Art in Our World, Art in Our Lives

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A Semester Course Design for a High School Introduction to Art Class

08

**Fall**

**TEAC 452I**

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Course Foundation

Big Idea: Art’s Impact and How it Can Change Lives *(In alignment with Boyer’s theme: Search for a Larger Purpose)*

Vision of Exiting Students: Students leaving this course should have a basic knowledge of numerous art forms and they will be able to communicate well in them. They will be acquainted with many works of art across time, place, and artistic background.

Theme: Art in Our World, Art in Our Lives: Introduction to Art

1. Unit: The Artist’s Language *(Drawing---Explaining; Printmaking/Photography [Our Visual Culture]---Sending a Message)*

2. Unit: The Soul of the Art World *(Painting and Collage---Telling a Story or Expressing and Emotion)*

3. Unit: The Art World and the World of Need *(Clay---Functionality; Community Projects---Service to others)*

Key Concepts and Essential Questions:

Unit One

* *Key Concept:* Artists build perceptual and technical skills.
* *Essential Question:* Why should artists build perceptual and technical skills?
* *Key Concept:* Artists seek knowledge and are curious.
* *Essential Question:* Why do many artists seek knowledge or seem curious about the world?
* *Key Concept:* Art has been used for centuries as a means of communication.  
  *Essential Question*: How does art help us communicate?
* *Key Concept:* Art enters our daily lives.
* *Essential Question:* How does art affect our daily lives?

Unit Two

* *Key Concept:* Artists often use art to tell a narrative about their life or a real or imagined environment.
* *Essential Question:* How can an artist tell a story?
* *Key Concept:* Art has been used as a form of healing and expression for many individuals throughout time.
* *Essential Question:* Can art help to express a difficult emotion or event?
* *Key Concept:* Color is often a key aspect of an artistic piece.
* *Essential Question:* How can artists use color to make a statement in an art piece?

Unit Three

* *Key Concept:* Art is not just for looks, but serves a functional purpose in our society.
* *Essential Question:* Can art have a purpose?
* *Key Concept:* Art does not always have to be beautiful.
* *Essential Question:* What constitutes beautiful art, and is such a qualifier necessary for success?

Outcomes of Learning: At the end of this course students should be able to recognize art in their world by knowing how to communicate visually, express an emotion through art, and describe how art serves a functional and civil purpose in society.

Course Rationale: The main purpose of this course is to teach students to recognize art’s impact in their daily lives and to understand how creativity can be helpful for any future profession. The current world is becoming more and more visual everyday by means of technology, such as the Internet, that allows us to view the lives of people on every inch of the globe. We are now able to use technology to tell about ourselves more easily than ever before. Eisner states that, “learning how to read the messages of a visual text is [thus] a way of protecting personal rights” (*The Arts and Creation of Mind*). How we present ourselves to the world is increasingly done through visual means. We can represent ourselves more clearly if we are visually literate and able to compose ourselves in a way that communicates or explains our ideals, interests, and daily occurrences. We also live in a world where disagreements on a local and global scale often occur. This course is designed to help students express themselves in a positive manner by means of the visual image. Lowenfeld believed art education had a psychologically positive effect on children by allowing them to express themselves. He declared that creativity fostered a sense of freedom and an outlet for any sort of impulsive behavior. Art also serves a purpose through functional forms such as architecture, furniture, and pottery that help us to function in our daily lives. Seeing differing perspectives and reflecting on their meaning, or working with others to make an artistic piece a reality leads to greater understanding of self and others.

Course Narrative: Students will learn to recognize art in their world and understand how creativity and artistic practice can be helpful to the future of any professional. The students will begin by understanding art as a means of communication through drawing, printmaking, and photography lessons. The students will then gain self-awareness by understanding how art can express an emotion or tell a story by means of painting and collage. Finally, the students will look at art locally through functional artwork and through community art projects and gallery visits.

Course Goals (*Nebraska’s Visual and Performing Arts Frameworks Goals/Standards*): The learners will…

* Recognize the value and the connection between the arts and their own lives and environments.
* Recognize the intrinsic and aesthetic value of the arts in their own learning and creative processes.
* Understand connections between the arts and other fields of study.
* Solve problems through the visual and performing arts.

Course Standards (*National Art Standards*): The learners will…

* Be able to communicate proficiently in at least one art form.
* Have an informed and exemplary acquaintance with works of art from a variety of cultures and historical periods.
* Should be able to relate various types of arts knowledge with skills within and across the arts disciplines.

Scope and Sequence: Semester at a Glance

|  |  |  |
| --- | --- | --- |
| Week | Unit | Lesson/ Emphasized Media |
| 1 | The Visual Message: 1 | Blind and Modified Contour/ Art Education: Drawing History |
| 2 | 1 | Positive and Negative Space/ Sighting/ Gesture/ Art History: Drawing |
| 3 | 1 | How to Critique/Make a Portfolio |
| 4 | 1 | Printmaking/Visual Literacy/ Art History: Printmaking/ Photography (Our Visual Culture) |
| 5 | 1 | Printmaking/ Photography |
| 6 | 1 | Printmaking/ Photography |
| 7 | 1 | Printmaking /Photography |
| 8 | The Soul of the Art World: 2 | Watercolor and Illustration/ Art History: Painting |
| 9 | 2 | Acrylic Paint |
| 10 | 2 | Gouache/ Oil Pastel/ Prismacolor |
| 11 | 2 | Oil Paint/Collage |
| 12 | 2 | Oil Paint |
| 13 | The Art World and the World of Need: 3 | Critique of Paint/ Clay |
| 14 | 3 | Hand built clay sculptures and throwing |
| 15 | 3 | Sculptures and throwing/ Art History: Clay |
| 16 | 3 | Glaze |
| 17 | 3 | Community Art Focus |
| 18 | 3 | Field Trip/ Portfolio Prep |
| 19 | Finals | Portfolio Review/ Movie |

Unit Foundations

Unit One: The Artist’s Language *(Drawing---Explaining; Printmaking/Photography [Our Visual Culture]---Sending a Message)*

Big Idea: Using Artistic Symbols to Communicate (*In alignment with Boyer’s theme:* *Use of Symbols*)

Vision of Exiting Students: By the end of this unit, students should know and be able to coordinate their eyes with their hands to explain an object, concept, or value through drawing or technological means.

Theme: The Artist’s Language

Key Concepts and Essential Questions:

* *Key Concept:* Artists build perceptual and technical skills.
* *Essential Question:* Why should artists build perceptual and technical skills?
* *Key Concept:* Artists seek knowledge and are curious.
* *Essential Question:* Why do many artists seek knowledge and seem curious about the world?
* *Key Concept:* Art has been used for centuries as a means of communication.  
  *Essential Question*: How does art help us communicate?
* *Key Concept:* Art enters our daily lives.
* *Essential Question:* How does art affect our daily lives?

Unit Rationale: Our world is becoming more and more globalized through the increased use of the Internet. This increase allows us to see the lives of people who may or may not speak our own language. Now, more than ever, being able to communicate in the universal language of the visual image is extremely important. Art education in America began with teaching workers and youth competency in drawing and compositional skills so that they could perform well in the age of the Industrial Revolution. I would like to continue this tradition, but with an updated idea of what it means to have the skill of drawing and understanding composition in today’s society. Today, we are not trying to be successful in the Industrial Revolution, but in the Internet Revolution that inundates us with the visual image through various social and media outlets. Being able to understand how our visual culture surrounds us through these outlets is an extremely important facet of the visual literacy education that must occur in order for today’s youth to function well in tomorrow’s community.

Unit Narrative: Students will begin the semester by learning technical drawing skills. They will work on learning to see and observe objects accurately in order to communicate. They will then use these skills to create a printmaking project that examines identity communication for a cause that is important to the student. Finally, the students will use cameras available to them to document their daily lives and recognize how our culture affects their thoughts and perspectives of the world.

Unit Goals (*Nebraska’s Visual and Performing Arts Frameworks Goals/Standards*): The learners will…

* Recognize and value the connection between the arts and their own lives and environments.
* Understand the connections between the arts and other fields of study.
* Solve problems through the visual and performing arts.

Unit Standards (*National Art Standards*): The learners will…

* Be able to develop and present basic analyses of works of art.
* Be able to relate various types of arts knowledge and skills within and across disciplines.

Unit Two: The Soul of the Art World *(Painting and Collage---Telling a Story or Expressing an Emotion)*

Big Idea: Life Experiences within Art (*In alignment with Boyer’s theme: Experience the Life Cycles)*

Vision of Exiting Students: After this unit of study, students should know how to express their feelings or tell a story in an artistic way through the use of a wide variety of mediums.

Theme: The Soul of the Art World

Key Concepts and Essential Questions

* *Key Concept:* Artists often use art to tell a narrative about their life or a real or imagined environment.
* *Essential Question:* How can an artist tell a story?
* *Key Concept:* Art has been used as a form of healing and expression for many individuals throughout time.
* *Essential Question:* Can art help to express a difficult emotion or event?
* *Key Concept:* Color is often a key aspect of an artistic piece.
* *Essential Question:* How can artists use color to make a statement in an art piece?
* *Key Concept:* Artists can draw meaning or inspiration from the world outside their door.
* *Essential Question:* How can artists use their surroundings for inspiration?

Unit Rationale: History teaches us that we can learn from our past to help shape our future. Many times, expressing a powerful feeling can be difficult to do in words or actions. Art can help us to explain an emotion or tell a story about something that helped to shape us. Cathy A. Malchiodi, a leading expert in art therapy in the United States, speaks about art’s ability to allow us to think, activate our senses, say what words cannot, release our emotions, and create a tangible product that records something important to us. Art helps us to understand what is important about each experience, and how those experiences have made us into important carriers of knowledge. Art can provide healing, joy, and connections with others.

Unit Narrative: Students will begin the unit by reflecting on their favorite stories and looking at illustration. They will learn watercolor and landscaping techniques while investigating color and how it has been used in art across time, place, and cultures. Students will then use their color, painting, and storytelling skills to make an acrylic painting on canvas. The students will further study color using various media and investigate how color can elicit emotional responses. Finally, they will end the unit using oil paint to create a dream story while studying Surrealism, and collage to create a depiction of something from their personal lives. The students will reflect on how dreams and our real lives can mirror each other.

Unit Goals (*Nebraska’s Visual and Performing Arts Frameworks Goals/Standards*): The learners will…

* Recognize and investigate the many roles of arts and artists in the past, present and future.
* Exhibit visual, kinesthetic, auditory, oral and written communication skills in responding to their own artistic expression and that of others.
* Recognize the importance of diversity and equity in the creation, performance, interpretation and evaluation of the arts.

Unit Standards (*National Art Standards*): The learners will…

* Be able to communicate proficiently in at least one art form.
* Have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods.
* Be able to relate various types of arts knowledge and skills within and across disciplines.

Unit Three: The Art World and the World of Need *(Clay---Functionality; Community Projects---Service to others)*

Big Idea: Responding to the Aesthetic for a more Cohesive World (*In alignment with Boyer’s theme: Response to the Aesthetic)*

Vision of Exiting Students: The exiting student will understand art’s functional purpose in our society and how art works to keep communities strong.

Theme: The Art World and the World of Need

Key Concepts and Essential Questions

* *Key Concept:* Art is not just for looks, but serves a functional purpose in our society.
* *Essential Question:* Can art have a purpose?
* *Key Concept:* Art does not always have to be beautiful.
* *Essential Question:* What constitutes beautiful art, and is such a qualifier necessary for success?

Unit Rationale: Aesthetic items surround us in our world in functional ways and in ways that help us to connect with others. An appreciation of the work required when creating functional art and non-functional art is important for students to gain respect for material items as well as structures and environmental areas in our community. This respect stems from understanding the purpose of art through philosophical and aesthetic means. A personal understanding of aesthetic experiences and objects will help students to be stewards in the continual repair of our beloved structures and our environment. Elliot Eisner states that “Aesthetic qualities are not restricted to the arts; their presence depends on how we choose to experience the world” (*The Arts and the Creation of Mind).* Community art teaches numerous skills including teamwork, problem solving, communication skills, and compassion just to name a few. It opens students’ minds to various perspectives and allows them to have a broader global view.

Unit Narrative: The students will gain a basic understanding of throwing and hand building techniques in clay. They will also learn how clay and sculpture have been used for both functional and aesthetic purposes across time, place and cultures. Students will then investigate how they can use all of their art skills learned over the semester to work with others. They will visit an art museum and several art galleries for ideas of how to put together their best works portfolio. The class will end with the students being interviewed about their portfolio artwork and their growth throughout the semester by Miss Esch.

Unit Goals (*Nebraska’s Visual and Performing Arts Frameworks Goals/Standards*): The learners will…

* Recognize and value the connection between the arts and their own lives and environments.
* Recognize the intrinsic and aesthetic value of the arts in their own learning and creative processes.
* Recognize and investigate the many roles of art and artists in the past, present and future.
* Be able to develop criteria based on knowledge and experience in evaluating their own and others’ creative expressions or work.
* Understand the connections between the arts and other fields of study.
* Recognize the importance of diversity and equity in the creation, performance, interpretation and evaluation of the arts.
* Solve problems through the visual and performing arts.

Unit Standards (*National Art Standards*): The learners will…

* Be able to communicate proficiently in at least one art form.
* Be able to develop and present basic analyses of works of art.
* Have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods.
* Be able to relate various types of arts knowledge and skills within and across the arts disciplines.

Detailed Horizontal Scope and Sequence for High School Introduction to Art Class

Class Purpose: Art’s Impact and How it can change Lives

*August:* Drawing—Explaining How Something Works/Looks

Tuesday, 14: Welcome to my world!

* Syllabus/Rules
* Explain Sketchbook/Journal
* Art activity-Where do we see art?
* Intro to drawing

Wednesday, 15: Blind Contour with Markers

Thursday, 16: Modified Contour with Ballpoint Pens

Friday, 17: Art History—Art Education roots in drawing

Weekend Homework: Sketchbook—Make two drawings an object that describes you using blind contour and modified contour techniques. I will check these on Monday and provide feedback.

Monday, 20: Positive and Negative Shapes with Sumi Ink

Tuesday, 21: Sighting with Charcoal

Wednesday, 22: Gesture drawings with Student Models using charcoal

Thursday, 23: Introduce the idea of a mini-portfolio as part of a larger portfolio

Friday, 24: Art History—Artists who draw: past, present and future

Weekend Homework: Write a paragraph or two in your sketchbook/journal about the drawing techniques learned in the past few weeks. What has been difficult? What has been most interesting? I will collect this on Monday and provide feedback.

Monday, 27:Work day—Make decisions about which pieces to place in the mini portfolio

Tuesday, 28: Work day---Additional work on the pieces selected for the mini-portfolio to make them presentable to your standards.

Wednesday, 29: What is a Critique?

Thursday, 30: Present first half of portfolios to the class

Friday, 31: Present second half of portfolios to the class

Weekend Homework: In your sketchbook/journal make a list of all the ways you communicate with others.

*September:* Printmaking/Photography---Sending a Message

Monday, 3: Labor Day- No class

Tuesday, 4: Welcome back!

* Discuss how we communicate
* Explain photography outside project
* Demo printmaking project—step 1

Wednesday, 5: Generate ideas for our message/ sketch ideas in sketchbook and have them approved by Miss Esch before Monday.

Thursday, 6: Art in our World—Visual Literacy: Say What?

Friday, 7: Art History—The Wonderful World of Printmaking!

Weekend Homework: Use your newfound drawing skills to draw an advertisement about an issue you feel strongly about.

Monday, 10: Prepare the linoleum block

Tuesday, 11: Finish transferring image to the linoleum/begin carving

Wednesday, 12:Work day

Thursday, 13:Work day

Friday, 14:Work day for first half; photography discussion/ history second half.

Weekend Homework: Photograph your weekend using your own personal camera on your phone, a digital camera, or a film camera. If you do not have a camera, please speak with me.

Monday, 17:Work day

Tuesday, 18:Work day

Wednesday, 19:Work day

Thursday, 20:Work day

Friday, 21:Work day

Weekend Homework: Take at least thirty-five candid shots of someone you know well. Try to capture their character.

Monday, 24: Pick your three best shots of each series of images you photographed and print them out/prepare them for critique on Friday. Write in your journal how the images from each of these series convey a message.

Tuesday, 25: Printing linoleum block

Wednesday, 26: Printing linoleum block

Thursday, 27: Critique linoleum block

Friday, 28: Critique photography

Weekend Homework: Write a paragraph or two summarizing your likes and dislikes from the last month. What has been challenging? What have you enjoyed? What did you find interesting?

*October:* Painting/Collage—Telling a story or expressing an emotion

Monday, 1: Discuss our favorite stories

* How have artists in the past told a story?
* Illustration: an underestimated art form

Tuesday, 2: Watercolor and watercolor pencil demo

Wednesday, 3: Landscape/plein air painting with watercolors and watercolor pencils

Thursday, 4: Continue outdoor watercolor work

Friday, 5: Art History—Painting: The world of color!

Weekend Homework: Do a thirty-minute painting using watercolor pencils in your sketchbook of an active environment. This can be realistic or abstract.

Monday, 8: Using acrylic paint demo

* Generating ideas about a story to be told on canvas

Tuesday, 9: Sketch story on canvas, begin painting

Wednesday, 10:Work day

Thursday, 11:Work day

Friday, 12:Work day

Weekend Homework: Take any necessary materials home with you to finish up your story painting over the break.

15-16: Fall Break No Class

Wednesday, 17: Off the beaten path medium—gouache

Thursday, 18: A color and blending medium—oil pastel

Friday, 19: Demonstrate Prismacolor pencils and do some experiments

Weekend Homework: Take home five Prismacolor pencils in a color grouping (monochromatic, analogous, complimentary, etc) and make an abstract work in your sketchbook using only these colors. You may use additional media if you are so compelled.

Monday, 22: Demo oil paint

Tuesday, 23:Think of a dream and tell its story using oil paint

Wednesday, 24:Work day

Thursday, 25:Work day

Friday, 26:Work day

* Demo collage

Weekend Homework: Using magazines, newspapers, photographs and other media resources, create a collage in your sketchbook that tells a story from your life. Please use school appropriate images and words.

Monday, 29:Work day

Tuesday, 30:Work day

Wednesday, 31:Work day

*November:* Clay—Functional purpose

Thursday, 1:Work day

Friday, 2:Work day

Weekend Homework: Take home any necessary materials to finish your oil painting

Monday, 5: Critique watercolor paintings

Tuesday, 6: Critique acrylic paintings

Wednesday, 7: Critique oil paintings

Thursday, 8: Clay—functional or sculptural

* Demo hand building techniques

Friday, 9: The wheel

* Demo a bowl, plate, and cup

Weekend Homework: Make rough sketches of hand built small sculptures.

Monday, 12: Begin work on sculptures. Students will take turns throwing

Tuesday, 13: Sculptures and throwing

Wednesday, 14: Sculptures and throwing

Thursday, 15: Sculptures and throwing

Friday, 16: Sculptures and throwing

Weekend Homework: Write in your sketchbook/journal about what you have learned from the clay process. What has been challenging? What has been difficult? How can Miss Esch help you to feel confident in the world of clay?

Monday, 19: Sculptures and throwing

Tuesday, 20: Finish sculptures and throwing

Wednesday, 21: Art history: Clay—past, present, future

22-23: No School. Happy Thanksgiving!

Weekend Homework: Tell someone how grateful you are for his or her presence in your life. Miss Esch will begin firing your work over the weekend.

Monday, 26: Finish kiln firing

* Demo glazing

Tuesday, 27: Glaze

Wednesday, 28: Glaze

Thursday, 29: Glaze

Friday, 30: Glaze

Weekend Homework: Take a nature walk in the brisk air. Find some objects that you could use for a sculpture. Bring them to class on Monday.

*December:* The Art Community

Monday, 3: Critique clay projects

Tuesday, 4: Community art—what makes this so important?

Wednesday, 5: Group sculpture using found objects

Thursday, 6: Finishing touches on the group sculpture and discussion of the process

Friday, 7: Elementary visit! Creating art with our small friends

Weekend Homework: In your sketchbook/journal write about what you learned from working with the elementary students.

Monday, 10:FIELD TRIP DAY! Sheldon Art Museum and Downtown gallery walk

Tuesday, 11:Make decisions for best works portfolio.

Wednesday, 12: Prepare best works portfolio.

Thursday, 13: Prepare best works portfolio.

Friday, 14: Hand in written paper about viewing art in person

Weekend Homework: Work on portfolio and interview questions. Sleep and eat well. Study for other finals.

**FINALS WEEK!:** Monday, 17: Portfolio interview and presentation individually

* Group movie: *Mona Lisa Smiles*

Tuesday, 18: Portfolio interview and presentation individually

* *Mona Lisa Smiles*

Wednesday, 19: Finish portfolio interviews and continue movie

Thursday, 20: Finish movie

Friday, 21: Card making and class recap with cookies! Happy Holidays!

Vertical Scope and Sequence in Conjunction with a High School Introduction to Art Course

By the end of kindergarten, children should know or be familiar with how to do a blind contour drawing of a friend and a modified contour drawing of a friend. They should also learn the basics of using a paintbrush with tempera paint, and how to draw a picture that tells a story. They can use this knowledge of telling a story further to make a collage out of magazine images. Children should be able to vocalize a few thoughts about their work.

By the end of first grade, students should know or be familiar with basic color theory using paint and other color tools. They should also learn about how to use watercolor paint in a basic sense as well as the difference between an abstract and a realistic art piece. Children should be able to identify the parts of their work that they enjoy and the parts they would like to improve.

By the end of second grade, children should know or be familiar with making sculpture from found objects. They should also understand how to make basic shapes out of clay using coils, slabs and pinch techniques. Children should be able to kindly tell friends some opinions about the strong parts and the parts that need to be re-evaluated in a work.

By the end of third grade, children should know or be familiar with positive and negative space using paper collage, paper plate prints, and drawing techniques with a variety of mediums. Students should be able to speak with confidence about their work using a variety of art vocabulary and discuss their art with a few friends.

By the end of fourth grade, children should know or be familiar with a variety of artistic works as examined over the course of art history. They should be able to critique famous art works with confidence using art vocabulary and sound argument. They should also be able to start the transition into a critique setting on a basic level.

By the end of fifth grade, students should know or be familiar with how to make a linoleum block print, draw friends using charcoal, and make a self-portrait using a variety of media. Students should be able to partake in a basic form of critique using art vocabulary.

By the end of sixth grade, students should know or be familiar with how to work with oil pastels to blend colors and create images. They should also be able to build a sculptural model of an area using recycled items and a variety of media.

By the end of seventh grade, students should know or be familiar with how to make a larger sculpture or vessel from clay. They should also be able to make realistic self-portrait using graphite and colored pencils, and they should be able to draw a model realistically and abstractly using pastels.

By the end of eighth grade, students should know or be familiar with the idea of keeping a sketchbook and journal regularly to record their artistic thoughts and ideas. They should begin to think of themselves as practicing artists, rather than art students. Eighth graders should begin to question the role they have to play as current and future artists.

By the end of the High School Intro to Art course, students should know or be familiar with how art affects our daily lives and has shaped history. They should also be familiar with a wide variety of mediums.

By the end of the Art 2 course, students should know or be familiar with a wide variety of mediums and understand how those mediums can be used in multiple ways. They should begin to question how to push mediums to their fullest potential to make exceptional artwork. Students should be questioning the conventions of past artists in their fields of interest and trying to come up with original ideas.

By the end of Art 3, students should know or be familiar with how to make an art piece with strong craftsmanship. They should understand how to present their work in a professional manner. They should also be able to hang or display an art piece in a gallery setting.

By the end of Art 4, students should know or be familiar with a variety of art mediums and their uses. They should have a broad and deep amount of knowledge about a chosen area of emphasis and be able to critique their own work and other work in a professional manner. They will also be familiar with several areas of art history.

**Art History Activities:**

*Name That Book!*

Narrative: *After studying illustration and how picture books are made, students will divide into teams and be shown different illustrations from famous children’s books. Teams will compete to know the children’s books and the illustrator for bonus points. We will discuss technique and style as a recap of the game. Students will be asked about author and illustrator influences from the culture of the time period that the book was written. Students will then do a brief oral and/or visual presentation to speak about their favorite childhood story and how it has influenced their lives and/or the art they find interesting and why.*

Rationale: *Art surrounds us and often influences us without us cognitively recognizing it. One of the goals of this course is to help students see artwork that has been in their lives and already impacts them. By helping students to understand their roots and influences, they can more easily understand their identity and grow in self-knowledge.*

Goals: *Learners will…*

* *Recognize and value the connection between the arts and their own lives and environments.*
* *Recognize and investigate the many roles of arts and artists in the past, present, and future.*
* *Understand the connections between the arts and other fields of study.*

Standards: *Learners will…*

* *Be able to develop and present analyses of works of art.*
* *Be able to relate various types of arts knowledge within and across the arts disciplines.*

Final Product: *Students will do a three to seven minute presentation about one of their favorite childhood books. They will explain to the class what they learned from the book, what they enjoyed, and how it has influenced them. This can be done with the use of many visuals using Powerpoint or Prezi, or by using fewer visuals and the book itself with a poster. Students will be graded on clarity of the presentation and the ability to fully answer the guiding questions.*

Guiding Questions:

* *What lessons did you learn from reading this book as a child?*
* *What lessons can you see that the book is trying to teach to today’s youth?*
* *What did you enjoy most about this book as a child?*
* *What about this book still attracts your attention?*
* *How has this book influenced you in life?*
* *How has the illustration in this book related back to your current art?*

*Time to Classify:*

Narrative: *Students will be given a limited amount of time to sort images of famous paintings into chronological order. They will then have to sort the images by color palette choices, and finally by content or subject matter. Each team will then discuss why they made their choices, and provide brief a rationale for their decisions. Each student will then draw an image of an artwork from an envelope full of different art across cultures. They will then have to write a few paragraphs about when they feel the artwork was made, where the artwork was made, and what the artwork is trying to express. We will discuss the answers and talk about artist’s statements and art historical thoughts on the art pieces.*

Rationale: *Students should be able to understand art history and criticism from several different lenses. The traditional approach to art history is through chronological order, but art history also explores content or subject matter as well as artistic choices. As a visual investigator of the world, students should be able to classify an artifact by numerous means and understand a statement through various perspectives in order to broaden their scope of understanding of the world. Classification asks the investigator to use critical thinking skills and to develop a reasonable argument for a decision; both are valuable skills for the world of academia as well as in the world of work.*

Goals: *Learners will…*

* *Exhibit visual, kinesthetic, auditory, oral and written communication skills in responding to their own artistic expression and that of others.*
* *Be able to develop criteria based on knowledge and experience in evaluating their own and others creative expressions or work.*
* *Recognize and investigate the many roles of arts and artists in the past, present and future.*

Standards: *Learners will…*

* *Be able to develop and present basic analyses of works of art.*
* *Have an informed acquaintance with exemplary works of art.*

Final Product: *Students will have a written investigation of an artwork along with explanations for why they reached specific conclusions.*

Guiding Questions:

* *Where and when do you think this artwork was made? Why?*
* *What do you think the artist is trying to express? Why?*
* *What other artworks have you seen that support this decision?*

**Aesthetics Activities:**

*Art or Fluff?*

Narrative: *Students will be shown images of various sculptures throughout time. They will be asked to weigh in on whether the work is art or fluff by selecting from cards that say the words. Students will be randomly asked for individual opinions to open up discussion on what makes art. The students will be asked to write a statement about what they feel is the true definition of “art.”*

Rationale: *Differences of opinion exist in almost every aspect of life. Elliot Eisner states that the arts should teach us to “make good judgments about qualitative relationships.” Part of becoming an adult is being able to articulate one’s values in a way that is informed and uses knowledge of the subject to make a point. This activity will help students to understand what aspects of art they enjoy and build their skills at making a rationale for judgment.*

Goals: *Learners will…*

* *Recognize the intrinsic and aesthetic value of the arts in their own learning and creative processes.*
* *Exhibit visual, kinesthetic, auditory, oral, and written communication skills in responding to their own artistic expression and that of others.*
* *Be able to develop criteria based on knowledge and experience in evaluating their own and others’ creative expressions of work.*
* *Recognize the importance of diversity and equity in the creation, performance, interpretation, and evaluation of the arts.*

Standards: *Learners will…*

* *Be able to develop and present basic analyses of works of art.*
* *Have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods.*

Final Product: *Students will write a one to two page statement about their personal definition of the word “art” based off of our classroom discussion. The product will be graded on the ability to clearly communicate their ideas and support these ideas with evidence.*

Guiding Questions:

* *What makes an artifact worthy to be called art?*
* *Is art a noun or a verb?*
* *What makes a certain experience art?*
* *Who says what is art and what is not art?*
* *How do we know when we have found a piece of art?*

*The Aesthetics Dating Game!*

Narrative: *Students will learn about their aesthetic preferences by having various contestants pick one of three artworks based off of their personal opinion. We will then discuss what draws them to the work, and look into different approaches of aesthetics including the representational, expressive, formal, pragmatic, Modern and Postmodern. Students will be asked to select one of their all time favorite artworks and share with the class by any means (video, Powerpoint, Prezi, oral presentation, written work, artistic expression) why it is their favorite and what aesthetic approaches informed this decision.*

Rationale: *Our identity is often found in the things we like, however, we do not often examine why we like specific things. Elliot Eisner states that the arts teach us to “celebrate multiple perspectives.” This activity is designed to help students begin to think critically about who they are and what makes them unique. If the are able to express in any means why they like a work of art and relate it to their identity, they will gain a stronger sense of self as well as a broaden perspective on others thoughts.*

Goals: *Learners will…*

* *Recognize and value the connection between the arts and their own lives and environments.*
* *Exhibit visual, kinesthetic, auditory, oral and written communication skills in responding to their own artistic expression and that of others.*
* *Be able to develop criteria based on knowledge and experience in evaluating their own and others’ creative expressions of work.*
* *Recognize the importance of diversity and equity in the creation, performance, interpretation and evaluation of the arts.*

Standards: *Learners will…*

* *Be able to develop and present basic analyses of works of art.*
* *Have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods.*
* *Be able to relate various types of arts knowledge and skills within and across the arts disciplines.*

Final Product: *Students will create a three to seven minute presentation in any medium about their all time favorite work of art. They must describe why they like the artwork, how it relates to their life, and what aesthetic approaches informed this decision.*

Guiding Questions:

* *What is your all time favorite work of art? Why?*
* *What about this artwork has held your attention?*
* *What about this artwork initially drew you to it?*
* *How does this artwork relate to you personally?*
* *Which aesthetic approaches do you use when “reading” this work of art?*

**Formal Critique Guidelines:**

Course: Art in Our World, Art in Our Lives: Introduction to Art

Time Frame: While formal critiques are usually contingent upon the needs of the student, they are usually limited to two class periods. The course will also consist of informal critiques as deemed necessary by the instructor to aid in student growth.

Guidelines and Protocols:

* All statements must be made clearly, concisely, and with a caring attitude.
* All statements must have a reason for being said.
* Any statements that are not constructive to the growth of the artist should not be said.
* Compliments are always welcome as long as they are genuine.
* If a student is ill, worksheets are still expected to be written, but classmates will only briefly look at the work and write comments rather than speaking about it.

Student Procedures: Students will adhere to the following procedures:

1. All students presenting work will have it hung or displayed in the room within the first five minutes of class.
2. The students will draw numbers from a hat to decide upon who goes first, second, third, and so on to present their work.
3. Each student will receive a worksheet to fill out about his or her work ahead of time.
4. Students will write down one or more things they like about each artwork and one or more things the artist could improve on a notecard. These will be collected by the educator and compiled in a list for the artist to place in his or her sketchbook.
5. When it is the artist’s turn to present he or she will take less than one minute do the following:
6. *Information:* State their name, the title of their work, and the medium with which it was made. Any other pertinent information about the artwork itself may be stated here.
7. *Description*: State the subject of the work.
8. The student’s classmates will then:
9. *Description:* Offer a detailed description. They will say exactly what they are seeing. If they have questions, the artist may choose to respond or to not respond. They will write down additional comments on the blue notecard supplied by the educator. (One to two minutes)
10. *Analysis:* Using the elements and principles of art, the students will describe what they feel is working in the construction of the work technically and organizationally. The artist may choose to respond or to not respond. Students will write down additional comments on the green notecard supplied by the educator. (One to two minutes)
11. *Interpretation*: The students will state what they feel the idea or message is behind the work. The artist should attempt to respond to these thoughts. Students will write down additional comments on the yellow notecard supplied by the educator. (One to two minutes)
12. *Evaluation*: All students including the artist will write down their personal evaluation of the work on the pink notecard supplied by the educator. (One minute)
13. The educator will make a few brief comments and give one to two areas for growth.

Teaching Procedures: The educator will complete the following tasks to ensure critique runs smoothly:

* Hand out different colored notecards for comments to be written by students. Have a color key at the front of the room.
* Give students worksheets to fill out in detail about their own artwork following the same procedures as critique. The student will answer in depth the following and hand it in before critique: (1-2 pages)

Information, description, analysis, interpretation, and evaluation

* Have a timer or stopwatch on hand and give each student an allotted three to five minutes to talk about his or her work and discuss it with classmates.
* Ask questions of the students to prompt further thinking and discussion on the appropriate notecard.
* Type up the comments for each individual student from classmates and give back to them as feedback with their grade. This will create an atmosphere of honesty and anonymity.
* Give the student personal feedback with positive aspects and negative aspects of the work and clear concise ways in which he or she can grow artistically.

Standard: Students should be able to develop and present basic analyses of works of art.

Goal: Learners will be able to develop criteria based on knowledge and experience in evaluating their own and others’ creative expressions or work.

Objectives (Based on Frameworks): Learners will…

* Analyze how the formal elements and principles are used in a work of art.
* Examine through individual writing and group discussion significant areas or emotions expressed in a variety of works of art.
* Explain and justify criteria for judging a work of art.

Assessment: Students will be assessed in their performance task rubrics based upon whether or not they fill out notecards, and if they give comments on student work. They will be given an additional grade on their worksheets that they fill out prior to critique based on clarity, use of good grammar, complete sentences, and an attempt at critical thinking about their own work.

Next Steps: Students will receive typed feedback from their classmates to use in improving their work. They will also receive advice on next steps in their work from the educator orally and in written form.

**Unit One**

Performance Assessment: Speaking through the Image

*Goal:* Your task is to communicate an ideal, value or idea through artistic expression, and recognize the value and connection between this form of art and life.

*Role:* Your roles as an artist and communicator are to relay a message about an ideal through clear and concise visual language. You will do this by thinking about a topic or issue about which you feel strongly. What are your thoughts on politics? What constitutes a family? How do you feel about the state of health care? How do you explore your personal identity? What do you have to say about religion? How do you feel about the current economy? Do you support outreach to third-world countries? Should people support the homeless? Is domestic violence an issue about which you feel strongly? What about the current state of the foster care system? What are your thoughts on animal welfare? With your ability to vote and speak for yourself coming soon, you should be thinking critically about the elections and how you identify yourself as part of a larger network of people in society.

As we discussed in class, many elements play into a strong composition that lead to a clear and concise visual image. While maintaining clear ideas of the elements and principles of art is important to every art piece, you should particularly focus on a few key points. Your use of line in repetition and weight will be important to your message as will your understanding of positive and negative space. Close attention to how to craft a linoleum block print as well as thorough planning throughout the process will help you to succeed in communication.

*Audience:* The target audience is those you wish to be persuaded by your message. You could think of this as a poster for a concert benefitting your cause, or as an advertisement promoting your favorite reality television show. You could even use the angle of a political campaign image or envision a public service campaign or a charitable cause campaign. If you feel strongly enough about the issue, you will want others to relate with your thoughts and feel the urge to change.

*Situation:* The challenge involves dealing with people who disagree with your ideal. What are the pros and cons of living with diverse perspectives? Variety can mean disagreements in terms of values and ideals, or it can mean gaining new perspectives or levels of understanding. You must ask yourself how to deal with those who do not believe in your ideal in a way that is positive and respectful of others’ opinions.

*Product or Performance:* You will create a linoleum block print that clearly communicates an ideal using a visually pleasing image as outlined in the rubric. You will also draw several sketches of your image in your sketchbook, as well as type up a statement about your process, and how your image can open up dialect between those who agree with it and those who do not. You will further communicate your experiences during critique.

*Standards for Success:* Your linoleum block needs to use have good craft, show an understanding of positive and negative space, and use appropriate line work. The end product must contain evidence of your process through sketchbook work and written statements as well as a print that gives the viewer a message to ponder.

Rubric:

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Criteria | 4: Proficient | 3: Practitioner | 2: Basic | 1: In Progress |
| *Form* through Craft: Has the learner created an image with clean cuts on the block, smooth ink print, and clean edges on the paper? | The learner has made a clean- cut block as well as a smooth print with evidence of grain. The learner has also torn the paper for the print cleanly. | The learner has created the linoleum block with one or two obvious errors in the linoleum block cut process, smooth ink, and fairly cleanly torn paper. | The learner has made several obvious errors in the linoleum block cut process and did not have a very smooth print with some smudges being evident. The paper is torn fairly cleanly. | The learner has made numerous obvious errors in the linoleum block cut. The print has numerous smudges. The paper is torn haphazardly. |
| *Content* through Technical Skills: Hasthe learner made good use of positive and negative space? Has the learner used line appropriately? Has the learner taken into account all of the elements and principles of art that make a strong art piece in addition to these key factors? | The learner has made a print that utilizes both positive and negative space in a way that enhances the composition. The learner understands how line can give emphasis and variety and uses different line weights to make the message clearer. | The learner has mainly focused on the areas of positive space in the print, but does give some notice to the negative space. The learner seems to have a grasp of line, but is still using it in a basic sense. The learner has not added enough variety and emphasis in line size and weight to make the image visually pleasing. | The learner only focuses on the positive space in the print. The learner has little emphasis of line and variety. The learner uses few types of lines to help visually communicate the message. | The learner has undifferentiated space in the print, making it difficult for the viewer to make positive and negative distinctions. The learner uses the same type of lines creating no emphasis or variety in the image. The composition seems confusing. |
| *Impact* through Aesthetic: Does the learner communicate a message in a visually pleasing way? | The learner clearly communicates an ideal that draws in the viewer for further thought. | The learner clearly communicates an ideal but does not quite draw the audience in with various visual techniques. | The learner is attempting to communicate an ideal, but the audience needs more visual information to really grasp the point. | The learner has made the ideal unclear. The visual information for any form of ideal is confusing to the viewer. |
| *Process* through Development: Does the learner provide evidence of the artistic process through sketchbook work and oral and written statements? | The learner has devoted numerous pages of his or her sketchbook to brainstorming this visual statement through various prompts, and has turned in a written document that discusses the process of making the print as well as how it communicates to both sides of the ideal. The learner participates in critique. | The learner has devoted minimal pages of his or her sketchbook to brainstorming the visual statement through various prompts, and has turned in a written document that only briefly discusses the process of making the print as well as only thinking of one side of the ideal. The learner participates in critique. | The learner has devoted few pages of his or her sketchbook to brainstorming the visual statement through various prompts, and has turned in a written document that fails to discuss either the process or the sides of his or her ideal. The learner only participates in critique minimally. | The learner has devoted sparing pages of his or her sketchbook to brainstorming the visual statement, and has not responded to various prompts completely. The learner failed to turn in a written document. The learner actively decides against participation in critique. |
| *Overall Product:* Does the final product, or print, give a message to its audience? | The learner begins a discussion on the message of the print in critique, and most of the class agrees that the message in the work is clear. | The learner begins a discussion of the message of the print critique, but the class is divided on whether the message of the print is clear. | The learner says few words about the message of the print in critique. The class is divided on the meaning behind the visual statement. | The learner is silent about the message of the print in critique. The class cannot decide as a whole on the meaning behind the visual statement. |

**Unit Two: The Soul of The Art World**

Lesson Plans

Course: Art in Our World, Art in Our Lives

Grades: 9-12

Lesson: Childhood Stories and Illustration

Big Idea: Connections from Our Past (In conjunction with Boyer’s Universal Theme: *Time and Place*)

Theme: Childhood Memories

Key Concepts:

* Artists often use their artistic talent to tell a narrative about their life or a real or imagined event.
* Illustration is an art form that many people have experienced, but often overlook.
* How can illustrations and books from my past relate to my current life?

Essential Questions:

* How can an artist tell a story?
* What are some art forms that I encounter in my daily life?
* What influences in my past help me to communicate about my current identity?

Rationale: Boyer states, “All people on the planet have the miraculous capacity to recall the past and anticipate the future.” In high school, many youths are searching for personal identity. This is often difficult to find unless we investigate our past influences that have helped to make us into the person we are today. Many of us have the common experience of reading picture books as children. This common experience allowed us to visually experience art possibly without even knowing it. We all had our favorite books, but we never asked why they were our favorite. Often times, stories are our favorite because we can relate to the characters and we can see a bit of ourselves within them. This lesson invites students to revisit their old books and find some new ones along the way that may inform their artistic style as well as help them in their search for personal identity.

Narrative: Students will begin the class period by naming a few of their favorite childhood stories. Miss Esch will write these stories on the board, and we will brainstorm some commonalities in the plots and messages. Miss Esch will then allow the students to look at various picture books and observe the artistic skill of the illustrators. The students will discuss whether illustration should be recognized as a work of art that can stand by itself or as an enhancement to the written word. The students will then participate in an art history activity and receive an assignment to briefly present information on their favorite book for the next period.

Standards: Learners will…

* Be able to develop and present basic analyses of works of art.
* Be able to relate various types of arts knowledge and skills within and across the arts disciplines.

Goals: Learners will…

* Recognize and value the connection between the arts and their own lives and environments.
* Recognize the intrinsic and aesthetic value of the arts in their own learning and creative processes.
* Recognize and investigate the many roles of arts and artists in the past, present, and future.
* Exhibit visual kinesthetic, auditory, oral and written communication skills in responding to their own artistic expression and that of others.

Objectives: Learners will…

* Discuss the way childhood memories influenced their current personality and learning.
* Analyze and discuss if an illustration is a true work of art.
* Discuss how illustrators are making an influence on our current culture.
* Analyze and discuss the sources of their own works and of other works.

Materials:

* Notecards and extra pencils for students to write on during the focus activity.
* A variety of children’s picture books checked out from a local library or from a personal collection.
* A place and utensil to write down student ideas such as an overhead projector with a marker, a large sheet of paper with a marker, or a white board with a dry erase marker.

Length: One class period to discuss the ideas of illustration, and the first fifteen to twenty minutes of the next class period to discuss our favorite books and how they relate to our personality.

Instructional Procedure:

* Beginning of class: Have pencils and notecards ready for students to pick up when they enter the room. On the board have written: What are some of your favorite books from childhood to now?
* Discussion: After a few minutes, have the students raise their hands and say some of their books. Write these on the board. Once you have received about ten to fifteen titles, have a few students make suggestions for why they think we are drawn to these books. Have students pass in the cards for credit.
* Read the students a favorite childhood picture book. As you do this pass around picture books for the students to view. Ask the students if the illustrations are art in their own form, and give examples such as Eric Carle, Leo Lionni, David Weisner, and Ian Falconer.
* Ask the students to complete the art history activity described on page 16.
* Explain the homework to the students. They must find one of their favorite childhood stories and explain in a paragraph or two or through visuals how it relates to their personality and how the illustrations relate to their own artwork. They will be expected to tell the class these findings the following day.

Assessment Narrative: Students will receive formative assessment in the form of verbal feedback from the educator during the discussion, and in the form of written feedback on the focus activity and the written or visual findings homework.

Extension Activity: For students who are interested in learning more about illustration, or are having difficulty with the concept, try having them watch a segment from Reading Rainbow, found on YouTube, or encouraging them to go to their local library and read children’s books and analyze them for extra credit.

Resources: The following is a list of children’s books to start your search

* *Ms. McCaw Learns to Draw* by Kaethe Zemach
* *Howard and the Purple Crayon* by Crockett Johnson
* *Olivia* by Ian Falconer
* *Frederick* and *Tillie and the Wall* by Leo Lionni
* *The Polar Express* by Chris van Allsburg
* *Sector 7, Free Fall, Art & Max,* and *The Three Pigs* by David Wiesner
* *Elsie’s Bird* by Jane Yolen and David Small
* *Pip & Squeak* by Kate Duke
* *Seen Art?* by Jon Scieszka and Lane Smith
* *Hope for the Flowers* by Trina Paulus

Course: Art in Our World, Art in Our Lives

Grades: 9-12

Lesson: Outdoor Watercolor

Big Idea: The Natural World (Boyer’s Universal Theme)

Theme: The World Outside Your Door

Key Concepts:

* Artists can draw meaning or inspiration from the world outside their door.
* Artists can describe their surroundings in a representational way or in an abstract way.
* Can environmental factors change the way an object is artistically described?

Essential Questions:

* How can artists use their surroundings for inspiration?
* Can artists describe their surroundings in different ways?
* How do environmental factors effect the description of an area?

Rationale: A broad goal of this course is for students to recognize the aesthetic value of the world around them and enhance their observational and visual communication skills. We all live on planet Earth, and, as such, we are connected by the natural resources found on this planet. Many people study the life forms found on every inch of the globe to gain understanding. By studying our backyard and the life within it, we are adding to this knowledge base.

Narrative: Students will be introduced to watercolor techniques and some well-known landscape painters. They will see how various techniques and perspectives yielded different artistic results. The following two days will consist of students documenting what they see in various fashions outside using watercolor techniques. Students may choose to do a field guide style, abstract style, or extremely realistic style just to name a few techniques. The students will then be given an outside assignment to work in another outdoor environment using watercolor pencils in their sketchbooks. The watercolor paintings from class will be critiqued at a later date with paintings in other mediums.

Standards: Learners will…

* Be able to communicate proficiently in at least one art form.
* Have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods.

Goals: Learners will…

* Recognize and value the connection between the arts and their own lives and environments.
* Recognize and investigate the many roles of arts and artists in the past, present and future.
* Understand connections between the arts and other fields of study.
* Solve problems through the visual and performing arts.

Objectives: Learners will…

* Discuss the wonders of nature and aesthetic experiences that result from being outdoors.
* Analyze and discuss various landscape and watercolor artists.
* Talk about various fields of natural studies that relate to the field of art.
* Create watercolor images while discovering their personal style of painting that helps to describe a subject.

Materials:

* Watercolor paint sets
* Watercolor pencils
* Pencil sharpeners
* Watercolor brushes (soft bristles are best)
* Recycled cups for water (yogurt cups work great)
* Paper towels
* Watercolor paper
* Boards for students to draw on while outdoors
* Clips to attach the watercolor paper to the boards
* Images of artists for discussion

Length:

* Day One: Introduction to Watercolor and Watercolor Demonstration
* Days Two and Three: Work outside making plein air paintings of our surroundings

Instructional Procedure:

Day One:

* Beginning of Class: Have students do a focus activity using notecards. Write on the board, “What are some things you know about using watercolors?” Have the students share their answers, and pass in notecards.
* Ask students some of their favorite outdoor places. Talk about how observing and documenting outdoors and nature are the jobs of many artists. Some examples include photographers for National Geographic, scientific illustrators, and taxidermists.
* Talk to students about various landscape painters and painters that used watercolor. Some example artists could be Claude Monet, Georgia O’Keeffe, Paul Cezanne, J.M.W. Turner, and Janet Fish. Be sure to emphasize the differences in how these artists described their environment.
* Demonstrate for the students how to use watercolor and watercolor pencils. Some prompts include:
* Watercolor requires a little bit of paint and more water so it is transparent.
* Work from light to dark.
* If you do not want muddy colors, allow one area to dry and work on another area while you wait.
* Always clean your brush in between colors.
* Have a strategy!
* Preview the next day, and ask students to arrive quickly.

Days Two and Three:

* Have boards with watercolor paper prepared before class begins.
* Have cups filled with water prior to class.
* As students walk in, have them gather their materials.
* Head outside.
* Remember to remind the students of the prompts given during the demo.

Homework Assignment: Have the students draw an outdoor environment for thirty minutes using watercolor pencils in their sketchbooks.

Critique: Have students follow the Critique Guidelines on page 20.

Assessment Narrative: Student will be assessed formally and informally. Students will receive formative informal assessment through oral feedback during work time from the educator. They will receive written formative feedback from their formal sketchbook assignment, focus activity, and critique of their in class watercolor work.

Extension Activity: Students who would like to learn more about watercolor or who are having trouble understanding the concept should be encouraged to paint an inanimate still life or a non-objective watercolor pattern to help them gain tools for understanding the process of watercolor.

Resources:

* Numerous books about watercolor can be found at your local library.
* This is a link to a helpful watercolor tutorial: http://www.youtube.com/watch?v=tB4V5vlvzTo

Course: Art in Our World, Art in Our Lives

Grades: 9-12

Lesson: Art History with a focus on Color in Painting

Big Idea: Describing a Colorful World (In conjunction with Boyer’s Universal Theme *Aesthetic Response*)

Theme: Painting—The World of Color!

Key Concepts:

* Color is often a key aspect of an artistic piece.
* Artists across time, place, and culture have used color in various ways to make an artistic statement.
* A deeper knowledge of how color works can be gained through the painting process.

Essential Questions:

* How can artists use color to make a statement in an art piece?
* How has color been used in art throughout time?
* Which artistic process can I use to help me better understand color?

Rationale: Choices about color inundate our lives daily. From the moment we wake up, we ask ourselves what to wear. Our places of work and learning follow certain color conventions to enhance the desire to work. When we go to the grocery store, we are enticed to buy items based on the color in their packaging. When we return home, we are affected by the color choices placed in our home environment. Painting often uses color to express an artistic message. A deeper understanding of color can be gained by applying paint to a canvas in an objective or a non-objective way.

Narrative: Students will investigate how artists past, present, and future have used color to speak about their world through the medium of paint. They will discuss messages these artists are trying to convey, and play a few art history games to gain further understanding of artwork throughout time.

Standards: Learners will…

* Be able to develop and present basic analyses of works of art
* Have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods.

Goals: Learners will…

* Recognize and value the connection between the arts and their own lives and environments.
* Recognize and investigate the many roles of arts and artists in the past, present, and future.
* Exhibit visual, kinesthetic, auditory, oral, and written communication skills in responding to their own artistic expression and that of others.
* Recognize the importance of diversity and equity in the creation, performance, interpretation and evaluation of the arts.

Objectives: Learners will…

* Discuss the ways in which color is seen in their lives.
* Analyze and discuss various paintings that emphasize color study from artists across time, place, and culture.
* Discuss and communicate opinions on various works of art.
* Respect the varying opinions on works of art.

Materials:

* Notecards
* Extra writing utensils
* Numerous images of color paintings found from the Internet or in art history textbooks.
* Printed and laminated images of artworks for students to sort.
* Printed and laminated images for students to draw from an envelope.

Length: One class period

Instructional Procedure:

* Beginning of Class: Have notecards and writing utensils available for students to pick up as they enter the classroom. One the board have the question, “How does color affect your life daily?” for the students to answer. Discuss the students' responses, and gather the notecards.
* Show the students various paintings that show various facets of color examination across time, place, and culture. Some artists could include: Jan van Eyck, Georges Seurat, Vincent van Gogh, and Mark Rothko, just to name a few.
* Have the students play the *Time to Classify* game as described on page17.
* Gather students’ written responses to their art pieces.

Assessment Narrative: Students will be assessed informally and formally. They will receive informal assessment through verbal feedback as formative assessment from the educator during class discussions. They will also be formally assessed and receive written feedback from the educator on their focus activity and written work about their art piece.

Extension Activity: Students who are having trouble understanding art history, or who would like to learn more about painting with color, are encouraged to visit their local art museum or a local gallery with a group of laminated painting prints in tow and compare and contrast how painters in museums and galleries have drawn inspiration from other well-known painters.

Resources:

* Arnason’s *History of Modern Art* has excellent descriptions and studies or art from around the world being made in the last two and a half centuries.

Course: Art in Our World, Art in Our Lives

Grades: 9-12

Lesson: Using Acrylic Paint to Tell a Story or Explain an Emotion Through Narrative

Big Idea: Boyer’s Universal Theme *Search for a Larger Purpose*

Theme: Telling Our Stories, Sharing Our Values

Key Concepts:

* Artists often use art to tell a narrative about their life or a real or imagined environment.
* Stories or narratives often reflect the values of the teller.
* Stories are often influenced by our culture.
* The stories we tell often relate to who we are as an individual.
* Art has been used as a form of healing and expression for many individuals throughout time.

Essential Questions:

* How can an artist tell a story?
* How do our stories reflect our values?
* How do our stories reflect our culture?
* How do our stories relate to our identity?
* Can art help to express a difficult emotion or event?

Rationale: Elliot Eisner states, **“**The arts help children learn to say what cannot be said.When children are invited to disclose what a work of art helps them feel, they must reach into their poetic capacities to find the words that will do the job.” Furthermore, he notes that, “The arts enable us to have experience we can have from no other source and through such experience to discover the range and variety of what we are capable of feeling.” Adolescents often struggle to express their feelings or the range of emotional issues that plague them daily. This project will allow students to explore their identity through a variety of options leading to contemplation about difficult circumstances and possible solutions in a safe environment.

Narrative: Students will look at artists across time, place, and culture that have made artwork that tells a story or expresses an emotion through narrative. The educator will demonstrate how acrylic paint can be used on a canvas. The students will brainstorm ways that they can tell their own stories in their sketchbook. They will then create a painting on an 11” x 14” canvas panel to be critiqued at a later time.

Standards: Learners will…

* Be able to communicate at a basic level in the visual arts.
* Be able to communicate proficiently in at least on art form.
* Have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods.

Goals: Learners will…

* Recognize and value the connection between the arts and their own lives and environments.
* Recognize and investigate the many roles of arts and artists in the past, present, and future.
* Exhibit visual, kinesthetic, auditory, oral, and written communication skills in responding to their own artistic expression and that of others.
* Solve problems through the visual and performing arts.

Objectives: Learners will…

* Investigate their life stories and how to express them in an artistic way.
* Discuss and analyze artworks by artists across time, place, and culture that told a story or expressed an emotion in narrative.
* Create an acrylic painting telling a story or expressing an emotion and discuss the process.

Materials:

* Notecards for the focus activity
* Extra writing utensils
* Acrylic paint in various colors
* Plastic paint palettes
* Brushes in various sizes
* Enough 11”x14” canvas panels for each student to receive one
* Recycled plastic cups for water (old yogurt cups work well)
* Paper towels
* Saran wrap to preserve paint palettes
* Plastic condiment cups to preserve large quantities of mixed paint

Length:

* Day One: Demo
* Days Two-Five: Work Days

Instructional Procedure:

Day One:

* Beginning of class: Have notecards and utensils available for students to gather as they enter the classroom. Have the question, “What do you know about painting with acrylic?” written on the board. Have the students give you some answers to the question verbally in order to gauge their understanding of the medium. Gather the notecards.
* Show the students images of works by artists that created work that expresses a story or emotion. Some examples could include Frida Kahlo, Botticelli, and Barnett Newmann just to name a few. Discuss how the story or narrative is being told in each work.
* Demonstrate how to use acrylic paint on canvas. Some prompts include:
* Acrylic paint is a versatile medium because it can be applied thickly to make a texture or thinly so it looks like watercolor.
* Acrylic mixes really well, so do not be afraid to make new colors.
* Acrylic dries fairly quickly, and you can paint over it if you make a mistake.
* Use water to clean your brush between colors.
* Use the skills that you learned from painting with watercolor to guide you.
* Encourage the students to begin brainstorming ideas for what to put on their canvas panel in their sketchbooks for the next class.
* Preview the next class and review the day.

Days Two through Five:

* Remind students of the prompts in class and give them formative assessment and feedback as they work. Encourage the students to finish their work at home to meet the deadline.

Critique: Have students follow the Critique Guidelines found on page 20.

Assessment Narrative: Students will be formally and informally assessed during this lesson. They will be informally assessed by verbal questions from the educator. They will receive formative assessment in the form of oral feedback from the educator. The students will be formally assessed and receive written formative feedback through their focus activity, and the critique of their work.

Extension Activity: For students who are interested in learning more about acrylic or who are having trouble understanding the concept of expressing a story visually, the educator should encourage them to read a book and paint a scene from the book that shows the climax of the tale.

Resources:

* Beginner tutorial: https://www.youtube.com/watch?v=Y1CdBQfpcz0
* Beginner tutorial: https://www.youtube.com/watch?NR=1&v=ryJCHOW4KB8&feature=endscreen

Course: Art in Our World, Art in Our Lives

Grades: 9-12

Lesson: Off the Beaten Path Mediums: Using Gouache and Oil Pastels

Big Idea: Depicting Nature through the Eyes of the Artist (in conjunction with Boyer’s Universal Theme *The Natural World*)

Theme: The Great Outdoors in Your Eyes

Key Concepts:

* Color is often a key aspect of an artistic piece.
* Personal style can be added to a still life by using art elements and principles in varying ways.
* Using more than one medium in an artwork can enhance the art piece and make it more interesting to view.
* Artists can use differing mediums to add texture and versatility to an artwork.
* Artists can place their own personal style on an observed depiction of the natural world.
* Artists can draw inspiration from the world outside their door.

Essential Questions:

* How can artists use color to make a statement in an art piece?
* How can an artist put their personal style on a still life?
* How can an artist use two or more mediums in one art piece?
* How can an artist add texture and versatility to an artwork?
* How can an artist depict the natural world in his or her own way?
* How can artists use their surroundings for inspiration?

Rationale: One purpose of this course is to help students become in tune with their surroundings. They will be asked to observe and gather a piece of their natural environment to draw in a still life. Drawing a still life asks students to use their perceptual skills to problem solve, use their color skills to create variety, and critically think about relationships between objects. Using various media will teach the students problem solving and critical thinking skills as well. Students are continuously exploring their identity as a person and as an artist throughout this course, and they will be asked to investigate how they can place their own style and identity on a project that will seemingly be the same for everyone in order to gain a better self-knowledge.

Narrative: Students will be asked to bring in a nature artifact to set up a still life. They will learn about gouache techniques and use those techniques to lay down basic colors on a still life. They will then add oil pastel over the top to give the drawing versatility and texture. We will discuss seeing non-traditional colors in a work of art and use our drawing and perceptual skills from the beginning of the semester to help us render the still life. We will then discuss how we can record the world in our sketchbook using similar techniques.

Standards: Learners will…

* Be able to communicate proficiently in at least one art form.
* Be able to relate various types of arts knowledge and skills within and across the arts disciplines.

Goals: Learners will…

* Recognize and value the connection between the arts and their own lives and environments.
* Be able to develop criteria based on knowledge and experience in evaluating their own and others’ creative expressions of work.
* Understand connections between the arts and other fields of study.
* Recognize the importance of diversity and equity in the creation, performance, interpretation, and evaluation of the arts.
* Solve problems through the visual and performing arts.

Objectives: Learners will…

* Recognize the connection between art making and drawing inspiration from the natural environment surrounding them.
* Evaluate their still life work for further growth and give suggestions to classmates to promote further artistic growth.
* Understand the connection between the study of nature and environments and artistic practice.
* Appreciate the identity of themselves and other classmates through the varying perspectives in still life work.
* Use critical thinking and problem solving skills to depict a still life in three dimensions onto a two dimensional surface.

Materials:

* Watercolor paper (This should be a smaller size so students can work quickly and efficiently)
* Scrap drawing paper
* Recycled cups for water (yogurt cups work well)
* Paper towels
* Brushes
* Paint palette
* Gouache
* Several oil pastel sets
* Pencils
* Table or modeling stand for the still life

Length: Two class periods

Instructional Procedure:

Prior to First Class:

* Have students observe and gather a nature artifact (pine cone, stick, leaves, flowers, feathers, rocks, seeds, etc.) for a still life to be given to the educator. Emphasize that the object should be the size of one’s hand or bigger and have an interesting texture. Set up a still life in the middle of the room for the students to observe and add in some additional items.

Day One:

* When students arrive, have them pick up all materials necessary for a gouache painting. Give them a scrap piece of drawing paper to practice gouache techniques on before they try working on the watercolor paper.
* Demonstrate how to paint with gouache. Ask the students to draw upon their previous knowledge about acrylic and watercolor paint. First, draw the basic aspects of the still life with a pencil, emphasizing shapes and positive and negative space. Some prompts include:
* Gouache is similar to acrylic in that it can look like watercolor or it can be opaque.
* Gouache works a lot like watercolor in terms of blending and technique.
* Choose an area of the still life you enjoy and crop the still life for a strong composition.
* Check the positive and negative space around the objects, but don’t become too detailed until you add the gouache.
* Have a strategy for filling in your still life.
* We will add more texture and detail tomorrow, so right now I want you to focus on putting down the main shapes and colors that you see.
* If you feel unsure about laying down a certain gouache color on your nice watercolor paper, test out the technique on your scrap piece of paper.
* Have students draw their still life for only a few minutes. Emphasize quick movements.
* Have the students fill in shapes and form until the last few minutes of the class period. Continue to state prompts.
* Preview the next day.

Day Two:

* When students arrive have them gather for a demonstration of finishing the piece from the previous day. Use oil pastels to bring out interesting colors in varying objects, and add texture as well as detail. Talk about how personal style can be added to a work using art elements and principles such as line, pattern, and emphasis. Some prompts include:
* Oil pastels work very well for blending as well as adding detail.
* Now that our gouache work is dry, we can think of it as our base under layer for what we add today.
* You can add shadows in a very representational way, or you can use expressive lines to add emphasis to a certain area.
* Maybe you really love bright color. Search for those bright colors in the objects and add them in with light lines or a patterned design.
* Think about what makes your work unique, and add those features to the still life. Are you expressive? Representational? Do you use pattern? Specific lines? Do you like certain color schemes? Think about how these ideas play into your work.
* Use your scrap paper to test out techniques.
* Have students finish off their still life using oil pastels.
* Review what the students learned in the last five minutes of the period and talk to them about how these techniques could be used in their sketchbook.
* Any students that are not finished should be allowed to take a picture of the still life and finish it at home.

Assessment Narrative: Students will be assessed formatively in an informal way during class discussion in which the instructor will provide verbal feedback for the student. The students will also be assessed formally on their final product; however, this will not be a major grade for the students since they will be experimenting with new mediums and techniques. They will receive written feedback on the work from the instructor.

Extension Activity: For students who are having trouble understanding the concept or who would like to learn more about this technique, have the students try three different drawings of the same object(s) in their sketchbooks. The first should be done solely with gouache, the second should be done only in oil pastel, and the third should be done using both techniques.

Resources:

* Complete gouache painting in fast forward: https://www.youtube.com/watch?v=zpKhASIKuL0
* Blending Techniques in Oil Pastels: https://www.youtube.com/watch?v=dUWCBsRaKxo
* Time Lapse Oil Pastels: https://www.youtube.com/watch?v=9PGL8rj3btQ

Course: Art in Our World, Art in Our Lives

Grades: 9-12

Lesson: Using Prismacolor Colored Pencils

Big Idea: Learning to See Layers of Color (in alignment with Boyers Universal Theme *Aesthetic Response*)

Theme: Using Layers to Make Life Colorful

Key Concepts:

* An artist can render a realistic object or figure using color.
* An artist can use color to describe form.
* An artist can use color to abstract a known form.
* Color is often a key aspect of an artistic piece.

Essential Questions:

* How can an artist make a figure or object look realistic using color?
* How can an artist use color to describe form?
* How can an artist use color to abstract a known form?
* How can an artist use color to make a statement in an art piece?

Rationale: Use of color has been important in the United States art education system since the 1880’s when Louis Prang developed the Prang system color wheel, which is still used today. Knowledge of color to accurately render form broadens the scope of creative skill for an artist. Color theory knowledge travels across mediums and can help in everyday tasks, such as design layout of a webpage, interior design of a building, and even clothing choices. Being able to accurately describe a form is heightened with the ability to add color to the object or figure.

Narrative: Students will bring in a choice of a fruit or vegetable to draw using Prismacolor colored pencils for layering techniques. They will draw the fruit in two ways. First, they will draw the fruit realistically. Second, they will draw the fruit expressively. They will be given an abstract or non-objective assignment for their sketchbooks using Prismacolors over the weekend. Students will be allowed to eat their fruit or vegetable at the end of class.

Standards: Learners will…

* Be able to communicate proficiently in at least one art form.
* Be able to relate various types of arts knowledge and skills within and across the arts disciplines.

Goals: Learners will…

* Be able to develop criteria based on knowledge and experience in evaluating their own and others’ creative expressions or work.
* Solve Problems through the visual and performing arts.
* Recognize the importance of diversity and equity in the creation, performance, interpretation and evaluation of the arts.

Objectives: Learners will…

* Demonstrate technical knowledge and creative use of the formal elements and design principles.
* Communicate the way they would like others to respond to their work.
* Make proposals for improvements that would make the composition and overall look of the work more effective.
* Discuss how forms express the content in a work of art.

Materials:

* Prismacolor colored pencils

*Note: Dropping the pencils will cause the lead within to break into chunks, so make sure students use care.*

* Bristol board (at least 100 pound)
* Scrap paper
* Kneaded Erasers (or Q-tips, cotton balls, and toilet tissue work as well)
* Pencils
* Fruit or vegetable for each student
* Metal pencil sharpener

Length: One Class period

Instructional Procedure:

*Note: This will be an accelerated class, so students will follow your lead as you do each technique.*

* Beginning of class: Have students set their fruit or vegetable on their desk in a way that they find interesting. Hand out materials as they complete this task.
* Group practice: Show the students how you blend three main colors from your fruit or vegetable. Have students practice blending three main colors they see in their fruit or vegetable on their scrap paper. Give them feedback as they do this process. This should be done in the first ten minutes of class. Some prompts include:
* Press lightly.
* Think about how different amounts of pressure effects your work.
* Keep the pencil more vertical.
* Focus!
* Be patient!
* Realistic Form: Have the students work on drawing their form realistically as you draw yours. Say your thinking aloud as the students draw. Stop drawing your fruit or vegetable in the last five minutes of this drawing and give students feedback on their work. This should take about fifteen minutes. Prompts for students include:
* What non-traditional colors can you see that enhance the form?
* What colors are being reflected in the shadows of the form?
* Do you have a full range of colors and values expressed here?
* Expressive Form: On the same sheet of paper, add an expressive form. Emphasize thinking about composition. Talk about the difference in line work and feeling more free with the movement of the hand. Continue the prompts and stop drawing in the last five minutes of this fifteen-minute session to give students feedback.
* Homework Prep: In the last few minutes of class, have the students talk about what they learned from this class activity, and have them select five colored pencils to take home to make an abstract or non-objective work in their sketchbook. Emphasize the use of color theory knowledge when picking the colors. Give the students the option to use additional media to make their sketchbook work visually interesting.

Assessment Narrative: The learners will receive formative assessment during the lesson in the form of verbal feedback from the educator. This will help the learner to further improve skills. Students’ work will be formally graded on the successful completion of two different styles of the same fruit or vegetable along with the completion of the sketchbook activity. This work will count for a smaller portion of the students’ grade since it is a new medium with which the students are experimenting.

Extension Activity: For students who are interested in learning more about how to use Prismacolor colored pencils or are having difficulty with the medium, try using an image from the Internet that interests the student and bring the image into a basic photo-editing program, such as iPhoto. Have the student try different effects on the photo, such as adjusting exposure and saturation to identify the different colors seen in the image. Have the student then try to draw the image with Prismacolors using the colors identified in certain areas.

Resources:

* Blick Art Materials Tutorial: http://www.youtube.com/user/BlickVideos?v=P5VIfFETIe8&feature=pyv&ad=7016566986&kw=prismacolor%20colored%20pencils%20techniques
* Basic Blending Tutorial:

http://www.youtube.com/watch?NR=1&feature=endscreen&v=DkGmU9zVXZc

* Texture Techniques Tutorial:

http://www.youtube.com/watch?v=tHCAZUQlrjI&feature=relmfu

* Step-by-Step Tutorial:

http://www.ehow.com/how\_4854851\_use-prismacolor-pencils.html

* Matching the Right Color:

http://www.prismacolor.com/color-picker

Course: Art in Our World, Art in Our Lives

Grades: 9-12

Lesson: Dreams in Oil

Big Idea: Boyer’s Universal Theme *Search for a Larger Purpose*

Theme: Discovering Dreams

Key Concepts:

* Art has been used as a form of healing and expression for many individuals throughout time.
* Dreams can be real or imagined.
* Dreams can describe aspirations or a past or current conflict.
* Artists across time, place, and culture have described dreams in their work.

Essential Questions:

* Can art help to express a difficult emotion or event?
* Do all dreams have to be real?
* What can dreams describe?
* How have other artists described dreams?

Rationale: High school is a time in which students search for identity. Works by Surrealist painters of the past have helped to describe emotional conflicts or to talk about current events. By making a goal and realizing aspirations for the future, students will begin to hold themselves accountable for taking steps toward making their dream a realization. By thinking about emotional conflict in a non-threatening environment, students can begin to heal from past discouragements, and take steps for solutions with current conflicts.

Narrative: Students will begin this lesson by contemplating their goals or aspirations and writing about past and current conflicts that are causing them to not realize their full potential. They will view the work of past artists about dreams and think about the idea of metaphor and symbol in an artwork. They will then experiment with oil paint on canvas to make a work of art that talks about a current conflict, past experience, or future aspiration. They will then participate in a critique of their work.

Standards: Learners will…

* Be able to communicate proficiently in at least one art form.
* Have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods.

Goals: Learners will…

* Recognize and value the connection between the arts and their own lives and environments.
* Recognize and investigate the many roles of arts and artists in the past, present, and future.
* Exhibit visual, kinesthetic, auditory, oral and written communication skills in responding to their own artistic expression and that of others.
* Be able to develop criteria based on knowledge and experience in evaluating their own and others’ creative expressions or work.
* Understand the connections between the arts and other fields of study.
* Recognize the importance of diversity and equity in the creation, performance, interpretation and evaluation of the arts.
* Solve problems through the visual and performing arts.

Objectives: Learners will…

* Recognize how artistic expression relates to hopes, dreams, and conflicts.
* Investigate the work of artists across time, place, and culture that made work about dreams.
* Participate in a critique during work time and a formal critique to have artistic and personal growth.
* Understand how art can be poetic and use language skills.
* Respect their own dreams and the dreams of others.
* Create an artwork that displays their knowledge gained by studying art about dreams.

Materials:

* Enough 16”x20” canvas panels for each student to have one
* Rags
* Palette for mixing and storing oil paint (this can be made using recycled cardboard wrapped in aluminum foil to save funds)
* Oil paints
* Brushes
* Palette knives (optional)
* Saran wrap to keep paint moist on palettes
* Multiple glass jars for storage of rags and Turpenoid natural
* Turpenoid natural
* Aprons or smocks for students (optional)
* Rubber gloves for students (optional)
* Ivory soap for washing brushes
* Lava soap for washing hands
* Pencils
* Strong ventilation system such as windows with a fan

Length:

* Day One: Demo
* Days Two through Ten: Work Days

Instructional Procedure:

Day One:

* Begin the class with a focus activity. First have the students write in their sketchbook some of their biggest dreams, goals, or aspirations. Emphasize that these do not have to be shared. Next, have the students write down some struggles they have overcome and some current conflicts they are facing that are hindering them reaching their goals. Prompt your students to write down some steps they can take to reach their goals. Give them an example from your life.
* Talk to students about dreams. Dreams can be nightmares, full of action, just plain strange, or how you see yourself ideally.
* Present some images of artwork about dreams and talk about the Surrealists. Some good artists to show include Salvador Dali, Max Ernst, Leonora Carrington and Dorothea Tanning just to name a few. Talk about how these various artists used symbols and metaphors in their work and how this relates back to English language and writing skills.
* The second half of class should have a demonstration of how to use oil paint on canvas. Some prompts include:
* Draw your idea minimally onto the canvas using pencil.
* Think about how color is symbolic and how it can be used in your work.
* Oil paint can be extremely thin, or very thick, but remember that it takes a long while to dry, so factor dry time into your process.
* Oil paint blends extremely well, but be careful not to over blend and create mud.
* Clean your brushes with Turpenoid natural between colors, and place the lid back on the jar between cleanings.
* Clean brushes with Ivory soap at the end of class.
* Wash your hands with Lava soap to remove any and all paint pigment.
* Cover your oil paint with Saran wrap on the canvas to preserve the colors for later.
* The homework for the evening will be to have the students do a few quick sketches for ideas of what to put on their canvas.

Days Two through Ten:

* Have the students begin transferring ideas onto canvas with pencils and begin painting. Re-state the prompts throughout the work times.

Critique:

* The students will critique this work along with other paintings at a later time. Have them follow the Critique Guidelines on page 20.

Assessment Narrative: Students will be assessed formally on their completion of the oil painting and their participation with oral and written discussion during critique. They will receive formative assessment in the form of verbal, informal feedback from the instructor during work time, demonstrations, and critique. They will receive formal, formative assessment in written form on rubrics and written work pertaining to the project.

Extension Activity: Students who are having trouble understanding the concept or who would like to learn more about oil painting and dream paintings are encouraged to research one Surrealist that interested them and create a mini master copy study of one of the artist’s works in oil.

Resources:

* Studio Safety Tips: http://www.gamblincolors.com/studio.safety/index.html
* Process: https://www.youtube.com/watch?v=g\_p0uCHSSBk&feature=related
* Many books are available at your local library.

Course: Art in Our World, Art in Our Lives

Grades: 9-12

Lesson: Collage

Big Idea: Made Images Tell a Story (in conjunction with Boyer’s Universal Theme *Symbol*)

Theme: Our Symbols, Ourselves

Key Concepts:

* Artists often use art to tell a narrative about their life or a real or imagined environment.
* Artists often use found images to make a collage about current events in their life or in their culture.
* Our culture and mass media give us many images that tell stories and create new symbols.

Essential Questions:

* How can an artist tell a story?
* How can an artist use found images to make a statement?
* What stories and symbols does our culture give us through the mass media?

Rationale: Magazine images, Tweets, and Facebook images inundate our youth daily. Many teens are more familiar with the current pop culture than they are with current news events. However, these cultural symbols say something about the history taking place every day in our world. The need to understand our identity as a part of our cultural surroundings is a part of every journey to adulthood. Cultural surroundings can often be understood through social media outlets and the symbols about our world that they create for us. By making a collage to express our interests, our pasts, and our aspirations students are better able to understand their cultural and personal identity.

Narrative: Students will learn about collage during half of a class period and be given an assignment to create a collage in their sketchbook with a focus on a story from their life. This story could be about interests, a past experience or future aspirations.

Standards: Learners will…

* Be able to communicate proficiently in at least one art form.
* Have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods.

Goals: Learners will…

* Recognize and value the connection between the arts and their own lives and environments.
* Recognize and investigate the many role of arts and artists in the past, present and future.
* Understand connections between the arts and other fields of study.
* Solve problems through the visual and performing arts.

Objectives: Learners will…

* Recognize the connection between the media they encounter, their artistic practice, and their lives.
* View the work of Hannah Hoch and investigate how advertisement can be a form of artistic expression.
* Connect the link between advertisement and art and design.
* Create a collage in their sketchbooks and solve visual problems along the way.

Materials:

* White glue
* Water
* Magazines
* Scissors
* Small foam brushes

Length: Half of a class period

Instructional Procedure:

* Have the students state some ways they gather information. Is it through a magazine? Through social media like Facebook or Twitter?
* Ask the students how cultural images affect our identity. Lead them in a discussion about how identity can be influenced by culture but does not necessarily have to conform to the current culture.
* Talk about how images can become symbols. Show a few famous magazine images that have become symbols of our history.
* Talk about how advertisement uses art and design ideas to sell their products.
* Show students the work of Hannah Hoch and talk about how she documented her world to show us a slice of history.
* Do a demonstration of how to make a collage. Some prompts include:
* Cut numerous images that you feel pertain to the message you are trying to convey. Too many images are better than too few in collage.
* Lay your images out on your page and have a strategy before you glue.
* Brush white glue on the back of each magazine clipping to make a smooth and non-wrinkled surface.
* If you want a glossy surface over the top, mix water with glue and brush over the finished product.
* Press your sketchbook page under some heavy books to avoid wrinkling.
* Give the students their weekend assignment. Have them create a collage in their sketchbook using the techniques they have learned. Ask them to tell a story about our culture or their past, present, or future aspirations.

Assessment Narrative: Students will be assessed formally and informally with this lesson. They will be given informal assessment through the discussions led by the instructor throughout the lesson. They will receive formative feedback from the instructor verbally. They will also receive formal assessment through the successful completion of the sketchbook assignment. This work will be graded using a rubric and the students will receive formative feedback in the form of the written word from the educator.

Extension Activity: For students who are having trouble understanding the idea of a collage or who would like to learn more about collage in sketchbooks, the educator should direct the students to watch the following link from Disney Pixar’s *Up* and try to emulate the style of the photo album in their sketchbooks for one week.

https://www.youtube.com/watch?v=wsG2S\_1PRnk

Resources:

* Time lapsed collage: https://www.youtube.com/watch?v=8kU0ZIdUYdI
* How to decide images: https://www.youtube.com/watch?v=tLt6U6HL97c