



LEARNING TOGETHER

A Compendium of Art Education Lessons

Created by
UIC BFA in Art Education Students

 GALLERY 400

Many thanks to the 2023 Fall UIC BFA in Art Education senior cohort who have generously offered their work to be shared publicly. Additional thanks to UIC Clinical Assistant Professor William Estrada and Associate Professor Karyn Sandlos for their collaboration and support in developing this toolkit. The toolkit is produced on the occasion of *Learning Together: Art Education and Community*, a UIC Gallery 400 exhibition presented September 5 – December 14, 2024.

Learning Together is part of Art Design Chicago, a citywide collaboration initiated by the Terra Foundation for American Art that highlights the city's artistic heritage and creative communities.

Learning Together: A Compendium of Art Education Lessons is funded by the Terra Foundation for American Art.



Introduction

Learning Together: A Compendium is the result of a collaboration between UIC Gallery 400 and the 2024 UIC BFA Art Education senior cohort. Each fall, UIC Art Education seniors create unit plans, comprehensive approaches to a theme or area for a class, as well as specific lesson plans within that theme. In fall 2023, Clinical Assistant Professor William Estrada drew inspiration from the oral history archive collected as part of the ***Learning Together: Art Education and Community*** research process, using those recorded interviews as the basis for a central assignment in UIC Art Education's curriculum. Students were tasked to interpret, build, and create unit plans based on the oral histories. Designed to be used as a resource for any artist, instructor, or facilitator engaged in a pedagogical practice with young adults in and out of a classroom, this booklet includes examples of the cohort's nine interpretations.

UIC Gallery 400's exhibition ***Learning Together: Art Education and Community*** centers the progressive art pedagogy of a diverse group of Chicago artist educators from the mid-1960s through the 2010s, highlighting the unique pedagogical practices of educators working across Chicago's diverse neighborhoods. In the spirit of the exhibition, this compendium similarly represents the work of emerging art educators by centering their voice and practice as learners and thinkers in the ever-growing and evolving field of art education across the city today. From archiving communities and creating local photography flip books to exploring neighborhood resources through postcards, unit plans outlined in this booklet provide an overview of lesson objectives, essential questions, artist references, key vocabulary, and materials for various grade levels.

Each lesson plan with resource links can be found in an extensive PDF, accessible online via the QR code here or by visiting the 'Download' tab on our webpage go.uic.edu/LearningTogether.



Lessons

1

*Exploring Neighborhood Resources
Through Postcards*

AMY CHEN

2

*Inspiration & Influence: High School Students
Developing Their Personal Artistic Process Through
Creating Recontextualized Contemporary Paintings*

ANNIE ECK

3

*To Preserve and Expand: The Art of Archiving Stories
and the Art of Giving Back*

ELI FRISTCH

4

*Understanding Maps Through Digital Illustration
and Collage*

CHRISTIAN GOLDA

5

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book*

SARAH GORMAN

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Archiving Our Communities

AMELIA LOZADA

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***Using Historical Paintings to Create New
Recontextualized Digital/Paintings of Their Own***

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Group Curatorial and Exhibition Design Project

LUKE SANDERS

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***Class Coloring Sheet – Sustainable Arts:
How Can We Make Art That We Love and
Still Make a Living?***

KATY WONG

Exploring Neighborhood Resources through Postcards

AMY CHEN

Grade Level - Introductory

Central Focus

Through exploration within their communities, students will investigate issues that impact their social and cultural lives. Students will brainstorm which aspects of their community's social issues they resonate with and wish to bring awareness to. Students will conduct research on community organizations that are bringing awareness to/supporting a cause and include information about these organizations on their postcard projects. Students will also learn how to use fonts, text, and color palettes in the planning stage of their projects.

Essential Questions

- How can images in art influence the real world?
- How can art be used as a means of advertisement?
- How can art connect people to their community?

Objective

Students will be able to...

- identify social issues in their community
- explore the resources in their community
- create thumbnails

Artist References

- Student Examples
- Key Vocabulary
- Form
- Text
- Space
- Lines
- Color

Materials

- 4 x 6-inch postcards
- Sketchbook
- Student handouts
- Markers
- Crayons
- Fine liners
- Pencil
- Computer (optional)
- iPad (optional)

resources check out

Asian Americans Advancing Justice - AAJ

Asian Health Coalition

OCA - Greater Chicago Chapter



HERE



Stop Asian American Hate
To learn more about local
resources check out

WE BELONG



HERE



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resources check out

Asian Americans Advancing Justice - AAJ
Asian Health Coalition
OCA - Greater Chicago Chapter

WE BELONG



HERE



Stop Asian American Hate

AMY CHEN

Teacher Candidate:	Amy Chen	Lesson Date (s)	50-minute lessons spanning over 8 days
Mentor Teacher:	William Estrada	School:	High School
Grade:	Introductory	Course:	Digital Media I / Studio Art I
Lesson Title	Exploring Neighborhood Resources through Postcards		

Lesson Rationale

Learning Goals and Focus (Quick overview of lesson focus):

Through exploration within their communities, students will investigate issues that impact their social and cultural lives. Students will brainstorm which aspects of their community's social issues they resonate with and wish to bring awareness to. Students will conduct research on community organizations that are bringing awareness to/ supporting a cause and include information about these organizations on their postcard projects. Students will also learn how to use fonts, text, and color palettes in the planning stage of their projects.

Lesson Objectives: SWBAT: (What students will be able to do): **Clear Measurable Objective Verbs**

SWBAT Identify social issues in their community
SWBAT Explore the resources in their community
SWBAT Create thumbnails
SWBAT Design postcards that advocate for a community resource
SWBAT Use photoshop/illustrator/procreate (digital imaging program of school choice)
SWBAT create/print postcards
SWBAT Evaluate if the postcard's imagery is effective
SWBAT Understand how community resources can serve different people

Learning Standards: **Read the Standards | National Art Standards | Illinois Art Learning Standards**

VA:Cr2.2.I Explain how traditional and non-traditional materials may impact human health and the environment and demonstrate safe handling of materials, tools, and equipment
VA:Cn10.1.I Document the process of developing the ideas from early stages to fully elaborate ideas

VA:Cr1.2.1 Shape an artistic investigation of an aspect of present day life using a contemporary practice or art or design

VA:Cn10.1.1 Document the process of developing ideas from early stages to fully elaborated ideas.

VA:Re7.2.1 Analyze how one's understanding of the world is affected by experiencing visual imagery

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

Social Emotional Learning Standards

3C. Stage I. 4. Describe how various organizations contribute to the well-being of your community.

3C. Stage I. 6. Evaluate how you might improve your participation in a service project in your school or community.

Essential Questions: [Math Essential Questions](#) | [Literacy Themes Essential Questions](#) | [Social Studies Essential Questions](#) | [World Language Essential Questions](#) | [Visual Arts Essential Questions](#)

- How can images in art influence the real world?
- How can art be used as a means of advertisement?
- How can art connect people to its community?

How this lesson connects to students' cultural, personal, and/or academic backgrounds:

Students are to choose social issues within their communities that they resonate with. This lesson will help students learn about the resources that are actively playing a role to address these social issues.

Accommodations: [Universal Design for Learning](#)

Engagement - Optimize relevance, value, and authenticity - Connect learning to experiences that are meaningful and valuable.

Engagement - Heighten salience of goals and objectives

Scaffold design ideas and illustration demos

Action - Use multiple tools for construction and composition

Allow for tradition and digital options

Targeted Academic Language Function:

Resource - As shown in brainstorming worksheet

Community - As shown in brainstorming worksheet

Text - As shown on postcard

Symbol / Icon - As shown on postcard

Targeted Academic Essential Vocabulary:

- Shape
- Space
- Tone

Lesson Outline

Artist Samples



Materials

- 4 x 6-inch postcards
- Markers
- Crayons
- Fine liners
- Pencil
- Computer (optional)
- iPad (optional)

What **Principles & Elements of Design** does this project connect to?

Form and **space** will be used in terms of placement of text and imagery.

Text to communicate the idea.

Color to determine the mood and tone.

Art Vocabulary

- Form
- Text
- Space
- Lines
- Color.

Scaffolding – In Preparation

- Students will need to know how to illustrate.
- Media literacy will also be important in completing this project.

Project Timeline

DAY 1 - Project Introduction

PLAN

Teacher Presentation. **25 minutes**

Q & A. **5 Minutes**

CREATE/REFLECT

Classroom mind mapping (based on school's community). Student handout with mind mapping activity, document and submit. **25 min**

DAY 2 - Student Planning (1)

PLAN

Daily check in + goals. **5 min**

CREATE

Student planning handout – Brainstorming. **30 min**

REFLECT

Share with a partner to revise handout, reviewing side by side. **15 min**

DAYS 3 & 4 - Student Planning (2)

PLAN

Teacher demonstration. **10 min**

Use of fonts and colors. **10 min**

CREATE

Student thumbnail sketches (2 in sketchbook). **25 min**

REFLECT Document thumbnails, upload to Google Classroom. **5 min**

DAY 5 - Work day (1)

PLAN

Daily check in Question + Material distribution. **10 min**

CREATE

Work on postcard. **30 min**

REFLECT

Progress checks in with partner. **10 min**

DAYS 6 & 7 - Work day (2)

PLAN

Distribution + Documentation demonstration. **15 min**

CREATE

Work on postcards. **30 min**

REFLECT

Document + Submit postcards for printing. **5 min**

Day 8 - Critique

PLAN

Postcard distribution. **5 min**

CREATE

Critique - Students are to choose 5 works to write written feedback on sticky notes (each work cannot exceed 5 notes of feedback). **40 min**

REFLECT

Read over feedback and ask clarifying questions to peers. **5 min**

Scaffolding - For growth

After completing this project, students will have the knowledge to research community resources, they will also know how to apply the principles of design into future work. This work is also similar to working as a client-based art.

Resources

Guerrilla Girls

Chandra Narcia

Amanda Phingbodhipakkiya

Favianna Rodriguez - <https://favianna.com/resources/guides>

Ricardo Levins Morales - <https://www.rlmartstudio.com/>

Brainstorming Worksheet

What neighborhood do you live in? What is it known for?

--

What are the top 3 social issues that you can relate to?

- 1.
- 2.
- 3.

Choose one social issue to focus on. Research your neighborhood. What are community organizations, projects, or resources that help support those affected by the social issue, or combat the social issue? If this is challenging, list city wide resources.

Name:
Name:
Name:

Take note of any visual information that is provided on their websites, fill out the information below.

1. Pictures, graphs, logos. Do they help you understand their mission?
2. Text and fonts used. Are they legible? Friendly?

Based on the information above, you will now begin to draft a postcard that advocates for the social issue. Fill out the graphic organizer to sort out details.

Attention Grabbing Text: What will you write to grab someone's attention?	
Color Palette Choices: https://colorhunt.co/ Include a link as reference	
Imagery: What symbols, icons, or image choices will you include to aid the postcard?	

Within your sketchbook, create two thumbnail sketches for potential postcards.

Project Requirements - Check off if completed

Planning	
Brainstorming worksheet is completed.	
Title text and informational text are completed and do not have grammatical errors.	•
Two thumbnail sketches are completed.	•
Three local resources have been chosen.	
Creating	
The dimensions of the postcard are 4 x 6 inches.	•
There are at least two text sizes. Title and information, both are legible fonts.	•
There is a consistent color palette choice throughout the postcard.	•
Illustrations / imagery relates back to the social issue presented.	•
Printing	
Traditional Mediums: The postcard is scanned at 300 DPI / 72 resolution Digital Mediums: Color settings are set to CMYK / 300 DPI	•

Inspiration & Influence: High School Students Developing Their Personal Artistic Process Through Creating Recontextualized Contemporary Paintings

ANNIE ECK

Grade Level - Advanced



Central Focus

Students will choose a contemporary painter whose technique or conceptual focus they admire. Students will conduct their own research to choose an artist but will also have a contemporary artist list to help in their decision-making process. Students will create a response to this artist's work by making a 16" x 20" painting using their choice of paint medium (watercolors, ink and ink wash, gouache, or acrylic paint). Students will create their own piece that is inspired by the artist's work or series of works, bringing their personal ideas and influences into the final painting. Students will focus on recontextualizing the artist's work through their own concepts and ideas. For example, the students could use an artist who considers and works with nature to explore their own personal connection to nature. The students can then choose an artwork or series by their chosen artist as a template for the layout of their own work.



Objectives

Students will be able to...

- reflect on inspirations and influences that inform their artistic practice through guided questions.
- practice artistic self-expression by discussing their personal influences with the class.
- research artists to guide the direction of their artwork with a provided worksheet.
- assess their planning and creating process through guided questions before starting their painting project.
- demonstrate self-direction through the creation of personal timelines that adhere to the project guidelines.
- employ personal responsibility and self-direction through open work time.
- identify the steps to prepare their materials for painting by taking notes alongside a live demonstration.
- examine their ideas with the instructor in individual meetings for the purpose of creating achievable goals within the project guidelines.
- illustrate the layout of their final piece through a practice sketch.
- record their progress throughout the lesson by taking photos of the works-in-progress to track their growth.
- analyze the artwork of peers; giving feedback to help their classmates in achieving their goals.
- revise their artistic strategies during the creation process in response to peer feedback.
- reflect on their artistic decisions and choices with their instructor in an individual meeting.
- evaluate peers' final artworks by formulating 1-3 word responses in a class Gallery Walk.
- reflect on their completion of lesson objectives through a final self-assessment.

Artist References

- Somang Lee Botanical Illustrations Series

Key Vocab

- Recontextualize
- Paper Stretching
- Gesso
- Artist Statement
- Form
- Repetition
- Proportion
- Unity

Materials

- Laptops/Tablets
- Pencils
- Pens
- Computer Paper
- Sketchbooks
- Watercolor paper 16" x 20"
- Canvases 16" x 20"
- Gesso
- Sandpaper
- Acrylic paints
- Acrylic mediums
- Watercolor paints
- Watercolor pencils
- Salt
- Masking Fluid
- Craft paper tape
- Cardboard/composite panels 18" x 24"
- Gouache paints
- Ink
- Paintbrushes
- Water cups

Essential Questions

- How do we allow students to make choices that affect their education to create meaning within their learning experience?
- How can I use an artist's work as reference for my own artwork?
- What are the steps to making an artwork from the planning to the creation to the showing of the final piece?



ANNIE ECK

Teacher Candidate:	Annie Eck	Lesson Date (s)	3 Day Block Schedule, 90-minute classes
Mentor Teacher:	William Estrada	School:	High School
Grade:	Advanced	Course:	Painting III
Lesson Title	Inspiration & Influence: High School Students Developing Their Personal Artistic Process Through Planning Recontextualized Contemporary Paintings		

Lesson Rationale

Learning Goals and Focus (Quick overview of lesson focus):

What do you want your students to learn and a brief overview of how that is going to happen. Brief description of the project and what students will do.

Students will choose a contemporary painter whose technique or conceptual focus they admire. Students will conduct their own research to choose an artist but will also have a contemporary artist list to help in their decision-making process. Students will create a response to this artist's work by making a 16"x20" painting using their choice of paint medium (watercolors, ink and ink wash, gouache, or acrylic paint). Students will create their own piece that is inspired by the artist's work or series of works, bringing their personal ideas and influences into the final painting. Students will focus on recontextualizing the artist's work through their own concepts and ideas. For example, the students could use an artist who considers and works with nature to explore their own personal connection to nature: the students can choose an artwork or series by their chosen artist as a template for the layout of their own work. As a part of their artist research, students will be asked to complete a worksheet, answering questions about the artist's influences and explaining why the student chose them. Students will be expected to create their own individual timeline for when they will accomplish check points for their painting that fits within the whole class project timeline. Each student will have an individual meeting with the instructor to track their project progression and answer personal questions.

Lesson Objectives: SWBAT: (What students will be able to do): **Clear Measurable Objective Verbs**

SWBAT reflect on their inspirations and influences that inform their artist practice through guided questions.

SWBAT practice artistic self-expression by discussing their personal influences with the class either electronically or verbally.

SWBAT research artists to guide the direction of their artwork through a guided worksheet.

SWBAT assess their planning and creating process through guided questions before starting their painting project.

SWBAT demonstrate self-direction through the creation of personal timelines that adhere to the project guidelines.

SWBAT examine their ideas with the instructor in individual meetings for the purpose of creating achievable goals within the project guidelines.

SWBAT illustrate the layout of their final piece through a practice sketch.

Learning Standards: [Read the Standards](#) | [National Art Standards](#) | [Illinois Art Learning Standards](#).

VA:Cr1.2.IIIa. - Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea, or concept.

VA:Cr2.3.IIIa. - Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, or empowers people's lives.

VA:Cr1.3.IIIa. - Reflect on, reengage, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.

Social Emotional Learning Standards

1B - Recognize personal qualities and external supports

1C - Demonstrate skills related to achieving personal and academic goals.

2A - Recognize the feelings and perspective of others.

2C - Use communication and social skills to interact effectively with others.

3B - Apply decision-making skills to deal responsibly with daily academic and social situations.

Essential Questions: [Math Essential Questions](#) | [Literacy Themes Essential Questions](#) | [Social Studies Essential Questions](#) | [World Language Essential Questions](#) | [Visual Arts Essential Questions](#)

- How do we allow students to make choices that affect their education as a way to create meaning within their learning experience?
- How can I use an artist's work as reference for my own artwork?
- What are the steps to making an artwork from the planning to the creation to the showing of the final piece?

How this lesson connects to students' cultural, personal, and/or academic backgrounds:

Students are asked to use a contemporary artist who speaks to them and their work in the creation of this project. They can reference an artist whom they already have drawn inspiration from, or research a new artist who they feel as though they can connect with. Students are asked to bring their own ideas and influences into this painting, including their personal and cultural backgrounds, to create a piece

that speaks to them as an artist as well as their reference artist. The subjects of their paintings are entirely up to the student to choose, and therefore can reflect on each students' interests and strengths. Students can also pick their own painting medium, allowing them to choose to work with something that they are comfortable with or to challenge themselves.

Accommodations: [Universal Design for Learning](#)

- 1.3 - Offer alternatives for visual information.
- 2.5 - Illustrate through multiple media.
- 3.1 - Activate or supply background knowledge.
- 3.3 - Guide information processing and visualization.
- 4.1 - Vary the methods for response and navigation.
- 6.1 - Guide appropriate goal setting.
- 6.2 - Support planning and strategy development.
- 7.1 - Optimize individual choice and autonomy
- 7.2 -Optimize relevance, value, and authenticity
- 8.1 - Heighten salience of goals and objectives.

Targeted Academic Language Function:

SWBAT demonstrate self-direction through the creation of personal timelines that adhere to the project guidelines.

Targeted Academic Essential Vocabulary:

Academic: Demonstrate

Subject Specific Words: Artist statement, Artist influences

Subject Specific Meaning: Recontextualize

Lesson Outline

Artist Samples

Reference: [Somang Lee Botanical Illustrations](#) Series (below)



This London-based artist creates watercolor illustrations. Her work is reflective of her love for nature; her goal is to inspire others to connect to the natural world.

My exemplar (below)



My recontextualized version of her work incorporates my personal love for nature, specifically for the recognition of native plants. My hope is to inspire my audience to find the beauty in nature even in urban areas like Chicago. This recontextualization links me to the artist in our love for nature and desire to connect others to the natural world and brings my own ideas and concepts into the work by focusing on local native plants.

Materials

Laptops/Tablets, Pencils, Pens, Computer Paper, Sketchbooks

What **Principles & Elements of Design** does this project connect to?

Form: Students will be able to choose their materials for creating their painting that reflects their chosen artist's making process. Students will consider how the form of their painting will affect the way that they can reproduce the artist's technique.

Art Vocabulary:

Recontextualize: To translate or place something into a different context in a way that references the original while creating a different conversation amongst the audience.

Artist Statement: An artist's description of their work, and the influences surrounding their work to inform the viewer.

Form: The physical make-up of the work, the materials the artwork is made from. It can also describe the 3D aspects of an object.

Scaffolding - In Preparation

Students will have experience working with various types of paint and painting techniques (acrylic, gouache, watercolor paint and pencils, ink and ink wash).

Students will know how to create concepts for their own artworks.

Students will have experience using a reference to create their own work of art.

Students will have practiced speaking about their art-making process for the purpose of receiving feedback.

Project Timeline

DAY 1 - Introduction

REFLECT

Entrance Slip 1: Students will answer questions that reflect on who their favorite artists are, what they admire about them, and what qualities they are drawn to in paintings and/or artworks. Students will have the option of handwriting these on a physical paper slip or answering on the assignment on the virtual classroom application. Students will submit these by the end of the day. **10 min**

REFLECT

Class Discussion: The teacher will lead a class discussion about what kinds of artists the students enjoy seeing, what artists they look up to, what qualities the students are drawn to in paintings. Students can speak out to the whole class or submit their answers on Slido anonymously if they are uncomfortable speaking to the whole class. The teacher will project the artists and artworks being discussed at the front of the class to provide visuals alongside the discussion. Class will compile a list of artists mentioned throughout the discussion. **15 minutes**

Stretch and movement break. **5 minutes**

PLAN

Project Introduction: The teacher will present the project to the class about using other artworks as inspiration for their own work. Expectations for their piece will be broken down, and the teacher will discuss the rubric that everyone will follow, while also emphasizing to students that this project will primarily be self-driven. **15 min**

PLAN/CREATE - Student Research: Students will research contemporary painters that they are drawn to, and select an artist to copy their painting exactly, or to copy their techniques to create their own piece that matches the artist's content. Students are welcome to research their own contemporary artist or make a selection from the artist resource list available to them in physical paper copies, or electronically on the virtual classroom application. Students will use a worksheet as a guide to get to

know their chosen artist by reflecting on their painting process, artist statements, subjects of their work, and content of their work. This worksheet will be offered as both a physical paper copy as well as a digital copy to be filled out on the virtual classroom application. Students will submit their worksheet by the end of the day. **45 min**

DAY 2 - Planning & Individual Check-In 1

REFLECT

Entrance Slip 2: Students will answer questions that reflect on what steps they take from start to finish when making an artwork, and what ideas they like to think about for their personal work. Students will have the option of handwriting these on a physical paper slip or answering on the assignment on the virtual classroom application. Students will submit these by the end of the day. **10 min**

PLAN

Project Timeline: The teacher will review the project timeline for students and go over the daily objectives for the day which will be to create concept sketches for their painting and have individual check-ins with the teacher to discuss their ideas. **10 min**

Work Time: Students will work on their planning process for the rest of class, while scheduling an individual meeting with the teacher to discuss their ideas and questions. Students will take charge over the breakdown of their day, and when they accomplish each of these tasks. The activities for the day are listed below:

PLAN

Individual Check-Ins: Students will have individual meetings at the teacher's desk to go over their worksheet and planning to move on to the creation steps in their project. There will be a sign-up sheet on the virtual classroom application for students to schedule their check-ins with the teacher independently. **5 min**

PLAN/CREATE

Concept Sketches: Students will create concept sketches of their painting in their sketchbooks. Students will be using the sketching process to plan for the layout and details of their final painting. **65 min**

DAY 3 - Planning & Individual Check-In 1

REFLECT

Entrance Slip 3: Students will answer questions to reflect on what they are excited about for their project, and what concerns they may have moving forward. Students will have the option of handwriting these on a physical paper slip or answering on the assignment on the virtual classroom application. Students will submit these by the end of the day. **10 minutes**

PLAN

Daily Objectives: The teacher will review the objectives for the day, which will be to create their own individual timelines for their project. Students who still need to have their individual check-ins will sign up for their slot on the schedule. **5 min**

Work Time: Students will work on their sketches to finalize their planning process for the rest of class, scheduling an individual meeting with the teacher to discuss their ideas and questions if they still need to do so. Students will take charge over the breakdown of their day, and when they accomplish each of these tasks. The activities for the day are listed below:

PLAN

Individual Check-Ins: Students will have individual meetings with the instructor to go over their worksheet and planning to move on to the next steps in their project. There will be a sign-up sheet on the virtual classroom application for students to schedule their check-ins with the teacher independently. **5 min**

PLAN/CREATE

Student Personal Timeline: Students will create their own timeline for individual check points and goals within the class project timeline. Students will break down their painting process in this timeline, planning when they will complete each step in their painting to finish by the end of the class project timeline. Students will be offered a [timeline template](#) with the necessary check points listed at the top both in physical paper copy and digitally on the virtual classroom application, but will also be welcomed to create their own from scratch. They will submit their timelines by the end of the day. **65 min**

Scaffolding - For growth

- Expanding on their projects. Same material different topics.
- Students will use a variety of artists to inspire their own artwork, creating connections between their piece and multiple influences.
- Students will create a response to a prompt, choosing their own painting medium in order to best represent their concepts.

Resources

Entrance Slips (below)

Project Rubric (below)

Artist Research Worksheet (below)

Artist Resource List (below)

Project Timeline (below)

Individual Timeline Template (below)

Student Name:

Entrance Slip 1

Who is your favorite artist(s)?

What do you admire most about this artist(s)?

What kinds of paintings are you drawn to liking? What kinds of qualities do they have? (colors, moods, subject matter, painting style, etc.)

Student Name:

Entrance Slip 2

When making an artwork, what steps do you take from start to finish? (planning, what parts of the painting you do first/second/last, after the painting is finished, etc.)

What inspires you to make an artwork? Is it other artwork, experiences, dreams, other influences?

What kind of artwork do you like to make? What kind of mood or tone does your artwork tend to have?

Student Name:

Entrance Slip 3

What are you most excited about for your contemporary artist-inspired painting? Why?

What concerns do you have about your inspired painting? Is there anything that your instructor can do to help you? Is there anything that your classmates can do to help you?

Student Name:

Entrance Slip 4

What motivates you to make artwork? Is it your experiences, dreams, relationships, personal motivations?

Where can you draw influence for your artwork from your own personal experiences?

How might you show your influences through your artwork? What is an example of showing influence in artwork that is obvious to the viewer, versus an example that might be more subtle? (think symbols, imagery, colors, ideas and concepts, etc)

Student Name:

Entrance Slip 5

What parts of my painting do I think will be easy to complete? Be specific.

What parts of my painting do I think I need assistance with? What kind of help do I need to complete these parts of my work?

Student Name:

Entrance Slip 6

Where would I display my final painting? Who would be viewing my final artwork?

What do I want viewers to think when they see my finished artwork? How do I want them to feel in response to seeing my work?

Student Name:

Entrance Slip 7

How did my peers respond to my work-in-progress? Did this match/challenge my expectations?

How can I adjust my painting to receive the feedback that I am looking for? Does something need to be added/changed/removed?

Student Name:

Entrance Slip 8

What have I learned about myself, my painting process, and the artist through recontextualizing another artist's work? Please respond in 3-5 sentences.

Student Name:

Entrance Slip 9

What ideas or themes am I addressing in this painting?

How does this connect to my chosen artist's artwork? How does this connect to me?

What name would I give my painting? Why?

Recontextualizing Contemporary Painting Project Rubric

Student Name:

	4 - Exceeds Expectations	3 - Meets Expectations	2 - Approaching Expectations	1 - Missing Expectations	Points
Studio Discipline	Student adhered to their personal project timeline and completed all parts of the originally planned painting. Every day student stayed on task, and actively participated in check-ins and project reflections.	Student adhered to their personal timeline with minor adjustments and completed their painting. Every day the student stayed on task and participated in check-ins and project reflections.	Student adjusted their timelines in order to complete their painting. The student stayed on task for much of the studio time, and sometimes participated in check-ins and project reflections.	Student had to adjust their project timelines and did not complete their final painting. The student was not on task for much of the studio time, and did not participate in check-ins and project reflections	_/4
Technique	Student demonstrated a clear understanding of their chosen painting medium. Student always used and treated the materials with the utmost care.	Student demonstrated understanding of their painting medium with occasional technical guidance. Student used and treated the materials with care.	Student struggled with their chosen painting medium, requiring guidance to create their painting. Student used and treated the materials with care.	Student struggled with their chosen painting medium, requiring a lot of technical guidance in order to create their painting. Student rarely used and treated the materials with care.	_/4
Artist Influence	Student showed a clear understanding of their chosen artist. Student's final painting is noticeably influenced by their artist's artwork, and their concepts recontextualize the artist's concepts.	Student showed understanding of their chosen artist. Student's final painting showed influence by their artist's artwork while still creating their own painting.	Student showed some understanding of their chosen artist. Student's final painting showed some influence by their artist's artwork.	Student did not show understanding of their chosen artist. Student's final painting showed minimal influence by their artist's artwork.	_/4
Personal Touch	The final painting is noticeably made by this student. The student succeeded in bringing their own concepts to the inspired artwork to create a painting that is unique to who they are.	The final painting shows personal influence from the student. The student was able to bring their own concepts to the inspired artwork to recontextualize their chosen artwork.	The final painting is like their chosen artwork with some personal influence. The student was developing their own concepts in their painting.	The final painting is like their chosen artwork with limited personal influence. The student struggled to bring their own concepts to their painting.	_/4

Total: ___/16

Student Name:

Artist Research

Chosen Artist:

Chosen Artwork/Series:

Painting Medium:

Please respond to the following questions in 2-5 sentences. The more detailed, the easier it will be to recontextualize their work.)

Where is this artist from? Where do they work now?

How does this artist display their work? (in a gallery, museums, online, public installation, marketed for selling)

How does the artist make their artwork? Is there a specific process, technique, or approach that the artist uses? How can I replicate this for my own artwork?

In reading this artist's artist statement, what stands out to you as the main influences and themes in their work?

What are the most common subjects in this artist's work? What concepts does this artist explore?

Contemporary Artist Resource Sheet

Roger Shimomura

Somang Lee

Eduardo Srur

Oscar Joyo

Noah Davis

Kara Walker

Marie Kae Weems

Vic Muniz

Eva Hesse

Lorna Simpson

Kara Walker

Lara Call Gastinger

Kehinde Wiley

Bisa Butler

Takashi Murakami

Gary Simmons

Hebru Brantley

Francisco Mendoza

Firelei Baez

Project Timeline

DAY	DAILY TASKS	DUE
1	PLANNING <ul style="list-style-type: none"> • Entrance Slip • Class Discussion • Artist Research Worksheet 	<ul style="list-style-type: none"> • Entrance Slip 1 • Reference Artist Research Worksheet
2	PLANNING <ul style="list-style-type: none"> • Entrance Slip • Individual Meetings • Creating Concept Sketch(es) 	<ul style="list-style-type: none"> • Entrance Slip 2 • Concept Sketch(es)
3	PLANNING <ul style="list-style-type: none"> • Entrance Slip • Individual Meetings • Creating Personal Timelines 	<ul style="list-style-type: none"> • Entrance Slip 3 • Personal Timeline
4	DEMO & CREATING <ul style="list-style-type: none"> • Entrance Slip • Surface Prep Demos • Begin Creation process according to personal timelines • Take a photo of your artwork-in-progress. Students will submit 1-2 photos of their painting at the end of class on the virtual classroom application. Student will write 1-2 sentences about what they accomplished during the studio time. 	<ul style="list-style-type: none"> • Entrance Slip 4 • Progress Photo
5	CREATING <ul style="list-style-type: none"> • Entrance Slip • Continue creation process according to personal timelines • Take a photo of your artwork-in-progress. Students will submit 1-2 photos of their painting at the end of class on the virtual classroom application. Student will write 1-2 sentences about what they accomplished during the studio time. 	<ul style="list-style-type: none"> • Entrance Slip 5 • Progress Photo

6	<p>CREATING</p> <ul style="list-style-type: none"> • Entrance Slip • Continue creation process according to personal timelines • Take a photo of your artwork-in-progress. Students will submit 1-2 photos of their painting at the end of class on the virtual classroom application. Student will write 1-2 sentences about what they accomplished during the studio time. 	<ul style="list-style-type: none"> • Entrance Slip 6 • Progress Photo
7	<p>CREATE & REFLECTING</p> <ul style="list-style-type: none"> • Peer reflection & feedback • Continue creation process according to personal timelines. • Take a photo of your artwork-in-progress. Students will submit 1-2 photos of their painting at the end of class on the virtual classroom application. Student will write 1-2 sentences about what they accomplished during the studio time. 	<ul style="list-style-type: none"> • Peer Feedback • Progress Photo
8	<p>CREATING</p> <ul style="list-style-type: none"> • Entrance Slip • Continue creation process according to personal timelines. • Take a photo of your artwork-in-progress. Students will submit 1-2 photos of their painting at the end of class on the virtual classroom application. Student will write 1-2 sentences about what they accomplished during the studio time. 	<ul style="list-style-type: none"> • Entrance Slip 7 • Progress Photo
9	<p>CREATING</p> <ul style="list-style-type: none"> • Entrance Slip • Continue creation process according to personal timelines. • Take a photo of your artwork-in-progress. Students will submit 1-2 photos of their painting at the end of class on the virtual classroom 	<ul style="list-style-type: none"> • Entrance Slip 8 • Progress Photo

	<p>application. Student will write 1-2 sentences about what they accomplished during the studio time</p>	
10	<p>CREATING</p> <ul style="list-style-type: none"> • Entrance Slip • Complete creation process according to personal timelines. • Take a photo of your artwork-in-progress. Students will submit 1-2 photos of their painting at the end of class on the virtual classroom application. Student will write 1-2 sentences about what they accomplished during the studio time. 	<ul style="list-style-type: none"> • <u>Entrance Slip 9</u> • Final Progress Photo
11	<p>FINAL CREATING & DOCUMENTING</p> <ul style="list-style-type: none"> • Students who have not finished will complete the creation process • Document final painting. Students will take 1 photo of their full completed painting, as well as 2 additional detail photos in the classroom documentation space. Students will submit these photos to the virtual classroom application • Create project slideshow using progress photos from the Creating days and writing 1-2 sentences explaining what progress was made. Students are free to decorate their slideshows as much as they would like, but decorations are not necessary. 	<ul style="list-style-type: none"> • Final Painting Photos • Progress Slideshow
12	<p>REFLECTING & CRITIQUING</p> <ul style="list-style-type: none"> • Gallery Walk & Peer feedback • Project Reflection 	<ul style="list-style-type: none"> • 1-3 Word Sticky Note Responses for Peers • <u>Self-Assessment</u>

Student Name:

Personal Painting Timeline

Day	Daily Goals	Focus
Day 1	(Studio time: 45 minutes)	
Day 2	(Studio time: 65 minutes)	
Day 3	(Studio time: 65 minutes)	
Day 4	(Studio time: 40 minutes)	
Day 5	(Studio time: 60-65 minutes)	
Day 6	(Studio time: 60-65 minutes)	

Day 7	(Studio time: 65 minutes)	
Day 8	(OPTIONAL: Studio time: 45 minutes) <i>There will be another assignment to complete this day, which can be completed for homework if it is not completed during class)</i>	

Example Timeline

Day	Daily Goals	Focus
Day 1	(Studio time: 45 minutes) Prepare my painting surface, stretching my paper on my board. Begin my initial sketch.	Prep Work
Day 2	(Studio time: 65 minutes) Finish my initial sketch. Apply first layers of the branch.	Sketch & background object
Day 3	(Studio time: 65 minutes) Finish layering on the branch. Apply first layers of the leaves.	Background & middle ground objects
Day 4	(Studio time: 40 minutes) Finish layering on the leaves.	Middle ground objects
Day 5	(Studio time: 60-65 minutes) Apply first layers of the fruits.	Foreground objects
Day 6	(Studio time: 60-65 minutes)	Foreground objects

	Apply top layers of the fruits.	
Day 7	<p>(Studio time: 65 minutes)</p> <p>Apply freckling to the fruits. Add highlights and texturing with pencil marks.</p>	Foreground objects & finishing details
Day 8	<p>(OPTIONAL: Studio time: 45 minutes)</p> <p><i>There will be another assignment to complete this day, which can be completed for homework if it is not completed during class)</i></p> <p>Write the plant name in pencil</p>	Writing

To Preserve and Expand: The Art of Archiving Stories and the Art of Giving Back

ELI FRISTCH

Grade Level - Introductory

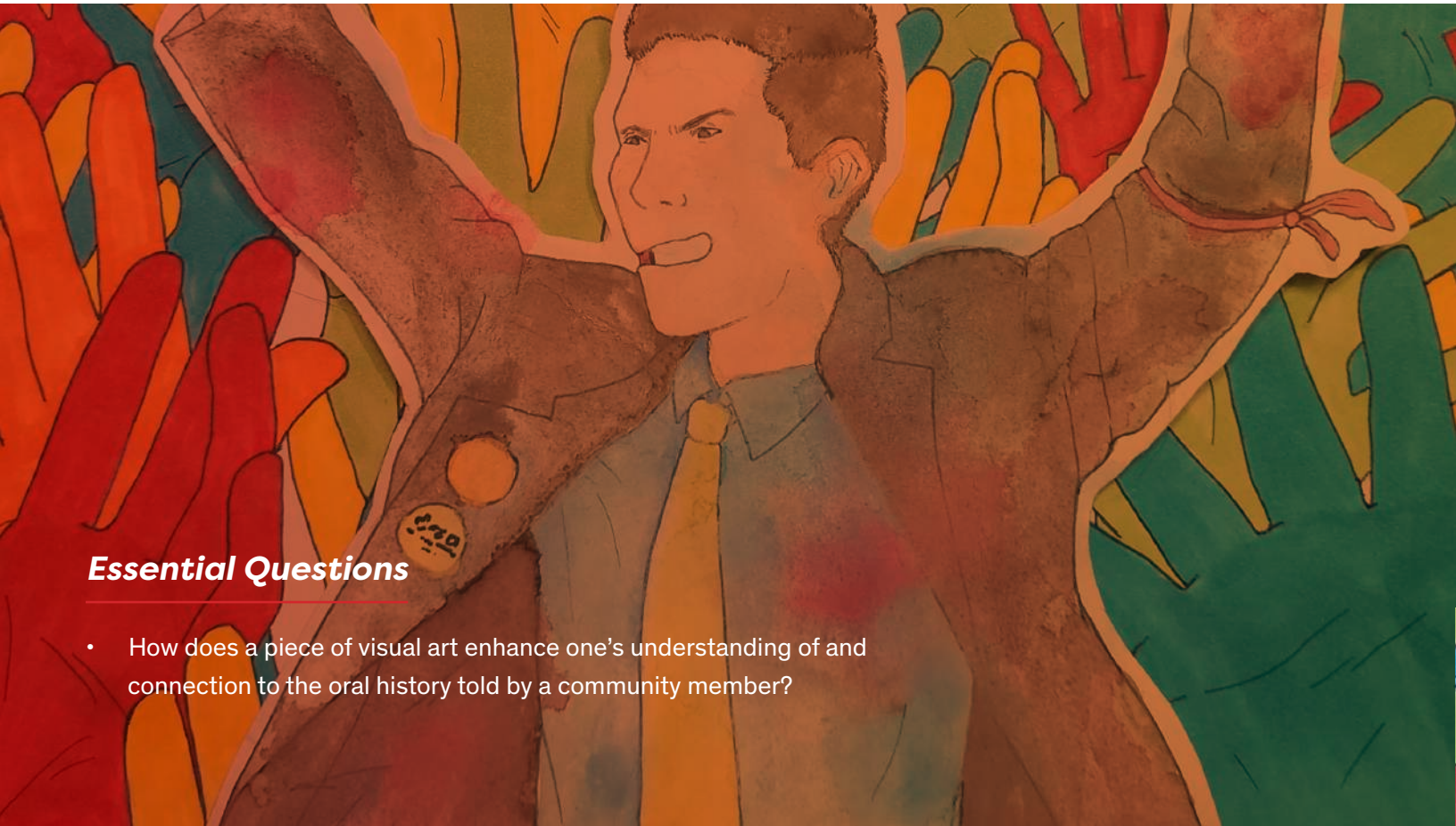


Central Focus

This project will require students to interview a family member or a member of their community about a part of the interviewee's history. The students will then use this material as inspiration for an 8 1/2" x 11" bristol boardpiece, designed using a variety of non-pencil media. Students will go into the project with the goal of giving the finished work to the interviewee, to demonstrate both a thoughtful reflection on the vulnerability of sharing a story or personal moment, while also thanking them for sharing. Students will become familiar with converting narratives/narrative moments into single illustrations, working on incorporating several media into their final project. Students will also learn how to engage in consistent peer feedback throughout the creation process, making the act of creating individual works more collaborative.

Essential Questions

- How does a piece of visual art enhance one's understanding of and connection to the oral history told by a community member?



Objectives

Students will be able to...

- identify and define oral histories.
- identify methods by which oral histories are preserved.
- guided by a worksheet, utilize at least two methods of brainstorming as they reflect on examples of whom they could interview.
- follow a video and written tutorial on setting up a recording device (audio or audio-visual) in order to record interview.
- determine which moment of which story to turn into a work of art.
- create two thumbnails based on their ideas for a piece.
- choose three media available in the classroom to utilize in their works.
- explain their plans and goals for their piece to the teacher.
- discuss their plans for their piece as they have discussed on their worksheet.
- choose a scene that represents the story from their interview.
- choose color schemes for their piece.
- make a rough sketch of their chosen scene on Bristol board.
- combine three media to express a scene from their interviewee's story.
- complete a sketch of their chosen scene and flesh out artwork using their chosen media to depict a scene from their interviewee's story.
- integrate their three media in a way that expresses the scene they are depicting from their interviewee's story.
- describe their piece to their table mates and explain how their artwork represents their subject's story.
- explain to their table mates why they have chosen that moment from their subject's story as the focus of their piece.
- explain to their table mates how color and media choices for the piece reveal emotion and experience.
- provide feedback and comments on table mates' final drafts and the development of all work during a day's worth of class time.

Key Vocab

- Texture
- Color
- Emphasis
- Perspective

Materials

- Cell phones
(Audio recording, video)
- Pencil
- Micron Pens
- Copic Markers
- Watercolor paint
- Watercolor brushes
- 8 1/2" x 11" Bristol board
- All available art media in art room (as determined by teacher)



ELI FRITSCH

Teacher Candidate:	Eli Fritsch	Lesson Date (s)	6 Class Meetings 50 Minute Classes
Mentor Teacher:	William Estrada	School:	High School
Grade:	Introductory	Course:	Art I
Lesson Title	To Preserve and Expand: The Act of Archiving Stories and the Art of Giving Back		

Lesson Rationale

Learning Goals and Focus (Quick overview of lesson focus):

This project will require students to interview a family member or a member of their community about a part of the interviewee's history, which students will then use as inspiration for a piece on 8 ½ x 11 Bristol board, for which they can use a variety of non-pencil media to create and develop. Students will go into the project with the goal of giving the finished work to the interviewee, to demonstrate both a thoughtful reflection on the vulnerability of sharing a story or personal moment, while also thanking them for sharing.

Students will become familiar with converting narratives/narrative moments into single illustrations, working on incorporating several media into their final project. Students will also learn how to engage in consistent peer feedback throughout the creation process, making the act of creating individual works more collaborative.

Lesson Objectives: SWBAT: (What students will be able to do): **Clear Measurable Objective Verbs**

SWBAT identify and define oral histories.

SWBAT identify methods by which oral histories are preserved.

SWBAT utilize at least two methods of brainstorming as they reflect on examples of whom they could interview.

SWBAT follow a video and written tutorial on setting up a recording device (audio or audio-visual) to record interview.

SWBAT determine which moment of which story to turn into a work of art.

SWBAT create 2 thumbnails based on their ideas for a piece.

SWBAT choose 3 media available in the classroom to utilize in their works.

SWBAT explain their plans and goals for their piece to the teacher.

SWBAT discuss their plans for their piece as they have discussed on their worksheet.

SWBAT choose a scene that represents the story from their interview.

SWBAT choose color schemes for their piece.

SWBAT make a rough sketch of their chosen scene on Bristol board.

SWBAT choose three media to combine to express their scene from their interviewee's story.

SWBAT complete their sketch of their chosen scene and flesh out their artwork using their chosen media to depict a scene from their interviewee's story.

SWBAT integrate their three media in a way that expresses the scene they are depicting from their interviewee's story.

SWBAT polish their work to complete a fully realized and completed piece that expresses the scene from their interviewee's story.

SWBAT describe their piece to their table mates and how their artwork represents their subject's story.

SWBAT explain to their table mates why they have chosen that moment from their subject's story as the focus of their piece.

SWBAT explain to their table mates how color and media choices for the piece reveal emotion and experience.

SWBAT provide feedback and comments on table mates' final drafts and the development of all work during a day's worth of class time.

Learning Standards: [Read the Standards](#) | [National Art Standards](#) | [Illinois Art Learning Standards](#)

VA:Cr1.1.Ia. - Use multiple approaches to begin creative endeavors.

VA:Cr1.2.Ia. - Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design

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.

VA:Re7.2.Ia. - Analyze how one's understanding of the world is affected by experiencing visual imagery.

VA:Cn11.1.Ia. - Describe how knowledge of culture, traditions, and history may influence personal responses to art.

Social Emotional Learning Standards

1A.J2. - Describe how changing your interpretation of an event can alter how you and others feel.

2A.H4. - Acknowledge the contributions of others.

2A.I1. - Recognize ways to share and reciprocate feelings.

2A.J4. - Use appropriate non-verbal cues to communicate your understanding of another's perspective.

2B.I7. - Develop and maintain positive relationships with peers of different genders, races, and ethnic groups.

3A.J6 - Show how a service project contributes to the good of society.

Essential Questions: [Math Essential Questions](#) | [Literacy Themes Essential Questions](#) | [Social Studies Essential Questions](#) | [World Language Essential Questions](#) | [Visual Arts Essential Questions](#)

- How does a piece of visual art enhance one's understanding of and connection to the oral history told by a community member?

How this lesson connects to students' cultural, personal, and/or academic backgrounds:

Students will choose an interview subject from their community (anyone they know—family, neighbor, friend, anyone). This student choice will allow students to tap into their personal understanding of their sense of self, their place in their community, their knowledge of their culture, their understanding of their family and background, or whatever form the student's connection to the interview subject takes.

Accommodations: [Universal Design for Learning](#)

Recruiting Interest

- Optimize individual choice and autonomy - students are given a large amount of freedom; the choice of interviewee, the choice of what moment from the story they want to illustrate, the choice of what media they want to use, etc. Every element of this project promotes student choice and autonomy.
- Optimize relevance, value, and authenticity - students' ability to choose their interview subject allows for optimal relevance, value, and authenticity, in that they have to interview some they know and care about.

Self-Regulation

- Develop self-assessment and reflection - at the end of the project, students complete a Conclusion Worksheet, which requires they analyze their work and reflect on both it and the interview.

Perception

- Offer alternatives for auditory information - student Presentation and various project handouts will supplement verbal explanations, and any extra details will be written on the board.
- Offer alternatives for visual information - student presentation will be guided with verbal explanations, and the project will be verbally explained as well while students look at project handouts.

Physical Action

- Optimize access to tools and assistive technologies - The project requires students to use their phones to record their interviews, but students who lack phones with the appropriate functions are given access to cameras that serve the same function.

Targeted Academic Language Function:

Oral History - Introduced in Student Presentation

Interview (Interviewer, Interviewee) - Introduced in Student Presentation

Targeted Academic Essential Vocabulary:

Texture, Color, Emphasis

Lesson Outline

Artist Samples



Materials

- Cell phones (Audio recording, video)
- Pencil
- Micron Pens
- Copic Markers
- Watercolor paint
- Watercolor brushes
- 8 1/2 x 11 Bristol board
- All available art media in art room (as determined by teacher)

What **Principles & Elements of Design** does this project connect to?

Texture - Students are required to use at least 3 different media in their works, which can impact the visual texture of their work depending on how they go about it, and which specific media they choose.

Color - The illustrative and narrative elements of the assignment lend themselves to the use of color to reflect the emotions of the event, as told by the interviewee.

Emphasis - By nature of the project, students are emphasizing one part of a larger story and moment told by their interviewee, and what elements of that specific part they choose to emphasize also changed their individual work.

Art Vocabulary

- Texture
- Perspective
- Emphasis

Scaffolding - In Preparation

Students will be familiar with a variety of materials available in the classroom (pen, colored pencils, markers, watercolor, paper cutting, etc.)

Students will be familiar with perspective drawing.

Students will be familiar with drawing the human form.

Project Timeline

DAY 1

- Intro to Oral Histories Presentation: **8 min**
 - What are Oral Histories?
 - Where have they been utilized? How have they been utilized?
 - How are Oral Histories Preserved?
- Guided Small Group Discussions: **10 min**
 - At their tables, students discuss the ideas from the presentation—what oral histories do they know? Have they read about any oral histories that have been recorded to written format? Heard about any in podcasts? What elements of history might be recorded in Oral Histories? Etc.
 - One student will be the designated note-taker for their group, and will jot down important ideas, concepts, and talking-points from their table discussions.
- Full-Group Synthesis: **10 min**
 - Notetakers will share the important parts of their discussion to the whole class, and the group as a whole will discuss the collective findings and key points from each group. Instructor guides students towards positive associations of oral histories and firsthand accounts of events, even on the smallest of scales.
- Project Introduction Presentation: **7 min**
 - Instructor introduces the project, understanding that there will be work done outside of class, and explaining that extra time will be built into the project to accommodate for finding the time and availability to complete an interview.
 - Instructor will provide a list of questions to students to promote thought into what topics they wish to explore for their oral histories- did an interviewee live through any particularly important historic events? What was their experience? Is there a story they know that has been passed down orally through their family?
- Student Brainstorming: **10 min**

- Students will begin making lists of potential interview subjects—family members, community members, family friends, friends’ family members, people from church or clubs or other groups, etc.
- Students will also note what type of story they want to ask those individuals about, referring to the list of interview questions for guidance
- Students will submit their thought process and planning to the teacher at the end of class.
- **Exit Slips: 5 min**
 - Students will reflect on the thinking process of coming up with potential interviewees and what type(s) of stories and histories they hope to ask about or request, if any.
- **Homework:**

Students will make a firm decision on their top three choices for potential interview subjects and call at least one to check on amenability and availability. **Because the interview must be conducted outside of class time, there will be three class sessions following this class day during which another project is done to allow for this to be the only homework for this and the next three days (which will also include a weekend).** Students will have access via GoogleClassroom (and the link to YouTube) to the demo video showing them how to set up video and audio. Students may choose to record audio only or audio and video. Students who do not have access to a device with recording capabilities will be able to borrow one from the department.

DAY 2 (in a literal sense, this will be at least 3 class meetings after the 1st)

- **Small-Group Check-ins: 8 min**
 - Students will share with their tablemates what they got from their interviews and what their interviewees talked about. There will be questions projected on the board to help prompt discussion- what moments from the interview stood out to them? What parts of the stories told were particularly poignant or inspiring? What seemed most like an emotional touchstone for the interviewee? etc.
 - If they have not yet completed their interview (the expectation is that they will have completed their interview, but this is for the contingency for those who have not completed their work yet), they will discuss what they hope to get from the interview.
- **Interview Imagery Worksheet Completion: 10 min**
 - Students will use the ideas from their table discussions to help them with filling out a worksheet about what moments in the story they told stood out most to them, and (if they’re comfortable discussing it) why those moments seem most powerful.
 - Students who have not yet done their interviews will be coming up with their own subject-specific interview questions in addition to those provided by the teacher.
- **Project Brainstorming: 27 min**
 - Students will reflect on the poignant moments in the interview, as they have written them on the Interview Imagery Worksheet and begin brainstorming how they might visually represent the most powerful moment/s.
 - Students will go about brainstorming in the mode that they are most comfortable with, keeping in mind that they know a variety of types of approaches including paragraphs, bullet points, thumbnails, etc.
 - Students will create at least 2 thumbnail sketches they’re considering after going about brainstorming. The loose expectation is that both thumbnail sketches be submitted to the Google Classroom by the end of the school day, though the official deadline will be 11:59pm.

- Teacher goes around classroom starting about 15 minutes into the brainstorming session to discuss with students the creation process as well as narrowing down and further developing ideas.
- **Exit Slips: 5 min**
 - Students will reflect on how the worksheet's guidance along with their own thinking has (or hasn't) changed how they see the interview itself. Does the act of analyzing it and breaking it down change it?

DAY 3

- **Small Group Reflection and Planning: 8 min**
 - Students will reflect on their plans for the day at their tables, bearing in mind that they'll need to start working towards a final piece by the end of the period. They'll discuss their plans with their tablemates and get feedback on their plans.
- **Project Review: 10 min**
 - Students will work on a piece of 8 1/2 x 11" Bristol board that is provided by the teacher.
 - Students will choose at least 3 visual mediums from what is available in the classroom (watercolor, pen, colored pencil, marker, paper cutting, etc.) to incorporate into their final works.
 - Students will decide on whether the scene is best depicted in color or in greyscale.
 - Students who need additional constraints to make decisions will be given a worksheet that lists the choices and has a minimal list of media (pen, colored pencil, marker, watercolor) presented in binary options that guide students to what will work best for the mood of their piece.
- **Independent Work Time: 23 min**
 - Students will begin working on translating their ideas to the Bristol board, creating rough sketches of their final works.
 - Students will be asked not to experiment with media until they have completed their rough sketches.
 - Teacher will circulate during this time and continue to provide feedback and encouragement to students.
- **Clean-up: 4 min**
- **Exit Slips: 5 min**
 - Students will reflect on their progress and note at least 2 elements to add or work on in the next class.

DAY 4

- **Small Group Reflection and Planning: 5 min**
 - Students will discuss their current progress with their tablemates and go over their plans for the day. They will bear in mind that the expectation is that they will have made firm decisions on their choice in media and have made notable progress in refining their sketch, preferably having begun to add non-pencil media.
- **Independent Work Time: 35 min**
 - Students continue working on refining their rough sketches, experimenting with media until they know what elements they hope to include in their final works, and beginning to add other media to their work.

- Teacher circulates to offer feedback and encouragement and to listen to students' thoughts on their work.
- **Clean-up: 5 min**
- **Exit Slips: 5 min**
 - Students will reflect on their progress and note at least 2 elements to add or work on in the next class.

DAY 5

- **Small Group Reflection and Planning: 5 min**
 - Students will discuss their current progress with their tablemates and go over their plans for the day. They will bear in mind that the expectation is that they will have made significant progress on their final works, given they will have limited time to finish their final projects the following period.
- **Independent Work Time: 35 min**
 - Students continue working on developing their final work and adding non-pencil media to their work.
 - Students are invited to chat at their tables and ask for additional feedback from their peers at this stage of the project.
 - Teacher circulates to offer feedback and encouragement and to listen to students' thoughts on their work.
- **Clean-up: 4 min**
- **Exit Slips: 5 min**
 - Students will reflect on their progress and note at least 2 elements to add or work on in the next class.

DAY 6

- **Small Group Reflection and Planning: 5 min**
 - Students will discuss their current progress with their tablemates and go over their plans for the day. They will bear in mind that the expectation is that they will have finished their works by the end of class.
- **Independent Work: 30 min**
- **Clean-up: 5 min**
- **Conclusion Worksheet: 10 min**
 - Students will reflect on what they have learned about a historical/personal event and how this has helped them reflect on their place in their family or community and in their own lives and in the world. They will also reflect on how they think it would feel to give their work back to their interviewee. They will note at least 1 thing they are proud of in their work, and at least 1 thing they'd improve upon if they could redo the work.

Scaffolding - For growth

Having students work to become better interviewers and incorporate more stories into the creation process of multiple works.

Encourage students to further develop skills with specific materials.

Resources

[StoryCorps Recording 101](#)

[Tri-County Technical College Nevada's Oral History Project Links](#)

[Black Oral History Collection](#)

[Civil Rights History Project at the Library of Congress](#)

[Densho Oral History about Mass Incarceration of Japanese Americans during WWII](#)

[Story Corps: An NPR Collection of Individual Stories with nearly 90,000 interviews](#)

[Learning for Justice: Oral History Project](#)

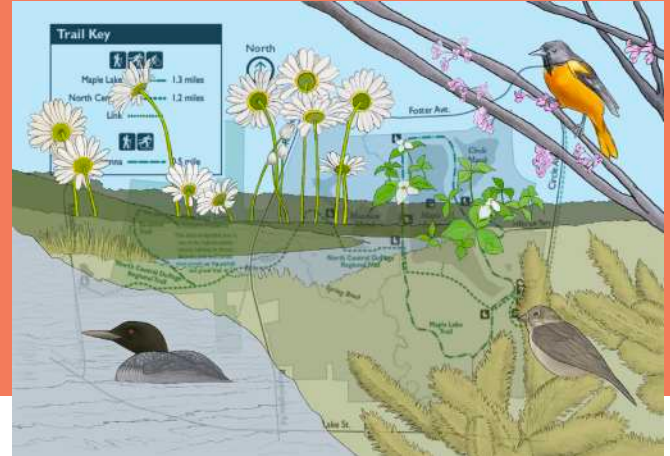
[The Shoah Foundation](#)

[The American Institute for Conservation and the Foundation for Advancement in Conservation: Oral History Project](#)

Understanding Maps Through Digital Illustration and Collage

CHRISTIAN GOLDA

Grade Level - Introductory



Central Focus

Students will create digital illustration collages in which they utilize an image of a map from their community. Students will be able to choose a map of a location in their community such as a map of the town/city they live in or a map of a specific area within their community such as the map of a shopping district, town square, forest preserve, or of their school district/campus. They will be asked to consider what their chosen area means to the community and what assets it provides. Students will need to find or create a photograph or digital copy of their chosen map which will serve as the starting point for their digital illustration. Students will be using drawing tablets (iPad) and drawing software (Procreate) to create a collage of digital illustrations which utilizes their chosen map as a background. Students will need to overlay a minimum of three digital illustrations onto their map. These illustrations will represent artifacts found within the area that the map is depicting. Artifacts can be objects, animals, plants, people, or landmarks. Students will reflect on their experiences with these areas to decide on what artifacts are meaningful to them as well as important to the area that their map is describing. Students will reflect on these experiences through writing and group discussion. Students will develop their visual literacy skills by examining their maps prior to making their illustrations. They will need to be able to identify what different parts of their map mean and will analyze how someone in their community might use the map. When deciding on what artifacts to use for their illustrations, they should consider what someone using their map might see as they use it for its intended purpose. Students will gain a better understanding of the elements of a map and how to read one. Students will stretch their creative capabilities by challenging themselves to work with unfamiliar material. We will look at the works of artists who create collages using maps. This project will be a chance for students to get a better understanding of their chosen location and how it fits into and benefits their community.

Essential Questions

- How can maps be art?
- Who creates maps? Are they artists?
- How do maps transfer knowledge?
- How do the places in our communities affect our lives?
- How does the ability to navigate affect a person?



Objectives

Students will be able to...

- analyze a map and identify its features.
- practice idea making process through sketches.
- analyze the effectiveness of a map.
- analyze assets in their community.
- examine project process and ideas with an instructor during individual meetings to achieve goals of a project and create a plan of action to move forward.
- reflect on how the area of the map they chose is beneficial to the community.
- identify artifacts from the area of the map they chose.
- reflect on their digital illustration collage through a self assessment.
- utilize sketches to plan out composition of a final piece.
- demonstrate knowledge about their chosen area through completion of a final work of art and in process reflections.
- analyze peer work and provide feedback on clarity of idea, cohesiveness and composition.
- create multiple digital illustrations around a central theme.
- create a digital collage using an image of a map and their illustrations.
- employ self-direction.
- manage their time during the time they are given to work on their project.
- reflect on progress through discussion with peers.
- assess their own work.
- critique the digital illustration collages of their peers.



Artist References

- Matthew Cusick
- Claire Brewster

Key Vocab

- Collage
- Line
- Value
- Shape
- Color
- Composition
- Form

Materials

- Drawing tablet/iPad
- Stylus
- Drawing software (Procreate)
- Sketchbook
- Pencil



CHRISTIAN GOLDA

Teacher Candidate:	Christian Golda	Lesson Date (s)	50-minute periods, 12 Days
Mentor Teacher:	William Estrada	School:	High School
Grade:	Introductory	Course:	Studio 1
Lesson Title	Understanding maps through digital illustration and collage.		

Lesson Rationale

Learning Goals and Focus (Quick overview of lesson focus):

Students will create digital illustration collages in which they utilize an image of a map from their community. Students will be able to choose a map of a location in their community such as a map of the town/city they live in or a map of a specific area within their community such as the map of a shopping district, town square, forest preserve, or of their school district/campus. They will be asked to consider what their chosen area means to the community and what assets it provides. Students will need to find or create a photograph or digital copy of their chosen map which will serve as the starting point for their digital illustration. Students will be using drawing tablets (iPad) and drawing software (Procreate) to create a collage of digital illustrations which utilizes their chosen map as a background. Students will need to overlay a minimum of 3 digital illustrations onto their map. These illustrations will represent artifacts found within the area the map is depicting. Artifacts can be objects, animals, plants, people, or landmarks. Students will reflect on their experiences with these areas to decide on what artifacts are meaningful to them as well as important to the area that their map is describing. Students will reflect on these experiences through writing and group discussion. Students will develop their visual literacy skills by examining their maps prior to making their illustrations. They will need to be able to identify what different parts of their map mean and will analyze how someone in their community might use the map. When deciding on what artifacts to use for their illustrations, they should consider what someone using their map might see as they use it for its intended purpose. Students will gain a better understanding of the elements of a map and how to read one. Students will stretch their creative capabilities by challenging themselves to work with unfamiliar material. We will look at the works of artists who create collages using maps. This project will be a chance for students to gain a better understanding of their chosen location and how it fits into and benefits their community.

Lesson Objectives: SWBAT: (What students will be able to do): [Clear Measurable Objective Verbs](#)

SWBAT analyze a map and identify its features

SWBAT practice idea making process through sketches

SWBAT analyze the effectiveness of a map

SWBAT analyze assets in their community

SWBAT examine project process and ideas with an instructor during individual meetings to achieve goals of a project and create a plan of action to move forward

SWBAT reflect on how the area of the map they chose is beneficial to the community

SWBAT identify artifacts from the area of the map they chose

SWBAT reflect on their digital illustration collage through a self-assessment

SWBAT utilize sketches to plan out composition of a final piece

SWBAT demonstrate knowledge about their chosen area through completion of a final work of art and in-process reflections

SWBAT analyze peer work and provide feedback on clarity of idea, cohesiveness, and composition

SWBAT create multiple digital illustrations around a central theme

SWBAT create a digital collage using an image of a map and their illustrations

SWBAT employ self-direction

SWBAT manage their time during the time they are given to work on their project

SWBAT reflect on progress through discussion with peers

SWBAT assess their own work

SWBAT critique the digital illustration collages of their peers

Learning Standards: [Read the Standards](#) | [National Art Standards](#) | [Illinois Art Learning Standards](#)

VA:Re8.1.I - Construct meaningful interpretations, supported by evidence, of an artwork or collection of works through describing and analyzing feelings, subject matter, formal characteristics, artmaking approaches, contextual information, and key concepts

VA:Re9.2.I - Establish relevant criteria in order to evaluate a work of art or collection of works.

VA:Cr1.1.I - Use multiple approaches to begin creative endeavors.

VA:Cn10.1.I - Document the process of developing ideas from early stages to fully elaborated ideas.

VA:Cr2.1.I - Engage in making a work of art or design without having a preconceived plan.

VA:Cr1.2.I - Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design

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

VA:Re7.1.I - Hypothesize ways in which art influences perception and understanding of human experiences.

VA:Re7.2.I - Analyze how one's understanding of the world is affected by experiencing visual imagery.

VA:Cn11.1.I - Describe how knowledge of culture, traditions, and history may influence personal responses to art.

Social Emotional Learning Standards

2C.J3 - Evaluate ideas on their merit instead of the individual sharing them.

3B.I1 - Identify effective time management and organizational skills.

3C.I4 - Describe how various organizations contribute to the well-being of your community.

Essential Questions: [Math Essential Questions](#) | [Literacy Themes Essential Questions](#) | [Social Studies Essential Questions](#) | [World Language Essential Questions](#) | [Visual Arts Essential Questions](#)

- How can maps be art?
- Who creates maps? Are they artists?
- How do maps transfer knowledge?
- How do the places in our communities affect our lives?
- How does the ability to navigate affect a person?

How this lesson connects to students' cultural, personal, and/or academic backgrounds:

Students will be creating their project around a map which illustrates an area in their community.

Students will choose a location that ties into a personal and or cultural connection (if they choose a map of a school, it could also tie back to their academic background).

Accommodations: [Universal Design for Learning](#)

7.1 - Optimize individual choice and autonomy

7.2 - Optimize relevance, value, and authenticity

6.2 - Support planning and strategy development

1.1 - Offer ways of customizing the display of information

Targeted Academic Language Function:

Students will be able to utilize the proper terms regarding visual arts as well as terms regarding the digital drawing program.

Targeted Academic Essential Vocabulary:

Collage - combination of multiple elements

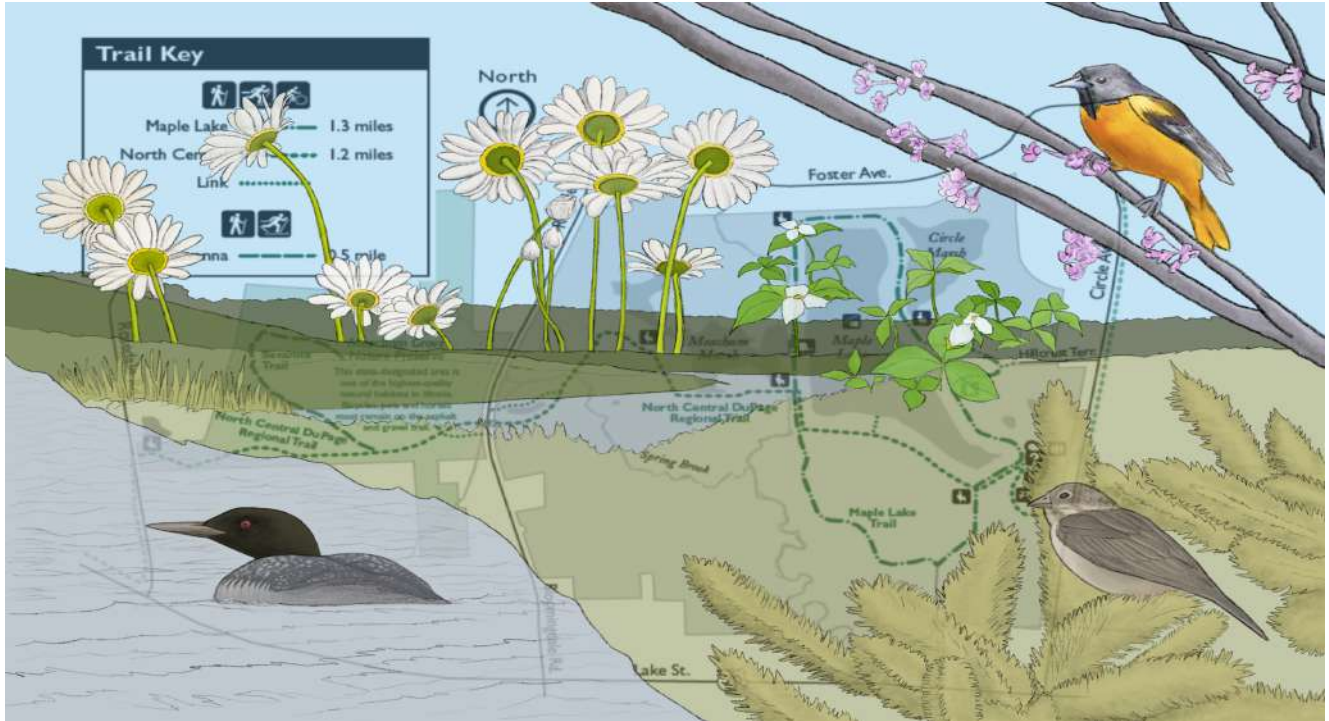
Value - the regard that something is held to deserve; the importance, worth, or usefulness of something.

Composition - the nature of something's ingredients or constituents; the way in which a whole or mixture is made up.

Theme - the subject of a talk, a piece of writing, a person's thoughts, or an exhibition; a topic.

Lesson Outline

Artist Samples

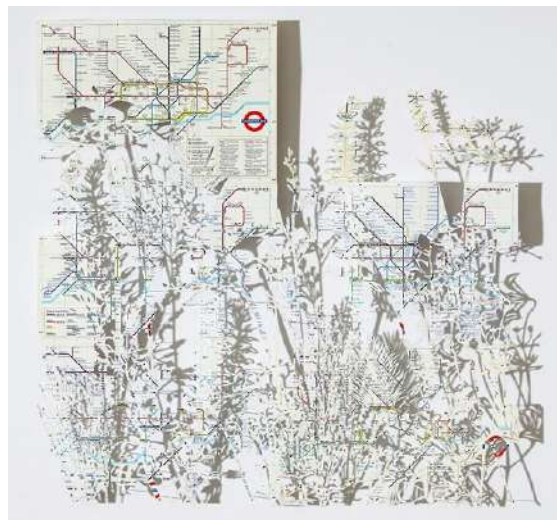


Matthew Cusick cuts apart maps to create stunning collages and sculptures, including these portraits. The Dallas, Texas artist collects maps and cuts them apart according to color and shade, pasting them into these compositions on a board backing. These particular maps also mean something in reference to the subject: “The people I construct out of maps represent certain ideas

and moments in time that resonate deeply with me,” he says. “The maps I choose for each work relate to that person’s timeline and history.”



Also by Matthew Cusick are these beautiful maps of roadways that “go nowhere”, weaving and curving around the world. “A collage is also a time capsule; it preserves the ephemera of the past. It reconstitutes things that have been discarded. A collage must rely on a kind of alchemy; it must combine ordinary elements into something extraordinary”-Cusick



Claire Brewster takes her inspiration from the environment and uses old maps to create entomological installations of flora and fauna from imagined locations.

Materials

- Drawing tablet/iPad
- Stylus
- Drawing software (Procreate)
- Sketchbook
- Pencil

What **Principles & Elements of Design** does this project connect to?

Form: Students will be creating illustrations of artifacts found at their chosen locations. Students will need to consider the forms of these objects to recreate them as illustrations.

Shape: Along with form, shape is an important aspect of creating realistic and or stylized illustrations. Students will consider the different shapes that make up the form of their artifacts.

Composition: Students will be arranging multiple illustrations over the image of their map and will need to consider the layout of these illustrations to create a visually appealing composition.

Art Vocabulary

- Collage
- Line
- Value
- Shape
- Color
- Composition

Scaffolding - In Preparation

- Students will have prior knowledge on using a digital drawing program (Procreate) and will understand basic functions of how it works
- Students will have prior experience doing research on the internet to find resources and information relating to their project

Project Timeline

DAY 1 - Discussing Maps/Mini Activity - 50 minutes

PLAN - Teacher will show examples of different types of maps and do a short lecture about the different types of maps/parts of a map and what they mean. **20 min**

ANALYZE - teacher will lead class discussion about visual literacy and what it means to be able to decipher and use a map. **25 min**

REFLECT - Students will reflect on the discussion they had today. **5 min**

DAY 2 - Discussing Maps/Mini Activity - 50 min

PLAN - Teacher will recap examples of different types of maps and do a short lecture about the different types of maps/parts of a map and what they mean. **5 min**

CREATE - Students will create a sketch of their “home map” which will be a quick intro activity to get students thinking about the different parts of a map and how/why maps are made. Students will create a map of their home or a room in their home from memory which labels where different things that they use in their daily lives are. They will be asked to consider how someone would be able to use their map if they wanted to be able to retrace the steps of their daily routine. **40 min**

REFLECT - Students will share the challenges and successes they encountered during creating. **5 min**

DAY 3 - Introduce Project

PLAN - Teacher introduces project prompt to students through slide presentation. **15 min**

PLAN - students will work in groups to make a list of different areas in their community that are assets to them and that they could potentially use for their project. **15 min**

CREATE - Students will write down their list onto a piece of paper and choose a representative from their group. **10 min**

REFLECT - Representatives from each group will share the list with the rest of the class and get feedback. **10 min**

DAY 4 - Begin Research

PLAN - Teacher will summarize prompt and introduce goals for the day. **5 min**

CREATE - students will have time to do research on the assets within their communities and locate an image of a map of their chosen area. **30min**

REFLECT - students will write a reflection in a google doc to turn in on google classroom explaining what map they chose and how useful they think it would be to someone trying to navigate the area it depicts. **15 min**

DAY 5 - Research

PLAN - teacher will summarize prompt and explain goals for the day (goals include researching area/map and having one-on-one meetings with students). **5 min**

CREATE - students will have time to research the area of the map they chose. They will need to decide on at least 3 artifacts from the area to include as illustrations in their digital collage. **35 min**

REFLECT - Students will comment on a post on Google Classroom explaining what 3 artifacts they chose and why. **10 min**

REFLECT - teacher will have (5 minute maximum) one-on-one meetings with students to discuss what artifacts they have chosen and why (meetings will occur during research and sketching process, any students who do not get a chance to meet will have their meeting on Day 6). **During Create 35 min**

DAY 6 - Planning Sketch

PLAN - teacher will explain goals for the day (goals include creating sketch and having one-on-one meetings with students). **5 min**

CREATE - students will create a sketch to show how they intend to lay out their images onto their map and any other details of their collage. **45 min**

REFLECT - Teacher will have (5 minute maximum) one-on-one meetings with students to discuss what artifacts they have chosen and why (meetings will occur during research and sketching process, any students who do not get a chance to meet will have their meeting on Day 6). **During Create 45 min**

DAY 7 - Peer Feedback on Sketches/Begin Working

PLAN - teacher will explain goals for the day (students will do peer reflection discussions with a partner and then will have time to work on their illustrations). **5 min**

REFLECT - students will pair up and show each other their sketches to make comments on composition as well as discuss their ideas with one another. **15 min**

CREATE - students will have time to begin working on their digital illustrations. **30 min**

DAY 8 - Workday

PLAN - teacher will explain goals for the day (continue working on collage and submit exit slip at end of the day). **5 min**

CREATE - students will have time to work on their digital illustration collage. **35 min**

REFLECT - students will submit an exit slip explaining the significance of the map they chose and how that area is an asset to them/their community. **10 min**

DAY 9 - Workday

PLAN - teacher will explain goals for the day (continue working on collage and complete reflection response). **5 min**

CREATE - students will have time to work on their digital illustration collage. **35 min**

REFLECT - students will consider the effectiveness of the map they chose and reflect on any changes that could be made to it to make it more accessible or if they think any other information should be included on it. This will be submitted as a written response on google classroom. **10 min**

DAY 10 - Workday

PLAN - teacher will explain goals for the day (continue working on collage and have small group discussions with peers to check progress and get feedback). **5 min**

CREATE - students will have time to work on their digital illustration collage. - **35 min**

REFLECT - students will discuss in groups to check in with each other and share project progress and ask for advice from their peers. **10 min**

DAY 11 - Final Workday

PLAN - teacher will explain goals for the day (final day to work on project and self-assessment). - **5 min**

CREATE - students will have their final workday to finish up their project. **35 min**

REFLECT - Students will complete a self-assessment on their project and submit it to google classroom. **10 min**

DAY 12 - Critique

PLAN - teacher will explain critique format (teacher will have printed versions of student works ready prior to class and will hang them on classroom walls prior to class for the gallery walk). **5 min**

CRITIQUE - students will do a gallery walk to view each other's work. This will be followed by a critique in which each student will get a chance to explain their project and get verbal feedback from the teacher and other students. Students will critique the aesthetic qualities and formal art characteristics of the piece as well as the meaning that they are able to derive from it. Students will evaluate how maps can be art vs utility and how they can be transformed into art. **45 min**

CREATE - Students will need to create a post-it note response for at least two other students during the critique, responses can be a comment, question or drawing. **During 45 min Critique**

Scaffolding - For Growth

- Creating large digital illustrations with the intent of printing posters
- Creating maps through digital illustration
- Using multiple maps to make a collage

Resources

Handout - Partner feedback sheet (below)

Handout - Research Guide (below)

Rubric - Lesson rubric (below)

PARTNER FEEDBACK SHEET

Swap works with a partner and answer the following questions to provide feedback to your partner. These are still works in progress. Consider how your partner will realistically be able to adjust their project to meet goals and expectations within the given time frame.

Are you able to tell what location their map is illustrating?

What traditional features of a map does it contain? (Ex: title, scale, legend/key, compass)

How does the artist incorporate the features of the map into their artwork? Are certain features highlighted and or covered up?

How does the artist illustrate the importance

<p>of their chosen location? How do they communicate the assets that their location provides to their community?</p>	
<p>What artifacts from the location does the artist highlight in their work? Artifacts can be people, animals, plants, objects, landmarks, or anything else that can be found in that area. How did the artist choose to incorporate these artifacts into their illustrations?</p>	
<p>Is the connection between the location and artifacts apparent? Are the illustrations done neatly and intentionally? How did the</p>	

**artist utilize line
and shape to
create their
illustrations?
How did the
artist's use of
color impact the
piece?**

RESEARCH GUIDE

Answer the following questions to create a guide for making your artwork. These answers will be used to inspire the imagery in your digital illustration collage.

<p>What area in your community does your chosen map describe?</p>	
<p>What traditional features of a map does it contain? (Ex: title, scale, legend/key, compass)</p>	
<p>What assets does your chosen area provide to your community?</p>	
<p>What are the artifacts you can find at your</p>	

<p>location? Artifacts can be people, animals, plants, objects, landmarks, or anything else that can be found in that area.</p>	
<p>How do these artifacts influence one's experience visiting that area? How might someone view or interact with them?</p>	

LESSON RUBRIC

	1 pts	2 pts	3 pts	4 pts	Comments
<p>Project Requirements</p> <p>-3 illustrations of artifacts from location</p> <p>-image of map as background</p>	Student has an image of a map	Student has used one illustration and an image of a map	Student has used two illustrations and an image of a map	Student has used at least 3 illustrations and has an image of a map.	
Participation	Student did not work on project for most of the allotted time. Project is incomplete.	Student did not manage time well and got distracted often. Project is partially complete or does not show effort was put forward.	Student completed project on time but could have used time more wisely to work on the piece.	Student managed self and time well throughout the entire project. Effort is evident in the final artwork.	
<p>Theme</p> <p>Did students portray the significance of their chosen location? Are chosen artifacts representative of the assets provided by the location?</p>	Student did not consider community significance or any artifacts from their location.	Student attempted to portray significance of chosen location, but artifacts do not match location.	Student chose artifacts which would be found at their location. Thought was put forward into the community significance of their location.	Student chose artifacts which exemplify assets that their chosen location provides to their community. Understanding of connection between chosen location and community significance is evident in final work.	

<p>Illustration quality and collage composition</p> <p>Do illustrations show evidence of understanding line, form, and color?</p>	<p>Illustrations are incomplete or not present</p>	<p>Illustrations are complete and recognizable as chosen artifacts</p>	<p>Illustrations show understanding of line, form, and color. Composition is balanced.</p>	<p>Illustrations portray chosen artifacts and show skill in use of line, form, and color. Composition is well thought out and balanced. Composition creates visual movement or has a strong focal point.</p>	
<p>TOTAL POINTS</p> <p>(Out of 16)</p>					

A Tour of the Neighborhood: A Photography Flipbook

SARAH GORMAN

Grade Level - Intermediate

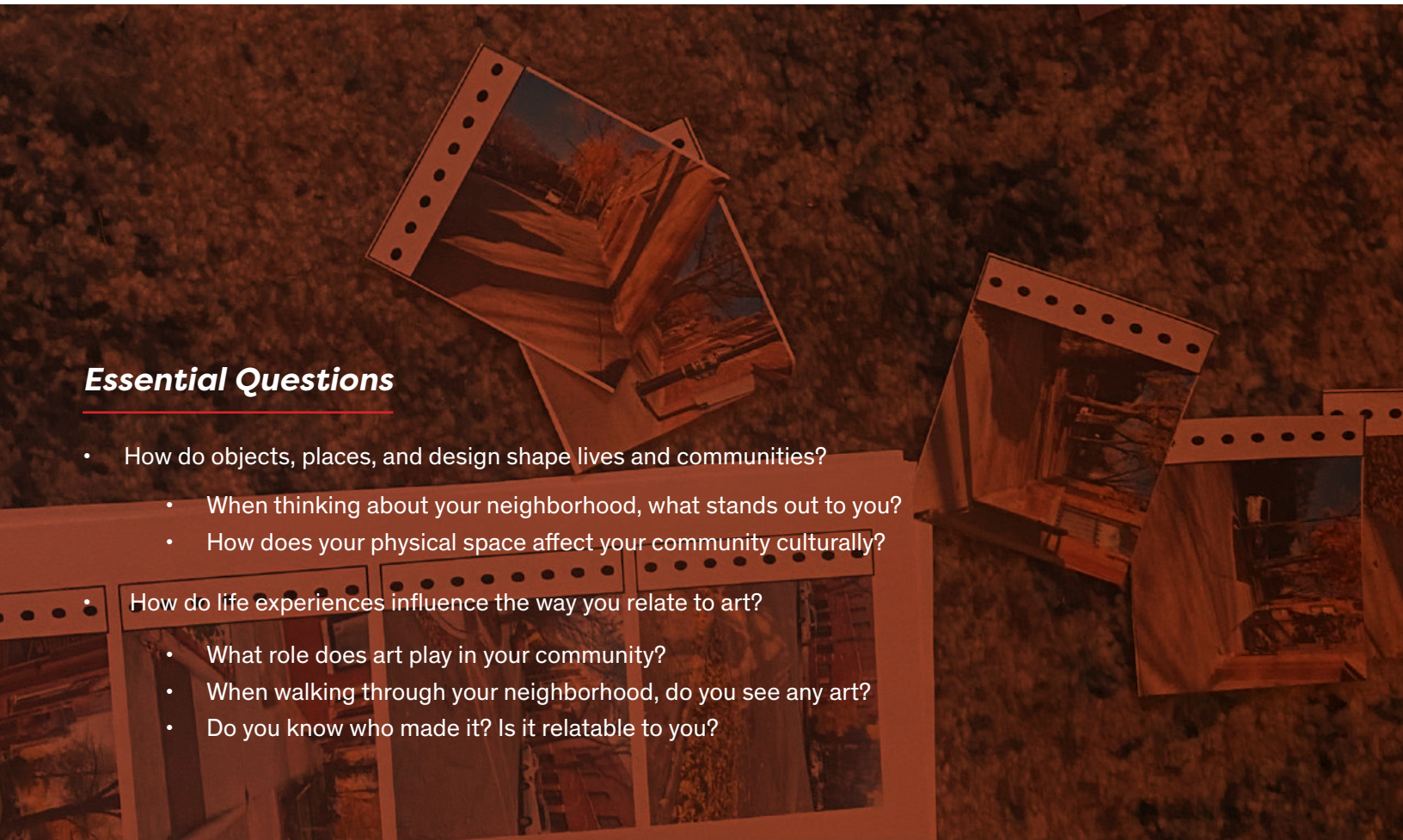


Central Focus

In this project students will create a photography flipbook. Students will engage with this project based on the communities they live in. Students will be shown demos in taking photos with cell phones and basic editing in photoshop. Students will be asked to go out and walk through their neighborhoods taking 30-45 photos of their walk. These images should be taken every 5-10 steps in order for their flipbooks to flow naturally; effectively giving a tour of their neighborhood. These images will be uploaded onto a template provided on google classroom, and printed. Students will then be guided in making them into flipbooks. These flip books will give us as the viewer a glimpse into a student's neighborhood through their eyes.

Essential Questions

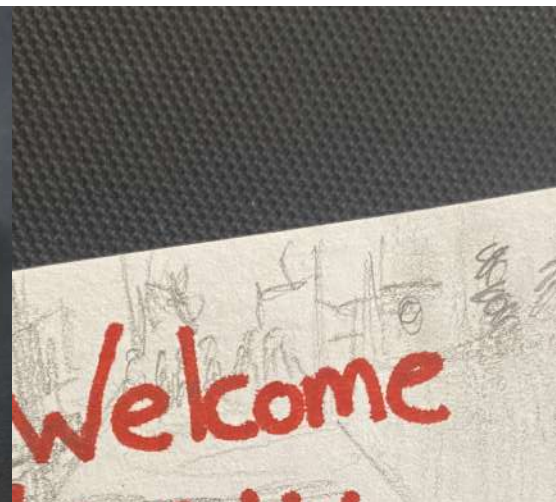
- How do objects, places, and design shape lives and communities?
 - When thinking about your neighborhood, what stands out to you?
 - How does your physical space affect your community culturally?
- How do life experiences influence the way you relate to art?
 - What role does art play in your community?
 - When walking through your neighborhood, do you see any art?
 - Do you know who made it? Is it relatable to you?



Objectives

Students will be able to...

- engage in brainstorming through a writing assignment.
- participate in group discussion by answering prompts displayed at the front of the classroom.
- practice editing on photoshop with a sample image that will be turned in on Google Classroom.
- choose an area or part of their neighborhood they want to showcase in their flipbook.
- take 30-45 photos of their neighborhood.
- open their photos in photoshop and edit them.
- fill out exit slips throughout the duration of the project.
- put all of their photos into a template on Google Docs.
- cut out each of their images and glue each image together along the edge of the page.
- write a reflection statement after assembling their flipbook.
- choose one image from the inside of their flipbook as their favorite.
- draw a sketch version of this image on a cover page and adhere the cover page to their flipbook.
- assign their flipbook a title and write the title and their signature of the cover of the flipbook.
- do a gallery walk with their peers flipbooks.
- leave three sticky note comments on their peers work.
- fill out a reflection sheet at the end of the project.



Key Vocab

- Repetitions
- Line quality
- Value
- Texture
- Shape

Materials

- Cell phone (camera)
- Computer
- Photoshop
- 8 1/2" x 11" printer paper
- Printer
- Scissors
- Glue sticks
- Liquid glue
- Mini binder clips
- Cardstock (or thin cardboard)

SARAH GORMAN

Teacher Candidate:	Sarah Gorman	Lesson Date (s)	2 classes, 50 minutes class periods
Mentor Teacher:	William Estrada	School:	High School
Grade:	Intermediate	Course:	Mixed Media I
Lesson Title	A Tour of the Neighborhood: Planning A Photography Flipbook		

Lesson Rationale

Learning Goals and Focus (Quick overview of lesson focus):

During the planning phase of the photography flipbook project, students will learn about contemporary artists that make work focused on Community and neighborhoods. All the artists shown will be Chicago based. Students will also fill out planning sheets and do writing assignments that ask them to think about their neighborhood; the things they enjoy about it, preconceived notions other people may have about it, etc.

During this stage of the project students will plan out what they want to show in their tour and what they will photograph. Students will share these plans in small groups and receive peer feedback.

Lesson Objectives: SWBAT: (What students will be able to do): **Clear Measurable Objective Verbs**

SWBAT engage in brainstorming through a writing assignment.

SWBAT participate in group discussion by answering prompts displayed at the front of the classroom.

SWBAT choose an area or part of their neighborhood they want to showcase in their flipbook

SWBAT demonstrate awareness of ethical implications of making and distributing creative work.

Learning Standards: [Read the Standards](#) | [National Art Standards](#) | [Illinois Art Learning Standards](#)

VA:Cr1.2.I a. - Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design.

VA:Cr1.1.I a. - Use multiple approaches to begin creative endeavors.

VA:Pr6.1.II a. - Make, explain, and justify connections between artists or artwork and social, cultural, and political history.

Social Emotional Learning Standards

1C - Demonstrate skills related to achieving personal and academic goals.

3A - Consider ethical, safety, and societal factors in making decisions.

1B - Recognize personal qualities and external supports.

Essential Questions: [Math Essential Questions](#) | [Literacy Themes Essential Questions](#) | [Social Studies Essential Questions](#) | [World Language Essential Questions](#) | [Visual Arts Essential Questions](#)

- How do objects, places, and design shape lives and communities?
- When thinking about your neighborhood, what stands out to you?
- How does your physical space affect your community culturally?
- How do life experiences influence the way you relate to art?
- What role does art play in your community?
- When walking through your neighborhood, do you see any art? Do you know who made it? Is it relatable to you?
- How does learning about art impact how we perceive the world?

How this lesson connects to students' cultural, personal, and/or academic backgrounds:

This lesson connects to students' culture and personal backgrounds because it is an exploration of their neighborhood and communities allowing them to:

- Recognize personal qualities and external supports.
- Recognize the feelings and perspectives of others.
- Recognize individual and group similarities and differences.

Accommodations: [Universal Design for Learning](#)

4.1, 1.3 - If a student can't walk to do a tour of their neighborhood, they can use Google Earth and take screenshots. During the peer feedback activity students who will be receiving this accommodation will meet in a small group with the teacher, where they will receive a handout with altered criteria and go over navigating Google Earth

Targeted Academic Language Function:

These words will be provided to students in a document on Google Classroom

Targeted Academic Essential Vocabulary:

Brightness- the overall lightness or darkness of the image

Contrast - the range of brightness, from lightest to darkest, in an image

Value - defines how light or dark a given color or hue can be.

Shadow - the dark areas where a light source is blocked by an object

Saturation - the intensity of the color

Vibrance - saturates the parts of a photo that aren't that colorful

Warmth - the spectrum of yellow, orange, and red tones in an image

Lesson Outline

Artist Samples



Materials

- Cell phone (camera)
- Computer
- Photoshop
- 8.5" x 11" printer paper
- Printer
- Scissors
- Glue sticks
- Liquid glue
- Mini binder clips
- Cardstock (or thin cardboard)

What **Principles & Elements of Design** does this project connect to?

Students will use these principles and elements of design when they are photographing their neighborhoods and assembling their flipbooks:

Space - capturing depth in their photos.

Movement - their images should flow into one another to have an effective flipbook.

Pattern - images will all be taken at the same size and focal length.

Rhythm - objects should be visible in several photos as the student approaches them.

Variety - from beginning to end the series of photos should show multiple aspects of the students' neighborhood.

Art Vocabulary

Editing - making changes or adjustments to an image

Flipbook - a book of images that change gradually when the pages are quickly flipped through

Scaffolding - In Preparation

- Students should know how to use the camera on their cell phone.
- Students should know how to upload images into a Google Drive folder.
- Students should know what neighborhood they live in.

Project Timeline

PLAN

Students walk in and sit down and get settled. **3 min**

Teacher directs students' attention to the front of the room/board. **2 min**

Go over daily agenda (intro new project, writing assignment on Google classroom). **5 min**

Intro new project - slide presentation includes artist examples (of artists living/ working in Chicago that make work surrounding the idea of neighborhoods and community, teacher's exemplar, an overview of criteria for the final piece and schedule (there will be multiple deadlines), and specifics for the 1st deadline. 30-45 photos of a 'tour of your neighborhood'. The slides and examples will be provided to students via Google Classroom. Introduce brainstorming writing assignment. **20 min**

CREATE

Brainstorming writing assignment - students will respond to a series of questions in an assignment posted on Google Classroom. As part of the assignment students will sketch (quick 1-2 minutes pencil sketch in sketchbooks- students take a picture and upload it alongside their questions document) a spot in their neighborhood stand out to them as being important and defining of their community. **20 min**

DAY 2

PLAN

Students walk in and sit down and get settled. **3 min**

Teacher directs students' attention to the front of the room/board. **2 min**

Go over daily agenda (demo, video tutorials, practice taking photos, exit slip). **5 min**

Demo - Slides with screenshots on taking high quality square photos with cell phones; slides with screenshots for straightening and cropping images within app editing; students are directed to a folder on Google Classroom where there will be video versions of the information in the slides. **15 min**

Students will look through the resources on Google Classroom independently. **10 min**

CREATE

Intro to partner work - Students will be put into partners based on who they're sitting next to. A slide will be at the front of the room with instructions for what to do for the rest of class (partner work and exit slip)- Teacher will also explain this information aloud. **3 min**

Partner work - Students will share with their partner 1 thing that they will be showing in their tour of their neighborhood (an important place, building, tree, etc.). Student will use the rest of the time to practice taking photos, using the information they learned from the demo and videos. **10 min**

REFLECT

Exit slip - Students will fill out an exit slip on Google Classroom answering if they have taken their photos or if they have a plan to take their photos. Students will upload 2 photos they've taken in class as part of their exit slip. **2 minutes**

Scaffolding - For growth

- Students will gain practice in giving and responding to constructive peer feedback
- Students will gain practice in responding to contemporary artists
- Students will gain practice in writing about and planning a project before beginning it

Resources

[Student Presentation](#)

Exit Slips (below)

IN CLASS PLANNING NOTES

Please submit photos of your sketchbook page from today's in-class brainstorming activity

Remember your notes should address the following questions:

- What neighborhood do you live in?
- What's special about your neighborhood?
- What are some preconceived notions people might have about your neighborhood?
- What are some things you would like to show people about your neighborhoods?
- Where is your favorite place to go in your neighborhood?

Exit Slip

Please submit 2 photos from your in-class peer practice activity and answer the following questions:

Have you taken photos for your flip book yet?

If yes, how did it go? (2-3 sentences)

If not, do you have a plan? (when/where you will take them) (2-3 sentences)

Is there anything you need from me for this stage of the project?

REMEMBER: 35-45 photos and 250-350 word description are due on: _____

Exit Slip

Please submit your final image from in class photoshop practice activity and answer the following questions:

How are you feeling about using photoshop going forward?

- Very Comfortable
- Somewhat comfortable
- I would benefit from some additional practice
- I would prefer not to use photoshop for this project

Is there anything you need from me for this stage of the project?

REMEMBER: 35-45 photos and 250-350 word description are due on: _____

Exit Slip

How are you feeling about using photoshop going forward?

- Very Comfortable
- Somewhat comfortable
- I would benefit from some additional practice
- I would prefer not to use photoshop for this project

Would you benefit from an additional class period to work on editing photos?

Do you feel like the skills you are learning in photoshop will be helpful to you in the future? Do you see yourself using photoshop as a tool for your art practice?

Would you like to meet with me to discuss your project during class tomorrow?

Is there anything you need from me for this stage of the project?

REMEMBER: 35-45 photos and 250-350 word description are due today

If you have not submitted these please do so by class time tomorrow.

Exit Slip

What was the most important thing for you to showcase in your neighborhood tour?

Are you happy with the images you took?

Is there anything you need from me for this stage of the project?

REMEMBER: your photos should be uploaded into your template and turned in on Google Classroom by 11:59 on Sunday in order to be printed by class time on Monday

Exit Slip

Have you enjoyed making this project? Why or why not? (3-4 sentences)

Are you happy with the way your flipbook came together?

Is there anything you need from me for this stage of the project?

REMEMBER: your final flipbook and written narrative should be ready for presentation in class tomorrow

Archiving Our Communities

AMELIA LOZADA

Grade Level - Intermediate



Central Focus

Students will be exploring the visual histories of their own neighborhoods by researching the changes in their communities in conjunction with research and stats on how their neighborhood changed. This will create a connection between visual changes and the statistics of those changes. They will show these changes in the form of horizontal timelines with their research displayed under each photo. Students will learn how to connect visuals to concepts and analyze visual changes. They will be picking a specific spot in their neighborhood and looking at the changes utilizing Google Maps street view.

Essential Questions

- What does it mean to activate archives?
- How can we keep archives alive?
- How can we use visual archives to help educate?

HUMBOLDT PARK, CHICAGO



2023



2015



2014



2011

2017-2021
W: 10.3%
H: 52.9%
B: 33.9%
O: 2.9%

2007-2011
W: 5.3%
H: 51%
B: 42.4%
O: 1.4%

2000
W: 3.3%
H: 48%
B: 47.4%
O: 1.3%

Objectives

Students will be able to...

- look through archives.
- conduct research on their communities.
- organize research and information.
- identify changes between photos.
- organize photos into timelines and add matching information.
- utilize the digital program Canva to create their timelines and export their final files for print.
- analyze their processes and adjust them accordingly.
- listen to feedback and adjust their projects accordingly.
- utilize the elements and principles of design to speak about their peers' works.
- provide constructive criticism for their peers



IN THE 1960S THE UNIVERSITY OF ILLINOIS CHICAGO BEGAN EXPANDING THE CAMPUS INTO THE SURROUNDING NEIGHBORHOODS. THEY BEGAN BY CLEARING OUT 100 ACRES OF LAND THAT RESIDENTS WERE LIVING ON, DISPLACING 5,000 PEOPLE. THIS MOSTLY AFFECTED THE BLACK AND LATINO RESIDENTS WHO PROTESTED AGAINST IT. THE NIGHBORHOODS SURROUNDING THE MUCH LARGER UIC CAMPUS NOW MOSTLY CATER TO MIDDLE CLASS RESIDENTS, THREATENING NEIGHBORHORING COMMUNITIES LIKE PILSEN WHICH HAS BEEN THE TARGET OF GENTRIFICATION FOR MANY YEARS ALREADY.

Artist References

- Tanya
- Abigail Deville
- Doris Salcedo
- Amanda Williams:
Why I turned Chicago's
abandoned homes into art
TED Talk

Key Vocab

- Fonts, text
- Color
- Cropping
- Dimensions
- Saturation

Materials

- Computers/laptops
- Canva
- Google Maps
- Sketchbooks
- Printer
- Photo paper



AMELIA LOZADA

Teacher Candidate:	Amelia Lozada	Lesson Date (s)	2 weeks 60 min classes
Mentor Teacher:	William Estrada	School:	High School
Grade:	Intermediate	Course:	Multimedia Art
Lesson Title	Archiving Our Communities		

Lesson Rationale

Learning Goals and Focus (Quick overview of lesson focus):

Students will be exploring the visual histories of their own neighborhoods by researching the changes in their communities in conjunction with research and stats on how their neighborhood changed. This will create a connection between visual changes and the statistics of those changes. They will show these changes in the form of horizontal timelines with their research displayed under each photo. Students will learn how to connect visuals to concepts and analyze visual changes. They will be picking a specific spot in their neighborhood and looking at the changes utilizing google maps street view.

Lesson Objectives: SWBAT: (What students will be able to do): **Clear Measurable Objective Verbs**

- SWBAT find and look through archives
- SWBAT conduct research on their communities
- SWBAT organize research and information
- SWBAT identify changes between photos
- SWBAT organize photos into timelines and add matching information
- SWBAT utilize the digital program Canva to create their timelines and export their final files for print
- SWBAT analyze their processes and adjust them accordingly
- SWBAT take feedback and adjust their projects accordingly
- SWBAT utilize the elements and principles of design to speak about their peers works
- SWBAT provide constructive criticism for their peers within reason

Learning Standards: **Read the Standards** | **National Art Standards** | **Illinois Art Learning Standards**

VA:Cr2.2.II - a. Demonstrate awareness of ethical implications of making and distributing creative work.

VA:Re7.1.II - a. Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.

VA:Pr6.1.II - a. Make, explain, and justify connections between artists or artwork and social, cultural, and political history.

VA:Re8.1.II - a. Construct and support meaningful interpretations, supported by evidence, of an artwork or collection of works through describing and analyzing feelings, subject matter, formal characteristics, artmaking approaches, contextual information, and key concepts.

Social Emotional Learning Standards

3A - Consider ethical, safety, and societal factors in making decisions

2C - Use communication and social skills to interact effectively with others

Essential Questions:

- What does it mean to activate archives?
- How can we keep archives alive?
- How can we use visual archives to help educate?

How this lesson connects to students' cultural, personal, and/or academic backgrounds:

Students will be researching and exploring the communities they reside in and taking a closer look at things they may not have noticed before.

Accommodations: Universal Design for Learning

Engagement: Optimize relevance, value, and authenticity.

Representation: Promote understanding across languages.

Action & Expression: Guide appropriate goal setting.

Targeted Academic Essential Vocabulary:

- Form
- Space
- Color
- Shape
- Tone

Lesson Outline

Artist Samples

2007

LITTLE ITALY (UIC), CHICAGO

2021



IN THE 1960S THE UNIVERSITY OF ILLINOIS CHICAGO BEGAN EXPANDING THE CAMPUS INTO THE SURROUNDING NEIGHBORHOODS. THEY BEGAN BY CLEARING OUT 100 ACRES OF LAND THAT RESIDENTS WERE LIVING ON, DISPLACING 5,000 PEOPLE. THIS MOSTLY AFFECTED THE BLACK AND LATINO RESIDENTS WHO PROTESTED AGAINST IT. THE NIGHBORHOODS SURROUNDING THE MUCH LARGER UIC CAMPUS NOW MOSTLY CATER TO MIDDLE CLASS RESIDENTS, THREATENING NEIGHBORHORING COMMUNITIES LIKE PILSEN WHICH HAS BEEN THE TARGET OF GENTRIFICATION FOR MANY YEARS ALREADY.

HUMBOLDT PARK, CHICAGO



2023



2015



2014



2011

2017-2021
W: 10.3%
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B: 33.9%
O: 2.9%

2007-2011
W: 5.3%
H: 51%
B: 42.4%
O: 1.4%

2000
W: 3.3%
H: 48%
B: 47.4%
O: 1.3%

Materials

Computers/laptops, Canva, google maps, sketchbooks, printer, photo paper

What Principles & Elements of Design does this project connect to?

Shapes identified in the photos, **colors** of the buildings and how they may have changed, analyzing the **spaces** they capture, identifying and **emphasizing** changes

Art Vocabulary

Fonts, text, color, cropping, dimensions, saturation

Scaffolding - In Preparation

Students will learn the functions of Canva and how to navigate Google maps.

Project Timeline

DAY 1 - Project Intro

Set schedule for the period. **5 min**

Presentation on project. **25 min**

Exploring archives with the class and navigating Google maps and showing them the different functions. **20 min**

Q&A. **10 min**

DAY 2 - Research Day

Set schedule for the period. **5 min**

Brainstorm and then list 5 areas in your neighborhood in which you would like to explore changes. **10 min**

Students will explore the 5 areas they wrote down on Google maps. **10 min**

Students will capture images from 5 different years from their two areas on Google maps utilizing the screenshot feature on their computers. **25 min**

Exit slip... Narrow down your five areas to two final choices. Why did you choose them? **5 min**

DAY 3 - Research Day

Set schedule for the period. **5 min**

Begin researching by looking up the statistics and/or major events of the neighborhood depending on each year. **50 min**

Share out... What were some significant visual changes to the areas you decided to capture? **5 min**

DAY 4 - Research Day

Set goals for the period. **5 min**

Students will continue to do research. **50 min**

Share out... What was the most interesting thing you learned through your research? **5 min**

DAY 5 - Organizing Research

Set goals for the period. **5 min**

Utilizing their sketchbooks, students will organize their research by the year/pictures. **50 min**

Exit slip... What have you learned through a research-based process? What are the pros/cons? **5 min**

DAY 6 - Canva + Begin Timelines

Set schedule for the period. **5 min**

Exploring the Canva functions with the class (through the projector). **20 min**

Students will begin forming their timelines. **30 min**

Share out... What's something new you learned through Canva? **5 min**

DAY 7 - Continue Timelines

Set goals for the period. **5 min**

Work on timelines. **50 min**

Exit slip... Is there any clarity that is needed for the Canva processes? **5 min**

DAY 8 - Continue Timelines

Set goals for the period. **5 min**

Work on timelines. **50 min**

Gallery walk to look at each other's progress. **5 min**

DAY 9 - Continue Timelines

Set goals for the period. **5 min**

Work on timelines. **50 min**

Exit slip... What do you need to complete (before or during) our last studio day? **5 min**

DAY 10 - Finalize Timelines + Print

Set schedule for the period. **5 min**

Students will put final touches on their timelines and export files as PDF Print. **30 min**

Print and cut down (top and bottom white space) timelines. **20 min**

Gallery walk. **5 min**

DAY 11 - Critique Day

Set schedule for the period. **5 min**

Students will talk about and receive feedback on their work one by one. **50 min**

Exit slip... what do we need to work on for our second day of critiques? **5 min**

DAY 12 - Critique Day

Set schedule for the period. **5 min**

Students will talk about and receive feedback on their work going one by one. **50 min**

Exit slip... how have you improved on your critique skills? Do you feel you utilized the terms we have been using? **5 min**

Scaffolding - For growth

- Exploring different types of research and how it could be framed in an artistic point of view, utilizing different mediums to display research.

Resources

[Tanya Aguiñiga](#)

[Abigail Deville](#)

[Doris Salcedo](#)

[Amanda Williams: Why I turned Chicago's abandoned homes into art | TED Talk](#)

[A beginner's guide to using Canva](#)

Using Historical Paintings to Create New Recontextualized Digital/Paintings of Their Own

BRI REYES

Grade Level - Intermediate



Central Focus

Students should be able to understand how art functions within other disciplines in order to promote the idea of disciplinary literacies. Students will develop their artistic literacies while simultaneously developing their understanding of arts integration in history. They will first look at how different artists recontextualize historical paintings and photographs and then be given the opportunity to do the same with their own findings. Students will look at three different historical works of art and how contemporary artists have recontextualized these works to make new interpretations and meanings of the original works of art. Work from the following artists will be included: Emanuel Leutze, Robert Colescott, Wendy Red Star, Charles Milton Bell, Jacques-Louis David, and Kehinde Wiley. Students will leave the lesson understanding how art is used as a tool to create responses to the world around them. Students will use this as a basis learning about visual choices artists make within their own recontextualized works of art. They will be asked to find a work of art that they themselves want to recontextualize using digital art and painting techniques. They will be given different artists whose visual choices influenced the final recontextualized work based on their final works of art, as well as different techniques within both painting and digital imaging to find their own works to recontextualize.

Essential Questions

- Why do artists choose to recontextualize famous historical works of art?
- How can you integrate art within history?
- How can history be taught using art?



Objectives

Students will be able to...

- find their own work of art in history/contemporary art that they want to recontextualize.
- recontextualize the works of art they have found using digital imaging/painting.
- understand why artists choose to recontextualize works of art to create new modern day meanings.
- reflect on the way their peers chose to recontextualize their own work.
- choose from a range of materials to recreate a new work of art in order to create a new meaning.
- redesign and recontextualize an old photo or painting as a way to create a new work of art.
- recontextualizes art work for the sake of learning about arts integration within history and vice versa.
- elaborate meaning behind their chosen recontextualized work of art.
- make connections and comparisons between historical and contemporary works of art.



Artist References

- Andy Warhol

Key Vocab

- Repetition
- Color
- Line
- Pattern
- Value
- Digital imaging
- Painting
- Printing

Materials

- DSLR/ Phone
- 8.5" x 11" paper
- Photoshop (optional)
- Acrylic paint (blue yellow, red)
- Paintbrushes
- Printer (optional)
- Pencil/ pen
- Extra light source (optional)

BRI REYES

Teacher Candidate:	Bri Reyes	Lesson Date (s)	8 days, 50-minute periods
Mentor Teacher:	William Estrada	School:	Highs School
Grade:	Intermediate	Course:	Art 2
Lesson Title	Using historical paintings to create new recontextualized digital/paintings of their own.		

Lesson Rationale

Learning Goals and Focus (Quick overview of lesson focus):

Students should be able to understand how art functions within other disciplines to promote the idea of disciplinary literacies. Students will develop their artistic literacies while simultaneously developing their understanding of arts integration in history. They will first look at how different artists recontextualize historical paintings and photographs and then be given the opportunity to do the same with their own findings. Students will look at 3 different historical works of art and how contemporary artists have recontextualized these works to make new interpretations and meanings of the original works of art. Work from the following artists will be included: Emanuel Leutze, Robert Colescott, Wendy Red Star, Charles Milton Bell, Jacques-Louis David, and Kehinde Wiley. Students will leave the lesson understanding how art is used as a tool to create responses to the world around them. Students will use this as a basis of learning about visual choices artists make within their own recontextualized works of art. They will be asked to find a work of art that they themselves want to recontextualize using digital art and painting techniques. They will be given different artists whose visual choices influenced the final recontextualized work based on their final works of art, as well as different techniques within both painting and digital imaging to find their own works to recontextualize.

Lesson Objectives: SWBAT: (What students will be able to do): [Clear Measurable Objective Verbs](#)

SWBAT Find their own work of art in history/contemporary art that they want to recontextualize on their own.

SWBAT Recontextualize the works of art they have found using digital imaging/painting.

SWBAT Understand why artists choose to recontextualize works of art to create new modern-day meanings.

SWBAT reflect on the way their peers chose to recontextualize their own work.

SWBAT chooses from a range of materials to recreate a new work of art to create a new meaning.

SWBAT redesign and recontextualize an old photo or painting as a way to create a new work of art.

SWBAT recontextualize artwork for the sake of learning about arts integration within history (and vice versa).

SWBAT elaborate meaning behind their chosen recontextualized work of art.

SWBAT make connections and comparisons between historical and contemporary works of art.

Learning Standards: [Read the Standards National Art Standards](#) | [Illinois Art Learning Standards](#).

VA:CR1.1.II.- Creative problem solving (recontextualization) based on existing artwork.

VA:Cr1.2.II. - Choose from a range of visual choices and materials that utilize both traditional and contemporary artistic practices.

VA:Cr2.1.II - Experiment, practice, and demonstrate knowledge through painting or digital imaging.

VA:CR.2.3.II - Redesign a work of art (painting/ photo) in order to recontextualize and change its original meaning.

VA:Cr3.1.II - Engage in constructive critique with instructor as well as peers in order to re-engage, revise work of art and revise work of art in order to elaborate the meaning of recontextualized work.

VA:Pr6.1.II - Make, explain, and Justify connections between the original work of art and the new recontextualized version. As well as making connections between artists.

VA:Re7.2.II - Share out with the class original versus recontextualized versions of art made for final whole class critique.

VA:Cn11.1.II - Make historical connections between the original works and recontextualized works of art.

Social Emotional Learning Standards

2A,1) - Analyze barriers to effective communication.

2A,2) - Evaluate opposing points of view on current issues (e.g., the role of students in the governance of their school).

2B,4) - Evaluate how marketing and media shape how social and cultural groups. perceive themselves.

Essential Questions: [Math Essential Questions](#) | [Literacy Themes Essential Questions](#) | [Social Studies Essential Questions](#) | [World Language Essential Questions](#) | [Visual Arts Essential Questions](#)

- Why do artists choose to recontextualize famous historical works of art?
- How can you integrate art within history?
- How can history be taught using art?

How this lesson connects to students' cultural, personal, and/or academic backgrounds:

Students will be able to choose works of art that can relate back to them as individuals. This can be done by choosing works of art they are either familiar or unfamiliar with and turning them into works that relate to their cultural identities. This can look like the provided examples where the instructor chose a commonly known work of art like Andy Warhol's Campbell soup cans and made it their own by using something they grew up with which was Maruchan instant noodle soup. Students will be able to use their cultural, personal, or academic backgrounds to recontextualize their own work based on their own identities and experiences.

Accommodations: [Universal Design for Learning](#)

Recruiting Interest

- Optimize individual choice and autonomy
- Optimize relevance, value, and authenticity
- Minimize threats and distractions

Perception

- Offer ways of customizing the display of information
- Offer alternatives for auditory information
- Offer alternatives for visual information

Expression & Communication

- Use multiple media for communication
- Use multiple tools for construction and composition
- Build fluencies with graduated levels of support for practice and performance

Targeted Academic Essential Vocabulary:

compare, analyze, evaluate, describe (used in both artist choice sheet, and artist reflection (artist statement)).

Lesson Outline

Artist Samples

Original work being recontextualized:

Andy Warhol, Soup Cans 1962 · Medium: Acrylic with metallic enamel paint on canvas, 32 panels



Instructors Exemplar:



Materials

- DSLR/Phone
- 8.5 by 11-inch paper
- Photoshop (optional)
- Acrylic paint (blue, yellow, red)
- Paintbrushes
- Printer (optional)
- Pencil/ pen
- Extra light source (optional)

What **Principles & Elements of Design** does this project connect to?

- Repetition
- Color
- Line
- Pattern
- Value

Art Vocabulary

- Digital imaging
- Painting
- Printing
- Repetition
- Color
- Line
- Pattern
- Value

Scaffolding - In Preparation

- Use of digital/ manual camera
- Photoshop techniques

Project Timeline 50 min period

DAY 1 – 50 min

PLAN

Students will be introduced to a variety of artists who have recontextualized works of art within history. This includes a presentation on these artists and the visual choices they made within their own works of art. As well as be introduced to the project of choosing their own work of art that will later be recontextualized. [Link](#). **15 min**

CREATE

Fill out visual artist handouts to brainstorm your own visual choices for recontextualized work of art. Instructors can facilitate student brainstorming groups. (facilitate pairs). **20 min**

REFLECT

Find a partner to compare visual choices made in the reflection sheet. They will do this 3 times with 3 different partners. **15min (5 min x 3)**

DAY 2 – 50 min

PLAN

Students will begin finding their own works of art in history that they will choose to recontextualize using painting/digital imaging. They will create a proposal sheet that they will then check in with me before they begin their final recontextualized work. They can use books, the internet archive, and other resources provided by the instructor. **15 min**

CREATE

Students will use visual choice handout to guide brainstorming in finding an artwork within history they will choose to recontextualize and explain why they want to rework the final painting/ digital image.

20 min

REFLECT

Students will complete a brainstorm by checking in with the instructor and will create comments together as to what they can add to final recontextualized work and the choices they made and why. They will discuss this more in their artist reflection. **15 min**

DAY 3 - 50 min Workday

PLAN

Students will begin working on their final recontextualized work once they have checked in with me. All check-ins will be required before moving forward in work. Painting/ Digital manipulation are the choices for mediums within this project and students have the choice of either or (or both). **10 min**

CREATE

Using painting and digital imaging (that they have already been given lessons on) students will have autonomy as to how they want to recontextualize their work that they will later reflect on in their artist statements as to why they made the choices they did, for students to understand why recontextualization occurs. As well as the importance of creating new meanings from older artworks.

30 min

REFLECT

Students will check in with one other partner to gain feedback on progress thus far and create comments (using google classroom) to integrate it into their final work of art. Students will be expected to leave suggestive comments or questions on progress of work in partners. **10 min**

DAY 4 - 50 min Workday

PLAN

Students will begin working on their final recontextualized work once they have checked in with me. All check-ins will be required before moving forward in work. Painting/ Digital manipulation are the choices for mediums within this project and students have the choice of either or (or both). **10 min**

CREATE

Using painting and digital imaging (that they have already been given lessons on) students will have autonomy as to how they want to recontextualize their work that they will later reflect on in their artist statements as to why they made the choices they did, for students to understand why recontextualization occurs. As well as the importance of creating new meanings from older artworks.

30 min

REFLECT

Students will check in with one other partner to gain feedback on progress thus far and create comments (using google classroom) to integrate it into their final work of art. Students will be expected to leave suggestive comments or questions on progress of work in partners. **10 min**

DAY 5 - 50 min

PLAN

All students should have been expected to have completed a check in as well as began their recontextualized work. They are meant to continue working on their final pieces and check in with me for feedback or help. **5 min**

CREATE

Students will continue working on final work of art and ask for feedback if needed along the way (as next class will be their final day to work on it). **40 min**

REFLECT

Students will check in with their instructor on their progress and make creative choices based on how much they must add to finalize work by next class. **5 min**

DAY 6 – 50 min

PLAN

All students should have been expected to have completed a check in as well as began their recontextualized work. They are meant to continue working on their final pieces and check in with me for feedback or help. **5 min**

CREATE

Students will continue working on final work of art and ask for feedback if needed along the way (as next class will be their final day to work on it). **40 min**

REFLECT

Students will check in with their instructor on their progress and make creative choices based on how much they must add to finalize work by next class. **5 min**

DAY 7 – 50 min

PLAN Students will be asked to prepare a final representation feedback form for their own work and peers. **5 min**

CREATE

Students will finalize their recontextualized works and get ready to create their artist reflection based on the artist choices made as well as their process through this work. **25 min**

REFLECT

Work on one paragraph artist reflection and talk about the choices made, why they were made, what artist was chosen and why? And overall talk about the overall creative choices made to reach the final work of art. **10 min**

DAY 8 - 50 min

PLAN

Review criteria for art projects. Go over critique protocol. **10 min**

CREATE/CRITIQUE

Students will get the opportunity to share their works of art with the class and volunteer to talk (In artistic process on rubric) about the original works of art chosen and then show their own recontextualized versions. **30 min**

REFLECT

Share out challenges and surprises of the project process and final work of art with the whole class. **10 min**

Scaffolding - For growth

- Students can use their knowledge of what it means to recontextualize work within history for future projects where they are asked to reflect on the past to create new meanings within their own artwork.

Resources

<https://kehindewiley.com/>

<https://www.wendyredstar.com/>

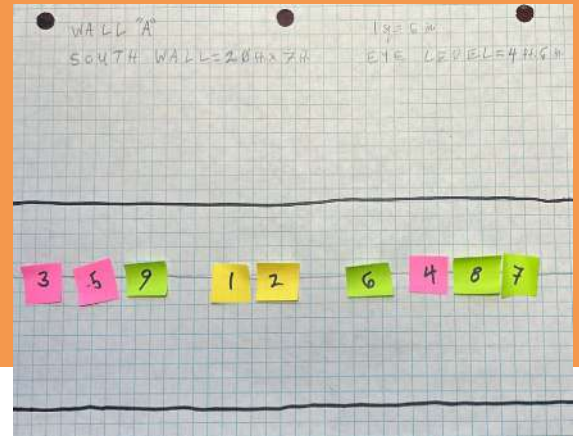
<https://www.warhol.org/>

<https://www.newmuseum.org/exhibitions/view/art-and-race-matters-the-career-of-robert-colescott>

Group Curatorial and Exhibition Design Project

LUKE SANDERS

Grade Level - Advanced



Central Focus

Students will collaboratively curate an original exhibition of art made by peers in the beginning drawing/painting class. Student curators will frame, hang, and create wall labels for each piece. As a group, student curators will write a short exhibition statement to help contextualize the artworks for viewers. Artists will submit up to three finished artworks. One will be selected, framed, and displayed for the duration of the exhibit. The other two artworks will be returned to the artist. An artwork loan agreement will be filled out for each artwork selected for the exhibition. Students will collaboratively develop measurable, objective criteria for each selection. If multiple artworks by the same artist check all the boxes, curators will vote by a show of hands on which one they would prefer to display.

Essential Questions

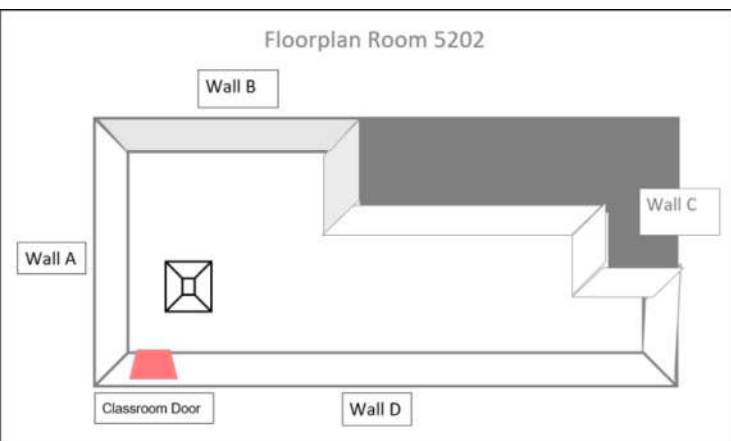
- Why do artists choose to recontextualize famous historical works of art?
- How can you integrate art within history?
- How can history be taught using art?



Objectives

Students will be able to...

- establish criteria for selecting artworks.
- fill out artwork criteria handout.
- reflect on criteria development process.
- analyze other student's artwork with confidence using established criteria.
- choose artworks out of a grouping.
- fill out an artwork loan agreement form.
- draw floor plans of the exhibition space and use them to mock up where they would place the artwork.
- discuss and determine arrangement strategies in small groups.
- arrange artworks using visual strategies (flow, theme, material, juxtapositions, etc.).
- apply numerical code to floor plan to propose artwork placement.
- frame artworks.
- reflect on artwork placement and rearrange based on new visual information (architectural context and frame).
- compose labels for each artwork.
- match labels and artworks.
- reflect on overall show impact (patterns and themes).

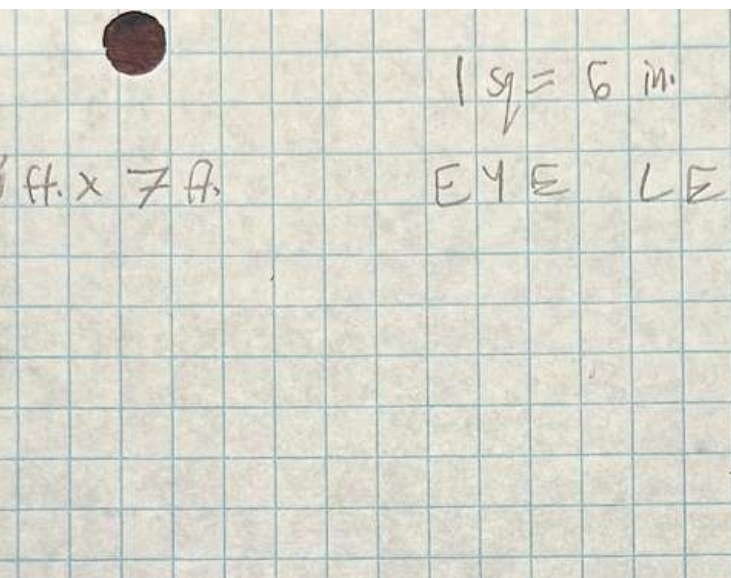


Key Vocab

- Context
- Curate
- Curator
- Visual Plan
- Rhythm
- Balance
- Contrast
- Harmony

Materials

- Ballpoint pens.
- Pencils (for floor plans)
- Printer paper
- Rulers
- Journals
- Frames
- Pushpins
- Computer with word processor
- Printer
- Paper cutter
- Glue dots
- Handouts - floor plan, loan agreement, artwork evaluation criteria, artwork
- Inventory sheet, exhibition handout template



LUKE SANDERS

Teacher Candidate:	Luke Sanders	Lesson Date (s)	6 days, 50 min classes
Mentor Teacher:	William Estrada	School:	High School
Grade:	Advanced	Course:	Drawing/Painting III
Lesson Title	Group Curatorial and Exhibition Design Project		

Lesson Rationale

Learning Goals and Focus (Quick overview of lesson focus):

Students will collaboratively curate an original exhibition of art made by peers in the beginning drawing/painting class. Student curators will frame, hang, and create wall labels for each piece. As a group, student curators will write a short exhibition statement to help contextualize the artworks for viewers. Artists will submit up to three finished artworks. One will be selected, framed, and displayed for the duration of the exhibit. The other two artworks will be returned to the artist. An artwork loan agreement will be filled out for each artwork selected for the exhibition.

Students will collaboratively develop measurable, objective criteria for selection.

For example:

- Each artwork should be legibly signed on the back
- Maximum artwork dimensions are 12"x12"
- Did the student use at least two secondary colors?
- Does this artwork show an iconic character from popular culture?
- Does this artwork contain imagery of hair or fur?

If multiple artworks by the same artist check all the boxes, curators will vote by a show of hands on which one they would prefer to display.

Lesson Objectives: SWBAT: (What students will be able to do): **Clear Measurable Objective Verbs**
SWBAT establish criteria for selecting artworks.

SWBAT fill out artwork criteria handout.
SWBAT reflect on criteria development process.
SWBAT analyze other student's artwork with confidence using established criteria.
SWBAT choose artworks out of a grouping.
SWBAT fill out an artwork loan agreement form.
SWBAT draw floor plans of the exhibition space and use them to mock up where they would place the artwork.
SWBAT discuss and determine arrangement strategies in small groups.
SWBAT arrange artworks using visual strategies (flow, theme, material, juxtapositions, etc.).
SWBAT apply numerical code to floor plan to propose artwork placement.
SWBAT frame artworks.
SWBAT reflect on artwork placement and rearrange based on new visual information (architectural context and frame).
SWBAT compose labels for each artwork.
SWBAT match labels and artworks.
SWBAT reflect on overall show impact (patterns and themes)

Learning Standards: [Read the Standards](#) | [National Art Standards](#) | [Illinois Art Learning Standards](#)

1A.J.1. - Explain how focusing on your community's assets rather than its deficits can affect your choices.
VA:re9.2.III - Construct evaluations of a work of art or collection of works based on differing sets of criteria.
VA:Re7.1.III - Analyze how responses to art develop over time based on knowledge of, and experience with, art and life.
2A.J.6. - Practice responding to ideas rather than the person advancing them.
VA:Re7.1.III - Analyze how responses to art develop over time based on knowledge of, and experience with, art and life.
VA:Pr4.1.III - Critique, justify, and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.
2C.J.1. - Analyze how you and others feel in giving and receiving help.
VA:Pr6:1:III - Curate a collection of objects, artifacts, or artwork to impact the viewer's understanding of social, cultural, or political experiences.
VA:Re7.2.III - Determine the commonalities within a group of artists or visual images attributed to a particular type of art, timeframe, or culture.
2A.J.6. Practice responding to ideas rather than the person advancing them.
VA:Cr3.1.III - Reflect on, re-engage, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.
VA:Re7.2.III - Determine the commonalities within a group of artists or visual images attributed to a particular type of art, timeframe, or culture.
3B.I.3. - Describe the causes and effects on others of one of your behaviors.
VA:Pr6:1:III - Curate a collection of objects, artifacts, or artwork to impact the viewer's understanding of social, cultural, or political experiences.

VA:Re7.2.III - Determine the commonalities within a group of artists or visual images attributed to a particular type of art, timeframe, or culture.

3C.I.5. - Evaluate the impact on yourself and others of your involvement in an activity to improve your school or community.

VA:Cn11.1.III - Appraise the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society.

VA:Pr6:1.III - Curate a collection of objects, artifacts, or artwork to impact the viewer's understanding of social, cultural, or political experiences.

Essential Questions: [Math Essential Questions](#) | [Literacy Themes Essential Questions](#) | [Social Studies Essential Questions](#) | [World Language Essential Questions](#) | [Visual Arts Essential Questions](#)

- How does collaboration expand the creative process?
- How does collaboratively reflecting on a work help us experience it more fully and develop it more completely?
- Why do people value objects, artifacts, and artworks and select them for presentation?
- What criteria are considered when selecting work for presentation, a portfolio, or a collection?
- How does the presenting and sharing of artworks influence and shape ideas, beliefs, and experiences?
- How can the viewer “read” a work of art?
- How does one determine criteria to evaluate a work of art?
- How is a personal preference different from an evaluation?

How this lesson connects to students' cultural, personal, and/or academic backgrounds:

- Students will consider the impact of their curatorial choices on the viewer.
- Students will use their previous art training to evaluate artworks.

Accommodations: [Universal Design for Learning](#)

Representation

3.3 Guide information processing, visualization, and manipulation

Action and Expression

5.1 Use multiple media for communication

Engagement

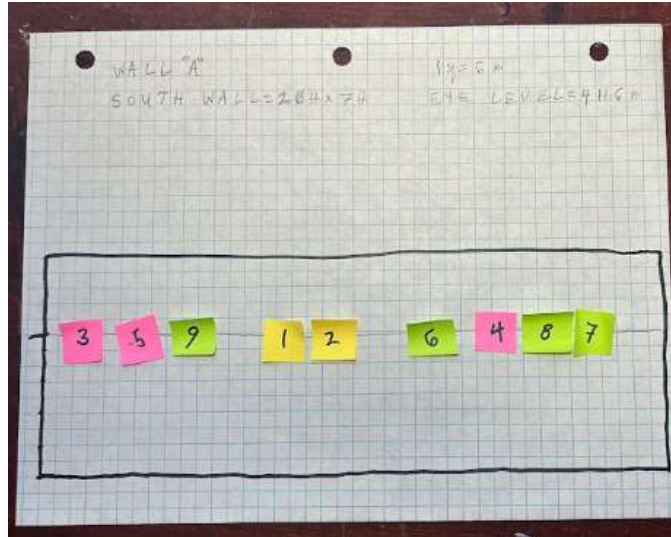
8.1 Heighten salience of goals and objectives

Targeted Academic Essential Vocabulary:

- Functions (actions)
- Vocabulary (key terms)
- Discourse (how we discuss) For the exhibition guide, look at some samples.
- Syntax (organization of sentences)

Lesson Outline

Artist Samples



Materials

- Ballpoint pens
- Pencils (for floor plans)
- Printer paper
- Rulers
- Journals
- Frames
- Pushpins
- Computer with word processor
- Printer
- Paper cutter
- Glue dots
- Handouts - floor plan, loan agreement, artwork evaluation criteria, artwork inventory sheet, exhibition handout template.

What **Principles & Elements of Design** does this project connect to?

Rhythm/repetition in the way artworks are organized on the wall.

Balance between artwork scales and spacing on the wall

Contrast between artworks in content, complexity, color, etc.

Harmony of overall display.

Art Vocabulary

Context - Interrelated conditions surrounding the creation and experiencing of an artwork, including the artist, viewer or audiences, time, culture, presentation, and location of the artwork's creation and reception.

Curate - Collect, sort, and organize objects, artworks, and artifacts; preserve and maintain historical records and catalog exhibits.

Curator - Person responsible for acquiring, caring for, and exhibiting objects, artworks, and artifacts.

Visual plan - Drawing, picture, diagram, or model of the layout of an art exhibit where individual works of art and artifacts are presented along with interpretive materials within a given space or venue.

Scaffolding - In Preparation

- Students should have taken Drawing/Painting I and II
- Students should feel confident interpreting and evaluating artworks (critique).

Project Timeline

DAY 1

PLAN

Explain curatorial project using Google Slides presentation (Student Presentation). **5 min**

Explain artwork submission criteria. **5 min**

CREATE

TOGETHER: Develop artwork evaluation criteria - need at least three items. **35 min**

REFLECT

INDIVIDUAL: Journal in your sketchbook about the criteria. Do you feel prepared to judge another student's artwork? Does it help that you have taken the Drawing/Painting I class? **5 min**

DAY 2

PLAN

Describe process for applying criteria. **5 min**

Share loan form and explain the usefulness of these forms. **5 min**

CREATE

TOGETHER: Review artworks, applying criteria to select one work from each artist. **20 min**

TOGETHER: Record selections on artwork inventory sheet. **5 min**

INDIVIDUAL: Fill out loan form for each artwork (each person will do 2-3 forms). **10 min**

REFLECT

INDIVIDUAL: Journal in your sketchbook on the artwork selection experience. **5 min**

DAY 3

PLAN

Present floor plan exemplar. **5 min**

Explain possible strategies for arrangement. Flow, theme, material, juxtapositions, etc. **5 min**

Divide the class into 4 small groups and assign each a wall. Each group will be responsible for the artwork on their wall - framing, hanging, and making wall text. **5 min**

CREATE

Draw floor plans of the exhibition space and use them to mock up where they would place the artwork. **10 min**

SMALL GROUPS: Mark artwork placement on floor plan using numbers from artwork inventory. **10 min**

SMALL GROUPS: Group discussion of arrangement strategies. **10 min**

REFLECT

INDIVIDUAL: Journal in your sketchbook about collaborative selection process. What did you enjoy? What was challenging? **5 min**

DAY 4 – PLAN

(5 min) Live demonstration of framing technique. **5 min**

Explain staging and shuffling strategy. **5 min**

CREATE

SMALL GROUPS: Frame artworks. **20 min**

SMALL GROUPS: Stage artwork. **5 min**

SMALL GROUPS: Discuss layout and shuffle as needed (decide through consensus). If you make changes, update the floor plan. **10 min**

REFLECT

INDIVIDUAL: Journal on the editing process. How did your perception change when artwork was framed? Did it help to see artworks against the wall? **5 min**

DAY 5

PLAN

Live demonstration of hanging techniques for framed artwork. **5 min**

Explain wall label goals and live demo how to install wall labels. **5 min**

CREATE

SMALL GROUPS: Hang artworks using push pins. Hang at standard pin height of 64” from the ground. **10 min**

SMALL GROUPS: Create wall labels using artwork inventory. Type, print, and cut labels. **15 min**

SMALL GROUPS: Install wall labels using glue dots. **10 min**

REFLECT

SMALL GROUPS: Journal in your sketchbook about the overall impact of the show. What patterns or themes do you notice? What would you want a visitor to consider while looking at the artwork? **5 min**

DAY 6 - PLAN

Share exhibition handout template and explain objectives. **5 min**

CREATE

TOGETHER: Pull out yesterday’s journal notes. Discuss exhibition themes as a whole class. **10 min**

TOGETHER: Pick between one and three themes and collectively write a paragraph explaining them. **15 min**

TOGETHER: Develop a question to leave visitors with, helping them to make meaning, answering the question “why should this matter to me?” **15 min**

REFLECT

Journal in your sketchbook about how curation can help viewers of artwork make meaningful connections. **5 min**

****Instructors - Remember to take photos of the completed exhibition!****

Scaffolding - For growth

- Curate artwork for a silent auction. Develop bidding sheets and an arbitration process.
- Develop an exhibition theme and draft a call for artwork submission.
- Write and mock up marketing material for flyers and e-flyers.

Resources

Handouts:

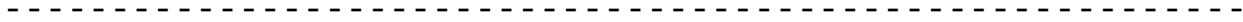
- Artwork Loan Agreement (below)
- Artwork Criteria (below)
- Artwork Inventory (below)
- Wall Label Template (below)

Artwork Loan Agreement

Date Received	
Artist Name	
Title	
Medium	
Dimensions	
Brief Description	

Thank you for lending your artwork to this exhibition. Your artwork will be framed and displayed for the duration of the show. You can pick up your artwork on _____ in room _____.

Signed _____ (Student Curator)



Artwork Loan Agreement

Date Received	
Artist Name	
Title	
Medium	
Dimensions	
Brief Description	

Thank you for lending your artwork to this exhibition. Your artwork will be framed and displayed for the duration of the show. You can pick up your artwork on _____ in room _____.

Signed _____ (Student Curator)

Wall Label Template

Artist
Title
Medium

Artist
Title
Medium

Artist
Title
Medium

Artist
Title
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Artist
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Class Coloring Sheet – Sustainable Arts: How Can We Make Art That We Love and Still Make a Living?

KATY WONG

Grade Level - Intermediate



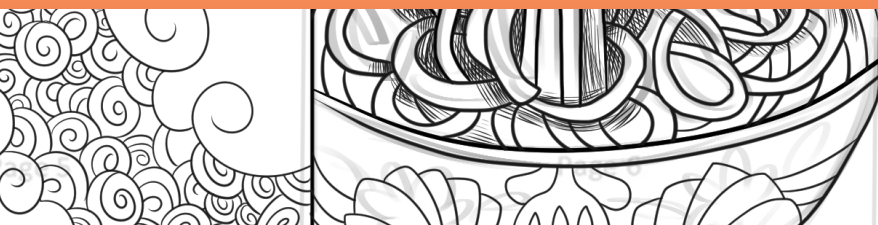
Central Focus

In this project, students will collaboratively make a coloring book by individually creating digital black and white art and collectively agreeing on a theme as a class. They will be expected to research places where they can sell the coloring books, thus discovering ways artists can make sustainable arts in their own community. Students will be required to know how to work a basic art tablet and digital art program. They will learn how to create works of art that follow the class theme. They will learn how to use vectors to create clean, printable art. This project will teach students how art is applicable in the real world through research of vending opportunities, as well as give students the opportunity to make collaborative work with their peers. To better understand the visuals of contemporary coloring books, we will be viewing Takashi Murakami's art on commercial media.

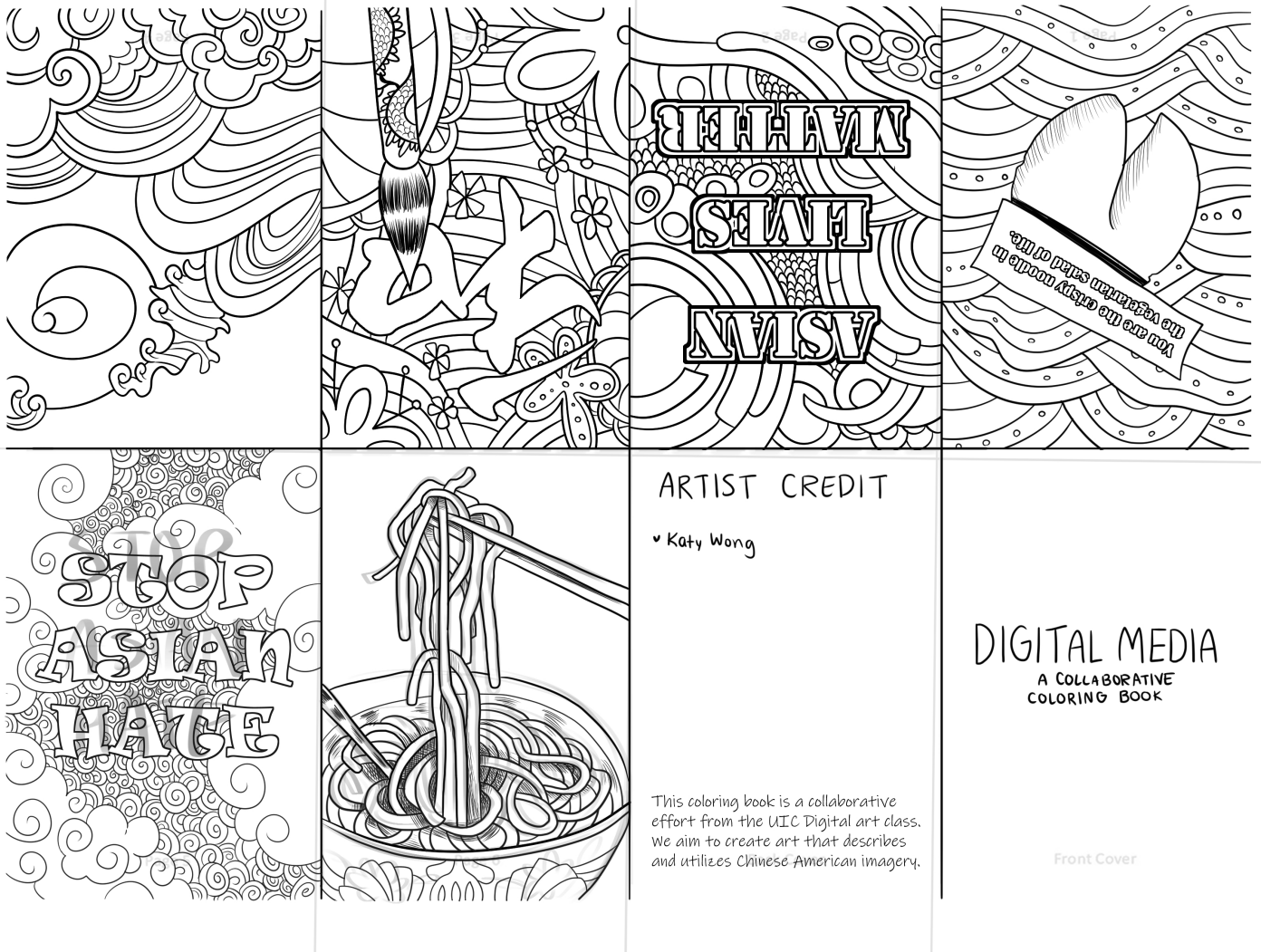
Objective

Students will be able to...

- create a sketch to show their brainstorming process, and understanding of the class theme.
- demonstrate correct usage of vectors through practice of drawing vector lines and in their final piece.
- use vocabulary and acquired vector skills to effectively evaluate and critique their peers' work.
- effectively finalize and create a 8 1/2" x 11" coloring page drawn with vectors that the class theme, utilizes five patterns, range of value.
- demonstrate their understanding of vectors through the correct marksmanship on their final piece.
- use vocabulary and acquired vector skills to effectively self-evaluate their artistic progress and final work.
- show their understanding of artistic entrepreneurship through a 300-word written response on artist vendorship in their local community.
- reflect on their creation process by doing a self-assessment and grading their own work using the project rubric.



This coloring book is a collaborative effort from the UIC Digital art class. We aim to create art that describes and utilizes Chinese American imagery.



Essential Questions

- How can we balance creating personal and marketable art?
- How can images in art influence the real world?
- How do we turn art into a profitable and sustainable business?

Artist References

- Takashi Murakami

Key Vocab

- Line
- Value
- Pattern
- Emphasis
- Vector

Materials

- Digital drawing program (CSP/ Photoshop)
- Drawing tablet + pen
- Computers
- Printers
- Paper
- Pencils

KATY WONG

Teacher Candidate:	Katy Wong	Lesson Date (s)	8 days, 50-minute classes
Mentor Teacher:	William Estrada	School:	High School
Grade:	Intermediate	Course:	Digital II
Lesson Title	Class Coloring Sheet - Sustainable Arts: How can we make art that we love and still make a living?		

Lesson Rationale

Learning Goals and Focus (Quick overview of lesson focus):

In this project, students will collaboratively create a coloring book by individually creating digital black and white art and collectively agreeing on a theme as a class. They will be expected to research places where they can sell the coloring books, thus discovering ways artists can make sustainable arts in their own community. Students will be required to know how to work a basic art tablet and digital art program. They will learn how to create works of art that follows the class theme. They will learn how to use vectors to create clean, printable art. This project will teach students how art is applicable in the real world through researching on vending, as well as giving students the opportunity to make collaborative work with their peers. To better understand the visuals of contemporary coloring books, we will be viewing Takashi Murakami's art on commercial media.

Lesson Objectives: SWBAT: (What students will be able to do): **Clear Measurable Objective Verbs**

SWBAT create a sketch to show their brainstorming process and understanding of the class theme.

SWBAT demonstrate correct usage of vectors through practice of drawing vector lines and in their final piece.

SWBAT use vocabulary and acquired vector skills to effectively evaluate and critique their peer's work.

SWBAT effectively finalize and create an 8.5 × 11-inch coloring page drawn with vectors that follows the class theme, utilizes five patterns, and range of value.

SWBAT demonstrate their understanding of vectors through the correct marksmanship on their final piece.

SWBAT use vocabulary and acquired vector skills to effectively self-evaluate their artistic progress and final work.

SWBAT show their understanding of artistic entrepreneurship through their 300-word written response on artist vendorship in their local community.

SWBAT reflect on their creation process by doing a self-assessment and grading their own work using the project rubric.

Learning Standards: [Read the Standards](#) | [National Art Standards](#) | [Illinois Art Learning Standards](#)

VA:Re9.2.I - Establish relevant criteria in order to evaluate a work of art or collection of works.

VA:Cn10.1.III - Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art or design

VA:Cr1.1.I - Use multiple approaches to begin creative endeavors.

VA:Cr2.1.I - Engage in making a work of art or design without having a preconceived plan.

VA:Pr4.1.III - Critique, justify, and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.

VA:Re7.2.II - Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences.

VA:Re8.1.I - Construct meaningful interpretations, supported by evidence, of an artwork or collection of works through describing and analyzing feelings, subject matter, formal characteristics, artmaking approaches, contextual information, and key concepts

VA:Cr3.1.II - Engage in constructive critique with peers, then reflect on, reengage, revise, and refine works of art and design in response to personal artistic vision.

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

VA:Pr6.1.I - Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings.

Social Emotional Learning Standards

1B.J1 - Identify the skills and credentials required to enter a particular profession and begin to prepare accordingly.

1B.J4 - Reach out to help others achieve their goals.

1C.I2 - Analyze why you were or were not able to overcome obstacles in working on a recent goal.

2C.J3 - Evaluate ideas on their merit instead of the individual sharing them.

3B.I1 - Identify effective time management and organizational skills.

Essential Questions: [Math Essential Questions](#) | [Literacy Themes Essential Questions](#) | [Social Studies Essential Questions](#) | [World Language Essential Questions](#) | [Visual Arts Essential Questions](#)

- How can we balance creating personal and marketable art?
- How can images in art influence the real world?
- How do we turn art into profitable and sustainable business?

How this lesson connects to students' cultural, personal, and/or academic backgrounds:

- This lesson will be a result of the class's collective interest in their outside lives: the theme will be ultimately decided on by class vote and reflect what the students truly care about outside of the class setting.

Accommodations: Universal Design for Learning

- Optimize individual choice and autonomy - students have the autonomy of manipulating the chosen class theme into something of importance to themselves as an individual.
- Optimize relevance, value, and authenticity - The class themes are relevant to the students as it requires students to find topics of importance to themselves and their communities modernly.
- Offer ways of customizing the display of information.
- Any visuals and handouts given throughout the classroom will be provided to the students on google classroom for ease of viewing.
- Support planning and strategy development.

**Targeted Academic Language Function: English Academic Language | Math Academic Language
Social Studies Academic Language | Visual Arts Academic Language**

Students will use the essential vocabulary correctly through their self-reflection, in peer feedback, and through the correct usage in their final artwork.

Targeted Academic Essential Vocabulary:

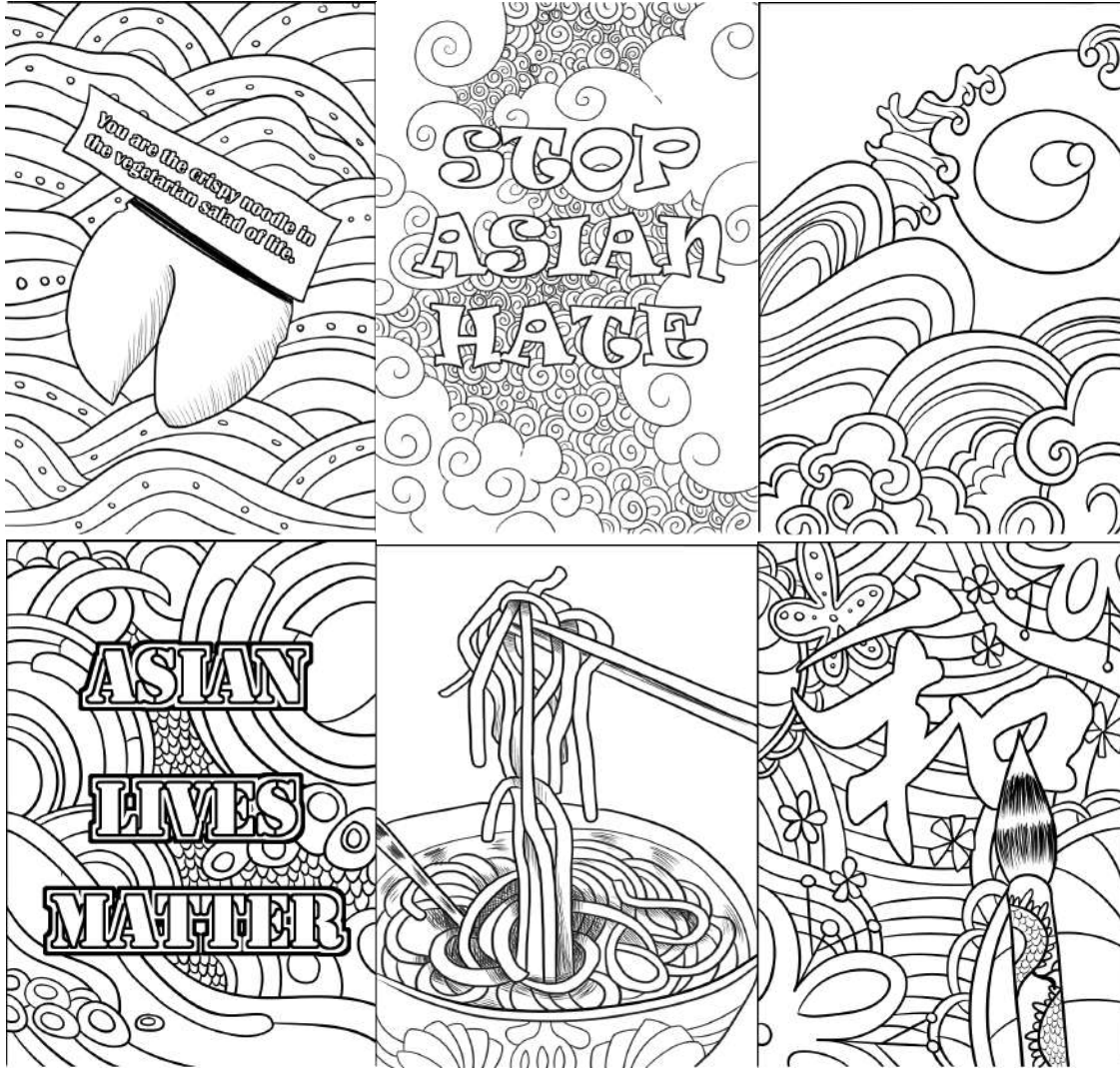
Vector: A form of computer graphics that is created from geometrical shapes rather than dots.

Value: the lightness or darkness of a color.

Emphasis: Used to capture the attention of a viewer: aka the focal point.

Lesson Outline

Artist Samples



Takashi Murakami

Materials

- Digital drawing program (CSP/ Photoshop)
- Drawing tablet + pen
- Computers
- Printers
- Paper
- Pencils

What **Principles & Elements of Design** does this project connect to?

Line - Used to describe the outlines and marksmanship students will make when drawing with vectors.

Value - Used to determine if a student's piece utilizes effective light and dark depth.

Pattern - A word to describe the repetitive designs used to fill up space.

Emphasis - Used to determine if the student has composed their piece effectively to put focus on an object in the drawing.

Art Vocabulary

Line - An extended point on the canvas.

Value - Relative light or darkness that indicates the depth of something.

Pattern - A repeating design consisting of objects or symbols.

Emphasis - The location of a composition that draws the viewer's attention, particularly to an object with visual interest.

Vector: Graphics consisting of lines and curves made from mathematical formulas.

Scaffolding - In Preparation

- Students will have to know how to employ basic digital art making skills (ex: opening a new canvas, erasing/pen, new layer, etc)
- Student will have to know how to google and research information
- Students should know how to write artist statements.

Project Timeline

This schedule is built on the basis of meeting every day of the week for 50 mins.

DAY 1: Project Intro

- Discussion: What do artists do to sustain themselves? Ask students to discuss amongst their table mates. **5 min**
- Intro to project: Transition from vendorship to Coloring Book Project. Introduce Coloring Book Marketable imagery by showing examples from Takashi Murakami. Run step by step what the project timeline will look like. Show project criteria as well. **15 min**
- Class Brainstorm part 1: In tables, brainstorm a common theme for the entirety of the project. What is important to the community? What problems does our community/school face? What social issues are apparent in the space around us and to the people we care about? **8 min**
- Class brainstorm part 2: As a class, come together and collect the themes the groups have decided upon. Vote as a class on which theme is the final choice. **10 min**
- Mind Map: Once chosen, students will document at least two-three ideas that interest them in a mind map. **12 min**

DAY 2: Planning

- Goals: Run down of today's class checklist and what to expect. Explain to students that today they will work on sketches and receive feedback from their peers midway during class. **1 min**

- Sketches: Students will have studio time to work on sketchbooks. Students may also provide sketches in digital form if they would like to use their digital program but must turn in a copy of the sketch page on Google classroom. Using the *imagery worksheet*, begin brainstorming ideas for coloring pages. **15 min**
- Feedback: Check with nearby peer if the sketch follows all the required checklist. *Does the piece have at least five patterns used? Does the piece have a range of value? Does the piece emphasize a focal point?* Students should explain how their piece follows the theme and what they plan to do with the final piece. **10 min**
- Continue working on sketches: using peer's feedback, continue working on sketches. **15 min**

DAY 3: First Workday

- Goals: Run down of today's class checklist and what to expect **1 min**
- Demo- Vector lines: Demo vector lines to students. Students should follow along and practice vector lines while watching the demo. At the end, the student practice work will be uploaded to google classroom to show that they were participating. **15 min**
- Class Check-in: How does the class feel about using vectors? How does the demo clarify or complicate the rubric? students will share one positive and one negative comment about learning how to use vectors in a *Check-In worksheet*. Make sure students are resting and stretching their hands during the check in. **9 min**
- Studio time: Begin working on individual Coloring Pages. **25 min**

DAY 4: Second Workday

- Goals: Run down of today's class checklist and what to expect **1 min**
- Peer Critique: In random pairs, present the work in progress to one another. Partners should participate by critiquing and giving thoughts about one another's piece. Have each student ask: How does this fit into the theme we made as a class? Why did you use this imagery? How does this image relate to you personally? Do you think this is sellable work? **15 min**
- Studio Time: Students should continue working on their coloring pages, taking into consideration the comments their peers gave. **15 min**
- Brain Break: Take a break and have students discuss how the project is going as a class. Make sure students are getting up and stretching their hands. **5 min**
- Studio Time: Students will continue working. **14 min**

DAY 5: Third Workday

- Goals: Run down of today's class checklist and what to expect. Students will receive their printed-out work-in-progresses, and be expected to critique their peers. Afterwards, instructor will make rounds to check in individually during independent studio time. **1 min**
- Print outs: Instructor will print out an example of the coloring book and pin them on the wall/board. Critique will focus on *legibility, clear theming, and imagery*. Students will see if there are any needed changes, and in groups of 3 critique and comment on the work by writing on post it notes utilizing the provided project rubric. **15 min**

- Studio Time: Taking into consideration the comments and critiques, students will use post-it notes to continue working and improve their coloring pages. **35 min**
- Individual Check in: Instructor will come around while students are working independently to check progress and thoughts. Offer help to any students struggling with critique or the theme. **3~5 min each student**

DAY 6: Fourth Workday + Research

- Goals: Run down of today's class checklist and what to expect. TODAY students should aim to finish up their coloring page. **1 min**
- Studio Time: Students should be wrapping up their coloring pages. **25 min**
- Check Point: Students who finish their coloring pages **MUST** be approved by the teacher before moving onto the research portion of the project. Turn in the image files as jpegs to google classroom. **5~8 min each student**
- Research Response: Students will spend the rest of class working on their 300-word Research response. Students should spend the class researching how local artists in the community sell their art, where they sell art, and how local artists can put their work up for sale. Why is this vending site viable to sell our coloring book? If we were to sell this coloring book, would that have changed your piece? **15 min**

DAY 7: Last Workday

- Goals: Run down of today's class checklist and what to expect. **REMINDE STUDENTS TODAY IS THE FINAL IN CLASS WORKING DAY. 2 min**
- Studio Time: Students should be adding FINAL TOUCHES to their coloring pages OR beginning their research response. Turn in the image files as jpegs to google classroom. *Any students that need to be approved must be approved by the end of the class period.* **25 min**
- Peer Feedback: Share the research response to another peer and have them check it for grammar/clarity/checklist. Comment notes or suggestions directly on the document. **18 min**
- Class Check in/break: Raise of hands, who hasn't turned in their jpegs? Students that need extra time should be encouraged to come in during study hall/lunch to finish their work. Take this time to check in to gauge the student's progress with the written response. Students should turn it in before midnight of Day 7. **5 min**

DAY 8: Print outs & Vending

- Goals: Run down of today's class checklist and what to expect **1 min**
- Print outs: Have students pick up/ pass out the final printed Coloring book for the students to have. As a class, look at the book together. Students should react and comment on what went well/wrong out loud, and the class will talk about the experience of making it. How does the book feel now that the pieces are assembled? Do the individual's pages fit in? Does it not? **20 min**

- Reflection: Students will self-evaluate and reflect on how their project turned out via grading themselves with the project rubric. They should turn it in at the end of the day, along with their research response. **29 min**

Scaffolding - For growth

- This project can be expanded upon by making the coloring book's theme more central to the community's problems.
- This project can also be expanded by having students research and curate their work to be sold to the vendors that they choose.
- Students gain experience using vector
- Students learn about marketing artwork

Resources

<https://smallbusiness.chron.com/vector-lines-photoshop-cs5-35210.html>

<https://www.youtube.com/watch?v=pcV5k-yirpw>

Guided Mind Map Worksheet (below)

Vendor Research Worksheet (below)

Coloring Book - Guided Mind Map

As you are creating your mind map, this worksheet will guide you through the brainstorming process through a series of questions.

1. What is the theme the class decided on?

2. What was *your first reaction* to this theme? Did it excite you? Did you hate it? Did it scare you?

Why?

What were your *peers' reactions* to this theme?

3. What are some possible *misconceptions* about this theme?

4. What are the origins of these misconceptions? Why do they exist? Where do they come from?

5. How does this theme relate to your *school*?

6. How does this theme relate to your *community*?

7. How does this theme relate to *you*?

Vendor Research: Part 1

Research and document ***FOUR*** vending sites nearby. Write 1-2 lines on why you believe this vending site would be a good place to sell our coloring book.

	Name of location	Address	Curator / Owner	Target demographic (What type of artists/people congregate here?)	Why did you choose this place?
1)					
2)					
3)					

4)

Vendor Research: Part 2

Choose one of the vendors from your research and write a 300-word response on why this site is most viable to sell our book. Use your research notes to provide evidence for your response.



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