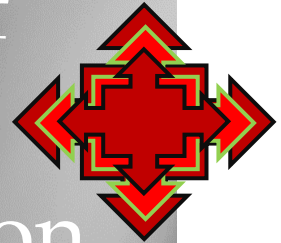


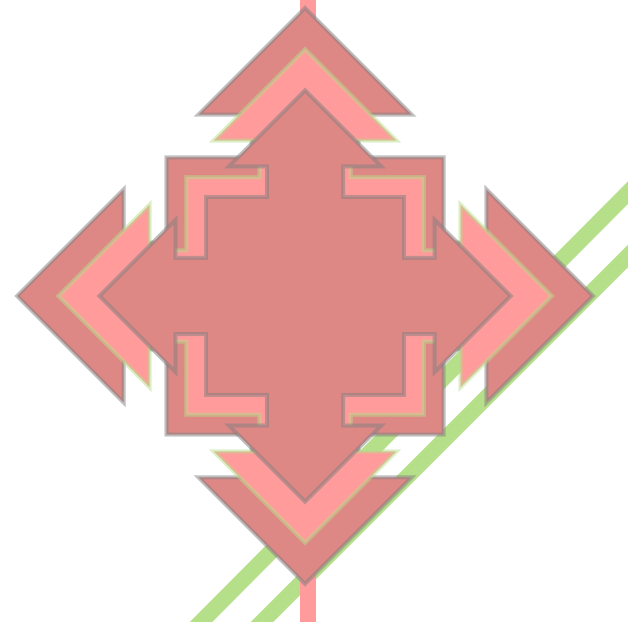
Identity Exploration: Investigating concepts of self and future through mixed-media investigation



Three units designed to engage students in creating progressively more complex visual problems and solutions as they explore and experiment with mixed-media to communicate their ideas about identity, who they are and who they will become. Each unit builds upon the previous one to create continuing exploration of a theme and skill development.

TABLE OF CONTENTS

Philosophy Statement.....	2
Rationale Statement	3
Scope and Sequence Chart.....	8
UNIT 1 - Identity: The Future Within	10
Unit 1: Lesson 1- Introduction & Generating Ideas.....	15
FIGURES	21
Discussion: Conduct Rubric (FA)	23
Unit 1: Lesson 4 - Reflecting & Refining	24
Unit 1 - Mixed-Media Artwork Rubric (SA)	28
UNIT 2 - Identity: Past, Present & Future	29
Unit 2: Lesson 1 - Introduction & Generating Ideas.....	34
Figures	37
Discussion: Conduct Rubric (FA)	40
Unit 2: Lesson 2 - Demonstrating & Practice.....	41
Discussion: Conduct (FA).....	45
Unit 2 - Mixed-Media Artwork Rubric (SA)	46
UNIT 3 - Identity: Future Facing	47
Unit 3: Lesson 1 - Introduction & Generating Ideas.....	52
Figures	56
Unit 3: Lesson 3 - Applying & Creating	58
Discussion: Conduct Rubric (FA).....	63
Unit 3 - Mixed-Media Artwork Rubric (SA)	64
References	65



PHILOSOPHY STATEMENT

As the next generation of students forge into the world of the 21st century, they require a special kind of thinking previously attributed only to creative individuals and viewed as supplemental to the tangible world of industry and commerce. These 21st century workers “will enter workforces that do not yet exist to complete tasks that have not yet been determined with technology that does not yet exist” (Eger, 2008). Art education prepares students to enter the future by practicing the behaviors for the 21st century workplace, strengthening communication abilities and develop the ability to identify, analyze and solve problems in creative ways.

Cultivating creativity is one of the important ways in which art education students prepare for the 21st century. As the next generation of learners faces challenges for which the tried and true solutions are not an option, students require the ability to create divergent and imaginative solutions to new and unique problems. Eger (2008) notes, “when the arts become central to the learning environment, schools and other settings become places of discovery,” (Eger, 2008). This discovery setting, namely art education, is precisely the environment in which creative and divergent thinking is fostered, practiced and perfected. In the classroom, this takes the form of student directed learning in response to topics selected by the student. According to Douglas, Hathaway, Gaw, & Jaquith (2013), “Students who are intrinsically motivated will respond to problems in original and innovative ways” (2013). By empowering students to make choices about the information to which they respond, and to respond creatively to the problems they identify, students are prepared to use these 21st century skills in real-world situations because they have already done so in their learning environment.

Studio artmaking is more than just thinking creatively though, it is about mastering processes, understanding that different approaches lead to different results, and developing an understanding of a different kind of vocabulary to consider, represent, and communicate complex ideas, problems and solutions visually. Communication through artmaking demands students acknowledge the communities to which they belong, and the ways in which others are affected by what they create (Feldman, 1996). Congdon, Steward & White (2002) write “our individual identities are constructed through our interaction within overlapping and intersecting communities to which we belong” (2002, p. 108). As students become able to develop their ideas and relate them to the communities in which the student is involved, they are prepared to enter the changing workplace where “ideas are what matter, and the ability to generate ideas, to bring ideas to life, and to communicate them is what matters to workplace success” (Eger, 2008, p. 36). Students develop all of these 21st century skills in the art classroom.

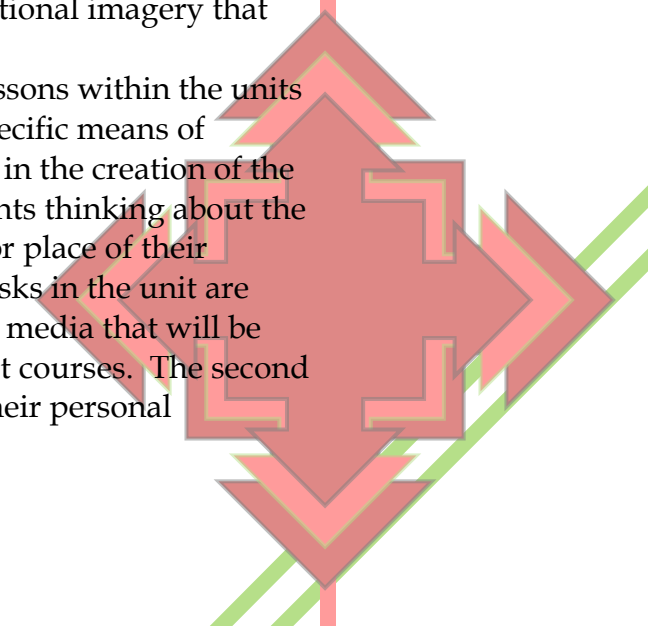
RATIONALE STATEMENT

Development of Identity: Explorations through Artmaking Experiences

Lasting value systems such as cultural traditions, religious practices, and family conventions around the world have changed dramatically in the last six decades (Duriez, Luyckx, Soenens, & Berzonsky, 2012). The dramatic physical and emotional changes of adolescence are accompanied by mental changes including the development of a complex view of the self and the relationship to the world around them (Amorino, 2009; Duriez et al., 2012). Duriez et al (2012) note that relatively recent changes in social, cultural and family dynamics have created a more urgent need for adolescents to “develop a stable and meaningful identity structure that enables them to maintain a sense of self-continuity across time,” and that the development of such a view will aid in framing adolescents’ efforts in “decision making, problem solving, and interpreting experience and self-relevant information” (p. 136). Amorino (2009) describes the authentic voice of the adolescent as one representative of “conflicting thoughts” about nearly every aspect of adolescent life, and illustrative of the struggle to discover their role in the adult world, social circles, and communities. The development of this authentically adolescent voice in pursuit of exploration and expression of identity is the focus of three identity based artmaking units.

The overarching theme of the three units is identity, and the sub themes of the three units are the future within (beginning), past, present & future (intermediate), and future facing (advanced). Identity definition is one of the essential transformations during adolescence, and is associated with a variety of other characteristics and factors in the development of individuals (Meeus, 2011). The focus of these units then, is to encourage students to think about how they may use artistic processes and skills to explore and communicate about their own identities during a time when students are making decisions about their “individual, core characteristics” and “self in relation to others” that will define who they are for many years to come (Kivel, 1998, p.36). The use of mixed media allows the self-conscious adolescent to safely experiment and create with art media in a way that forces students to leave behind the notion that only representational imagery that appears realistic is art.

The units will be sequenced successively, with lessons within the units introducing or reviewing media, and demonstrating specific means of experimenting with techniques that might be employed in the creation of the finished artwork. The first unit is designed to get students thinking about the concept of the future as it applies to the object, person, or place of their choosing (a choice driven by their own identity). The tasks in the unit are designed to help students develop basic skills in several media that will be used throughout their participation in this and future art courses. The second unit is designed to encourage students’ recognition of their personal



relationship to the concepts of past, present, and future as it relates to their identity. The tasks in this unit are designed to challenge students with new techniques and processes while keeping them engaged with the idea of identity, and how it relates to them. The third unit is designed to help students explore the concept of who they will become in the future, and the tasks encourage students to explore the use of media and processes to create very expressive works. This theme, and the lessons presented, are designed to help students understand how:

- Art making can be a way of exploring identity and the concept of self
- Artists shape artistic investigations in pursuit of creative art making goals
- Creativity and innovative thinking are essential life skills that can be developed
- Imagination has a connection to reality, and the two are continually shaping each other.

These big understandings are uncovered through the posing of essential questions including:

- How can one develop a sense of identity through artistic exploration?
- How do artists use art media to create powerful imagery?
- What materials and methods do artists implement to communicate their ideas?

Evaluating the answers to these questions posed to students, and the written and visual responses from students will help to determine what connections students are making with the theme and the how they are making those connections.

Demographics & Student Characteristics

With regard to student demographics, of the approximately 1200 students on the Combs High School campus, about 58% are Caucasian, 31% are Hispanic, 5% are African-American, and 6% are of other ethnicities; additionally 34% of the student population qualify for the free or reduced lunch program (Great Schools, 2014).

The student population at Combs High School consists of a variety of levels of skill and interest in the visual arts. The Combs school district does not offer art education courses below 7th grade, and for students in 7th and 8th grades art is an optional elective. As students enter high school, they are required to take one fine arts course, which could consist of any including: visual arts, drama, dance, or musical arts. For many students, the introductory Art & Design course is the first visual arts course they have experienced. Experimentation with a variety of media, and possibilities, will allow these students to develop basic skills in a variety of areas, without being overwhelmed. For others, having elected to take visual arts courses one

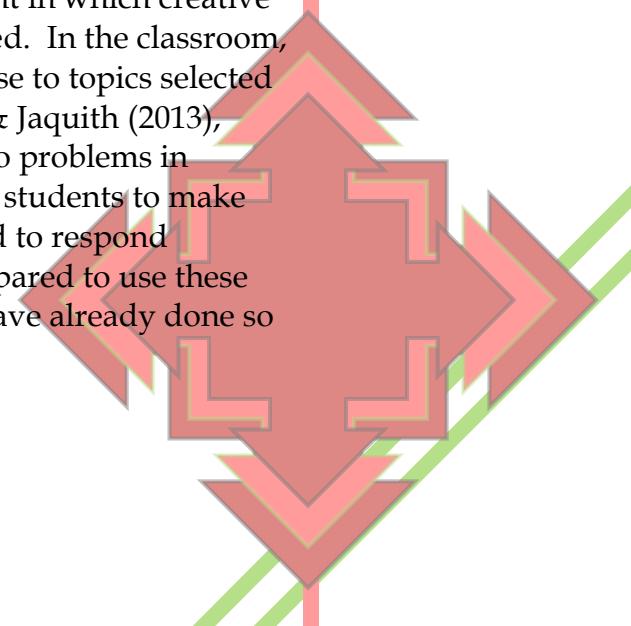
or more years in middle school, the introductory Art & Design course is an apt review of previous learning, and further challenge to continue developing their artistic skill and understanding.

Standards & Community Expectations

Development of creative thinking, critical thinking, and personal insights are important expectations in the Combs community. The Combs High mission and vision statements indicate a commitment to empowering students to be “lifelong learners and socially responsible individuals” prepared to succeed in the 21st century working world (2013). Students, parents, school administrators, district administrators, and board members have come to expect learning experiences for students that engage these 21st century learning skills and allow students opportunities to use them in a variety of ways.

The community has typically offered moderate support for the various fine arts programs at Combs High School with the majority of that support tending toward the school’s band and orchestra program. The community climate is one that requires consistent visibility of a program in order for the community to show any continued support. Many of the parents this teacher has talked to share the view documented by Eger that art is “a frill – nice but not necessary” (Eger, 2008, p. 33). Contrastingly, though, parents of students in the visual arts courses who attended the 2014 Celebration of Art event at the high school indicated their satisfaction with the program and the improved abilities of their students. Many of the parents present at that event have recently become more vocal about the need for art education, and the difference it is making in their students’ lives.

Cultivating creativity is one of the important ways in which art education students prepare for moving into the 21st century. As the next generation of learners faces challenges for which the “tried and true” solutions are not an option, students require the ability to create divergent and imaginative solutions to new and unique problems. Eger notes, “When the arts become central to the learning environment, schools and other settings become places of discovery,” (Eger, 2008, p. 36). This discovery setting, namely art education, is precisely the environment in which creative and divergent thinking is fostered, practiced and perfected. In the classroom, this takes the form of student directed learning in response to topics selected by the student. According to Douglas, Hathaway, Gaw, & Jaquith (2013), “students who are intrinsically motivated, will respond to problems in original and innovative ways” (para. 3). By empowering students to make choices about the information to which they respond, and to respond creatively to the problems they identify, students are prepared to use these 21st century skills in real-world situations because they have already done so in their learning environment.



Additionally, these units meet a variety of the new 2014 National Visual Arts Standards including:

NGVAS: VA:Cr1-I.a. Students will use multiple approaches to being creative endeavors.

NGVAS: VA:Cr1-I.b. Students will shape an artistic investigation of an aspect of contemporary life using a contemporary practice of art or design

NGVAS: VA:Cr3-I.a. Students will apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress.

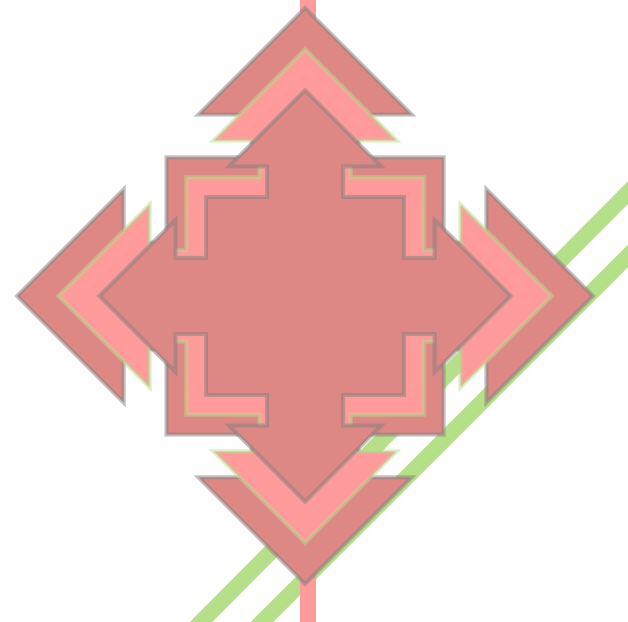
Resources, Supplies & Equipment

The teaching of these units will require a variety of resources, supplies & equipment as well as the collection and preparation of student and teacher made exemplars, and representative artworks from historic and contemporary artists.

Constraints on space, equipment, and supplies also have a large impact on the planning of curriculum at the high school level. When the school was opened, it had two art studios, one for two-dimensional courses, and one for three-dimensional courses. With changing priorities in the state, district, and thus the school, the two-dimensional studio has since become a career and technical education suite leaving all of the schools' art classes to be held in the three-dimensional studio. The three-dimensional studio space is appropriately equipped and designed for teaching ceramics, sculpture, and other 3-D courses. It is, however, often ill equipped and oddly designed for hosting the 2-D courses. Adapting the classroom to meet the demands of a wide variety of courses has been a challenge. In an effort to mitigate these challenges, the space will be prepared with portable kits of two-dimensional materials for the purposes of these units. Students will be able to explore and use the kits of various materials in smaller groups of 5-7 students per media. This will also offer the teacher opportunities for working with smaller groups of students on specific techniques within the different media, and allow students to ask questions and participate in small group discussions that are often less intimidating than whole group discussions. To complete these units the classroom must have table space for each student to work, and 5-7 kits for pencil drawing, colored pencils, watercolor or ink, collage, printmaking materials as well as an ample supply of newsprint and drawing paper, and shelves or other storage spaces for student work in process. The classroom should have sinks for water & clean-up, and could have equipment such as a press for making prints, lightbox for making tracings, shaped scissors for collage work, a variety of brushes and pens for watercolor and ink use, and portfolio storage in which each student may keep his or her work in progress.

With a focus on developing the authentic adolescent voice, and sense of exploration and expression of identity, these three units respond to the changing cultural, social, and personal conventions of the last century.

Designed to support students in exploring their own place in the world, and how they relate to it, these units foster problem solving, critical thinking, and decision making skills that are required for success in the 21st century. As students explore their own ideas about who they are and learn to use their visual voice to communicate with others in meaningful ways, they also develop the skills necessary to be contributing members of a larger society.

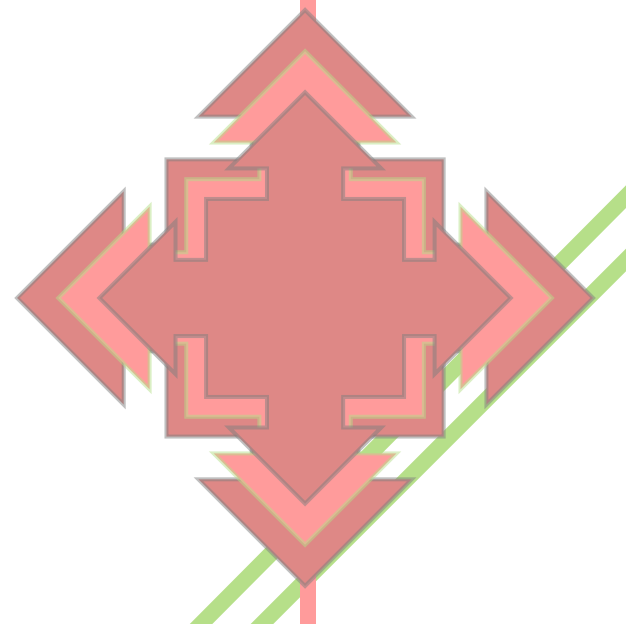


SCOPE AND SEQUENCE CHART

Theme: Identity

Unit Title & Sequence	The Future Within Unit 1	Past, Present, Future Unit 2	Future Facing Unit 3
Sub-Theme	Where the future lies, and what potential it holds	The relationship between past, present and future	The relationship between current actions and future identity
Description	Students produce a mixed-media work with at least 2 media that juxtaposes students' ideas of the future with the idea of something held within	Students produce a mixed-media work with at least 3 media that examines the relationship between concepts of identity over time	Students produce a mixed-media work with at least 4 media that communicates a powerful message about how students imagine their future identities
Skills & Techniques	Experimenting with various media to create a completed work	Exploring how various media may be used to express ideas or make specific statements	Using mixed-media to make a unique and powerful statement about a theme
Concepts	Exploring how artistic processes and skills may be used to communicate about ideas	Choosing artistic processes and skills for specific intent	Using artistic processes and skills to communicate a powerful message
Sequencing of skills	❑ Drawing from observation ❑ Colored Pencil color mixing technique ❑ Watercolor wash and blending ❑ Pen & Ink line & texture ❑ Collage color/texture blends ❑ Printmaking with found objects	❑ Drawing from observation for content ❑ Colored Pencil exploration of color schemes ❑ Watercolor exploration of techniques to create variety ❑ Pen & Ink exploration of texture/pattern ❑ Collage exploration of alternative materials ❑ Relief Printmaking	❑ Drawing meaningful objects from observation ❑ Colored Pencil creating variety through tone/value ❑ Watercolor expressive qualities and unifying effects of color scheme ❑ Pen & Ink expressive line qualities ❑ Collage enhancing visual and tactile textures ❑ Using printmaking for repetition

Elements of Art/ Principles of Design	Introduction: Line, Shape, Space, Color, Texture, Value, Emphasis, Repetition, Variety	Exploration: Line, Shape, Space, Color, Texture, Value, Emphasis, Repetition Introduction: Pattern, Balance	Application: Line, Shape, Space, Color, Texture, Value, Emphasis, Repetition, Variety, Balance, Unity
Assessments (formative and summative)	Evaluation: Observation, production, dialogue, critique, reflection, written artist-statement Tools: checklist for completion of practice activities, in-progress critique, rubric for finished artwork, narrative artist statement, peer-critique	Evaluation: Observation, production, dialogue, critique, process reflection, written artist-statement Tools: checklist for completion of practice activities, in-progress critique, rubric for finished artwork, narrative artist statement, peer-critique	Evaluation: Observation, production, dialogue, critique, process reflection & documentation, written artist-statement Tools: checklist for completion of practice activities, in-progress critique, rubric for finished artwork, narrative artist statement, peer-critique



UNIT 1 - IDENTITY: THE FUTURE WITHIN

Goals:

High school students are often internally focused, considering things mainly from their own point of view, and focusing on how situations and events relate to themselves. This theme plays to this pre-occupation with internal worlds and asks students to consider how the future within an object, place, or person might be represented visually. Students will design and create a mixed media artwork that expresses their concept of *the future within* using the composition concepts of emphasis, repetition, and variety.

Students should...

Understand:

- art can serve as an expressive means of exploring both imagination and reality.
- artists use artistic decisions to communicate ideas.
- Artworks are organized using the elements and principles of art.

Know:

- the concept and expressive qualities of surreal artwork
- the expressive qualities of imagery
- the basic processes used in creating mixed media artworks

Be able to:

- use multiple approaches to begin creative endeavors (Standard 1.1)
- shape an artistic investigation of an aspect of contemporary life using a contemporary practice of art or design (Standard 1.2)
- apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress (Standard 3.1)
- create a two-dimensional artwork that conveys an imaginary idea about a real object, place, or person (Standard 3)
- effectively use mixed media to express an idea (Standard 6)
- safely and efficiently use tools and materials (Standard 2)

Students completing the future within unit will produce a mixed media artwork that juxtaposes students' ideas of the future with the idea of something held within. The scene acts as a visual metaphor for students' concept of where the future lies and what potential it holds.



i – Unit 1: Teacher Made Exemplar

Instructional Concepts:

Lasting value systems such as cultural traditions, religious practices, and family conventions around the world have changed dramatically in the last six decades (Duriez et al., 2012). The dramatic physical and emotional changes of adolescence are accompanied by mental changes including the development of a complex view of the self and the relationship to the world around them (Amorino, 2009; Duriez et al., 2012). Duriez et al. (2012) note that relatively recent changes in social, cultural and family dynamics have created a more urgent need for adolescents to “develop a stable and meaningful identity structure that enables them to maintain a sense of self-continuity across time,” and that the development of such a view will aid in framing adolescents’ efforts in “decision making, problem solving, and interpreting experience and self-relevant information” (p. 136). Amorino (2009) describes the authentic voice of the adolescent as one representative of “conflicting thoughts” about nearly every aspect of adolescent life, and illustrative of the struggle to discover their role in the adult world, social circles, and communities. The development of this authentically adolescent voice in pursuit of exploration and expression of identity is the focus of this identity based artmaking unit.

The focus of this unit then, is to encourage students to think about how they may use artistic processes and skills to explore and communicate about ideas during a time when students are making decisions about their “individual, core characteristics” and “self in relation to others” that will define who they are for many years to come (Kivel, 1998, p.36). The use of mixed media allows the self-conscious adolescent to safely experiment and create with art media in a way that forces students to leave behind the notion that only representational imagery that appears realistic is art.

This unit is designed to get students thinking about the concept of the future as it applies to the object, person, or place of their choosing (a choice driven by their own identity). The tasks in the unit are designed to help students develop basic skills in several media that will be used throughout their participation in this and future art courses. This theme and the lessons presented are designed to help students understand how:

- Art making can be a way of exploring both imagination & reality
- Artists shape artistic investigations in pursuit of creative art making goals
- Creativity and innovative thinking are essential life skills that can be developed

Lessons:

Students working within the Future Within unit will create a mixed media artwork using a combination of pencil, colored pencil, watercolor, ink,



collage, and/or printmaking. Students will be introduced to basic skills and techniques for using each of the media, and practice those skills in sampler activities including drawing from observation, mixing colors in colored pencil, watercolor wash and blending techniques, experimenting with line and texture in pen and ink, selecting and creating color/texture blends for collage, printmaking from found objects. Students will complete the practice activities before moving on to create their identity themed finished artwork. During the making phase of the finished artwork, students will participate in an in-progress critique, and reflect upon areas for improvement. Afterward, students will finish the artmaking phase, refining those areas that needed improvement. Once completed, students will self-assess their progress and write an artist statement. Both the artwork and the artist statement will be added to the school's online gallery for exhibition.

Lesson One: Introduction & Generating Ideas

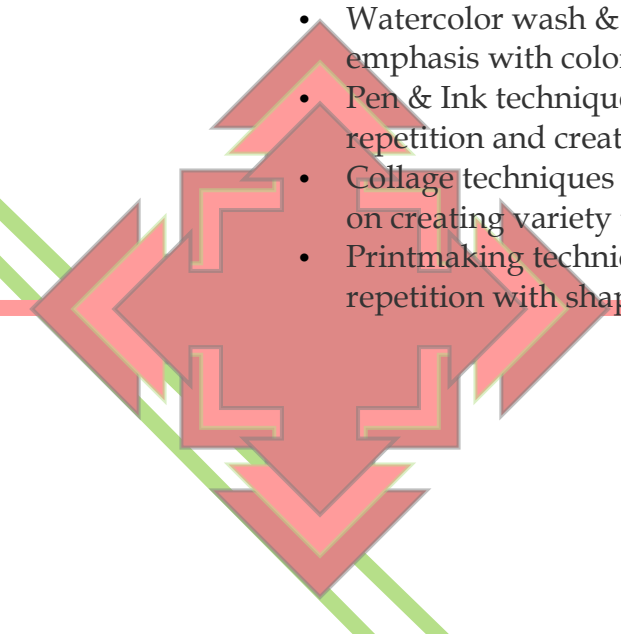
An introduction to the surreal style and discussion takes place surrounding the idea that artists shape artistic investigations by following or breaking established conventions in pursuit of creative art making goals. Criteria for surrealist work are established.

- **Day Two:** A discussion takes place about the idea of one object or idea being the future within another, and the relationship between the two. Time will be allowed for the generation of thematic topics/subjects for students inquiries.

Lesson Two: Demonstrating & Practice

A discussion takes place about the goals of this unit, and the final artwork to be created. Means of experimentation with six different media to be used in the final artwork are demonstrated. Studio practice engages students in exploring:

- Pencil Drawing from Observation with focus on elements of line, value, space & shape
- Colored pencil techniques for color selection & mixing with focus on creating emphasis with color
- Watercolor wash & blending techniques with focus on creating emphasis with color
- Pen & Ink techniques for experimenting with line with focus on repetition and creating value
- Collage techniques for color selection & texture blends with focus on creating variety through color and texture
- Printmaking techniques for printing with found objects for using repetition with shape and space



Lesson Three: Applying

Ideas for selecting & combining media are demonstrated and students are challenged to create a line drawing based partially on observation of a real object, person, or place and partially on an imagined object, person, or place within the original drawing that demonstrates their selected topic/subject within the theme. As the drawing is nears completion, the teacher circulates to improve studio practice by engaging students through in-progress discussions for formative assessment.

Lesson Four: Reflecting & Refining

As students complete the drawing and begin to employ and mixed media techniques to complete the artwork, students are engaged in an in-progress artwalk critique to define areas for improvement. Time is provided for students to reflect on the comments of others and make decisions about refinements before completing the artwork.

Lesson Five: Assessment & Exhibition

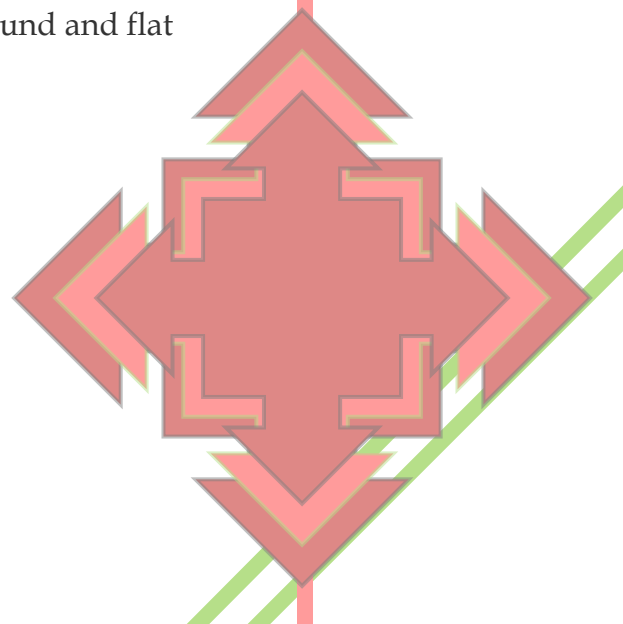
Students self-assess their products based on the criteria for surreal artworks established in lesson one and write an artist statement to be displayed with their work in the online gallery. All products are photographed and uploaded to the gallery. Students are paired for peer-critique.

Resources & Materials:**Materials:**

- newsprint
- 90 lb. white drawing paper
- watercolor paper
- various magazines & newspapers for collage
- No. 2 pencils
- watercolors
- drawing inks
- printing inks
- natural bristle brushes sized 4, 8, and 12 both round and flat
- colored pencil
- palettes and water containers
- white glue
- scissors
- a variety of small found objects

Exemplars:

- Andre Breton
Poeme Objet 1935
- Rene Magritte



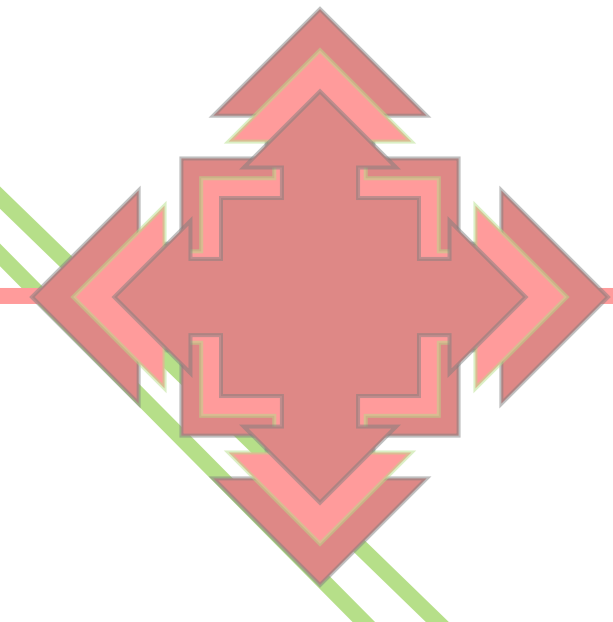
- Son of Man 1964
- Yves Tanguy
 - Reply to Red 1943
- Salvadore Dali
 - Metamorphosis of Narcissus 1937
- Catrin Welz-Stein:
 - The Story Book 2014
 - Madame Butterfly 2014
 - More Adventures Please 2013
- Linda Storm & Pablo Perea:
 - Rooted Birds 2014

Teacher's process and product visuals:

- Stages of product development showing idea generation and skill development
- Final or finished product sample completed by teacher
- Finished product samples of other students

Assessment:

1. Evaluation: observation, production, dialogue, critique, reflection, written artist-statement
2. Tools: checklist for completion of practice activities, in-progress critique, rubric for finished artwork, narrative artist statement, peer-critique



UNIT 1: LESSON 1- INTRODUCTION & GENERATING IDEAS

School: Combs High School

Grade: 9-12

Length of Lesson: 2 - 50 Minute Class Periods

Relationship to the Unit:

An introduction to the surreal style and discussion takes place surrounding the idea that artists shape artistic investigations by following or breaking established conventions in pursuit of creative art making goals. Criteria for surrealist work are established.

Relationship to Life:

The study and exploration of surreal artworks offers students the opportunity to explore the idea that artists make choices about the following or breaking of established conventions. Engaging in examination and discussion of the exemplars will sharpen students' perspectives and prepare students to make critical decisions about their own designs. Decisions Duriez, Lyyckx, Soenens & Berzonsky (2012) note as a consistent struggle for adolescents' developing sense of identity. Discussion and establishment of criteria for quality work will aid students in shaping their own individual responses.

The dreamlike quality and juxtaposition of sometimes conflicting or unrelated ideas in surrealist art mirrors the internal focus and often "conflicting thoughts and emotions" many high school students experience (Amorino, 2009). This theme plays to high school students' pre-occupation with internal worlds and asks students to consider how the future within an object, place, or person might be represented visually. In relating to the unusual characteristics and exploring the possibilities of the use of this style, students may begin to generate ideas about their own works, and about the juxtaposition of the ideas of the future and one object within another.

Problem/Activity statement:

How do surreal artists evoke emotion in their visual imagery?

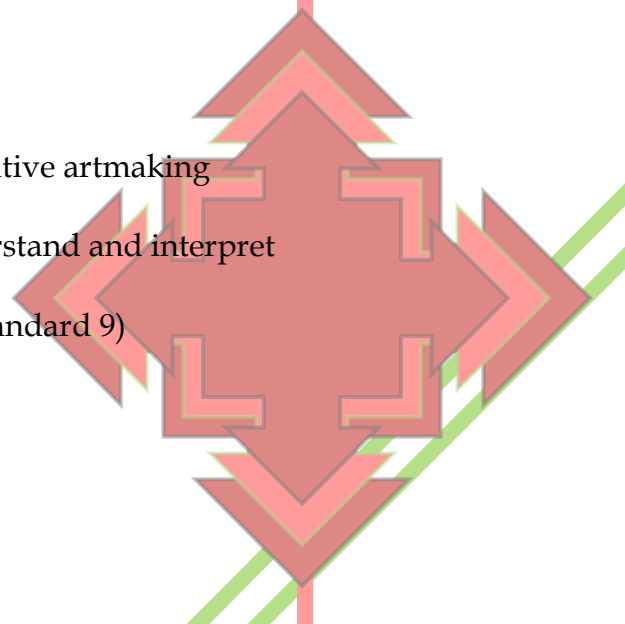
Goals:

Students should...

Understand:

- Artists use artistic investigations, to pursue creative artmaking goals. (Standard 1.2)
- Visual thinking strategies can help people understand and interpret artworks (Standard 8)
- People evaluate art based on various criteria (Standard 9)

Know:



- surreal artwork is an avenue of investigating possibilities for connecting contrasting or seemingly unrelated ideas (Standard 1.2)
- Artistic decision-making is a process and artists use those decisions to communicate their ideas. (Standard 8)
- Personal preference is different from evaluation (Standard 9)

Be able to:

- Generate and conceptualize artistic ideas to use in creating personal work in the surrealist style (Standard 1.2)
- Interpret intent and meaning in examples of surrealist artistic work (Standard 8)
- Establish criteria to for evaluating surrealist artworks (Standard 9)

Objectives:

Students will:

VA: Cr1.2.1a – discuss the use of surrealist style in the investigation of the concept of future, and the juxtaposition of two or more objects

VA: Re8.1.1a – Interpret surrealist artworks, supported by relevant and sufficient evidence found in the work

VA: Re9.1.1a – Establish relevant criteria in order to evaluate surrealist works of art

VA: Cn11.1.1a – Describe how knowledge of culture, traditions, and history may influence personal responses to surrealist art

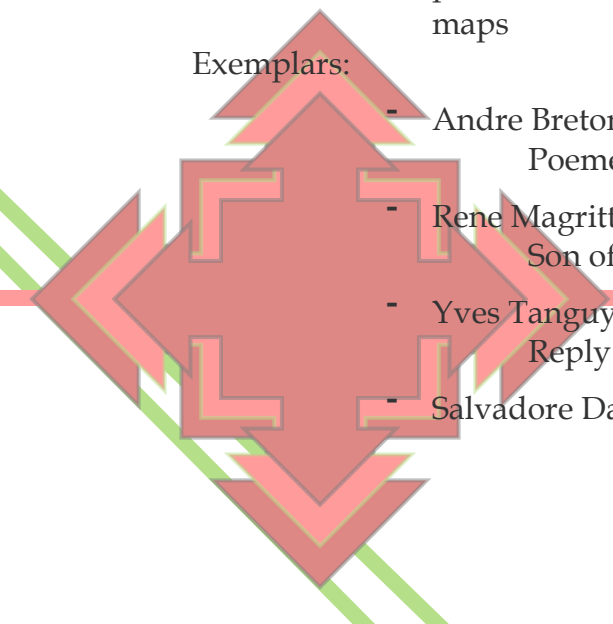
Resources and materials:

Materials:

- student sketchbooks
- pencils
- puzzle cut reproductions of artists' exemplars
- Game pieces & rules: In a Pickle, The Conversation Game, Inside Out, Random Words
- process handouts for making characteristic lists, and mind maps

Exemplars:

- Andre Breton
Poeme Objet 1935 (Figure 1)
- Rene Magritte
Son of Man 1964 (Figure 2)
- Yves Tanguy
Reply to Red 1943 (Figure 3)
- Salvadore Dali



Metamorphosis of Narcissus 1937 (Figure 4)

- Catrin Welz-Stein:
The Story Book 2014 (Figure 5)
Madame Butterfly 2014 (Figure 6)
More Adventures Please 2013 (Figure 7)
- Linda Storm & Pablo Perea:
Rooted Birds 2014 (Figure 8)

Motivation:

Day 1 - The teacher will engage students in assembling copies of the exemplar works that will be examined during the lesson. The reproduced works will be cut into puzzle parts that can be sorted and reassembled. Each table of students will be given pieces of two separate puzzles to sort and assemble.

As students engage in the process of sorting and assembling the images, it becomes clear that the artworks are unusual in nature, and are not typical representational artworks they have studied in the past. **Focus question:** How are these artworks different from other artworks you have looked at before?

Day 2 – Focus thought sketchbook entry: Have you ever had a dream in which impossible images seemed real? Students may respond with a narrative or sketch.

Questions:

Topic questions –

- How might knowing the history of an object, place, or person influence your concept of its future?
- What artistic traditions might lend themselves to your investigation of “the future within”
- How can an artist use impossible imagery to express an idea?
- How have surreal artists of the past and present created works that evoke strong emotion?

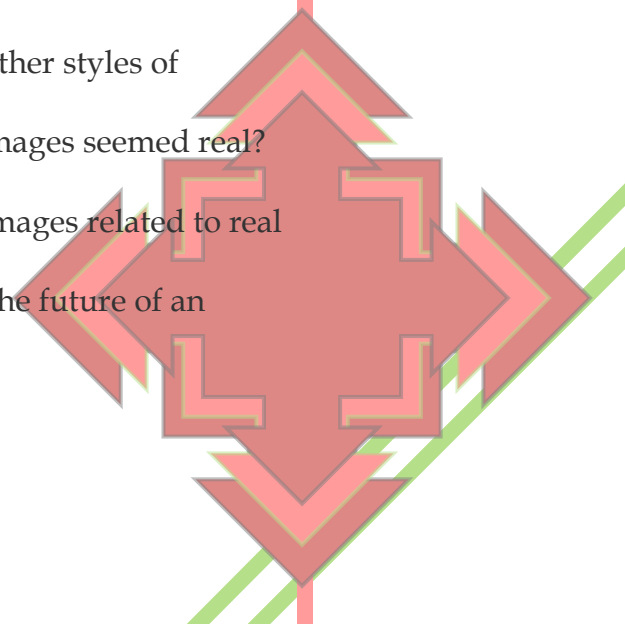
Association questions –

- What other surreal artworks have you seen?
- How are these artworks similar or different from other styles of artwork we have looked at before?
- Have you ever had a dream in which impossible images seemed real?

Visualization questions –

- How can art enable you to investigate imaginary images related to real ideas?
- How can art be used to communicate ideas about the future of an object, place, or person?

Transition questions –



- How can an image be expressive?
- How can you apply what you have learned about surrealism to create a mixed media work that conveys an imaginary idea about a real object?

Procedures:

Introduction

(Day 1) – The teacher will use the motivation activity to introduce the exemplar works to be presented and discussed. Once the puzzles are assembled, the teacher will question students, activating prior knowledge, and introducing the background knowledge for this unit.

- What does the word “surreal” mean?
- What do we mean when we talk about surrealist artwork?
- Have you ever seen/heard of surrealist artwork before?
- How do the images in the puzzles make you feel?

(Day 2) – The teacher will review the previous day’s discussions about the exemplar images, and open a dialogue about the idea of one thing being the future of something else and how the two items might be related or not. The teacher will use topic questions to guide the discussion, and engage students in exploring the idea of “the future within”

- How might knowing the history of an object, place, or person influence your concept of its future?
- What artistic traditions might lend themselves to your investigation of “the future within” an object, place or person.
- How can an artist use impossible imagery to express an idea?
- How have surreal artists of the past and present created works that evoke strong emotion?

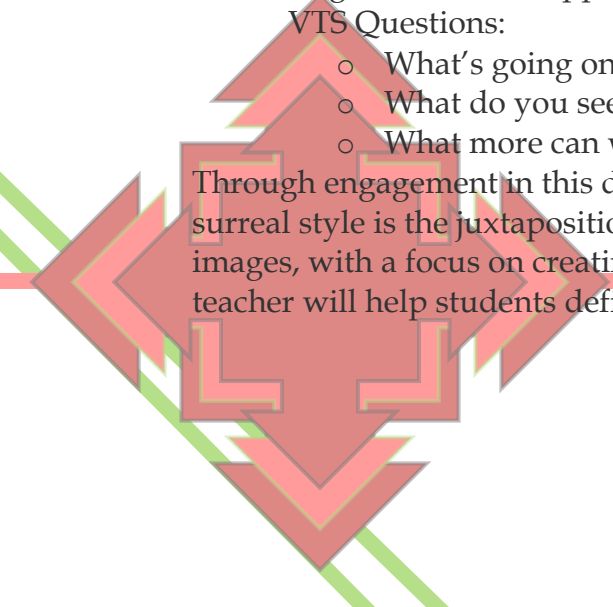
Discussion

(Day 1) – The teacher will use the smart board to display images of the exemplar works and employ the VTS questioning technique to engage students in exploring and discussing the exemplars, paraphrasing and connecting comments as appropriate.

VTS Questions:

- What’s going on in this artwork?
- What do you see that makes you say that?
- What more can we find?

Through engagement in this discussion, students will begin to see that the surreal style is the juxtaposition of varying ideas in realistic but impossible images, with a focus on creating strong responses from the viewer. The teacher will help students define criteria for surrealist work.



(Day 2) – The teacher will preview the upcoming project and engage students in idea generation strategies including games/activities to think of ideas for their own artworks.

In a Pickle, The Conversation Game, Inside Out, Random Words, Characteristic Lists, and Mind Mapping

As students generate interesting ideas from these activities, they will record them in their sketchbooks in list, narrative, or sketch format. Students will be encouraged to generate 5-10 possibilities from which they will select one for the upcoming artwork.

Following the idea generation activities, students will return to their own tables and the teacher will engage students in a discussion focused on the visualization & transition questions.

- How can art enable you to investigate imaginary images related to real ideas?
- How can art be used to communicate ideas about the future of an object, place, or person?
- How can an image be expressive?

Distribution

(Day 1) – A mixed bag of puzzle pieces will be placed on each of the tables before students enter the room. The students carry their sketchbooks and pencils with them on a daily basis, so these items will not need to be distributed. Students who have forgotten their sketchbooks may use notebook paper to be glued into the sketchbook later.

(Day 2) Games/activities for idea generation will be placed on tables before students enter the room.

Clean-up

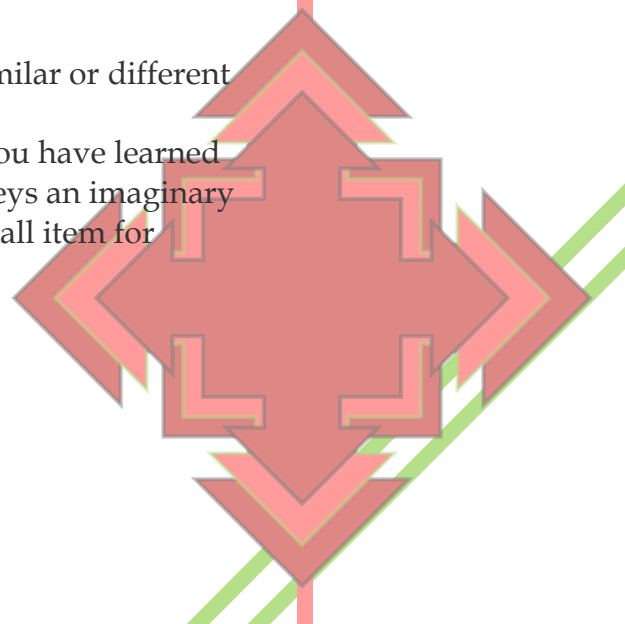
(Day 1) – Puzzle pieces will be placed back into the bag for the next class, and students will return their sketchbooks and pencils to their bags.

(Day 2) – Games & activities will be returned to their containers. Containers will remain on the tables for the next class. Students will return their sketchbooks and pencils to their bags.

Closure

(Day 1) – Ticket out the door: How are these artworks similar or different from other styles of artwork we have looked at before?

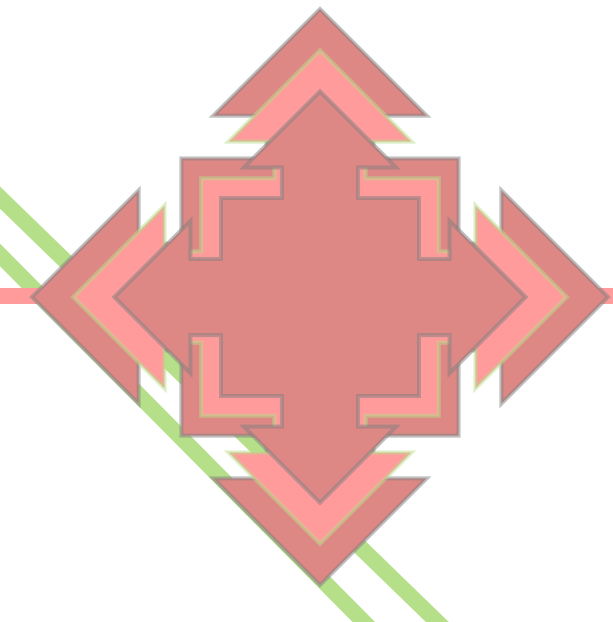
(Day 2) – Ticket out the door: How can you apply what you have learned about surrealism to create a mixed media work that conveys an imaginary idea about a real object? Students are asked to bring a small item for observation drawing in the next class period.



Evaluation:

Dialogue as compared to Discussion Conduct Rubric - In-class engagement in discussion as outlined in the rubric.

Sketchbook entries – thoughtful generation of ideas and responses in the students' sketchbooks from which they will draw topics for the artwork.



FIGURES

Figure 1.1.1 – Andre Briton, *Poeme Objet*, 1935

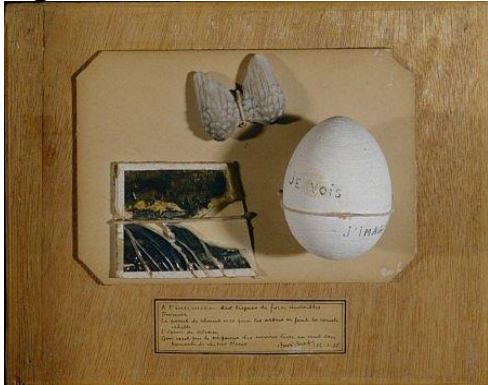


Figure 1.1.2 – Rene Magritte, *Son of Man*, 1964



Figure 1.1.3 – Yves Tanguy, *Reply to Red*, 1943



Figure 1.1.4 – Salvador Dali, *Metamorphosis of Narcissus*, 1937



Figure 1.1.5 – Catrin Welz-Stein, *The Story Book*, 2014



Figure 1.1.6 – Catrin Welz-Stein, *Madame Butterfly*, 2014



Figure 1.1.7 – Catrin W(WelzStein, 2013b)elz-Stein, *More Adventures Please!*, 2013

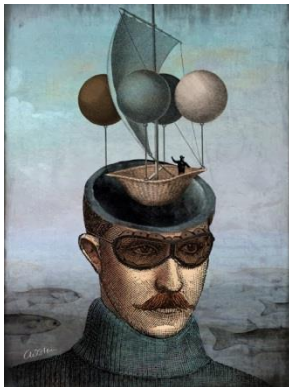
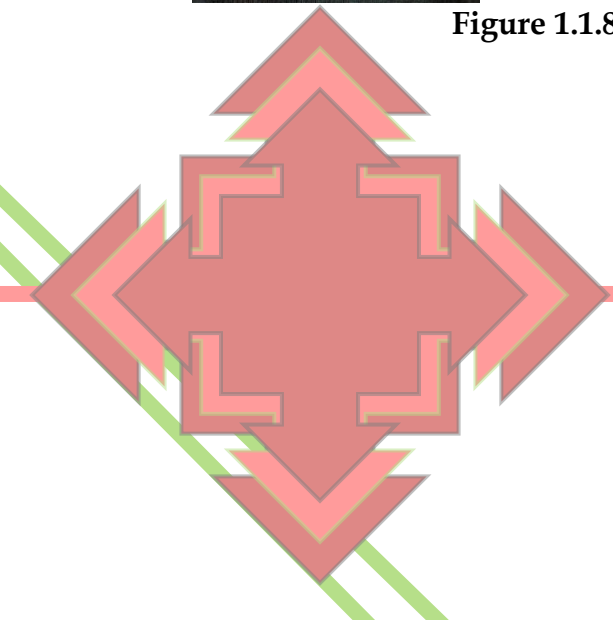


Figure 1.1.8 – Linda Storm & Pablo Perea, *Rooted Birds*, 2014



DISCUSSION: CONDUCT RUBRIC (FA)

- **1 - Unacceptable**

Your speech and manner display little respect for or understanding of the discussion process because you:

- are routinely argumentative, off topic, or obstinate
- are disengaged or extremely reluctant to participate, even when called upon.
- behave in ways that suggest you think the class discussion is pointless
- arrive obviously unprepared -- perhaps even without the needed text or materials.

- **2 - Needs improvement**

Your speech and manner suggest the you have an adequate understanding of the aim of discussion, and you contribute, even frequently to the conversation, but:

- may suffer lapses in key habits of mind such as self-discipline, patience, reasoned tone of voice, etc.
- contributions are somewhat ineffective due to opinionated, unclear and/or undeveloped views.

- **3 - Good**

Your speech and manner demonstrate an overall respect for and understanding of the goals, means, and norms of reasoned discussion and shared inquiry. You:

- participate in a way that routinely advances conversation
- displays mature habits of mind
- may be sometimes ineffective in sharing insights, advancing inquiry, or working with others.

- **4 - Excellent**

You demonstrate respect, enthusiasm, and skill for the purpose of discussion. You:

- offer insight into important texts and ideas, gained through collaborative and personal inquiry
- demonstrate a habitual respect for the processes and norms of reasoned discussion and shared inquiry
- effectively contribute to deepen and broaden the conversation,
- display mature habits of mind: patience, open-mindedness, tolerance, persistence, etc.



UNIT 1: LESSON 4 - REFLECTING & REFINING

School: Combs High School

Grade: 9-12

Length of Lesson: 50 Minutes

Relationship to the Unit:

As students complete the drawing and begin to employ and mixed media techniques to complete the artwork, students are engaged in an in-progress art walk critique to define areas for improvement. Time is provided for students to reflect on the comments of others and make decisions about refinements before completing the artwork.

Relationship to Life:

The study and exploration of surreal artworks offers students the opportunity to expressive qualities of surreal artwork and imagery in general. Engaging in a peer critique offers students the opportunity to “examine, reflect on, and plan revisions for works of art and design in progress” (Bartel, 2012, para. 3) . Comparison with established criteria for quality work will aid students in shaping their own individual reflections and planning for revisions to their in-progress responses.

Problem/ Activity statement:

Based on feedback from your peers, what areas of your work in-progress could be refined to enhance the work and/or its communication of your idea?

Goals:

Students should...

Understand:

- Artists and designers develop excellence through practice and constructive critique, reflecting on, revising and refining work over time. (Standard 3)

Know:

- which criteria is relevant for examining & revising works (Standard 3)

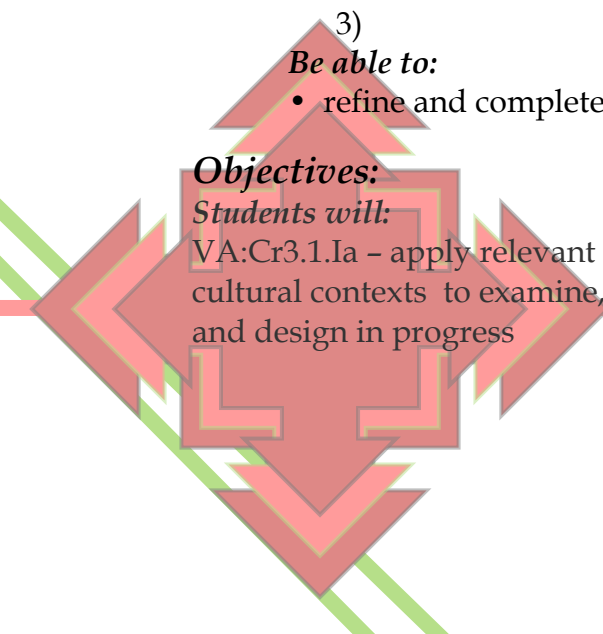
Be able to:

- refine and complete artistic work (Standard 3)

Objectives:

Students will:

VA:Cr3.1.Ia – apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress



Resources and materials:

Materials:

- critique handouts
- student sketchbooks
- pencils
- students' in-progress artworks

Motivation:

Motivation Question: Why do artists follow or break from established traditions?

The teacher will pose the motivation question to students, for reflection, and then engage students in a review of the criteria established in lesson one for surrealist work.

Questions:

Topic questions –

- What criteria have been used to define and evaluate surrealist artworks in the past?
- What criteria did we develop as representative of quality surrealist artworks?

Association questions –

- Why might it be important to get feedback from peers in the form of a critique?
- In what other learning situations might you look for ways to examine, reflect on, revise and refine your work?

Visualization questions –

- What are the best ways to provide feedback to your peers about their artwork?
- How might you use the information you get from today's critique to revise your artwork?

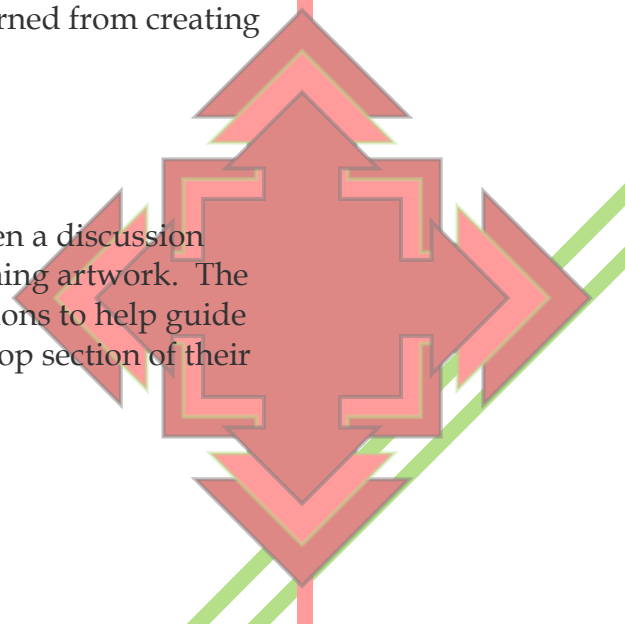
Transition questions –

- What might you say about a peer's artwork that will help him or her decide what to do next?
- How might you share ideas about what you've learned from creating your own mixed media artwork?

Procedures:

Introduction

The teacher will use the motivation question to open a discussion about the critique process and its use in revising and refining artwork. The teacher will use the topic questions and association questions to help guide the discussion. Students will be instructed to fill out the top section of their critique handout in preparation for the critique period.



Art walk Critique Procedure

The classroom critique is based on the positive/neutral feedback principles presented in the SMART-Soft Critique outlined by Bartel (2012). The teacher will review classroom critique procedure with the class before having students place their in-progress artwork and critique handouts on the tables for the art walk critique. The teacher will use the visualization questions and transition questions to encourage appropriate participation and responses during the critique period.

Students will be given 5 minutes to walk around the room examining and considering peer's artworks, but may not make any comments on the work or discuss it with others. They may write down any notes about specific works, or ideas, on scratch paper.

When time is up, the teacher will instruct students that they will have 5 minutes to select two artworks they want to know more about, or which they have ideas about, and write their questions/ comments on the critique sheet. Students' questions/ comments must be posed in positive/neutral terms (i.e. "something I notice right away is the use of _____ to _____" or "I am curious how you decided to _____" or "how did you think of _____").

At the end of 5 minutes, students return to their seats and review the questions/comments posed about their individual works. Then the teacher will lead a whole group discussion/review of 5-7 of the artworks. Students may volunteer their own work for whole group critique, or suggest another student's work that interests them to discuss. When discussing individual works, the student artist is asked to share the questions/comments left by peers to open the discussion, and other questions/comments may be posed as follow-up. Again, students are required to pose questions/ comments in positive/neutral terms to encourage open sharing and a positive, collaborative atmosphere.

Distribution

Critique sheets will be placed on the tables before students enter the room to avoid having to hand them out during discussion time. Students collect their in-progress folders as part of the beginning of class procedure. Students keep their sketchbooks and pencils with them, and should take them out upon arrival to the classroom.

Clean-up

Students store their in-progress work in their folder and return it to the storage racks. Critique sheets are placed in their sketchbooks for reflection/revision activities.

Closure

The teacher will engage students in a reflection activity. Using the feedback from peers, students will reflect on the feedback, and choose one idea they

will use to refine their in-progress work as they complete it.
Reflections/revision ideas are entered in the student's sketchbook.

Evaluation:

Dialogue / Inquiry: Reflection Rubric - In-class engagement in discussion, and quality of reflection based on the class discussion as outlined in the rubric (Appendix A)

Sketchbook entries – thoughtful generation of ideas and responses in the students' sketchbooks from which they will revise/refine the artwork.

Inquiry: Reflection Rubric Assessment)

(Formative

4 - Unusually Thoughtful

Reflects with probing insight on the answers (or non-answers) reached, identifies strengths and weakness of methods, identifies lessons learned, and uses insights gained to spark new ideas and inquiries.

3 - Thoughtful

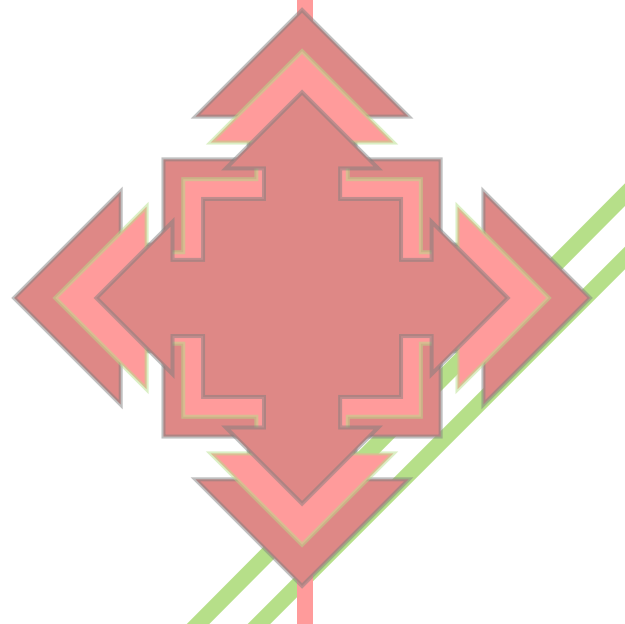
Considers the process and product of inquiry and summarizes what was done; uses findings and conclusions to develop new ideas and inquiries. Self-assesses accurately.

2 - Minimal reflection

Has difficulty reflecting upon and self-assessing without prompting questions and/or offers a superficial account of what they did without being able to reflect on lessons learned. May have difficulty extending learning in new directions or asking new questions, as a result.

1 - Does not reflect

Believes that work is done when the task is completed; doesn't see the point of reflection and/or cannot self-assess.



UNIT 1 - MIXED-MEDIA ARTWORK RUBRIC (SA)

TOTAL POINTS POSSIBLE: 40	1	2	3	4
	Not Seen	Needs More Improvement	Developing Use	Strong Use
Standard 1: Generate and conceptualize ideas and work				
Used more than one approach to generate ideas for this work	Does not generate ideas	one approach	two approaches	three or more approaches
Standard 2: Organize and develop artistic ideas and work				
Emphasis created with color, value or space	No emphasis created	Little emphasis	Some emphasis	Clearly defined emphasis
Repetition used in color, line, shape or texture	No repetition used	in one or more elements	in two or more elements	in three or more elements
Variety created with line, shape, color, or texture	No variety created	elements used similarly throughout	Some elements demonstrate variety	Interesting use of variety
Chooses and uses art making approaches from practice □ Drawing from Observation □ Colored Pencil color mixing technique □ Watercolor wash and blending □ Pen & Ink line & texture □ Collage color/texture blends □ Printmaking with found objects	Does not choose nor use an approach from practice	Chooses and uses at least 1 approach effectively	Chooses and uses at least 2 approaches effectively	Chooses and uses 3 or more approaches effectively
Uses and cares for materials/space safely and efficiently	Does not use/care for materials/space	Sometimes uses/cares for materials/space	Usually uses/care for materials/space	Consistently uses/cares for materials/space
Standard 3: Refine and complete artistic work				
Work was revised based on feedback from peer critique	No revision	Superficial revisions/ little thought	Some revisions	Clear, and effective revisions
Work is complete	No work	Partially complete	Mostly complete	Complete
Standard 6: Convey meaning through the presentation of artistic work				
Used surreal imagery to represent the theme	Does not use	Little use	Some Use	Excellent use
Work shows care in presentation □ Photos Submitted Correctly □ Well written artist Statement	No photos/artist statement	Poor photos or poorly written artist statement	Adequate photos/artist statement	Well done photos/well written artist statement

UNIT 2 - IDENTITY: PAST, PRESENT & FUTURE

Goals:

High school students are often internally focused, considering things mainly from their own point of view, and focusing on how situations and events relate to themselves. This theme plays to this pre-occupation with internal worlds and asks students to explore their ideas about their own identities. Identity definition is one of the essential transformations during adolescence, and is associated with a variety of other characteristics and factors in the development of individuals (Meeus, 2011).

Students should...

Understand:

- art can serve as an expressive means of exploring ideas about one's place in the world (real and imagined)
- artists use the process of artistic decision-making, to communicate their ideas.
- the elements and principles of art can be used to communicate an idea.

Know:

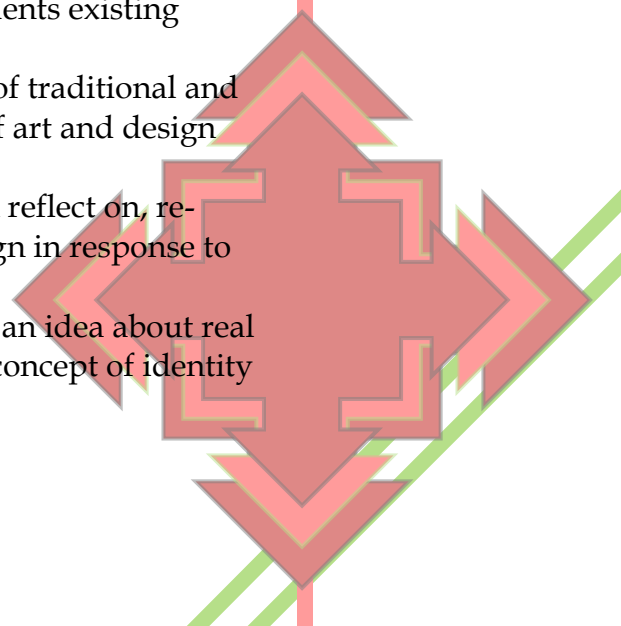
- the concept and expressive qualities of identity themed artwork
- organization strategies used to create expressive imagery
- investigative and exploratory techniques for using mixed media to communicate an idea

Be able to:

- formulate new creative problems based on students existing artwork (Standard 1.1)
- choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design (Standard 1.2)
- engage in constructive critique with peers, then reflect on, re-engage, revise and refine works of art and design in response to personal artistic vision (Standard 3.1)
- create a two-dimensional artwork that conveys an idea about real objects, places, or people in relationship to the concept of identity in the past, present and future (Standard 3)



ii - Unit 2: Teacher Made Exemplar



- convey meaning through the presentation of artistic work (Standard 6)
- safely and efficiently use tools and materials (Standard 2)

Students completing the past, present & future unit will produce a mixed media artwork that explores their ideas about the relationship between their past, present and future selves. The work will serve to allow students to examine the relationship between their concepts of identity at various times, and to make a statement about how that relationship defines who they are as individuals.

Instructional Concepts:

Lasting value systems such as cultural traditions, religious practices, and family conventions around the world have changed dramatically in the last six decades (Duriez et al., 2012). The dramatic physical and emotional changes of adolescence are accompanied by mental changes including the development of a complex view of the self and the relationship to the world around them (Amorino, 2009; Duriez et al., 2012). Duriez et al (2012) note that relatively recent changes in social, cultural and family dynamics have created a more urgent need for adolescents to “develop a stable and meaningful identity structure that enables them to maintain a sense of self-continuity across time,” and that the development of such a view will aid in framing adolescents’ efforts in “decision making, problem solving, and interpreting experience and self-relevant information” (p. 136). Amorino (2009) describes the authentic voice of the adolescent as one representative of “conflicting thoughts” about nearly every aspect of adolescent life, and illustrative of the struggle to discover their role in the adult world, social circles, and communities. The development of this authentically adolescent voice in pursuit of exploration and expression of identity is the focus of this identity based artmaking unit.

The focus of this unit then, is to encourage students to think about how they may use artistic processes and skills to explore and communicate about their own identities over time as they relate to decisions about their “individual, core characteristics” and “self in relation to others” that will define who they are for many years to come (Kivel, 1998, p.36). The use of mixed media allows the self-conscious adolescent to continue to experiment and create with art media in a way that continues to build expressive skill and critical thinking. Students explore how different media may be used to express their ideas or make specific statements about an idea related to how they see themselves.

This unit is designed to encourage students’ recognition of their personal relationship to the concepts of past, present and future as it relates to their identity. The tasks in this unit are designed to challenge students with

new techniques and processes while keeping them engaged with the idea of identity and how it relates to them. This theme and the lessons presented are designed to help students understand how:

- Art making can be a way of examining the stages of identity development and exploring the developing concept of self
- Artists shape artistic investigations in pursuit of creative art making goals
- Creativity and innovative thinking skills contribute to one's sense of self

Lessons:

Students working within the Past, Present & Future unit will focus on the use of balance, proportion/scale to create a mixed media artwork using a combination of pencil, colored pencil, watercolor, ink, collage, and/or printmaking. Students will practice compositional skills in sampler activities including organizing observational drawings for emotional content, using colored pencil to experiment with various color schemes, watercolor techniques to create unity and variety, experimenting with texture and pattern in pen and ink, choosing and using materials other than paper for collage, and relief-printing techniques. Students will complete the practice activities before moving on to create their identity themed finished artwork. During the making phase of the finished artwork, students will participate in an in-progress critique, and reflect upon areas for improvement. Afterward, students will finish the artmaking phase, refining those areas that needed improvement. Once completed, students will self-assess their progress and write an artist statement. Both the artwork and the artist statement will be added to the school's online gallery for exhibition.

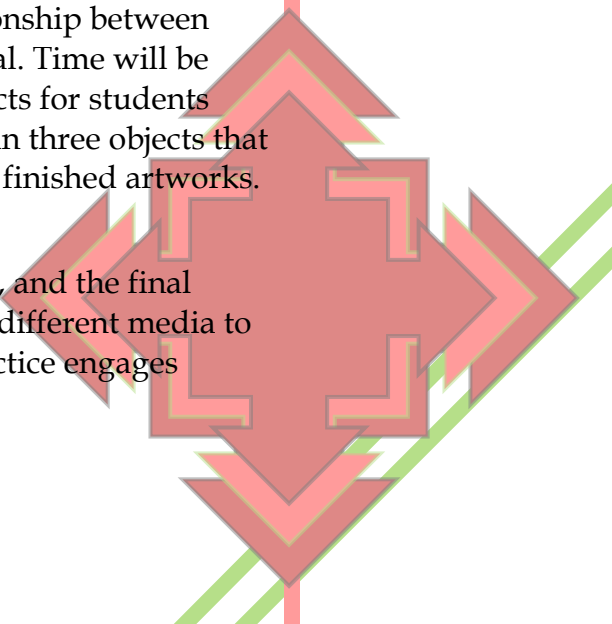
Lesson One: Introduction & Generating Ideas

An introduction to identity artwork and discussion takes place surrounding the idea that artists use the elements and principles of design to communicate ideas about identity. Criteria for identity artwork are established.

Day Two: A discussion takes place about the relationship between past, present and future as it relates to the individual. Time will be allowed for the generation of thematic topics/subjects for students inquiries. Students are asked to identify and bring in three objects that will represent their past, present and future in their finished artworks.

Lesson Two: Demonstrating & Practice

A discussion takes place about the goals of this unit, and the final artwork to be created. Means of experimentation with six different media to be used in the final artwork are demonstrated. Studio practice engages students in exploring:



- Pencil Drawing from Observation with shape and space arrangements to convey emotion
- Colored pencil techniques to experiment with various color schemes
- Watercolor techniques to create unity and variety
- Pen & ink techniques for experimenting with texture and pattern
- Choosing and using materials other than paper for collage
- Relief-printing techniques with a focus on using proportion/scale of space and shape to create balance

Lesson Three: Applying

Ideas for selecting & combining media are demonstrated and students are challenged to create a drawing based on observation of the real objects brought in to represent past, present and future selves. As the drawing is nearing completion, the teacher circulates to improve studio practice by engaging students through in-progress discussions for formative assessment.

Lesson Four: Reflecting & Refining

As students complete the drawing and begin to employ and mixed media techniques to complete the artwork, students are engaged in an in-progress artwalk critique to define areas for improvement. Time is provided for students to reflect on the comments of others and make decisions about refinements before completing the artwork.

Lesson Five: Assessment & Exhibition

Students self-assess their products based on the criteria for surreal artworks established in lesson one and write an artist statement to be displayed with their work in the online gallery. All products are photographed and uploaded to the gallery. Students are paired for peer-critique.

Resources & Materials:

Materials

- newsprint
- 90 lb. white drawing paper
- watercolor paper
- various magazines & newspapers for collage
- No. 2 pencils
- watercolors
- drawing inks
- printing inks
- natural bristle brushes sized 4, 8, and 12 both round and flat

- colored pencil
- palettes and water containers
- white glue
- scissors
- 2"x3" soft-kut printing blocks
- cutting tools
- printmaking supplies (brayers, bench hooks, etc)

Exemplars:

- Anna Razmovskaya
Past Present Future 2 – 2009
- Joseph Presley
Past Present Future – 2007
- Morgan Endres
Past Present Future Tree - 2010

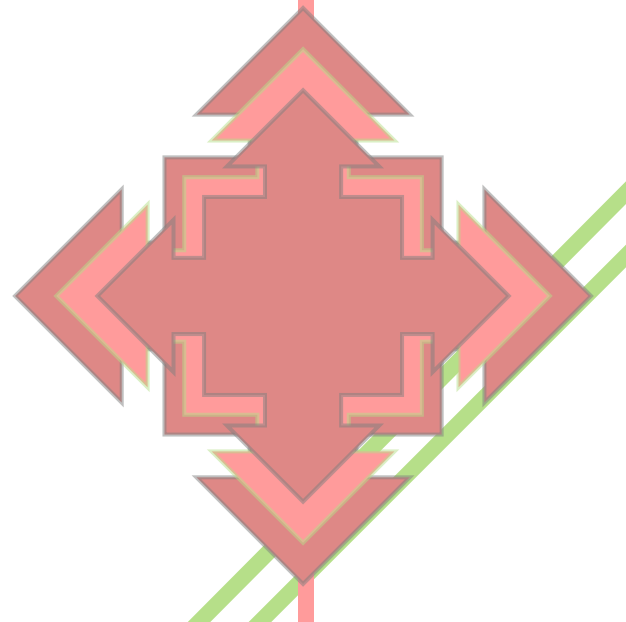
Teacher's process and product visuals:

- o Stages of product development showing idea generation & skill development
- o Final or finished product sample completed by teacher
- o Finished product samples of other students

Assessment:

Evaluation: observation, production, dialogue, critique, written artist-statement

Tools: checklist for completion of practice activities, in-progress critique, rubric for finished artwork, narrative artist statement, peer-critique



UNIT 2: LESSON 1 - INTRODUCTION & GENERATING IDEAS

School: Combs High School

Grade: 9-12

Length of Lesson: 2 - 50 Minute Class Periods

Relationship to the Unit:

A review of identity artwork and discussion takes place surrounding the idea that artists use the elements and principles of art to communicate powerful ideas about identity. Criteria for identity artwork are established.

Relationship to Life:

High school students are often internally focused, considering things mainly from their own point of view, and focusing on how situations and events relate to themselves. This theme plays to this pre-occupation with internal worlds and asks students to explore their ideas about their own identities. Identity definition is one of the essential transformations during adolescence, and is associated with a variety of other characteristics and factors in the development of individuals (Meeus, 2011).

Problem/Activity statement:

Artists use the principles and elements of art to create powerful artworks that communicate ideas about identity. How can studying these artworks help us understand the concept of identity better? How does this relate to who you are as an individual?

Goals:

Students should...

Understand:

- Creativity and innovative thinking are essential life skills that can be developed through the creation of identity themed artworks. (Standard 1.1)
- Artists follow or break with traditions in pursuit of artmaking goals (Standard 1.2)
- People can gain insight into the meanings of artworks by studying them (Standard 8)
- Criteria for evaluating art may change depending upon the purpose and context of the artistic work (Standard 9)
- Art can help us understand the identity of individuals in social, cultural and historical contexts (Standard 11)

Know:

- How to identify new and existing visual problems (Standard 1.1)
- A range of materials/methods of traditional/contemporary artistic practices (Standard 1)

- Contextual information helps viewers interpret identity themed artworks (Standard 8)
- Criteria for evaluating art varies and must be considered for relevance (Standard 9)
- Contextual information frames and supports the purposes of identity themed art (Standard 11)

Be able to:

- generate & conceptualize artistic ideas for identity themed artwork (Standard 1)
- interpret intent and meaning in identity themed artwork (Standard 8)
- apply relevant criteria to evaluate identity themed artistic work (Standard 9)
- relate artistic ideas and identity themed works with social, cultural and historical context (Standard 11)

Objectives:

Students will:

VA:Cr1.1.IIa – formulate new creative problems based on students’ existing artwork related to identity

VA:Cr1.2.IIa – choose from a range of materials/methods of traditional/contemporary artistic practices to plan an identity themed artwork

VA:Re8.1.IIa – Identify types of contextual information useful in the process of constructing interpretations of identity themed artworks.

VA:Re9.1.IIa – determine the relevance of criteria used by others to evaluate identity themed artworks

VA:Re11.1.IIa – compare social , cultural and historical contexts of identity themed artworks with contemporary and local contexts in students’ own lives

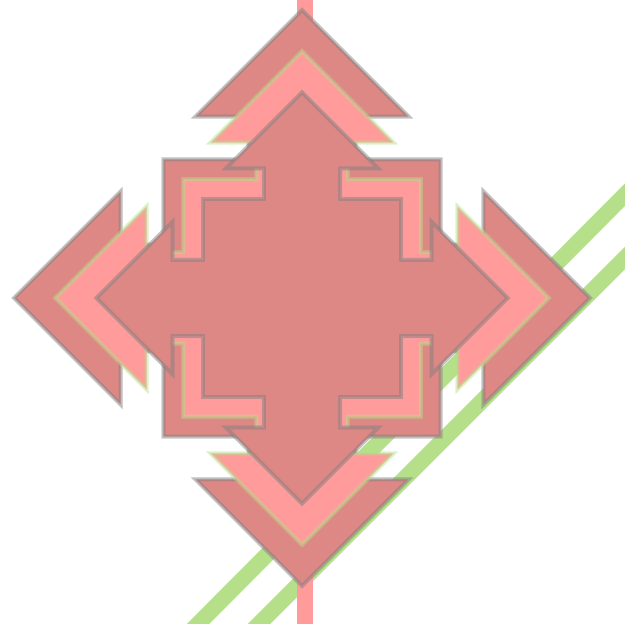
Resources and materials:

Materials:

- student sketchbooks
- pencils

Exemplars:

- Anna Razmovskaya
Past Present Future 2 - 2009
- Joseph Presley
Past Present Future – 2007



- Morgan Endres
Past Present Future Tree - 2010

Motivation:

Motivation Question: What factors prevent or encourage people to take creative risks?

Questions:

Topic questions –

- What unusual things have these artists done to communicate their ideas?
- How can the viewer “read” an artwork as a text?
- How does knowing and using visual art vocabularies help us understand and interpret works of art?

Association questions –

- Where else might creative risk taking be important in life?
- How are these works similar or different from other artworks we have looked at recently?

Visualization questions –

- How might you represent ideas about your own past, present or future identity?
- What media/processes might you use to represent your ideas about identity?

Transition questions –

- Based on today’s discussions, what criteria might others use to evaluate identity themed artwork?
- What criteria should you use to evaluate your own identity themed artwork?

Procedures:

Introduction

The teacher will engage students in a brief discussion about the concept of identity themed art, the influences of visual media on identity, and pose the motivation question to encourage discussion about the concept of creative risk taking its relationship to identity. The teacher will offer students a moment to reflect on the motivation question in their sketchbooks before moving on to the demonstration phase of the lesson.

Demonstration

The teacher will use the smart board to display images of the exemplar works and employ the VTS questioning technique to engage students in exploring and discussing the exemplars, paraphrasing and connecting comments as appropriate.

VTS Questions:

- What's going on in this artwork?
- What do you see that makes you say that?
- What more can we find

As a follow-up to the VTS discussion, the teacher will use the topic and association questions to encourage students to relate to the images personally and explore their meaning.

Distribution

Students carry their sketchbooks and pencils with them on a daily basis, so these items will not need to be distributed. Students who have forgotten their sketchbooks may use notebook paper to be glued into the sketchbook later.

Clean-up

Students will return their sketchbooks and pencils to their bags before leaving the classroom.

Closure

The teacher will preview tomorrow's lesson by presenting the visualization and transition questions.

- Ticket out the door: How might you represent ideas about your own past, present or future identity?

Evaluation:

Dialogue / Inquiry: Reflection Rubric - In-class engagement in discussion, and quality of reflection based on the class discussion as outlined in the rubric (Appendix A)

Sketchbook entries – thoughtful generation of ideas and responses in the students' sketchbooks from which they will revise/refine the artwork.

FIGURES

Figure 2.1.1 – Romare Bearden, *Of the Blues: Carolina Shout*, 1974

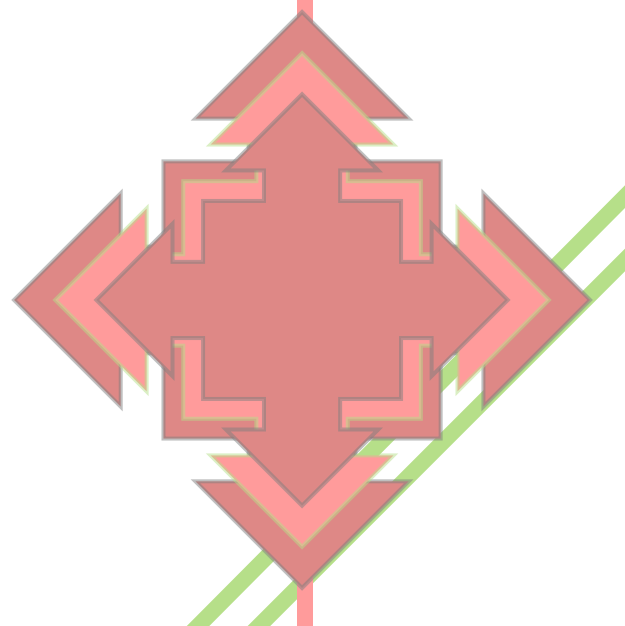


Figure 2.1.2 – Vincent van Gogh, *The Painter on His Way to Work*, 1888

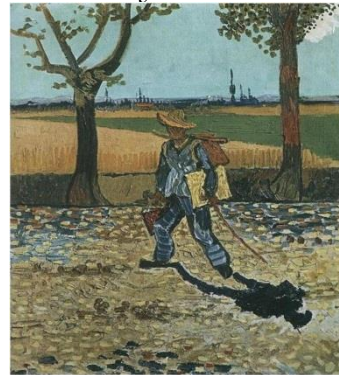


Figure 2.1.3 – Paul Klee, *A Young Lady's Adventure*, 1921



Figure 2.1.4 – Anna Razumovskaya, *Past Present Future 2*, 2009

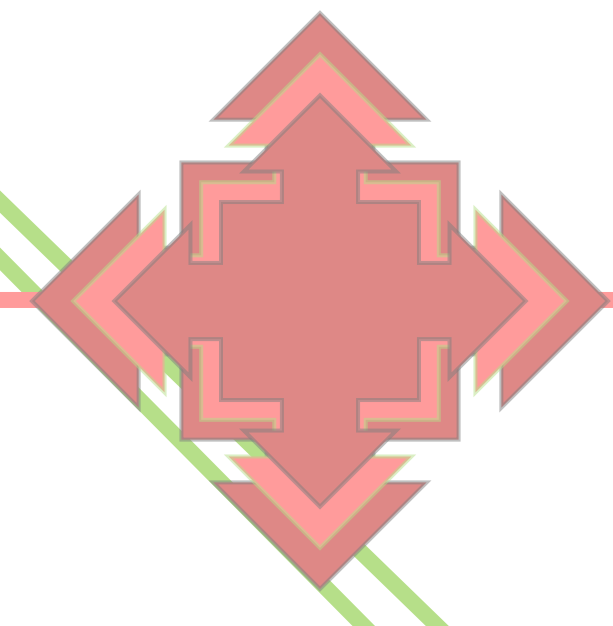
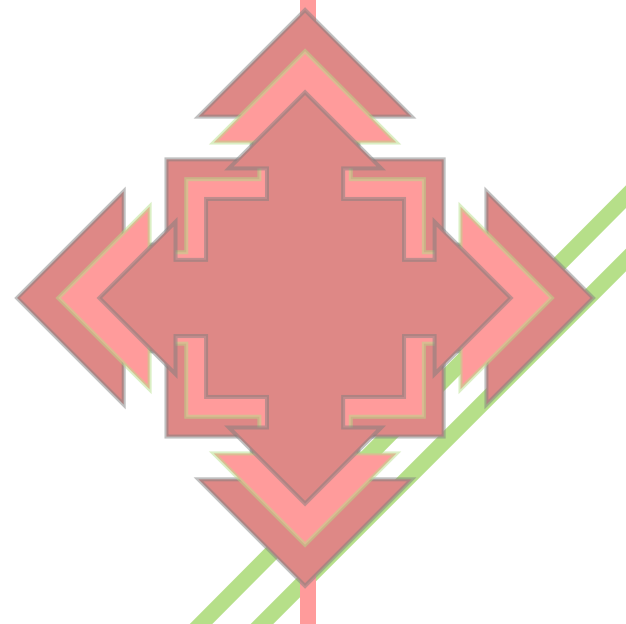


Figure 2.1.5 – Joseph Presley, *Past Present Future*, 2007



Figure 2.1.6 – Morgan Endres, *Past Present and Future Tree*, 2010



DISCUSSION: CONDUCT RUBRIC (FA)

- **1 - Unacceptable**

Your speech and manner display little respect for or understanding of the discussion process because you:

- are routinely argumentative, off topic, or obstinate
- are disengaged or extremely reluctant to participate, even when called upon.
- behave in ways that suggest you think the class discussion is pointless
- arrive obviously unprepared -- perhaps even without the needed text or materials.

- **2 - Needs improvement**

Your speech and manner suggest the you have an adequate understanding of the aim of discussion, and you contribute, even frequently to the conversation, but:

- may suffer lapses in key habits of mind such as self-discipline, patience, reasoned tone of voice, etc.
- contributions are somewhat ineffective due to opinionated, unclear and/or undeveloped views.

- **3 - Good**

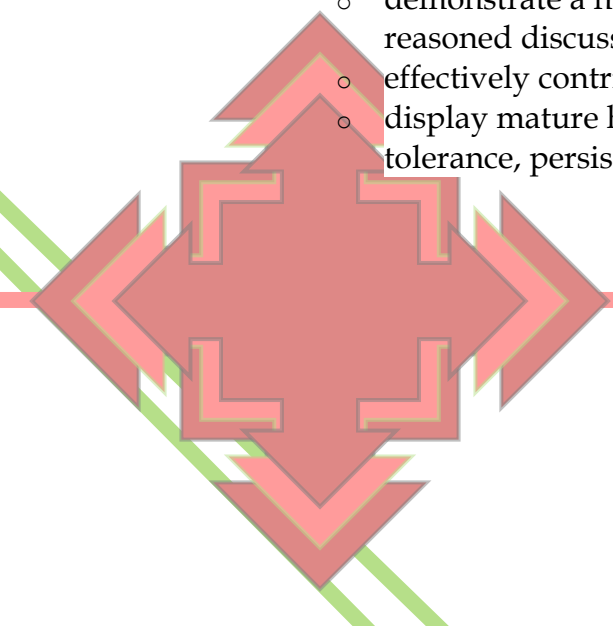
Your speech and manner demonstrate an overall respect for and understanding of the goals, means, and norms of reasoned discussion and shared inquiry. You:

- participate in a way that routinely advances conversation
- displays mature habits of mind
- may be sometimes ineffective in sharing insights, advancing inquiry, or working with others.

- **4 - Excellent**

You demonstrate respect, enthusiasm, and skill for the purpose of discussion. You:

- offer insight into important texts and ideas, gained through collaborative and personal inquiry
- demonstrate a habitual respect for the processes and norms of reasoned discussion and shared inquiry
- effectively contribute to deepen and broaden the conversation,
- display mature habits of mind: patience, open-mindedness, tolerance, persistence, etc.



UNIT 2: LESSON 2 - DEMONSTRATING & PRACTICE

School: Combs High School

Grade: 9-12

Length of Lesson: 6-8 50-Minute Class periods

Relationship to the Unit:

This lesson offers students the opportunity to experiment with variety of media and practice techniques and processes before applying them to a finished work.

Relationship to Life:

High school students often have difficulty exploring their own ideas about artwork, often looking for the “right” way to do a task rather than being willing to risk a wrong answer. Students at this level, often experience anxiety and frustration when required to create original designs for fear of making a mistake in front of peers. This is especially true in the Combs district, where students receive no art instruction at lower grade levels and are not required to participate in art at the middle school level. For many, their first experiences with art education are at the high school level. This lesson offers students a safe environment to explore and make mistakes as they learn to apply the processes and techniques.

Problem/Activity statement:

Your finished mixed media artwork will require that you use two to four different media to express your ideas. Experiment with each of the six media presented to explore the media and practice the techniques. You will begin to make decisions about which media to use once you have completed each of the sample activities.

Goals:

Students should...

Understand:

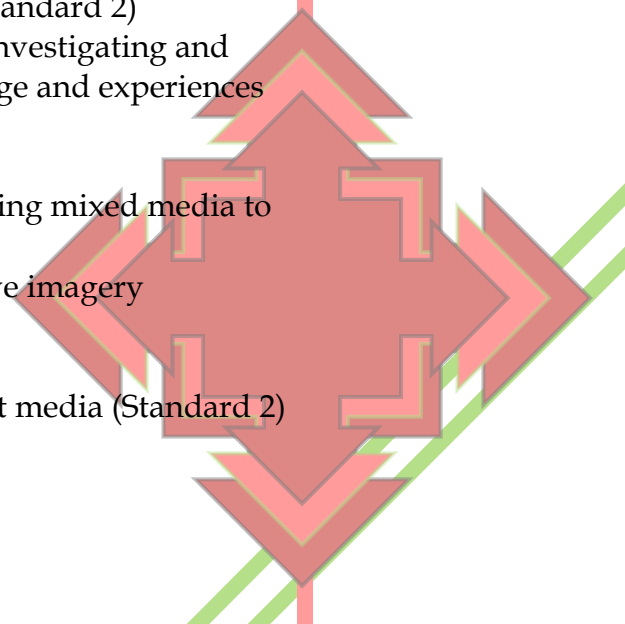
- Artists and designers experiment with forms, structures, materials, concepts, media and art-making approaches (Standard 2)
- People make meaning through art-making by investigating and developing awareness of perceptions, knowledge and experiences (Standard 10)

Know:

- Investigative and exploratory techniques for using mixed media to communicate an idea (Standard 2)
- Organization strategies used to create expressive imagery (Standard 10)

Be able to:

- Experiment and practice skills in a variety of art media (Standard 2)



- Use art making processes to explore and communicate ideas (Standard 10)

Objectives:

VA:Cr2.1.IIa – Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form

VA:Cn10.1.IIa – Utilize inquiry methods of observation, research and experimentation to explore unfamiliar subjects through artmaking

Resources and materials:

Materials:

- student sketchbooks
- pencils
- newsprint
- 90 lb. white drawing paper
- watercolor paper
- various magazines & newspapers for collage
- watercolors
- drawing inks
- printing inks
- natural bristle brushes sized 4, 8 and 12 both round and flat
- colored pencil
- palettes and water containers
- white glue
- scissors
- 2"x3" soft-jut printing blocks
- cutting tools
- printmaking supplies (brayers, bench hooks, etc.)

Motivation:

Focus Question: How do artists work?

The teacher will engage students with this preview question as bellwork to provoke thought about the idea of artistic investigation as a process. Student responses will be recorded in the sketchbook.

Questions:

Topic questions

- How do artists work?
- How can you learn a wide variety of techniques with different media?

Association questions

- Where else have you seen this kind of medium/technique used?

- How is your work with this medium related to the artworks we looked at in lesson 1?

Visualization questions

- How might this medium/technique be incorporated in your finished work?
- What idea or image might this technique lend itself toward in your finished work?

Transition questions

- What did you learn from today's experimentation with _____ medium?
- What changes would you make if you were to incorporate this into your finished work? Why?

Procedures:

Introduction

The teacher will present the motivation question as bellwork to provoke thought about the idea of artistic investigation as a process. Student responses will be recorded in the sketchbook.

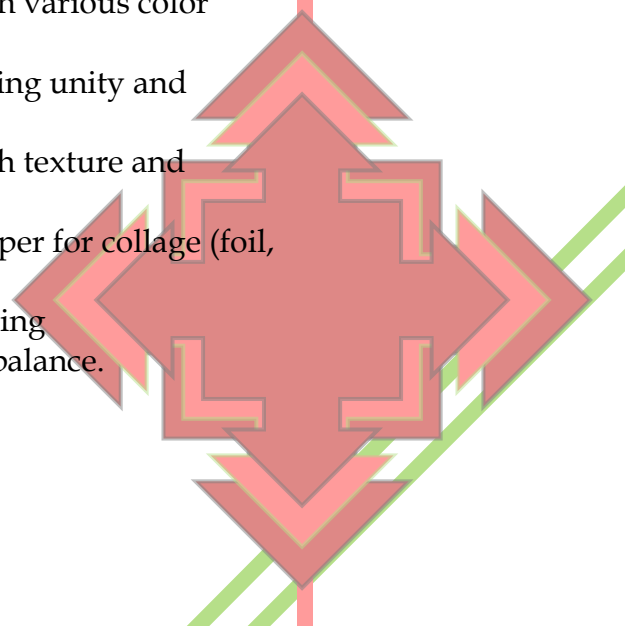
Once student responses are completed, the teacher will review with students the goals of the unit and criteria for the final artwork to be created.

Demonstration

The teacher will have prepared an info center display for each medium complete with relevant vocabulary, experimentation ideas, and practice requirements to which students may refer during independent practice time.

The teacher will demonstrate a sample means for experimenting with one of the six media in a five-minute demonstration at the start of each work period. A different media will be demonstrated each day. Samples of the demonstrated experiments will also be displayed in the info center for each medium including:

- ❑ observation drawing with attention to shape and space in relationship to emotional content
- ❑ colored pencil techniques to experiment with various color schemes
- ❑ Watercolor techniques with a focus on creating unity and variety
- ❑ Pen & Ink techniques for experimenting with texture and pattern
- ❑ Choosing and using materials other than paper for collage (foil, fabric, plastic, etc.)
- ❑ Printmaking techniques with attention to using proposition/scale of space/shape to create balance.



Distribution

Media kits will be placed on the checkout table at the start of class. Students will be dismissed one table at a time to check out one media kit with which to experiment during the work period. Additionally, students will gather any appropriate supplemental supplies (water cups, paper towels, etc.) from the appropriate storage areas.

Work period

The teacher will engage students in experimentation with their chosen medium by completing practice activities and reflective exercises as outlined in the individual kits. Students will complete the sample activities in their sketchbooks where appropriate, or on separate paper which is then glued into the sketchbook for future reference.

The teacher will circulate throughout the room, engaging students with the association and visualization questions, as they work and offering additional assistance as needed.

Clean-up

Approximately 10 minutes before the end of the class period, students will clean up. Supplies will be returned to the appropriate kits, and the kits checked back into the checkout table. Each student is assigned a classroom cleanup job at the beginning of the semester, which he or she will complete in addition to cleaning and returning his or her materials. The classroom cleanup matrix is displayed on the smart board as a reminder of which job is assigned to whom.

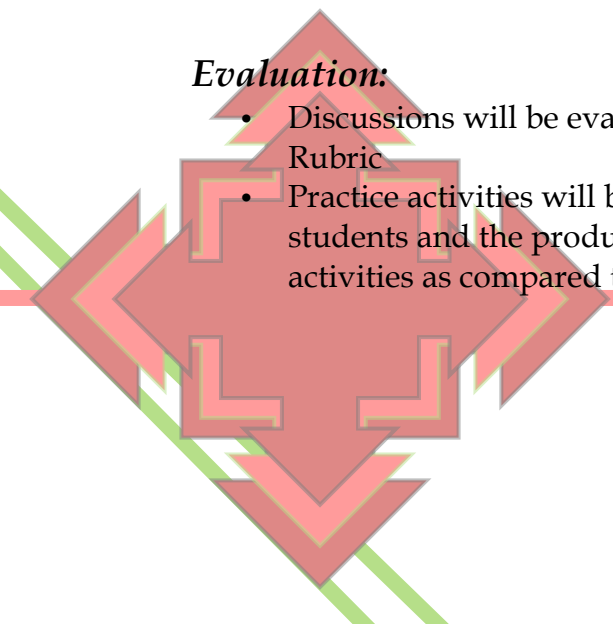
Closure

During the final 5 minutes of class, the teacher will engage students in a discussion centered on the transition questions to help students frame the learning from the day's activities and to encourage their thinking as they practice the next day.

On the final day of this lesson, students will be asked to answer the transition questions about all the media they have explored as a reflective activity to help frame their ideas for their final artwork.

Evaluation:

- Discussions will be evaluated according to the Dialogue: Conduct Rubric
- Practice activities will be evaluated through individual dialogues with students and the production of work samples from each of the practice activities as compared to the goals of those activities.



DISCUSSION: CONDUCT (FA)

- **1 - Unacceptable**

Your speech and manner display little respect for or understanding of the discussion process because you:

- are routinely argumentative, off topic, or obstinate
- are disengaged or extremely reluctant to participate, even when called upon.
- behave in ways that suggest you think the class discussion is pointless
- arrive obviously unprepared -- perhaps even without the needed text or materials.

- **2 - Needs improvement**

Your speech and manner suggest the you have an adequate understanding of the aim of discussion, and you contribute, even frequently to the conversation, but:

- may suffer lapses in key habits of mind such as self-discipline, patience, reasoned tone of voice, etc.
- contributions are somewhat ineffective due to opinionated, unclear and/or undeveloped views.

- **3 - Good**

Your speech and manner demonstrate an overall respect for and understanding of the goals, means, and norms of reasoned discussion and shared inquiry. You:

- participate in a way that routinely advances conversation
- displays mature habits of mind
- may be sometimes ineffective in sharing insights, advancing inquiry, or working with others.

- **4 - Excellent**

You demonstrate respect, enthusiasm, and skill for the purpose of discussion. You:

- offer insight into important texts and ideas, gained through collaborative and personal inquiry
- demonstrate a habitual respect for the processes and norms of reasoned discussion and shared inquiry
- effectively contribute to deepen and broaden the conversation,
- display mature habits of mind: patience, open-mindedness, tolerance, persistence, etc.



UNIT 2 - MIXED-MEDIA ARTWORK RUBRIC (SA)

TOTAL POINTS POSSIBLE: 40	1	2	3	4
	Not Seen	Needs More Improvement	Developing Use	Strong Use
Standard 1: Generate and conceptualize ideas and work				
Generates ideas based on previous work	Does not generate ideas	No clear connection to previous work	Minor connection to previous work	Clear connection to previous work
Standard 2: Organize and develop artistic ideas and work				
Emphasis created with proportion/scale	No emphasis created	Little emphasis	Some emphasis	Clearly defined emphasis
Repetition used in color, line, shape or texture	No repetition used	in one or more elements	in two or more elements	in three or more elements
Balance created with line, shape, color, texture or space	No balance	Little balance	Some balance	Clear balance
Chooses and uses art making approaches from practice ❑ Drawing from Observation ❑ Colored Pencil exploration of color schemes ❑ Watercolor exploration of techniques to create variety ❑ Pen & Ink exploration of texture/pattern ❑ Collage exploration of alternative materials ❑ Relief Printmaking	Does not choose nor use an approach from practice	Chooses and uses at least 1 approach effectively	Chooses and uses at least 2 approaches effectively	Chooses and uses 3 or more approaches effectively
Uses and cares for materials safely and efficiently	Does not use nor care for materials	Sometimes uses/cares for materials	Usually uses/care for materials	Consistently uses/cares for materials/space
Standard 3: Refine and complete artistic work				
Work was revised based on feedback from peer critique	No revision	Superficial revisions/little thought	Some revisions	Clear, and effective revisions
Work is complete	No work	Partially complete	Mostly complete	Complete
Standard 6: Convey meaning through the presentation of artistic work				
Used imagery to represent the theme	Does not use	Little use	Some Use	Excellent use
Work shows care in presentation ❑ Photos Submitted Correctly ❑ Well written artist Statement	No photos/artist statement	Poor photos or poorly written artist statement	Adequate photos/artist statement	Well done photos/well written artist statement

UNIT 3 - IDENTITY: FUTURE FACING

Goals:

High school students are often internally focused, considering things mainly from their own point of view, and focusing on how situations and events relate to themselves. This theme plays to this pre-occupation with internal worlds and asks students to explore their ideas about their own identities. Identity definition is one of the essential transformations during adolescence, and is associated with a variety of other characteristics and factors in the development of individuals (Meeus, 2011).



iii - Unit 3: Teacher Made Exemplar

Students should...

Understand:

- art can serve as an expressive means of exploring and developing one's identity.
- artistic decision-making, as it applies to communicating ideas.
- the elements and principles of art can be used to compose works of art that communicate an powerful ideas

Know:

- the concept and expressive qualities of identity themed artwork
- composition and organization strategies used to create expressive artwork
- processes and techniques for using mixed media to create powerful identity themed artworks.

Be able to:

- visualize and hypothesize to generate plans for ideas and directions for creating art and design (Standard 1.1)
- choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea or concept (Standard 1.2)
- reflect on, reengage, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision (Standard 3.1)

- create a two-dimensional artwork that conveys a powerful idea about one's own future (Standard 3)
- effectively use mixed media to express an idea (Standard 6)
- safely and efficiently use tools and materials (Standard 2)

Students completing the Future Facing unit will produce a mixed media artwork that explores how students imagine their future identities including values, goals, and characteristics. The work will act as a reflective tool for examining whether their current selves and actions are indicative of who they hope to become.

Instructional Concepts:

Lasting value systems such as cultural traditions, religious practices, and family conventions around the world have changed dramatically in the last six decades (Duriez et al., 2012). The dramatic physical and emotional changes of adolescence are accompanied by mental changes including the development of a complex view of the self and the relationship to the world around them (Amorino, 2009; Duriez et al., 2012). Duriez et al (2012) note that relatively recent changes in social, cultural and family dynamics have created a more urgent need for adolescents to “develop a stable and meaningful identity structure that enables them to maintain a sense of self-continuity across time,” and that the development of such a view will aid in framing adolescents’ efforts in “decision making, problem solving, and interpreting experience and self-relevant information” (p. 136). Amorino (2009) describes the authentic voice of the adolescent as one representative of “conflicting thoughts” about nearly every aspect of adolescent life, and illustrative of the struggle to discover their role in the adult world, social circles, and communities. The development of this authentically adolescent voice in pursuit of exploration and expression of identity is the focus of this identity based artmaking unit.

The focus of this unit then, is to encourage students to think about how they may use artistic processes and skills to explore and communicate ideas about identity and their perception of the future as they make decisions about their “individual, core characteristics” and “self in relation to others” that will define who they are for many years to come (Kivel, 1998, p.36). The use of mixed media allows students a variety of artistic decision-making possibilities to experiment and create with art media in a variety of ways. Students deepen their understanding of how different media may be used to express their ideas and make specific statements about an idea related to their future.

This unit is designed to help students explore the concept of who they will become in the future, and the tasks encourage students to explore the use

of media and processes to create very expressive works. This theme and the lessons presented are designed to help students understand how:

- Art making can be a way of expressing powerful ideas and emotion about one's own future.
- Artists set creative goals and experiment with media, technique and composition to achieve those goals.
- Creativity and innovative thinking are developed through the artmaking process.

Lessons:

Students working within the Future Facing unit will focus on the use of unity and variety in the application of all elements to create artworks related to the individuals they hope to become. Students will create a mixed media artwork using a combination of pencil, colored pencil, watercolor, ink, collage, and/or printmaking. Students will practice expressive skills in sampler activities including observational drawings from subjects with significant meaning, using colored pencil to create a variety of tones and values, watercolor techniques to create unity and variety, experimenting with expressive line qualities in pen and ink, using collage to enhance the visual and tactile texture of surfaces, and relief-printing techniques. Students will complete the practice activities before moving on to create their identity themed finished artwork. During the making phase of the finished artwork, students will participate in an in-progress critique, and reflect upon areas for improvement. Afterward, students will finish the artmaking phase, refining those areas that needed improvement. Once completed, students will self-assess their progress and write an artist statement. Both the artwork and the artist statement will be added to the school's online gallery for exhibition.

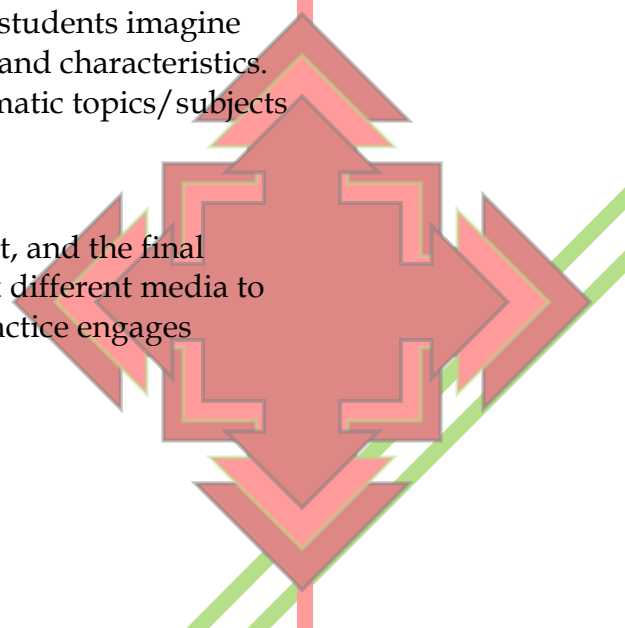
Lesson One: Introduction & Generating Ideas

A review of identity artwork and discussion takes place surrounding the idea that artists use the elements and principles of design to communicate powerful ideas about identity. Criteria for identity artwork are established.

- Day Two: A discussion takes place about how students imagine their future identities, including values, goals, and characteristics. Time will be allowed for the generation of thematic topics/subjects for students inquiries. .

Lesson Two: Demonstrating & Practice

A discussion takes place about the goals of this unit, and the final artwork to be created. Means of experimentation with six different media to be used in the final artwork are demonstrated. Studio practice engages students in exploring:



- Pencil Drawing from Observation with shape and space arrangements to convey powerful ideas
- Colored pencil techniques focused on creating variety through tone and value
- Watercolor techniques focused on using color scheme for expressive qualities and unifying effects
- Pen & ink techniques for experimenting with expressive line qualities
- Collage materials to enhance visual and tactile textures
- Relief-printing techniques to create repetition

Lesson Three: Applying

Ideas for selecting & combining media are demonstrated and students are challenged to create a drawing representing a powerful idea about who they will become in the future. As the drawing is nears completion, the teacher circulates to improve studio practice by engaging students through in-progress discussions for formative assessment.

Lesson Four: Reflecting & Refining

As students complete the drawing and begin to employ and mixed media techniques to complete the artwork, students are engaged in an in-progress artwalk critique to define areas for improvement. Time is provided for students to reflect on the comments of others and make decisions about refinements before completing the artwork.

Lesson Five: Assessment & Exhibition

Students self-assess their products based on the criteria for surreal artworks established in lesson one and write an artist statement to be displayed with their work in the online gallery. All products are photographed and uploaded to the gallery. Students are paired for peer-critique.

Materials & Resources

Materials:

- newsprint
- 90 lb. white drawing paper
- watercolor paper
- various magazines & newspapers for collage
- No. 2 pencils
- watercolors
- drawing inks
- printing inks
- natural bristle brushes sized 4, 8, and 12 both round and flat
- colored pencil
- palettes and water containers

- white glue
- scissors
- 2"x3" soft-kut printing blocks
- cutting tools
- printmaking supplies (brayers, bench hooks, etc)

Exemplars:

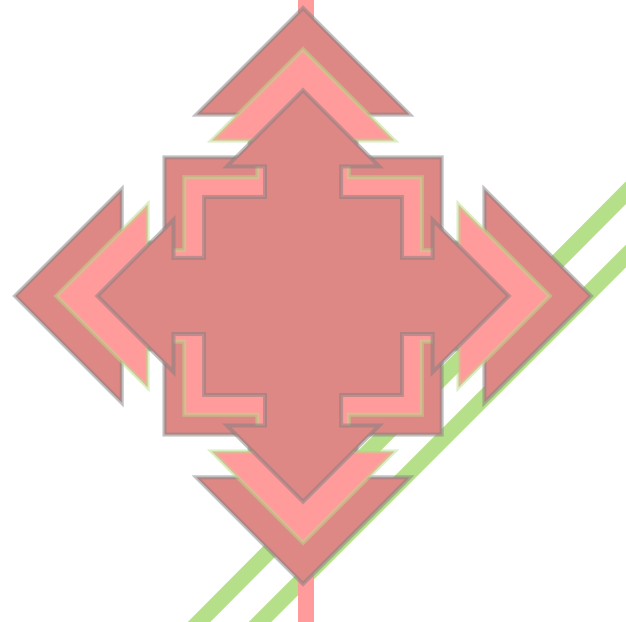
- Kate Borcharding
Female Out of Frame - 2010
- Abdala Faye
Absolute Realm - 2012
- Catrin Welz-Stein
Like A Bird - 2014
Mimicry - 2014
Only A Daydream Away 2013
- Julia Rohwedder
Identity I - 2014

Teacher's process and product visuals:

- Stages of product development showing idea generation & skill development
- Final or finished product sample completed by teacher
- Finished product samples of other students

Assessment:

1. **Evaluation:** observation, production, dialogue, critique, written artist-statement
2. **Tools:** checklist for completion of practice activities, in-progress critique, rubric for finished artwork, narrative artist statement, peer-critique



UNIT 3: LESSON 1 - INTRODUCTION & GENERATING IDEAS

School: Combs High School

Grade: 9-12

Length of Lesson: 50 Minutes

Relationship to the Unit:

A review of identity artwork and discussion takes place surrounding the idea that artists use the elements and principles of art to communicate powerful ideas about identity. Criteria for identity artwork are established.

Relationship to Life:

As high school students mature, they begin to explore ideas about and construct frameworks for who they will become in the future. This theme plays to this process with by asking students to explore their ideas about their own identities as it relates to their future. Identity definition is one of the essential transformations during adolescence, and is associated with a variety of other characteristics and factors in the development of individuals (Meeus, 2011).

Problem/Activity statement:

Art can serve as an expressive means of exploring and developing ideas about your own identity and your future. How can studying the identity themed artworks of others help you create your own identity based artwork?

Goals:

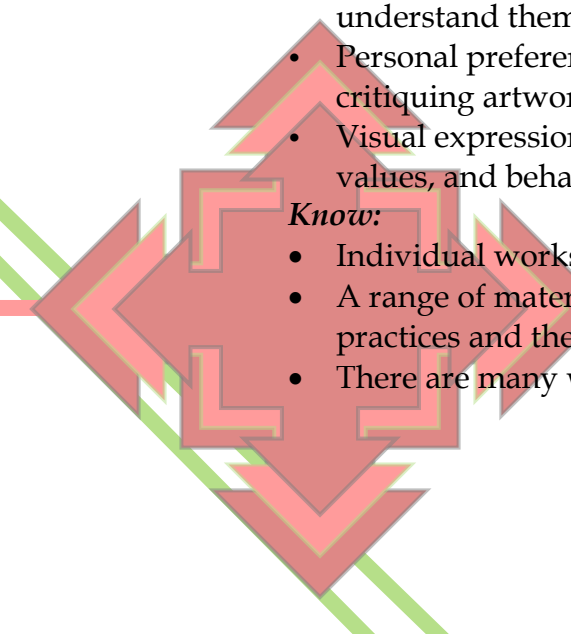
Students should...

Understand:

- Creating identity themed artworks develops creativity and innovative thinking that helps students define who they are and who they wish to be (Standard 1)
- Following or breaking with traditions in pursuit of artmaking goals is a choice (Standard 1)
- Studying and interpreting artworks helps us connect to and understand them personally (Standard 8)
- Personal preference is different from evaluation when studying and critiquing artworks (Standard 9)
- Visual expressions of one's identity have an impact on the beliefs, values, and behaviors of others (Standard 11)

Know:

- Individual works can affect social change (Standard 1)
- A range of materials/methods of traditional/contemporary artistic practices and the conventions for using them (Standard 1)
- There are many ways to interpret an artwork (Standard 8)



- Differing sets of criteria can be used to evaluate a single work (Standard 9)
- Artists impact the culture/society around them (Standard 11)

Be able to:

- generate & conceptualize artistic ideas for unique artwork that expresses students' ideas about their future selves (Standard 1)
- interpret intent and meaning in identity themed artwork of others (Standard 8)
- evaluate identity themed artistic work using at least two sets of criteria (Standard 9)
- discuss the impact of an artist on the beliefs, values and behaviors of a society (Standard 11)

Objectives:

Students will:

VA:Cr1.1.IIIa – visualize to generate plans for ideas/direction for an identity themed artwork about their future selves

VA:Cr1.2.IIIa – choose from a range of materials/methods of traditional/contemporary artistic practices following or breaking established conventions to plan an identity themed artwork

VA:Re8.1.IIIa – analyze the interpretations of others regarding an artwork to agree or disagree with the critical analysis

VA:Re9.1.IIIa – construct an evaluation of identity themed artwork based on at least two sets of criteria

VA:Re11.1.IIIa – discuss the impact of an artist on the values, beliefs or behaviors of a society

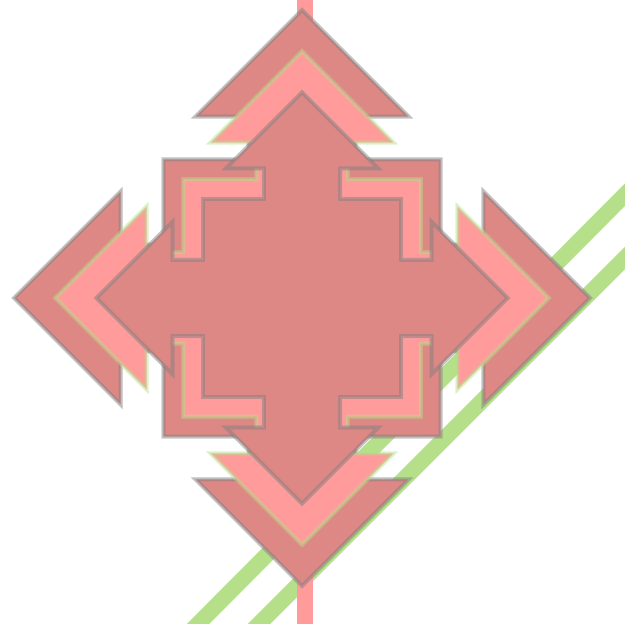
Resources and materials:

Materials:

- student sketchbooks
- pencils

Exemplars:

- Kate Borcharding
Female Out of Frame – 2010
- Abdala Faye
Absolute Realm - 2012
- Catrin Welz-Stein
Like A Bird – 2014
Mimicry – 2014



Only A Daydream Away 2013

- Julia Rohwedder
Identity I - 2014

Motivation:

Motivation Question: What makes an artwork valid in representing identity?

Questions:

Topic questions –

- How have these artists used art media to create powerful identity themed messages in their imagery?
- How can the viewer “read” an artwork as a text?
- How does knowing and using visual art vocabularies help us understand and interpret works of art?

Association questions –

- Where else might creativity related to your own identity be useful?
- How are these works similar or different from other artworks we have looked at recently?

Visualization questions –

- How might you represent ideas about your own past, present or future identity?
- What media/processes might you use to represent your ideas about identity?

Transition questions –

- Based on today’s discussions, what criteria might others use to evaluate identity themed artwork?
- What criteria should you use to evaluate your own identity themed artwork?

Procedures:

Introduction

The teacher will engage students in a brief discussion about the concept of identity themed art, the influences of visual media on identity, and pose the motivation question to encourage discussion about the concept of creative risk taking its relationship to identity. The teacher will offer students a moment to reflect on the motivation question in their sketchbooks before moving on to the demonstration phase of the lesson.

Demonstration

The teacher will use the smart board to display images of the exemplar works and employ the VTS questioning technique to engage students in

exploring and discussing the exemplars, paraphrasing and connecting comments as appropriate.

VTs Questions:

- What's going on in this artwork?
- What do you see that makes you say that?
- What more can we find

As a follow-up to the VTS discussion, the teacher will use the topic and association questions to encourage students to relate to the images personally and explore their meaning.

Distribution

Students carry their sketchbooks and pencils with them on a daily basis, so these items will not need to be distributed. Students who have forgotten their sketchbooks may use notebook paper to be glued into the sketchbook later.

Clean-up

Students will return their sketchbooks and pencils to their bags before leaving the classroom.

Closure

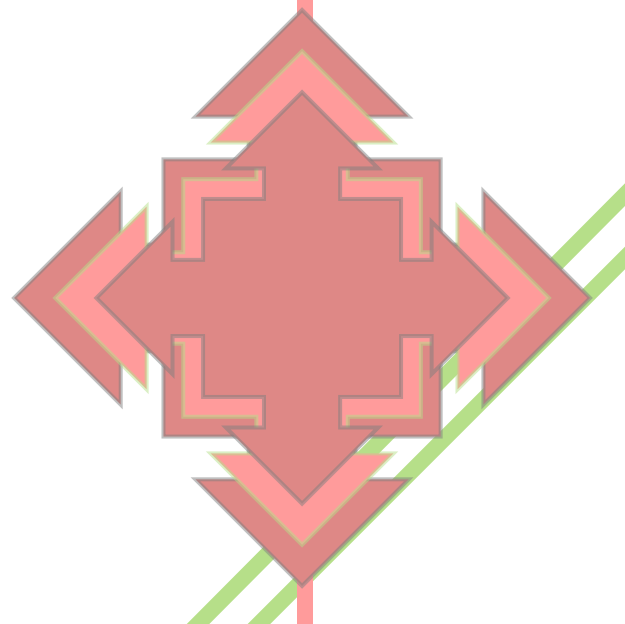
The teacher will preview tomorrow's lesson by presenting the visualization and transition questions.

- Ticket out the door: How might you represent ideas about your own past, present or future identity?

Evaluation:

Dialogue/Inquiry: Reflection Rubric - In-class engagement in discussion, and quality of reflection based on the class discussion as outlined in the rubric (Appendix A)

Sketchbook entries - thoughtful generation of ideas and responses in the students' sketchbooks from which they will revise/refine the artwork.



FIGURES

Figure 3.1.1 – Kate Borcharding, *Female Out of the Frame*, 2010

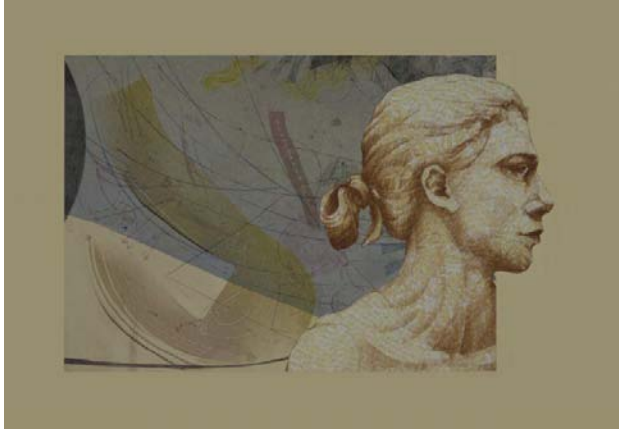


Figure 3.1.2 – Abdala Faye, *Absolete Realm*, 2012



Figure 3.1.3 – Catrin Welz-Stein, *Like a Bird*, 2014

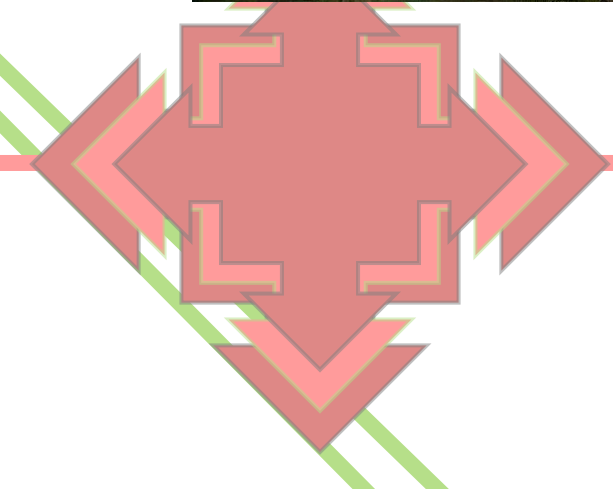


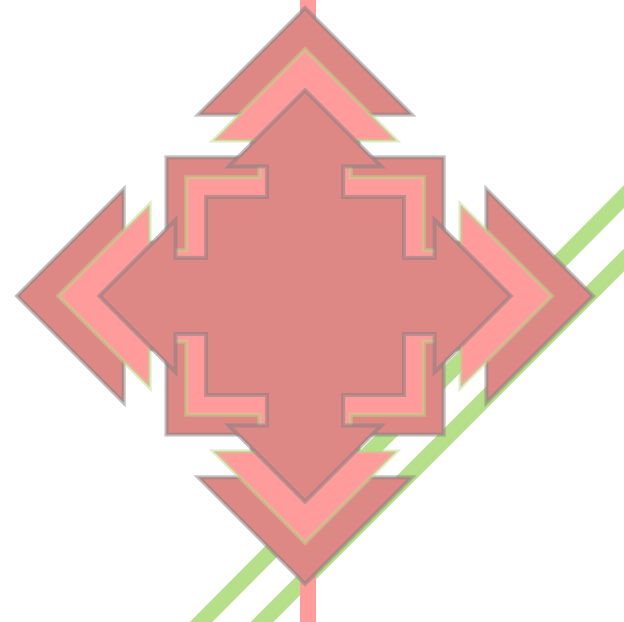
Figure 3.1.4 – Catrin Welz-Stein, *Mimicry*, 2014



Figure 3.1.5 – Catrin Welz-Stein, *Only a Daydream Away*, 2013



Figure 3.1.6 – Julia Rohwedder, *Identity I*, 2014



UNIT 3: LESSON 3 – APPLYING & CREATING

School: Combs High School

Grade: 9-12

Length of Lesson: 4-5 50-Minute Class Periods

Relationship to the Unit:

Ideas for selecting & combining media are demonstrated and students are challenged to create a drawing representing a powerful idea about who they will become in the future, with consideration to values, goals and characteristics. The teacher circulates to improve studio practice by engaging students through in-progress discussions for formative assessment.

Relationship to Life:

As high school students mature, they begin to explore ideas about and construct frameworks for who they will become in the future. This theme plays to this process with by asking students to explore their ideas about their own identities as it relates to their future. Identity definition is one of the essential transformations during adolescence, and is associated with a variety of other characteristics and factors in the development of individuals (Meeus, 2011).

Problem/Activity statement:

You will produce a mixed-media artwork that explores how you imagine your future identity including values, goals and characteristics. Your finished artwork will use at least 3 of the six media you've been experimenting with, and must communicate your ideas about who you will be in the future.

Goals:

Students should...

Understand:

- Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals (Standard 1)
- Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches (Standard 2)
- Artists must balance experimentation with safety in creating artworks (Standard 2)
- People make meaning by investigating and developing awareness, perceptions, knowledge and experiences (Standard 10)

Know:

- A range of materials and methods for planning and making artworks based on a theme idea or concept (Standard 1)

- How to experiment with a range of materials, media, concepts and approaches to create artwork (Standard 2)
- How to use and care for art materials and media safely (Standard 2)
- People contribute to the awareness and understanding of their lives through art-making (Standard 10)

Be able to:

- Generate and conceptualize artistic ideas and work related to their concept of who they will be in the future (Standard 1)
- Organize and develop artistic ideas and work that communicates students' ideas about who they will be in the future. (Standard 2)
- Safely use and care for art materials and media (Standard 2)
- Synthesize and relate knowledge and personal experiences to make identity themed art (Standard 10)

Objectives:

Students will:

VA:Cr1.1.IIIa – visualize and hypothesize to generate plans for ideas/direction for an identity themed artwork about their future selves.

VA:Cr1.2.IIIa – choose from a range of materials/methods of traditional/contemporary artistic practices, following or breaking established conventions to plan an identity themed artwork.

VA:Cr2.1.IIIa – Experiment, plan, and make works of art that explore a personally meaningful theme, idea or concept

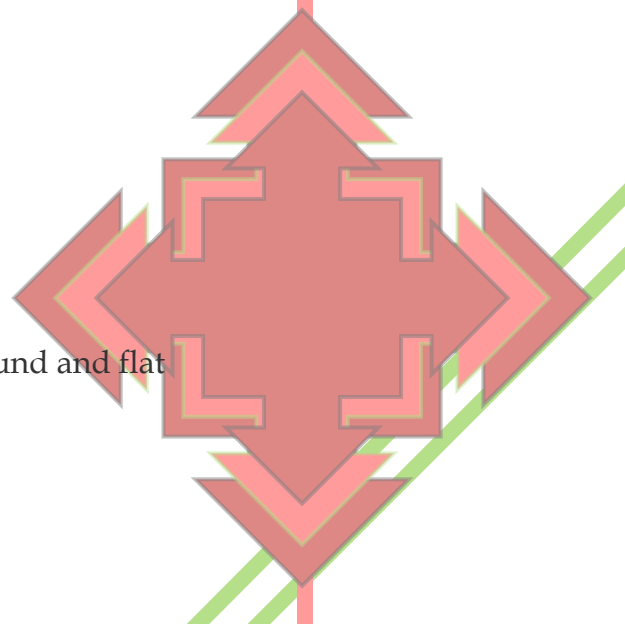
VA:Cr2.2.IIIa – Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools, and equipment

VA:Re10.1.IIIa – synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art

Resources and materials:

Materials:

- student sketchbooks
- pencils
- newsprint
- 90 lb. white drawing paper
- watercolor paper
- various magazines & newspapers for collage
- watercolors
- drawing inks
- printing inks
- natural bristle brushes sized 4, 8 and 12 both round and flat
- colored pencil



- palettes and water containers
- white glue
- scissors
- 2"x3" soft-jut printing blocks
- cutting tools
- printmaking supplies (brayers, bench hooks, etc.)

Exemplars

Teacher made exemplar

Samples of products from the practice activities

Motivation:

Motivation Question: What people, places, objects, ideas, or beliefs are important to you now that will also be important to you in the future?

Students are presented with the motivation question as bellwork when they enter the classroom. Students may respond with narrative or personal sketches.

Questions:

Topic questions –

- How do artists create works that effectively communicate their ideas?
- How do artists determine whether a particular direction in their work is working?

Association questions –

- Where else can you think of, outside the art studio, where understanding and following correct procedures in handling materials and tools is important?
- What other areas of your life might benefit from taking the time to consider your own sense of identity and what's important to you?

Visualization questions –

- What images best represent your thoughts about your future?
- What might your most important ideas look like in the future?

Transition questions –

- How will you know when you are finished with this artwork?
- Why is the peer critique process an important part of learning to be creative?

Procedures:

Introduction

The teacher will encourage students to start to think about their future selves by posing the motivation question as a bellwork assignment to which students may respond in narrative or visual format.

Review & Demonstration

Once students have had a chance to generate some ideas about the motivation question, the teacher will engage students in a review of what was learned from the practice activities and experimentation with the different media. The teacher will also hand out the grading rubric and discuss the criteria for evaluating the finished mixed-media artwork.

Following the review, the teacher will engage students in a discussion about choosing and combining mixed media, linking experimentation results with ideas about choosing when, where and how a particular media might be used to create a specific effect or add to a visual representation of ideas. The topic and association questions will be used to help frame student's thoughts.

Distribution

Day 1 - Supplies of paper, pencils, and erasers will be placed on the checkout table at the start of class. One student from each table will be dismissed to collect paper and pencils for his or her table group.

Days 2-4 - Media kits will be placed on the checkout table at the start of class. Students will be dismissed one table at a time to check out one media kit with which to experiment during the work period. Additionally, students will gather any appropriate supplemental supplies (water cups, paper towels, etc.) from the appropriate storage areas.

Work Period

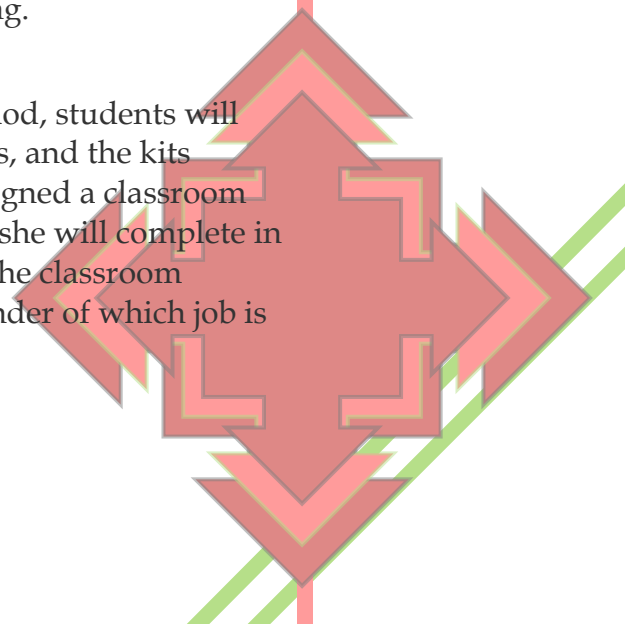
Day 1 -The teacher will present the visualization questions and students for consideration, and students will make several small sketches in their sketchbooks as response to the visualization questions that might be combined or included in the line larger work.

Afterward, students will be challenged to use the sketches to create a line drawing representing a powerful idea about who they will become in the future. The teacher will circulate offering assistance as needed, questioning students to ensure focus and organization of thoughts.

Days 2-4 - Students will use the media kits to complete their mixed-media artwork. The teacher will circulate to offer assistance as needed and engage students through in-progress discussions for formative assessment, re-teach techniques, and enrich learning.

Clean-up

Approximately 10 minutes before the end of the class period, students will clean up. Supplies will be returned to the appropriate kits, and the kits checked back into the checkout table. Each student is assigned a classroom cleanup job at the beginning of the semester, which he or she will complete in addition to cleaning and returning his or her materials. The classroom cleanup matrix is displayed on the smart board as a reminder of which job is assigned to whom.



Closure

Day 1 - The teacher will preview tomorrow's lesson by presenting the visualization and transition questions.

- ***Ticket out the door:*** How will you know when you are finished with this artwork?

Days 2-3 - The teacher will engage students in a discussion reviewing the day's progress, and discussing any surprises or struggles from the day's work.

Day 4 - The teacher will engage students in a discussion reviewing the progress so far, and preview the next lesson with the ticket out the door question.

- ***Ticket out the door:*** Why is the peer critique process an important part of learning to be creative?

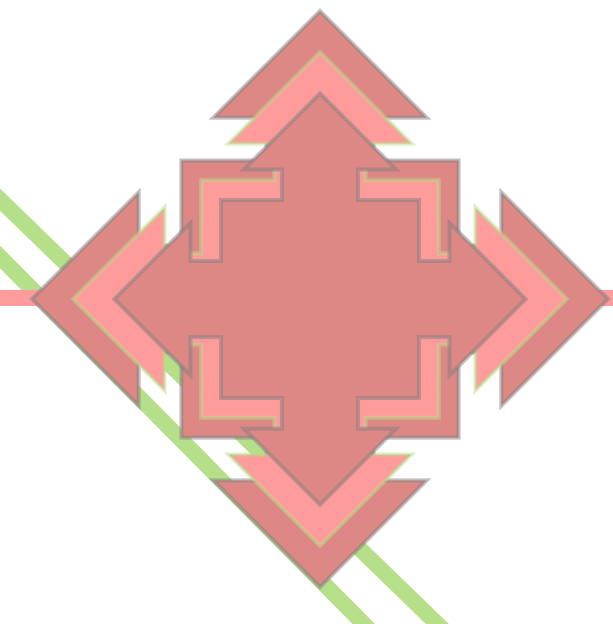
Evaluation:

Dialogue/ Inquiry: Reflection Rubric - In-class engagement in discussion, and quality of reflection based on the class discussion as outlined in the rubric (Appendix A)

Sketchbook entries - thoughtful generation of ideas and responses in the students' sketchbooks from which they will revise/refine the artwork demonstrate understanding

Personal Reflection - at the conclusion of day 4, many students will be nearly finished with the mixed-media work. Students will use the project grading rubric to write a narrative reflection in their sketchbooks on their progress to date demonstrating understanding

Ticket out the door: thoughtful student responses to the ticket out the door questions will demonstrate understanding



DISCUSSION: CONDUCT RUBRIC (FA)

- **1 - Unacceptable**

Your speech and manner display little respect for or understanding of the discussion process because you:

- are routinely argumentative, off topic, or obstinate
- are disengaged or extremely reluctant to participate, even when called upon.
- behave in ways that suggest you think the class discussion is pointless
- arrive obviously unprepared -- perhaps even without the needed text or materials.

- **2 - Needs improvement**

Your speech and manner suggest the you have an adequate understanding of the aim of discussion, and you contribute, even frequently to the conversation, but:

- may suffer lapses in key habits of mind such as self-discipline, patience, reasoned tone of voice, etc.
- contributions are somewhat ineffective due to opinionated, unclear and/or undeveloped views.

- **3 - Good**

Your speech and manner demonstrate an overall respect for and understanding of the goals, means, and norms of reasoned discussion and shared inquiry. You:

- participate in a way that routinely advances conversation
- displays mature habits of mind
- may be sometimes ineffective in sharing insights, advancing inquiry, or working with others.

- **4 - Excellent**

You demonstrate respect, enthusiasm, and skill for the purpose of discussion. You:

- offer insight into important texts and ideas, gained through collaborative and personal inquiry
- demonstrate a habitual respect for the processes and norms of reasoned discussion and shared inquiry
- effectively contribute to deepen and broaden the conversation,
- display mature habits of mind: patience, open-mindedness, tolerance, persistence, etc.

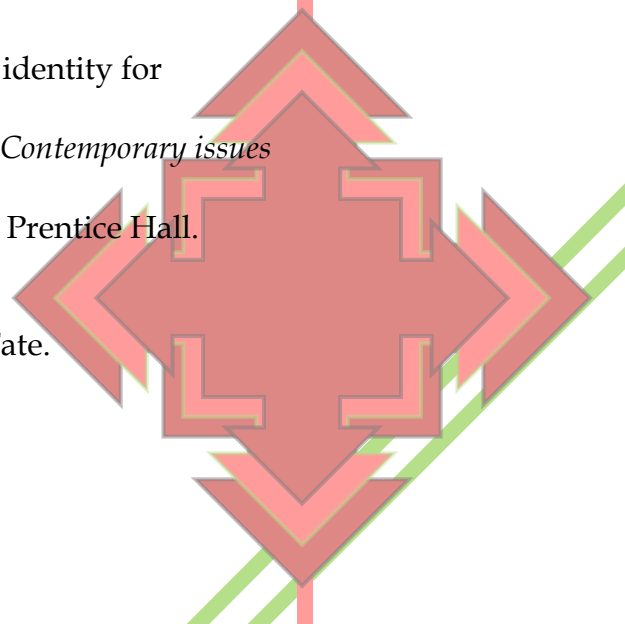


UNIT 3 - MIXED-MEDIA ARTWORK RUBRIC (SA)

TOTAL POINTS POSSIBLE: 40	1	2	3	4
	Not Seen	Needs More Improvement	Developing Use	Strong Use
Standard 1: Generate and conceptualize ideas and work				
Generates plans and ideas for this work	Does not generate plans/ideas	Generates few plans/ideas	Generates some plans/ideas	Generates many plans/ideas
Standard 2: Organize and develop artistic ideas and work				
Emphasis created with subject placement & meaning	No emphasis created	Little emphasis	Some emphasis	Clearly defined emphasis
Repetition used in color, line, shape or texture	No repetition used	in one or more elements	in two or more elements	in three or more elements
Unity created with shape, color, texture, or space	No Unity	Little Unity	Some Unity	Clear Unity
Chooses and uses art making approaches from practice ❑ Drawing meaningful objects from observation ❑ Colored Pencil creating variety through tone/value ❑ Watercolor expressive qualities and unifying effects of color scheme ❑ Pen & Ink expressive line qualities ❑ Collage enhancing visual and tactile textures ❑ Relief Printmaking using repetition	Does not choose nor use an approach from practice	Chooses and uses at least 1 approach effectively	Chooses and uses at least 2 approaches effectively	Chooses and uses 3 or more approaches effectively
Uses and cares for materials safely and efficiently	Does not use nor care for materials	Sometimes uses/cares for materials	Usually uses/care for materials	Consistently uses/cares for materials/space
Standard 3: Refine and complete artistic work				
Work was revised based on feedback from peer critique and personal vision	No revision	Superficial revisions/ little thought	Some revisions	Clear, and effective revisions
Work is complete	No work	Partially complete	Mostly complete	Complete
Standard 6: Convey meaning through the presentation of artistic work				
Used imagery to represent the theme and communicate powerful ideas	Does not use	Little use	Some Use	Excellent use
Work shows care in presentation ❑ Photos Submitted Correctly ❑ Well written artist Statement	No photos/artist statement	Poor photos or poorly written artist statement	Adequate photos/artist statement	Well done photos/well written artist statement

REFERENCES

- Amorino, J. S. (2009). The artistic impetus model: A resource for reawakening artistic expression in adolescents. *Studies in Art Education*, 50(3), 214-231.
- Bartel, M. (2012). Art teacher guide smart-soft critique. Retrieved 6/17/2014, 2014, Retrieved from <http://www.bartelart.com/arted/critique08.html>
- Bearden, R. (1974). *Of the blues: Carolina shout*
- Borcherding, K. (2010). *Female out of the frame*
- Briton, A. (1935). *Poème objet*. National Galleries Scotland: Retrieved from [http://www.nationalgalleries.org/collection/artists-a-z/B/6018/artist_name/André Breton/record_id/2213](http://www.nationalgalleries.org/collection/artists-a-z/B/6018/artist_name/André_Breton/record_id/2213)
- Combs high school. (2013). Retrieved, 2014, Retrieved from <http://www.greatschools.org/arizona/san-tan-valley/5424-Combs-High-School/>
- Congdon, K., Stewart, M., & White, J. H. (2002). Mapping identity for curriculum work. In Y. Gaudelius, & P. Speirs (Eds.), *Contemporary issues in art education* (pp. 108-118). Upper Saddle River, NJ: Prentice Hall.
- Dali, S. (1937). *Metamorphosis of narcissus*
. London: Tate.



Delahunt, M. (2010). ArtLex on surrealist art. Retrieved 6/18/2014, 2014,

Retrieved from <http://www.artlex.com/ArtLex/s/surrealism.html>

Douglas, K., Hathaway, N., Gaw, C. & Jaquith, D. (2013). 21st century skills | teaching for artistic behavior. Retrieved 2/26/2014, 2014, Retrieved from

<http://teachingforartisticbehavior.org/why-tab/21st-century-skills/>

Duriez, B., Luyckx, K., Soenens, B., & Berzonsky, M. (2012). A process-content approach to adolescent identity formation: Examining longitudinal associations between identity styles and goal pursuits. *Journal of Personality*, 80(1), 135-161.

Eger, J. M. (2008). The arts in contemporary education. *School Administrator*, 65(3), 32-35.

Endres, M. (2010). *Past present and future tree*

Faye, A. (2012). *Absolute realm*

Feldman, E. B. (1996). *Philosophy of art education*. Upper Saddle River, NJ: Prentice Hall.

Kivel, B. D. (1998). Adolescent identity formation and leisure contexts: A selective review of literature. *Journal of Physical Education, Recreation & Dance*, 69(1), 36-45.

Klee, P. (1921). *A young lady's adventure*

Magritte, R. (1946). *The son of man* Retrieved from

<http://www.renemagritte.org/the-son-of-man.jsp>

Meeus, W. (2011). The study of adolescent identity formation 2000-2010: A review of lognitudinal research. *Journal of Research on Adolescence*, 21(1), 75-94.

National core arts standards. (2014). Retrieved 6/1/2014, 2014, Retrieved from <http://nationalartsstandards.org/>

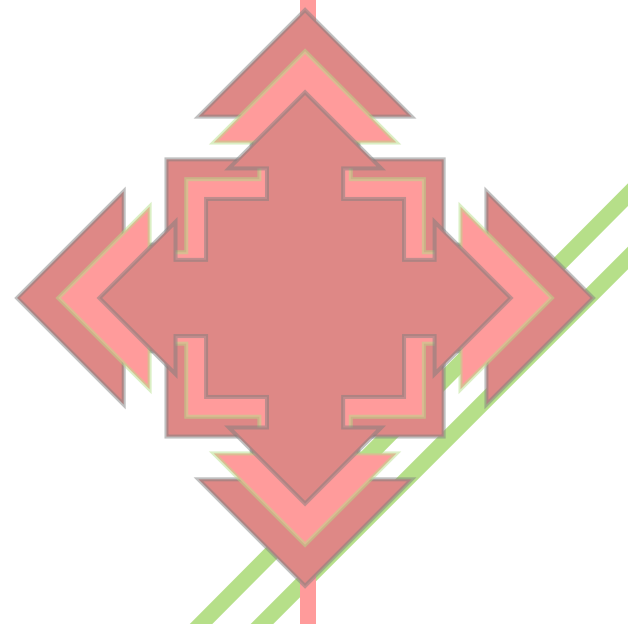
National visual arts standards: K-12. (1994). Retrieved, 2014, Retrieved from https://www.arteducators.org/store/NAEA_Natl_Visual_Standards1.pdf

Presley, J. (2007). *Past present future*

Razumovskaya, A. (2009). *Past present future 2*

Rohwedder, J. (2014). *Identity I*

Storm, L., & Perea, P. (2014). *Rooted birds* Retrieved from <http://www.lindastormpabloperea.com/#!/rooted-birds/zoom/crbq/imageg8y>



Tanguy, Y. (1943). *Reply to red* Retrieved from

http://www.artsmia.org/education/teacher-resources/enlarge.cfm?img=http://www.artsmia.org/mia/h_images/10/mia_10255h.jpg

Van Gogh, V. (1888). *The painter on his way to work*

WelzStein, C. (2013a). *Only a daydream away*

WelzStein, C. (2014a). *Like a bird*

WelzStein, C. (2014b). *Madame butterfly* Retrieved from

<http://catrinwelzstein.blogspot.com/>

WelzStein, C. (2014c). *Mimicry*

WelzStein, C. (2014d). *The storybook* Retrieved from

<http://catrinwelzstein.blogspot.com/>

WelzStein, C. (2013b). *More adventures please!* Retrieved from

<http://catrinwelzstein.blogspot.com/2013/11/more-adventures-please.html>

