it. Which is something that most people, including myself, have experienced trying to make change within this institution and getting the credits and efforts taken away from you.

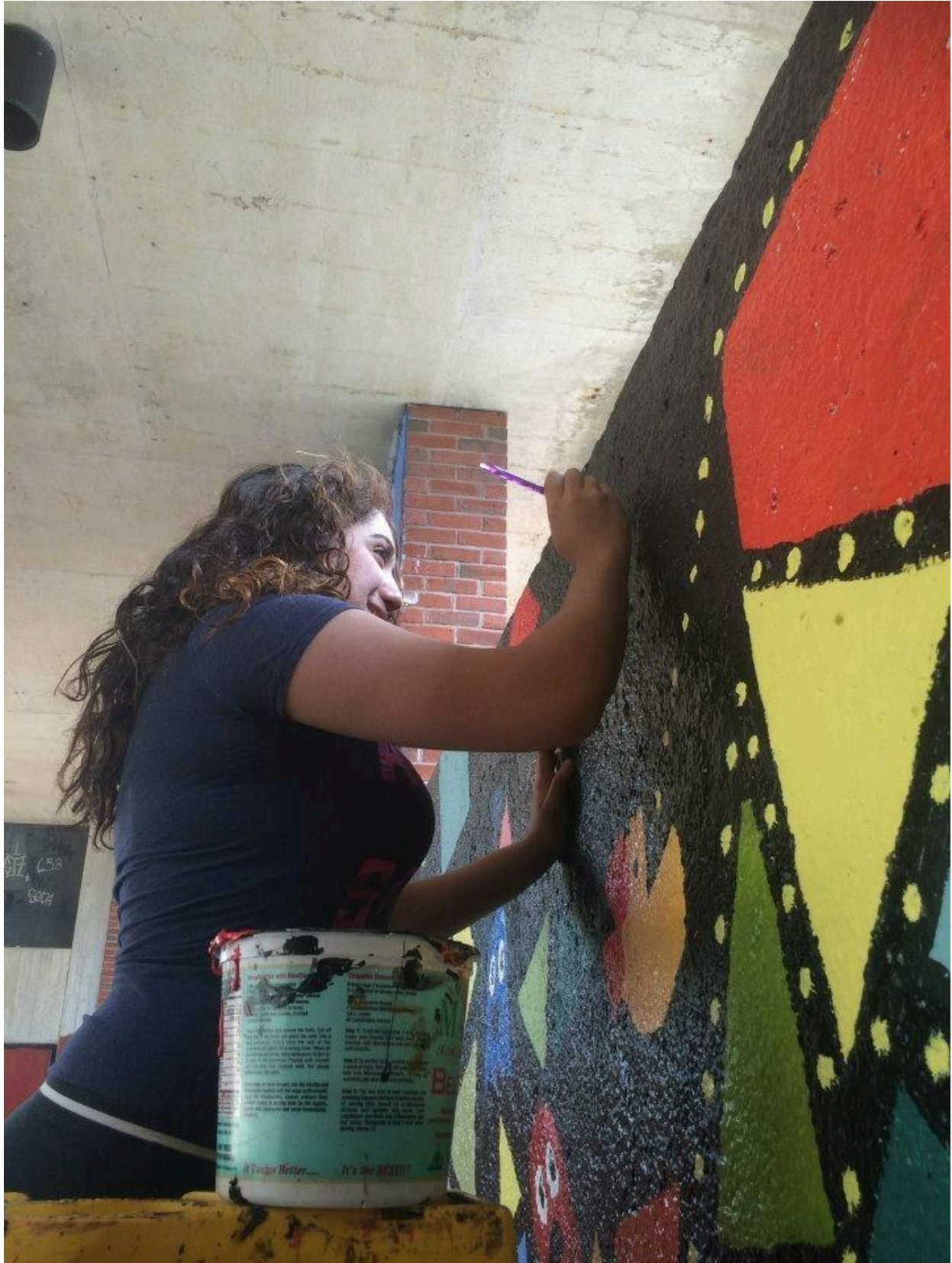


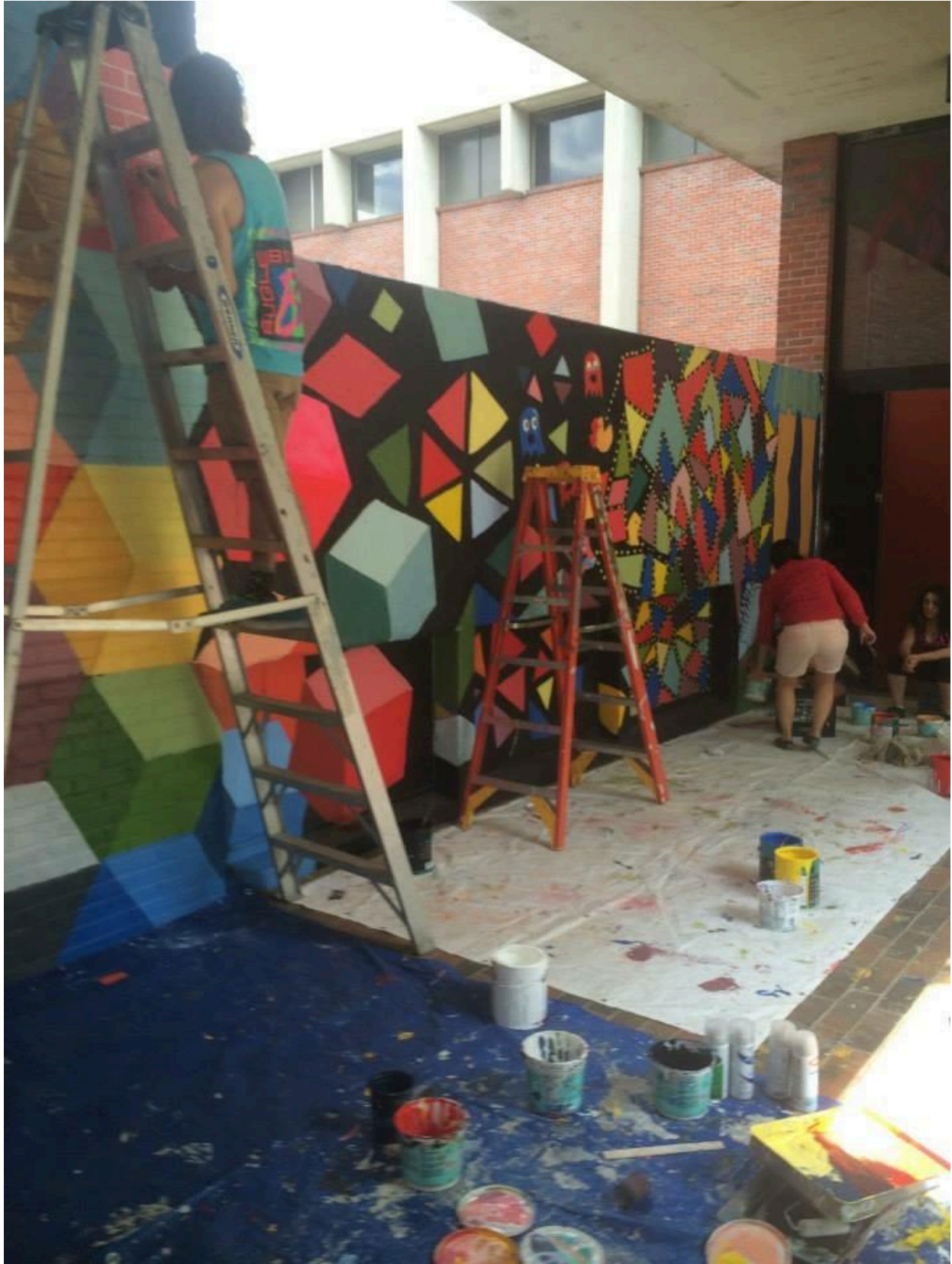










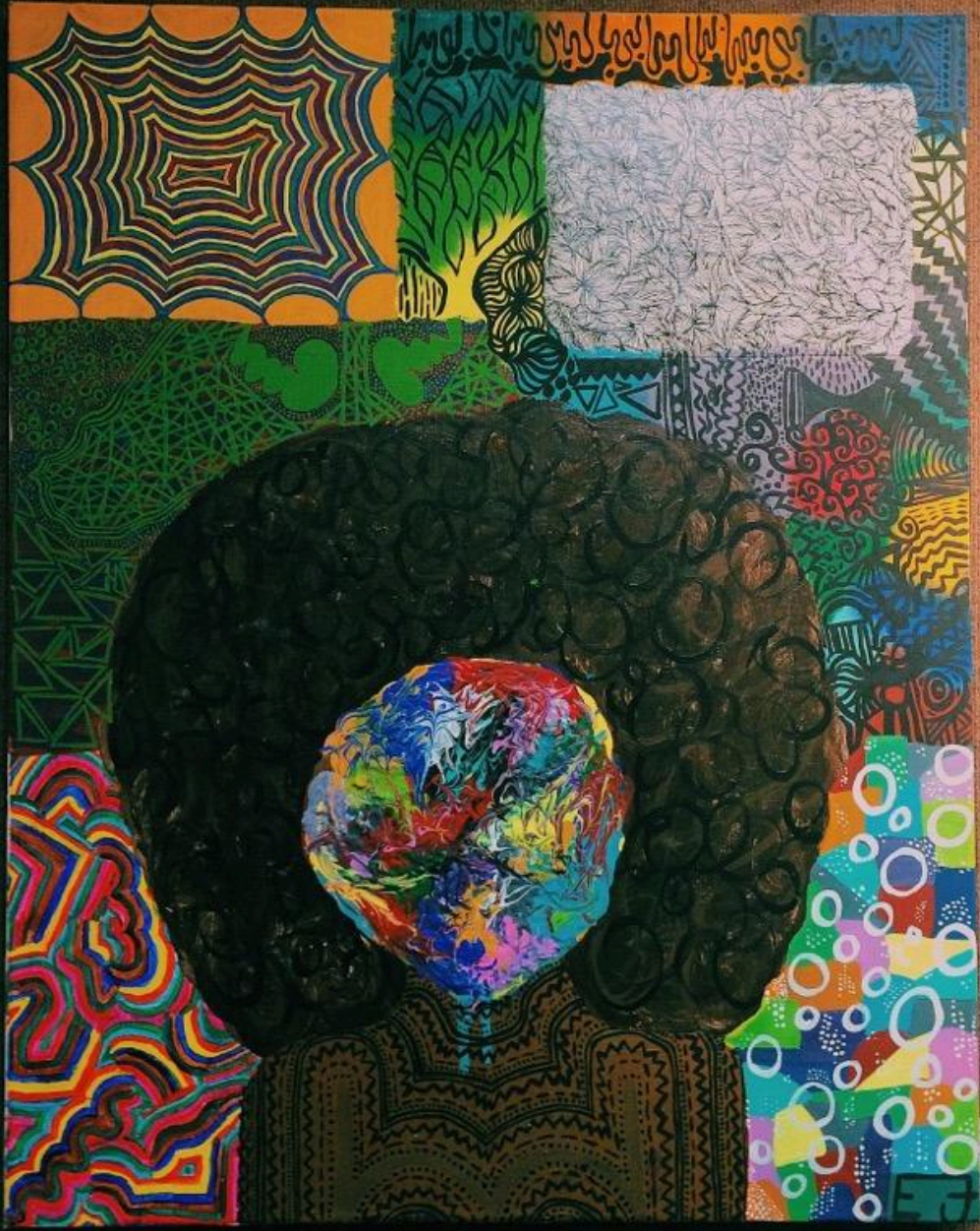












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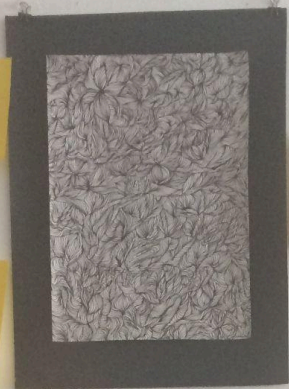




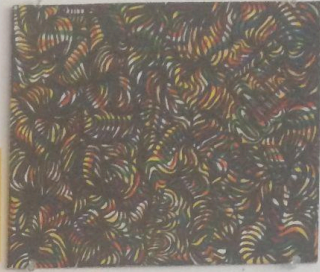




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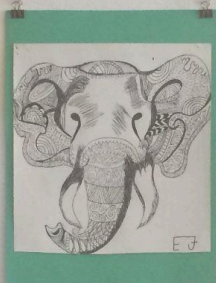


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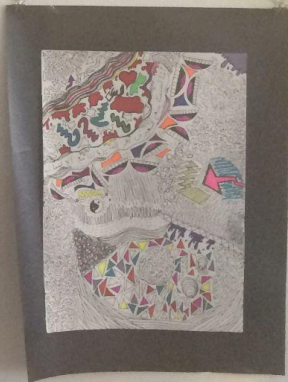
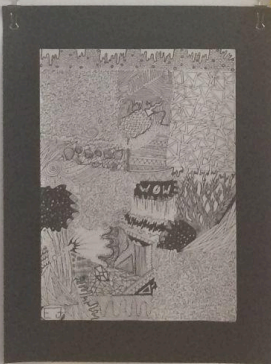
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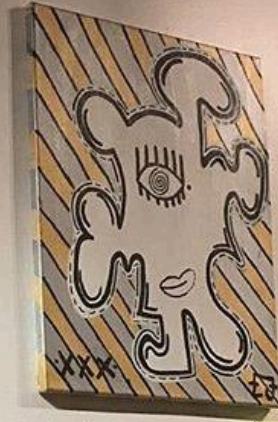
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Elizabeth Jernett
2014
Acrylic on canvas

This is an abstract portrait. This piece relates to many of my artworks. I was inspired by my own memories and dreams. Shown at Art 22

Anson McDermid
2014
Acrylic paint and poster paper

This painting is a portrait of a man. I was inspired by a picture of a woman in the 1950s that my friend had. This painting is not anything like the one. What challenged me the most with this painting was making the face symmetrical.

Ben McNeill
2014
Acrylic on canvas

This is a painting of a woman's face. I was inspired by a picture of a woman's face from the 1950s. I wanted to combine it with the stripes, but when I started to paint it, I was at the same time thinking about the world.

Ben McNeill
2014
Acrylic on canvas

This is a painting of a woman's face. I was inspired by a picture of a woman's face from the 1950s. I wanted to combine it with the stripes, but when I started to paint it, I was at the same time thinking about the world.

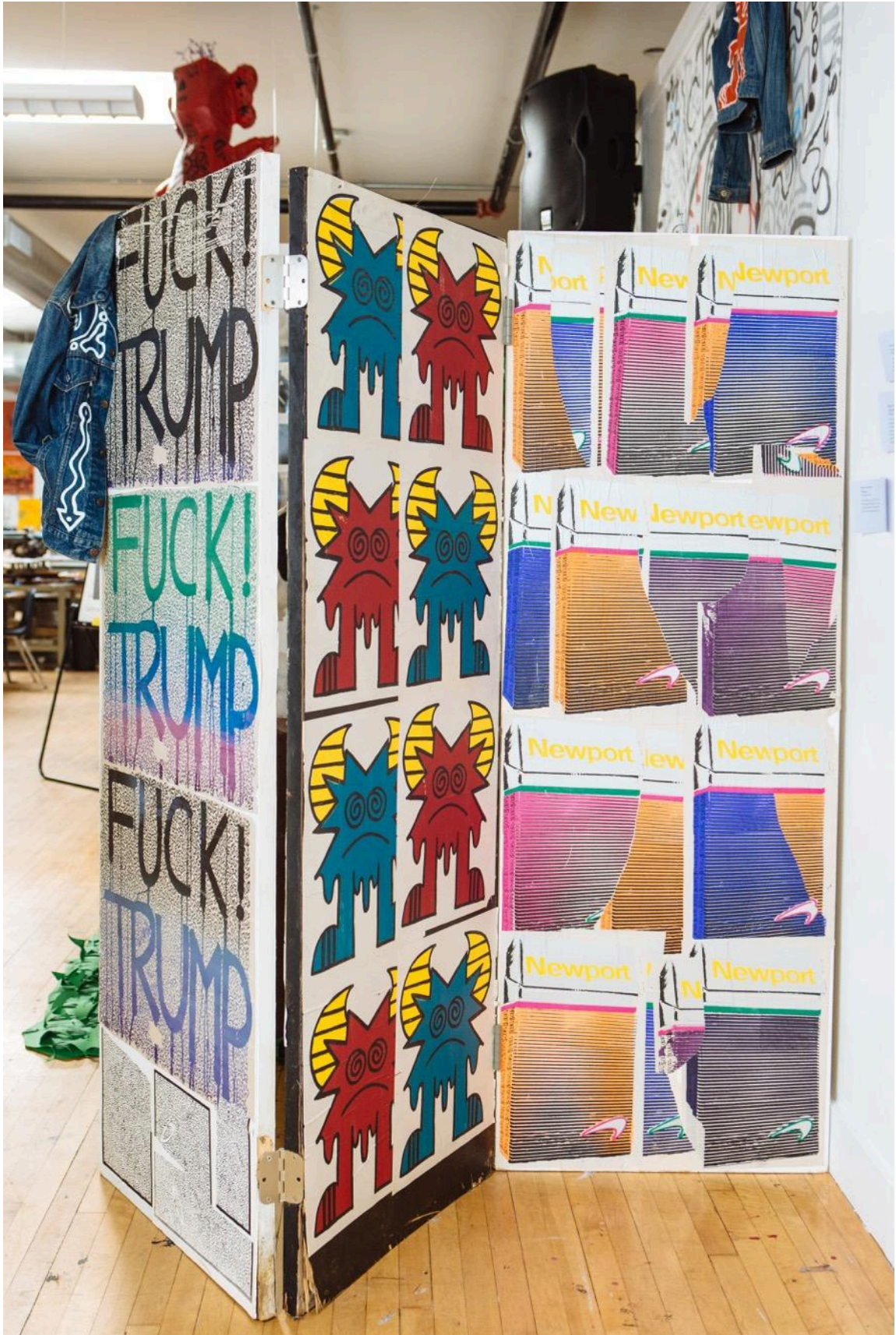
Ben McNeill
2014
Acrylic on canvas

This is a painting of a woman's face. I was inspired by a picture of a woman's face from the 1950s. I wanted to combine it with the stripes, but when I started to paint it, I was at the same time thinking about the world.















\$20





Project Open Door (POD)

“Our history: One day in 2005, a group of boys from Hope High School in Providence found their way to the basement of a Rhode Island School Design building at 20 Washington Place. Their school was placed under state control due to low performance and high dropout rates, and the boys, who craved an artistic outlet, had heard something about an after-school program at RISD. POD—⁶ Director, Dr. Paul Sproll, recalls this group of students wandering into this after-school on their own and asking, "Hey, can we join?"

Program Goals:

1. To provide FREE, high-quality programs throughout the year that help youth develop their artistic skills and creative voice within a supportive and inclusive community.
2. To encourage a life-long interest in the arts among POD teens + alumni.
3. To encourage teens to graduate from high school and enroll in higher education, by offering mentorship on college applications and portfolio preparation, or to secure gainful employment after graduation.
4. To provide teens with access and exposure to RISD’s campus and resources and unique program opportunities by collaborating with campus partners. Provide support and an authentic learning site for the RISD community- students, faculty, staff, and alumni to engage with the community and develop professional practices and pedagogy centered on social justice, equity, and inclusion.

⁶ To learn more on POD “About Pod,” Project Open Door, <https://www.risdprojectopendoor.com/about>.

Dr. Paul Sproll, Founder: As the founder of Project Open Door, Dr. Sproll has demonstrated a lifelong commitment to equity of access to high-quality visual arts learning opportunities for creative teens attending Rhode Island public high schools. For the past three decades, Dr. Sproll has guided the TLAD department, directing two graduate degree programs (Master of Arts in Art and Design Education and Master of Arts in Teaching) and mentoring future art educators. Though on the cusp of new adventures, Dr. Sproll remains dedicated to progressive practices in art and design teaching and learning and holds a passion for community-based practices at the intersection of formal and informal art and design education for teens.

Dr. Sproll typically taught graduate students, but back in 2005, he had volunteered for a semester to teach an after-school studio for students at Feinstein High School in Providence. It was this after-school program that the Hope students had discovered. Dr. Sproll realized this program had something that could be meaningful both for artistically talented but under-served teens in the city's public schools. Project Open Door has continued to uphold this purpose and provides free, quality art and design programming to high school students in Providence, Pawtucket, Central Falls, + Woonsocket.”

During my senior year of high school in 2017 I participated in POD’s Saturday Portfolio Development Program—⁷. “This program offers quality classes for artistically driven teens interested in developing their creative talents while exploring different approaches to art-making and creating an art portfolio for future endeavors. Portfolio classes are taught by professional Teaching Artists and take place on the RISD campus every Saturday from 10am - 1pm during the school year. In addition to Saturday classes, teens are welcome to participate in additional

⁷ What the Senior Portfolio Program is all about “Saturday Portfolio,” Project Open Door, <https://www.risdprojectopendoor.com/saturday-portfolio>.

opportunities such as Open Studios, summer classes, field trips, workshops and much more!” (Allen). I remember having to go through an intensive interview process and in person review of my portfolio work. After attending the class for sometime, I thought some of the assignments that were being taught to us were a bit amateur from what I expected at the least from a RISD class of the sort- this being my first initial introduction to being involved with RISD in any way. Also, it just so happened that the TA for my course was a friend of mine, Vuthy Lay, who was currently attending RISD and was someone I had previously attended New Urban Arts with before.

Springtime eventually came around and college application deadlines were upcoming. It was the weekend before RISD’s application deadline which was due on the following Monday. Vuthy asked me how my application was going to which I responded with nothing but me saying how much I did not want to go to RISD and blah blah blah. After hearing me out my friend said, “you should still apply, you might get a good financial package, I did.” That alone guilt tripped me enough to start and finish my application within two days, and this was way back then when RISD still had the additional art assignments that went along with your application (if anyone remembers). I wrapped it all together, thought of and created the projects, then submitted it all within 2 days. And the rest is history.



Lizzy Sour's Youth Portfolio of Interdisciplinary Artwork



Artists ask Questions





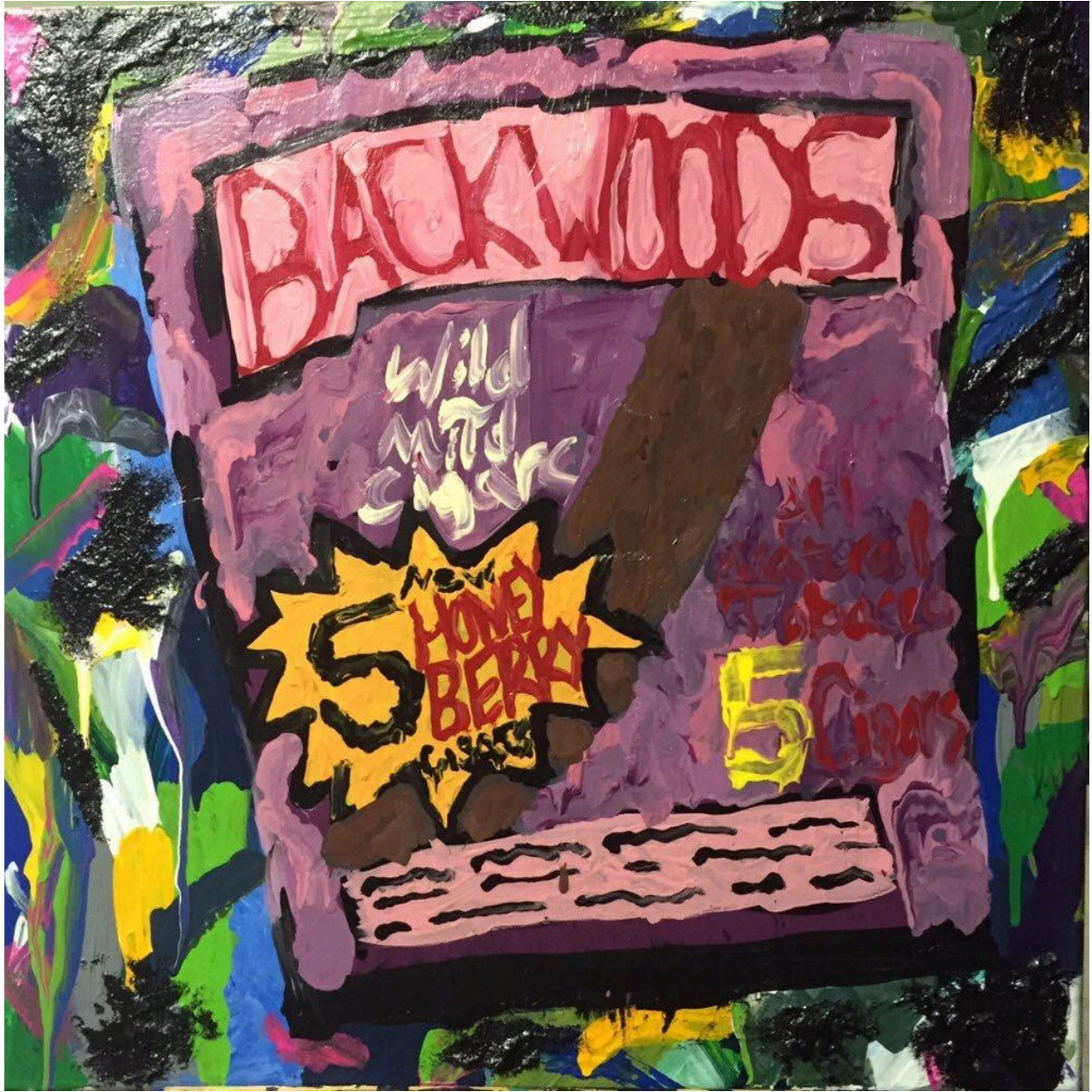


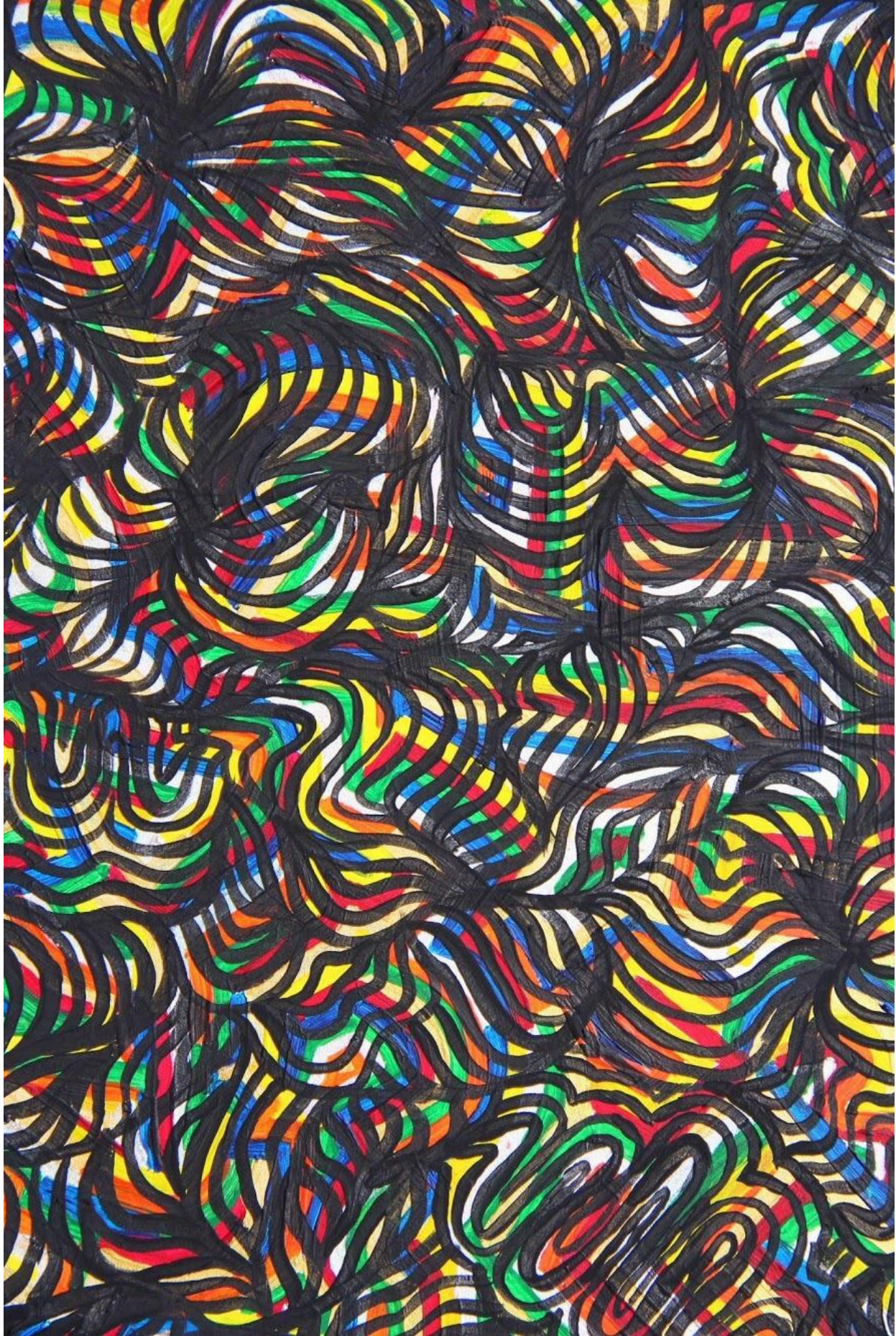
















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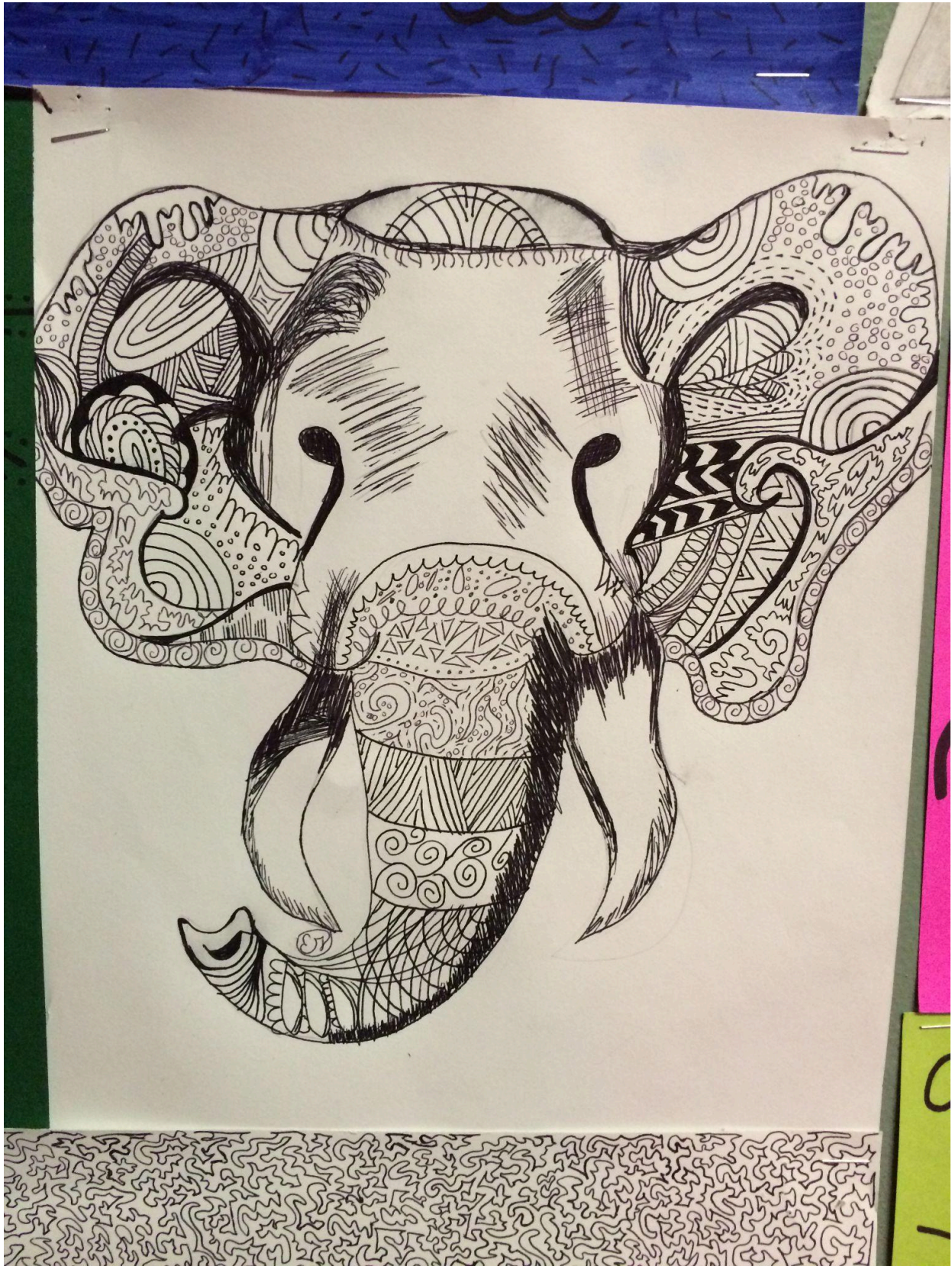
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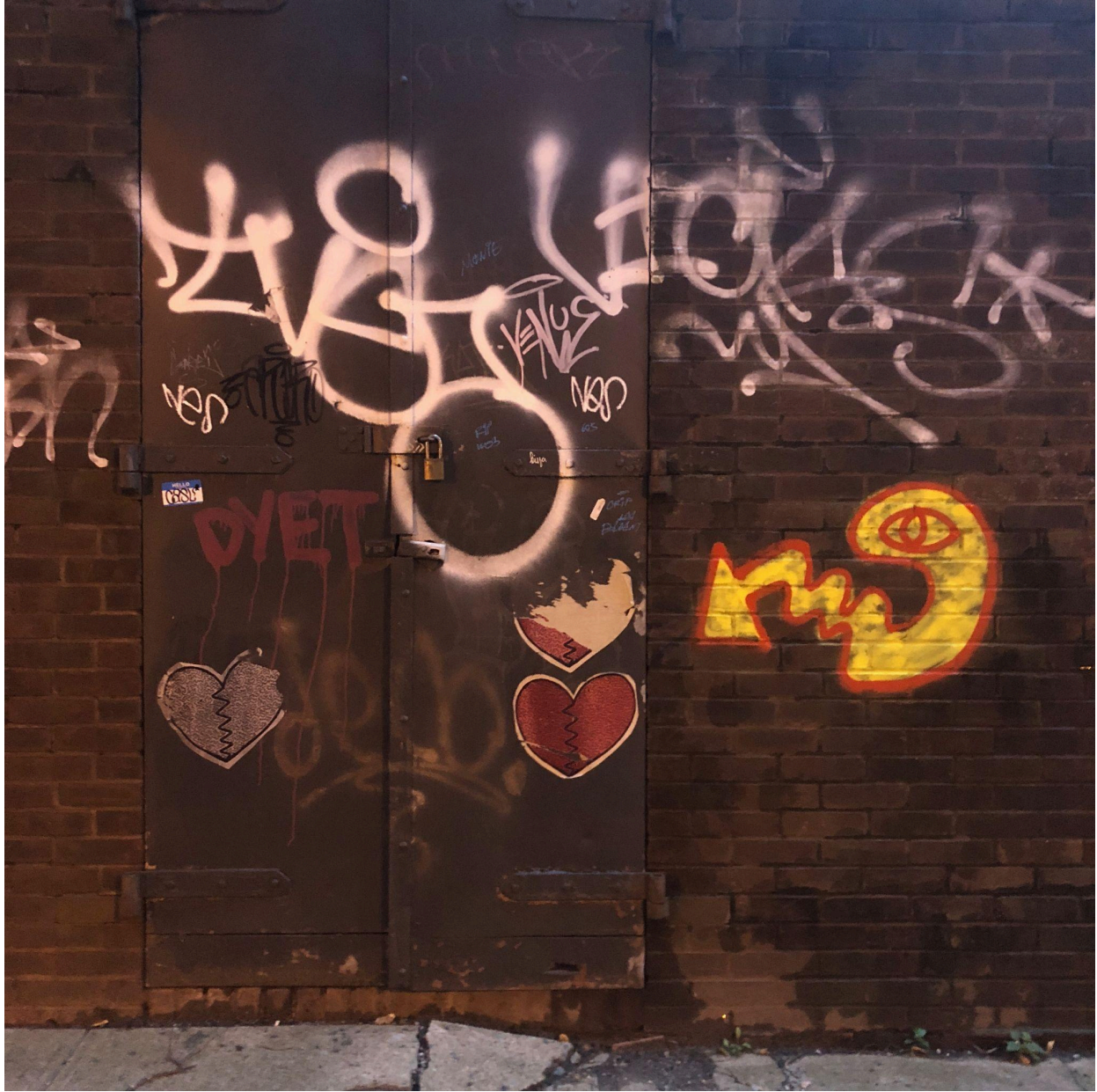




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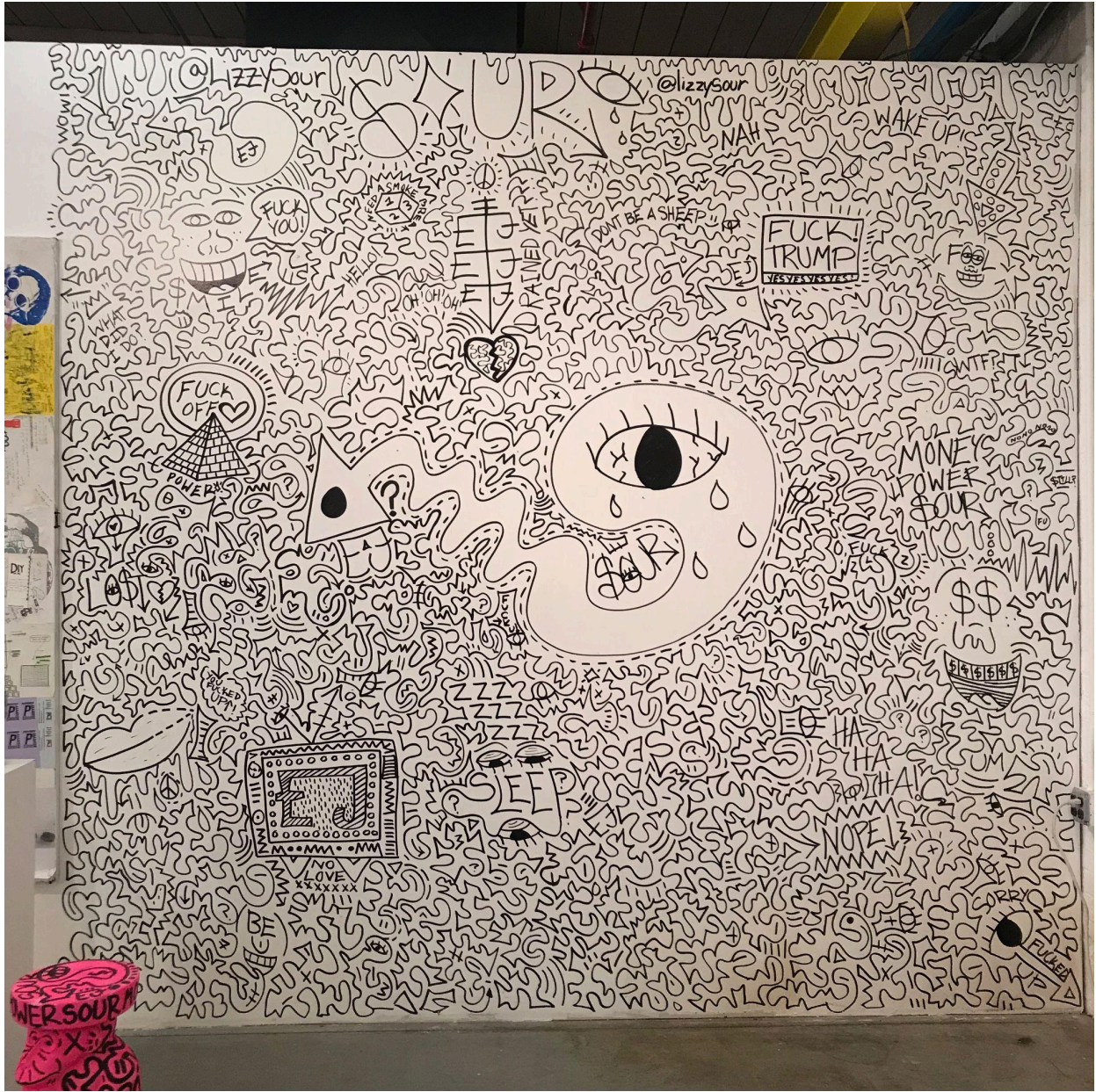
























Pedological Teachings + Mentoring Experience

NUA pt. 2

The start of my teaching experience at New Urban arts started in the summer of 2021. I mentored at NUA throughout their college development summer internship program for Providence high school students. I co-led the program and helped students by giving them guidance with school selection and college application material. Also just consistently being present and known as a person that's there for them whenever needed. That then led me to being offered a continuing role afterwards being a volunteer art mentor for the entire academic school

year. My new position was focused on teaching and guiding students within 3-D/Sculptural and Multimedia art.

I have been continuously working in that same mentorship position up to now and since then I've been helping students with a range of different art projects: Lego Printing, Mural Projects, Relief Printing, Bookbinding, and much more. I applied and received a grant from Rhode Island State Council of the Arts (RISCA), to pursue a public art project consisting of a mural on the sidewalk of the entrance to NUA. Also, being an alumni of NUA has given me a sense of nostalgia in my current position as a mentor there - it's as if I am doing a full circle moment and I'm honored to be able to contribute to a space that has helped mold me into the artist I am.

Mentoring Experience at RISD

I originally participated in Project Thrive—⁸ during my first foundation year at RISD in 2017. “Project Thrive is a multi-year student support and learning community program designed specifically for RISD students whose parents did not attend or did not complete college. The program provides students with opportunities to reflect on their identities and embrace the strengths and assets they hold as first-generation college students. Project Thrive challenges students to think critically about their social and cultural identities, aspire to and achieve academic excellence, enhance their leadership skills, and begin to build a path towards professional and personal success.

Project Thrive engages students through:

- Pre-Orientation Experience: First-year students get a crash course on life at RISD; connect with need-to-know faculty, staff, and students; and spend time building

⁸ RISD Intercultural Student Engagement Program, “Project Thrive,” RISD ISE, <https://www.ise.risd.edu/project-thrive>.

relationships with other students. This year, incoming students interested in Project Thrive are strongly encouraged to apply for RISD First Generation College Student Pre-Orientation Program, which will also serve as Project Thrive's pre-orientation.

- **Mentorship:** Students are connected to a faculty/staff and peer mentor and build strong connections with ISE staff.
- **Programming:** During the first-year at RISD, Project Thrive students meet with RISD faculty, staff, and alumni to engage in developmental sessions to help ensure a positive first-year experience and create a foundation for success. Sophomore and Junior year students meet once a month for sessions on maximizing their time at RISD through high-impact experiences such as studying abroad, internships, and leadership opportunities. They are also invited to support the transition of our first-year cohort.
- **Community:** Students experience Project Thrive as a cohort. Thrivers build strong relationships with each other that last throughout their years at RISD and beyond. Students participate in community and cultural events at RISD and within the Providence community.

The essential goals of the program are:

- To honor the strengths and assets that first-generation students inherently hold and highlight how they positively contribute to the RISD community as makers and doers.
- To guide first-year, first-generation students' transition and connect them to the RISD community in a meaningful way that allows them to have a full and positive RISD experience.
- To provide engaging programs and tailored workshops that foster skill development, critical consciousness, and community.
- To illuminate and explore the many intersections of identity and to help students embrace and express their unique identity in positive and creative ways.
- To offer an affinity space where students of alike identities can debrief shared experiences, connect across similarities and differences, and be their authentic selves
- To provide RISD faculty, staff, and alumni with an opportunity to guide students as they develop the skills for success inside and outside of the classroom/studio and beyond the RISD experience.
- To leverage the strength of community by establishing meaningful relationships between students, faculty, staff, and alumni.”

I remember upon preparing to attend RISD after graduating from highschool getting an email encouraging me to participate in this program that would essentially give me guidance,

offer me resources, and pair me with a faculty/staff member as my own personal mentor. Prior to coming here I knew little to nothing about the school itself, surely did not know anyone attending, nor did I even know how to go about school in a traditional or structural way so I was surely nervous. What stood out the most and sold me on joining the program was being able to have someone at RISD who I would be able to connect with and have that same 1 on 1 connection and support that I was receiving previously as a mentee through my internship experiences in high school. I knew having a similar foundation to the one I was previously used to would help me with my transition within this traditional school setting that was unprecedented to me. I remember some of the questions on the application consisted of specifics that I could request of what I wanted in a mentor. Being able to choose the type of person that would be counseling me through this experience was very empowering for me. I can still recollect the application process because it was one of the scarce times in life as a young person that I felt I was able to make my own choices within my learning. From what I remember the description of the type of mentor that I requested was an open minded female BIPOC who would be resourceful as I strive towards being a freelance artist, someone who would be best paid with a non-traditional local artist from Providence. I was then paired with Karen Harris—⁹, career advisor and internship manager in the RISD Career Center, who has been enlightening me with their advice and instruction throughout my whole time at RISD. My favorite thing about the process of mentorship is that when there is a connection between instructor and student it further progresses into something bigger, becoming a friendship.

When first entering the Project Thrive cohort I believe it was still a fairly new program that wasn't heavily attended by the RISD student body, or they maybe just had a lot less first generation students at that time. Back then I remember there only being around 10 or so

⁹ Technical Skills and Career Advising offered by Karen Harris," Karen Harris | RISDCareers, <https://careercenter.risd.edu/karen-harris>.

freshman students in total, the group contained the very few BIPOC attendees who a majority came from disadvantaged backgrounds. Going to those group sessions with my Project Thrive peers was some of the only times at RISD I was ever in a room that consisted only of BIPOC people, which felt surreal being in a predominantly white institution. That would always give me a sense of comfort, safety, acceptance, and camaraderie. It was a very intimate group since we were such a small marginalized community in this prestigious institution, but throughout the years I have witnessed Project Thrive develop and grow for the better and now they have the capability to cater to over 80+ students ranging in various departments and degree programs for Undergraduate and newly this academic school year Graduate students as well.

Continuing on with the program throughout my BFA had eventually advanced me to becoming the Group Leader for their pilot FGC POP—¹⁰ summer intensive in 2021, and then was promoted to be involved as a Student Leader in 2022 as well. “RISD FGC POP is an intensive, two-week, multifaceted experience for incoming RISD students whose parents did not attend or did not complete college. RISD FGC POP is designed as a transformational experience focused on supporting students in their holistic development. In FGC POP, students will spend time expanding their artistic and academic skills, exploring their social identities, and building community with peers, continuing students, faculty and staff.” After entering that role I participated throughout the school year to help facilitate their weekly programming as well as guiding the other student leaders as the head student mentor. Within that I also continuously offered myself as a support system and was present as someone to help advise the freshman and other underclassmen in Project Thrive with whatever they needed.

¹⁰ Information about FGC POP, “RISD FGC Pre-Orientation Program,” RISD ISE, <https://www.ise.risd.edu/risdfqcp-re-orientationprogram>.

Furthermore, I was also a Teacher's Assistant (TA) for the EFS—¹¹ department working in the Design courses taught by Mark Millof. I was a TA from my sophomore to senior year during the time I was receiving my bachelors, adding on to my work with the freshman class. There was also one opportunity where I was able to be a Teacher's Assistant in the Painting department for a Pulp Painting and Papermaking class during Wintersession. The professor for that class actually happened to be the wife of the person who was the print shop manager at AS220 while I was interning there in high school. From her being a local and having a prior relationship with me she reached out to me to work that position and be her studio assistant learning the process and techniques of papermaking.



¹¹EFS Curriculum, "Experimental and Foundation Studies," RISD, <https://www.risd.edu/academics/experimental-and-foundation-studies>.



Rhode Island School of Design
Center for Social Equity and Inclusion

LEADERSHIP LEGACY AWARD

presented to

Lizzy Jweinat

2023

Teaching and DownCity Design

“OUR MISSION: DownCity Design (DCD) is a non-profit community design studio that empowers people to imagine and create better futures for their communities, using the tools of design.

OUR VISION: DownCity Design is a community organization working to build a city of problem solvers. We empower students, educators, and community members to use design skills to improve the places where they live, work, and play. DownCity Design was founded in 2009 by Adrienne Gagnon and Manuel Cordero, with the mission of improving Providence by getting young people involved in designing and building solutions for their communities. Since our founding, DownCity Design has grown rapidly, transforming the lives of over 2200 youth who have participated in our programs so far.

OUR WORK: In our free youth programs, Providence teens design and fabricate new amenities to improve their communities. Since our founding in 2009, over 3000 participants in our free afterschool and summer design programs have collaboratively built more than 100 permanent amenities for public spaces in and around Providence, including community gardens, outdoor classrooms for public schools and creative play structures for parks. Currently, our 18 free youth programs engage 450 underserved teens annually in creating structures and graphics for public spaces. Our programs help participants develop essential skills and habits of mind like collaboration, communication, creative problem solving, and persistence. **In 2019, DCD was named Afterschool Program of the Year by the RI Afterschool Network.** More than 280 adults have also participated in our free professional development programs, learning to use the design process to generate innovative solutions for topics including affordable housing, community-based agriculture, creative placemaking and public

education.”¹²

During the Providence Public Schools¹³ (PPS) academic school year of 2023-24, I entered a new teaching role at DownCity Design as an Educator for their weekly Design Studio classes at PCTA. I’ve never been involved or collaborated with this art organization previously and it felt good to branch out to new areas that can help me further expand my support and teachings in the Providence community. Originally the class I taught at PCTA was called “Art Market”, based on my previous experience in my personal practice they thought it would be best to have a course focused on making and selling merchandise- which was completely fine with me. Although I very soon learned that the youth nowadays do not have the same drive or hunger that comes within the pursuit of being a young artist. Giving the benefit of the doubt that can be for many reasons being technology/smartphones, but primarily being isolated for a period of time surely changed the structure of most things including the focus of teenagers. Making merchandise really was not something my students were interested in too much considering that they are all 9th graders focusing their studies within a career in pastry.

From that experience I eventually started asking my students specific types of art projects or materials they would like to use and try. Eventually from that my class progressed into a new stage and now my class is called “Art Club” where students come hang out and work on anything art related that they desire. They can request specific things to work on and materials to be purchased beforehand while also having access to the facilities at New Urban Arts and their studio space since they are located essentially across the street from each other. The size of my class has varied throughout the year but I have about 5 students who come every

¹² More about DCD, “Vision & Impact,” DownCity Design, <https://www.downcitydesign.org/mission>.

¹³ Directory to Providence Public Schools <https://www.providenceschools.org/>

week consistently but sometimes the class can get as large as 15 or so students. I've tried to develop a more personal relationship with my students to try making them more comfortable with being themselves around me and telling me their wants and needs within art making.

Lizzy Sour's Collegian Portfolio of Artistic Explorations







Pop Up Markets & Table Vending























Inquiry to Research

From my experience with local art organizations as a young artist, then going into RISD for Sculpture and now currently being in TLAD. I've realized there are some main topics that have been weighing heavy on my mind which has now motivated me to pursue the work of researching and making impactful changes on those topics through the work and project done for my thesis.

I'm interested in ways to create a bridge between RISD and the Providence Art Community. From going back and forth between those groups as someone who is a part of both of those communities, I can very much notice the partition that exists between this school and the local artists who keep Providence alive. Since attending RISD the disconnection has been very real and in an ideal world I would really love for the resources RISD has to offer to benefit not only the students attending, but additionally be able to give support to the practicing local artists in Providence. Thinking even deeper within that context, I'm interested in researching and learning more about the roles of colleges/universities in arts based community programs, and the potential ways institutions can collaborate and/or interact more with those types of spaces/organizations. I want to discover ways for arts communities and universities to be able to interact together in a way that is proactive and beneficial on both sides. With art and collaboration we can learn to feed each other and coexist in ways that help both groups be progressive and support one another.

I've always been extremely passionate about going out of my way to be able to help alleviate the lack of accessibility to jobs and resources offered in support of the local artists from the city of Providence and/or those non-affiliated with large institutions. I tend to try and focus on helping marginalized groups primarily working with those who come from similar backgrounds as me such as low income, emerging/early practicing artists, BIPOC, and first generation students. I try to offer myself as a resource for other artists, to give them the chance to showcase their work to a public audience, but more importantly have the potential to sell their work and get paid for their craft.

Most of the people I've assisted and supported over the years have never showcased or sold their artwork prior, especially RISD students who aren't local to the area. In the past I've made these opportunities for others possible through the work of community organizing and curation. I frequently gather artists for them to use their work within gallery displays, pop up markets, installation/interactive art at events, and public art. Submerging myself in creative culture and being so involved helped me understand how to have a sustainable artistic practice at a young age and it is deeply important to me that I pass that knowledge onto other youth. Applying those techniques and pushing my art into the community as a teenager really made me eager to be involved more and would actually influence me to try and take initiative by seeking opportunities for my art rather than settling for what was provided to me.

Research Questions

Main Question:

- ★ *How do my efforts as a local artist / educator / community organizer, + those coming from similar backgrounds as my own, help provide pathways for artists early on in their career— and teach them how to create their own?*

Within the context of the main topics that I'm passionate about and involving themes such as community organizing, mentoring youth, and institutional relationships with art organizations. This initial question intrigued me in a much bigger picture, leading me to what I want to conduct for my research project that I am capable of accomplishing considering the limitations of my being a student and local artist. (I don't have enough power to initiate the radical change I would actually want to make happen to see these issues resolved, but I have something)

Sub Questions:

- ★ How have local art organizations been impactful on the community and the youth?
- ★ How can we expand RISD's accessibility and collaborate more with the local artists and community organizers?
- ★ How can I develop art programs that embody elements of community engaged pedagogy and mentorship for young artists?
- ★ What does it mean to be a good artist mentor? How can 1 on 1 learning help within art pedagogy? How can learning directly from others benefit your practice?
- ★ What does structuring programs with RISD and local artists/organizations look like?
- ★ How can community organizing, curation, and public art be integrated in art pedagogy and my practices as an art educator?

Methodologies + Data

The main type of methodologies I will be using to conduct this project will primarily be teacher/practitioner based research, “a genre of practitioner inquiry that has unique potential to challenge common assumptions about knowers, knowing, and knowledge for the improvement of teaching and learning that are operating in schools in these acutely conservative times. We take practitioner inquiry as a conceptual and linguistic umbrella for an array of related educational research genres with distinctive features but also an underlying set of common assumptions.” (Noffke & Somekh, 2009). This will be done through my teaching positions at New Urban Arts, where I work as a volunteer mentor focusing my teachings in mixed media and sculpture. And with DownCity Design, where I have a weekly class that’s held as an after school program at the Providence Career & Technical Academy (PCTA)¹⁴, teaching students how to make and sell merchandise within creating art. “Providence Career and Technical High School is one of New England’s premier technical high schools, providing students with both a high-quality academic education and state-of-the-art technical training. Students completing any of the nine available programs will graduate with a high school diploma and industry-recognized certification in their chosen field.

Our school mixes the best of traditional high schools with an exciting and useful technical education in thirteen different career fields:

- Automotive Technology
- Construction Technology
- Cosmetology & Business
- Culinary Arts and Hospitality
- Electrical Science
- Graphic Communications

¹⁴ PCTA— a premier technical High School in Providence, “ About our School” / Home, <https://www.providenceschools.org/domain/137>.

- Heating, Ventilation, and Air Conditioning and Plumbing
- General Construction (Masonry)
- Welding
- Engineering
- PTECH - cybersecurity, AP computer Science, Web design/or CISCO
- Pastry

When you graduate from the Providence Career and Technical High School, you'll have more than a diploma. You will have the skills and certification necessary for success in college or a career immediately after graduating. If you choose to go on to college or a technical school, you may be able to enter with advanced standing and graduate sooner than your classmates. If you choose to pursue a career immediately after high school, the skills you learned here will help you get a high-paying job with room for growth.”

I consider myself as someone who's heavily present within most art related fields throughout Providence, especially related to youth arts educational programming. Being a local while also simultaneously attending a neighboring prestigious arts based institution has provoked me to rethink my position and efforts put into my community, making this research method fit perfectly for my investigations towards this project, being that it's typically used inside “collaborations among school-based teachers and other educators, university-based colleagues, and sometimes parents and community activists.”(Noffke & Somekh, 2009). My project can be considered as my own approach to practitioner based research from this new approach I'm applying to the community outreach I conduct within Providence, RISD, and the greater areas of Rhode Island, “Teacher research has a distinctive potential for rethinking, resisting, and re-forming the ways we think about, and take action regarding the arrangements and purposes of schools and schooling.”(Noffke & Somekh, 2009). By promoting these arrays of art development outlets, primarily highlighting spaces that contribute to high school students, youth artists can be aware of the diverse resources available to best suit their practice.

The specific method most commonly used within my practitioner based research is a process known as action research, described by Saldana as “the expressed purpose of not just observing social life, but reflecting on one’s own practice or working collaboratively with participants to change their setting and circumstances for the better. Participants’ lives and their social environment are examined critically. Diagnostics (via reflexive interviews, observation, journaling, and other data collection methods) are conducted to discern the specific problems and issues. Solutions and empowerment strategies are then implemented to initiate and hopefully sustain positive change.” (Saldaña, 2011). This method is typically driven by inquiry and reflection towards a desire to restructure educational structures within art pedagogy. Being someone directly involved in both the communities I’m attempting to further intersect (PVD & RISD) I’m able to view this research using a lens that allows me more consideration for the necessity of why publicly displaying these resources would further inform and help local artists to support their practice. “Practitioner inquiry across types is built on the assumption that the relationships of knowledge and practice are complex and distinctly non-linear, and that the knowledge needed to improve practice is influenced by the contexts and relations of power that structure the daily work of teaching and learning.” (Noffke & Somekh, 2009).

I will additionally be doing arts based research for my billboard project and the content that will be used on the website. This type of research is known as, “a method designed to enlarge human understanding. Arts based research is the utilization of aesthetic judgment and the application of aesthetic criteria in making judgments about what the character of the intended outcome is to be. In arts based research, the aim is to create an expressive form that will enable an individual to secure an empathic participation in the lives of others and in the situations studied.” (Barone & Eisner, 2012). There are numerous ways you can approach arts based

research and the ways it can be beneficial to creative professionals who query the structures of art education. “Arts-based research applies performing and visual arts media and methods to sometimes collect and most often represent and present its findings.” (Saldaña, 2011). With that—there's no specific way to go about this method and can be used as an interdisciplinary tool to further explore inquiry. For me, this means presenting my findings of accessible resources for artists through the website link that will be displayed on this billboard. “The arts are vehicles designed to reveal what someone can feel about some aspects of life.” (Barone & Eisner, 2012).

It will also partially contain autoethnography based research, shortly described to be the “reflexive, cultural reporting of self, most often through narrative.” (Saldaña, 2011). This method correlates the most to my personal connection and background history towards this project. Going from my past experience and involvement with local art organizations as a youth participant in either their programming and/or collaborating with the spaces through my art. Leading up to my involvement in those same places now, but instead as an instructor rather than student. “Autoethnography incorporates not just personal background experiences but personal ways of living and one’s inherent value, attitude, and belief systems.” (Saldaña, 2011). For this research I’ll be sharing stories that describe the groundwork of my initial interests and pursuit of being an arts educator. The process that I will be using within this is evocative autoethnography, which is a more personalized style of writing about my own thoughts, feelings, and experiences. “My teacher identity and pedagogical practices are shaped through ongoing reflections on past and present experiences as a teacher, memories of schooling, and interactions with other people.” (Yoon, 2019).

The data that I’ve collected so far is photo documentation consisting of my current students' artwork, archives of my own personal artwork from my involvement as a youth

participant, and images of my billboard project. As well as curriculum towards high school arts learning including lesson plans, student teaching planning map, and philosophy of community engaged teaching. I'll additionally be including an application submission that was approved for a project grant funded by Arts, Culture, & Tourism of Providence, RI. This grant was used to support a project through New Urban Arts for me to create a mural with students interested in public art and large scale painting. Lastly, a large portion of my data will consist of personal narratives towards my mentee and mentor history, where I apply storytelling as my own analytic tool. (Yoon, 2019).

Scope

Project Description

For my thesis project I'll be creating a public art piece consisting of a billboard advertisement located in downtown Providence. The billboard will be displaying a design I made that is my own reimagination of the RISD logo/crest that replays the acronym to say the word "SOUR" instead. This directly relates to the personally lived intersectionality between my RISD + Providence Art Community experiences. "Arts based research emphasizes the generation of forms of feeling that have something to do with understanding some person, place, or situation. It is not simply a quantitative disclosure of an array of variables. It is the conscious pursuit of expressive form in the service of understanding." (Barone & Eisner, 2012).

Additionally, there will be a website link included in this display bringing you to a site containing information about resources that are available in support to artists who are Providence and/or Rhode Island residents. Some of the information included on the website will be

accessible community artist studios, non-profit art organizations, artist residency programs / job opportunities, youth arts programming, and much more. In efforts to try and make this as resource accurate and thorough as possible I intend to collaborate with local artists, community organizers, and employees of nonprofits/art programs throughout PVD. I'll be working with Lamar Advertising¹⁵ for the contracting production of this billboard project.

I want this to be used as an informational resource for people who are like me and come from similar backgrounds/communities. I want to be used and shown as an example to other young artists who are still early on in their artistic development, when you come from the smallest state and an even smaller city certain goals such as being an artist as a career can be disregarded or seem unachievable. “Civic engagement is not just concerned with identifying societal and political structures. It is also concerned with how young people understand themselves as civic agents capable of starting and sustaining change. Seeing students as change makers is a civically engaged goal” (Shields et al., 2020). I hope to be used as a source of motivation and inspiration by showing that if you actually put the work into your craft and things you are passionate about- even if it's provocative, anything is possible or can be accomplished through art. That's part of what informs my commitment to provocative mentorship (Hanawalt & Hofsess, 2020).

I want this project to focus on how the efforts and work of local artists help support and sustain what we know as The Creative Capital. This will include highlighting and giving recognition to art based organizations here including AS220, New Urban Arts, The Dirt Palace, RISCA + ACT, and much more. These organizations are impactful on the community by being a resource to provide artist opportunities and give support for grants, residencies, gallery shows,

¹⁵ Further info on the billboard production company Lamar Advertising, <https://lamar.com/>

vending gigs, public art, studio space, etc. Providence is so unique because anyone can be a full time artist while having a sustainable practice here. And as someone who is a part of the Providence art community and RISD, I feel as if the students here need to know about the efforts that go into the different local opportunities here that provide pathways to artists early on in their career. “Over time we came to use the term ‘teacher research’ as a kind of shorthand for a larger set of premises about: teachers/practitioners as knowers, reciprocal school-university relationships, teaching as both an intellectual and political activity, learning to teach as a process that occurs within inquiry communities and throughout the professional lifespan, schooling as deeply influenced by culture and history, and the need for parallel transformation of universities and schools.” (Noffke & Somekh, 2009).

In correlation to my research question, *“How do my efforts as a local artist / educator / community organizer, + those coming from similar backgrounds as my own, help provide pathways for artists early on in their career—and teach them how to create their own?”*; these artists' resources are important for me to share because those same pathways are what gave me guidance, especially during my youth development, to help get me where I am today being a practicing artist and student in higher education. It's additionally what actually initially inspired me to become a community organizer myself. I want this project to show how the work of community organizers and artists help keep Providence alive.

“Taking an inquiry stance means teachers and student teachers working within communities to generate local knowledge, envision and theorize their practice, and interpret and interrogate the theory and research of others. Fundamental to this notion is the idea that the work of inquiry communities is both social and political – that is, it involves making problematic the

current arrangements of schooling, the ways knowledge is constructed, evaluated, and used, and teachers' individual and collective roles in bringing about change.” (Noffke & Somekh, 2009).

Being a low income artist has forced me to navigate and find ways to sustain my practice while still supporting myself, especially in Providence. At RISD I go out of my way to offer myself as a source of information for my peers, primarily by giving them resources and recommendations for opportunities to sell or display their artwork locally. This project further benefits and displays the voices of residents in the community while also giving an amazing opportunity for local artists to support and sustain their practice.

For me, this gives me the ability to further progress myself as an artist in ways that directly correlate to my practice in public art and my contributions as a community organizer. “The researcher or research team serves as a facilitator of the project and, ideally, works equitably and democratically with participants since their personal investment, ownership, and stakes in the matter are more likely to generate significant outcomes. It is also possible to conduct an action research project for and by oneself, and the method is applied by such professionals as teachers to improve their classroom environment, and by clinicians to enhance their practice with clients.” (Saldaña, 2011). The scope of my project assisted me with answering my research question through allowing me the capability to use my efforts and be a positive reinforcement towards something that amplifies the public display of Providence and the current representation of the Creative Capital. As a student who grew up here in Providence, I want this billboard to start a bigger discussion about how the roles of local artists echo throughout the Providence Art Community and RISD.

STATIC POSTER SPEC SHEET

DESIGN & FINISHING SPECIFICATIONS

Updated 3/2017

The following specifications can be used when creating a production file for Lamar's static Retrofit Poster inventory. The exceptions include TriVisions, J-Bolt panels, and Wallscapes. If you prefer to download a template in .PDF or .TIFF format, go to: lamargraphics.com/ign/Prod-Temp.asp.

PRODUCTION RESOLUTION

Lamar Posters are set up 1" = 1' scale @ 216ppi document resolution. This equates to 18 pixels per linear inch on the final product.

MECHANICAL SPECIFICATIONS

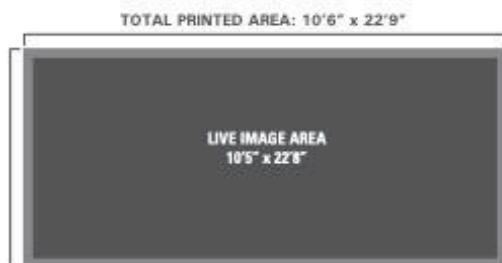
Hold your design to 10'5" x 22'8".

Bleed your background by 3/4" on all four sides.

Overall vinyl size (final size) cannot be any larger than 10'6.5" x 22'9.5" or any smaller than 10'6" x 22'9". Any other size will not fit in the structure.

The production facility should make 3" pockets on the back of the vinyl for installation. This does not change the overall size (final size) of the vinyl.

Use the illustration below as an example:



- LIVE IMAGE AREA - 10'5" x 22'8"
- TOTAL PRINTED AREA - 10'6" x 22'9"

MAXIMUM BLANK SIZE: 10'6.5" x 22'9.5"

MINIMUM BLANK SIZE: 10'6" x 22'9"

BLEED THE BACKGROUND BY 3/4" ON ALL FOUR SIDES

3" MECHANICAL POCKET ON BACK

MATERIAL, SUBSTRATE, INKS & WARRANTIES

Material/Substrate - Vinyl:

Recommended: Ecoflexx 3.0

Weight: 3 oz./sqyd

Warranty: 1 year

Material/Substrate - Polyethylene Paper Replacement:

Recommended: Lamar Poster Flex

Weight: 2.9 oz./sqyd

Warranty: 60 days

Warranty protects against ink fade ink adhesion, and failure of material or pockets.

DESIGN SPECIFICATIONS

Compatible Software:

Adobe Photoshop, Illustrator, or InDesign.*

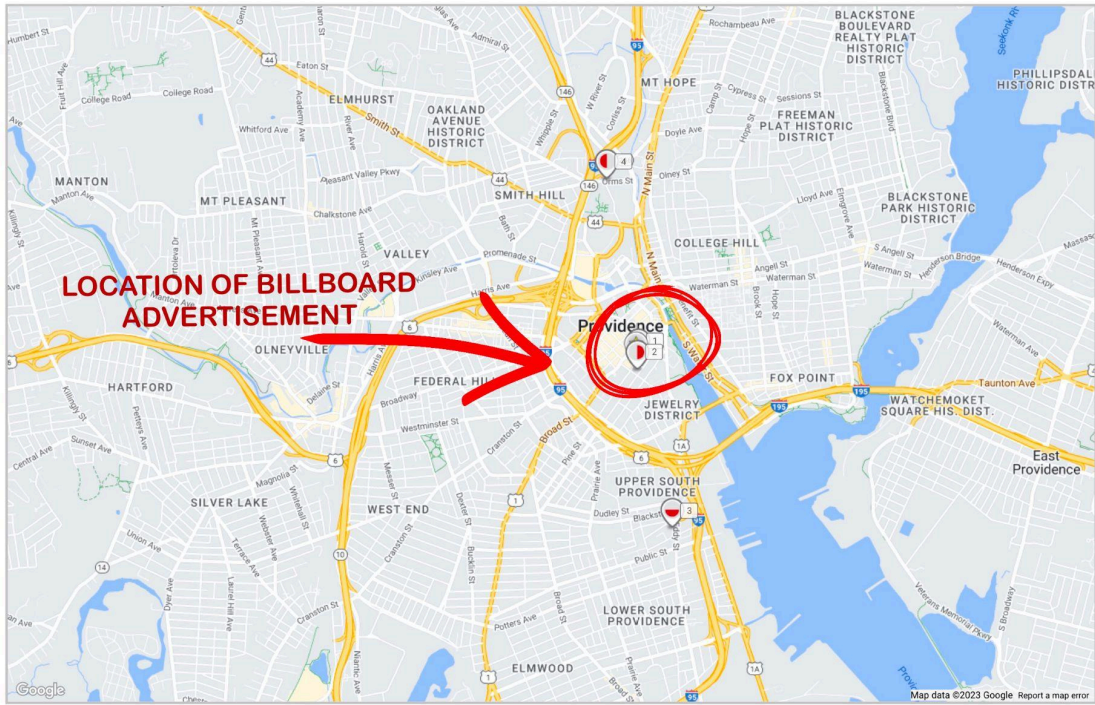
Acceptable Formats:

Native formats from the software listed above or .PDF, .TIFF, or .EPS.

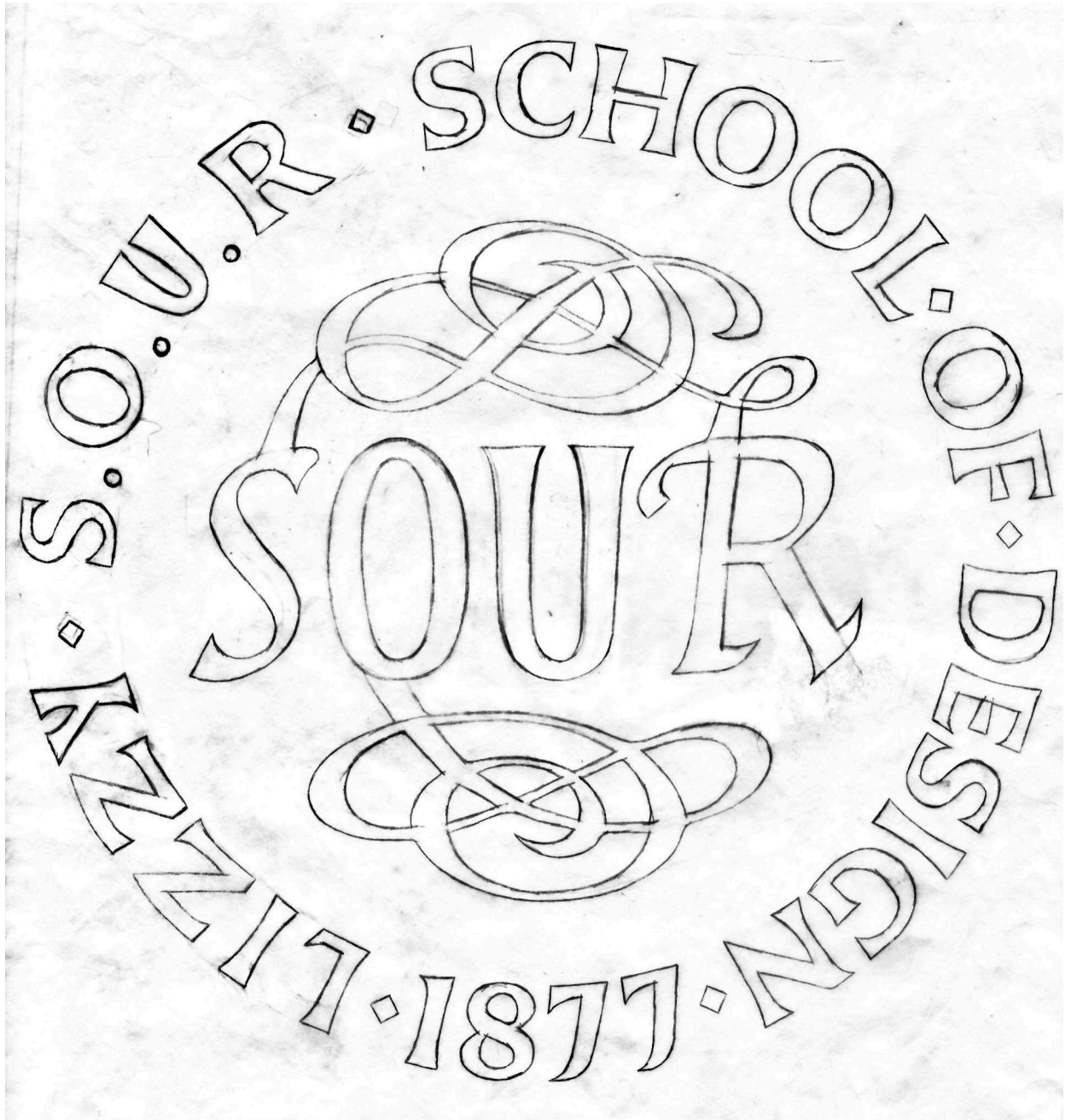
*Embed fonts when applicable.

MAP #1

ELIZABETH'S ART PROJECT



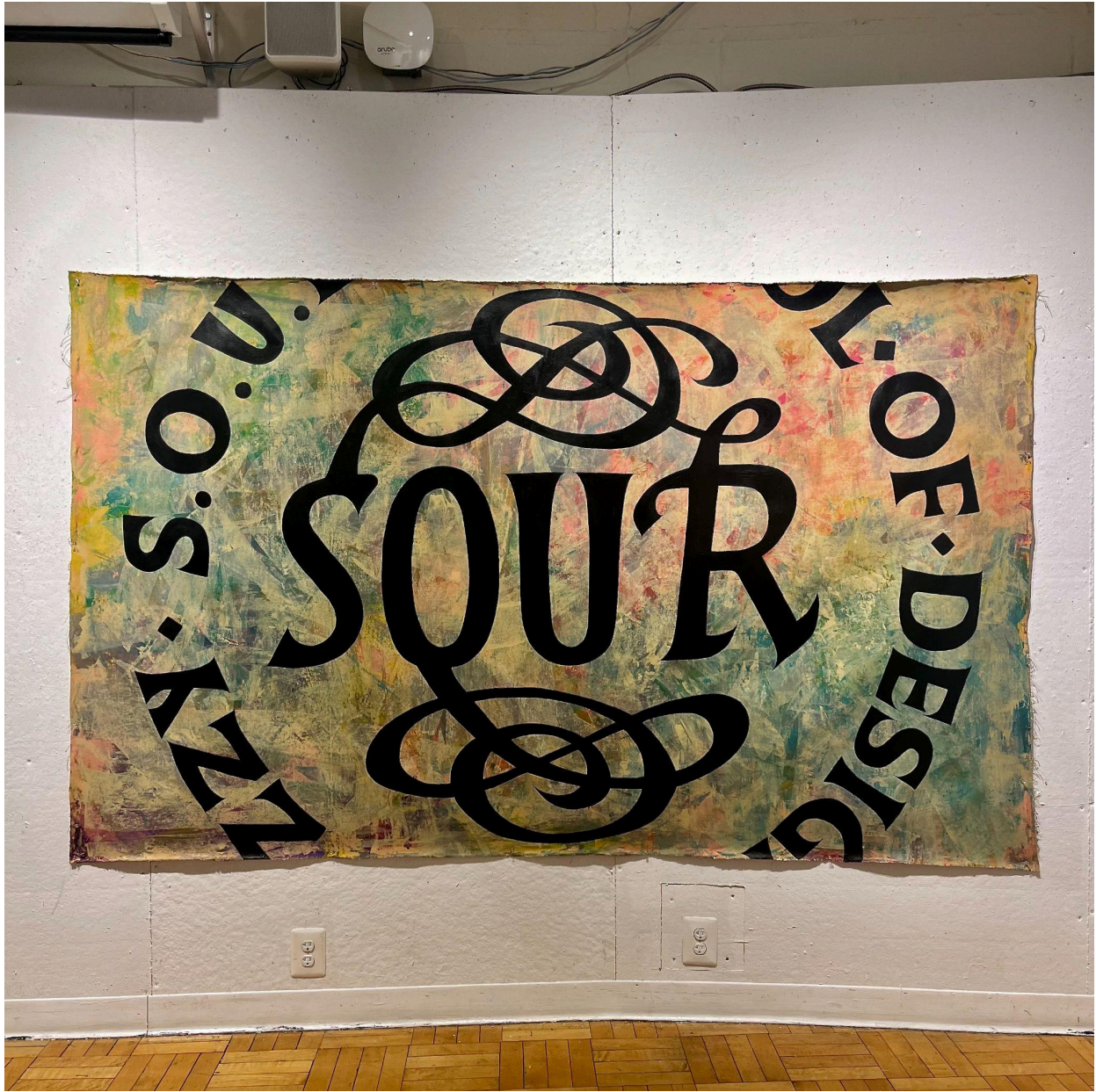
Map of the location for the public display.



A scan of the original hand drawn sketch of the logo design still currently in edits for the final display that will be on the billboard advertisement. This design is empowering to me because from my assumption, I'm currently the longest enrolled student consecutively attending RISD since 2017 for my bachelors and masters degree. As a local artist and current student/alumni I believe I am the most qualified person to motivate some action to address this disconnection and I believe my role as an local artist who is attending this institution is to be the one to put the effort into making that connection happen. There is no better person to represent the Providence Art Community and RISD other than Lizzy Sour.











Updated Billboard Design



www.SOURISD.com







Limitations

My primary limitation towards this project would be my research methods considering they are considered qualitative forms of research which can lead to questioning the accuracy towards my findings. Especially for my methods using arts based research, since this is typically used to have a better understanding of the human experience overall. This quote sums up my overall feelings towards the justification of my work, “The perceptive reader will note that there are two major potential consequences for arts based research. One of these is broadening our conception of the ways in which we come to know. We are trying to open up through this work a new vision of what the arts are about and what educational research can become. We do not see this aspiration as the creation of either an alternative or a supplement to conventional educational research. We do not see it as an alternative because we have no ambition to try to replace conventional methods of empirical research with arts based research; we are not interested in the hegemony of one method over another. We are not interested in a supplement because we do not wish to conceive of arts based research as something one must do in addition to doing conventional research. Arts based research is an approach to research that exploits the capacities of expressive form to capture qualities of life that impact what we know and how we live.”

(Barone & Eisner, 2012).

My autoethnography based research can also be subject to debate since it is based on my own personal experiences and stories, it's not out of the ordinary to question the validity of the work. “Some researchers take issue with autoethnography, asserting that the genre, if misused, can be nothing more than self-indulgent writing with little utility and transfer to the knowledge bases of a discipline.” (Saldaña, 2011). Although, to argue against that, “autoethnography can also be perceived as a more authentic, first-person case study with rich details that provide a

unique insider's perspective about the issues addressed. The genre also gives its writer intimate knowledge of what it takes for a participant to look inward to openly reveal personal experiences to others. A saying I pass along to others in my research classes is, “You can't learn how to tell someone else's story until you first learn how to tell your own”.” (Saldaña, 2011).

Another limitation I have is as someone who has been heavily involved in the local art community for most of their practice has been making it hard for me to come up with new or different ways to collaborate with art organizations here in Providence. I’m hoping that with the work conducted for my thesis project I'll be able to apply my practice in public art in a new context that will further explore my outreach within my community here in Providence. Additionally, I realized I’m definitely lacking in financial resources that would help support my work conducting community engaged projects collaborating with youth through my educator positions mentoring high school students, while simultaneously trying to pursue my own larger art projects within my own fine art practice, including public art. My thesis project was really appealing to me upon the initial idea of it because I felt as if it intersected both of my current interests around being a teacher + community organizer and my passion of public art + being a freelance artist. But, despite some of the grant funding that I tried to secure for my billboard advertisement towards my thesis project, I did end up having to pay out of pocket to pursue the production of my public art piece “The Lizzy Sour School of Design”.

For one of the grant applications that I submitted to fund this project, they required me to correlate how my project aligns with RISD's strategic priorities. And even though I did not receive this grant, I wanted to include it because they were responses that remained consistent in my head during the making of this thesis. The irony of how well it reflects the statements and coordinates together cohesively.

Strategic Priorities: How my project aligns with RISD's strategic priorities.

My project and research towards my thesis perfectly aligns with many of RISD's values stated in their current strategic plan.

- ❖ *We value the material practices of artists and designers as principal modes of engagement with the wider world.*

Since my project is heavily tied to a public art display of a billboard advertisement this is a refreshing way to have a mode of engagement with RISD and the wider world.

- ❖ *We value experimental, contextual and culturally diverse methods of creative practice and rigorous scholarship as essential ways of creating knowledge and engaging with complexity and uncertainty.*

This research project allows me to pursue changing an economical issue that has been personally bothering me for a period of time as a member involved in both the Providence Art Community and RISD. Allowing me to use my modes of art as a way to deal with uncertainties and make positive change from those biased feelings.

- ❖ *We value the development of lifelong skills that integrate the physical, emotional and mental well-being of our entire community.*

Not only does this project benefit members of the RISD community, but also the local + RI community as a whole. I have devoted myself and my art to Providence since I started my practice as a teenager. People who care to do the work that helps build and grow other artists deserve to have the platform to do so.

- ❖ *We value the careful stewardship of our human, financial and physical resources.*

My project aligns with this by further continuing my practice of community engagement / organizing and offering a source of information that is accessible to the public with resources that can be used for arts based practitioners.

But most importantly,

❖ *We value our role as a place-based institution with a commitment to furthering progress in Providence and Rhode Island through mutually beneficial engagement with the community.*

This statement in particular resonated with me and my values the most regarding my current work in my practice and research. By fulfilling this billboard project as a current RISD student and local resident this is the perfect opportunity to do exactly that, create a mutually beneficial engagement with the community. Since we are committed to further progressing Providence, I believe RISD should continue to help bring into fruition art projects that give back to the community at large for being used as an informational resource. They have fallen extremely short and lacked in this aspect previously and now it's important for them to attempt at being better moving forward.

Literature Review

Topic: The Importance and Effectiveness of Mentorship for Young/Youth Artists

Exploring Mentorship in Art Education

This examination of books, articles, and readings elaborately dissects the principles of mentorship and art education and the complex dilemmas educators encounter, providing a profound investigation into their interdependence. Referring to information from three notable

sources, namely Peter Hocking's article on the New Urban Arts studio including my own personal experiences, Hofsess and Hanawalt's study on aiding new art teachers, and Hanawalt & Hofsess' investigation into provocative acts of mentoring, this review aims to deliver a thorough understanding of mentorship's transformative influence on artistic growth. They also discuss novice art teachers' hurdles and the potential for mentorship to be reimagined as an artistic medium. By merging these notions, we can acquire invaluable insights into how mentorship fosters creative practices, assists beginning teachers, and revolutionizes educational standards, especially within art pedagogy.

Mentorship and Creative Practice at New Urban Arts Community Studio

In the city of Providence, Rhode Island, there is a magical place called New Urban Arts (NUA), a non-profit arts organization for highschool students. Their drop in studio programming exemplifies an open and learner-centered methodology for artistic growth. Employing its three core initiatives - Arts Mentoring, Summer Arts Inquiry, and Studio Team Advisory Board - these are all things I'm proud to have been included on from the time I've spent in the space during the past and present. New Urban Arts cultivates collaborative strategizing, critical analysis, and leadership capabilities while nurturing artistic expression for each student individually. The studio pairs skilled adult artists with high school students through a mentor-based framework to stimulate meaningful one-on-one connections that surpass traditional classroom models. By participating in collective artistic endeavors, beginner/early aspiring artists are encouraged to pursue their passions and cultivate their unique artistic styles under mentors who possess expertise across a spectrum of creative disciplines that they are interested in. This mentorship framework fosters creative progression and informs pupils with critical societal concerns, emboldening them to act as catalysts for constructive transformation in their localities.

“Sharing these young people’s world, I am well aware that their openness and commitment to discourses about equity and justice at New Urban Arts are initiatory and transformational” (Hocking, 2011). This quote highlights the impact of mentorship in the arts, which has the potential to spur adolescents' awareness of significant matters in their communities and motivate them to act toward fostering progressive development through positive pursuits. It additionally shows from an educator's perspective how applying mentor based relationships to teaching will have a noticeably beneficial change to a student's learning experience.

From my experiences as a previous mentee and current mentor at New Urban Arts, I can highly relate and agree with the article, “I Wish I Had a Place Like This When I Was Growing Up: New Urban Arts and The Cultivation of Creative Practice” (Hocking, 2011). I’m extremely grateful to have been able to attend this program since middle school and benefit from years of learning through my many different mentors. I would not have had the support to develop myself as an artist early on in my career without places like New Urban Arts. The first time I ever had the opportunity to display my art, sell a painting, make a T-Shirt or vend my work at an art market was through NUA, these are all factors that have been prominent throughout my practice and are still pivotal to my work currently. Not to mention that having been a part of a space like that as a student in my youth, has now made me want to implement their models of mentoring in my current studies and ground work in becoming an art educator. New Urban Art’s is truly a place like no other, and every time I bring in a new visitor to see the space they always say the same thing, “I wish I had a place like this when I was in highschool”.

A Closer Look Within New Teachers in Art Education

This study reveals the obstacles art instructors encounter early on as educators while they maneuver through the dynamics of art instruction and teaching methods. When deciding and preparing to become an art educator, you imagine your role as a teacher and the type of relationship you want to have with your students. I believe that most people, including me, envision their class being a remarkable learning experience for their students which ends up being impactful on their life afterwards and ongoing- and sometimes that's just not the case. Especially when you're in the beginning stages and still early to being in a new role working with various types of backgrounds and different learning styles. "I already have in my mind the kind of teacher I want to be, but I'm not that person yet" (Hofsess & Hanawalt, 2020). This statement coming from an early career teacher emphasizes the concept of responsiveness through artistic expression, a significant component observed in the mentorship process outlined in the article. The teacher acknowledges the reality between their present state and their desired goal as an educator, leaving room for improvement and growth.

The detachment and disconnection between university art education programs and the actualities of K-12 schools gives rise to a significant void that demands immediate action. Support mechanisms, including mentorship and professional development opportunities, give immense influence in aiding new teachers in their transition into art education. I believe more institutions should be heavily promoting and recruiting students to attend degree programs such as TLAD to potentially provide more educators the proper tools needed to go into this field. In preparation to being an educator, having the chance to be directly involved in the community as an art instructor has been more significant in my research than I thought. Although sadly, as Hofsess and Hanawalt (2020) presume, contemporary mentorship tactics tend to concentrate primarily on the practical aspects of teaching, which can potentially overlook the need for more

complex pedagogical strategies in modern education. Effectively educating students in the visual arts curriculum and pedagogy at K-12 schools requires educators to engage in thorough research considering the diverse perspectives of students and teachers across various school districts and communities. As someone who currently works as an arts educator through non-profit arts organizations provided for Providence Public Schools students it's crucial for me to further inform my practices and knowledge of teaching students within K-12 schools. Art's funding throughout PPS has been getting drastically defunded over the years leaving many schools being able to provide minimal or absolutely no art classes or programming in their curriculum. That often leads those schools to seek alliances with local arts organizations to supply those resources. As an example and current connection towards that, PCTA highschool was required to cut all art classes from their day to day school sessions. That then initiated their partnership program with DownCity Design created in aspirations to still be able to offer students art education, where I currently am teaching a weekly course titled "Art Club".

Provocative Acts of Mentoring: Shifting Perspectives on Teaching

Hanawalt and Hofsess (2020) propose the innovative notion of "provocative mentoring" as a collaborative pilot program aimed at eradicating misconceptions about teaching and embracing the transformative potential of artistic exploration. The program is driven to reconcile the imbalance between the ideal teaching objectives and the practical challenges in classroom settings. "Might our provocative acts of mentoring be a mode of art? And, if so, how?" (Hanawalt & Hofsess, 2020). The authors are inquiring whether mentorship, in and of itself, can be deemed an artistic endeavor and eventually divert the attention from viewing it simply as a means to refine the art of instruction. Instead, they contemplate the co-creation of mentoring as a

distinct art form. This shift is necessary to depart from traditional principles and elements typically associated with artmaking and will instead highlight the importance of relational dynamics, experiential encounters, and conflicting forces that give rise to evolving “worlds”. This quote had me ponder on the question more, and I do consider mentoring itself an art form. I like to think of it as creating an art project (the student) that you are continuously putting in effort and energy towards by just working on the piece (giving information/teaching) while simultaneously developing a relationship with it. Through my own personal perspective that is in a way, what mentoring means to me as a form of artistic practice.

Hanawalt and Hofsess (2020) elevate mentorship to the level of an art form, freeing it from constraints and allowing it to progress into the creation of innovative connections and unconventional modes of learning that challenge dominant cultural narratives and standardized approaches. Cultural depictions of teaching often impose a rigid criteria for excellence, ignoring educational environments’ inherent complexity. By reimagining mentorship as a craft, the authors prompt a change in viewpoint away from strict guidelines toward boundless potentialities. This approach fosters the collaborative formation of mentor-mentee connections, enabling the formation of novel relationships and innovative modes of education that defy conventional storylines.

In brief, New Urban Arts serves as a model of the transformative potential that can be of mentorship and artistic practice in art education. Their mentor-based methodology cultivates and inspires high school students’ artistic growth while encouraging group efforts/collaboration, discerning reasoning within the context of art, and giving students the freedom of choice within their learning. By consistently having a range of mentors accessible for high schoolers, New Urban Arts serves as a resource to Providence by pushing students to dive into their creative

passions, tackle societal concerns, and encouragement to work towards constructive justice within their communities through art. New art teachers must learn to cope with and conquer the obstacles of integrating university principles with K-12 teachings, which is mandatory for recognition. Modules that can be interchangeable dependent on the student are crucial and need to be included more in teaching procedures. As someone who is heavily including mentorship based relationships to my style of art pedagogy I don't want to restrict myself as an educator and where I am able to apply those tools. I want to have the capability to have the flexibility of taking those same styles of instruction and apply them to school teaching if ever needed be. We must reimagine mentorship as a channel for creativity and connection to work towards these challenges head-on. We as teachers/instructors have the ability to cultivate a diverse and dynamic educational realm that enriches upcoming artists and instructors by embracing the continuously changing possibilities of mentorship, tackling hurdles, and redefining mentoring as an artistic pursuit.

Topic: Approaches and Techniques within Art Pedagogy

Explorations with Community-Based Art Education

Lawton, Walker, and Green (2019) portray the pedagogical practice of Community art-based learning as a place where creativity, community engagement, and lifelong learning live—blending in an environment where people of all ages may express themselves, learn, and connect with their fellow residents. Empowered by the core values of teamwork, equality, and social justice, the arts-based social change field integrates many different practices and strategies that bring people from various generations together to tackle urgent social problems, build intergenerational communication and achieve stable, resilient communities. Community-based

art education is a deep engagement towards individuals and communities to make art and be active participants in making collective memories, identities, and belongings. A community art education should be based on the values of creative thinking, critical thinking, and empathy which will not only help the enhanced lives but also contribute to societal change. Lastly it can be a platform for discussion, understanding and joint action using the arts.

In their seminal work "Community-based Art Education Across the Lifespan" the section titled, "Finding Common Ground" is a chapter in the book written by Lawton, Walker, and Green (2019), the authors focus on the role and benefits of community art education. A comprehensive method is employed by the authors that incorporates case studies, theoretical frameworks, and practical examples for presenting the different mechanisms and pathways that enable art collaborations to be a tool for intergenerational communication and social inclusion. The main point of the claim is that art is an international language that can be understood by both the young and the old and therefore an environment that allows people of all ages, including older people, to collide and express their creativity. This is done through illustrating the benefits of common ground shared among different communities and ages. This in itself shows the importance of community-based art education in the development of empathy and joint action, and for this reason communities are made stronger and more resilient.

In Denmead's work, "The Creative Underclass: Youth, Race, and the Gentrifying City" (2018), he provides a discussion of the connection between youth, race, and urban gentrification in Providence, Rhode Island. Building relationships with students at NUA through the context of community-based art projects. Sociopolitical dynamics and cultural phenomena are thoroughly examined by Denmead, which shows the role of creative expression as a type of resistance and source of empowerment in oppressed communities. Through highlighting the systemic

inequalities created by gentrification processes, Denmead opposes the conventional narratives about creatively driven urban development, campaigning to change these in a more inclusive approach which cares about the voices and experiences of the disenfranchised youth. Through his inspiring viewpoints, Denmead not only highlights the intricacy that already exists in community art education but also aims to question the imbalanced power structures which characterize contemporary urban spaces, finally seeking a more democratic and equitable environment for creative practices. This book was pivotal to my research, immediately relating to my identity as a local artist in Providence, and the direct correlation to my many different roles of collaboration with this organization. Ranging from my previous participation in their youth programming while being a student in high school transitioning to an alumni seeking to be an arts educator. My involvement as a young developing artist growing into my career within my practice is what initiated my interests to pursue art pedagogy and is why I am still collaborating with New Urban Arts currently as a volunteer artist mentor.

The article "Socially Engaged Art and its Pedagogy of Citizenship" (Garoian, 2019), published in *Studies in Art Education*, explains the relationship between socially engaged art and citizenship education. Through theoretical analysis and practical examples, Garoian gets to the crux of art's power as a means through which community involvement and social responsibility can be grown. In analyzing how artists and educators can interact to tackle pressing societal concerns, Garoian emphasizes the significance of the critical pedagogical approaches that encourage individuals to participate actively in democracy. With his deep look at socially engaged art approaches, Garoian does not solely show us how art can spark social change. Still, he also provides information that educators can use to develop critical thinking and informed citizens. I selected this article because it correlated with the themes going on within this research

and project being conducted for this thesis. From that I've been seeking to further advance and challenge my position as an artist, teacher, and student who's pursuing a higher education in my hometown and local community. Through that I chose to interact with my peers and residents of RI by applying a public art piece to be used as an informational platform through a billboard advertisement. I want it to be used as a device that shares a range and variety of artists' resources available and accessible to them. Making this text connect with my passion for community organizing, public art, and my arts based research methodology.

In "The Collaboration of Art Museums and Art Education in the School Setting", Daugherty (2021) investigated the interaction between art museums and educational institutions, especially within the framework of the school education setting. Shedding light on examples and interviews with teachers and museum managers, Daugherty analyzes how joint initiatives between museums and schools can elevate the quality of arts education and create a rich student-studying environment. In her overview, Daugherty highlights the most important elements that lead to successful collaborations, such as shared vision, efficient communication, and resource sharing. Through presenting diverse models of museum-school partnerships, Daugherty not only illustrates the efficacy of museums as the most effective educational resources but also emphasizes the necessity of building close relationships between cultural establishments and schools to facilitate an enjoyable and arts education for students of all ages. My thesis project emphasizes the importance of RISD putting in better efforts at building a bridge between them and the Providence local art community. Looking at the fact that the RISD museum is an extremely prominent and vital aspect of this institution, I have to take into consideration the role the museum plays towards building that bond. From already having an arrangement of inquiry that further questions this school's relationship with local artists, how can

the RISD museum open their doors to further engage with the broader Providence community that goes beyond college hill? I chose to include this article because it felt significant for me to further evaluate the effectiveness of collaboration between museums and educational institutions.

Sickler-Voigt's (2019) comprehensive book, "Teaching and Learning in Art Education: Cultivating Students' Artistic Potential from Pre-K through High School", published by Routledge, contains in-depth analysis of art education pedagogy styles that can be effective when applied to various age groups and offer reportings that further inform their findings on teaching art to range of grade levels from early childhood up to high school. Through a blend of theoretical frameworks, practical strategies, and illustrative case studies, Sickler-Voigt explores the intricacies of teaching and learning arts that emphasize the connection between students' creativity and their future art appreciation and art in general. Through research findings and evidence-based methods, Sickler-Voigt empowers teachers with the skills and knowledge to promote student engagement and inclusivity tailored to students' diverse needs and development stages. Through a comprehensive philosophy of art education by Sickler-Voigt (2019), the development of artistic skills is only one aspect of the supported development, not to mention the development of critical thinking skills, self-expression, and cultural awareness. As a community organizer and educator who wants their teachings to further grow and help the development of artists within a broader audience, my style of pedagogy needs to be applied in a way that's transferable and adaptable to whoever I'm currently supporting— despite their age. This book further informs me and my research in art education by the way Sickler-Voigt dissects the different modes and teaching styles that can be used on differing age groups, giving me the advice needed to be capable of serving a diversity of student learners.

In the article "Keeping up with Our Students: The Evolution of Technology and Standards in Art Education" (Patton & Buffington, 2016), The authors do a useful job addressing the current relationship between technology, educational standards, and art pedagogy. By critically reviewing emerging digital tools and envisioned approaches to education, the authors investigate how technology has transformed art education, from how curriculums are developed to instructional methods in classrooms. Through the study of how technology integration in art education has influenced teaching practices and learning outcomes, Patton and Buffington demonstrate the necessity of educators adjusting their pedagogical styles as new generations of educated persons appear. Their astute evaluation emphasizes that technology has to be used as a tool for creativity and innovation while at the same time retaining the foundation of art and cultural heritage in the digital age. I used this article as a way to further inform myself as an educator on the change of art education through modern day technology. In my opinion more and more younger people are adapting to the advancements within tech and I personally have been struggling to keep up. Which can leave me to potentially be in a position where I can't fully assist a student's needs, based on my own lack of knowledge and fluidity within online programming.

Yuktirat, Sindhuphak, and Kiddee's (2018) research article, "M-learning for the Art of Drawing: Informal Learning for a Digital Age" is an article which focuses on the relationship between mobile learning (m-learning) and skilled art of drawing. The authors explore the possibility of online technologies enabling the spontaneous learning of artistic expression through integrating theoretical analysis and practical applications. Looking particularly at the art of drawing, Yuktirat et al. show how mobile devices, such as smartphones and tablets, can work as an innovative tool for involving learners in creative activities beyond traditional classrooms.

Authors use the affordances of mobile technology to show that learning is not bounded by time or place. They also illustrate how learners of all ages can access instructional resources, receive feedback, and participate in interactive drawing exercises wherever and whenever they want. Through the empirical research and case studies that Yuktirat et al. present, not only are the benefits of m-learning for skill improvement and self-driven learning shown, but critical issues of digital technologies on informal education in the digital era are also discussed. Yuktirat et al., through their support for the inclusion of m-learning in art education, participate in the dynamic discussion on novel education approaches in the era of rapid technological advancements. As a person who is a more hands on artist and maker, I never had interest within adapting my work to any type of digital footprint in my process of creating my practice. Since this is obviously a conflict of interest in my pursuit to be an informative educator to my fullest extent, I seeked to learn more about why it's necessary for me to include these new practices within my curriculum and approach to art pedagogy.

This literature review evaluates a variety of texts that critically investigates a wide range of techniques, practices, and approaches to being an arts educator. Considering the route I want to pursue within my art pedagogy of being a mentor and community organizer, I need to consistently investigate and explore a diversity of approaches within my art pedagogy to help me further grow in my role as an educator and the techniques I teach as an instructor to my students. The reviewed literature additionally shows that the diversity of sources analyzed provides a complex view of the multilayered environment of art education. Starting from grassroots projects to partnerships between art museums and educational institutions, these works articulate that art is a door to social integration, societal empowerment, and personal artistic development of all ages. A combination of theoretical frameworks, practical strategies and empirical research is

used in art education studies to examine alternative teaching and learning strategies that foster inclusivity, critical pedagogy and the use of technology. Such sources play a vital role in considering art as a powerful promoter of civic and social justice and lifelong learning. These works serve as a source of direction for educators, policymakers, and practitioners involved in the field as they try to harness the positive impact of art on creating a vibrant, equal, and culturally rich world.

Findings + Curriculum

Elizabeth Jweinat (Lizzy Sour) – Teaching Philosophy

I approach my role as an educator in the arts with the goal of creating one on one learning experiences and mentor based relationships. That approach is highlighted in my teaching of interdisciplinary + multi-media practices, community involvement and/or organizing, along with non-traditional art processes + methods. My pedagogy is based around making space for students to build confidence in their capability to be a full time artist while having a sustainable practice.

I prefer to steer away from an overreliance on traditional art methods and try to expose my students to personal development and experimentation as ways of making art. Having the ability to learn art making through process, conceptual feeling, and personal intuition rather than showing them how things are done by the book is a key component of my pedagogy. Through that, I give students methods that allow for them to switch from technique driven instruction to idea driven instruction. One of the ways I go about inspiring my students to embrace independent practice is by curriculum planning around ideas, themes, questions, and concepts relating to

students' personal interests. Applying free-range thinking to my teaching gives students the ability to further develop their identity as an artist.¹⁶

Community and collaboration are heavily prominent in my teachings, as I constantly motivate my students to use their art in proactive ways. Artists help feed and support each other with knowledge, resources, and sometimes an extra pair of hands for help. I believe public art is an impactful way for students to express themselves and have a larger audience experience their work. Through exploring and working with local art organizations, the students I teach get the access and space they need to have a voice in their art and their community.

I offer myself, as well as my experiences, as a resource to my students by creating and sharing opportunities with them that directly improve their practice by showcasing their art in galleries, participating in community events as a vendor/live art/installation. Additionally, I regularly forward them grants and job opportunities which can be transformative for artists of any age, but especially young ones. I push my students to imagine their art as something that can support their ability to survive and thrive by showing them ways to sell their art and different ways to display their art to the public.

When being taught, I believe students should have their input, desires, and choices reflected in what they learn. Through one-on-one teaching, I try to build a relationship with each of my students that makes them comfortable enough to express what they want and need from me as an arts educator without having any hesitation. Through an open studio model, I let students tell me what they desire to work and improve on during our time together. When students know they can

¹⁶ *Contemporary approaches to teaching*. Art21. (n.d.) <https://art21.org/for-educators/tools-for-teaching/getting-started-an-introduction-to-teaching-with-contemporary-art/contemporary-approaches-to-teaching/>

have independence within their practice and agency within their craft, almost anything is possible for a young developing artist.¹⁷

Lesson Plans

Lesson Plan Proposal: *My first class with DownCity Design at PCTA*

Name	Elizabeth Jweinat
School/Site + Grade Level OR Course:	PCTA High School Students (9-12) with Downcity Design (majority 9th graders)
Lesson Title:	Silkscreen Workshop
<p>Overview:</p> <p>Big Idea:</p>	<p>Big Idea: Screen Printing</p> <p>The description for my ongoing weekly class at PCTA is “Art Market” where students learn different techniques and mediums from me to then use towards making their own merchandise. There is another class that same day for photography, but we collectively decided to do the first week of all classes as an open studio/drop in for students to experience all the different options. For my first day of class I’ve decided to do a Silkscreen Workshop, this will be an introduction to potentially inspire/motivate students to continue working with the medium and use screen printing as a method in future classes.</p> <p>I set up two different print stations including an original design I made personally for merchandise and a 2 layered design from a local artist in Providence named Tito Guerro. I believe it was important for me to bring a multi-layered design to show how multi-colored print projects are gone about so they can know and feel capable of doing it themselves.</p> <p>Additionally, I brought in numerous examples of customized clothes (around 10-15 different garment pieces) made solely by a variety of local artists including myself (Lizzy Sour), Lara Henderson, Ysanel Torres, Tito Guerro, Mister Diablo, and a couple other artists. I wanted to share the many different styles and different people local to Providence that are using silkscreen heavily in their practice to make and sell merchandise as a means to support themselves financially. Young artists should know that something within the lines of that is realistic/possible. Within that I also told them about different local artist studios that are accessible to them as youth to work on printing or other projects outside of PCTA. I also shared that in some of the upcoming classes in the future we would be going on field trips to art organizations throughout the city. We have already done one field trip to New Urban Arts since this</p>

¹⁷ Ingram, L. G. (2017, September 14). *A classroom full of risk takers*. Edutopia. <https://www.edutopia.org/article/classroom-full-risk-takers>

	<p>course began. We went as a group including both of the classes that took place that day.</p> <p>I supplied the students with all materials necessary to print (screens, printing boards, squeegee, ink, paper, tote bags, etc.). I gave the students the option to print on either paper or tote bags and I also let them choose desired colors of ink for their prints and which design they would like to use themselves.</p> <p>After they selected their choices, I first gave a demonstration showing how to actually create a print including showing the way acetate registration works to know where the placement of the design will fall beforehand, then I showed the angle + pressure to be put on the squeegee when pulling the ink through the screen. Most students selected to print the 2 layered design brought in, within that I had to explain there needs to be a drying period in between (I forgot to bring my hair dryer to help with that). I recommended students to visit the other class in the meantime while it was during. But overall I was excited that the majority of the students in the class selected that design for the fact that they would have to print more than one time.</p> <p>At the end of the class when all students made their desired prints and they dried I allowed them to take it home or to leave it at the school to potentially continue working on further. I wanna assume around 85% of students who attended the first class/demonstration continued attending the ongoing weekly classes.</p>
<p>Rationale:</p> <p>Cultural Responsiveness:</p>	<p>When I discovered silk screen as a youth it was ever changing to my practice as a whole and opened up my art to a whole new world of possibilities. My main goal within this was to give that same effect printing had on me, to my current students now in hopes that it would have a similar effect on them. I was not able to connect with any of my students prior and was not given any information about them beforehand. With that limitation, I had to make the best guess on what to present to the students that could potentially have them captivated as a first impression. I thought back to when I was younger and how silkscreen and clothes were exciting to me because I used it as a way to visually express myself by wearing the clothes I made. I assumed that most teenagers in the age group I was working with would have an interest in clothing and styling/customization, since most youth have found fashion appealing to them in some way.</p> <p>I believe this contributed to their learning as this being something completely new to them, none of the students who attended this workshop have never printed and most of them did not know about screen printing prior. I almost preferred it that way just so that it could further develop and grow the students in their artistic ability. I also intended for this to give them new ways of considering the way they go about their work in the ways of layering, collaging, playing with color/ink, and personal customization of items (primarily apparel). This connects to future lessons because we afterwards visited NUA where they can continue pursuing silkscreen if desired on their own time.</p>

	<p>By highlighting local artists and artists studios, this class and what is taught contributes to the local youth artists in Providence by giving them an opportunity to visit and collaborate with community art organizations for the duration of the course and ongoing afterwards independently. This will further their independence in their practice by giving them the chance to have access to work space and resources for displaying and/or selling their artwork. The organizations and artist studios shared with include additional support for marginalized groups such as BIPOC, LGBTQ+, low income, first generation, immigrant youth, and various different other marginalized communities. I can also give my students recommendations for any other requests or help needed within being a sustainable artist. Whether that's grant writing, college application, or ways to display or sell their work in the city of Providence. This would surely further their knowledge and potential for a career in the arts or give them the confidence to pursue that. I always share information on the space/organization beforehand and ask students if that is something they want to visit, in hopes that they are personally choosing to have access to spaces that they believe would be beneficial to them. I believe I'm going about things in an ethical way, but I'm sure it could be better improved or thought out more thoroughly, and I'm always open to recommendations and trying new methods to make my students as comfortable as possible. I try to go about that by asking my students many questions to make sure they are doing things by their own choice so their wants and needs are met rather than doing something solely from the teacher's instruction. I also would like to believe that I'm giving them resources that apply to the diversity of my students rather than further marginalizing them.</p>
<p>Objectives:</p>	<p>At the end of this lessons students will:</p> <ul style="list-style-type: none"> ● Learn about what is silkscreen first hand through demonstration ● Understand the process of screen printing ● Be capable of producing prints on either paper or apparel ● Know how about acetate registration processes for design placement ● Get a hands on learning experience in a medium that is new to them ● Learn about different local artist that are using silkscreen for merchandise ● Be given resources of community art spaces/studios plus art opportunities that are accessible to youth ● Consider to further use screen printing for their projects

Lesson Plan Proposal: Introductory Practices with Printmaking

<p>Name Elizabeth Jweinat</p> <p>School/Site + Grade Level OR Course:</p>	<p>Elizabeth Jweinat PCTA High School Students (9-12) with Downcity Design</p>
<p>Lesson Title:</p>	<p>Introductory Practices with Printmaking</p>

<p>Overview:</p> <p>Big Idea:</p>	<p>Briefly describe your lesson and what students will learn/create. Make sure to note any artists, books, examples that ground your lesson.</p> <p>Throughout a 6 week course students will learn the processes of silkscreen from start to finish and develop their own personal project using a thematic design that reflects inspiration based on each individual student's personal interests or beliefs. While students will work together to help assist with the printmaking process, they also have the option to work in groups collaboratively. We will be looking at examples from a few historic artists such as Corita Kent and Andy Warhol but will majority be highlighting printwork from local Providence artists. They will also have the opportunity to explore community print studios such as AS220 and Binch Press.</p> <p>Silkscreen</p>
<p>Rationale:</p> <p>Cultural Responsiveness:</p>	<p>What is the VALUE of the unit? How does it contribute to student learning and student growth? How does this connect to past or future lessons? How does this unit connect to who your students are or their interests?</p> <p>This project gives students the space to investigate topics that are significant to them. Giving them the freedom to explore open ended themes relating to culture or even an artistic style. Additionally this allows me to learn their interests from a teacher perspective and as a class it can help us understand more about each other. This course will allow the student to express themselves through the many methods of silkscreen and can be beneficial to new and experienced printers.</p> <p>By highlighting local artists and artists studios, the course contributes to the local youth artists in Providence by giving them an opportunity to visit and collaborate with community art organizations for the duration of the course and ongoing afterwards independently. Giving them the chance to have access to work space and resources for displaying and/or selling their artwork. With additional support for marginalized groups such as BIPOC, LGBTQ+, low income, first generation, and immigrant youth. I can also give my students recommendations for any other requests or help needed within being a sustainable artist. This can also further their knowledge and potential for a career in the arts.</p> <p>How is this lesson contributing to the culture of your classroom and expanding cultural horizons for your students? Is your inclusion of culture thoughtful, researched, and appropriate? Does it further marginalize others or bring understanding and appreciation of difference?</p>
<p>Objectives:</p>	<p>What will students know and be able to do at the end of this lesson? Remember that objectives should directly correspond to your assessment - this means that</p>

	<p>you should be able to know if your objectives have been met! Use the starter below for this section:</p> <p>At the end of this lessons students will:</p> <ul style="list-style-type: none"> ● In this journey the class will learn different methods to transfer their design on acetate through inkjet printing, direct drawing, stenciling, and mylar/tracing paper experiments. ● Through demonstrations they will additionally learn how to properly coat and burn a screen ● They will learn various methods of silkscreen such as multi-layered color registration, rainbow rolls/ombre printing, large scale/all over printing, and different stencil techniques. ● Complete a final project using silkscreen on any material chosen ● Learn about local arts organization and community studios ● Have a critique at the end of the course with feedback from their peers
<p>Assessment Strategies (formative + summative)</p>	<p>You must include some kind of assessment for each lesson you teach! Formative assessment occurs during the lesson and summative assessment occurs at the end. Please describe your assessment strategies here and make sure to include an example (see last page of this template).</p> <p>*A note for elementary art - I am generally less concerned about formal assessment at this level, however it is always good to have a plan to know if your students are meeting your stated objectives.</p> <p>Formative: 1 on 1 check ins, feedback from teacher and students collaboration with classmates, open ended group discussion</p> <p>Summative: final critique, feedback from teacher and peers, class evaluation</p>
<p>NCVA Standards:</p>	<p>VA:Cr1.2.Ia Shape an artistic investigation of an aspect of present- day life using a contemporary practice of art or design.</p> <p>VA:Cr1.2.IIIa Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea, or concept.</p> <p>VA:Cr1.1.Ia Use multiple approaches to begin creative endeavors.</p> <p>VA:Cr1.1.IIIa Visualize and hypothesize to generate plans for ideas and directions for creating art and design that can affect social change.</p>
<p>Differentiated Instruction:</p>	<p>How have you accounted for a variety of learning needs in your classroom so all of your students can be successful? For example, will you:</p> <ul style="list-style-type: none"> ● Create translations for key words or phrases? ● Have strategies for students with physical disabilities? ● Develop alternate prompts or starters for students who need them?

	<p>This is a great element of your lesson plan to share/discuss with Dr. DeFrances if you need additional help or support!</p> <ul style="list-style-type: none"> ● Choice to use different and non traditional materials ● Option of working in groups ● Resources with online informational videos and demos ● Adapt to students needs for their learning as needed ● Students will support each other and work collaboratively with the printing process if needed
Safety Procedures:	<p>What potential safety hazards exist that need to be addressed before and during the lesson? How will you discuss safety procedures with students in this lesson and confirm they understand them? For example: chemicals, sharp tools, spray paint, hot glue guns, carving tools, etc.</p> <ul style="list-style-type: none"> ● Demonstrations on different methods and print processes ● 1 on 1 support and hands on help if needed ● Wearing gloves and aprons while coating screens and printing

Number of Session(s)	Instruction Details + Minutes: Hook/Intro Exploration/Making Closure	Materials Needed	Planning Notes (if any)
Class 1 (1.5-2 hours)	<p>Intro/Hook - Self introductions, names and pronouns plus a icebreaker question (10 minutes)</p> <p>Students will review a presentation highlighting the process of silkscreen and local print artists such as Lara Henderson, Tito Guerro, and Ysanel Torres. And historical artists Andy Warhol and Corita Kent. (15 minutes)</p> <p>Exploration - Teacher will go over the lesson plan/syllabus and introduce a final project that can be independent or collaborative. And going over different topics and themes that can potentially be used. Teacher will show examples of artwork that is traditional and introduce mutli-media. (15 minutes)</p> <p>Making - Students will take some time independently to brainstorm ideas and can ask teacher any advising questions (10-15</p>	<p>-Presentation -Art Examples -google folder</p>	<p>-Outlines for brainstorming -themes/topics to introduce</p>

	<p>minutes)</p> <p>Break (10 minutes)</p> <p>Then break into groups to further discuss potential ideas. (15 minutes)</p> <p>Closure: As a class we will share ideas considered for the project including topic/themes and further discuss and give recommendations / constructive criticism. Teacher will upload all material shown in a shared google folder. (20 minutes)</p> <p>Students can ask teacher any remaining questions (10 minutes)</p>		
Class 2 (2 hours)	<p>Intro/Hook - Students will come in with more finalized ideas/topics or themes and share with the class. (5 minutes)</p> <p>Exploration/Making: Show demonstration on how to coat and burn image on screen. (10 minutes)</p> <p>Students coat their own screen (15 minutes)</p> <p>Show examples on how to go about transferring your design to acetate through inkjet printing, direct drawing, stenciling, and mylar/tracing paper experiments. (20 minutes)</p> <p>Students will have independent work time to produce their sketch or designs to be printed. This time can also be used to ask the teacher any questions or discuss their project further among their classmates. (1 hour)</p> <p>Closure: Students will share their designs with the class and document their process to be uploaded in their student folder. This is also a time to ask the teacher or their peers any questions. (10 minutes)</p>	<ul style="list-style-type: none"> -screens -emulsion -screen coaters -blank acetate, paper, and mylar for design transfer demo + sketching -permapaque markers for acetate and pencils - google folder 	<ul style="list-style-type: none"> -Bring acetate with design for demo -studio with light table to expose screens
Class 3 (2 hours)	<p>Intro - Students will come with completed acetate designs and share them with the</p>	<ul style="list-style-type: none"> -screens -emulsion 	<ul style="list-style-type: none"> -bring acetate for registration

	<p>class while discussing potential material to be used for the final product (poster, clothing, installation, etc.) (5-10 minutes)</p> <p>Exploration/Making - From the previous demo, students will independently burn their images onto their pre-coated screens, students who are unfinished can complete their acetates while others are burning. (25 minutes)</p> <p>Show basic printing demonstration on paper and apparel. Include multi-layered colored registration examples. (30 minutes)</p> <p>Give students time to work on either burning screens, designing acetate, or beginning their print projects. (1 hour)</p> <p>Closure - Students will share their next steps on the continuation of this project</p>	<ul style="list-style-type: none"> -screen coaters -permapaque markers for acetate and pencils -masking tape -speedball ink -squeegee -newsprint -cleaning supplies 	<ul style="list-style-type: none"> -studio with light table to expose screens -studio with printing boards/stations
Class 4 (2 hours)	<p>Intro/Hook - Teacher will share resources on local arts organizations and community studios (10 minutes)</p> <p>Exploration/Making - Show more demonstrations on technical printing techniques such as rainbow rolls/ombre printing, stencils with acetate/tape and uncoated screens, and selective color. (40 minutes)</p> <p>Give students time to print or work on project (1 hour)</p> <p>Closure - Students will share their next steps on the continuation of this project. (10 minutes)</p>	<ul style="list-style-type: none"> -screens -emulsion -screen coaters -permapaque markers for acetate and pencils -masking tape -speedball ink -squeegee -scissors -newsprint -cleaning supplies 	<ul style="list-style-type: none"> -gather artists resources to bring to class -bring large acetates for stencil demo -make check ins available for students as requested -talk about all over printing
Class 5 (2 hours)	<p>Intro/Hook - Teacher will explain how the final crit will take place and describe what actually is a critique and how it is beneficial. The teacher will show different examples of critique styles for students to keep in mind for their own. (10 minutes)</p> <p>Exploration/Making - Work time for students</p>	<ul style="list-style-type: none"> -screens -emulsion -screen coaters -permapaque markers for acetate and pencils -masking tape -speedball ink -squeegee 	<ul style="list-style-type: none"> -make sure to connect with each student and assess their stage of the project and any final help needed from me -crit examples / outlines

	<p>to complete their projects</p> <p>Check in with students 1 on 1 through out the class (1 hour 45 minutes)</p> <p>Closure - Students will address any final questions or support needed for their project to the teacher (5 minutes)</p>	<p>-scissors -newsprint -cleaning supplies</p>	
Class 6 (2 hours)	<p>Intro/Hook - Students will display their work (10-15 minutes)</p> <p>Exploration/Making - Final Critique, during individual critiques students will address to the class the type of critique and style they would like to conduct to receive feedback on their work. Students should take notes on their feedback and write down any questions and resources for their peers. (1 hour 40 minutes)</p> <p>Closure - Takeaways from the class, and a reflection from the critique. (10 minutes)</p>	<p>-installation material (thumbtacks)</p>	<p>-receive anonymous feedback from students on the class</p>

STUDENT TEACHING PLANNING MAP

Grade Level(s) and/or Course Info/Name:	Lesson/ Project Overview + Estimated Time (number of class sessions)	Big Idea + Essential Questions
New Urban Arts after school programming with High School Students (9-12)	Throughout a 6 week course students will learn the processes of silkscreen from start to finish and develop their own personal project using a thematic design that reflects inspiration based on each individual student's personal interests or beliefs. While students will work together to help assist with the printmaking process, they also have the option to work in groups collaboratively. We will be looking at	<p><i>Big Idea: Silkscreen</i></p> <p><i>Essential Questions:</i></p> <p><i>How can print be used as self expression?</i></p> <p><i>How can silkscreen be applied to personal interests/themes?</i></p>

	<p>examples from a few historic artists such as Corita Kent and Andy Warhol but will majority be highlighting printwork from local Providence artists. They will also have the opportunity to explore community print studios such as AS220 and Binch Press.</p>	<p><i>How do I want to apply screen printing to my personal practice?</i></p>
<p><i>PCTA High School Students (9-12) with DOWNCITY DESIGN (majority 9th graders)</i></p>	<p><i>One day workshop doing Lego Printing.</i></p> <p><i>Students will be given a demonstration on how to go about lego printing using ink pads. I will show students a demonstration on how to make a design using lego pieces and applying mirrors to the placement process to make sure their design is inverted to be printed correctly. They will observe how to produce the print using a roll press and hand burnishing techniques. Students will create their own design to make a cover for their sketchbook that they use in class weekly,</i></p>	<p><i>Big Idea: Lego Printing</i></p> <p><i>Essential Questions:</i></p> <p><i>How can printmaking be used in non-traditional ways?</i></p> <p><i>How can toys be applied or used in art making?</i></p> <p><i>How can we further simplify or abstract designing using legos? (dots, rectangles, squares)</i></p> <p><i>How do I create an inverted image or design?</i></p> <p><i>How can I apply lego printing to my work? (outside of paper prints)</i></p>
<p><i>PCTA High School Students (9-12) with DOWNCITY DESIGN (majority 9th graders)</i></p>	<p><i>Apparel / Tote Bag Painting. Can be used for 1 class or multiple sessions if desired,</i></p> <p><i>Students will create their own handmade customized tote bag using different painting techniques. Using acrylic paint mixed with GAC medium (fixative added to any paint to turn it into fabric paint with a heat set) students will make any desired design whether that is originally made by them or directly inspired by something else.</i></p>	<p><i>Big Idea:</i></p> <p><i>Essential Questions:</i></p> <p><i>How can painting be used in the customization of apparel or textiles?</i></p> <p><i>Do different brushes or textures create different affects on fabric?</i></p>

	<p><i>This project will be shown as an example in one of the many different ways to go about making merchandise or customized apparel using hand painting.</i></p>	<p><i>How can I visually express myself using apparel/accessories?</i></p> <p><i>How can mediums be applied to create inaccessible materials? (fabric paint being expensive or hard to find)</i></p> <p><i>How do I find alternative or non traditional solutions to creating my work? (for example, not painting on canvas, and instead using tote bags)</i></p>
<p><i>New Urban Arts after school programming and/or PCTA High School Students (Grade 9-12) with Downcity Design (majority 9th graders)</i></p>	<p><i>Introduction to using stencils. One day class.</i></p> <p><i>Students will learn about the process of stencil making and learning how negative space needs to be considered and applied correctly to be able to use stenciling techniques properly. Students will make an original design using either typography or any image they desire. Using spray paint and or spong + ink students will execute their stencil design either on apparel for customization or by making poster prints.</i></p>	<p><i>Big Idea: Stenciling</i></p> <p><i>Essential Questions:</i></p> <p><i>How do I apply negative space to my work to execute stencil making?</i></p> <p><i>How do I translate my work or art style to be applied in stenciling?</i></p> <p><i>How do I effectively use stenciling as a means to create images?</i></p> <p><i>How can layered stencils be used to create more depth?</i></p> <p><i>What are the many different ways to go about creating a stencil? How can they be applied to practice?</i></p>

Providence Art, Culture, + Tourism Grant Proposal

On the brighter side of things, during this academic school year I received a grant through Rhode Island Art, Culture, + Tourism (ACT)¹⁸, through NUA as a non-profit to do a large-scale mural and public art project with the students there that is located on their sidewalk to the entrance of the studio space. Because of the work done on this application I was able to pursue an opportunity for young artists to have a new way of receiving art education within my own means. Practicing larger scale art that is typically out of reach especially for youth artists and is something that crucially inspired and influenced me when I was younger. In the future I want to keep continuing my work within grant writing to further continue public art within my pedagogy. I'll be sharing the main prominent questions on the application that lead this project.

----- (Submission Responses) -----

Project Title and Narrative

Learning directly from others and having one on one guidance is something that has helped me significantly within my practice and growth as an artist. Being from Providence, I've been privileged to have the experience of growing up with many different mentors within the art community and many local organizations such as New Urban Arts (NUA), AS220, The Steel Yard, and even Project Open Door. Mentorship based relationships and technical skill-based education have been key to my continuous development as a creative. I want to be able to have that same role and effect on others, particularly the youth. I started mentoring at NUA throughout

¹⁸ More about ACT and their services + grant funding for the arts <https://artculturetourism.com/about-us/>

their college development summer internship program for high school students in 2022. I co-led the program, giving guidance with school selection and application material. That led me to an art mentorship role for the entire academic school year helping students with multi-media art projects, where I still am currently mentoring high school students. Additionally, being an alumni of NUA has given me a sense of nostalgia - as if I am returning to my roots. I'm honored to be able to contribute to a space that has helped mold me into who I am.

As much as I love the local art organizations here in Providence and how much they contribute to the youth here, they can be a bit limiting or restricting when it comes to large scale projects or public art. I remember when I was in high school, I was very eager and excited about murals but struggled to ever find opportunities to pursue or practice those projects because I was so young. I believe young artists should have the chance to think big with their art and even just have the capability to go large scale without any restrictions. Not to mention that coming from a small city, and an even smaller arts community, it makes most art opportunities competitive for everyone, especially youth artists. With the funding from this grant, if accepted, I'm hoping to lead, teach and give guidance to a group of students at NUA who have little to no experience with large scale art. The title for this project is called "NUA Mural Group". I will be teaching them how to go about and pursue large scale paintings which will give them a new learning experience on how to go about murals and other public art projects as practice in the future as a working artist.

At the start of this I will be overseeing students on independent projects which will be highly encouraged to have their work influenced by cultural and personal traits that are significant to their identity. That will then lead to collaborative work within this group of

students and will conclude to a collection of large-scale paintings. The final result of this project will be a gallery show where these students will have the opportunity to showcase their growth, development, and hard work in large scale painting. Through this showcasing, the NUA Mural Group will be able to have the chance to display their new and transformative learning experience and how they applied it to their work and will be able to continue using it within their art.

My personal goal as an end result is to help further develop the artistic practice of youth through large art projects and give them the encouragement to pursue art as a career path. I'm hoping that with these new teachings they will also gain the knowledge to use these methods as a potential opportunity to use public art within their personal practice. I'm hoping the gallery show will be a platform to influence more people and organizations here to pursue projects like this frequently. I'm hoping this initial public art project with local youth artists will just be the start to many more collaborative pieces that can be presented to the Providence community through galleries, community organizing, and public art.

Describe who this project is designed for and ideally serving

This project is designed for students attending New Urban Arts but is not restricted and open to all high school students of Providence and surrounding communities. This project would ideally be serving the community of Providence and the public audience here who will be able to witness and enjoy youth collaborative art, and this will be serving New Urban Arts as a whole organization for being able to give back to our students by giving them new exciting opportunities to present their art to the public while also working as a collective.

Tell us who you or your organization is accountable in terms of finances and programs

Our organization New Urban Arts has a Director of Finances and Operations, Yajaira Reyes. Reyes is a first-generation Latina and a Rhode Island native. Her journey in non profits began over seven years ago, and she has taken on various roles contributing to her skill set. Before joining New Urban Arts, she worked as the Senior Development Manager at City Year Providence, where she honed her skills in fundraising and resource mobilization. She has an understanding of donor relations, grant writing, and strategic planning, which has been instrumental in furthering the causes of the organizations she has been associated with.





ATTENTION DELIVERIES

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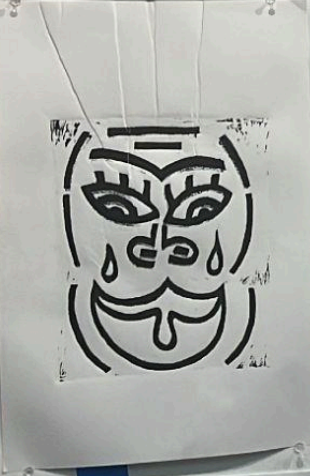
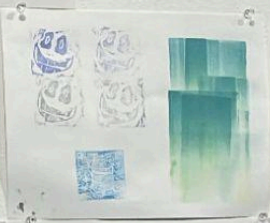
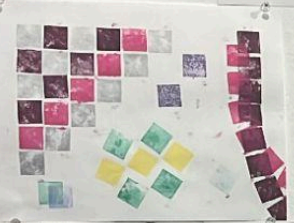
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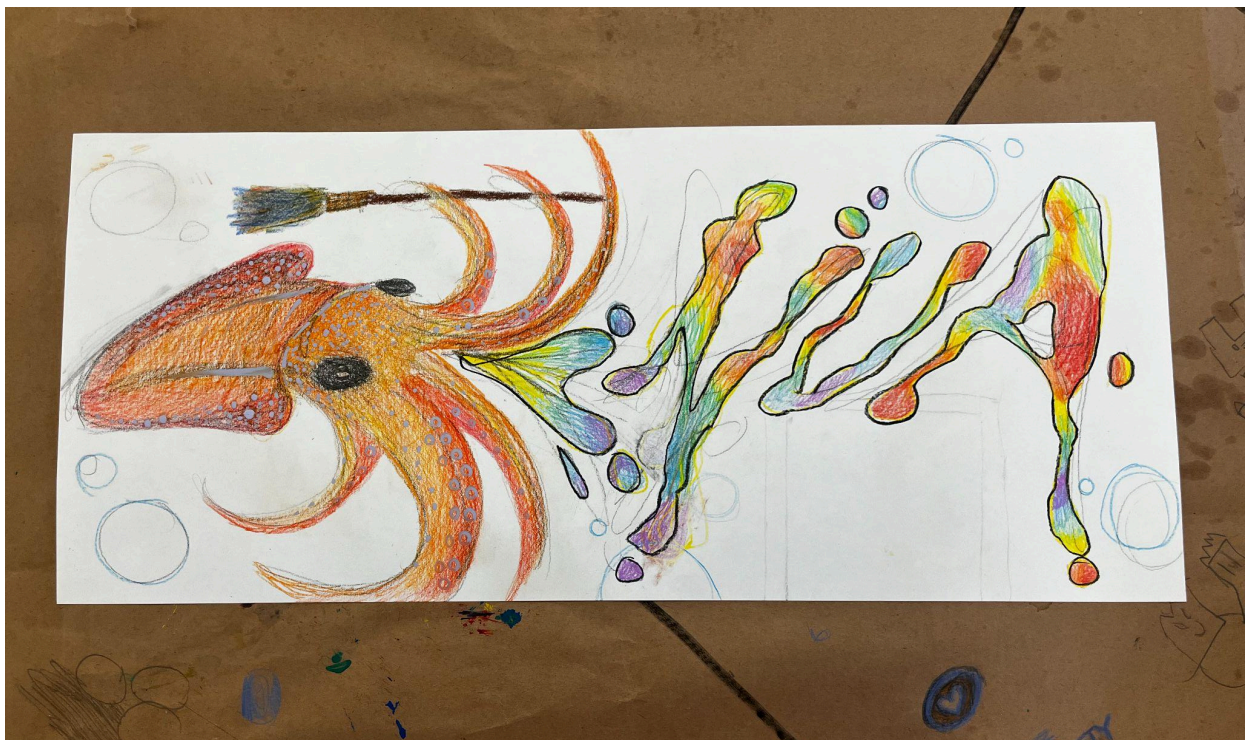






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Analysis

This year in the TLAD MA program has presented me four prominent discoveries throughout my research, thesis project, and collaborations with local non-profit arts organizations and my explorations within art pedagogy. Firstly, from my teaching positions at NUA and DCD I've found that structuring my curriculum and instruction based on students' wants + needs for their practice was the best way to keep them captivated and engaged with their work. Secondly, from those same educator roles that I'm pursuing I've been attempting to challenge the norm of not being able to pursue public art projects as a young artist. As an art teacher I've been able to go out of my way to secure grant funding from the state of RI as support to change those structures within

art pedagogy and pursue large projects with youth, such as my mural project with NUA. Thirdly, the demand for access to information to resources that are available for local Providence and Rhode Island based artists, hence the “Lizzy Sour School of Design” billboard. And lastly, the necessity for RISD to make better efforts towards bridging the Providence Art Community within this institution.

Now to revisit my main question, *How do my efforts as a local artist / educator / community organizer, + those coming from similar backgrounds as my own, help provide pathways for artists early on in their career— and teach them how to create their own?*

My answer to that is that even though the work is never ending, those efforts are what continue to inspire my peers and other artists to continue to grow within their craft. Helping teach the youth that there are endless possibilities within your craft as an artist and nothing is out of reach is what will continue to help build, grow, and sustain the Providence Art Community.

Conclusion

I hope for my art to bring me into many different directions in my life, whether that is being a freelance artist, working for a company, or being a teacher. My goal is to push my work towards the direction of large scale public art, gallery exhibitions, and community organizing. Already having experience in these areas in Providence is now pushing me to seek a new direction. I want to be able to branch out to different areas and new communities through these fields.

Higher education has helped me develop my fine art skills, but has restricted me to only think conceptually within my practice here. All of those nights working on assignments that almost always turned into an all nighter, the hours of sitting through boring lectures, all those bad crits that humbled me, the studio classes that felt neverending and everything else that got me out of my comfort zone formed me into the overly capable and now accomplished artists I am today. That also took me away from focusing on producing work that I genuinely enjoy which is more intuitive and free handed, more dependent on emotion and personal connection and likeness of the piece. Through the good and the bad, my learning experiences in the past are truly what pushed me to seek becoming an educator in the arts, to do better, to make change, and to create complex pedagogical strategies in modern education.

Painting and Printmaking were some of the first mediums I worked with as an early artist. After studying Sculpture for years and experimenting with new materials, I'm ready to return to my roots. I just want to be able to make art work without any restraints. I miss aimlessly and endlessly painting throughout the night, screen printing for hours because I get put in a trance by the process, and working on clothes until they're completed just because I'm so excited to see the end result. Experimentation without the thought of what it will be or how it's critiqued in the end. When I was younger having to figure things out with the limited supplies I had access to, creating a funner process. I had to apply more intention to what I was using and how I was using it while thinking about new ways it can be used as well. Even though I have experience with fine art and curation, I'm still looking for ways to make it sustainable as I transition out of school and into my career as an artist. I may not have restraints in an ideal context, but I do have connections and communities of accountability and relation.

Since we are coming to the end of my studies here, let me tell you the story of my first day at RISD. It was the first day of classes, my first ever 8 hour studio, probably my first time actually attending school at 8am. My professor at the time also decided that for that class it would be a good idea to assign all of the students to bring (100 pieces of the same small item) then pair us together randomly and have us make something with our two different 100 items. I had brought marbles, and my assigned partner brought paper clips. It was the first day of RISD so I was feeling the heat to make something out of nothing. We ended up making a spider weblike net out of the paperclips to then uphold the marbles, which I thought was pretty cool. We then had a crit, where my teacher proceeded to tell me that my project tells her I'm set up for failure. First day of classes, first RISD assignment, first crit, and completely getting my soul crushed all in one day. I was already over it after day 1. And that experience is something I will never forget for the rest of my life.

Not too long after that around midterms I decided I was really fed up with this school and I left. And then I spent the remainder of that school year being a loser and working at Forever 21. I obviously decided to get up and go right back to school again, but I think I did it a little better the second time around. Although, I did not make that decision solely on my own. If it wasn't for my community, my family, friends, my mentors in the local art and RISD community, pushing me to continue my education and do what they already knew I was capable of even though I didn't. Those same teachings that my mother taught me came back and showed me how when you help others, others will help you.

There are so many ways that RISD has changed my life. No one has stuck out their neck and took a chance on a young Arab artist from Providence the way this school has. They've had my back more times than I can count, but more importantly the times when I had absolutely

nothing, forcibly becoming my family for the last 7 years. I think I'm currently the longest consecutively attending student, so it is more than bittersweet to end my time here and say goodbye.





Appendix

Closing Statement

These experiences are what helped create the coming together of Lizzy Sour and Elizabeth Jweinat, from being the mentee and to the becoming of a mentor. How those made me a provocative mentor (Hanawalt & Hofsess, 2020), mentee, and artist. As who came from Providence and was placed in this rigorous competitive institution differing from the support I was used to in my local art community while still being in the same place was extremely conflicting. As a right of passage, moving forward I want to be someone who got what I needed from RISD to better myself as a creative, and now be able to return back to my community that helped initially get me to this point and apply those tools I learned to help further grow and expand those same pathways today. But at the end of the day it's not like I ever really left in the first place, even during my time at RISD I was always involved in Providence and continuing my practice within community organizing, curation, and mentorship throughout the local art community.

To RISD,

I know you're capable of making change for the better towards your students, local artists, and the greater Providence community. Thanks for taking a chance on me.

To the Providence Art Community,

You are more than capable of being a part of the bigger picture. Just because this state and city is small, doesn't mean your dreams have to be. Thank you for making me, **ME**.

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