FREE TEACHING RESOURCE / 9–12 / 42

Community Memory Without Extraction

TEACHER GUIDE • lesson design & facilitation

Grade band: 9–12 | 6–8 sessions, 50–70 minutes

Media: drawing, print, collage or approved digital media

The artistic problem

Design an opt-in community-story exhibition proposal led by contributor permissions.

Essential question: How can an artist collaborate without taking ownership of another person's story?

Place-based cultural lens: Explore community oral history approaches in New Orleans collections.

Learning targets

- Investigate the question: How can an artist collaborate without taking ownership of another person's story?
- Apply interview protocol design, gallery sequencing, caption design in a deliberate original composition.
- Use critique evidence to improve interview protocol design and name one next step.

Student-visible success criteria

- The final artwork solves this problem: Design an opt-in community-story exhibition proposal led by contributor permissions.
- Artwork includes a consent plan, three layout studies, and a revision informed by ethics.
- Process evidence shows three different options before selection.
- Visual decisions demonstrate interview protocol design and support the intended audience.
- Feedback results in at least one visible revision that the student can explain.

Standards & studio habits

Louisiana 9–12 cluster: VA-CE-H1, VA-CE-H2, VA-CE-H3, VA-CE-H7, VA-AP-H6

Studio Habits of Mind: Understand Art Worlds, Develop Craft, Express, Engage & Persist, Reflect. These habits are developed interactively, not in a fixed rank or sequence.

Instructional alignment: Louisiana benchmark codes are official broad grade-cluster benchmarks; specific expectations are developed locally. The ten instructional stages come from the supplied Artistic Investigations framework.

Preparation & materials

- Drawing paper or sketchbook for idea studies
- drawing, print, collage or approved digital media
- Samples and images from reliable sources, with attribution
- Tools appropriate to local safety rules and grade level
- Choice of visual, oral, or written reflection tools

10-stage teaching sequence

01 / Engage Present the artistic question: How can an artist collaborate without taking ownership of another person's story? Give students two contrasting examples that do not dictate a finished product.

02 / Investigate Explore community oral history approaches in New Orleans collections. Gather visual evidence and note what is observed rather than assumed.

03 / Skill Studio Demonstrate interview protocol design, gallery sequencing, caption design. Make thinking visible by testing two alternate solutions and identifying what each communicates.

04 / Generate Develop three possibilities for the challenge: Design an opt-in community-story exhibition proposal led by contributor permissions. Change the focal point, material, arrangement or viewer perspective between drafts.

05 / Plan Compare sketches to the success check (a consent plan, three layout studies, and a revision informed by ethics); choose a direction and state why it better communicates the intention.

06 / Produce Produce an original visual response using interview protocol design, gallery sequencing, caption design; conference on one technical choice and one contextual question.

07 / Critique Partners identify where the artwork communicates the intended idea and locate evidence of interview protocol design in the work.

08 / Revise Revisit the specific checkpoint: A consent plan, three layout studies, and a revision informed by ethics. Make one visible change after critique and preserve the initial view for comparison.

09 / Present Present with a title, medium, one key artistic decision and any needed credit or contextual limitation.

10 / Reflect Reflect: What evidence proves you improved interview protocol design? What will you try or investigate next?

Studio sessions & evidence checkpoints

Session	Teaching move	Capture evidence
Day 1	**Locate the problem** How can an artist collaborate without taking ownership of another person's story?; Explore community oral history approaches in New Orleans collections.	Initial inquiry and positionality check.
Day 2	**Source and context audit** Evaluate evidence, stakeholders, permission or material constraints.	Source log with known/uncertain claims.
Day 3	**Investigate technical options** Demonstrate interview protocol design, gallery sequencing, caption design. Make thinking visible by testing two alternate solutions and identifying what each communicates.	Material trials and design comparison.
Day 4	**Generate + plan** Three robust concepts with intended audience and criteria.	Annotated concepts and rationale.
Day 5–6	**Build and document** Develop work with dated process notes and ethical checks.	Progress photos, source credits, technique notes.
Day 7	**Critique + substantive revision** Test with peers for communication and context; revise interview protocol design.	Feedback and before/after comparison.
Day 8	**Present + evaluate** Curate for audience and acknowledge limitations.	Rubric, portfolio record, and next investigation.

Key technique to model

interview protocol design, gallery sequencing, caption design

Access without lowering the artistic goal

Give participants options to decline, anonymize, revise, or withdraw their contribution. Offer physical samples, captioned images, accessible demonstrations, flexible planning modes, and alternate materials while retaining the common visual learning target.

Teacher coaching questions

- What is the visual problem you are solving?
- Which decision communicates your intended meaning most clearly?
- What does your reference prove, and what are you still imagining?
- What could a viewer misunderstand?
- What visible revision will strengthen your next version?

Cultural care

Do not record minors, elders, or other participants without suitable permissions.

Stretch & explore

Prototype an exhibition label that names editorial decisions.

Design provenance: Original Studio Fieldnotes investigation developed for the 50-lesson library; informed by the teacher-supplied ten-stage Artistic Investigations architecture and reflective Studio Habits framework.