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A Core Knowledge Based Curriculum Designed to Help Seventh and Eighth Graders Maintain Artistic Confidence

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ABSTRACT

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How do we as art educators help adolescents maintain artistic creation as a way of visual expression? This study reviews artistic approaches among kindergarten through eighth grade students as they relate to the U-curve model of development (Davis, 1997; Pariser & van den Berg, 1997). As an art educator, my observation has been that as students approach seventh and eighth grades they lose confidence in their art making abilities as they try to draw in a realistic manner. When asked if they think they are artists, most are certain that they are not. This lack in confidence is in stark contrast to the lower elementary students, who when asked the same question, are certain that they are artists and create in an uninhibited manner. The problem addressed in this thesis is the decline in artistic confidence in older children and ways we as art educators can help adolescents maintain artistic creation as visual expression.

A survey was conducted in response to this problem that explored the artistic approaches of kindergarten through eighth grade students to address the decline of artistic activity in older children. This survey included questionnaires that were given to the seventh and eighth grade students I taught to help answer the question as to why adolescents become more inhibited and lose the desire to create art the same way they did when they were younger. The questionnaires were given to each student before and after the Core Knowledge based art curriculum asking students if they thought they were artists and how confident they were in making art. The findings showed a measurable increase in students' self-confidence as artists after experiencing a Core Knowledge based art curriculum.

A review of current textbooks revealed that not enough curricula which included contemporary practices were included in many elementary and secondary art programs. Only 2 percent of the art textbooks examined included units that dealt with contemporary art and postmodern practices after 1980. Much is being taught in art history and the historical functions of art, leaving large gaps in contemporary art and postmodern practices.

A Core Knowledge based art curriculum was designed in response to the ostensible demise of art making as a way of visual expression in adolescent children. Historical practices bridged with contemporary practices such as appropriation, Conceptual art, and Installation art are included in the curriculum and designed to boost students' confidence and interest in artistic creation.

A Core Knowledge based art curriculum for seventh and eighth grades consists of three units: Pre-modern, Modern, and Postmodern. Three periods of time, the Renaissance, High Modernism, and Contemporary art are covered within these units. The first two lesson units, the

Renaissance and High Modernism, lead up to the Contemporary art unit which includes Conceptual art and culminates in an installation piece. Each unit contains two lesson plans. The first lesson in each unit covers historical aspects of that particular era, and the second lesson ties current practices with the historical content of each specific unit.

Within each unit, students explore different ways of making art through appropriation, borrowing ideas, Conceptual art, and Installation art. As students build on various concepts and learn new ways to make art, they are more able to sustain artistic creation as visual expression through new methods and materials.

The three lesson units included in the Core Knowledge based curriculum are not only designed to sustain artistic creation and help students to gain self-confidence in their own abilities, but also to gain a better understanding of the contemporary art world around them. Students' understandings are broadened as they learn about the artists and art movements from previous eras and their connections to artists, ideas, and art movements today.

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Table of Contents

List of Tables

List of Figures

CHAPTER ONE:

A Core Knowledge Based Art Curriculum Designed to Help Seventh and Eighth Graders

Maintain Artistic Confidence.

Overview of Chapter One

Chapter One introduces the thesis question of how to maintain artistic confidence in adolescent children and the problem of why children give up artistic creation as they reach upper elementary and middle school age. This chapter introduces a Core Knowledge based art curriculum for seventh and eighth grade students as a solution. The rationale for a Core Knowledge based curriculum helps build artistic confidence in students by using a variety of techniques and aesthetic ideas through three periods of time: pre-modern (including the Renaissance), modern, and contemporary art.

A Core Knowledge based art curriculum was designed by the thesis writer and inspired by the Core Knowledge curriculum founded by E.D. Hirsch, (2006). This curriculum fills in some of the gaps within the traditional Core Knowledge art curriculum and current art text book curricula published after 1980 including current contemporary and postmodern practices. Some additions within the Core Knowledge based curriculum include aesthetic philosophies such as the objectivity of the beautiful in the pre-modern era, to the subjectivity of the sublime and transcendental aesthetics in the modern and postmodern eras (Cited by Matthis, 2010). The Core Knowledge based art curriculum further covers the twentieth and twenty-first century aesthetics as they extend beyond the objective ideas of the beautiful in the pre-modern eras to the subjective ideas of ethical, scientific, and social values, as well as ideas of truth which raises the question of whether objectivity survives at all in any recognizable form in postmodern art (Matthis, 2010, p. 107). Some of these postmodern, contemporary philosophies include

deconstruction through appropriation by emptying the contents of the original piece and reconstructing it to have new meaning.

Thesis Introduction

"Every child is an artist. The problem is how to remain an artist

when you grow up." Pablo Picasso.

How can artistic confidence be maintained in adolescent children? This thesis attempts to answer the question of how to maintain students' self-confidence in art making as they reach the upper elementary and middle-school grade levels. This study also examines the exploration of artistic approaches utilized by kindergarten through eighth-grade students as they relate to known developmental stages (Boyatzis, Malcolm, & Watson Ed, 2000; Hurwitz and Day, 2007). This study also explores the problem of why children lose confidence in artistic creation as they approach adolescence (Gardner, H. & Winner, E. 1982; Graham, 2003). The U-curve model of development (Davis, 1997: Pariser & van den Berg, 1997) as it relates to students is also examined as it connects to the thesis writer's personal experiences in teaching kindergarten through eighth-grade students. A Core Knowledge based art curriculum for seventh and eighth-grade students to help maintain artistic confidence was developed in response to the problem of the decline of artistic expression among older students.

A Core Knowledge based curriculum includes various ways of making art as well as the exploration of a wide variety of media to keep adolescents actively involved in artistic creation beyond drawing skills. This exploration is integrated into the curriculum to help students maintain self-confidence in art making. The curriculum includes the functions of art; its purposes; and communications throughout three historical time periods– Pre-modern, Modern, and Postmodern–in order to help students gain a depth and breadth of artistic understanding and

experiences. This depth and breadth of artistic understanding and experiences included postmodern/contemporary practices such as appropriation, Abstract art, Conceptual art, and Installation art. These practices, coupled with art history in each unit, took students beyond drawing skills alone as the accepted fundamental skill in most secondary art programs.

The lessons in a Core Knowledge based art curriculum bridges art history with current contemporary art practices to keep art relevant among students in their contemporary culture. The curriculum covers three units: the Renaissance (pre-modern); high modernism (modern); and contemporary art (postmodern) to construct a groundwork of historical knowledge that ties in with contemporary practices and ideas. Current practices are mingled with historical practices from each era to further help students recognize the purposes of art, the role of artists within each era, and their influences on subsequent artists who followed. Each unit includes two lessons. The first lesson in each unit contains the historical content from that particular era and/or art movement, while the second lesson includes current practices bridging each era with current contemporary art practices to expose students to a variety of art making techniques and media.

Each lesson is designed to help students gain self-confidence in their own abilities in making art as they consider new ways of visual expression through a variety of methods of making art that go beyond drawing skills alone. In the process of increasing self-confidence and allowing for new ideas in art production, students gain a better understanding of the contemporary art world around them as they connect content from past art historical movements with current art practices. The goal within these lesson plans is to open up students' ideas about art and art making, and expand their understandings of what they think and believe to be true about themselves as artists. The lesson units are also designed to help students gain confidence in

their own art pieces as they come to understand the modes, methods, various concepts and philosophies about past art movements, and their connections to the contemporary art world.

Some explorations of media within the curriculum that help students find ways of creating art beyond drawing skills alone include: appropriation (the borrowing of existing images) through Photoshop and collage; exercises in Abstract art and Conceptual art; and the construction of large installation art pieces out of recycled materials. The goal in these units is to reach all students with a variety of artistic approaches in order to push ideas, stretch abilities, and maintain students' confidence in artistic creation.

Statement of the Problem

The problem addressed in this thesis is the decline in artistic activity in older children which has been observed in various research studies (Gardner, 2000; Graham, 2003; Pariser & Davis, 1997). These studies along with the observations of the thesis writer recognize that younger children create with more spontaneity within their drawings and have little concern in relation to making them realistic (Gardner, H. & Winner, E. 1982, p. 156). The thesis writer's experiences with older children also correspond with established research studies, including those of Howard Gardner (1980), which observes that as children grow older, they become more self-conscious and concerned with drawing representational artworks, becoming more inhibited and losing the artistic creation of their younger years (Gardner, 1980, p. 72). Dr. Dr. Mark Graham (Graham, 2003) suggests a need for more curriculum and instruction to support artistic growth, to support the artistic interests, and to aide in the precipitous decline in artistic activity among older children (Graham, 2003, p. 162).

The response to this problem is a Core Knowledge based curriculum designed to help students maintain artistic creation as they get older. It is useful to ask, "What can be included in a

Core Knowledge curriculum to help students maintain confidence in their artwork as they get older and help sustain artistic creation?" Current practices such as contemporary art and postmodern ideas derived from the high modern art movements of the 1950s, '60s, and '70s, are included in a Core Knowledge curriculum for seventh and eighth-grade students. The purpose of including current contemporary art practices is to teach students ways of creating art other than drawing skills alone. The Core Knowledge curriculum designed by the thesis writer while working with K–8 children is in response to the following three observations: (1) the noticeable decline in art making as visual expression by the upper elementary students, (2) the loss of students' confidence in their art making abilities as they approach the upper elementary and middle school levels, (3) the lack of contemporary art and current practices in an art curriculum offered to elementary and secondary students through textbooks and other art curricula.

With the above three observations in mind, students were asked to record their response to the following question: "Do you think you are an artist?" and "How confident are you in your art making?" Both questions were passed out before and after the Core Knowledge curriculum was put into practice (see Figures 12–14). These questions were distributed as quantitive measurements of students' confidence in themselves as artists while they worked through other methods rather than drawing alone. The identical questions were passed out to the same group of seventh and eighth-grade students before and after the curriculum. The data was collected to determine if there was any change in their self-confidence in their art making abilities after contemporary practices were applied through the Core Knowledge based curriculum.

Rationale for the Curriculum

The rationale for the Core Knowledge based curriculum is twofold: first, to help students build confidence in their art making by pushing ideas and abilities through various ways of

making art other than drawing skills; second, to help them see the world with fresh ideas as they apply practices still used in contemporary art. Some of these practices are born of previous art movements such as appropriation, Conceptual art, Installation art, and collage. More recent ideas teach students to create art with software such as Photoshop for their individual art pieces to help maintain artistic creation.

Three units in the Core Knowledge curriculum include the Renaissance, modern art, and contemporary art. Two lessons are included within each unit. The first lesson teaches historical content from that era, and the second lesson ties in contemporary art practices to stretch students' understanding of how art can be created. These lessons are designed to help students gain self-confidence in their own artistic abilities as well as seeing new ways of making art. In the process of considering new ideas in art production, students gain a better understanding of the contemporary art world around them through a variety of modern and postmodern techniques and philosophies. Students learn to look at other ways of making art through a variety of media and techniques with the application of postmodern concepts within each unit. The goal within these lesson plans is to open up the students' ideas about art and art making, expand their understandings of what they think and believe to be true about themselves as artists, and to gain confidence in their own art pieces as they come to understand the modes, methods, and concepts within the contemporary art world that go beyond drawing skills alone.

A Core Knowledge Based Curriculum for Seventh and eighth graders to help Maintain Artistic Creation is designed to include lessons from the Renaissance, modern art (including high modernism from the 1950s and 1960s) and current contemporary practices from the 1970s to the present. Lessons within these units are designed to bridge ideas from past art movements and eras with present-day art practices. The inclusion of art from these three art eras in the Core

Knowledge curriculum provides students with a well-rounded understanding and review of previous art movements, as well as new innovations that have lead up to the contemporary art practices of today. Introducing the artistic practices of the Renaissance, then moving through the philosophies and practices of high modernism, sets the stage and creates a foundation of learning that helps students understand art styles, movements, and philosophies from previous eras and their influences on contemporary art. In addition, it is important for students to learn the distinctions between Renaissance, high modernism, and contemporary art practices so that they can be familiar with and understand the progression of art styles and aesthetic values within each era. The inclusion of these time periods help students understand what it took to be an artist within each period and what messages and concepts artists were trying to convey. Becoming familiar with aesthetic philosophies within these three time periods teaches students how artists have stretched visual boundaries and have influenced the contemporary art world.

Why Teach Core Knowledge?

Core Knowledge is a sequential curriculum designed to build upon itself from one grade level to another (Hirsch, 2006). In addition to building on previous learning, the Core Knowledge curriculum is designed to help prevent unnecessary repetitions and gaps between grade levels. Included in the Core Knowledge curriculum is a detailed outline of specific content and skills to be taught in language arts, history, geography, mathematics, science, and the fine arts.

Why include Core Knowledge in a visual arts curriculum? Teaching Core Knowledge in a visual arts program helps support learning within the core subjects taught in each grade level (Hirsch, 2010). A specific core of shared knowledge is gained without overlapping or skipping subjects. Within the Core Knowledge sequence, a coherent plan is in place to include the fine

arts for collaboration and implementation of increased understanding within any given subject area. For instance, as the students in the sixth grade study subjects in history and geography, such as the French Revolution, Romanticism, and the Industrial Revolution, they are learning about the art history periods of Baroque, Rococo, Neoclassical, and Romanticism as a visual arts supplement. The music taught comes from these time periods as well, so classical music can be played in the art room, as well as in the core classrooms for a well-rounded partnership of learning between the students and teachers.

Included in the Core Knowledge curriculum is the *Core Knowledge K–8 Guide,* a monthly topic organizer and companion to the *Core Knowledge Sequence* that organizes the content into monthly instructional plans for each grade level. Although used as a guideline, it is not an officially-mandated plan, and Core Knowledge schools are free to organize their instructional timelines as they choose (Core Knowledge Foundation, 2010). The guidelines for visual arts go from August through May for K–6 grades. They are more loosely based for the seventh and eighth grades, and only go from August through March, thus leaving out April and May. A Core Knowledge Based curriculum for seventh and eighth graders is designed to fill in these gaps and to maintain artistic creation.

What is Core Knowledge?

E.D. Hirsch (2006), US educator and founder of the Core Knowledge Foundation, explains that Core Knowledge is a kindergarten through eighth grade sequential curriculum designed to prevent repetitions and gaps between grade levels (Hirsch, 2006, p. 6). He states that the premise of Core Knowledge is that knowledge builds on knowledge (Hirsch, 2010). Hirsch goes on to say that the Core Knowledge Foundation has championed the use of a coherent, cumulative, and content specific in schools throughout the United States over the last twenty

years and can be of significant value to states and school districts nationwide. He further explains

that the goal of a Core Knowledge curriculum is to maintain coherence and build on previous

learning. He elucidates that Core Knowledge builds on solid foundations of knowledge,

especially in the first through sixth grades when children are most receptive.

Hirsch (2006) states, "The Core Knowledge Sequence is the result of a long process of

research and consensus building undertaken by the nonprofit Core Knowledge Foundation"

(Hirsch, 2006, p. 5). This research shows that the Core Knowledge curriculum improves the

success of later learning in middle and high school grades. He also argues that the highest

achieving school systems in the world, such as those in Sweden, France, and Japan, teach a

specific core of knowledge in each of the first six grades to enable the children to enter each new

grade with a secure foundation for further learning (p. 3).

Some key reasons Hirsch believes Core Knowledge should be incorporated in American

schools are:

1. *Commonly shared knowledge makes schooling more effective.*

    Part of this, Hirsch feels, is that when students share a relevant background, the

    classroom is more effective, even when some children in a class don't have

    elements of the core knowledge . . . the existence of a specifically defined core

    makes it possible for the teacher or parent to identify and fill the gaps . . . (p. 3).

2. *Commonly shared knowledge makes schooling more fair and democratic.*

    A key point to this is that when all the children share some of the same building

    blocks of knowledge . . . then all the students are empowered to learn. A specific

    core of knowledge that all children share can guarantee equal access to

    that knowledge for the academically advantaged and disadvantaged . . . All

9

children enjoy the benefits of challenging knowledge… (p. 3–4).

3. *Commonly shared knowledge helps create cooperation and solidarity in our*

    schools and nation.

    Different cultures should be honored and understood by all students as a part of

    the common core. Education should create a school-based culture that is common

    to all because it includes knowledge of many cultures and gives all students . . . a

    common foundation for understanding our cultural diversity (p. 4).

This philosophy combines with a grade-by-grade sequence of specific content guidelines

in history, geography, mathematics, science, language arts, and fine arts that pulls all areas of

learning together for a more unified core of learning. Hirsch states that the sequence is not meant

to outline the whole of the school curriculum, but to offer specific guidelines to make up about

half of any school's curriculum to keep it flexible.

A specific integration of content and skills is included in the revised edition of the *Core*

Knowledge Sequence (E.D. Hirsch, 2010), which is available to all educators and schools that

apply the Core Knowledge curriculum. The sequence applied to the visual arts is outlined in the

Core Knowledge Sequence with specific suggestions for movements, artists, timelines, and

cultural regions which tie in to the core of their learning for that grade level. At the same time,

the curriculum is flexible to the interpretation of the teacher within those guidelines.

DBAE in a Core Knowledge Based Curriculum

Why include DBAE in a Core Knowledge Curriculum? DBAE (Discipline Based Art

Education) is included in the Core Knowledge curriculum as a holistic, comprehensive, and

multifaceted approach to art education (Wilson, 1997). Dr. Brent Wilson states that DBAE is not

a curriculum, but a set of principles based on the fields of study in art education: production, art

history, art criticism, aesthetics, and visual culture (as cited in Carter, 2008). Dr. Wilson says that because DBAE is a theoretical approach and not a specific curriculum, applications of the disciplines within any given curriculum are flexible and vary according to the needs and focuses of individual lessons (Wilson, 1997, p. 29). R.A. Smith concurs that these fields of study contribute to the creation, understanding, and appreciation of art, and enable students to have a broad and rich experience for a well-rounded art education (Smith, 2000).

In *Readings in Discipline-Based Art Education*, Elliot Eisner discusses the domains of art education (Eisner, 2000). First, he discusses *production* as the processes of making visual art which provides children with an opportunity to convert material into a medium as a vehicle in which the child conveys ideas, images, and feelings to develop a range of important cognitive skills (p. 39). Next, in the area of *criticism*, Eisner states that engaging students in art criticism within a discipline-based art curriculum provides children with the opportunity to see and describe the world in a visual way. Children also learn to analyze, interpret, and describe the "expressive qualities of visual form" (Eisner, 2000, p. 39–40) in visual art and the environment around us.

Eisner describes *history and culture* in the next area of DBAE. This area is aimed at teaching children that all art is part of a culture, and that all cultures give direction to art. According to Eisner, "To understand culture, one needs to understand its manifestations in art, and to understand art, one needs to understand how culture is expressed through its content and form" (p. 42). The final domain that Eisner discusses is aesthetics. He states that "in DBAE, it is important for children to become familiar with the philosophical area of aesthetics to encourage them to join the continuing conversation about the nature and meaning of art in life" (p. 43). He also states that all people who look at art make judgments about it, and that it is important for

children to learn to be reflective about the basis of their judgments concerning the artistic quality, as well as the visual world around them (p. 43)

According to the DBAE Handbook (Dobbs, 1992), literature in the field of art education offers a variety of views on the importance of art in the schools. It states:

Art teaches about civilizations, past and present. Students learn about geography, history, and how works of art connect multiculturally. In learning about various civilizations, students develop a better understanding of themselves, as well as gaining wider understandings of the diversities worldwide . . . Creativity is fostered through art, encouraging individual competence and achievement in learning to say and express thoughts, feelings, and values in visual form . . . effective communication is fostered and opens doors for students to a world of nonverbal forms of communication that can carry powerful messages in our culture and others (pp. 10–11).

In creating a well-rounded Core Knowledge art curriculum; the areas of art criticism; art history; aesthetics; and visual culture, with an emphasis on production, are included in each unit. Each of these areas or fields of study help art students gain better visual literacy as they learn to talk and write about art in order to create more meaningful art pieces of their own. They gain higher thinking skills as they learn to make informed judgments and as they gain knowledge of art through these areas.

Justification for the Inclusion of Contemporary Art Practices within

a Core Knowledge Based Curriculum for Seventh and Eighth Graders

The guidelines within the Core Knowledge curriculum for seventh and eighth grade begins with Impressionism, works its way through Post-Impressionism, Expressionism and

abstraction, and ends with modern American painting in the early twentieth century (Hirsch, 2010). The artists listed in the modern American painting era within the Core Knowledge guidelines include Edward Hopper, Andrew Wyeth, and Georgia O'Keeffe. With these artists, the Core Knowledge curriculum stops short of the High Modernism of the 1950s through the 1960s as well as current contemporary practices that have since followed. Therefore, additional curriculum including the contemporary practices of appropriation, Conceptual art, and Installation art have been designed to supplement these gaps within the current Core Knowledge curriculum. As illustrated in the *Statement of the Problem*, students want to learn about the current practices in the art world today. Along with a solid foundation in art historical practices, students are desirous to make art relevant to what they consider to be important today. With the inclusion of contemporary art practices such as postmodernism, educators can provide students with the tools for learning and a greater understanding of the visual art world and culture today. This lack within numerous art curricula was further discovered within the thesis writer's research through literature reviews of current textbooks and art curricula published after 1980. Further research revealed a lack of postmodern art and contemporary practices within numerous elementary and secondary school curricula.

Most elementary and middle school textbooks focus on the elements and principles of art, media, and processes. The available curricula today give very little information, if any, on contemporary art after 1980 and current practices. In reviewing ten art text books, it is apparent that there is a large gap in relation to information on the subject of contemporary practices including postmodern art in the classroom curriculum. Very few references are made to postmodern art, its concepts, and its artists. All ten textbooks have references to pre-modern art and modern art. Only two books reviewed have a postmodern art unit dedicated to the subject.

Eight text books have references to early-twentieth century art up until the 1960s, including Pop art and Minimalism, with very little mention of the art styles, movements, and philosophies within postmodernism. The graph in *Figure1* and following chart, show the information collected within current art textbooks relating to contemporary art practices and postmodern units.

This lack of postmodern curricula further emphasizes the need for the inclusion of contemporary art in the upper elementary and middle school art curricula. The current art curricula reviewed includes very little on contemporary artists and current practices, postmodernism, current postmodern artists, and the climate of contemporary art. Most art textbooks reviewed (see *Table 1*) emphasize the elements and principles of art, art production, and art history through the twentieth century. They offered very little information about postmodern art, artists, and practices in the contemporary art world.

Textbooks with Contemporary Art Curriculua After 1980
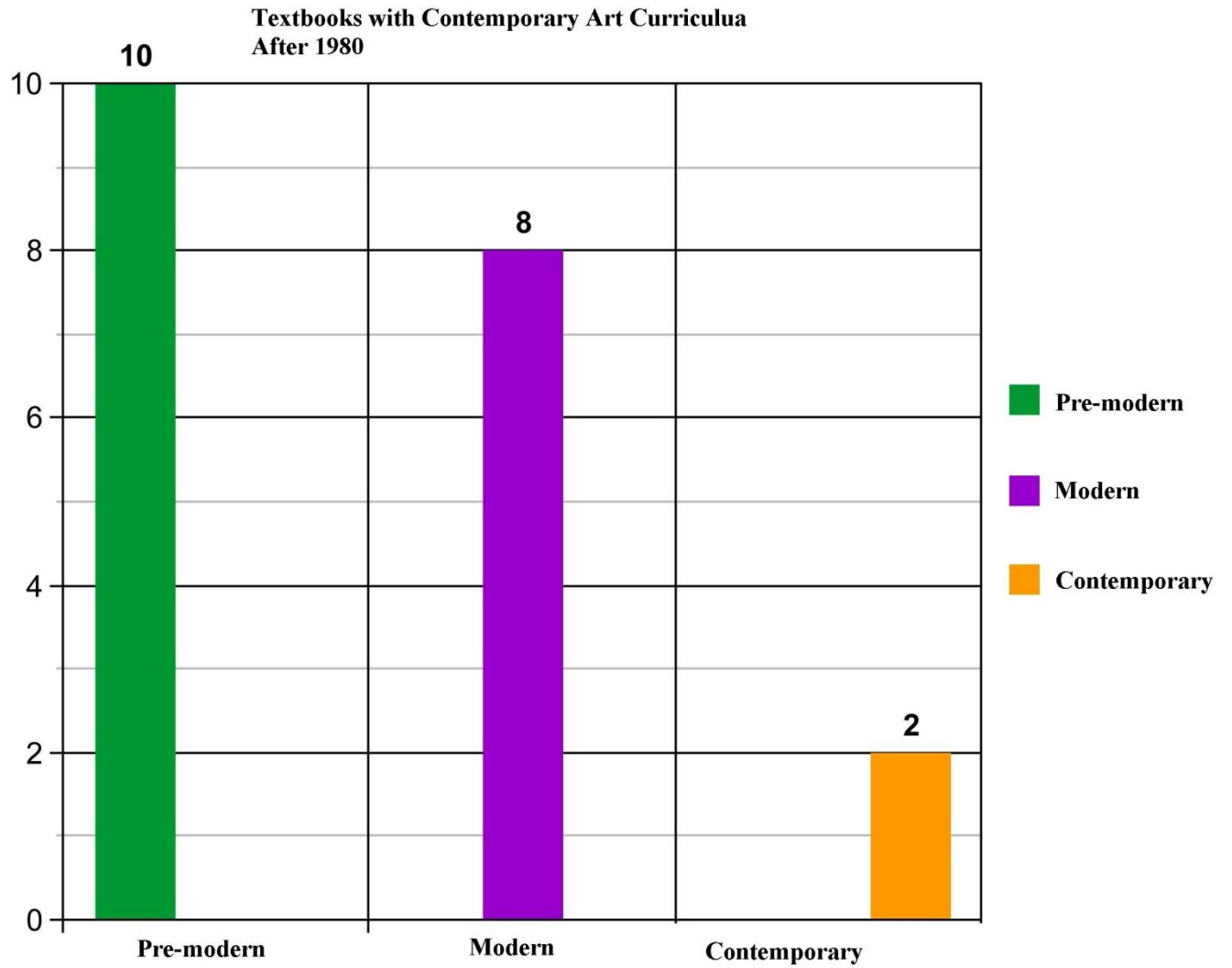
Figure 1. Chart comparing textbooks with pre-modern, modern, and contemporary art units. The result was that only two out of the ten textbooks had units that dealt with contemporary art practices after 1980

Table 1. *Textbooks with Contemporary Practices and Postmodern Units Chart*
       ☑ Includes Postmodern Unit

Text/Curriculum Focus

Pre-modern Units Included			Modern Units Included	Contemporary Practices and Postmodern Units Included
Introducing Art (Classroom Curriculum Text) (Mittler, 2007)	- What Is Art? - Studying and Creating Art - Elements and Principles of Art - Art Media and Techniques - Aesthetics - Criticism - History - Studio	- Art of Long Ago - Art of the Middle Ages and Renaissance - Art from the Seventeenth and Nineteenth Centuries	- Art of the Twentieth and Twenty-First Centuries	**- No Postmodern Unit** - Appropriation Mentioned (p.107)
Art in Focus (Classroom Curriculum Text) (Mittler, 2006)	- Exploring and Understand-ing Art - Elements and Principles of Art - Media and Processes - Aesthetics - Criticism - History -Studio	- Early Christian, Byzantine, and Islamic Art - Early Medieval and Romanesque Art - Gothic Art - Art of Early Civilizations - Greek and Roman Art - Art of Emerging Modern Europe	- Art of the Modern Era; Early/Late-Nineteenth Century - Art of the Early-Twentieth Century - Modern Art Movements to the Present	**- No Postmodern Unit** - One Example of Installation Art (p. 561)
Art Talk (Classroom Curriculum Text) (Ragans, 2005)	- Art Criticism and Aesthetic Judgment - Art History - Media and Processes of Art - Elements and Principles of Art - Studio - Assessment	- Art of the Earliest Times From around the World - The Beginnings of Western Art Traditions	-The Beginnings of Modern Art Traditions - Early Twentieth Century - After 1945	**- No Postmodern Unit** - Postmodern Art and Postmodernism are mentioned (pp.382–383)

Understanding Art (Classroom Curriculum Text) (Mittler; Ragans, 2007)	- Art Across the World -Exploring Art Careers - Elements and Principles of Art - The Media of Art	- Prehistoric Art - Art of East Asia - Pre-Columbian Art - Native American Art - Greek and Roman Art - Art of India and Islam -Art of Africa Art of the Middle Ages - Renaissance - Seventeenth and Eighteenth Centuries	- Nineteenth Century Art Movements - Impressionism - Twentieth Century Art Movements	- Art of Today - **No references to Postmodern Art** - Digital, Mixed Media, and Installation Art Mentioned (pp.306–308)
Exploring Art (Classroom Curriculum Text) (Mittler; Ragans, 2007)	- What Is Art? - Artists and Ideas -Understand-ing Art - Elements and Principles of Art - Exploring Art Media - Art Criticism and Aesthetics - Design	- Art History and You - Artworks Inspired by Different Cultures and Art Movements	- Recognizing Impressionism - Painting Fauve Style - Cubism - Abstract Impressionism	-**No Postmodern Unit** - Digital Photography - The Art of Photography - Graphic Design
Creating and Understanding Drawings (Classroom Drawing Text) (Mittler; Howze, 1989)	- Studio - Aesthetics - Criticism - History - Elements and Principles of Art - Realistic Drawing - Structural Drawing - Expressive Drawing	- Some Pre-Modern Art Examples and References -Drawings and the History of Art - Prehistoric through Twentieth Century	- Early-Twentieth-Century Art - Twentieth-Century Art	**- No Postmodern Art**

Adventures in Art (Young Children Text) (Chapman, 1998)	- Seeing and Creating Art - Expressing Ideas in Art - Art in Your Environment - Varieties of Art; Old and New	- Few Examples of Pre-Modern Art	- Some Examples of Impressionism and Modern Art	- **No Postmodern Art**
Art in Action (Classroom Curriculum Text) (Hubbard, 1998)	- Elements and Principles of Art - Design, Media, and Technique - Art in the Environment - Explorations in Self-Expression	-Few Pre-Modern Art Examples and References - Buildings in the Middle Ages and Architecture	- Modern Art and Architecture References - From Real to Abstract -Cubism -Photography	- **No Postmodern Art**
Children and Their Art: Methods for Elementary and Middle Schools (Ninth Edition) (Day & Hurwitz, 2012)	- Foundations and Goals for Art Education - Art Education in Contemp-orary Classrooms: Issues and Practices - Children as Learners - Children's Artistic Development - Art Content - Aesthetics - Art History - Criticism - Visual Culture - Instruction - Curriculum and Assessment	- Cross Culture Prehistoric images - Neoclassical Movement -Impressionist-Fauvist (p. 230) -Historical Framework for Art Education: 1849–2012 (pp.13–16)	- Modernism (p. 30) - Jackson Pollock; Abstract Expressionism - Pointillism - Pop Art	☑ Covers Postmodernism ☑ Influences of Postmodern Thought (p. 29) ☑ Postmodernism (p. 31) ☑ Hyperreality: A Postmodern Condition (p. 34) ☑ Postmodern Theory in Art and Art Education (p. 32) ☑ Deconstruction (in Postmodernism) (p. 34)

The Usborne Book of Art (Classroom Curriculum Text; Internet Linked)	- What Is Art? - Styles and Themes - Expression -Seeing Things Differently	- Ancient and Medieval Art (Before 1400) - The Renaissance (1400–1600 - Baroque and Rococo (1600–1800)	- What is Modern Art? - Breaking Away; Artists and Movements (1900–1914) - Dreams and Conflicts (1914–1969	☑ Postmodern Unit ☑ Anything Goes (1970–Present) ☑ Conceptual Art ☑ Performance Art ☑ Installation Art ☑ Text (Barbara Kruger ☑ Feminism) (Guerilla Girls) ☑ Digital Art/Photography ☑ Appropriation

Postmodern art is difficult to define or put into one philosophical movement. In place of one movement are a collective number of philosophical stances and theories (Day & Hurwitz, 2012). Day and Hurwitz make the observation that postmodernism is "a new paradigm" that arose during the modern era. Within these observations, Day and Hurwitz also note that with the complexity in postmodernism there may be concern that some images might be disturbing to school age children, and educators are not sure how to narrow the subject down in keeping images age appropriate. While interested in expanding students' understandings and connections with the art they make, educators may struggle to give up established traditions that have shaped the meanings of art in the past. There is much in postmodernism that is both attractive and disturbing to art educators, so they tend to shy away from the broad term of postmodernism (p. 31–32).

The problem then becomes how to begin teaching the subject of postmodern art that is age appropriate in content, and how to keep lessons straightforward enough without too much graphic content for middle school students. To simplify this problem, the focus of this thesis and accompanying lesson plans will be narrowed down to include practices within postmodernism

and contemporary art such as appropriation, Conceptual art and Installation art to keep it relevant and appropriate for seventh and eighth-grade students.

CHAPTER TWO

Literature Review

Overview of Chapter Two

Chapter Two includes the thesis writer's personal observations of artistic approaches by kindergarten through eighth-grade students as they relate to current literature and known developmental stages (as cited by Boyatzis, Malcolm, & Watson Ed, 2000; Hurwitz and Day, 2007). The U-curve study of development (Davis, 1997) as it relates to students is examined in this chapter. The thesis writer examines challenges to the long-held belief in the U-curve of artistic development whereby the drawings of middle childhood are judged inferior to those of early childhood and adolescence as it relates in cross-cultural settings (Davis, 1997: Pariser & van den Berg, 1997). Empirical studies by the thesis writer follow a group of kindergarten through eighth-grade children and the gradual loss of artistic confidence in adolescents as it relates to the U-curve model of development. The terror management theory is discussed in this chapter as one possible reason why children become more inhibited in their artwork as they reach adolescence, and why some students give up artistic creation all together at this age.

The thesis writer tracks both a self-portrait lesson and a lesson inspired by Piet Mondrian which was taught to kindergarten through eighth-grade students while studying the terror management theory. A Core Knowledge based art curriculum was created to combat the terror management theory and to help sustain artistic creation in older students.

This chapter covers the historical functions of art relating to current literature as a background to a Core Knowledge based art curriculum. These functions encompass the prehistoric cave art to the Renaissance. This chapter also covers modern artists and their philosophies, as well as contemporary practices such as postmodern art.

Artistic Approaches among Kindergarten through Eighth Graders

Visible differences between the artistic approaches among kindergarten through eighth-grade art students, as well as how they relate to research literature, have been observed by the thesis writer through personal teaching experience. Most notably are the distinctive characteristics observed in the attitudes and approaches to art among the kindergarten through third grades as opposed to the fourth through eighth grades.

Hurwitz and Day (2007) describe three categories of drawing: 1) the purely spontaneous work of a preschooler, 2) drawings that are "tutored" once the child enters the influence of school, 3) independently executed drawings that are heavily influenced by the student's culture and peers which will be talked about further (p. 104). They also point out several stages in children's artistic approaches that are consistent with the experiences of the thesis writer. The first stage they discuss is the manipulative stage in children ages two through five. During this time, their studies show children have a natural inclination to work quickly and spontaneously. This spontaneity continues through the symbol-making stages in first through fourth grades. Hurwitz and Day state that children are intrinsically motivated in kindergarten through third grade with a natural desire to draw (Hurwitz & Day, 2007, p.102). The third stage Hurwitz and Day address is the preadolescent stage in the fourth through sixth grades. They state that students in the lower grades accept their handling of space, but as they get older they become more aware of their handling of space and more critical of their efforts (Hurwitz & Day, 2007, p. 106).

Starting around age five, children progress from the non-representational scribbling stage to the representational symbol-making stage which lasts through about nine years of age (Boyatzis, Malcolm, & Watson, 2000; Hurwitz and Day, 2007). In this stage, the young child understands that a visual object on paper can stand for an entirely different one in nature.

Children draw primitive symbols at this age such as a large circle for the entire person not, in an attempt to replicate reality, but to represent the image they are trying to express. Hurwitz and Day state, "Children at this stage draw what they know, not what they see" (p. 51).

During the symbol-making stage, children are more interested in the figurative representation of the subject rather than the literal depiction of the object. As they progress from making scribbles, symbolic meaning is attached to graphic forms such as circles, ovals, and lines in the objects young children draw. For example, when drawing a human figure, younger children will often times draw geometric shapes such as circles and rectangles for the head and body (Boyatzis, 2000). With the symbolic stage in mind, from the thesis writer's observations, the kindergarten through third-grade students are certain that they are artists and do not question their ability to make art. With this natural desire, they approach their art with fury and enthusiasm, creating primitive, uninhibited art pieces that artists such as Kandinsky, Klee, and Miro emulate in their own works as they sought to break down the elements of art to a pure, childlike aesthetic (Davis, 1997; Harrison & Wood, 2003).

As children continue to progress in age, they go on to make more recognizable symbols within their artworks. As they hone their skills, the students enrich their symbols with knowledge and experience (Kelly, 2004). Approaching preadolescents and puberty, children get away from symbols and imitate nature in an attempt to make things look more realistic, thus stifling some of their spontaneity from earlier childhood (Kelly, 2004, p. 86).

Research by Howard Gardner of school-age children recognizes that the younger children create with more spontaneity within their drawings and have little concern in relation to making them realistic (Gardner & Winner1982). In this study of school-age children, Gardner and Winner examine children's drawings to judge whether they are spontaneously produced with

"expressiveness" and "repleteness" (p. 156). They conducted a study by designing two comparable drawings with the same scene. The drawings differ in the mood only: happiness in the one, and gloom in the other. A group of children were asked to complete the happy picture with foliage to express the happy mood, and to complete the gloomy picture with foliage to express the gloomy mood. The findings conclude that very few first graders showed sensitivity to either of the aesthetic expressions of happiness or gloominess. In favor of expressiveness the younger children failed to choose the appropriate completion of each task (Gardner& Winner, 1982, pp. 157–160).

Gardner (1980) also found through these studies that as children grow older, they become more concerned with what others think and choose to draw representational artworks. Starting around the fourth grade and into the upper elementary levels, there is little acceptance for drawing unrealistically in artworks as students become more aware of cultural expectations where realistic portrayal are generally accepted (Gardner, 1980). Furthermore, this study shows that by the fourth grade, students can complete a task with discernment of the mood within a painting, although performances within each task varied. By the sixth grade, perceptual success is high, although certain aspects of artistic skill, such as line quality and shading, still pose a challenge for preadolescents (Gardner, 1980, p.156–157). These findings are fairly consistent with those of this thesis writer.

Staying consistent with Gardner's findings, the thesis writer has observed that the fourth-through eighth-grade students start to sense that they are *not* artists. With this uncertainty in their own abilities to make art, they begin to approach it with caution and apathy. Becoming more inhibited and self-aware as they grow older, they tend to lose some of the spontaneity that is

present in the early elementary grades, becoming more aware of space and perspective within their drawings.

Another study by Dr. Mark Graham (2003) responds to the demise of adolescent art by charting the course of adolescent development in an exceptional art classroom (Graham, 2003). He observed that during adolescence there is the potential to frame large thoughts and deep feelings in visual language expressions which are largely neglected by their educators. Dr. Graham suggests a need for more curriculum and instruction to support artistic growth, to support the artistic interests, and to aide in the precipitous decline in artistic activity among older children. Dr. Graham also addresses adolescence as being a time of "deep and conflicting feelings about identity" and when they contemplate many "abstract notions" (p.162) and the "increasing ability to discern aesthetic qualities in imagery" (p. 162). He sees these changes as one of the most challenging problems of artistic development (Graham, 2003).

Studies Regarding the U-curve Model of Artistic Development

Studies regarding the U-curve model of artistic development have been conducted by several scholars in the field of art. One such study was proposed by researchers associated with Harvard's Project Zero (see Davis, 1997). This was a cross-sectional study to test and confirm the hypothesis of U-shape development in children ages 5, 8, 11, 14, as well as adults to determine where adults fit on the U-curve of artistic development (Davis, 1997). The U-curve in this study starts with young children, the apparent decline of artistic growth in adolescents, then back to the gradual increase in artistic abilities in adults and professional artists. This cross-section study tests and confirms the hypothesis of U-shaped development by looking at the similarities between young children and professional artists, as well as the loss of artistic expression in middle–school-aged children (Davis, 1997, p. 132).

Jessica Davis states:

> A concurrent phenomenon has been observed: the young child's early prowess in
> graph symbolization seems to decline with the onset of school, submerging or
> disappearing by middle childhood (ages 8–11). Apparently because of the
> increase in an inhibiting mandate for "photographic likeness," children in middle
> childhood are thought to be in the "literal stage" in which the free expressions of
> "preliteral" days are replaced by failed attempts at replicating physical reality or
> formulaic reproduction of stereotypes thereof . . . At this stage, most individuals
> give up entirely on their early artistic explorations. Except for artists whose
> artistry is often declared by adolescence (Winner, 1982), it has been suspected
> that there is little or any development in skills of graphic symbolization beyond
> the literal stage (p.132).

This course of development described by Davis is illustrated in *Figure 2*.
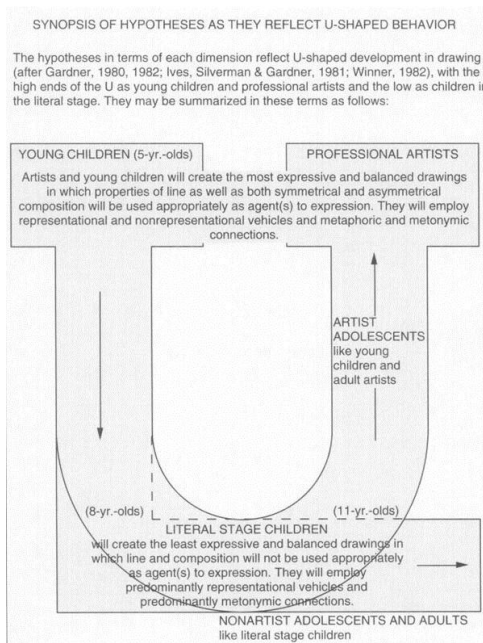
Figure 2. U-curve of graphic development (Davis, 1997).

Davis (1997) was the first researcher to empirically demonstrate the existence of the U-curve in a cross-sectional study she conducted in Massachusetts that was followed up by Pariser and van den Berg (1997). In this study, American artists judged equal-sized groups of children, adolescents, and adults, both artistically inclined and non-artistically inclined, to create works of art. The scoring was based on several formal aesthetic domains including: overall expression, overall balance, use of line as agent of expression, and use of composition as agent of expression (Pariser & van den Berg, 1997). Davis found that the aesthetic scores awarded to children and artists were significantly higher than the scores of the other groups. This study confirmed that Western judges with artistic backgrounds in art can see a U-shaped curve in the developmental mastery in drawings by different age groups (Pariser & van den Berg, 1997 p. 159). Pariser and van den Berg point out that some criticisms against the U-curve state that it might be culturally influenced and is an artistic-developmental phenomenon heavily influenced by formalists and modernist ideas, especially those associated with Abstract Expressionism (Wilson & Wilson1981; Korzenik, 1995).

Pariser and van den Berg (1997) go on to show that the U-curve is cross-cultural, and not just a Western phenomenon. They propose two basic lines of criticism that address the U-curve concept: 1) the U-curve trajectory may be an independently existing phenomenon in Western art only, 2) the U-curve is an artifact of the modernist tendencies of the judges (p. 160–161). Both suggest that the U-curve Davis found was in some ways an item of the modernist aesthetic. They contend that modern artists such as Kandinsky and Klee deliberately imitated and borrowed from what are considered spontaneous and creative features of children's art. Therefore, the judges were favorably disposed toward the spontaneity and creativity of young children's art work (pp. 160–161).

Pariser and van den Berg (1997) later sought to conduct a pilot study on the U-curve among a cultural community with a rich aesthetic heritage distinct from the West. For this reason, they planned their study in the Montréal Chinese community (Pariser & van den Berg, 1997). Replicating Davis's study, using a pair of US judges and a pair of Montreal Chinese judges, they tested for both of the criticisms previously mentioned to see if the U-curve was a phenomenon in Western art only and to test if the judges were influenced by modernist tendencies alone (Pariser & van den Berg, 1997, p. 159).

Within their study, the evaluations of the US judges of the Montreal Chinese sample of drawings reproduced the U-curve that Davis found for her American drawings. In these samples, the Montreal Chinese drawings did not appear to differ much in character from those Davis used in her initial test. Although the drawings did not differ much in their representation within the various age groups, the Montreal Chinese judges' assessments of the drawings produced a shape resembling a horse or a dragon rather than a u-shape (Pariser & van den Berg, 1997, p. 165). The difference in this pattern supports the researchers' hypothesis that the Montreal Chinese judges valued mastery over spontaneity. It is also likely that the resulting differences between the two sets of judges might be affected by the modern-inspired method of judging (Pariser & van den Berg, 1997, p. 162–167).

As Pariser and van den Berg's findings show, the Montreal Judges consistently scored the drawings of the youngest group below those of all other groups (Pariser & van den Berg, 1997, p. 168). These scores were in contrast to the US judges who consistently scored the group's drawings as among the very best. Pariser and van den Berg theorize that the modernist tendency of the US judges caused them to give very high scores on the youngest age group. They hypothesize that the differences in these two sets of judging was due to the fact that the Montreal

population used a US visual idiom rather than a Chinese visual idiom, with the drawings encoded in a US manner (Pariser & van den Berg, 1997, p. 169).

Jessica Davis (1997) responded to this idea by saying that the modernist interest in children's art and the recognition of young children's artistry transcends the boundaries of contemporary and modern art. Addressing the research into the cross-cultural implications of the U-shaped curve, she states that the presumption of a universal U-curve was never the premise in which her original study implies (Davis, 1997, p. 180).

Empirical Studies

Although the thesis writer is open to the possibility of cross-cultural connections regarding the U-curve, the empirical studies are based on the findings of Davis's original U-curve studies as illustrated in *Image 1*. The following experiences by the thesis writer in teaching K–8 students at Freedom Academy parallel the artistic development illustrated by Davis's U-curve.

As the lower elementary children were given an assignment to do a self-portrait, they did so without worrying if the portrait looked exactly like them or not. This finding is consistent with Gardner's observations of expressiveness over aesthetics (Gardner, 1980). The lower elementary students also completed assignments without fear of how the art turned out as shown in *Figures 3 and 4*. Within this age group, virtually every student completed their self-portraits. Dr. Mark Graham (2003) concurs, "Ask a group of kindergarten students, 'Can you draw?' and many will raise their hands. But, very few twelfth graders would dare say, 'Yes, I can draw.'" (p.162).

The thesis writer has observed that the lower elementary children both believed they could draw, and embraced risk-taking in their artistic creation. Not worrying about what their

peers think of their work, or about conventions and quality, the younger children create simply

for the expressive nature of art.

Figure 3. First-Grade Self-portrait (girl). Oil pastel

Figure 4. First-Grade Self-portrait (boy). Oil pastel

In contrast, while observing the older children, certain social changes are noted as

students become more aware of cultural expectations (Gardner, 1980) and interact with each

other and their artworks. Jessica Davis (1997) notes that as adolescents become more aware of

what their peers think and of their own artistic abilities, there is little acceptance for drawing

unrealistically. Davis also observes that the older children's drawings are more restrained and

schematic (Davis, 1997 p. 179).

Consistent with Davis's U-curve studies, the fourth-grade students at Freedom Academy

were more restrained in their artworks than the younger elementary students. As a result, they

were more inclined to be afraid to take risks in their art making or express themselves visually.

Lacking the spontaneity of the lower elementary grades, the older children resisted putting in

their full effort when given an assignment to do a self-portrait. Their belief in themselves as

artists, as well as their self-confidence, was lower as they moved towards adolescence. When

asked if they considered themselves as artists, only ten of the seventh and eighth-grade students

in an average class of 25 still considered themselves as having any artistic abilities (Table 2). That self-belief was reflected in their artwork. As shown in *Figure 5*, only five of the 25 seventh and eighth-grade students at Freedom Academy completed the self-portrait collage assignment. This percentage is only half of the students who expressed that they still considered themselves artists.

Figure 5. Five completed Seventh and Eighth-Grade Self-Portrait Collages

More inhibitions are observed as the adolescents try to improve and get the representation within their artworks correct. In addition, they are also becoming aware of the artistic representation as they are compared to the complexities within the graphic depictions of professional artworks (Boyatzis, Malcolm, & Watson, 2000). Some students become so frustrated with even the simplest art assignments that they do not create anything at all. Andre Walton (2003) suggests sources of de-motivation may take the form of a generalized fear of failure. He refers to one type of de-motivation as the "terror management theory" (as cited in Greenberg et al., 1997, p. 66) in which an individual tends to distance oneself from the group or task the class is working on. Walton describes the theory of terror management this way:

Terror management theory suggests that when death is made salient [stands out];

individuals seek greater attachment to the group or groups of which they are part.

This creates tension, and therefore, a tendency to distance oneself from the group.

The authors hypothesized and found that mortality salience does indeed tend to

reduce creative tendencies. The results of this and other studies strongly suggest

that creativity is essentially an individual act and serves to emphasize the

individual characteristics of the creator. However, in thinking and acting

creatively, the emphasizing of individuating characteristics may cause a tension

between that individual and the need for connectedness with the group (p. 153).

Staying consistent with the terror theory, and with Gardner and Winner's research (see

Gardner & Winner, 1982), it has been the thesis writer's observation that as children approach

sixth grade, most have determined in their own minds whether or not they are artists. In teaching

this age group, the thesis writer has observed that the students who have determined they are not

artists simply will not try, or sometimes revert to earlier stages of artistic development to

compensate for their lack of confidence in creating their own art work as visual expression. On

the other hand, the students who have determined that they are artists take their time in drawing

and render the object as realistic as possible, improving on their artistic skills with further

practice.

In a study of fifth-grade boys and girls, Chris Boyatzis and Gretchen Albertini (2000)

noted strikingly different styles in content, technical quality, and meaning in their drawings with

an unrelenting commitment to realism. They noted that at this age, children become more aware

of their culture and of their own artistic abilities, thus more inhibited and relentless in rendering

the subjects of their artworks correctly (Boyatzis & Albertini, 2000, p. 35).

To further illustrate the terror management theory as it relates to the stages of childhood development, a lesson was presented on Piet Mondrian to the kindergartners by the thesis writer. While introducing Piet Mondrian's *Composition with Red, Blue, Yellow*, a class discussion began with the Feldman Criticism Model to stay consistent with formalism. The children first described what they saw in the painting (description), such as: lines and their types, simple geometric shapes formed by the lines, and the simple use of primary colors. In addition, the discussion turned toward what the artist was trying to achieve in these pieces (analyze) by breaking the elements down to their simplest forms, determining what the piece means (interpret), and discussing how they as the viewer felt about the piece (judge).

Each child then made their own red, yellow, and blue composition by gluing red, yellow, and blue squares along with black lines cut out of construction paper onto a white piece of paper in the style of Mondrian. The kindergarteners put together their compositions within 25 minutes, not worrying about the placement of the lines or the squares. In the end they all created finished pieces as shown in *Figure 6*. The first- and second-grade students put their compositions together with relative ease, achieving similar results.

Figure 6. Kindergarten Mondrian Exercise

In doing the same Mondrian lesson with the fourth- through eighth-graders, the students

viewed Mondrian's *Composition with Red, Blue, Yellow* using the same criticism steps, along

with some of his similar paintings. The task was the same as it was for the younger students; they

had to create a composition using primary colors and straight black lines cut out of black

construction paper glued to a white piece of paper. In the upper grade levels, the students wanted

to add and vary the size of their shapes and lines as they became more concerned with the

placement of the elements and how they fit into their compositions (*Figures 7 and 8*). With more

socio-cognitive collaborative processes (Boyatzis & Albertini, 2000), came more complex

decisions at this stage of development.
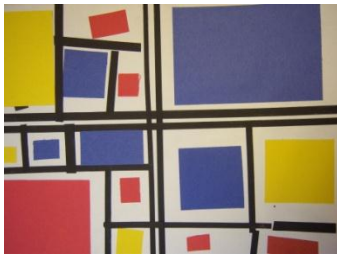
Figure 7. Fifth Grade Mondrian Exercise
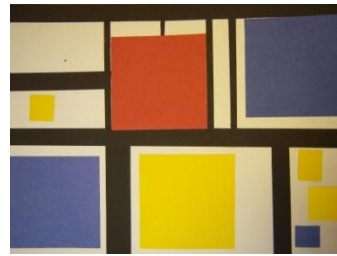
Figure 8. Fifth Grade Mondrian Exercise

As students approached the sixth grade, fewer assignments were completed as students

addressed more complex problem solving skills within each piece. More frustration levels, such

as students only gluing one or two pieces of colored paper, were observed at this age as shown in

Figure 9. Sometimes students would even leave the paper blank (*Figure 10*). These findings are

consistent with the findings of the U-curve studies (Davis, 1997), the "Terror Theory" or

generalized fear of failure (Walton, 2003), and the thesis writer's research among school-age

children's drawings.
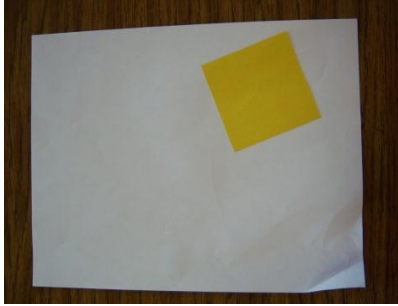
Figure 9. Incomplete Work Sixth-Grade Mondrian Exercise

Figure 10. Blank Page. Sixth-Grade Mondrian Exercise

The concluding findings of the thesis writer were fairly consistent with the findings tested and confirmed by the hypothesis of the U-curve of artistic development (Davis, 1997). Both studies substantiate similar observations, starting with young children, and moving to the decline of artistic growth in adolescents. In addition, the studies conducted by the thesis writer support the U-curve studies that younger children are less inhibited and create the most expressive and balanced drawings. The observations of this thesis writer also concur with the U-curve studies that as children approach adolescence, the free expression experienced in their younger years generally disappears by middle-school age. Both studies observe an increase of inhibitions in children as they reach adolescence, accompanied with a decline in artistic creation as visual expression.

The thesis writer's own observations of generalized fear of failure in middle-school age children, which manifests in de-motivation, concur with the "terror management theory" (Walton, 2003) where individuals tend to distance themselves from the task at hand and give up altogether. The thesis writer's studies concur with Jessica Davis's observations that middle–school-age children attempt to create photographic likenesses in their art, with many individuals giving up entirely on their early artistic explorations altogether as seen in the Mondrian assignment.

35

It becomes apparent through these studies and the thesis writer's own experiences that a curriculum is needed to attempt to teach students to think beyond drawing in a realistic manner and understand that artistic creation doesn't have to rely on drawing skills alone. It also becomes apparent that students need to learn more modes of artistic expression without relying on portraying images exactly as they are. Some of these modes include expressing themselves through color, appropriation, Conceptual art, and contemporary ideas to stretch students' artistic creativity. A Core Knowledge based curriculum is designed to include modern and contemporary art ideas and exercises that help students follow the spirit of artistic creation through contemporary practices. For example, in Conceptual art the concept or idea is more important than the finished piece, rather than the letter of artistic creation where the final piece is required to be drawn in a realistic manner. Modern and contemporary art practices, along with historical content, have been included in a Core Knowledge based curriculum to help students maintain confidence in artistic creation in the adolescent age groups. As they learn new ways of making art they can gain a personal sense of personal success rather than a fear of personal artistic failure.

Historical Functions of Art as a Background for a Core Knowledge Based Art Curriculum

The core curriculum designed for this thesis encompasses historical functions of art, modern artists, and contemporary practices. Therefore, a brief background of material within these areas is provided to illustrate some of the various purposes art has served throughout time. From the prehistoric cave art as early as 30,000 years ago to the contemporary art of today, mankind has had the need to make his mark (Valladas, Clottes, Geneste, Garcia, Arnold, & Cachier, 2001). The historical functions have varied from the prehistoric shaman, (Carroll, 2005) who left his mark for spiritual purposes on continents throughout the world, to the Egyptians,

who left hieroglyphs on tomb walls to lead the spirits of their loved ones to the after world (Platt, 2010). From the flat images on the tomb walls of Egypt to the Minoan and Mycenaean civilizations, art served a specific function. Art was believed to have magical powers during the Egyptian time, and tombs were decorated with images of everyday life to ensure that people and their belongings would live on into the next world. The Minoan and Mycenaean civilizations were influenced by Egyptian art, with much of their art also relating to religious rituals. According to Rosie Dickins (2006) these early artists would not have thought of their works as "art" as we do in the contemporary sense (p. 24). Arthur C. Danto, author of *After the End of Art*, states that the "era of art" began around AD 1400 with the Renaissance. The images before then were to be honored and viewed as something sacred.

Verity Platt (2010) points out in her article, *Art History in the Temple*, that the early Greco-Roman notions of art served religious purposes, but with the approach of the Hellenistic period there was a narrative of increasing secularization (p. 198). During the classical period, the Greeks and Romans focused on human achievement rather than the glorification of God (Anderson, 2006). As time progressed and Christianity became a major faith, religious icons became a major function of art (Jaroslav, 2002). Byzantine altar pieces and icons all had religious functions. This was true of the artworks that adorned the churches and cathedrals in the Middle Ages as well.

The transition from the Middle Ages to the Renaissance brought more secular themes within the art world (Anderson, 2006). During the Renaissance, the spiritual focus in art shifted to a focus on the natural world. As Danto (1997) points out, there were different art movements within various periods of time in the pre-modern era (Danto, 1997, p. 25). The Renaissance, meaning "rebirth" in French, was an era of scientific discovery, technological invention, and

artistic and humanistic discovery (Bambach, 2003). With this "rebirth" in the arts and sciences, paintings began to take on a more secular theme. Even the paintings with religious themes started to take on a more secular aesthetic (Bambach, 2003, p. 27).

In order to understand the functions of art in the Renaissance, a review of the functions of art in the Middle Ages are reviewed first. During the Middle Ages, artists did not make their names known to the public (Anderopoulos, 2006). The role of artists at the time was that of a craftsman. It was not up to the artists in the Middle Ages to determine what was to be expressed or represented in their art works; instead, it was decided by officials of the Church. The role of an artist was to follow the guidelines set up by the Church (Anderopoulos, 2006, p. 65). Art at this time functioned as an aid and a way to instruct the general public through religious images in local churches (Kamerick, 2002). These images adorned the churches, inside and out, through stained glass windows, alabaster carvings, and stone statues to aid in the spirituality of the common people (Kamerick, 2002, p. 107).

This pre-established function of art became an issue in the early Renaissance as the function of religious pictures could only be defined by the Church. Because of these restrictions, there was no academic or artistic challenge to the function of the religious work of art (Anderopoulos, 2006). The function of the religious images was simply to instruct and stir the religious emotions of the people in their devotion (p. 66).

Due to the popularity of religious icons, mass production by artists who did not have the necessary skills to render the images in a realistic manner became abundant (Anderopoulos, 2006). As a result, the images appeared to be flat. The texts of that time indicate that this aesthetic problem was addressed. According to Anderopoulos, scholars have not been able to determine whether the artistic merit of icons was relevant to their religious portrayal. Eventually

the secular population moved away from their dependence on these religious icons, and with this decline came a gradual limiting of the Churches influence defining these restrictions (pp. 66–67).

Inspired by a renewed interest in Classical culture, a transition in art from the Middle Ages to the Renaissance continued to take place (Dickins, 2006). Secular themes were appearing more and more along with religious themes in art. All aspects of life were affected by this renewed interest, from art and architecture to science and philosophy (pp. 30-45).

As the Renaissance progressed, artists started to become known, and art included secular themes as well as religious functions (Anderson, 2007). Still considered craftsmen, artists started out as apprentices working for a master artist (Sands, 2007; Hall, 2007). During this "rebirth" of scientific innovations, technological invention, and artistic and humanistic discovery, many classical ideas in the arts and learning were revived from ancient Greece and Rome (Bambach, 2003). As the ancient Greeks and Romans sought for the ideal, focusing on human achievement rather than the glorification of God (Hall, 2008), the artists of the late Renaissance sought for the ideal of classical Greece within their paintings. This cultural revolution known as the Renaissance was a period of Western history that spanned from the beginning of the fifteenth century to the end of the sixteenth century (Capra, 2007).

Modern Artists and Their Philosophies

The modern artists of the late nineteenth and early twentieth centuries broke away from past traditions such as the glorification of God and the ideal images in artworks that the ancient Greeks and Romans sought after (Heartney, 2008). Instead, these early modern artists sought after visual expression and ultimate purity of painting. The modern art movement first started around the 1870s with French Impressionism (Harrison & Wood, 2003). Stretching the realms of realism with expressive brush strokes, the Impressionists painters focused on light and

atmosphere rather than the subject. As the modern art movement hit its high point in the 1950s and 60s, artists continued stretching the boundaries even further to break down the elements of design within their artwork (Dickins, 2006). The subject became harder to be seen or understood by the viewer, and sometimes was not visible at all, as aesthetic ideals and philosophies were expanding and changing, paving the way for postmodern and contemporary practices today.

In the early twentieth century, the modern art movement continued evolving and stretching into abstract art such as Cubism, Neoplasticism, abstract art in its simplest forms, and Suprematism which further simplified abstractions (Arnason, 2004, pp 214–217). Modern art continued through the 1960s with high modernism which included art movements such as Minimalism, Pop art, and Abstract Expressionism. Each movement was a reaction against previous movements, all working with elements of art and stretching boundaries within paint and canvas (Harrison & Wood, 2003, p. 821). Clement Greenberg states, "Modern art is marked by an ascent to a new level of consciousness . . . and mimetic representation that had become less important than the means and methods of representation" (Danto 1997, p. 9).

According to Arnason (2004), realistic representation started to become less important during the paintings of the Impressionists in the late-nineteenth century (Arnason, 2004). Using short brush strokes and thick paint, Impressionist painters began to achieve the beginnings of abstractions. Boundaries continued to stretch as Cubistic painters, such as Pablo Picasso and Georges Braque, experimented with line, shape, and color within their paintings to further abstract the subjects (Arnason, 2004, p. 29–35).

Created by Picasso and Braque, Cubism was the most influential art style of the twentieth century (Dickins, 2006). Rejecting the idea that art should copy nature, the Cubist painters broke the subjects in their artworks down to their basic forms. Picasso painted *Les Demiselles*

d'Avignon in 1907. In 1908 Braque painted *Houses at L'Estaque,* which was described as resembling "a pile of little cubes" (Dickens, 2006, p. 185) by the art critics of the time, giving rise to the name Cubism. In 1912, Picasso created one of the first collages, *Still Life with Chair Caning,* in the Cubistic style (Dickens, 2006, p. 173).

Two forms of Cubism came out of this movement: Analytic Cubism and Synthetic Cubism. Analytic Cubism (1907–1912), marked by muted colors limited to blacks, browns, grays, and off whites (Fact Monster Encyclopedia, 2010), was the first form of Cubism. Forms in Analytic Cubism were rigid and geometric, and compositions were subtle and intricate. An example of Analytic Cubism is shown in *Figure 11*, in Picasso's *Portrait of Daniel-Henry Kahnweiler* painted in 1910. Evolving out of Analytic Cubism, Synthetic Cubism came later (1913–1920s) and was marked by bright colors and expressive features as shown in *Figure 12*, *Weeping Woman* (1912) also by Pablo Picasso.

Figure 11. Example of Analytic Cubism *Portrait of Daniel-Henry Kahnweiler,* **1910 Pablo Picasso**

Figure 12. Example of Synthetic Cubism *Weeping Woman***, 1937 Pablo Picasso**

Dissatisfied with Cubism, modern artist Piet Mondrian was further striving for the ideal in his art. Mondrian sought to achieve the purest essence or absolute of the form as he simplified the elements to their basic forms (Blotkamp, 2001). According to C. Blotkamp (2001), this style of art was known as Neoplasticism (Blotkamp, 2001, p. 67). The philosophy behind this simplification or purification of the object is the belief that art should not be the reproduction of

real objects, but the expression of the absolutes of life. Mondrian was the leading artist of this movement and believed that absolutes could only be achieved through the use of vertical and horizontal lines. He only used the three primary colors: red, yellow, and blue to further achieve these absolutes (Arnason, 2004; Kuspit, 2009). *Figure 13*, *Tableau No. IV*, painted by Mondrian in 1944–45, illustrates this philosophy.

Figure 13. Piet Mondrian. *Tableau No. IV*, **1944–45**

Malevich began painting in the Suprematist style in 1913 at the same time Mondrian was producing his art. His was a revolutionary nonobjective art depicting time and space (Milner & Severinoich-Malevich, 1996). Suprematism, based on geometric shapes painted to convey a sense of energy and movement, breaks down the elements with a focus on the square and circle (Dickins, 2006; Harrison & Woods, 2003). Malevich like Mondrian broke the elements down to their simplest forms. In an effort to take his abstraction one step further, Malevich erased color as much as possible. Seeking to bring art to its supreme form, his paintings consist of geometric shapes flatly painted on the pure canvas. Malevich's white square on a white ground is a leading example of the Suprematist movement as seen in image 12 (Arnason, 2004).

Figure 14. Kazimir Malevich. *White on White*, 1918.

Abstract Expressionism was a prevalent art form in the 1940s through the 1950s (Heartney, 2008; Dickins, 2006; Arnason, 2004). The work of the Abstract Expressionists had a major influence on New York, turning it into a major avant-garde center for art. As the leading artist of Abstract Expressionism, Jackson Pollock developed Action Painting which is characterized by freely applied paint on huge canvases to show feelings and emotions rather than subject matter. The grand scale of the artworks are meant to awe the viewer and provoke deep spiritual thought. This was unlike the earlier works of Mondrian, who was searching for the ultimate purity in art through precision and control. During that same time period, Mark Rothko began to create Color Field paintings, which consist of large blocks of color meant to awe the viewer.

Minimalism started in the 1950s and gained its height in popularity in the 1960s (Arnason, 2004). According to Arnason (2004), the term "Minimalism" was coined in 1965 to characterize the extreme visual reduction of art. Breaking the elements of art down to their simplest forms, Minimalism was partly a reaction against the expressive paintings of Abstract Expressionism (Arnason, 2004, p. 543).

With the first exhibitions displayed in the 1960s, Minimalist artists were not trying to convey the idea of the earlier Abstract Expressionists in their paintings, but were attempting to break elements down to their simplest forms (Hunter, Jacobus, & Wheeler, 2000). In contrast to

the wild splatter painted images in Jackson Pollock's Action Paintings, Minimalist artists used neat lines or geometric shapes in their paintings, if any kind of design at all. Some major artists of the Minimalist art movement during this time were Frank Stella, Carl Andre, and Dan Flavin. These were artists who built plain, geometric shapes out of industrial materials to achieve the clean hard edges characteristic of Minimalist art (Arnason, 2004; Harrison & Wood, 2003).

About the same time as Minimalism, the Pop Art movement started in England in the 1950s, and made its way to the United States in the 1960s. The movement was called Pop Art because it portrayed images from popular culture (Mittler, 2006). Andy Warhol was a leading figure in the Pop art movement making prints from soup cans to movie stars, using elements of art such as color and repetition to make each work a unique piece of art. Roy Lichtenstein was another well-known Pop artist who took comics out of their element and made them into huge comic paintings. One such example is *Whaam!*. He even went as far as copying the colored dots within the comics (Dickens, 2006; Archer, 1997).

From the Impressionists through the Minimalists, Pop artists, and Abstract Expressionists, modern artists continually rejected the movements of the past in favor of new ideas and forms of expression (Arnason, 2004; Prather, 2004). Artists in the modern art movement worked to further stretch the elements and principles of art as they sought to increase visual expression. These new ideas and forms of expression continue today with postmodern artists who continue to reject what they consider the past ideas of modernism (Harrison & Wood Ed, 2003.)

Origins of Contemporary Practices including Postmodern Art

Eleanor Heartney (2008) states that until recently, the history of art and its movements seemed to move in a chronological order (Heartney, 2008). Art critics such as Barr and

Greenberg (Harrison and Wood, 2003) tried to put art history in a succession of movements, but could not come up with a single model for this continuity in a critical consensus. In spite of this indecision, the idea of order in art and its movements continued into the 1980s. In the early 1990s this sense of unification suddenly collapsed and continues today. Characterized by an accumulation of "post-structural" theories including feminism, Marxism, formalism, multiculturalism, and many more, compete and conflict in what some theorists call a state of pluralism and others call a reign of chaos (Harrison and Wood, 2003, p. 8–9).

Contemporary art that included postmodern practices, evolved out of modern art partly as a reaction against some of the idealistic ideas within the modern art movement. With this collapse in the idealistic viewpoints held by modern artists, theorists maintain that postmodernism marks a breakdown in the beliefs developed during the modern era (Hurwitz &Day, 2007). Michael Day and Al Hurwitz (2007) state in their book, *Children and Their Art:*

> Deeply held beliefs in universal justice and equality were challenged by
> contemporary social structures and the persistent existence of an
> underclass. The notion of technological domination of nature was shaken
> by pollution and other environmental ills. Much postmodernist thought
> was aimed at deconstructing the ethnocentrism implicit in the European
> view of history (p. 33).

According to Mary Klages (2003), Associate Professor at University of Colorado, Boulder, "Postmodernism is a complicated term, or set of ideas, one that has only emerged as an area of academic study since the mid-1980s." She also states that postmodernism (Klages, 2003; Day, 2007) is hard to define because it is a concept that appears in a variety of disciplines or areas of study and is included within the

contemporary art world of today. Klages asserts that postmodernism was born out of modernism. She says postmodernism consists of ideas and criticisms which address the short-comings of modernism with a belief that the enlightenment thinking of the previous modern art movement is dead (Klages, 2003). Hurwitz and Day (2007) agree that although we currently live in a postmodern era, there is no one single definition for postmodernism. They concur with Klages that postmodernism includes many movements, philosophical ideas, and theories. In their research, they have found that theorists maintain postmodernism as a breakdown in the beliefs developed during the modern era. Klages points out in her research that there is a kind of cynicism which exists in postmodern art that was not present in modern art. Postmodern art seeks to "deconstruct" the idealistic views of modern art by showing the reality of the ills that exist in society today. High and low art are mixed within various forms of art with a rejection of formal aesthetics (Klages, 2003).

Eleanor Heartney (2007) also agrees that postmodernism can be thought of as a reaction against the ideals of modernism and concurs that it does not fit into one exact category. Heartney observes that a sense of "cultural identity crises" seems to prevail within the many forms and expressions of art in the postmodern art movement. Heartney states that artworks become texts and images which are changed with a shift from production to reproduction, including images from the mass media, movies and advertisements. Appropriated images change the original artwork, in turn creating new ideas within each piece (Heartney, 2007, p. 6–7).

Rosie Dickins (2006) points out that some postmodern ideas and contemporary practices started within the high modern art era and continue today. Conceptual and Installation artists, for example, started in the 1960s and continue to create art works within the postmodern art world

today. As discussed in *The Usborne Book of Art,* Conceptual artists have been, and are more interested in the concept or idea behind the art rather than the artwork itself. She states that the nature of reality is explored in diverse ways which can be represented in pictures or words. *One and Three Chairs* (1965) by Joseph Kosuth, consisting of a photographed chair, a wooden chair, and a dictionary entry for "chair," is one example of Conceptual art and how artists began to expand their modes of expression in art. Installation art came into being at this same time with an emphasis on 3-D works which dominate a given space to create a new environment of their own (Dickins, 2006, p.146–7). In the *Usborne Introduction to Art,* Rosie Dickins (2006) states:

> People have argued about art, what it is and why it's so great, for centuries. Artists and experts often have very different ideas . . . There are lots of controversial questions, but no right or wrong answers . . . Some people think art should be beautiful or lifelike; others think it is more important to capture a mood or feeling . . . Some people believe art should be about ideas. Others prefer to enjoy art for its own sake . . . Today there is an enormous emphasis on making art new and original (p. 6).

The question today is: can anything be original? One postmodern practice is to "deconstruct" an original image through appropriation by emptying the original contents to give it new meaning. Appropriation is the use of borrowed elements in the creation of new work. The borrowed elements may include images, forms, or styles from art history or from popular culture. Since the 1980s, the term has also referred more specifically to quoting the work of another artist to create a new work (Art Theory, 2010). Deconstruction is achieved by emptying the contents of the original piece and reconstructing it to find new meaning. Destructions can be developed by using different methods and techniques (Harrison & Wood, 2003; thefreedictionary.com, 2010).

Postmodern artist Sherri Levine's work explicitly deconstructs the modernist notion of origin, making copies of original works (Harrison & Wood, 2003, p. 1037).

Rosalind Krauss (2003) points out in her article *The Originality of the Avant-Garde* (Harrison & Wood, 2003): "Levine's medium is the pirated print, as in the series of photographs she made by taking images by Edward Weston . . . and simply rephotographing them" (p.1036). Levine also re-photographed prints by Walker Evans, and repainted artworks such as *Tableau No. IV*, by Piet Mondrian.

At first glance, the two pieces look identical. Piet Mondrian painted *Tableau No. IV (Figure 15)* in 1944-45, and Sherrie Levine painted the watercolor *After Piet Mondrian (Figure 16)* in 1984. Why is her art an example of appropriation? Why is it not a mere copy of Piet Mondrian's piece? In answer to these questions, Sherrie Levine is re-representing the familiar image of Piet Mondrian as a postmodern artist, with contemporary meaning. She goes against the modern art ideas of originality and authenticity (Arnason, 2004) to make her own feminist statement by deconstructing masterpieces of male artists and redoing them in watercolor. Levine substitutes Mondrian's attempt at precise purity of color in oils with slight imperfections through the use of watercolor (Arnason, 2004, p. 687).

Figure 15. Piet Mondrian Tableau No. IV, 1944-1945 Oil on canvas, (56 1/4 x 56 in.)

Figure 16. Sherrie Levine, After Piet Mondrian, Watercolor, (14x11 in.) 1984

As art continues to stretch and change with new and innovative ideas, its functions will continue to stretch and change as well. As the historical functions of art have changed throughout time, they have continued to morph and branch out along with the endless imaginations of the artists that have created these works. From the prehistoric cave art dating as far back as 30,000 years ago (Valladas et al., 2001) to the Egyptian hieroglyphs and the religious icons that adorned the churches in the Middle Ages, artistic expression has served many purposes including that of the spiritual and religious (Clottes, 2010; Guthrie, 2005; Lewis-Williams; 2002).

Historical functions of art continued to change as the Renaissance broke from past traditions to include secularized themes in their artworks. These boundaries continued to be stretched in the modern art movements of the late-nineteenth and early- to mid-twentieth century as modern artists broke from realistic representations to the ideal. As artists gained more freedom to express, paintings started to change. Modern artists sought to break away from the glorification of God in their art to visual expression of light in the late-nineteenth century, and ultimate purity of painting in the early-twentieth century (Heartney, 2008).

From the very beginnings of mankind to the present day, there has been a need for visual expression and experimentation (Dickins, 2006). A huge explosion of ideas, techniques,

expression, and philosophies have taken place in the art world, especially within the modern and postmodern art movements of the last one hundred years or so. From Realism to Abstract Expressionism, and now to the explosion within postmodernism in its various forms, there has been a continual growth of aesthetic ideas in the art world. Every art movement has been a reaction to an earlier set of ideas that preceded it. Even in the pre-modern times, artists were exploring new styles and ideas in their artworks while continually trying to keep the images aesthetically pleasing.

Through the Core Knowledge based art curriculum, students learn how the aesthetic ideas of each era changed and evolved, starting with objective ideas of beauty in the pre-modern times, progressing to the expressionism in modern times, and finally to the subjective, sometimes anti-aesthetic ideas, within the postmodern art movements (Borland, 2004 p. 24). With this knowledge, students gain a firm foundation and understanding of the theories and ideas that have led to the concepts and freedoms of artists today to experiment in various media, techniques, and ideas in postmodern times.

CHAPTER THREE:

Questionnaire Results

Overview of Chapter Three

Chapter Three includes questionnaires and surveys done before and after the Core Knowledge based art curriculum to determine if any differences occurred within the students' self-confidence. This chapter also includes charts and graphs showing comparative data results of first- through eighth-grade students' response to the question, "Do you think you are an artist?" and "How confident are you in making art?" given before and after the Core Knowledge based art curriculum. How students relate to the U-curve studies is also examined (Davis, 1997, Pariser &van den Berg, 1997).

Questionnaires and Surveys

Questionnaires and surveys were given before and after the Core Knowledge based (CK) art curriculum was taught to determine if any differences occur within the students' perceptions of themselves as artists. Following is a synopsis of the information gathered before and after teaching the CK art curriculum to the fourth through eighth grades.

A questionnaire was initially distributed prior to teaching the CK unit. This questionnaire asked students, "Do you think you are an artist?" Another art questionnaire was passed out for the first through eighth grades asking, "How confident do you feel in making art?" The gathered findings of these questionnaires were charted before the CK unit was introduced. After the CK unit was taught, the same questions were asked of the students, but this time just to the fourth- through eighth-grade students. The findings were charted to see if there had been any change in their beliefs and self-confidence as artists.

The following chart (*Figure 11*) and graph (*Figure 12*) illustrate the results from the "Do You Think You Are an Artist?" questionnaire with comparative data between first through eighth grades. Third grade was taught by a separate art teacher and is therefore not included in these charts and graphs. The graph (*Figure 13*) from the pre- and post-observation questionnaires "Do You Think You Are an Artist?" is next. Following the pre- and post-observation questionnaires, a graph (*Figure 14*) illustrates the differences in responses of the second-grade classes, and the responses of the combined seventh and eighth-grade class to the question, "How Confident Are You in Making Art?" before the application of the CK curriculum. Finally, the graph in *Figure 15* compares the seventh and eighth-grade classes' responses to "How Confident Are You in Making Art?" before and after the CK curriculum.

Do You Think You Are an Artist?

Table 2. Chart showing comparative data collected from first through eighth-grade students' answers to question, "Do You Think You Are an Artist?" before teaching the Core Knowledge Art curriculum.

	1st grade Three classes: average class size: 20	2nd grade Three classes: average class size: 23	4th grade Four classes: average class size: 21	5th grade Four classes: average class size: 21	6th grade Two classes: average class size: 21	7th/8th grade One class: class size surveyed: 21
yes	17 (81%)	14.6 (70%)	12.25 (58%)	12.25 (58%)	12 (57%)	10 (48%)
no	3 (14%)	4.3 (20%)	8.25 (39%)	5.5 (26%)	8 (38%)	10 (48%)
not sure	1.3 (6%)	1.3 (6%)	1 (5%)	2.25 (11%)	1 (5%)	1 (5%)
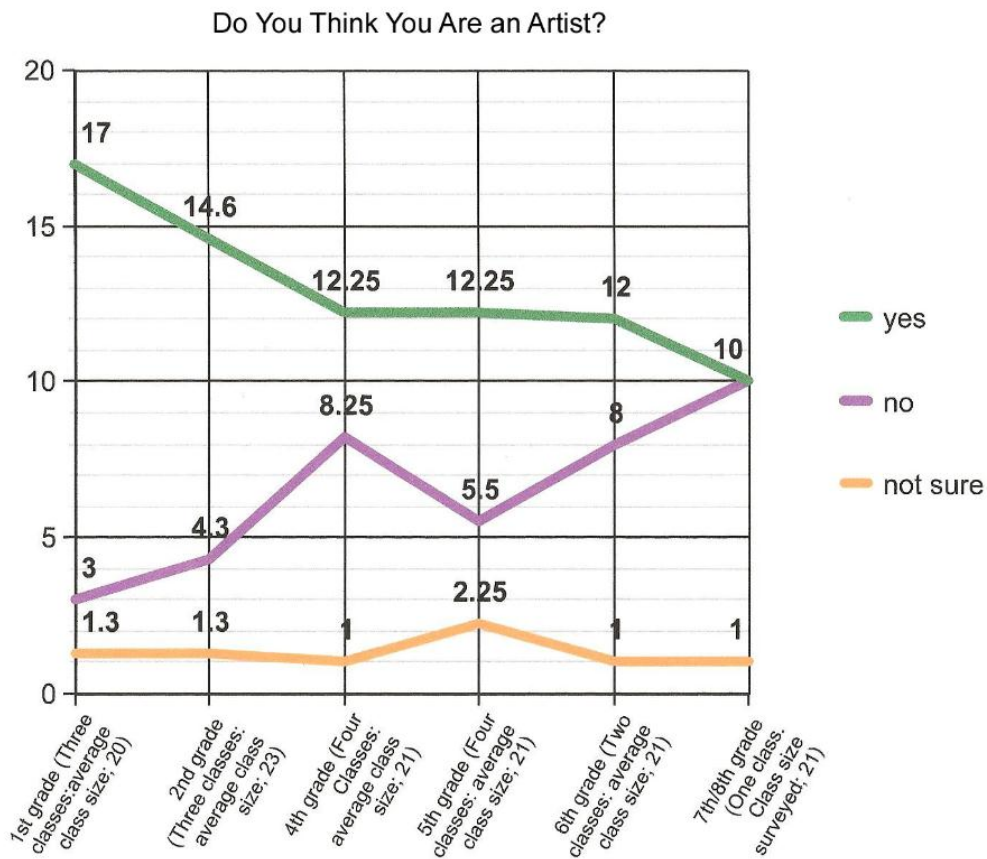
Figure 17. Comparative data results of first through eighth-grade students surveyed on question, "Do You Think You Are an Artist?" before teaching the Core Knowledge Art Curriculum.

As shown in the chart and graph in *Table 2 and Figure 17*, students who answered "yes" when asked the question "Do you think you are an artist?" decreased as they went from first grade, to eighth grade and students who answered "no" increased as they got older, which is consistent with the aforementioned U-curve studies. The number of students who answered "not sure" stayed about the same, with the exception of the jump to 2.25 in the fifth-grade classes.

Do You Think You Are an Artist? 7th & 8th grades
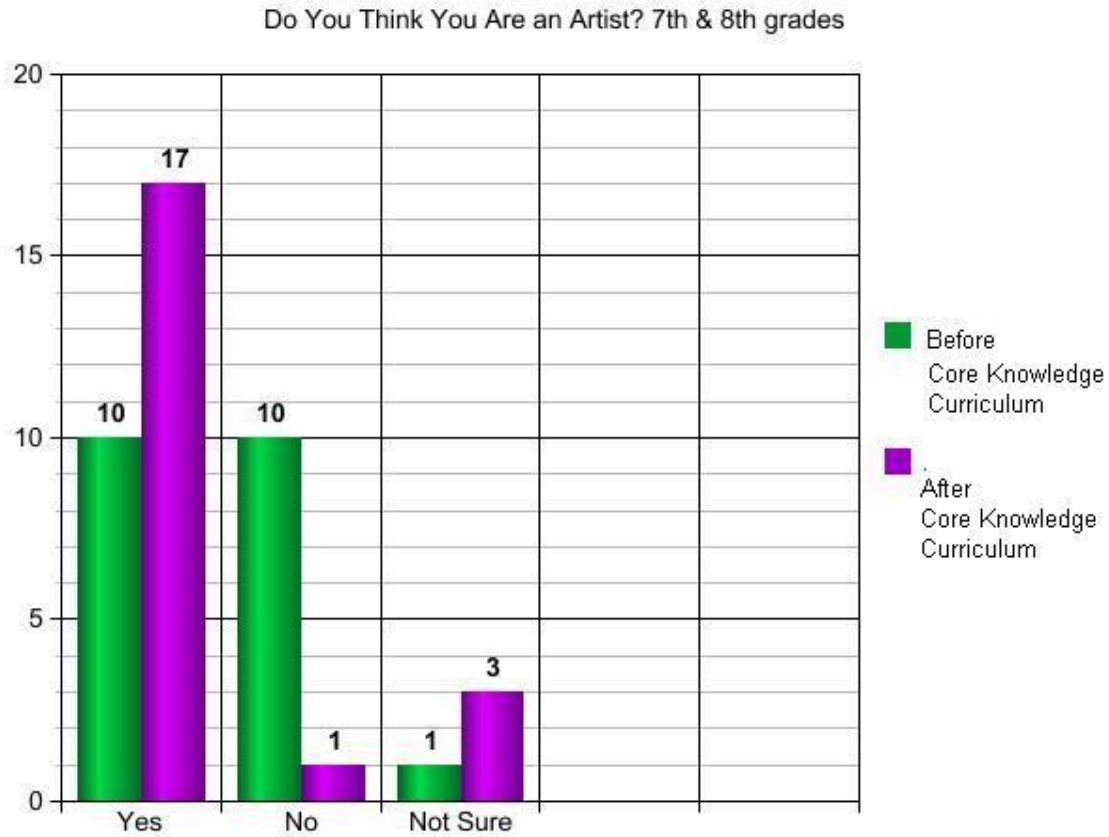
Figure 18. Comparative data results of 7th and 8th grade students surveyed on "Do You Think You Are an Artist?"

The comparative data results of the seventh and eighth-grade class in *Figure18* on the question, "Do You Think You Are an Artist?" before and after the CK curriculum in *Figure 4* show a marked increase in the "yes" responses, and a marked decrease in the "no" responses after the CK curriculum was taught. The post-evaluations for the "yes" responses increased for the questionnaire "Do You Think You Are an Artist?" in the older students after the CK unit, and the "no" responses decreased, showing a measured increase in student confidence in their artwork after engaging in the CK curriculum.

The "not sure" responses increased slightly after students' participation in the CK curriculum, possibly due to the marked decrease in the "no" responses of students after participating in the CK curriculum. The increase in "not sure" responses may be a measure of

increased confidence in some students that might have said "no" to the question prior to

experiencing new modes, media, and methods in the CK curriculum. Some of these methods

include: contemporary art practices such as appropriation, collage, and contemporary art, so that

students do not have to rely on drawing skills alone. Some of these practices include conceptual

art, where assistants create the artwork so the artist's hand isn't involved in the artwork at all. As

students expanded their ideas in art, a measurable response was recorded as demonstrated in all

three areas of *Yes, No*, and *Not Sure*. Measured student responses are shown on the following

charts as well.
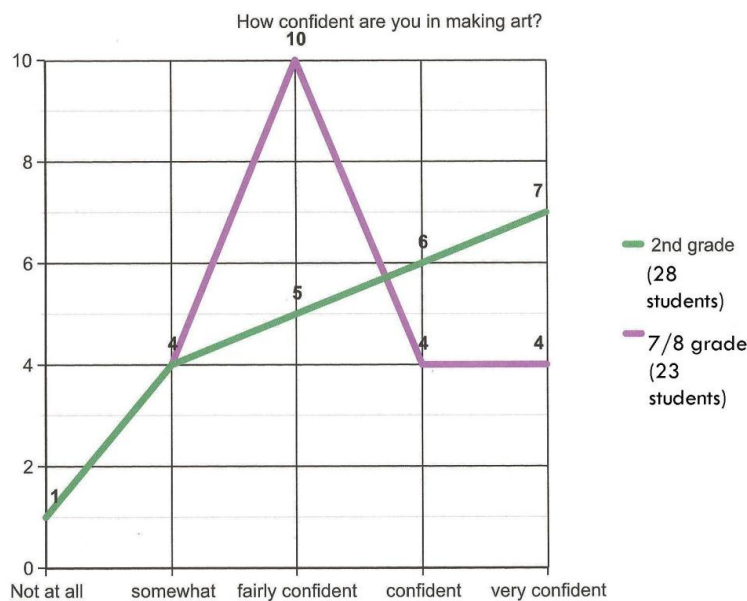
Figure 19. Graph illustrating differences in responses of 2nd and 7th/8th grade students' to, "How Confident Are You in Making Art?" before teaching the Core Knowledge Art Curriculum.

The chart asking the question, "How confident are you in making art?" in *Figure 19*

shows a steady incline, on the green line graph, in students' artistic confidence on the second-

grade level. This is based on a scale of 1-10 with "very confident" being the highest at a 7. The

seventh and eighth-grade results were quite different, with a spike of students answering "fairly

confident" at a 10 on the scale (showing that the students at this age are more comfortable rating themselves somewhere in the middle) representing an inverted U-curve on the graph. Also, as expected, an increase in students' responses to the art question, "How Confident Do You Feel in Making Art?" was recorded after the postmodern art unit was put to practical use. This increase came about as students' visual investigations in a variety of media and techniques were tried, such as the borrowing of ideas and images through appropriation, conceptual art, and installation art. The rise in self-confidence and belief in themselves as artists also came about as students moved from pre-modern visions and learned to see through postmodern lenses including critical analysis through class discussions and critiques.

The graph in *Figure 20* illustrates the seventh and eighth-grade response to the question, "How confident are you in making art?" Variations in numbers on assorted charts are due to student attendance on the days students were surveyed. Twenty-three students were surveyed before the CK curriculum, and twenty-one students were surveyed after. Although two less students were surveyed after the CK curriculum, the response still went up to five students that were very confident instead of four students before the CK curriculum, demonstrating an increase in students' self-confidence in making art. The teacher passed out a questionnaire, and students chose from five answers: 1) not at all, 2) somewhat confident, 3) fairly confident, 4) confident, 5) very confident. They circled the answer that best described how they felt. The data was then gathered from their answers. The green graph shows the data prior to teaching the Core Knowledge art curriculum, and the violet graph charts the data after teaching the Core Knowledge art curriculum. The graph charts students' responses on a scale of 0–10; 0 being the lowest and 10 being the highest.
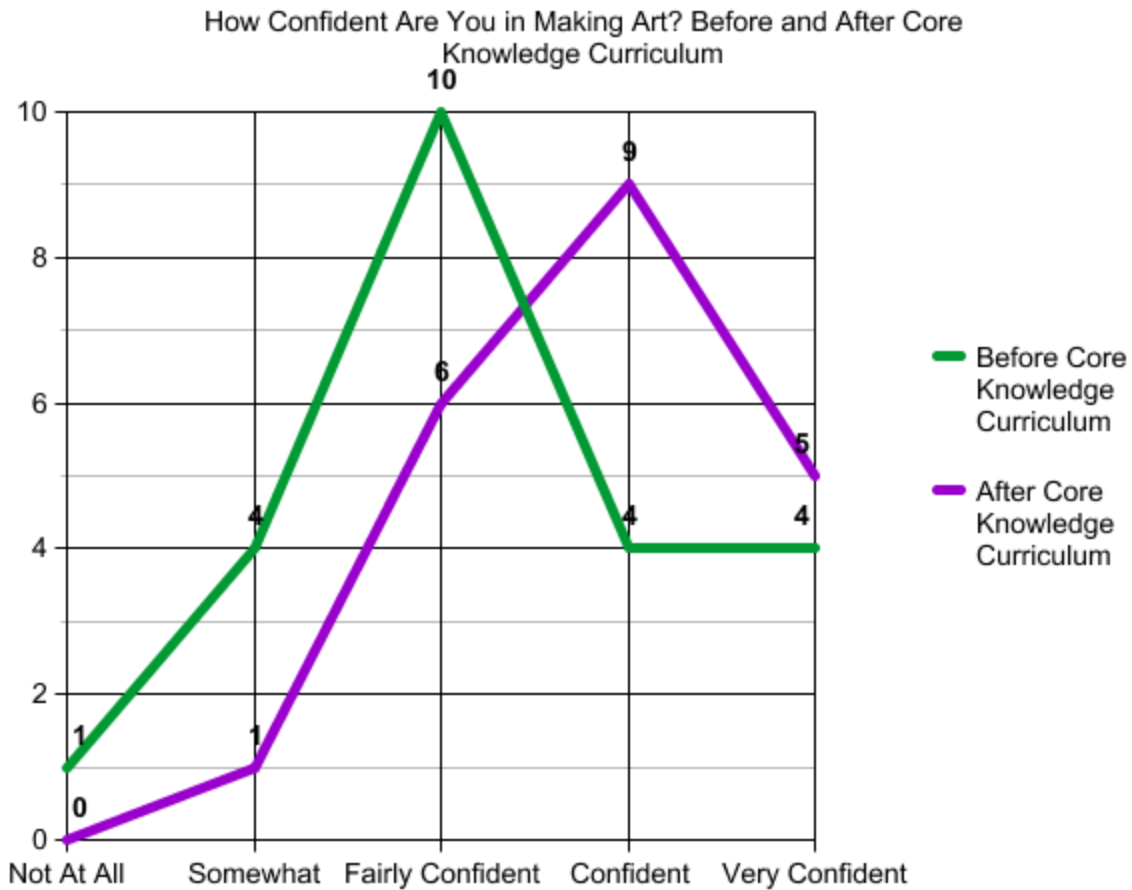
Figure 20. Graph illustrating 7th/8th grade students' responses to "How Confident Are You in Making Art?" before and after teaching the Core Knowledge Art Curriculum.

The findings on students' responses were consistently higher after the CK curriculum with the exception of the answer to "Fairly Confident." The reason for this is that five more students responded to "Confident" (jumping from four students to nine) after the CK curriculum was taught. This shifted the spike in students' confidence as artists from "Fairly Confident" to "Confident," further demonstrating an increase in students' self-confidence in creating art. Also, one more student chose "Very Confident" after the CK curriculum was taught, showing further increase.

The application of the CK curriculum was associated with a measurable improvement in students' beliefs about themselves as artists. A visible growth in students' beliefs and visual

expression as a way of communication was noted after they learned about the artists, philosophies, and movements within the pre-modern, modern, and postmodern units within the CK curriculum. This growth provides a basis for learning theories and styles within the contemporary practices today.

Through the Pre-modern, Modern, and Contemporary art units, students learn what it takes to be an artist. Students are able to push ideas and stretch abilities as they move from the formal drawing styles of the Renaissance age within the pre-modern unit, to the expressions of emotions through color, painting techniques, and abstractions in the Modern art era. A variety of ideas are opened up about art making that expand students' understandings as they discover new ways to make art through contemporary practices in the postmodern era. New ways of visual expression, such as conceptual art that emphasizes the idea behind the work, rather than the work itself, are considered as a way of artistic communication. These concepts teach students that they don not necessarily have to draw in a realistic manner to create a work of art. The lessons in each unit are designed to bridge ideas from past art movements and explore artistic practices within the contemporary art world to help students maintain confidence in artistic creation.

CHAPTER FOUR

Curriculum Overview: Objectives and Organization of a Core Knowledge Based Art Curriculum for Seventh and Eighth Grade

Overview of Chapter Four

Chapter Four includes the objectives and organization in a Core Knowledge based art curriculum for seventh and eighth-grade students. The organization of the curriculum includes three units: Renaissance, Modern, and Contemporary art. Each unit includes two lesson plans in addition to the aesthetic philosophies that go with each lesson. This chapter also includes a brief description of DBAE, national standards, and assessment as they relate to the curriculum.

Objectives of a Core Knowledge Based Art Curriculum

The objectives of a Core Knowledge based art curriculum are to: 1) encourage children to create images that reflect their own thinking and need to construct meaning by exploring new ways of creating art other than drawing skills alone. 2) Help children connect artistic experiences to ideas that they feel are relevant to them in today's visual culture. 3) Make meaningful connections with the art world today through learning about the art of the past. 4) Gain knowledge of pre-modern and modern art that has contributed to contemporary art ideas and practices of today. 5) Help build self-confidence in students as artists, and support artistic development as they try new media and methods to stretch ideas in their own applications of art.

Organization of a Comprehensive Core Knowledge Based Art Curriculum

A Core Knowledge Based Art Curriculum for Seventh and eighth graders consists of three units: Pre-modern, Modern, and Postmodern. These units cover three periods of time: the Renaissance, High Modernism, and Contemporary art. The first two lesson units, the Renaissance and High Modernism, lead up to the Contemporary art unit which includes

Conceptual art and culminates in an installation piece. Each of the three units contains two lesson plans. The first lesson in each unit covers historical aspects of that particular era, and the second lesson ties current practices with the historical content of each specific unit.

The tie-in of historical and contemporary practices within the lesson units in the Core Knowledge based curriculum helps sustain artistic creation and maintain self-confidence in students' artistic abilities as they broaden their understanding of artists and art movements within each era. Students' understanding continues to expand as they learn about the artists and art movements from previous eras and their movements' connections to contemporary art.

The curriculum teaches students the aesthetic philosophies from the pre-modern and modern art eras in conjunction with practices and ideas in contemporary art. Introducing pre-modern and modern art creates a foundation of learning to help students understand art styles, movements, and philosophies that have lead up to current contemporary practices and philosophies. Building on these distinctive periods of art history provides a broadened understanding of artists, art movements, and reactions to previous artists and artworks and their effects on artists today.

DBAE

Each lesson contains five sub-lessons that cover the domains in DBAE (Discipline Based Art Education) which are: art history, criticism, aesthetics, visual culture, and studio. DBAE is included in a Core Knowledge based art curriculum to provide a depth and breadth of understanding, develop the ability to recognize and appreciate art, develop knowledge of theories and contexts of art, and develop the ability to respond to and create art (Smith, Clark, Day, & Greer, 2000, p. 31). A formative and/or summative assessment is included in each domain.

Stephen Mark Dobbs (2000) states that each of these disciplines provides a better perspective in which to view, understand, and value works of art and the world in which art objects are created (Dobbs, 2000). However, art disciplines alone do not furnish the exclusive content for DBAE. Additional fields in DBAE are: anthropology, archaeology, communication, cultural studies, assessment, philosophy, and sociology. With this said, the focus is still on the foundational art disciplines noted above (Dobbs, 2000, p. 54).

National Standards

The National Standards for Arts Education have been developed and adapted voluntarily at the state and local levels to help keep a balanced program within art education (Hurwitz & Day, 2007). Most states have National Standards in place for arts education and others are still in the process of developing art standards. Barbara Herberholz (2010) states that the goal within the National Standards is to create a sequential and comprehensive approach to teaching art that is designed to be concise and practical. It is:

1. Understanding and applying media, techniques, and processes.

2. Using knowledge of structures and functions.

3. Choosing and evaluating a range of subject matter, symbols, and ideas.

4. Understanding the visual arts in relation to history and cultures.

5. Reflecting on and assessing the characteristics and merits of their work and the work of others.

6. Making connections between visual arts and other disciplines (Herberholz, 2010, p. 18).

The effort to develop the Standards was broadly based and involved respected individuals from a variety of backgrounds who are interested in arts education, including nationally

recognized educators and artists. The Standards encourage a relationship between depth and breadth within the arts curricula to develop students' competence within the Standards. The intention is to create a vision for learning rather than a standardized instructional system (ArtsEdge, 2009).

The areas of competence within the Standards include: creation, performance, production, history, culture, perception, analysis, criticism, aesthetics, technology, and appreciation. Competence means capabilities within the elements themselves and an understanding of their interdependence. It also includes the ability to combine the content, perspectives, and techniques associated with the various elements (ArtsEdge, 2009). In his book *Strong Arts, Strong Schools,* Charles Fowler (2001) states:

> Determining the curriculum and specific instructional activities necessary to achieve the standards is the responsibility of the states, local school districts, and individual teachers. These voluntary standards are a step toward helping the states and local school districts create their own goals . . . tailored to their own curricular program, student needs, and available resources. These standards are based on the belief that higher expectations produce better performance (Fowler, 2001, p. 132).

Through the application of National Standards for Arts Education, students should be thriving in their art rooms through a balanced art education program that includes the investigation of a variety of media, scrutinizing of art history, and transgressing of the canonical archive. In addition, students learn ways to discuss and respond to works of art and visual culture. Reading and writing about art and investigating questions such as what the artists' concepts were behind certain art styles and art movements will increase students' learning abilities within art education (Hurwitz & Day 2007).

Assessment

Dr. Brent Wilson (1997) emphasizes that although there is no standardized testing in art education, which many art educators are thankful for, assessments are necessary to evaluate students understanding in art education. Dr. Wilson goes on to say that standardized tests are often criticized because student learning is determined by a few multiple-choice questions that do not necessarily measure the level of actual performance. He adds that not having standardized tests in art gives art teachers more freedom to devote the time and creativity that is needed in the classroom, and such tests would take away some of the creation and interpretation that is so central to art (Wilson, 2007, p. 156).

Rachel Mason and John Steers (as cited in Rayment, 2007) state there have been many changes over time in the assessment of art education. One such assessment was the General Certificate of Secondary Education (GCSE) introduced in the mid-1980s. Mason and Steers contend that the introduction of the General Certificate of Secondary Education (GCSE) marked the beginning of the "reforms" that have continued to the present time. Four regional examining groups in England administered the GCSE; one examination board in Northern Ireland, and another in Wales. The aim of the GCSE was to establish criteria that nationally assessed the performance standards to the award of grades for the UK. The key was to find a way to define candidates' achievements through criteria without overly restricting the methods by which they might be achieved. The examination boards came to the conclusion that it may not be possible to adequately or equally assess all curriculum objectives within art and design. After lengthy consideration, The General Certificate of Secondary Education (GCSE) identified three equally weighted, closely interdependent and interrelated domains of assessment:

- A Conceptual Domain concerned with the formation and development of ideas and concepts.

- A Productive Domain concerned with the abilities to select, control, and use the formal and technical aspects of art and design in the realization of ideas, feelings, and intentions.

- A Critical and Contextual Domain concerned with those aspects of art and design which enable candidates to express ideas and insights that reflect a developing awareness of their own work and that of others (Rayment, 2007, p. 11).

According to Rachel Mason and John Steers (Rayment, 2007), this model is only one among many equally coherent models in assessment. They feel the conceptualization of these ideas is a step forward from previous models (Rayment, 2007, p. 12). They believe that too narrow of criteria can cause a wedge in assessments. Mason and Steers quote Elliot Eisner's warning on this in the following paragraph:

. . . infatuation with performance objectives, criterion referenced testing, competency based education, and the so-called basics lends itself to standardization, operationalism, and behaviorism, as the virtually exclusive concern of schooling. Such a focus is . . . far too narrow and not in the best interests of students, teachers, or the society within which students live (p. 12).

Dr. Donna Kay Beattie (1997) adds that with the importance to stay flexible in assessing art, many formative and summative ways to assess art are possible. In *Assessment in Art Education,* Dr. Beattie offers a wide variety of comprehensive assessments grounded in art, both formative and summative, noting assessments within

the art classroom require trial and implementation of included strategies (Beattie, 1997, p. IV). She states, "Just as assessment alters the educational system, so the educational system alters assessment." (Beattie, 1997, p. 3). Dr. Beattie also mentions that with all the reforms in art education that have and will come before us, art teachers need to keep it real, find the assessments that will best suit their classes, and help students reach their full potential in their higher level cognitive abilities (Beattie, 1997, p. 3).

Lesson Content: Introduction to A Core Knowledge Art Curriculum for Seventh and Eighth Grade Students

Overview of Chapter Five

Chapter Five introduces the Core Knowledge art curriculum, its purposes, and content. This chapter also includes a course overview chart and lesson content overview, as well as a description of each of the six lessons contained in a Core Knowledge art curriculum for seventh and eighth graders. The conclusion in this chapter reviews historical functions of art and how they tie into the lessons along with the content and purposes of the lessons.

Introduction to a Core Knowledge Based Art Curriculum

A Core Knowledge based art curriculum expands on students' knowledge gained from the mainstream Core Knowledge curriculum (Hirsch 2010), to help students in the critical and creative inquiry by connecting ideas of art from past movements, including the Renaissance, with modern and contemporary art. Each lesson includes an introduction, content and process indicators, vocabulary for that particular lesson, and a domain key box that shows which domain the content and process indicator can be found in. Assessment overviews provide a summary of each domain within every lesson. The assessments cover tasks in art history, art criticism, aesthetics, visual culture, and studio. Every lesson contains power points that outline concepts pertinent to student learning within that unit. Following is a course overview chart covering the three time periods, and a lesson content outline of *A Core Knowledge Based Curriculum for Seventh and eighth graders*.

Course Overview Chart: *A Core Knowledge Based Curriculum for Seventh and eighth graders.*

Course Overview Chart
A Core Knowledge Based Curriculum for Seventh and Eighth Graders.

Theme: *Building Artistic Confidence through a Core Knowledge Based Curriculum for Seventh and Eighth Graders*

Components of each Lesson	Formalist Theory					
	Pre-modern Art Unit		Modern Art Unit		Contemporary Art Unit	
	Major Idea / Concept (Historical)	**Major Idea / Concept (Historical/Current)**	**Major Idea / Concept (Historical)**	**Major Idea / Concept (Historical/Current)**	**Major Idea / Concept (Historical)**	**Major Idea / Concept (Current Practices)**
Theme	Lesson #1: *The Apprentice*	Lesson #2: *Appropriate Appropriation*	Lesson # 3: *Painting Passionate Picasso*	Lesson #4: *Action with Jackson*	Lesson #5: *Get the Concept with Conceptual Art*	Lesson #6: *Changing Spaces with Installation Art*
Art History	A study of apprentices, guilds, and patrons during the Renaissance.	Students learn about status, patrons, symbolism, and style in the *Arnolfini Portrait*	Analytic and Synthetic Cubism compared / contrasted	Abstract Expressionism, Action Painting, and Modern art studied	Dada and Conceptual art	Students will know the differences between sculptures and installations.
Criticism	Feldman's criticism model	Students critique each group's final artworks for ad campaign	Critique of Picasso's Analytic and Synthetic Cubism	Formalist art theory and Modern art. Anderson criticism model.	Critique of *Michael Jackson and Bubbles* by Jeff Koons. Hamblen model of art criticism.	Students learn about Takashi Murakami and critique installation art by Yayoi Kusama.
Visual Culture	Relating functions of Renaissance apprentices with functions of modern-day apprentices	Advertising campaign blending Michelangelo's images with contemporary visual culture	African influence on Picasso's art. Visual cultural influences on Contemporary art	Abstract Expressionists movement was purely an American art movement	Kitsch; High and Low Art	Environ-mental art and the changing roll of the art museum

Aesthetics	Artist's Intent and Viewer Interpretation Warm-up activity	What is appropriation? Class discussion	Color Makes Me Feel… Picasso's Rose Period and his Blue Period	What is Art? Does the object in an artwork need to be recognized in order to be considered a work of art?	Art and Originality	Art and other values. The art museum and profit
Studio	Drawing hands realistically while applying the ten-step value scale	Appropriation of characters with "Arnolfini Portrait" through Photoshop and collage	Analytic Cubism self portraits	Action Painting on large canvases	Conceptual artist teams	Installation art piece from found objects

Lesson Content Overview

The lesson content overview reviews the six lessons within the Core Knowledge based curriculum. Lessons one and lesson two cover the Italian and Northern Renaissance in the pre-modern era. Lessons three and four cover Cubism and Abstract Expressionism within the modern art era. These four lessons in the first two units of the curriculum focus on the formalist qualities of art that include methods of aesthetic analysis emphasizing structural elements and artistic techniques rather than content (The Free Online Dictionary, 2011). Students learn about the formalist views of the pre-modern era and the strict adherences to accepted forms. They also learn how formalist theories relate to artists and philosophies in the modern era through critical inquiry in each lesson.

Lessons five and six in the contemporary art unit move away from the rigorous adherence to recognized procedures of formalism with a lesson on Conceptual and Installation art. Lesson five covers Conceptual art where the idea behind the work is more important than the formalist qualities of the piece, and lesson six covers Installation art and its connections with art from the modern art era. Following is a synopsis of the lessons in the Core Knowledge based art curriculum for seventh and eighth graders.

Lesson #1: "The Apprentice"

This unit takes students from the Middle Ages to the Renaissance. Day one covers the functions of art from the Middle Ages to the Renaissance through a class discussion and a PowerPoint presentation *From the Middle Ages to the Renaissance.* Students and teachers can dress in period clothing in conjunction with this unit. This unit can also be in collaboration with a school-wide Renaissance fair. Students role-play the part of Renaissance apprentices in lesson one and draw realistic pencil drawings of their hands to be presented to their master artist (the teacher). Students keep the tones and values as realistic and three dimensional as possible using the skills learned from a ten-point value scale and techniques of chiaroscuro and sfumato that Leonardo da Vinci perfected (Anderson, 2006). Students learn to appreciate what the original apprentices had to do to become master artists during the Renaissance. Students draw hands after Leonardo da Vinci's *Study of a Woman's Hands* within the Italian Renaissance in the first lesson. This exercise gives students the experience of drawing hands in a realistic way through the historical and aesthetic tradition of Renaissance artists.

Day two, part one, of the Art History section introduces an interdisciplinary lesson where students learn about various areas of the Renaissance such as science, architecture, art, and their modern-day counterparts, through a flash video found at www.**renaissanceconnection**.org/. A PowerPoint, *Renaissance Artists, Apprentices, Guilds, and Patrons,* is also shown on day two, part two of the Art History section that teaches about apprentices, apprenticeships, and what it took to be an artist in the pre-modern era. The lesson includes key points such as: learning from the master artist, perfecting skillful drawing, practicing, and working hard for years to become a master artist.

Students learn about Leonardo da Vinci and his works in a third PowerPoint, *Leonardo da Vinci,* on day three in the Art Criticism section. The emphasis is on careful observation and shading techniques to make objects look three dimensional and realistic. Students examine a sketch of hands by Leonardo da Vinci and a comparison sketch of hands by M.C. Escher that appear at the end of the PowerPoint presentation. The studio part of this lesson includes the students, as apprentices, drawing their hands and trying to copy the techniques of the master artists of the Renaissance. Students are assessed through a check-list on how well they used value, chiaroscuro, and sfumato to make their hands look realistic.

Lesson #2: "Appropriate Appropriation"

Lesson two combines pre-modern ideas with postmodern practices such as appropriation. In the first part of lesson two, the students design an ad campaign assigned to them by Michelangelo himself (the teacher can play this part, or a volunteer can come in and play the part of Michelangelo). Michelangelo flies in on Leonardo da Vinci's fantasy time machine and wants to hire apprentices to incorporate images he has painted on the Sistine Chapel with images from modern-day advertising campaigns. Michelangelo wants to keep his artworks alive in the eyes of the twenty-first century citizens. Since his arrival, he has discovered the dominant influence of the mass media over visual culture as a powerful vehicle for his cause. As apprentices of Michelangelo, students will present and critique their final design for his campaign. The intent of this unit is to tie historical information with current art practices such as appropriation through technology such as Photoshop, and collage.

The next part of the Renaissance lesson focuses on the Northern Renaissance. The class appropriates well-known images of today into *The Arnolfini Portrait* by Dutch artist Jan van Eyck (1434), a well-known art work from the northern Renaissance. Students compare and

contrast artistic practices within the Renaissance era with contemporary art practices today through an examination of symbols and themes within *The Arnolfini Portrait* such as mythology, religion, the patrons who commissioned the painting, and the purpose of the painting. Students also take into consideration the inclusion of expensive furniture all around the room and the status it represents, as well as the way the Arnolfinis are expensively dressed in the high fashion of the time to show their prominence within their society (Dickins 2006).

Appropriation, visual culture, and symbolism, then and now, extend further in this lesson as students replace symbolism and characters from *The Arnolfini Portrait* with symbolism and characters from today's visual culture. These replacements can come from movies, books, famous people, and the like in current contemporary culture. Students learn about the symbolism of the objects within the room in the *Arnolfini Portrait* and replace them with symbolic images from current visual culture to help bridge the ideas of the two time periods into one piece

Once every aspect of the piece has been examined, the class brainstorms ideas as to whom they could replace the couple with from current culture. Students pick a theme and use Photoshop to incorporate modern day images from the media, films, or any other form of contemporary visual culture. Students then print it out in black and white, and hand color the final piece. Students have a choice of oil pastels, colored pencils, or water colors to hand color the final mixed media piece. The assessment is based on the strength of the modern day theme used and the relevance of the images to that theme. The final piece is also scored on clarity of the images and neatness of the final piece.

Lesson #3: "Painting Passionate Picasso"

Students look at the move from realism in the pre-modern era to the move towards abstraction with the Impressionists in the mid- to late-1800s in the art history portion of this

lesson. Class discussion begins with Impressionistic works and the breaking down of elements and use of brighter colors. The discussion goes on to observe the further breaking down of the elements of art and design to their simplest geometric forms, and the use of unrealistic color to express emotion by the Cubistic artists. Students learn how abstraction continued through the early twentieth century with high modernism.

In the Criticism section of the Cubism unit, students start out by looking at one of Picasso's earlier realistic works along side of one of his later Cubistic works. The teacher has them guess what work they think was created earlier, and which one they believe was created later. A class discussion follows, and the teacher reveals which one was really painted earlier. Younger students tend to think the Cubistic painting was painted earlier because it is not realistic, and they assume that the artist lacked the necessary skills to paint it in a realistic manner. An aesthetic discussion follows as to why an artist who already knows how to paint in a realistic manner would choose to paint in an unrealistic way.

Students look at the mood set in various paintings through color by Picasso in his Blue Period and his Rose Period. The lesson also explores how the mood might change in each period if Picasso had chosen different colors in each painting. The question of what Picasso was trying to achieve in each of these periods is discussed as well. Day three of lesson one explores the influence of visual culture on artists past and present. The focus is the African influences on Picasso's art style. Students compare the simplified angular shapes in African masks with the multiple angles in some of Picasso's works during that time.

The studio portion of the Cubistic lesson covers Analytical and Synthetic Cubism (Staller, 2001; Karmel, 2003). Students create a final piece based on Synthetic Cubism to show emotion through color and expressions. The students will first sketch a realistic self-portrait to

show some kind of emotion in pencil. After they have finished the penciled portrait, they cut it up and glue it down in a mixed-up, abstract way on a piece of paper. They then re-draw the mixed-up portrait on a final piece of paper using bright colors in oil pastels to color it. The assessment includes a check-list to evaluate how well students followed each step.

Lesson #4: "Action with Jackson"

The next lesson in this unit focuses on the Abstract Expressionist painter Jackson Pollock and his Action Paintings, and how he used large movements with his arms and body to apply paint to large canvases. At the same time, he was very careful about how he designed and composed his paintings. For the studio portion of this lesson, students work in teams of four or five to make Action Paintings with the same big ideas as Jackson Pollock and the emotions expressed through controlled chaos. In this activity, each student is given a bucket of paint and a large canvas to work on within their group. Team work is essential as each team member decides on how to apply the paint to create a cohesive piece that will make a statement. Each group will name their artwork for an added layer of meaning. The final assessment includes participation, completion of the project, and their contribution to the group. Students also self-assess through a summative, self-evaluative check-list.

Lesson #5: "Get the Concept with Conceptual Art"

The last unit, Contemporary art, explores new paradigms within postmodernism including Conceptual and Installation art and connections with artists from past art movements. Day one starts with an art history lesson showing the connections between the Dada art movement during WWI and the Conceptual art that came out of the 1960s. Students learn that Marcel Duchamp paved the way for future Conceptual artists in the 1960s with his ready-mades and conceptual ideas in the early 1900s.

The Aesthetics section of the Conceptual art compares and contrasts the differences between modernism and postmodernism and the move in art theories from formalist to conceptual. Students learn how postmodern artists deconstruct artworks though appropriation by emptying the contents of the original piece and reconstructing it to have new meaning. Postmodern artist Sherrie Levine's artwork at first glance looks like art from earlier artists. The question of art, originality, artist intent, and interpretation also are studied in this section.

Students then compare and contrast the artwork *White on White* by Kazimir Malevich, painted in 1918, with the artwork *1,000 Hours of Staring* by Tom Friedman, displayed from 1992–1997. Both have similar compositions and sizes with a white rectangle in the center of each piece. The students' task is to identify the different artistic intents in each piece, even though each might look very similar. After students have critiqued the two artworks, they are asked to create artwork similar to that of Tom Friedman using blank pieces of white paper. An imaginary art critic (the teacher) judges students' final pieces for an upcoming art show. Students can pair up for this assignment. The students' task is to come up with a clever idea to convince the art critic that their art piece should be displayed in the art show. The ideas and concepts behind their piece is the main focus of this activity.

In the Criticism section of the Conceptual art lesson, students critique *Michael Jackson and Bubbles* by Jeff Koons, created in 1988. The study in this unit includes Kitsch, high and low art, and their places within contemporary visual culture. A PowerPoint presentation, *Conceptual Art*, introduces Conceptual artists Sol LeWitt and Jeff Koons who give detailed instructions and have assistants to produce their work. Students learn how these artists come up with unique ideas and supervise the production of work without directly painting or sculpting their finished works.

The studio part of this lesson includes students pairing up and role playing as conceptual artists. The first artist holds an art card in their hand and, without their partner seeing it, gives detailed instructions to see how close their partner comes to the original art piece they have on their card. They then switch partners and start the process over again.

An alternate way to do this exercise is to have the students pick a partner and divide into two groups so that each partner moves to the opposite side of the room. Each partner is given an art card that cannot be seen by the other partner and writes a detailed description of what is drawn or painted on the picture to see how close their partner comes to the original art piece they have on their card. Details include how the picture is positioned (portrait or landscape), where the objects are placed on the picture plane, what colors and textures are used. The assessment covers how well students can give and follow instructions.

Lesson #6: "Changing Spaces with Installation Art"

Students learn two ways that Conceptual and Installation artists work. 1) The concept comes first in Conceptual and Installation art, and the formal elements are secondary. 2) Conceptual artists such as Sol LeWitt and Damien Hirst, and Installation artists Takashi Murakami and Yaoi Kusama give detailed instructions to assistants that put the exhibits together for them.

Day one of the Art History section teaches students about Installation artists and the influences Conceptual artists from the 1960s have had on artists today. Students learn the differences between sculpture and Installation art by studying Damien Hirst and his installation, *The Physical Impossibility of Death in the Mind of Someone Living,* created in 1992. Students explore the concepts that Damien Hirst may be trying to convey in this installation, considering

that the concept comes before the formal elements. Students also learn about Installation artists Takashi Murakami and Yayoi Kusama in the Criticism section of this lesson.

The Aesthetics section of lesson six explores the aesthetic philosophy "Art and Other Values," which includes the art museum and profit. This aesthetic philosophy explores why some art pieces by famous artists are sold for millions of dollars—which seems to be inflated as to the value of the art piece. The question is asked, "Is it because a particular art piece is so rare? Or is it because some people, including investors, value money more than art?" Students explore the question as to why a work by a famous artist might sell for millions in an art museum, but if they were to create the same piece, why it wouldn't be worth as much money.

Students look at two artworks, Vincent van Gogh's 1888 *Sunflowers,* and Rose Finn-Kelcey's 1988 installation, *Bureau De Change.* Students learn that Vincent van Gogh's 1888 *Sunflowers* sold for 25 million dollars in 1987 when van Gogh could not sell it in his lifetime for the equivalent of 25 dollars (Ran, 2009, p. 136). The students learn that Rose Finn-Kelcey's 1988 installation *Bureau De Change* is a protest of Van Gogh's *Sunflowers* selling for such a high price. Students learn that Rose Finn-Kelcey's installation focuses on the relationship between business and art, authenticity, property, and ownership. The piece consists of one thousand pounds of silver and gold coin, a video monitor and camera, four spotlights, an incomplete woven floor support, and a live security guard. The use of money to create a facsimile of *Sunflowers* is a comment on the process by which art is purchased. Direct involvement by the public is prohibited. This restriction represents the fact that the public at large can never touch or possess such wealth. The security guard represents the institutional protection of valuables in society, such as art and money, which are flaunted and publicized and removed from the masses (p. 136).

The visual culture section of this lesson focuses on Environmental art as installation. Students learn that the role of museums has changed over time with the changing ideas, philosophies, and art styles within the art world. From the Renaissance to the eighteenth century, art museums were concerned with naming and classifying artworks. The art museums in the nineteenth and twentieth centuries represented the progression of art styles, especially from romanticism, to impressionism and then to modern art (Ran, 2009). Museums also served society's need to articulate an appreciation of its own achievements. Artworks during this time were strictly kept within the museums, but this limitation changed with modern and postmodern ideas such as street art and environmental installation art. Students learn that postmodernist ideas shattered the beliefs of modernism by breaking free of the art museums with displays such as happenings, performance art, and Installation art in environments outside of the art museums (Ran, 2009, p. 53).

Christo and Jeanne-Claude are introduced in this portion of the lesson. Students will learn that they were among the first innovators of Environmental art in the 1970s and continue to make installation today. (Jeanne-Claude passed away in December of 2009, but Christo continues his work.) Other environmental artists, such as Robert Smithson and Andy Goldsworthy, are featured in the Visual Culture section as well.

Students create a large installation piece in the studio portion of lesson six. They will document the process, creation, and completion of a large installation piece as a part of their installation project. The studio portion of this lesson focuses on various recyclable materials used in an installation piece. Dan Steinhilber, an Installation artist who uses recyclable materials in his art pieces, is the featured artist in this section of the lesson. Students learn that Steinhilber also writes detailed instructions and has a team of assistants who put together his installations based

on his written plans. Historical functions tie in by informing students Steinhilber has been influenced by earlier artists such as Marcel Duchamp and Andy Warhol who used familiar, mass produced objects in their artworks. Students will learn how Steinhilber's use of everyday objects such as balloons and coat hangers relate to items such as Duchamp' readymades and Warhol's popular images, which were easily recognized by the general public.

Students brainstorm ideas as to what kind of everyday objects they can use to create an installation piece displayed in the school after they have learned about Steinhilber and his installations. Students design and construct an installation piece from recyclable material after they have come up with written ideas, concepts, and plans. They decide what kind of statement they want to make and what kind of material would have the most impact for that statement, then build a large installation piece based on their ideas and written plans. A check-list assesses the final installation for accuracy on how well students followed through with the planning, the creation process, and the completion of the project.

Conclusion

The lessons in A *Core Knowledge Based Art Curriculum for Seventh and eighth graders* help sustain artistic creation in adolescents through several ways. Historical functions of art are tied in with current contemporary practices within each unit to help keep art relevant to students, and to maintain visual expression as artistic creation within each unit. A wide variety of media is used throughout the curriculum to reach a wide variety of students. Students explore paradigms within pre-modern, modern, and postmodern eras to stretch ideas and abilities. Lessons in each unit lay a foundation for students' understanding of art and art making, and improve their understandings of the functions of art as they move from the Pre-modern to the Modern and Contemporary art units. Students gain visual literacy as they cover the DBAE domains of art history, criticism, aesthetics, visual culture, and production within each lesson.

Confidence in artistic creation in adolescents (as shown in *Figures 11–15* in Chapter One) is sustained through this varied instruction. Students' self-confidence as artists will boost after participating in A *Core Knowledge Based Art Curriculum for Seventh and eighth graders* (see *Figures 13 and 15* in Chapter One) through experimentation with new ideas, concepts, and varieties of media. Students sustain artistic creation as they come to understand the modes, methods, and concepts of past art movements that have lead up to current contemporary postmodern practices, concepts, and attitudes.

Students gain confidence as they move from the realistic drawings of their hands in lesson one and learn to push new ideas through appropriated images in lesson two in the Renaissance unit. These boundaries are pushed as students move into the Modern art unit and learn to express themselves visually through the emotion of color and large body movements. Artistic creation continues to grow as students learn that concepts can be stronger than formal

elements in postmodern, contemporary and ideas. Students learn that art is an attitude that does not have to be contained in a rectangle frame within a museum. They learn installations can spill from inside galleries to outdoor spaces. Even though the environment of the installation is temporary, students learn the idea or concept behind the piece is permanent. Although many students may not go on to be artists themselves, they will have gained some visual literacy, and an understanding of the art world through this curriculum that will stay with them as they visit art museums or other cultural events in the art world.

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A Core Knowledge Based Curriculum

Designed to Help Seventh and Eighth Grades
Maintain Artistic Confidence

By Debbie Ann Labrum

TABLE OF CONTENTS

Theme: A Core Knowledge Based Curriculum Designed to Help Seventh and Eighth Grades Maintain Artistic Confidence

ASSESSMENT OVERVIEW

	LESSON 1 – THE APPRENTICE			
DISCIPLINE	DOCUMENT OR ARTIFACT	ASSESSMENT INSTRUMENT	CONDITIONS	CRITERIA
AESTHETICS	Images From the Middle Ages and Renaissance	Renaissance Note Card	Formative	Completion of card. Feedback from teacher and students.
ART HISTORY PART I	Quiz	Five questions. One point each.	Summative	Research Skills. Knowledge of the purpose of art in the Middle Ages and Renaissance.
ART HISTORY PART II	Three Person Dialogue	1, 3, 5, Rating Scale	Formative	Teamwork. Understanding of most important ideas, or concepts of subject matter.
ART CRITICISM	Small Group Discussions and Presentations of Answers	Criticism Work Sheet	Formative	Feldman's Criticism Model
VISUAL CULTURE	Student Report	Written Report in Art Journal	Summative	Research skills. Technical skills. How modern-day apprentices, guilds, and unions compare with their Renaissance counterparts.
STUDIO PART I	Value Scale Check List	Value Scale Example	Summative	Skill/Technique. Use of chiaroscuro and sfumato.
STUDIO PART II	Handout With Criteria	1–5 Rating Scale	Summative	Student self evaluation.

LESSON 2 - APPROPRIATE APPROPRIATION				
DISCIPLINE	DOCUMENT OR ARTIFACT	ASSESSMENT INSTRUMENT	CONDITIONS	CRITERIA
AESTHETICS	Appropriated images of the *Mona Lisa*	Notes in Student Art Journals	Formative	Understanding of appropriation and subject matter.
ART HISTORY	Images from the Northern and Italian Renaissance	"Guess My Region" Game	Formative	Ability to distinguish artistic characteristics from different regions.
ART CRITICISM	Student Advertisement for Michelangelo	Criticism Worksheet; Student 1–5 self evaluation	Formative	Critical Review of group design. Use of Feldman Criticism Model.
VISUAL CULTURE	Images from the Sistine Chapel and Contemporary Visual Culture	Checklist	Summative	Making connections with Renaissance and contemporary visual culture.
STUDIO	Student-Appropriated Representation of *The Arnolfini Portrait*	Checklist/Rating Scale	Summative	Understanding of symbols, theme, and connection with contemporary and historical figures.

LESSON 3 – PAINTING PASSIONATE PICASSO				
DISCIPLINE	DOCUMENT OR ARTIFACT	ASSESSMENT INSTRUMENT	CONDITIONS	CRITERIA
AESTHETICS	Examples of Artworks from Picasso's Blue and Rose periods	Art Journals	Formative	Ability to express how colors affect individual feelings.
ART HISTORY	Examples of Impression and Cubism	Notes in Art Journals	Formative	Understanding of subject matter.
ART CRITICISM	Examples of Realistic and Cubistic Artworks by Pablo Picasso	Notes in Art Journals	Formative	Feldman criticism steps.
VISUAL CULTURE	African Ceremonial Masks Images; African Inspired Artworks by Picasso	Written Essay, 20 Points Total	Summative	Research Skills. Technical Skills. Creativity.
STUDIO	Cubistic Self-Portrait	Checklist	Summative	Creativity/expression through color and composition.

LESSON 4 – ACTION WITH JACKSON

DISCIPLINE	DOCUMENT OR ARTIFACT	ASSESSMENT INSTRUMENT	CONDITIONS	CRITERIA
AESTHETICS	Aesthetic Questions Related to "What is art?"	Class Discussion. Written Answers in Art Journals.	Formative	Ability to express understanding of aesthetic questions orally and in writing.
ART HISTORY	Examples of Action Painting and Color Field Painting	Abstract Expression Spider Map	Formative	Understanding of characteristics of Action Paintings and Color Field Paintings.
ART CRITICISM	Example of Action Painting by Jackson Pollock, and Formalist Art Theory	Anderson Art Criticism Model. Formalist Art Theory.	Formative	Anderson criticism steps in conjunction with Formalist Art Theory.
VISUAL CULTURE	Lecture on key points of Abstract Expression and Its Influences on Visual Culture after WWII	Art Journals	Formative	Understanding of subject matter.
STUDIO	Group Action Painting	1–5 Student Self Assessment Rating Scale	Summative	Group interpretation reflects individual interpretations. Group cooperation.

LESSON 5 – GET THE CONCEPT WITH CONCEPTUAL ART

DISCIPLINE	DOCUMENT OR ARTIFACT	ASSESSMENT INSTRUMENT	CONDITIONS	CRITERIA
AESTHETICS	Student Conceptual Artwork	Student Essay	Summative	Ability to express conceptual ideas behind artwork. Creativity, skill, and technique.
ART HISTORY	Lecture on Dada movement and influences on Conceptual Art	Student Notes in Art Journal	Formative	Understanding of subject
ART CRITICISM	PowerPoint presentation on Conceptual Art. Image of *Michael Jackson and Bubbles* by Jeff Koons, 1988.	Hamblen Model of Art Criticism. Art Journal	Formative	Understanding of subject and critical review
VISUAL CULTURE	Examples of Fine Art and Kitsch	Checklist	Summative	Clear interpretation of differences between kitsch and fine art. Technical writing skills; creativity.
STUDIO	Student Artwork Based on Given Art Card	Art Cards with Various Art Prints	Summative	Clear personal interpretation of instructions. Group interpretation reflects conceptual clarity of given instructions.

LESSON 6 – CHANGING SPACES WITH INSTALLATION ART

DISCIPLINE	DOCUMENT OR ARTIFACT	ASSESSMENT INSTRUMENT	CONDITIONS	CRITERIA
AESTHETICS	Art and Other Values: The Art Museum and Profit	Art Journals	Formative	Understanding and appreciation of art for its own value.
ART HISTORY	*The Physical Impossibility of Death in the Mind of Someone Living* by Damien Hirst	Oral Classroom Critique	Formative	Oral Critical Review
ART CRITICISM	Example of Installation Art by Yaoi Kusama	Student critique	Formative	Oral and Written Critical Review
VISUAL CULTURE	Examples of Environmental Art	Art journals	Formative	Understanding of Environmental art as installation and the changing role of the art museum.
STUDIO	Large Group Installation	Checklist	Summative	Group documentation, planning, and creation of large Installation artwork.

PRE-MODERN ART UNIT

FROM
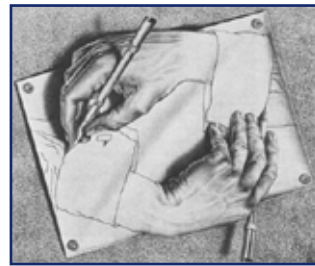## THE MIDDLE AGES
TO
THE RENAISSANCE

INTRODUCTION TO "THE APPRENTICE"

Leonardo da Vinci
Study of a Woman's Hands,
c.1490

M.C. Escher,
Drawing Hands,
Lithograph, 1948

FOCUS

The focus of this unit will be on the Renaissance era and the role of apprentices during that time. The skills and experiences required to be an artist during this time are also studied. Through a critical review activity, the purpose of art throughout the Middle Ages and its effects on the Renaissance is investigated. The purposes and functions of art in the Renaissance, as well as the artists and their purposes for painting are studied. The influence of the Renaissance on today's culture is also looked at through a short video (Allentown Art Museum, 2010) *The Renaissance Connection*.

TIME

Five class periods, if they are 90 minutes long.
Six or seven class periods, if they are shorter class periods.

LESSON OBJECTIVE

This lesson is intended to give students a foundation of learning as they prepare for the upcoming modern and contemporary art units.

SCOPE AND SEQUENCE

Students have had a lesson on Leonardo da Vinci, and one–point perspective.

DOMAIN KEY

AH = Art History
C = Art Criticism
A = Aesthetics
VC = Visual Culture
S = Studio

CONTENT INDICATORS (CONTINUED)

- Students will know the functions and purposes of art in the Middle Ages and the High Renaissance era. (A)
- Students will know what the function of apprentices was in the Renaissance era, as well as the skills and experiences needed to be an artist during that period. (AH)
- Students will know how the art of the Renaissance influences current practices. (VC)
- Students will know how to make a ten-step value scale. (S)
- Students will know how to use Feldman's model of art criticism as they describe, analyze, interpret, and judge works of art based on the visual contents. (C)

PROCESS INDICATORS

- Students will be able to identify the artist's intent and viewer's interpretation of art in the Middle Ages and the Renaissance. (A)
- Students will be able to discuss and write about the purposes of art during the Renaissance and its influences on modern culture in their art journals. (AH)
- Students will be able to research and report on the influences of Renaissance art in today's world. (VC)
- Students will be able to compare and contrast *Study of a Woman's Hands* c.1490 by Leonardo da Vinci, with *Drawing Hands*, the 1948 lithograph by M.C. Escher. (C)
- Students will be able to draw their hands with value and chiaroscuro to make it look three-dimensional and realistic. (S)

NATIONAL STANDARDS

(See Appendix B: I)

CONCEPTS

- The Middle Ages, or medieval era was a period of time before the Renaissance that lasted from the fifth century to the sixteenth century, and is known as the age before reason, or age of faith.
- The Renaissance was a time of scientific discovery, technological invention, artistic and humanistic discovery.
- During the Renaissance, being an artist was a trade, similar to being a blacksmith, weaver, or other craftsman.
- All artists spent their youth as apprentices, learning their craft in their master's workshop.

LESSON 1 ASSESSMENT OVERVIEW

Aesthetics: Renaissance Note Card (Formative)
Art Criticism: Criticism Worksheet (Formative)
Art History: Quiz (Summative), Three-Person Dialogue (Formative)
Visual Culture: Compare and Contrast Two Prints (Formative), Checklist (Summative)
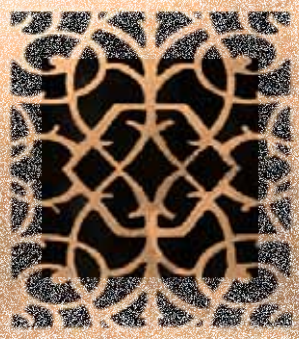**Studio**: Checklist (Summative)

MATERIALS AND PREPARATION FOR LESSON 1
TEACHER = T, STUDENT = S

- Art reproductions or slides (T)
- PowerPoint presentations (T)
- Charcoal pencils (S)
- Drawing pencils (S)
- Drawing paper (S)
- Student art journals and sketchbooks (S)

Enea Vico (Italian), *Academy of Baccio Bandinelli*, Engraving, 1550

AESTHETICS (DAY 1)
ARTIST'S INTENT AND VIEWER'S INTERPRETATION

Artist Unknown,
Flemish illustration
of the *Romance of the Rose,*
c. 1485

Raffaello Sanzio,
The School of Athens,
1511

CONTENT INDICATOR
- Students will know the functions and purposes of art in the Middle Ages and the High Renaissance era.

PROCESS INDICATOR
- Students will be able to identify the artist's intent and viewer's interpretation of art in the Middle Ages and the Renaissance.

MOTIVATIONAL ACTIVITY
The teacher leads a discussion by asking what the difference is between artist's intent and viewer's interpretation. The question "Why do you think artists created art in the Middle Ages and the Renaissance?" Students will respond to these questions in their art journals after class discussion.

INSTRUCTION
The teacher starts by dividing the class into six groups. Each group will get a different print with examples of art from the Middle Ages and the Renaissance. Each group will get a handout with the following questions, and will try to guess what the artist's intent was in each print. (See Handout for Aesthetic/ Art History Activity for Lesson # 1 "The Apprentice")

AESTHETICS (DAY 1)
ARTIST'S INTENT AND VIEWER'S INTERPRETATION

1) What is going on in this piece?
2) What do you think the artist's intent was in this artwork?
3) Why do you think this artwork was created, and what do you think its function was?
4) Where do you think this art was displayed? Why do you think it was displayed in this particular place?
5) What do you think the viewer was supposed to get out of this?

The teacher lists two columns on the board: "best guess" in the first column and "actual purpose and function" in the second column. Each group will copy down the columns on a sheet of paper. They will fill out the columns with the list the teacher writes on the board. Students will brainstorm ideas and write down answers within their groups on the handout as to what they think the artist's intent was, along with their best guess as to what they think the function and purpose of the artwork was in that particular print.

Each group will then share their answers with the whole class. The teacher will write the groups' answers in the "best guess" column. Then the teacher will lead a class discussion on each group's answers before writing the actual functions and purposes of the artwork in the "actual purpose and function" column.

A PowerPoint, *From the Middle Ages to the Renaissance,* introducing the transformation from the Middle Ages to the Renaissance will be shown by the teacher (See *From the Middle Ages to the Renaissance* PowerPoint). After the PowerPoint presentation has been shown, the teacher will have the students answer questions on a note card pertaining to the information from the presentation (this note card activity is an assessment for the students, see "Assessment" below). The teacher collects each note card and reviews them. A few minutes of class will be set aside for students' feedback after the teacher has reviewed each notecard. Students store note cards in their art journals.

ASSESSMENT (FORMATIVE)

"Renaissance Note Card" (Beattie, 1997, p. 84). Students will answer the question on a 5"x7"colored note card: "What is the -_____that you have learned in this lesson? Give a reason."
Prompts will include:
- Most Important Idea
- Most Significant Point
- Most Surprising Information

- Most Powerful Image
- Most Memorable Fact

MATERIALS AND PREPARATION

Teacher
- Handout for Aesthetic/Art History activity for lesson #1 "The Apprentice"
- Board and board markers
- PowerPoint: *From the Middle Ages to the Renaissance*
- Colored note cards

Students
- Pencil
- Paper or art journal

Vocabulary
- Aesthetics
- Middle Ages
- Renaissance

Artists
- Raffaello Sanzio

ART HISTORY (DAY 2, PART 1)
THE RENAISSANCE

CONTENT INDICATOR (Day Two, part II)
- Students will know what the function of apprentices was in the Renaissance era, as well as the skills and experiences needed to be an artist during that period.

PROCESS INDICATOR (Day Two, part I)
- Students will be able to discuss and write about the purposes of art during the Renaissance and its influences on modern culture in their art journals.

INTRODUCTION
This is an interdisciplinary lesson that can be taught in collaboration with history teachers, English teachers, music teachers, drama teachers, and the like, in connection with a school-wide Renaissance fair.

MOTIVATIONAL ACTIVITY
The teacher shows a flash video from *The Renaissance Connection* available at http://www.renaissanceconnection.org/ , and introduces the following information to the students.

Teacher led discussion: Many aspects of our world today are affected by the Renaissance. "How do the following areas that flourished in the Renaissance relate to us today?" The teacher lists the areas on the board, brainstorms, and lists answers for each area. Students can list answers in their art journals for future references.

- Travel and Exploration
- The Arts
- Science and Technology
- Our Ideas about How to Get Shead in Life

ART HISTORY (DAY 2, PART 1)
THE RENAISSANCE

INSTRUCTION

The teacher reviews the following information with the students while students take notes on the key points to refer to a later quiz and test.

Art throughout the ages has served many purposes. In the Middle Ages, the European population was dominated by the Catholic religion (Wells, 2008). Art was created for spiritual and religious purposes during this time and viewed within churches by the general public. As a patron of the arts, the Catholic Church commissioned religious–themed art works such as stained glass windows in churches and cathedrals to tell biblical stories to the masses (Kamerick, 2002). The majority of the population couldn't read or write, therefore the artworks within the churches and cathedrals were the major way to teach the masses the gospel (p.73–75).

As the Renaissance period came into being, there was a rebirth of artistic and scientific ideas which began to expand beyond religious subjects alone (Anderson, 2006). Secular themes and subjects started to appear in art in conjunction with spiritual themes. By the late Renaissance, artists were commissioned by wealthy patrons as well as the Catholic Church.

Renaissance artists worked on refining the anatomy in an attempt to create more lifelike portrayals of the human figure (Metropolitan Museum of art, 2010). Until about 1500–1510, their renditions of the human figure exceeded much of the anatomy that was being taught at the universities. Portrayals of the human figure by Leonardo da Vinci and Michelangelo set the standard for artists.

After the students take notes regarding the Middle Ages and Renaissance art, the teacher will allow the students to review from their notes for a few minutes and then have them take a five-question quiz. The teacher will post the questions on the board. This quiz will assess the students' knowledge of the functions and purposes of Renaissance art (see the five-question quiz in "Assessment" below).

ASSESSMENT (SUMMATIVE)

Five-question quiz. The following questions are worth one point each:
1) What was the purpose of art in the Middle Ages?
2) What religion dominated the European population in the Middle Ages and the Renaissance?
3) What roll does a patron play in the arts?
4) What does the word "Renaissance" mean in French? Why?
5) What kind of themes and subjects started to appear in art works during the Renaissance?

17

ART HISTORY (DAY 2, PART I)
THE RENAISSANCE

MATERIALS AND PREPARATION

Teacher
- Board
- Board markers
- Flash video: *The Renaissance Connection* available at http://www.renaissanceconnection.org/

Students
- Art journals
- Pencils

ART HISTORY (DAY 2, PART II)
APPRENTICES, GUILDS, AND PATRONS
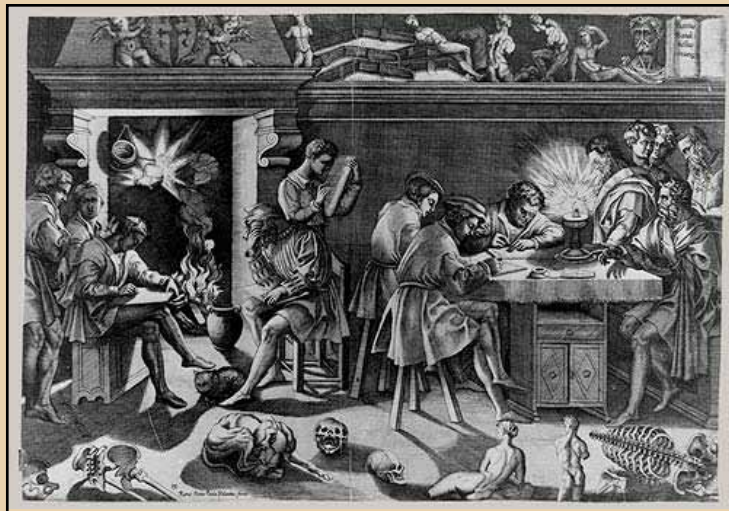
Enea Vico (Italian), *Academy of Baccio Bandinelli*, Engraving, 1550

MOTIVATIONAL ACTIVITY

The teacher shows a PowerPoint; *Renaissance Artists, Apprentices, Guilds, and Patrons* showing artists as apprentices, guilds, and patrons as well as their functions during the Renaissance era. Students take notes on key points of Renaissance artists, apprentices, and guilds.

INSTRUCTION

The teacher will lead a class discussion explaining how one can become an artist today and what role patrons play in commissioning and buying art with the following information: Differences and similarities between artists of the Renaissance and artists of today, as well as creativity, the goals of the artists, originality, and innovation.

The teacher will tell students that unlike artists of today, artists of the Renaissance would not be able to make a living without a patron. How does that differ with patrons of the arts today? (Artists sell their art in galleries, and galleries get part of the commission. Individuals still commission artists to paint personal portraits, or portraits and paintings for businesses, churches, and public buildings.) The teacher asks students if they can think of examples of artworks that have been commissioned in their surrounding area. Murals on public buildings down town, stained glass for temples, churches, public buildings and the like can be used as examples. After that, ask students what they know about apprenticeship guilds of today. Carpenter apprenticeships and sewing guilds can be used as examples.

The teacher will ask the students the following question, "How are the following points similar and/or different than the Renaissance?" Students will write down the following points in their art journals with their own thoughts and answers for future reference (Available at http://www.renaissanceconnection.org/artistslife.html under "Becoming an Artist Today"):

- Young people who want to become artists today attend school rather than apprentice in a master artist's workshop.
- Artist training today can be available in K–12 art classes in public schools and art museums.
- Students who want to continue their art studies can attend art schools or universities with fine arts programs.
- Artistic careers today are open to both men and women.
- Artists today begin their professional training as young adults.

A PowerPoint, *Leonardo da Vinci* is shown next. The last slide shows *Study of a Woman's Hands* c.1490 by Leonardo da Vinci, and Drawing *Hands*, 1948 lithograph by M.C. Escher. After the PowerPoint presentation, the students will be able to demonstrate their knowledge of the important facts from the PowerPoint presentation by performing a three-person dialogue (assessment). The following instructions are designed for the

three-person dialogue.

- In groups of three, each student will have a blank piece of notebook paper (students can use their art journals for this) with their name, date, and class period on the top right-hand corner.
- Each student will write three words or phrases that represent the most important ideas, concepts, or points from the PowerPoint presentation.
- One concept will be written at the top of the page, another in the center, and the third toward the bottom. Enough room will be left below each concept to write a paragraph.
- Students will choose one of their concepts and write a paragraph underneath it, summarizing the concept's meaning and significance.
- Once students have completed their paragraph, they will pass their paper to the second person in their group.
- The second person will choose one of the two remaining concepts and write a paragraph on the one they chose.
- They will then pass the paper to the third person who will write a paragraph on the third concept.
- Adaptation: If a student can't think of something to say about a concept, or doesn't think the concept is relevant to the lesson, they can write down another concept and write a short paragraph about it.
- The paper will then be sent back to the first person in the group.
- The teacher will lead a class discussion, gathering information from each group before collecting the papers.
- The teacher will analyze each student's paper and examine whether the words or phrases selected by students are relevant, and if the information in the paragraphs are accurate and relevant to the lesson. This will be done with a 1, 3, 5, rating scale: 1 = not relevant, 3 = relevant, 5 = very accurate and relevant.

ASSESSMENT (FORMATIVE)

Three-Person Dialogue (Beattie, 1997, p.88). Students will be graded with a 1, 3, and 5 rating scale.

ART HISTORY (DAY 2, PART II)
APPRENTICES, GUILDS, AND PATRONS

Agostino Veneziano (Italian),
The Academy of Baccio Bandinelli,
1531

MATERIALS AND PREPARATION

Teacher
- PowerPoint: *Renaissance Artists, Apprentices, Guilds, and Patrons*
- PowerPoint: *Leonardo da Vinci*

Students
- Art journals
- Papers
- Pencils

Vocabulary
- Apprentice
- Guilds
- Patrons

Artists
- Enea Vico
- Agostino Veneziano
- Leonardo da Vinci

ART CRITICISM (DAY 3)
JOINING HANDS

CONTENT INDICATOR

- Students will know how to use Feldman's model of art criticism as they describe, analyze, interpret, and judge works of art based on the visual contents.

PROCESS INDICATOR

- Students will be able to compare and contrast *Study of a Woman's Hands* c.1490 by Leonardo da Vinci, with *Drawing Hands*, 1948 lithograph by M.C. Escher.

MOTIVATIONAL ACTIVITY

A PowerPoint, *Leonardo da Vinci*, is shown to the class (See Appendix A, II). Students take notes in art journals.

INSTRUCTION

Using the last slide of the *Leonardo da Vince* PowerPoint, students compare and contrast *Study of a Woman's Hands* c.1490 by Leonardo da Vinci, and *Drawing Hands*, 1948 lithograph by M.C. Escher. Students use a work sheet (see appendix A; I) using the steps from Feldman's criticism model, and write down the similarities and differences in each.

Leonardo da Vinci's influences can still be seen in artworks today.
How are these two artworks similar?
How are they different?

Study of a Woman's Hands
c.1490 Leonardo da Vinci
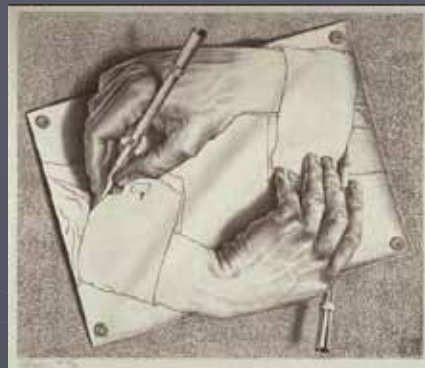
Drawing Hands   1948 Lithograph
M.C. Escher

ART CRITICISM (DAY 3)
JOINING HANDS

The students will break into small groups and discuss their answers for each question. They will then pick a spokesperson or rotate persons from each group to share their answers with the rest of the class. Each student will store their worksheets in their art journals for further reference and teacher evaluation.

ASSESSMENT (SUMMATIVE)

Teacher will evaluate the criticism worksheets for comprehension and completeness. Each question is worth 1 point. The worksheet is worth 24 possible points.

MATERIALS AND PREPARATION

Teacher
- Last slide of *Leonardo da Vinci* PowerPoint
- Criticism worksheet

Students
- Art journals
- Pencils

THY ART IS QUAINT

VISUAL CULTURE (DAY 4)
THE RENAISSANCE TODAY

Teenage Mutant Ninja Turtles Poster

CONTENT INDICATOR

- Students will know how the art of the Renaissance influences current practices.

PROCESS INDICATOR
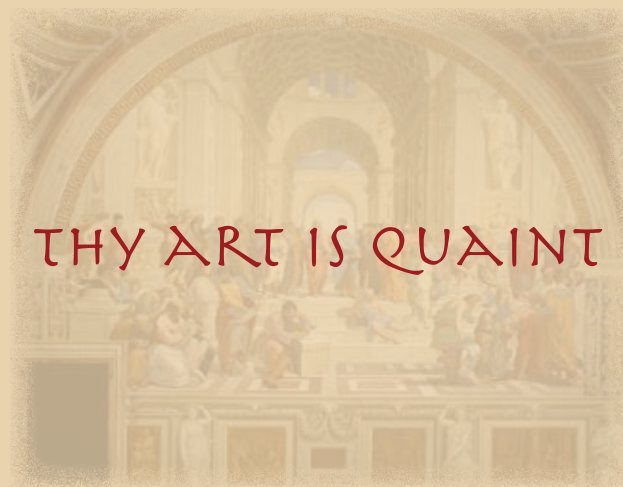
- Students will be able to research and report on the influences of Renaissance art in today's world.

MOTIVATIONAL ACTIVITY

The teacher will lead a discussion asking students where the Renaissance and/or its influences may be seen in our culture, society, or places. Students will determine how the art from the Renaissance applies to artists today.

INSTRUCTION

The teacher will ask, "Name some things you have seen in the media that may have been influenced by the Renaissance?" Answers may include: TV *The Apprentice*, *Celebrity Apprentice*, *Guilds and Unions*, or *Teenage Mutant Ninja Turtles*. Students can discuss what they know about the series. Discussions can include what contestants need to do to become the next "Apprentice" and how that relates to the apprentices of the Renaissance time.

Modern-day apprentices, interns, guilds, and unions will be discussed. Homework assignment: Students will research, write some facts in their art journals, and report back to the class what they have discovered

about apprentices, interns, guilds, and unions today. As each student reports back to the class, the students in the audience will add information to their art journals on how Renaissance art applies to artists today. Students will then turn in their journals at the end of class.

Artistic rendition of Leonardo da Vinci's "Vitruvian Man"

ASSESSMENT (SUMMATIVE)

Student report in art journal (20 pts). The teacher will assess the students' written reports based on:

- Their research skills.
- Technical skills.
- How modern-day apprentices, guilds, and unions compare with their Renaissance counterparts.

MATERIALS AND PREPARATION

Students
- Art journals
- Pencils

STUDIO (DAY 5, PART 1)
LIGHT AND DARK

CONTENT INDICATOR
- Students will know how to make a ten-step value scale.

PROCESS INDICATOR
- Students will be able to draw their hands using value, chiaroscuro, and sfumato to make it look three-dimensional and realistic.

INSTRUCTION
An example of chiaroscuro used in a sphere and a ten-step value scale will be displayed on a PowerPoint or an overhead transparency for students to observe. (See Appendix A, III.) Students will draw a ten-step value scale in preparation to drawing their hands using the techniques of light and dark used in chiaroscuro, and blending techniques used in sfumato. (See Appendix A; II for a copy of this image to be used for handouts or overhead transparency.) After the students have completed their ten-step value scale, the teacher will have the students answer questions regarding their value scales as an assessment. See "Assessment" below to view the questions.
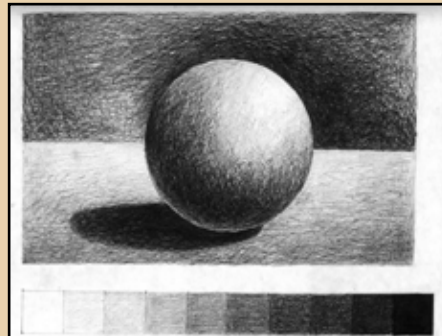
ASSESSMENT (SUMMATIVE)
Checklist for value scale: Using the following questions (using chart in Appendix A; III). To be rated on a scale of 1☹ to 5☺ (1 being the lowest score, and 5 the highest).
- Did the value scale flow smoothly from white to black?
- Was middle gray achieved on the middle of the scale?
- Was the light source consistent in the drawing (coming from the same side)?
- Does the ball have enough value to make it look three-dimensional?

STUDIO (DAY 5, PART 1)
LIGHT AND DARK

- Is there a strong value contrast between black and white to give a clear indication of chiaroscuro?
- Are the edges clearly defined using a sharp value contrast (light against dark)?
- Is the final piece neat?

MATERIALS AND PREPARATION

Teacher
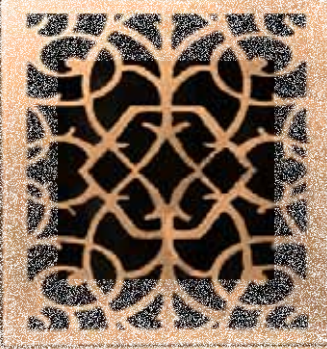- Overhead transparency or PowerPoint of a ten-step value scale showing chiaroscuro
- Checklist for value scale

Students
- Sketchbook
- Graphite drawing pencils with varying grades for shading

Vocabulary
- Chiaroscuro
- Sfumato

STUDIO (DAY 6, PART II)
YOU ARE THE APPRENTICE

Student Work,
Freedom Academy,
Graphite on White Paper,
2010

Student Work,
Freedom Academy,
Black and White Charcoal
on Gray Paper, 2010

Student Work,
Freedom Academy,
Black and White Charcoal
on Gray Paper, 2010

MOTIVATIONAL ACTIVITY

Teacher says, "You are the apprentice. As the apprentice, you will draw your hand using shading techniques learned from chiaroscuro and sfumato." With this statement, students will role play as the apprentices and the teacher can role play as the master artist. An added layer of meaning can be applied by giving the work of art a title. **Added Layer of Meaning:** Students can come dressed up as apprentices in period clothing to play the parts. The teacher will also come dressed up as the master artist to play his or her part.

INSTRUCTION

The teacher instructs students to first draw their hands in an expressive pose in their sketchbooks using a graphite pencil. After students are finished with their first drawing, they are to create a second drawing of their hands on gray drawing paper using black and white charcoal pencils for highlights and lowlights to add value and dimension. The teacher will use a checklist and rating scale rubric to assess the students' artwork (see "Assessment" below).

ADAPTATION

Students with motor skill problems, may trace the outline of their hand if necessary.

EXTENSION

The students may choose to replicate Leonardo da Vinci's or Escher's style when drawing their hands. If the student decides to replicate Escher's style, they may also choose to add a small still-life object that represents him or her.

ASSESSMENT (SUMMATIVE)

Handout with criteria. Students will self-evaluate their artwork using a rating scale of 1☹ to 5☺ (1 being the lowest score, and 5 the highest).

- Were the values used in the hand to make it three-dimensional?
- Was chiaroscuro used for a sharp contrast?
- Was sfumato used to soften the look of the hand?
- How realistic does the overall finished piece look?

MATERIALS AND PREPARATION

Teacher
- Past students' drawings of their hands (use for instruction)

Students
- Sketchbooks
- Graphite pencils
- Gray drawing paper
- Black and white charcoal pencils

Vocabulary
- Chiaroscuro
- Sfumato

LESSON 1 VOCABULARY

Aesthetics: The study or theory of beauty and of the psychological responses to it: the branch of philosophy dealing with art, its creative sources, its forms, and its effects http://www.yourdictionary.com/aesthetics (retrieved 3/08/10).

Apprentice: A young person who studies a trade or craft from a master (Hall, 2008).

Chiaroscuro: Italian for light and dark. Leonardo da Vinci perfected the technique of chiaroscuro to make his figures look three-dimensional (Anderson, 2006).

Fresco: A technique in which artists mix powdered colors in water and apply them to damp plaster. A hard surface forms to bond the paint with the plaster. As a result, the paint doesn't flake over time (Sands, 2007).

Guilds: An association of people with similar backgrounds (Hall, 2008).

Middle Ages: A period of time between 475 AD, and the Renaissance, about 1450.

Patrons: Rich institutions or individuals who would commission and pay for works of art. One of the most important patrons was the Medici family. They were powerful bankers from Florence, Italy, who bought art to decorate their palaces and show off their wealth (Dickens, 2006).

Renaissance: The word renaissance means "rebirth" in French, and lasted from the late fourteenth century through the sixteenth century (Anderson, 2006).

Sfumato: A technique that means "smoky" in Italian. The lines in a painting are softened so that no objects or figures have outlines. Things are seen as if through a smoky haze (Sands, 2007).

THE APPRENTICE

FROM THE MIDDLE AGES TO THE RENAISSANCE
POWERPOINT

From the Middle Ages to the Renaissance

What Was the Renaissance?

Heroes of Over
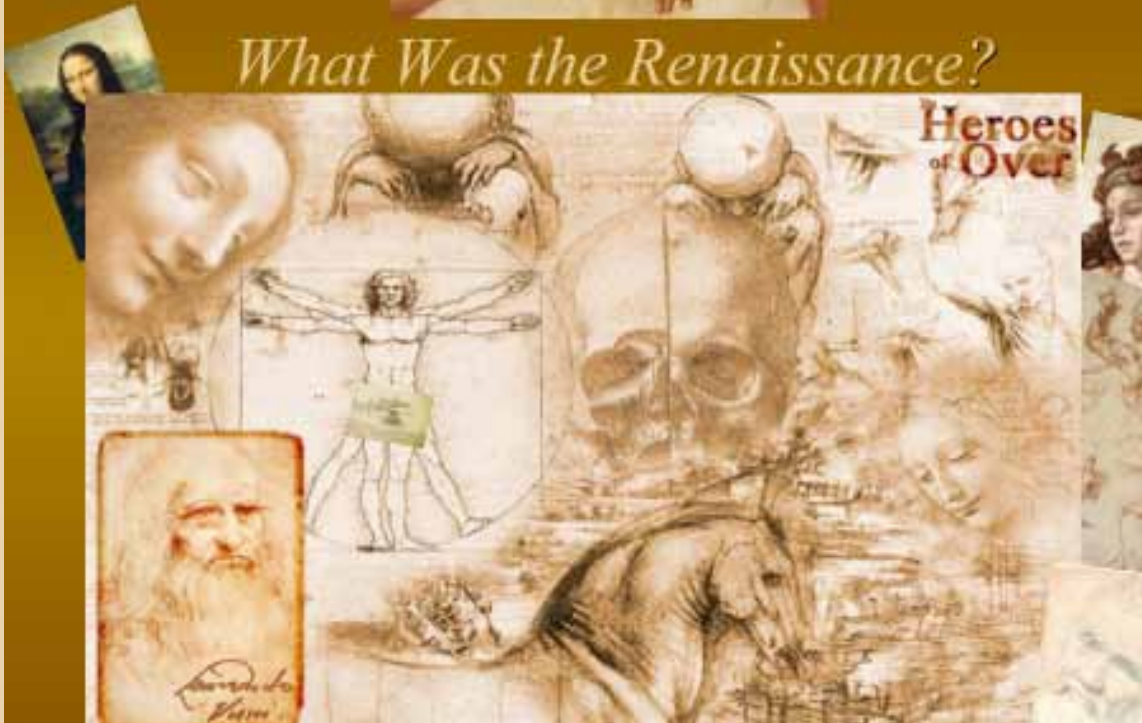
- The word renaissance means "rebirth" in French.[1]
- It began in Italy in the 1300s, continuing through the 1500s, lasting between 250 and 300 years.[3,4]
- The Renaissance was a time of increased interest in the arts and sciences.[4]

What Led up to the Renaissance?

- The Middle Ages or medieval era was a period of time before the Renaissance that started in the 5th century, and lasted for about 800 years.
- The Middle Ages was also known as the Dark Ages.[5]
- Why do you think it was referred to as the Dark Ages?

Flemish illustration of the *Romance of the Rose* c. 1485

The Middle Ages

- Many Classical ideas in the arts and learning from the ancient Greek and Roman times were lost during the Middle Ages.[2]
- This period of time was known as the age before reason, or "The age of faith." [5]
- Why do you think this was referred to as "The age of faith?"
- The general population believed in God and was an Orthodox, Roman Catholic.
- Life was simple, hard, and isolated.

Rouen Book of Hours. The Kiss of Judas.

The move from country to city life.

- Generations of people lived in the same small villages doing the same trades as their fathers and grandfathers.
- As time passed, people started moving to the cities.
- Cities offered people more opportunities to learn new or different trades.
- Because of overcrowding in the cities, the living conditions were very unsanitary.[1]

Black Death

- Unsanitary conditions spread the Black Death, or the Bubonic plague.
- The Bubonic plague wiped out more than a third of the population of Europe in the 1300's.
- The Black Death first Hit Italy in 1347, and within two months, almost half of the Italian population was dead.[1]

How did the Black Death help bring about the Renaissance?

- Some historians believe this drop in population paved the way for the Renaissance.[1]
- Less people meant more food and resources for the remaining population.[1]

During the Renaissance, the countries of Europe went through a rebirth in culture, art, music, education, banking, politics, and industry that changed the way people lived, thought, and viewed the world and still influences us today.[1]

The School of Athens by Raffaello Sanzio - 1511

This was an era of scientific discovery, technological invention, artistic and humanistic discovery.[2]

During this time inventors and artists such as Leonardo da Vinci and Michelangelo started to emerge. Although they weren't the only ones, they are two of the most famous artists of their day.

Leonardo da Vinci, *Self Portrait*, Circa 1512-1515

Michelangelo, *Self Portrait*, 1475-1564

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LEONARDO DA VINCI
POWERPOINT

Leonardo da Vinci: Renaissance Man

Arno Landscape. 1473. Pen and ink over a partially erased pencil sketch.

► As an artist, scientist, and inventor, Leonardo da Vinci was a genius who was ahead of his time.[3]

► His interests changed so often that he never completed most of his major works.[2]

► Leonardo da Vinci was the first artist to study the physical proportions of people, and he used this knowledge to create accurately proportioned figures in his paintings.[1]

Caricatures by Leonardo da Vinci

► Leonardo also perfected the technique of chiaroscuro, using light and dark to make his figures look three-dimensional.[1,2]

■ *La Scapigliata*, 1508 by Leonardo Da Vinci

► Another technique he used was Sfumato, which means smoky in Italian.[2]

► Sfumato was used to soften lines so that no figures or objects have outlines.[2]

► Leonardo perfected sfumato to make his figures seem soft and gentle.[2]

► He used sfumato to create some of his most famous masterpieces including *Mona Lisa*.[1]

Mona Lisa, Leonardo da Vinci. 1512-1515

Detail from a copy of Leonardo da Vinci's long-lost *Battle of Anghiari,* based on preliminary sketches of the artists work.

Leonardo da Vinci's influences can still be seen in artworks today.
How are these two artworks similar?
How are they different?

Study of a Woman's Hands,
c.1490, Leonardo da Vinci

Drawing Hands, 1948, Lithograph,
M.C. Escher

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Renaissance Artist, Guilds, and Patrons

PowerPoint

Renaissance Artists, Apprentices, and Guilds

What Was the Renaissance?

David by Michelangelo.
1501-1504

Classical Greek
Discus Thrower
5th century B.C.

- The word renaissance means "rebirth" in French.
- This was an era of scientific discovery, technological invention, artistic and humanistic discovery.[3]
- The renaissance lasted for about 250 years, from the late 1300s through the 1500s.[4]
- Many classical ideas in the arts and learning were revived from ancient Greece and Rome during the Renaissance.[2]
- The Renaissance, like he ancient Greeks and Romans, focused on human achievement rather than the glorification of God.[2]

Purposes of art during the Renaissance

▶ The Renaissance was a time that changed both the style and purpose of art.[2]

▶ During the Renaissance, artists shifted their focus from religious works to a more natural and secular setting.[2]

▶ Art in the Renaissance was beginning to appear in art museums with secular themes as it continued in churches and chapels depicting religious themes.[2]

Apprentices and Workshops

The Academy of Baccio Bandinelli, 1550. Enea Vico (Italian), Engraving

▶ During the Renaissance, being an artist was a trade, similar to being a blacksmith, weaver, or another craftsman.[2]

▶ All artists spent their youth as apprentices, learning their craft in their master's workshop. If they learned well, an artist might attempt a masterpiece.

▶ Apprentices worked and lived with their master. An apprentice's family paid the master a fee to cover the cost of the boy's room and meals.[5]

The Academy of Baccio
Bandinelli, 1558

- Usually starting at about age twelve, most apprentices worked for their masters for between six and thirteen years.[5,6]
- They started out with minor chores such as sweeping and cleaning the masters shop.
- As they became more skilled they would grind pigments, make brushes and help the master paint and sculpt. Eventually, a hard-working apprentice could become a master.[5]
- If they were recognized by their *guild*, they would officially become a master artist. Then they could open their own workshop.[1]

Guilds

- What was a guild?
- An association of people with similar professions.[5]
- People who produced the same goods and services began to form groups called guilds.[5]
- The guilds served many purposes. They made sure members produced high quality goods and were treated fairly.[5]
- Artists, merchants, lawyers, doctors, and many other professions and trades established rules of behavior and quality for their members. Some also helped out members who fell sick.[1]
- At the end of the Middle ages, guilds were very powerful. By the time of the Renaissance, a guild was less of a law making organization, but they still made some rules.[5]
- What organizations today have associations similar to that of guilds?

Patrons

- Patrons were wealthy rulers and businessmen who paid and commissioned artworks to be done by master artists.[2,5]

- Without patrons, Renaissance artists could not work.

- The patron hired the artist and specified what they wanted and how much they would spend on time and materials.[1]

- The Catholic Church was a patron that paid artists to decorate their churches with religious themes during the Renaissance.

- The Medici family of Florence were one of the most famous of all the patrons.[7]

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Lesson 2
"APPROPRIATE APPROPRIATION"

INTRODUCTION TO
"APPROPRIATE APPROPRIATION"

Student Work, Freedom Academy, Mixed Media 2010

FOCUS

Students will take a fantasy time travel trip in this lesson with Michelangelo in Leonardo da Vinci's time machine. The focus will be on Michelangelo's paintings in the Sistine Chapel, and ways for students to bridge Renaissance ideas with modern-day culture through an imaginary advertizing campaign.

Next, students are flown to the Northern Renaissance on Leonardo da Vinci's time machine. The focus is on *The Arnolfini Portrait* by Dutch artist Jan van Eyck. In this lesson,

DOMAIN KEY

AH = Art History
C = Criticism
A = Aesthetics
VC = Visual Culture
S = Studio

51

the concept of appropriation is introduced to students through Photoshop. Students study the symbolism in this painting and how it applied to the visual culture of that time. Then they brainstorm ideas of how images from today's visual culture can replace the images in the portrait with similar symbolic ideas and themes. Modern-day characters from movies, books, and other popular media will be explored. The symbols that relate to each character and how it can be appropriated to replace symbols in *The Arnolfini Portrait* will also be examined.

TIME

Four class periods, if each class period is more than 90 minutes long.
Five or six class periods, if each class period is less than 90 minutes long.

LESSON OBJECTIVE

The intent of this unit is to tie historical information with current art practices, which will be done by focusing on images from the Renaissance era, and incorporating imagery from today's visual culture through current practices such as appropriation, Photoshop, and collage.

CONTENT INDICATORS

- Students will know how to make a strong composition for a successful advertisement. (VC)
- Students will know about the Northern Renaissance and its influence on the Italian Renaissance. (AH)
- Students will know how to critique an artwork. (C)
- Students will know about appropriation in art and the artist(s) who have used appropriation from other artworks to create a new work of art. (A)
- Students will know how symbolism is used in *The Arnolfini Portrait*, and how to replace this symbolism with modern-day themes from visual culture. (S)

PROCESS INDICATORS

- Students will be able to connect images with today's visual culture for Michelangelo's advertising campaign. (VC)
- Students will be able to identify Italian and Northern Renaissance works based on the image's design qualities. (AH)
- Students will be able to use Feldman's art criticism steps. (C)
- Students will be able to articulate what appropriation is in both writing and classroom discussions. (A)
- Students will be able to create appropriated images from *The Arnolfini Portrait* using PowerPoint. (S)

NATIONAL STANDARDS

(See Appendix B: I)

CONCEPTS

- The Northern Renaissance was happening at the same time as the Italian Renaissance. The Northern Renaissance had artistic influences on the Italian Renaissance.
- The influence of the Renaissance is still felt today.

LESSON 2 ASSESSMENT OVERVIEW

Aesthetics: (Formative) Student notes on appropriated images of the *Mona Lisa*
Art Criticism: (Formative) Criticism worksheet; Student 1-5 self evaluation
Art History: (Formative) "Guess My Region" game
Visual Culture: (Summative) Checklist
Studio: (Summative) Checklist/rating scale

MATERIALS AND PREPARATION FOR LESSON 2
TEACHER = T, STUDENT =S

- Art reproductions, PowerPoint presentations, or slides (T)
- Magazines with modern advertisement images (S)
- Photocopies of images from the Sistine Chapel for a collage activity (T)
- Painting and drawing media (S)

VISUAL CULTURE (DAY 1)
MICHELANGELO AND THE TIME MACHINE

Student Work, Mixed Media
Freedom Academy, 2010

Student Work, Mixed Media
Freedom Academy, 2010

CONTENT INDICATOR

- Students will know how to make a strong composition for a successful advertisement.

PROCESS INDICATOR

- Students will be able to connect images with today's visual culture for Michelangelo's advertising campaign.

INSTRUCTION

The teacher tells students that Leonardo da Vinci has created a time machine and sent Michelangelo to our day and time. Michelangelo is looking for some apprentices to hire for several advertizing campaigns. He wants to incorporate his images from the Sistine Chapel with images of today in his advertisements and needs apprentices to do the job. This will happen in three steps:

1). Michelangelo will come to the class and review his paintings of the Sistine Chapel (someone can come in the class dressed up as Michelangelo to present images). He will first show the PowerPoint *Michelangelo,* to introduce himself.

2). Michelangelo shows the PowerPoint *Michelangelo and the Time Machine* to get some advertising ideas to connect his images from the Renaissance with modern day advertisements.

3). After he has presented his paintings, images from Michelangelo's Picture Gallery will be shown from http://www.freakingnews.com/Michelangelo-Pictures---367.asp for ideas from the add campaign. The teacher introduces appropriation, its definition, and applications to the class. Students' jobs are to come up with clever

campaigns to present to Michelangelo. The teacher points out good points for composition such as neatness, balance, and simplicity of the images (not cluttered) so that the viewer can see at a glance what is being advertised.

The teacher then divides the class into groups of two or three people; has each group come up with ideas to present to Michelangelo for his advertizing campaign. Have each group pick their best idea, and then collage and hand color (if necessary) the images from the Sistine Chapel into modern-day advertizing campaigns.

ASSESSMENT (SUMMATIVE)

The teacher reviews the points on the checklist before the assignment with the class. The checklist is used for assessment after the advertisements are completed:

The following points are rated on a scale of 1☹ to 5☺.
(1 being the lowest score, and 5 the highest score)

- ✓ Do the images chosen from the Sistine Chapel fit well into the modern-day visual culture advertising campaign?
- ✓ Is the composition clear and balanced?
- ✓ Can the viewer understand the message at a glance?
- ✓ How neat is the final piece?

MATERIALS AND PREPARATION

Teacher
- PowerPoint: *Michelangelo*
- PowerPoint: *Michelangelo and the Time Machine*
- Black and White reproductions of the Sistine Chapel (one per student)

VISUAL CULTURE (DAY 1)
MICHELANGELO AND THE TIME MACHINE

Students
- Magazines for collage activity
- Glue
- Scissors
- Colored pencils

Vocabulary
- Appropriation

ART CRITICISM (DAY 2)
FELDMAN'S ART CRITICISM MODEL

CONTENT INDICATOR
- Students will know how to critique an artwork.

PROCESS INDICATOR
- Students will be able to use Feldman's art criticism steps.

INSTRUCTION
After the advertisements are finished, have students use a criticism worksheet to critique their group's design. Review artworks ahead of time that show examples of "Sad", "Not so Hot", "OK", "Cool", "Rad!" (Beattie, 1997). Using the following steps, students can determine the strengths and weaknesses of each piece (See Appendix A: II).

Criticism Worksheet:
- **Describe:** What do you see in this piece?
- **Analyze:** How do the images from the Sistine Chapel and the images from the contemporary visual culture come together?
- **Interpret:** How does the content come together to achieve what Michelangelo wants for his advertising campaign? Share your ideas.
- **Judge:** What is your evaluation of the work based on steps 1, 2, and 3? Write down your opinions.
- **Based on your evaluation, how would you rate this advertisement?**

Sad	Not so Hot	Ok	Cool	Rad!
1	2	3	4	5

ASSESSMENT (FORMATIVE)
Criticism worksheet; Student self-evaluation with a 1–5 rating scale.

MATERIALS AND PREPARATION
Teacher
- Art criticism worksheet for students

Students
- Pencils

ART HISTORY (DAY 3)
HANGIN' WITH THE ARNOLFINIS

Jan van Eyck,
The Arnolfini Portrait, 1434

CONTENT INDICATOR
- Students will know about the Northern Renaissance and its influence on the Italian Renaissance.

PROCESS INDICATOR
- Students will be able to identify Italian and Northern Renaissance works based on the image's design qualities.

FOCUS
The focus of this lesson will be on one of the best-known portraits of the Renaissance, *The Arnolfini Portrait* by Dutch artist Jan van Eyck (Dickens 2006). The purpose of this lesson is for students to learn about the Northern Renaissance and make the connection between the visual culture of then and now in a way that is relevant to their lives today. The production process is done through Photoshop and hand coloring.

ART HISTORY (DAY 3)
HANGIN' WITH THE ARNOLFINIS

FACTS

Teacher presents the following information:

> Although Florence, Italy, was at the heart of the Renaissance, the Renaissance spread throughout the rest of Europe (Anderson, 2006). The rebirth of the arts in Florence around 1420 shaped the course of Western art. Part of this influence was seen in the Flemish art that spread to the Northern Renaissance in the Netherlands (Nuttall, 2004). Jan van Eyck was one of the prominent Flemish painters of this time (p. 9–10). Flemish styles and artists will be studied with a focus on *The Arnolfini Portrait* by Jan van Eyck**.** Students learn about status, patrons, symbolism, metaphors, and style in *The Arnolfini Portrait*.

INSTRUCTION

The teacher will present the PowerPoint *The Northern Renaissance*. Students will look at the design qualities of Northern Renaissance art then compare and contrast them with the design qualities of the Italian

ART HISTORY (DAY 3)
HANGIN' WITH THE ARNOLFINIS

Renaissance art in the later part of the presentation. Students will write the similarities and differences between the Northern Renaissance and the Italian Renaissance art styles in their art journals and what qualities set them apart.

MOTIVATIONAL INSTRUCTION

After the Northern and Italian Renaissance artworks are presented and reviewed, the class will play the game "Guess My Region." At least five prints each from the Northern and the Italian Renaissance are presented to the class. These prints can either be spread around the room with numbered reproductions so the class can walk around and identify them, or the teacher can present them with a PowerPoint or slides. Each student will have a piece of paper numbered 1–10 and will write which region they think each painting is from based on their prior learning in the presentation. The object of the game is to see who can guess the most correct answers. Students with the most correct answers win the game. The winner of the game can be the apprentice of the day or week as the teacher's helper. After the game the teacher reviews the names of the prints, where they are from, and the names of the artists with the class.

ASSESSMENT (FORMATIVE)

The teacher checks student papers used in the "Guess My Region Game" for understanding and completion.

MATERIALS AND PREPARATION

Teacher
- PowerPoint: *The Northern Renaissance*
- PowerPoint: *Guess My Region Game*
- Reproductions or Northern and Italian Renaissance art

Students
- Art journals
- Pencils

AESTHETICS (DAY 4)
WHAT IS APPROPRIATION?

Student Work,
Freedom Academy, 2009

Student Work,
Freedom Academy, 2009

CONTENT INDICATOR
• Students will know about appropriation in art and the artist(s) who have used appropriation from other artworks to create a new work of art.

PROCESS INDICATOR
• Students will be able to articulate what appropriation is in both writing and classroom discussions.

MOTIVATIONAL ACTIVITY
The teacher reviews appropriation in art and its meaning. Review the question, "What is appropriation?" (Work that copies and manipulates images in ways that communicate ideas.) Appropriation empties the original image of its original images and creates new meaning with a new context (Arnason, 2004, p. 686).

INSTRUCTION
The teacher leads a class discussion with the following artworks:

Marcel Duchamp,
L.H.O.O.Q., 1919

Fernando Botero,
Mona Lisa, 1978

Andy Warhol,
Fig. 13, 1963

61

AESTHETICS (DAY 4)
WHAT IS APPROPRIATION?

     The teacher will inform students that in 1919 Marcel Duchamp took a print of the Mona Lisa and painted a mustache on her face. Students will know that appropriated artworks by artists such as Fernando Botero and Andy Warhol followed. After giving some information about the artworks, have the students respond to the following questions in their art journals: Why is this appropriation? Is it acceptable to appropriate new images into existing works of art? Why or why not?

     Then after the students write answers to the questions for future reference, the teacher will check their art journals for completion and participation.

ASSESSMENT (FORMATIVE)
- Students' notes regarding the appropriated images of the *Mona Lisa*.
- The teacher will assess the students' understanding of appropriation and subject matter.

MATERIALS AND PREPARATION
Teacher
- Examples of appropriated images
- Questions about appropriation

Extended Resource for teacher
- Read "The Abuse of Beauty: Aesthetics and the Concept of Art" by Arthur C. Danto, published in 2003.

Students
- Pencils
- Art journals

Vocabulary
- Appropriation

Artists
- Marcel Duchamp
- Fernando Botero
- Andy Warhol

STUDIO (DAY 5)
THEN AND NOW

Student Work
Freedom Academy, 2009

CONTENT INDICATOR
- Students will know how symbolism is used in *The Arnolfini Portrait*, and how to replace this symbolism with modern-day themes from visual culture.

PROCESS INDICATOR
- Students will be able to create appropriated images from *The Arnolfini Portrait* using PowerPoint.

INSTRUCTION

The teacher will present *The Arnolfini Portrait* PowerPoint and go over the symbolism that Jan van Eyck included within the piece. Students will record the information in their art journals. The teacher will then brainstorm themes and ideas from visual culture today such as movie stars, prominent people in the media, characters from books, and the like that can be used to replace the symbolism and subject matter within the piece.

After brainstorming, the students' task is to create their own version of *The Arnolfini Portrait* by replacing its images with images from today's visual culture. The images will be replaced through the use of Photoshop. Students are instructed to pick a theme using modern images and icons to take the place of the characters and symbols within *The*

63

STUDIO (DAY 5)
THEN AND NOW

Arnolfini Portrait. Students will replace the following symbols with their own images: a man and woman, dog, fruit, shoes, candle, and mirror. Students can replace any other symbolism they think might help their picture as well.

After the students finish and turn in their artworks, the teacher will assess each student's artwork with a checklist; the assessment includes the following questions:

- Did I replace all of the objects listed in the assignment? (Man, woman, dog, fruit, shoes, candle, mirror, etc.)
- Did I pick a strong theme within the artwork?
- Are the images clear?
- Is the final piece neat?
- On a scale of 1–10, (1 being the lowest score, and 10 being the highest) how would you rate the overall final piece?

ADAPTATION
Students with disabilities can team up with an aide, or another student to help them with the Photoshop process.

EXTENSION
Add at least two layers of meaning to student's appropriated portrait. Some examples include; adding a title to the appropriated portrait and writing a poem or story about the final piece.

ASSESSMENT (SUMMATIVE)
Teacher will assess the appropriated portraits with:

- a checklist that has five different questions regarding craftsmanship and attention to detail.
- a rating scale of 1–10 will also be used to assess the student's overall product.

MATERIALS AND PREPARATION
Teacher
- PowerPoint: *The Arnolfini Portrait*
- Checklist assessment

Students
- Photoshop
- Media for hand coloring if necessary

LESSON 2 VOCABULARY

- **Appropriation:** The use of borrowed elements in the creation of new work. The borrowed elements may include images, forms or styles from art history or popular culture. Since the1980s the term has also referred more specifically to quoting the work of another artist to create a new work (Art Theory, 2010).
- **Collage:** A technique where newspaper, wall paper, fabric, and other materials are glued onto the picture's surface (Dickens, 2006).

APPROPRIATE APPROPRIATION

Michelangelo
Powerpoint

Michelangelo

▶ Michelangelo was an influential artist during the Renaissance during his more than seventy years of creative activity.[6]

▶ He invented new ways of drawing the human figure that caught the imagination of most sixteenth-century painters.[2]

Figure Studies by Michelangelo

One of Michelangelo's greatest achievements was painting the ceiling of the Sistine Chapel (1508-12).[1]

The Sistine Chapel

Libyan Sibyl by Michelangelo

Among his personages on the Sistine Chapel ceiling, there is a group of sibyls, who were prophets from Greek and Roman mythology.

Michelangelo, (1508-12). Study for the *Libyan Sibyl*, red chalk drawing.

Michelangelo, (1508-12). *Libyan Sibyl*.

► The anatomical study of the Libyan Sibyl was originally drawn from a man. Michelangelo softened the features into the female figure,

The Libyan Sibyl on the ceiling of the Sistine Chapel.[4]

Michelangelo's Studies for the Libyan Sibyl.

The Libyan Sibyl

► The frescos painted on the Sistine chapel consist of nine scenes from the book of Genesis, starting with the creation of Adam.[3]

► The Sistine Chapel ceiling fresco was finished in four years and contains over 300 figures.[1]

Restoration

Of the

Sistine Chapel

Took place between

1980-1994

One of Michelangelo's most recognizable images from the Sistine Chapel is the hand of God giving life to Adam in
The Creation of Adam.

His images still influence the visual culture today.

In what ways has the Renaissance influenced the contemporary culture that we live in?

➤ Marcello Venusti. (c.1504-1506) Portrait of Michelangelo at the Time of the Sistine Chapel.

➤ Michelangelo, Teenage Mutant Ninja Turtle, 1987 animated TV series

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MICHELANGELO AND THE TIME MACHINE
POWERPOINT

Michelangelo and the Time Machine

- Michelangelo has just flown into town in Leonardo da Vinci's flying machine. He wants to present his paintings from the Sistine Chapel to this fine group of "apprentices" so he can incorporate them into his advertizing campaign designed to preserve his paintings in the twenty-first century visual culture.
- Following are some examples of Michelangelo's artworks that he would like to present.

Michelangelo speaking.....

Sistine Chapel, Ancestors of Christ, woman from Aminadab lunette 1508

- Ahhh…. This lady she is exquisite, but is having so many problems with her hair. Do you have any products that could be used in this twenty-first century to help detangle her hair so she can hold her head up high?

- And this man…
- What do you see?
- What is happening in this painting?
- What uplifting product can he advertise for modern day citizens?

Lunette Eleazar - detail Eleazar with wife

- And this poor man…
- What can be done?

Sistine Chapel, Ancestors of Christ, man from Aminadab lunette 1508

- Describe what you see in this painting.
- What do you think is going on?
- What kinds of things can this mother and child be advertizing?

Sistine Chapel, fresco Michelangelo, 1509

Sistine Chapel, fresco Michelangelo, one of Ancestors of Christ series. 1509

- And this mother and child…

David and Goliath (Michelangelo), between 1508 to 1512

- This one took me four years to complete. Whew…..
- Help me get an ad campaign for this one.

- This lady seems to have a real problem.
- How can we help her?
- What product does she need?

Michelangelo - Sistine Chapel lunette Naason, detail woman
December 1511(1511-12)

What has come between this couple? Is there something that can help?
What can be written in the sign?

EZECHIAS
MANASSES
AMON
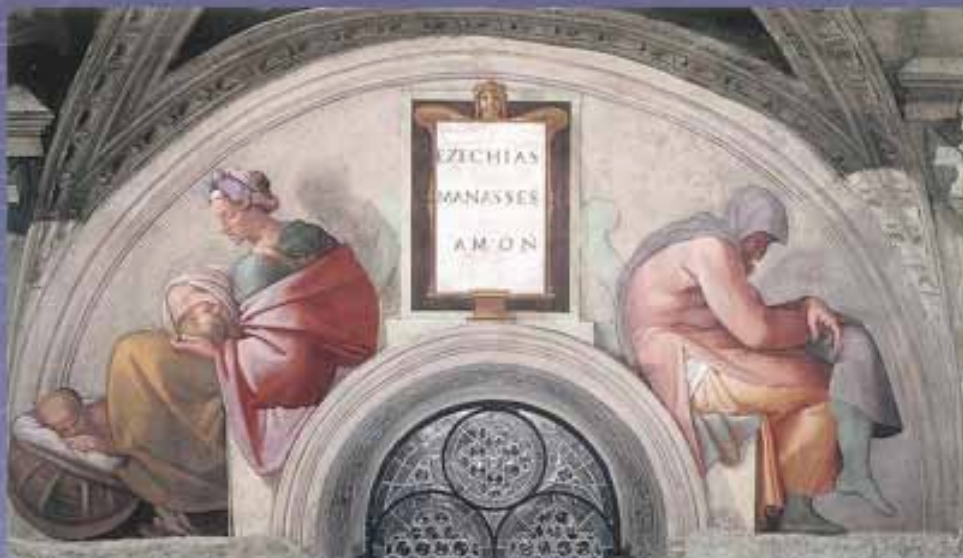
Michelangelo - Sistine Chapel ceiling - Lunette "Hezekiah - Manasseh -
Amon". 1511-1512

- What is this man doing?
- What product can he advertise?

This is a cropped version of Image Asor und Zadoch (Michelangelo). The person in this image is widely considered as Michelangelo Buonarroti himself. 1508 to 1512

- What is this guy in need of ?
- How can we help him?

Fresco from the Sistine Chapel. Michelangelo. 1508-1512

- What is happening in this fresco?
- What is he pointing at?

The Prophet Jonah, as depicted by Michelangelo in the Sistine Chapel. 1471 - 1484

- It looks like this guy has his work cut out for him.
- What do you think he is doing?

- What is going on in this fresco? Describe what you see.
- Look at things like the environment and clothes.
- Is he trying to say something?
- What do you think it is?

Ezekiel by Michelangelo, restored. First painted between 1508 to 1512

- What could be going on in this artwork?
- What could it possibly represent?
- Is he cold? Does he need Prozac?
- Look at the figures behind him. What are they doing?
- How can it be related to twenty-first-century life?

Fresco depicting Jacob. Sistine Chapel. Michelangelo, 1509

- What is going on in this picture?
- How can it be brought together and incorporated into today's products and advertisements?

- Please, my fellow apprentices, I Michelangelo, need your help.
- Go, research and find my famous paintings to incorporate in your ad campaigns and report back to me soon.

Image References

- Gallery of Sistine Chapel images available at:
  http://en.wikipedia.org/wiki/
  Gallery_of_Sistine_Chapel_ceiling
  Retrieved 3/05/10

THE NORTHERN RENAISSANCE
POWERPOINT

The Northern Renaissance

From Flanders to Florence

Flemish Art in the Northern Renaissance

- In spite of individual and regional differences in approach, Netherlandish and Florentine painters in the 1420s and 1430s had the same goals of realistic representation in their paintings.[1]

- The Renaissance in Italy was happening simultaneously with the Northern Renaissance in the 1400s. Although Florence, Italy, has the status of being at the heart of the Renaissance, some scholars believe that Flemish artist had an influence on painters in the Italian Renaissance.[1]

Compare the stylistic similarities and differences in these two paintings by Dutch artist, Jan van Eyck, and Italian artist, Andrea del Verrocchio. What are the similarities and differences in each style?

The Madonna with Canon van der Paele alter piece by Jan van Eyck; 1436

Madonna with Sts John the Baptist and Donatus by Andrea del Verrocchio (1475-83) Wood

Detail from
The Birth of Venus
By Italian painter,
Sandro Bottacelli, 1486

Rogier van der Weyden,
Portrait of a Lady, 1460

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GUESS MY REGION GAME
POWERPOINT

"Guess My Region Game":
Suggested Slides

■ Italian Renaissance

*Raphael, The Small Cowper
Madonna, 1505
oil on panel, 59.5 x 44 cm
Widener Collection*

■ Northern Renaissance

Hans Memling (Flemish,
1430/40-1494). *Portrait of an
Old Woman*, ca. 1475-1480. Oil
on panel. 26.5 x 17.8 cm.

■ Italian Renaissance

Caravaggio, *The Stigmatization of Saint
Francis.* 1596
oil on canvas
36 7/8 x 50 5/16 in (92.5 x 127.8 cm)
Wadsworth Atheneum, Hartford

■ Northern Renaissance

Portrait by Jan Van Scorel,
(1495-1562)

Italian Renaissance — Leonardo da Vinci: *The Mona Lisa*, 1503-1506

Northern Renaissance — Albrecht Durer: *Self Portrait*, 1500

Italian Renaissance — Botticelli – *Portrait of a Young Woman* Date: after 1480 Medium: oil on panel Location: Gemaldegalerie, Berlin

Northern Renaissance — Robert Campin: *The Nativity*, 1425

- Italian Renaissance

Masaccio, *Tribute Money*, 1476-27. Fresco, 255 x 598 cm Cappella Brancacci, Santa Maria del Carmine, Florence

- Northern Renaissance

Johann Koerbecke
The Ascension, 1456/1457
Samuel H. Kress Collection

THE ARNOLFINI PORTRAIT
POWERPOINT

The Arnolfini Portrait
by Jan Van Eyck (1434)
Oil on oak. 33x 22 in.

- *The Arnolfini Portrait* is one of the best-known portraits of the Renaissance. It shows a wealthy Italian banker, Giovanni Arnolfini and his wife standing together in their house in Bruges.[1]

- It is sometimes referred to as *The Arnolfini Marriage* because it was thought to be a form of wedding certificate.[3]

- The Arnolfini Portrait is full of religious references.
- Hanging on the wall is a string of rosary beads used to count prayers.[1]

Symbolic candle
The the single flame burning within the chandelier can be interpreted as the bridal candle, or God's all-seeing eye, or simply as a devotional candle.[1,3]

Is she or isn't she?
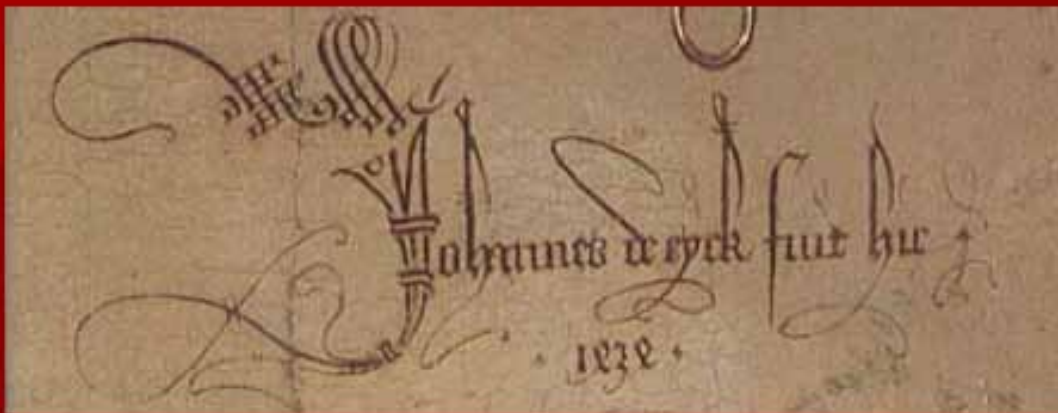
An elaborate signature
As today, marriages in 15th-century Flanders
could take place privately rather than in church.
Van Eyck's Latin signature,
in the Gothic calligraphy used for legal documents, reads:
"Jan van Eyck was present,"
and has been interpreted by some as an indication
that the artist himself served as a witness.

Jan Van Eyck. Detail from *The Arnolfini Portrait.*
Oil on panel, 1434

The mirror in the composition reveals two additional figures.
It is speculated that the additional figure might be the artist
himself as a witness.[1]
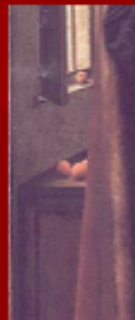
Symbol of faithfulness
Almost every detail can be interpreted as a symbol. The companion dog
is seen as a symbol of faithfulness and love.

The fruits on the window ledge probably stand for fertility
and our fall from Paradise.

Even the discarded shoes are an important symbol as shoes were
removed when entering holy places.[1]

Here are some student examples of appropriated images from today that have been incorporated into *The Arnolfini Portrait*.
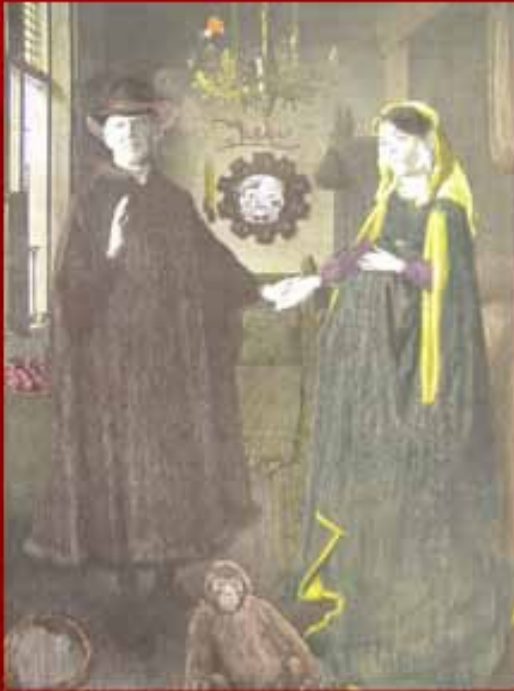
Assignment

- Use Photoshop and appropriation to create your own version of this painting.
- Pick a theme using modern images and icons to take the place of the characters and symbols. Please replace the following with your own images.
  - A man and woman
  - Dog
  - Fruit
  - Shoes
  - Candle
  - Mirror
  - Any other symbolism you think might help your picture.

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MODERN ART UNIT

THE
MODERN ART
AND
CUBISM

INTRODUCTION TO
"PAINTING PASSIONATE PICASSO"

Pablo Picasso, *Weeping Woman*, 1937

FOCUS

This lesson focuses on modern art and Cubism, what the artists were breaking away from, and what they were trying to accomplish. A brief review of impressionism and its contributions to modern art is included in this lesson.

- The history of painting from Impressionism through Cubism is characterized by a gradual withdrawal of painting representational reality (Harrison & Wood, 2002).
- Cubism focused on the breaking down of the elements to their basic geometric forms, using multiple view points within one subject, and using color to express emotion.
- Pablo Picasso is the artist to be focused on in this unit.

DOMAIN KEY

AH = Art History
C = Criticism
A = Aesthetics
VC = Visual Culture
S = Studio

TIME

Three to four 45 minute class periods, plus time to let students create their cubistic art pieces.

LESSON OBJECTIVE

The objective of this lesson is to teach students to see and express art in new ways. As they learn about Cubism and why artists such as Picasso and Braque abstracted the subjects by breaking them down to their basic geometric shapes, students will learn to express themselves through bright expressive colors and cubistic abstraction.

SCOPE AND SEQUENCE

Students have had a lesson on Impressionism.

CONTENT INDICATORS

- Students will know that the Modern Art movement started with the Impressionists in the mid to late 1800s, and continued into the twentieth century with Cubism and artists such as Pablo Picasso and Georges Braque. (AH)
- Students will know how to identify Picasso's early artworks as opposed to his later cubistic artworks. (C)
- Students will know the differences between the moods in Picasso's Rose Period and his Blue Period. (A)
- Students will know how the visual culture of Africa influenced Picasso's cubistic paintings. (VC)
- Students will know the differences between Analytic and Synthetic Cubism. (S)

PROCESS INDICATORS

- Students will be able to identify the characteristics of Impressionism and its influences on Cubism in their art journals. (AH)
- Students will be able to list the characteristics of Cubism in their art journals. (C)
- Students will be able to state how colors can affect their emotions. (A)
- Students will be able to identify in a written essay ways visual culture influences art today. (VC)
- Students will be able create a cubistic self-portrait using bright expressive colors such as in Synthetic Cubism. (S)

NATIONAL STANDARDS

(See Appendix B: I)

CONCEPTS

- Modern art started with Impressionism in the nineteenth century with loose brush strokes and unrealistic colors that broke away from the realistic traditions of the past, which paved the way for twentieth century modern art. Led by a young group of progressive painters that put together an exhibit in Paris, Impressionism clashed with the nineteenth century Realism or Naturalism valued by the French art establishment.
- This was the birth of the avant-garde movement that continued through the twentieth century with other modern art movements that included Cubism (Hunter, Jacobus, & Wheeler, 2000).
- Although modern artworks such as Impressionism and Cubism are widely accepted forms of art today, they were met with shock and dislike by the public and critics alike in the beginning.
- Cubism was one of many early twentiesth-century art movements to break away from tradition. Created by Pablo Picasso and Georges Braque, Cubism further experimented with color as expression, and abstracted the subject by breaking it down to its basic geometric elements (Cottington, 2004).

LESSON 3 ASSESSMENT OVERVIEW

Art History: (Formative) Teacher checks art journals for completion of note taking and understanding

Art Criticism: (Formative) Teacher checks art journals for completion of Feldman's criticism steps

Aesthetics: (Formative) Students express in their art journals their emotional responses to the various colors.

Visual Culture: (Summative) Written essay

Studio: (Summative) Checklist

MATERIALS AND PREPARATION FOR LESSON 3

TEACHER = T, STUDENT =S

- Art reproductions or slides (T)
- PowerPoint presentations (T)
- 8 ½" x 11" white drawing paper (S)
- 9" x 11" white drawing paper (S)
- 9" x 11" colored paper (S)
- Glue sticks (S)
- Drawing pencils (S)
- Oil pastels (S)

ART HISTORY (DAY 1)
BREAKING DOWN THE ELEMENTS

Claude Monet,
Impression: The Sunrise,
1873

Georges Braque,
Violin and Candlestick,
1910

Pablo Picasso,
Three Musicians,
1921

CONTENT INDICATOR

- Students will know that the Modern Art movement started with the Impressionists in the mid to late 1800s, and continued into the twentieth century with artists such as Pablo Picasso and Georges Braque.

PROCESS INDICATOR

- Students will be able to identify the characteristics of Impressionism and its influences on Cubism in their art journals.

INSTRUCTION

The teacher displays *Impression: The Sunrise* by Claude Monet, *Violin and Candlestick* by Georges Braque, and Three *Musicians* by Pablo Picasso and introduces each artwork to students. The teacher reviews Impressionism and how it was the birth of the Modern Art movement in the 1800s. The teacher also reviews the roll of Impressionists and their influences on the Modern Artists of the early 20th century such as Pablo Picasso and Georges Braque. Class discussion will begin with Impressionistic works and the breaking down of elements and use of brighter colors. The discussion will go on to observe to the further breaking down of elements and elements and use of unrealistic color to express emotion by the Cubistic artists. Students take notes in their art journals. Teacher checks art journals at a later time for understanding. Students get points for taking notes.

ASSESSMENT (FORMATIVE)

The teacher checks art journals for completion of note taking and understanding.

MATERIALS AND PREPARATION

Teacher
- Art examples of Impressionism,
- Art examples of Cubism

Students
- Pencils
- Art journals

Vocabulary
- Cubism
- Analytic Cubism
- Synthetic Cubism

Artists
- Claude Monet
- Pablo Picasso
- Georges Braque

ART CRITICISM (DAY 1)
FELDMAN'S ART CRITICISM MODEL

CONTENT INDICATOR
- Students will know how to identify Picasso's early artworks as opposed to his later cubistic artworks.

PROCESS INDICATOR
- Students will be able to list the characteristics of Cubism in their art journals.

INSTRUCTION

The teacher shows two examples of Picasso's art to the class. One from his earlier, representational works, and the other from his later abstract cubistic works.

Pablo Picasso,
Self-Portrait with Uncombed Hair,
1896

Pablo Picasso,
Maya and the Doll,
1938

Have students guess which artwork they think was created first. Using Feldman's art criticism model, (see Appendix A; I) students critique each print in their art journals and give their reasons why they think which print is Picasso's earlier work and which print is his later work. After students have written their individual answers in their art journals, the teacher leads a class discussion to see what answers students gave and their reasons why. When the discussion is finished, the teacher reveals which artwork Picasso created earlier and which artwork he created later.

Let the students know that the realistic self-portrait by Picasso was painted first and the abstracted cubistic picture was painted later on in Picasso's career. Ask the question, "Why do you think Picasso went from very detailed realistic paintings to abstracted cubistic paintings?" After

taking students' responses, the teacher explains that Picasso was breaking the elements down to their simplest forms and drawing things from various perspectives when he created Cubistic works.

The teacher will go over some characteristics of Cubism while students list them in their journals. See the listed characteristics of Cubism below.

ASSESSMENT (FORMATIVE)

The Teacher will check the art journals to see if students have listed the characteristics of Cubism. The list can include:

- Objects are broken up, analyzed and re-assembled in an abstract way.
- Multiple viewpoints are seen within one subject to capture the true nature of things.
- Color is used to express emotion.
- Space is flattened within cubistic artworks.

MATERIALS AND PREPARATION

Teacher
- Example of *Self-Portrait with Uncombed Hair* by Pablo Picasso
- Example of *Maya and the Doll* by Pablo Picasso

Students
- Pencils
- Art journals

Artist
- Pablo Picasso

AESTHETICS (DAY 2)
COLOR MAKE ME FEEL...

CONTENT INDICATOR
- Students will know the differences between the moods in Picasso's Rose Period and his Blue Period.

PROCESS INDICATOR
- Students will be able to state how colors can affect their emotions.

INSTRUCTION
      The teacher will show pieces of paper with various colors to get students' reactions to how each color makes them feel. Remind students that there are no right or wrong answers. As each piece of paper is held up, ask students how they feel when they see that particular color. Different emotions can include happy, joyful, angry, irritated, hyper, warm, and the like. The point of this exercise is to show students that people don't necessarily feel the same nor have the same reaction to a certain color.

      After that, show students paintings by Picasso from his Rose Period and Blue Period. The class will discuss how the colors in each make them feel, and speculate as to why they think Picasso painted in these monochromatic colors.

Pablo Picasso,
Poor People on the Seashore, 1903

Pablo Picasso,
Family of Acrobats with Monkey, 1905

      Tell students that Picasso's Blue Period lasted from 1901–1905. Affected by his close friend Carlos Casagemas' suicide, Picasso started painting in blue. Using brighter colors, the Rose Period lasted from 1904–1906.

108

AESTHETICS (DAY 2)
COLOR MAKE ME FEEL...

The students will express how various colors affect their emotions in their art journals. They will also record how the use of color in Picasso's Blue Period changes the mood within each painting. How would the paintings be different during the Blue Period if he would have used warm colors such as in his Rose Period? How does the use of color in the Rose Period change the mood of the paintings? The teacher will review the students' responses in their art journals.

ASSESSMENT (FORMATIVE)

Students express their emotional responses to the colors in their journals. The teacher reviews the art journals for completion.

MATERIALS AND PREPARATION

Teacher
- Reproductions of art prints from Picasso's rose and blue periods

Students
- Art journals
- Pencils

Artist
- Pablo Picasso

VISUAL CULTURE (DAY 3)
LOOKING AT ALL ANGLES

CONTENT INDICATOR
- Students will know how the visual culture of Africa influenced Picasso's cubistic paintings.

PROCESS INDICATOR
- Students will be able to identify in a written essay ways visual culture influences art today.
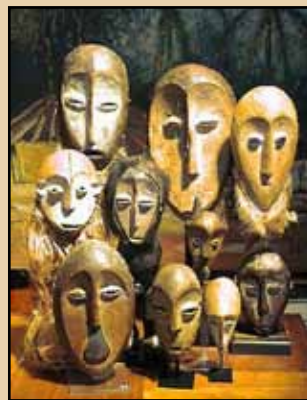
INSTRUCTION
The teacher will lead a discussion explaining to students that in Cubism, objects are broken up and reassembled with multiple angles in one view.

Pablo Picasso, *Les Demoiselles d' Avignon,* 1907

The teacher will also tell students that Picasso was inspired by the simplified, angular shapes in African carvings like these ceremonial masks.

African Ceremonial Masks

VISUAL CULTURE (DAY 3)
## LOOKING AT ALL ANGLES

INSTRUCTION (CONTINUED)

The teacher will tell students that shortly after Picasso's Rose Period, Pablo Picasso was influenced by African art. In the early twentieth century, many African artifacts were brought back to Paris museums. Painted in 1907, *Les Demoiselles d' Avignon* (French for 'ladies of Avignon') was Picasso's first painting that was influenced by African art (Dickens, 2007). This was a radical departure in style with simplified angular forms. The public, including Picasso's closest friends, were upset by its crude harsh style. Picasso left it rolled up in his studio for years, but now it is one of the most famous paintings in the world (p. 106).

The teacher will ask students what African influences can be seen in the following portraits painted by Picasso in his African period during 1907. List answers on the board.

Pablo Picasso,
Self-Portrait, 1907
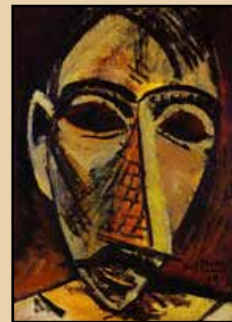
Pablo Picasso,
Head of a Man, c.1907

After students have described elements within the paintings with similar characteristics to African art, the teacher continues with the following instruction: Early examples of multiple angles in a subject exist in Egyptian hieroglyphics. Highly stylized and symbolic, Egyptian paintings showed the profile and front view simultaneously. The belief was that the whole soul would go to the afterworld if all angles were represented. For example, this ancient tomb painting of a nobleman hunting in the marshes shows his head and feet in profile while his eye and body are in front view. Look at Picasso's painting *Weeping Woman*. The teacher will ask students, "How has Picasso taken the idea of showing multiple views within a single object one step further in this painting?" and "In what ways does current visual culture affect contemporary artists and artworks in this day and age?"

111

VISUAL CULTURE (DAY 3)
LOOKING AT ALL ANGLES

Nobleman Hunting in the Marshes,
Tomb Painting. Ca. 1,400 BC

Pablo Picasso,
Weeping Woman, 1937

INSTRUCTION (CONTINUED)

The teacher will brainstorm ideas of ways visual culture influences contemporary art. Answers may include graffiti, street art, and the like in the visual arts. Architecture, advertizing, fashion, and the like may also be included in the research paper.

Students' learning task is to write an essay describing several ways that current visual culture affects contemporary artists in this day and age. Essays will be a minimum of one page, single-spaced, and typewritten. Paper is worth 20 points.

ASSESSMENT (SUMMATIVE)

Teacher assesses students' written responses to essay question. Ten points on content and ten points on spelling, punctuation, and grammar.

MATERIALS AND PREPARATION

Teacher
- Slides, reproductions, or PowerPoints of following prints by Picasso; *Les Demoiselles d' Avignon,* Pablo Picasso, 1907; *Self-Portrait, Head of a Man, Nude (Half Portrait)*, *Weeping Woman*, Pablo Picasso, 1937, and *Nobleman Hunting in the Marshes* Tomb Painting. Ca. 1,400 BC

Students
- Pencils
- Art journals

STUDIO (DAY 4)
ANALYTIC AND SYNTHETIC CUBISM

Student Cubistic Self Portraits, Freedom Academy, 2009

CONTENT INDICATOR
- Students will know the differences between Analytic and Synthetic Cubism.

PROCESS INDICATOR
- Students will be able create a cubistic self-portrait using bright expressive colors such as in Synthetic Cubism.

INSTRUCTION
The teacher will discuss and review with the students the two styles of Cubism, **Analytic** and **Synthetic**.
- The **Analytic** phase of Cubism lasted from 1907–12. During this time the cubist palette was limited to black, browns, grays and off-whites.
- **Synthetic** Cubism was the second phase of Cubism (1912–14) that followed Analytic Cubism. Instead of fragmenting objects, artists synthesized objects by building them up from abstract parts, using readymade materials such as newspaper. Brighter colors began to be used to express more emotion in Synthetic cubism.

After discussing and reviewing the two phases of Cubism, the teacher will show a PowerPoint presentation: *Analytic and Synthetic Cubism*.
After the PowerPoint, students will create a cubistic self-portrait based on Synthetic Cubism using the following steps:
1. First, students sketch a realistic, expressive self-portrait of themselves on an 8 ½″ x 11″ piece of white paper in pencil.
2. Next, they cut their picture up and place it in a mixed up way on a second piece of 9″ x 12″ colored paper.
3. After that, they sketch the mixed up picture of themselves in pencil on another 9″ x12″ piece of paper.

4. Finally, students sketch and color the abstracted self-portrait large enough to fill the space in unrealistic, expressive bright colors, making sure to fill all white spaces with color. Students can outline the shapes in black or a dark color if they think it will help their composition.

After the students have finished their cubistic self-portrait, the teacher will assess them using a checklist (See Appendix A – VII).

ADAPTATION

Students with fine motor skill problems or other disabilities can skip steps one and two, and draw their faces in a Cubistic way without cutting the face up.

EXTENSION

Students can create an Analytic Cubistic style by creating a contour drawing of a still-life in black Indian ink on white paper. Students need to keep a balance between positive and negative space as they create their drawing. After the contour drawing is complete, students will fill in some areas with newspaper clippings, and other areas with grey and black washes with the ink.

ASSESSMENT (SUMMATIVE)

Checklist: Cubistic Self-Portrait (See Appendix A – VII)

MATERIALS AND PREPARATION

Teacher
- PowerPoint: *Analytic and Synthetic Cubism*
- Examples of *Students' cubistic self-portraits*

Students
- Scissors
- Glue
- One piece of white for each student
- One piece of colored paper for each student
- Drawing pencils
- Oil pastels

LESSON 3 VOCABULARY

- **Abstract art:** The term has two main applications: (1) Art that is nonrepresentational but is an arrangement of shapes and colors (2) Art that "abstracts" or distorts its images from the visible world, e.g. Cubism (Dickens, 2007; Arnason, 2004).
- **Analytic Cubism:** The first style of Cubism (1909-11) in which artist took apart their subjects, analyzed the pieces, and rearranged them in a new composition. During this time the cubist palette was limited to black, browns, grays and off-whites.
- **Cubism:** Led by Pablo Picasso and Georges Braque, Cubism was a prominent art style of the early twentieth century that broke the subject down into geometric fragments, rearranging the parts to their simplest forms and conveying feelings with non-realistic colors to convey feelings (Bolton, 2000, p.4).
- **Impressionism:** An early example of modernism formed in France in the 1860s. Impressionist artists painted outdoors to study the changing effects of natural light. Characterized by short brush strokes, their work has a sketchy, spontaneous style.
- **Modern art:** Arose during the mid-nineteenth century with Impressionism. Rose to High Modern art period in the twentieth century with new artistic and cultural trends that were largely about rejecting tradition and experimenting with radical techniques in hope of reaching universal truths (Hunter, Jacobus, & Wheeler, 2000). The terms modernism and modern art are generally used to describe the succession of art movements that critics and historians have identified from the Realism era to abstract art and its developments up to the 1960s (Tate Glossary, 2010)
- **Synthetic Cubism:** The second style of Cubism (1912-14) that followed Analytic Cubism. Instead of fragmenting objects, artists synthesized objects by building them up from abstract parts, using readymade materials such as newspaper. Brighter colors began to be used to express more emotion in Synthetic Cubism.

PASSIONATE PICASSO

Analytic and Synthetic Cubism
Powerpoint

Analytic and Synthetic Cubism

- ## Analytic Cubism

Pablo Picasso, *Daniel-Henry Kahnweiler*, 1910

- ## Synthetic Cubism

Pablo Picasso, *Weeping Woman*, 1912

Analytic Cubism

- Analytic Cubism was the first style of Cubism starting in 1907-12.
- This style of painting was developed by Picasso, Georges Braque, and Juan Gris.
- Characteristics of Analytic Cubism include:
  - Neutral colors consisting of monochromatic blacks, browns, and off-whites.
  - Both artists took apart objects and analyzed them in terms of their shape.
  - Analytic Cubism was an appeal to the intellect.

Synthetic Cubism

- Synthetic cubism (1912-1919) was further developed to include paper fragments that often included:
  - Wallpaper or portions of newspaper pages pasted into compositions.
  - This was the first use of collage in fine art.
  - Brighter colors were often used in Synthetic Cubism in addition to neutral colors.

Analytic Cubism utilized natural forms reducing them to basic forms on a two-dimensional canvas. The focus was on form rather than color.

- Look at these two paintings. How have the elements of color and form been used? How do you know these are Analytical and not Synthetic in style?

Juan Gris, *Portrait of Picasso*, 1912

Georges Braque, *Clarinet and Bottle of Rum on a Mantelpiece*, 1911

Synthetic Cubism stretched to include more subject matter, using collage to take in additional textures and colors.

- The *Three Musicians* by Pablo Picasso is a classic example of Synthetic Cubism

- Synthetic Cubism

Pablo Picasso,
The Three Musicians, 1921

- Juan Gris further expanded his art to include Synthetic Cubism as is evidenced in his painting *The Man at the Café* 1914; Oil and papier colle pasted on canvas, 99 x 72 cm
- What elements are used that make this Synthetic Cubism?

Juan Gris, *The Man at the Café*, 1914

Analytic and Synthetic Cubism
Describe What you see in each composition.
What elements are used in each to make one Analytic and one Synthetic?

- ## Analytic Cubism

Woman with a Guitar, Georges Braque, 1913

- ## Synthetic Cubism

Guitar, Sheet Music and Wine Glass, Pablo Picasso, 1912

Is this an example of Analytic or Synthetic Cubism? How do you know?

Pablo Picasso, Still Life with Chair Caning, 1912

Based on the information make an informed judgement as to which style of Cubism this is. (Analytic or Synthetic)

- Describe what you see in this painting
- Analyze
- Interpret
- Judge

Ma Julie, Pablo Picasso, 1911-12

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INTRODUCTION TO "ACTION WITH JACKSON"

Jackson Pollock,
Lavender Mist Number 1 (7 ft. 3 in. x 9 ft. 10 in.),
1950

FOCUS

This unit focuses on Abstract Expressionism and the artists of the New York School who gathered together from the early 1940s through the 1950s. The focus is also on the move from realistic painting to Abstract Expressionism. Abstract Expressionism evolved in the United States from 1945–60 with Jackson Pollock as one of its leading figures. Although there were many artists within the Abstract Expressionist movement, or the New York School as it was known, there wasn't one particular style. The one thing that united Abstract Expressionists was the expression of feeling

DOMAIN KEY

AH = Art History
C = Criticism
A = Aesthetics
VC = Visual Culture
S = Studio

through color on large canvases. Two main areas in Abstract Expressionism—Action Painting and Color Field Painting—are studied in this lesson. The main focus in the studio section is on Jackson Pollock and Action Painting.

TIME

Four or five 45 minute class periods, plus time to let students create their group Action Painting pieces.

LESSON OBJECTIVE

The object of this lesson is to teach students to express themselves through large body movements, as well as expressing their emotions through the elements and principles of art such as line, color, rhythm, and movement. The expression of feelings through color, emotion, and line will be examined as students learn how to express their feelings in art.

NATIONAL STANDARDS
(See Appendix B: I)

INTRODUCTION

Abstract Expression emerged after WWII with a group of avant-garde artists dubbed "Abstract Expressionists" in 1946 by art critic Robert Coats, the critic for the New Yorker (Bricker Balken,2005). This new artistic trend appeared in New York from about 1943 through the early 1950s. There were two main branches of Abstract Expressionism—Action Painting that concentrated mainly on the gestural aspect of painting and Color Field Painting that focused on large fields of color. Both were meant to evoke emotion and awe from the viewer. Jackson Pollock was the leader of the Abstract Expressionist movement.

CONCEPTS

- Abstract Expressionism was purely an American art movement that emerged after World War II, led by a new group of up-and-coming avant-garde artists.
- Abstract Expressionists' work had a huge impact, helping New York become the center for the American Abstract Expressionists to display their art in the 1950s and 1960s (Herskovic, 2003).
- The Abstract Expressionists weren't united by any particular style, but by the scale of their work. The Abstract Expressionists felt that art should be spontaneous personal expression, and they all developed their own individual ways of painting.
- Abstract Expressionism paints inward expressions rather than outward appearances (Ramindo, 2005).
- Two main branches of Abstract Expressionism were:
    - a) Action Painters (aka. Gestural Painters)
    - b) Color Field Painters

- Jackson Pollock was the leading Action Painter in Abstract Expressionism.
- Mark Rothko was a leading Color Field Painter in Abstract Expressionism.
- Clement Greenburg was an influential art critic of the time that promoted Abstract Expressionism.
- This new group of Abstract Expressionist artists gathered together with art critics to promote their art during this time.
- After the war ended, a greater part of mainstream artists returned home to find they had no place to exhibit.
- There were many American Abstract Expressionists, but Jackson Pollock was a major player in the movement.

MATERIALS AND PREPARATION FOR LESSON 4
TEACHER = T, STUDENT =S
- Art reproductions (T)
- PowerPoints (T)
- Large pieces of white paper from paper rolls about 9 to 12 feet long (one per each group of students) (S)
- Latex paint in a variety of colors (S)
- Buckets for paint (S)
- Large sticks and/or paint brushes (S)

LESSON 4 ASSESSMENT OVERVIEW
Aesthetics: (Formative) Group discussion and completion of answers to aesthetic questions based on the Formalist Art Theory in art journals

Art Criticism: (Formative) The Anderson Art Criticism and Formalist Art Theory are checked off for completion and understanding in art journals

Art History: (Formative) Teacher checks students' Abstract Expressionist spider maps for understanding and completion

Visual Culture: (Formative) Teacher checks art journals

Studio: (Summative) 1–5 Student self-assessment rating scale

CONTENT INDICATORS
- Students will know that Jackson Pollock was the leading artist in Action Painting, and that Mark Rothko was the leading artist in Color Field Painting. (AH)
- Students will know that the Abstract Expressionists movement was an American art movement. (VC)
- Students will know how to apply the Formalist Art Theory to Abstract Expressionist art works. (C)
- Students will know that the object in an artwork does not need to be recognized in order for the work to be considered art. (A)
- Students will know how to apply the elements of art and principles of design to create a successful large group Action Painting. (S)

PROCESS INDICATORS

- Students will be able to identify the difference in styles between Action Painting and Color Field Painting through class discussion and in writing. (AH)
- Students will be able to identify the cultural influences that Abstract Expressionism had on the American culture after WWII by participating in class discussion and writing in their art journals. (VC)
- Students will be able to judge an artwork using the Anderson criticism model. (C)
- Students will be able to discuss aesthetic questions based on the Formalist Art Theory. (A)
- Students will be able to work in groups to create a successful Action Painting. (S)

ART HISTORY (DAY 1)
ACTION AND COLOR FIELD PAINTING

CONTENT INDICATOR
- Students will know that Jackson Pollock was the leading artist in Action Painting, and that Mark Rothko was the leading artist in Color Field Painting.

PROCESS INDICATOR
- Students will be able to identify the difference in styles between Action Painting and Color Field Painting through class discussion and in writing.

INSTRUCTION
The teacher will have students take notes in their art journals while introducing Abstract Expressionism and its definitions from the vocabulary list. The teacher tells students that Abstract Expressionism evolved in the United States from 1945–60 with Jackson Pollock as one of its leading figures. Although there were many artists within the Abstract Expressionist movement, or the New York school as it was known, there wasn't one particular style that united them. The one thing that united Abstract Expressionists was expression of feeling through color on large canvases.

The teacher then reviews the two main areas of Abstract Expressionism:

1. **Action Painting. Leading artist: Jackson Pollock.** At the forefront of Abstract Expressionism, Jackson Pollock developed Action Painting which was characterized by freely applied paint on huge canvases to show feelings and emotions rather than subject matter. The grand scale of the artworks was meant to awe the viewer and provoke deep spiritual thought (Arnason, 2004).

Jackson Pollock in his Long Island studio,1950

129

2. **Color Field Painting; Leading artist: Mark Rothko.** Color Field Painting was based on huge blocks of color. Rothko painted with brushes and rags giving the blocks soft, hazy edges that seemed to float and shimmer, and almost come alive. His pictures are meant to absorb the viewer in colors, shapes and textures. Rothko didn't want his art to communicate a particular feeling or state of mind, but was interested only in expressing basic human emotions. He said, "The people who weep before my pictures are having the same religious experience I had when I painted them" (Dickens, 2006).

After introducing Action Painting and Color Field Painting, show the PowerPoint *Abstract Expressionism* (see Appendix A; VIII). Review key points of each style with students and show examples of Action Paintings and Color Field paintings. Students will be able to identify the difference in styles between Action Painting and Color Field Painting through class discussion after viewing various examples.

The next part of the PowerPoint is a matching game called Action or Color Field Painting? Numbered reproductions of either Action Paintings or Color Field paintings are shown. Have students get into four or five groups. Give each group a numbered handout to go along with the PowerPoint. Students' task is to identify each numbered art work and match it on their paper to either an Action Painting or a Color Field Painting. Each correct answer is worth one point. The group that gets the most points wins the

ART HISTORY (DAY 1)
ACTION AND COLOR FIELD PAINTING

game. After the game, students will make an Abstract Expressionist spider map to identify characteristics of Action Painting and Color Field Painting, as well as artists in each field based on the images in the PowerPoint (see Appendix A; IX).

ASSESSMENT (FORMATIVE)

The teacher will check students' Abstract Expressionist spider maps for understanding and completion.

MATERIALS AND PREPARATION

Teacher
- PowerPoint: *Abstract Expressionism*

Students
- A numbered handout for the Action Painting or Color Field Game
- Abstract Expressionist spider map

Vocabulary
- Abstract Expressionism
- Action Painting
- Color Field Painting

Artists
- Jackson Pollock
- Mark Rothko

VISUAL CULTURE (DAY 2)
INFLUENCES

Jackson Pollock,
Galaxy
1947

Photo taken by C-Monster,
Photo of Graffiti in New York,
2006

CONTENT INDICATOR

- Students will know that the Abstract Expressionists movement was an American art movement.

PROCESS INDICATOR

- Students will be able to identify the cultural influences that Abstract Expressionism had on the American culture after WWII by participating in class discussion and writing in their art journals.

INSTRUCTION

The teacher will lead discussion with the students on the following information:

- The Abstract Expressionists movement was an American art movement that came about after WWII. With the influx of exiled artists, largely from France, Americans were eager to define the authenticity and ingenuity of American cultural expression (Bricker Balken, 2005). How has Abstract Expressionism affected today's visual culture?

The teacher then asks the following questions:

- How has Abstract Expressionism affected today's visual culture?
- Can you think of anything that is purely American in today's visual culture? What western influences do you see in the

world?
- The teacher lists answers on the board.
- Students write the answers in their journals.

ASSESSMENT (FORMATIVE)

Teacher will check art journals for completion and participation (5 points for completion and 5 points for participation).

MATERIALS AND PREPARATION

Teacher
- White board markers

Students
- Art journals
- Pencils

ART CRITICISM (DAY 2 CONT.)
ANDERSON CRITICISM MODEL

CONTENT INDICATOR
- Students will know how to apply the Formalist Art Theory to Abstract Expressionist art works.

PROCESS INDICATOR
- Students will be able to judge an artwork using the Anderson criticism model.

INSTRUCTION

Students will judge an Action Painting such as *Galaxy*, painted in 1947 by Jackson Pollock, using the following Anderson criticism model.

Jackson Pollock,
Galaxy,
1947

Anderson Art Criticism Model
1. **Reaction** – initial response
2. **Perceptual Analysis**
   a. **Representation** – initial description, what sparked the interest?
   b. **Formal Analysis** – relationship between forms, elements, and principles of design are analyzed.
   c. **Formal Characterization** – in-depth recap of the initial reaction.

INSTRUCTION (CONTINUED)

3. **Personal Interpretation** – meaning is given through synthesis of the reaction and the analysis.
4. **Contextual Examination** – contextual and historical information is given and the questions of who, what, when, where, why, and how are answered.
5. **Synthesis**
   a. **Resolution** – judgment made after contextual examination, addressing the artistic intent
   b. **Evaluation** – justifying the artwork based on the aesthetic theories or philosophy.

After the students have evaluated an Action Painting using the Anderson criticism model, the teacher will introduce these key points to the class:

- Abstract Expressionists expressed themselves purely through the use of form and color. With this form of non-representational or non-objective art, there are no concrete objects represented.
- As art became more abstracted in the early to mid-twentieth century, sometimes losing its subject matter altogether, it became increasingly difficult to assess art on its subject matter alone, so art critics had to come up with a way to criticize and judge art at this time.
- The Formalist Art Theory was developed as a way to criticize and judge art through the formal properties, or elements and principles of art, such as line, shape, color, rhythm, and balance.
- Modern art was based on the formalist qualities of the elements and principles of art.

The teacher then goes over the Formalist Art Theory with the students (see Appendix A; X. for the Formalist Theory chart). During the Formalist Art Theory lecture, the students take notes in their art journals covering the following information:

The Formalist Art Theory
- The Formalist Theory is concerned with the artwork itself.
- It is not interested in what the artwork represents or expresses.
- What matters most is form, not content.
- It is concerned with the "formal properties," such as color, shape, rhythm, balance, etc.

ART CRITICISM (DAY 2 CONT.)
ANDERSON CRITICISM MODEL

- Artwork is concerned with the formal properties.
- The object or subject matter is not important.
- Formalism suggests that the formal properties are important in the aesthetic experience.

The teacher then collects the Formalist and Anderson Art theories and checks them off for completion and participation points. (Points are based on completion, attention to detail, and effort.)

ASSESSMENT (FORMATIVE)

The Anderson Art Criticism and Formalist Art Theory are checked off for completion and understanding in art journals. (10 pts.)

MATERIALS AND PREPARATION

Teacher
- Anderson's Criticism Model
- Formalist Art Theory

Students
- Art journals
- Pencils

AESTHETICS (DAY 3)
WHAT IS ART?

CONTENT INDICATOR
- Students will know that the object in an artwork does not need to be recognized in order for the work to be considered art.

PROCESS INDICATOR
- Students will be able to discuss aesthetic questions based on the Formalist Art Theory.

MOTIVATIONAL ACTIVITY
The teacher displays various prints of Action Paintings and Color Field Paintings around the room and asks students what they think about this kind of art.

The teacher then asks students the following questions while students debate answers orally:
- Is this art?
- Can anyone do this type of art?
- Why are these artworks famous?
- How do museums decide which artworks are to be displayed and which artworks are not to be displayed?
- Would a museum display one of our artworks? Why or why not?

INSTRUCTION
The teacher introduces these key points while students take notes:
- Abstract Expressionists expressed themselves through large splatterings of color on large canvases and large blocks of color.
- These large paintings were meant to awe viewers and provoke deep emotional or spiritual responses (Dickens, 2006).
  The teacher will also ask the following aesthetic questions based on the Formalist Theory:
- Does the object need to be recognized for the work to be considered art? Why or why not? Explain your answer.
- How can a work of art be spontaneous without appearing unplanned or unfinished?
- How can the Formalist Theory judge the quality of this type of work?

Students will answer the aesthetic questions based on the Formalist Art Theory in a class discussion and take notes on their answers. The teacher assesses them through observation and completion of answers to aesthetic questions.

AESTHETICS (DAY 3)
WHAT IS ART?

ASSESSMENT (FORMATIVE)

Teacher will assess through observation of group discussion and completion of answers to aesthetic questions based on the Formalist Theory in art journals.

MATERIALS AND PREPARATION

Teacher
- Various Action and Color Field Paintings to be displayed around the art room

Students
- Art journals
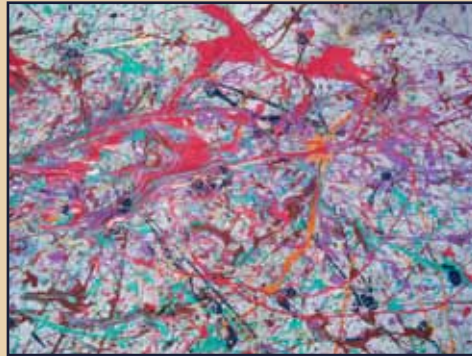- Pencils

STUDIO (DAY 4)
GROUP ACTION PAINTING

CONTENT INDICATOR
- Students will know how to apply the elements of art and principles of design to create a successful large group Action Painting.

PROCESS INDICATOR
- Students will be able to work in groups to create a successful Action Painting.

INSTRUCTION

Student group work, Freedom Academy, 2009

Teacher reviews the following concepts while students take notes:
- Jackson Pollock specialized in thick textured paintings, layering the canvas with a mass of splashes, streaks, and splotches of color.
- This type of Abstract Expressionism was called Action Painting because of the large body movements involved with the process of painting.
- Unlike other artists who painted vertically or upright, Pollock laid his canvases and flat on the floor, later hanging them on the wall for viewing.
- Jackson Pollock relied on gravity as an artistic force as he used large sticks in addition to large paintbrushes for a more splattered, gestural type of painting.

The teacher then reviews formal elements of art and principles of design that an Abstract Expressionist such as Jackson Pollock would use to make a successful Action Painting (see Elements and Principles of Art Chart in Appendix B; IX). The following points are reviewed:
- Elements of art: Line, shape, color, texture, space, value and form.
- Principles of design: Emphasis, balance, harmony, variety, movement, rhythm, proportion, and unity.

139
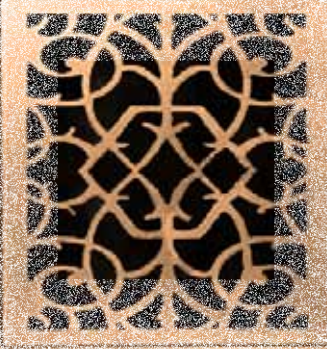
STUDIO (DAY 4)
GROUP ACTION PAINTING

Students then divide into four or five groups and create a large Action Painting using the elements and principles of art for a successful finished piece. Each group will name their artwork when it is finished. After the students have finished their large Action Painting, the teacher will give them a self-assessment handout to rate their artwork.

EXTENSION

Students can make small Action Paintings on smaller pieces by putting a piece of paper in a cardboard lid (the lids can come from pizza boxes or copy paper boxes). They will have individual marbles dipped in various colors of paint. They will take one marble at a time and roll individual colors across the paper until it is with a variety of colors.

ADAPTATION

Students can create an Action Painting using a paint program on a computer if they have physical problems with large motor skills.

LAYERS OF MEANING

Students will come up with a meaningful name for their large group Action Paintings

ASSESSMENT (SUMMATIVE)

Student self-assessment with a rating scale of 1–5. (See Appendix A; XI for student rating scale handouts)

MATERIALS AND PREPARATION

Teacher
- Handouts of student self-assessment (rating scales)

Students
- Large pieces of butcher paper (for each group)
- Various colors of latex paint
- Large paintbrushes and/or sticks to apply paint

LESSON 4 VOCABULARY

- **Abstract Art:** (1) Art that is nonrepresentational, purely independent, and makes no reference to an exterior world, e.g. Suprematism, Abstract Expressionism. (2) Art that "abstracts" its images from the visible world, e.g. Cubism (Arnason, 2004).
- **Abstract Expressionism:** A twentieth-century art movement, which flourished in New York in the 1940s and '50s in which artists applied paint freely to huge canvases in an effort to show feelings and emotions rather than realistic subject matter (Mittler2006; Dickins, 2006).
- **Action Painting:** A technique developed by Pollock, which involved dribbling and splashing paint onto a horizontal canvas for a forceful, expressive effect. The concept in art of Action Painting reduces art to an act in itself (Harrison & Wood, 2004; Dickins, 2006).
- **Clement Greenburg:** An influential formalist art critic in the modern art movement (Arnason, 2004). He advanced the idea that art's ability to connect with human experience is independent of any representational qualities it may have (p. 410).
- **Color Field Painting:** A style of abstract painting where pictures are made up from large blocks of color designed to provoke a strong emotional or spiritual response. Pioneered by Rothko (Dickens, 2006).
- **Formalist Theory:** An approach to art that emphasizes qualities of visual form, color, and composition (Arnason, 2004). The Formalist Theory is concerned with the artwork itself. It is concerned with the "formal properties," such as color, shape, rhythm, balance, etc. It is not interested in what the artwork represents or what it expresses. What matters most is form, not content.

ACTION WITH JACKSON

ABSTRACT EXPRESSIONISM
POWERPOINT

Abstract Expressionism

Action Painting
and
Color Field Painting

Action Painting,
and
Color Field Painting.

- Abstract Expressionists were united by expression of feeling through color on large canvases.

- There were two main areas in Abstract Expressionism; Action Painting and Color Field Painting.

Abstract Expressionism

- Abstract Expressionism evolved in the United States from 1945-60 with Jackson Pollock as one of its leading figures.
- Although there were many artists within the Abstract Expressionist movement, or the New York school as it was known, there wasn't one particular style.
- The one thing that united Abstract Expressionists was expression of feeling through color on large canvases.

Key Characteristics of
Action Painting
and
Color Field Painting

1. Action Painting

a. paint is spontaneously dribbled, splashed, or smeared onto the canvas.[2]

2. Color Field Painting

a. large fields of flat, solid color.[1]

Jackson Pollock: Action Painter

- Jackson Pollock was the leading Action Painter of the Abstract Expressionist movement.
- His work was characterized by large splatter or drip paint.

Jackson Pollock, *Galaxy*, 1947

Mark Rothko: Color Field Painter

- Mark Rothko was the leading Color Field Painter.
- By 1947, he largely abandoned titles of his paintings and resorted to colors or numbers to distinguish one painting from the other.

Mark Rothko, *Untitled*, 1949

Action Painting or Color Field Game

- The object of this game is to see how many of the following images you can identify correctly. Each reproduction is numbered and your job is to identify whether it is an Action Painting or Color Field Painting. The group with the most points wins the game.

(1)

(2)

#(3)

#(4)

#(5)

#(6)

(7)

(8)

(9)

(10)

(11)

(12)

(13)

(14)

Answers to
Action Painting or Color Field
Game

- 1. Color Field
- 2. Color Field
- 3. Action Painting
- 4. Color Field
- 5. Color Field
- 6. Action Painting
- 7. Color Field
- 8. Color Field
- 9. Color Field
- 10. Action
- 11. Action
- 12. Color Field
- 13. Action
- 14. Action

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1. Arnason, H. (2004). *History of modern art* 5th edition. London: Laurence King Publishing Ltd.

2. Harrison, C. & Wood, P. (Ed.) (2003). *Art in theory*. 350 Main Street, Malden, MA 02148-5020, USA: Blackwell Publishing.

Image References for Action Painting or Color Field Game

- #1 Mark Rothko. *No. 9*, (1948), National Gallery of Art, Gift of The Mark Rothko Foundation, Inc., 1986.43.143
- #2. Helen Frankenthaler. (1952). *Mountains and Sea*
- #3. Jackson Pollock. (1946). *Shimmering Substance* Oil on canvas, 30 1/8 x 24 1/4 in. The Museum of Modern Art, New York
- #4. Barnett Newman. (1948). *Onement 1*, Oil on canvas and oil on masking tape on canvas
- #5. Clyfford Still. (1953). Untitled, #6. Franz Kline. (1954). *Painting Number 2*
- #7. Mark Rothko. (1949). *No. 3/No. 13 (Magenta, Black, Green on Orange)*, 85 3/8" x 65" (216.5 x 164.8 cm), oil on canvas
- #8. Helen Frankenthaler. (1963). *Blue Atmosphere*
- #9. Robert Motherwell. (1973). *The Blue Painting Lesson*
- #10. Jackson Pollock. (1943). *Composition with Pouring II*
- #11. William de Kooning. (1950). *Excavation* #12. Clyfford Still. (*1948-C*). 81x69' Oil on Canvas
- #13. Lee Krasner. (Married to Jackson Pollock) (1959). *Cool White*
- #14. William de Kooning. (1952-53). *Woman V*

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http://cruelanimal.blogspot.com/2005/10/galaxy.html

Jackson Pollock, (1950). *Lavender Mist*. Retrieved; June 2, 2010 from

http://www.ibiblio.org/wm/paint/auth/pollock/lavender-mist/

Jackson Pollock in his Long Island studio, (1950). Retrieved; June25, 2010

from http://aigerasdreams.files.wordpress.com/2009/02/dirk.jpg

Mark Rothko. *No. 9,* (1948), National Gallery of Art, Gift of The Mark

Rothko Foundation, Inc., 1986.43.143

CONTEMPORARY ART UNIT

CONCEPTUAL ART

INTRODUCTION TO
"GET THE CONCEPT?"

FOCUS

This lesson focuses on conceptual art. Students learn that the concepts or ideas take priority over the aesthetics and that some conceptual artists have assistants to produce their works. Students learn how the Dada Art movement paved the way for conceptual art in the 1960s and nowadays. Appropriated works by postmodern artist Sherri Levine are examined, and the aesthetic question "Why isn't appropriation the same as copying?" is discussed. The topic of art and originality is also talked about, and the question, "Can anything in the contemporary art world be original?" is explored.

Conceptual artists Sol LeWitt and Jeff Koons, who have assistants to produce their work (Archer, 1997), are also studied in a PowerPoint. Students are shown how these artists come up with ideas for artworks and then supervise the production, but do not directly paint or sculpt the finished works. The notion that a person can come up with an idea or concept for a work of art provides students with new ways of considering art production.

TIME

Three or four class periods.

LESSON OBJECTIVE

The objective of this lesson is to teach students that the concept of an artwork can be more important than the formal qualities.

SCOPE AND SEQUENCE

Students have already had lessons on appropriating images into existing paintings.

NATIONAL STANDARDS

(See Appendix B: I)

DOMAIN KEY

AH = Art History
C = Criticism
A = Aesthetics
VC = Visual Culture
S = Studio

155

CONCEPTS

- Marcel Duchamp paved the way for conceptual artists with Dada art and his readymades.
- Conceptual art focuses on the idea rather than the artwork itself.
- Appropriation isn't the same as copying.
- Postmodern artists "deconstruct" works through appropriation by emptying the contents of the original piece and reconstructing it to have new meaning.
- Art and originality is explored.
- Conceptual artists give detailed instructions and have assistants carry out the final artworks.
- Artists can create artworks without touching the final pieces themselves.

MATERIALS AND PREPARATION FOR LESSON 5
TEACHER = T, STUDENT =S

- PowerPoint presentations (T)
- Art reproductions (T)
- Art journals (S)
- Pencils (S)
- Drawing and painting media (S)

LESSON 5 ASSESSMENT OVERVIEW

Art History: (Formative) Teacher checks students' notes for understanding
Aesthetics: (Summative) Student essay
Art Criticism: (Formative) Teacher checks student art journals for completion and understanding
Visual Culture: (Summative) Checklist
Studio: (Summative) Teacher checks artworks to see how close the student comes to the original art card

CONTENT INDICATORS

- Students will know how the Dada Art movement influenced conceptual art and that the idea or concept take priority over aesthetics in conceptual art. (AH)
- Students will know why appropriation is not the same as copying, even if the artist has not changed anything visually in his/her artwork from the original. (A)
- Students will know that contemporary artists can create art through teams of assistants. (C)
- Students will know what role kitsch plays in the art world. (VC)
- Students will know that some conceptual artists have assistants to create their artworks for them. (S)

PROCESS INDICATORS

- Students will be able to critique *One and Three Chairs* by Joseph Kosuth. (AH)
- Students will be able to write a persuasive essay based on the four major elements and six aesthetic clusters.(A)
- Students will be able to critique *Michael Jackson and Bubbles* by Jeff Koons using the Hamblen model of criticism. (C)
- Students will be able to identify high and low art by labeling images in their art journals. (VC)
- Students will be able to create a conceptual artwork by giving instructions without touching the artwork themselves. (S)

ART HISTORY (DAY 1)
FROM DADA TO CONCEPTUAL ART

Joseph Kosuth, *One and Three Chairs*, 1965

CONTENT INDICATOR

- Students will know how the Dada Art movement influenced conceptual art, and that the concept or idea take priority over aesthetics in conceptual art.

PROCESS INDICATOR

- Students will be able to critique *One and Three Chairs* by Joseph Kosuth.

INSTRUCTION

The teacher introduces an art history lesson on the Dada movement and conceptual art. Students take notes on key points in their art journals for later quiz.

Marcel Duchamp was a major proponent of the Dada Art movement. The Dada Art movement was formed during WWI. The art was unconventional, often shocking, and presented as a protest against the war and the state of society. The word "Dada" was picked randomly out of the dictionary and means "hobby horse" (Dickens, 2006). Duchamp was a conceptual innovator of the Dada movement who posed conceptual challenges to conventional art (Galenson, 2009). As a young painter, his cubistic painting *Nude Descending a Staircase* caused a scandal at the 1913 Armory Show in New Your City (p. 162).
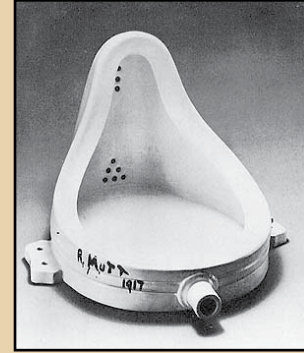
Marcel Duchamp,
*Nude Descending
a Staircase,* 1912

Marcel Duchamp,
Bicycle Wheel,
1913

Marcel Duchamp,
Fountain (original lost),
1917

Philadelphia Museum of Art

Stung by this rejection, Duchamp felt that the incident had liberated him. He said, "All right, since it's like that, there's no question of joining a group–I'm going to count on no one but myself alone"(Sylvester, 2001). He formed a one-man crusade to reverse the direction of modern art. Duchamp's goal was to re-establish art to its conceptual purpose. He was interested in ideas more than the physical aspects of painting. Duchamp's most radical departure from mainstream art was his invention of the readymade. These were manufactured objects that he selected and designated as works of art. He felt that there was magic in the idea, and stressed that aesthetic considerations played no role in his selection of objects. His readymades were based on a reaction of visual indifference and, at the same time, a total absence of good or bad taste. Duchamp made his first readymade in 1913 by attaching a bicycle wheel to a stool. In 1917, Duchamp purchased a porcelain urinal, signed it with the fictitious name R. Mutt, titled it *Fountain* and submitted it. The founders of the art exhibit were outraged and rejected it (p. 162-163).

During the late 1960s a group of artists in New York began to identify their work as conceptual art (Galenson, 2009). In many ways conceptual art paralleled the earlier Dada movement. Conceptual art was a protest against the Viet Nam War, and carried political messages as did Dada. Sol LeWitt and Joseph Kosuth were key members of the conceptual art movement. Like Dada, conceptual artists fought against the values of fine art. Conceptual art went beyond Dada in defining new artistic forms that were more strictly conceptual than any earlier art (p. 310-311).

Conceptual artists have been more interested in the concept or idea behind the art rather than the artwork itself. The nature of reality is

159

explored in diverse ways that can be represented in pictures or words. The teacher shows various examples of conceptual art from the 1960s, ending with *One and Three Chairs* (1965) by Joseph Kosuth. The teacher goes on to explain: *One and Three Chairs* (1965) by Joseph Kosuth consisting of a photograph of a chair, a wooden chair and a dictionary entry for "chair" is one example of conceptual art and how artists were beginning to expand their expressions in art. The teacher then asks students, "How has he brought the concept about in what a chair is in this photo?" A class discussion follows.

ASSESSMENT (FORMATIVE)

The teacher checks students' notes for understanding.

MATERIALS AND PREPARATION

Teacher
- Images showing conceptual art from the 1960s

Students
- Art journals
- Pencils

Vocabulary
- Dadaism
- Conceptual art

Artists
- Marcel Duchamp
- Joseph Kosuth

AESTHETICS (DAY 2)
ARTIST'S INTENT AND VIEWER'S INTERPRETATION

**Art and Originality: Why isn't appropriation
the same as copying?**

CONTENT INDICATOR
- Students will know why appropriation is not the same as copying, even if the artist has not changed anything visually in his/her artwork from the original.

PROCESS INDICATOR
- Students will be able to write a persuasive essay based on the four major elements and six aesthetic clusters.

MOTIVATIONAL ACTIVITY
The teacher reviewing the following question leads a class discussion:

What is appropriation?
Answers can include:
- The borrowing of images from one context to another.
- Works that copy and manipulate images to communicate ideas.
- Changing an original image to create new meaning by moving it into a new setting.

INSTRUCTION
The teacher reviews appropriation, its definition, and how it fits into contemporary postmodern art with the class. After reviewing appropriation, the teacher asks, "Why isn't appropriation the same as copying?'

After reviewing appropriation, the teacher then gives the definition of deconstruction within postmodern art as follows: One of the most popular postmodernist tendencies within aesthetics is deconstruction. Postmodern artists "deconstruct" works through appropriation by emptying the contents of the original piece and reconstructing it to have new meaning.

The teacher then reviews, compares, and contrasts the differences between modernism and postmodernism with students. Students take notes in their art journals for future reference.

Differences between modernism and postmodernism:
- Modern artists were concerned with the influx of new technologies and ideologies within their social settings and

environments (Ran, 2009).
- Modern artists insisted on a complete break from past traditions and history in their art.
- Modernism emphasizes authorship and ownership, originality and the uniqueness of the created object, and conventional standards of aesthetic evaluation (p.57).
- Modern artists emphasized originality and the development of new forms based on new technologies.
- Modern artists wanted to redefine art and art tradition.
- Modernism was concerned with purity, order, rationality, universality, simplicity, and clarity (p. 51).
- Postmodernism rejects the ideals of modernism. (Ran, 2009).
- Postmodernist artists borrow from past traditions and images within their art.
- Postmodernism rejects ideologies of universal social settings and environments.
- Postmodernism questions authenticity, authorship, and originality (p. 54).
- Postmodernism demonstrates complexity, contradiction, and ambiguity in the place of the modernist quest for originality, purity, and rationality p.57).

The two following art works, *Tableau No. IV* by Piet Mondrian and *After Piet Mondrian* by Sherrie Levine, are compared and contrasted with a teacher-lead discussion.
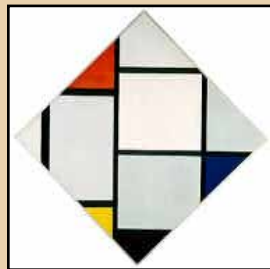
Piet Mondrian,
Tableau No. IV,
Oil on canvas, (56 ¼" x 56"),
1944-45
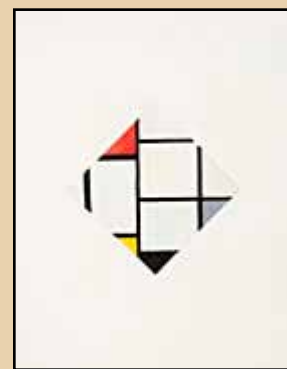
Sherrie Levine,
After Piet Mondrian,
Watercolor, (14" x 11"),
1984

The teacher tells students: the above two pictures are of the same image, the first by Piet Mondrian (1944–1945), and the second by Sherrie Levine in 1984. Why is her art an example of appropriation? Why isn't it just a copy of Piet Mondrian's piece?
(Answer)

As a postmodern artist, Sherrie Levine is re-representing the familiar image of Piet Mondrian with contemporary meaning. She is going against the modern art ideas of originality, and authenticity (Arnason, 2004). She made her own feminist statement by deconstructing masterpieces created by male artists and redoing them in watercolor. Levine substitutes Mondrian's attempt at precise purity of color in oils with slight imperfections of color through the use of watercolor (p. 687). After students have heard the answers, the question, "What was she trying to express with the slight imperfections in the watercolor?" (Answers will vary)

Some artists make copies of the original artworks to convey a more contemporary meaning. Sherrie Levine took the idea of appropriation one step further by photographing a photograph by Walker Evans without changing a thing (Arnason, 2004). Ask students why this is appropriation and not just a copy of the image.

Sherrie Levine,
After Walker Evans, 1981
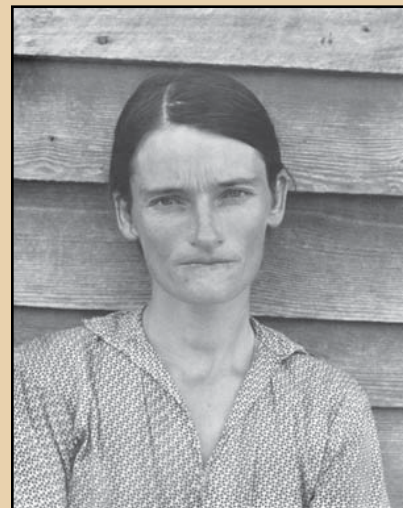
Walker Evans,
Untitled Photo, 1936

The reason this is appropriation and not copying is in the concept or reason for each photograph. The original photograph taken by Walker Evans was intended to record the living conditions of the poor in the

AESTHETICS (DAY 2)
ARTIST'S INTENT AND VIEWER'S INTERPRETATION

depression of the 1930s. Levine forces the viewer to look at the political, cultural, and commercial forces that sent Evans to the South in the first place (p. 687).

How do Levine's replications undermine the ideals of originality and authenticity in modernism? What about copyright infringements? How has Sherrie Levine deconstructed the photo *After Walker Evans*? (Answers) The copyrights of these photos expired before Sherrie Levine photographed the original photograph. Teacher reviews with the following question:

- Why isn't appropriation the same as copying?

Answers can include:

- Artists use their creative ideas to communicate through familiar images.
- Well-known images are manipulated to convey new meaning.

MOTIVATIONAL ACTIVITY (PART 2)

The teacher will ask students the following questions:

- Can anything be original nowadays?
- Has everything in the art world been done?
- Even if all of the elements have previously been used in art, how can one come up with original ideas?

Answers can include:

- Combine modern culture with past ideas.
- Take existing elements and make something new.

INSTRUCTION (PART 2)

The teacher will start by showing students examples of Suprematism starting with examples of circles and squares with color, and ending with *White on White* by Kazimir Malevich to show how he further broke down the elements by erasing color as much as possible.

The teacher then tells students that Suprematism was an early twentieth-century art style developed by Kazimir Malevich based on abstract geometric shapes to convey a sense of energy and movement. Malevich broke down the elements of art with a focus on the square and circle. In an effort to take his abstraction one step further, Malevich erased color as much as possible. His paintings consisted of geometric shapes flatly painted on the pure canvas surface, seeking to bring art to its supreme form through the simplification of its elements. Malevich's white square on a white ground is a leading example of the Suprematist movement.

164

AESTHETICS (DAY 2)
ARTIST'S INTENT AND VIEWER'S INTERPRETATION

Students are shown two similar images: one by Kazimir Malevich and the other by Tom Friedman. A review of each artwork and the reasons each piece was created are discussed. Tom Friedman is a contemporary conceptual artist who is promoting the idea or concept behind his artworks. The teacher leads a class discussion comparing and contrasting the two artworks by Kazimir Malevich and Tom Friedman. The teacher asks students, "How is Tom Friedman's *1,000 Hours of Staring* similar to Kazimir Malevich's *White on White*? Now look at the title of Tom Friedman's artwork. What concept or idea is he trying to convey? How is this artwork different than Malevich's artwork?" Students will use the Feldman's criticism approach to describe, analyze, interpret, and judge each artwork.

After students have finished critiquing the two artworks, the teacher leads a discussion as to what each artwork is about, the art movement is from, and what was the artists' intent.

Kazimir Malevich,
White on White,
31 ¼" x 31 ¼", 1918

Tom Friedman,
1,000 Hours of Staring,
Stare on paper, 32 ½" x 32 ½",
1992–1997

The teacher assigns students to create an artwork similar to that of Tom Friedman using blank pieces of white paper. Their final piece will be judged by an imaginary art critic (the teacher) for an upcoming art show. Students can pair up for this assignment.

The students' task is to come up with a clever idea to convince the art critic that their art piece should be displayed in the art show. The ideas and concepts behind their piece will be explained by the four major elements in the art work: (1) the art object, (2) the artist, (3) the audience, and (4) what the work is about. Students will write an essay based on these four major elements and six aesthetic clusters (see Appendix I: IV) to

165

convince the art critic that what they have created is a work of art.

They will be graded on the following criteria:

- Knowledge of four major aesthetic issues related to the object. (8 pts.)
- Use of references to theories and/or philosophies in at least one of the six clusters. (4 points). (Artist intent and viewer's interpretation.)
- Personal beliefs about the four key issues and the object. (4 pts.)
- Organized and interesting discussion. (3 pts.)
- Acceptable grammar and spelling. (1pt.)
  (Adapted from *Assessment in Art Education* by Donna Kay Beattie (1997).)

ASSESSMENT (SUMMATIVE)

Student essay

MATERIALS AND PREPARATION

Teacher

- Images of Piet Mondrian's *Tableau No. IV*, 1944–45, *After Piet Mondrian*, by Sherrie Levine, *After Walker Evans*, by Sherrie Levine, *Untitled Photo* by Walker Evans, 1936, *White on White,* by Kazimir Malevich, *1,000 Hours of Staring* by Tom Friedman.
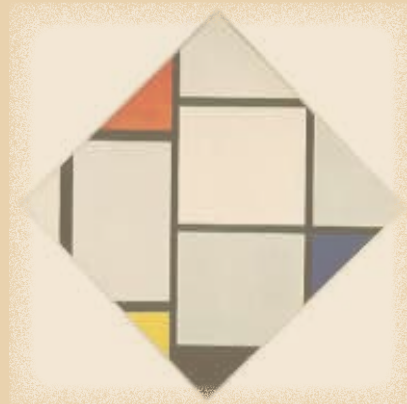
Students

- Handout; Aesthetics*: Six Major Clusters or Problems* (See Appendix A: VI.)

Vocabulary

- Appropriation
- Deconstruction

Artists

- Piet Mondrian
- Sherri Levine
- Kazimir Malevich
- Tom Friedman

ART CRITICISM (DAY 3)
FINE ART OR KITSCH?

CONTENT INDICATOR
- Students will know that contemporary artists can create art through teams of assistants.

PROCESS INDICATOR
- Students will be able to critique *Michael Jackson and Bubbles* by Jeff Koons using the Hamblen model of criticism.

INSTRUCTION
The teacher will share the following facts to the students:

In the 1990s, a group of conceptual and installation artists based in the United Kingdom came together forming the Britart movement (Dickins, 2006). Most of these artists attended Goldsmith College in London and had their artworks displayed in the Saatchi Gallery from 1992 to the present. This exposure brought them to the forefront of the art world and fame. Damien Hirst and Ron Mueck are two well known postmodern artists that came out of this movement and continue to produce artworks today. (Available at "The-artists.org", n. d.)

After giving facts about contemporary art and artists in the UK, a PowerPoint presentation, *Conceptual Art*, featuring conceptual artists Sol LeWitt and Jeff Koons, is shown to the class. The focus is on the fact that these artists give detailed instructions to assistants that produce their work. Students are shown how these artists come up with ideas, present them as art, and supervise the production of the artworks. The fact that these artists don't actually produce the artworks themselves, but merely supply the concept or idea for the work, provides students with new ways of

WHAT IS FINE ART?

WHAT IS KITSCH?

167

considering art production. Students will critique the final slide, *Michael Jackson and Bubbles* by Jeff Koons, using the Hamblen model of art criticism.

Jeff Koons, *Michael Jackson and Bubbles,* 1988

ASSESSMENT (FORMATIVE)

Teacher checks student art journals for completion and understanding.

MATERIALS AND PREPARATION

Teacher
- PowerPoint: *Conceptual Art*

Students
- Art journals
- Pencils

VISUAL CULTURE (DAY 4)
KITSCH OR COOL?

CONTENT INDICATOR
- Students will know what role kitsch plays in the art world.

PROCESS INDICATOR
- Students will be able to identify high and low art by labeling images in art journals.

Vintage 1983 Vintage
12in Masters of the Universe
Vinyl LP He Man

Strawberry Shortcake Lunchbox
with Thermos

Vintage My Little Pony, 1984

Smurf Transistor Radio

MOTIVATIONAL ACTIVITY
    The teacher introduces Kitsch and the idea of high and low art. After introducing kitsch, the teacher will go over some images of high and low

art for the students to vote as a class on which image they think is high or low art.

INSTRUCTION

The teacher will further explain some information about kitsch. Kitsch refers to any form of popular art or entertainment, especially when sentimental. Though much popular art is cheap and crude, that is not always the case. Kitsch goes back to the mid-European origins meaning "pretentiousness," especially in objects that mimic what ever is conventionally viewed as high art. Kitsch can be defined as a kind of reproduction art with an essential function to flatter, soothe, and reassure its viewer and consumer. Kitsch is often mass-produced for the general population and is not viewed as high art and generally will not be found in museums (Dutton, 1998).

After reviewing kitsch, the students will be given a task to find at least five images of kitsch in magazines or other materials, glue them in art journals, and write a few sentences as to why they would be considered kitsch and not fine art. They will turn in their assignment and the teacher will assess them with a checklist (see below).

ASSESSMENT (SUMMATIVE)

Checklist (20 pts. possible)

MATERIALS AND PREPARATION

Teacher
- Checklist

Students
- Art journals
- Pencils

STUDIO (DAY 5)
CONCEPTUAL ART

Donald Penrod Olsen, *Chelsea VI,* 1980

Student Work, Freedom Academy, 2009
(Based on Donald Penrod Olsen's *Chelsea VI,* 1980)

CONTENT INDICATOR
- Students will know that some conceptual artists have assistants to create works for them.

PROCESS INDICATOR
- Students will be able to create a conceptual artwork by giving instructions without touching the artwork themselves.

STUDIO (DAY 5)
CONCEPTUAL ART

PRIOR PREPARATION FOR TEACHER
Review conceptual artists and ideas behind their works.

INSTRUCTION
The teacher will have the students pair up and role play as conceptual artists in groups of two. The first artist will have an art card in their hand and gives detailed instructions orally without their partner seeing it. The purpose is to give detailed instructions to see how close their partner comes to reproducing the original art piece on the card. Instructions include the objects in the piece, the colors that are integrated, and the medium the artist has used. After the second partner has finished the drawing/painting based on the first partner's description, they will switch partners and start the process over again with a different art card.

ADAPTATION
Students who are visually impaired can use their hands to sculpt the given instructions by their partner.

EXTENSION
Students can write down detailed instructions to give to someone else for a three-dimensional artwork. Written instructions can be given instead of pairing up and given orally for a two-dimensional work as well.

ASSESSMENT (SUMMATIVE)
The teacher checks artworks to see how close the second partner comes to the original art card.

MATERIALS AND PREPARATION
Teacher
- Art cards with various art prints

Students
- Colored pencils
- Paint
- Paintbrushes
- Art paper

LESSON 5 VOCABULARY

- **Appropriation:** The use of borrowed elements in the creation of new work. The borrowed elements may include images, forms, or styles from art history or from popular culture. Since the1980s the term has also referred more specifically to quoting the work of another artist to create a new work (Art Theory, 2010).
- **Conceptual Art:** Art that emphasizes the idea behind a work of art, rather than the work itself. As a movement, it flourished in the late 1960s–70s, for example in the work of Kosuth and Long (Dickens, 2007).
- **Dadaism:** A revolt by certain twentieth century painters and writers in France, Germany, and Switzerland against smugness in traditional art and Western society; their works, illustrating absurdity through paintings of purposeless machines and collages of discarded materials, expressed their cynicism about conventional ideas of form and their rejection of traditional concepts of beauty. — Dadaist, n. (The Free Dictionary by Farlex, nd.)
- **Deconstruction:** One of the most popular postmodernist tendencies within aesthetics. Postmodern artists "deconstruct" works through appropriation by emptying the contents of the original piece and reconstructing it to have new meaning (thefreedictionary.com, 2010).
- **Fine Art:**
    - o Art produced or intended primarily for beauty rather than utility.
    - o Any of the art forms, such as sculpture, painting, or music, used to create such art.
    - o Something requiring highly developed techniques and skills: the fine art of teaching. Retrieved November, 1, 2010, from http://www.yourdictionary.com/fine-art
- **High Art:** Regarded as raised up or elevated; distinguished; remarkable; conspicuous; superior. Available from the Online Dictionary (Retrieved October 25, 2010).
- **Kitsch:**
    - o Appeals to popular or lowbrow taste and is often poor quality.
    - o A tacky or lowbrow quality or condition <teetering on the brink of kitsch – Ron Miller> Example: The restaurant is decorated with 1950s furniture and kitsch from old TV shows. Available online from the Free Merriam-Webster Dictionary. (Retrieved October 25, 2010)
- **Minimalism:** An art movement developed in the US in the 1960s–70s where there is little obvious content, so viewers have to examine it very closely. Not a formal group, but artists associated with it include Andre and Judd (Dickens, 2007).
- **Postmodernism:**
    - o A term used from about 1980 to describe changes seen to take place in Western society and culture from the 1960s on (Answers.com, 20).
    - o Of or relating to art, architecture, or literature that reacts against earlier

modernist principles by reintroducing traditional or classical elements of style or by carrying modernist styles or practices to extremes.

- o Reaction against earlier modernist principles. In art, postmodernism was specifically a reaction against the ideals of modernism.
- o Reintroduces traditional or classical elements of style, carries modernist styles, or practices to extremes.
- o Arose from anti-authoritarian challenges.
- o Breaks down the distinction between high culture and mass or popular culture (low culture); Tends to eliminate the boundary between art and everyday life; refuses to recognize the authority of any single style or definition of what art should be (Tate Glossary, 2010).

- **Suprematism:** Russian Suprematism, first movement of pure geometrical abstraction in painting, originated by Kazimir S. Malevich in Russia in about 1913 (Encyclopedia Britannica, 2010).

CONCEPTUAL ART

CONCEPTUAL ART

POWERPOINT

Conceptual Art

Sol LeWitt, and Jeff Koons

Conceptual Art

- Conceptual art started in the 1960s during the Modern art era.
- Conceptual artists continue to create art works within the postmodern art world today.
- Conceptual artists then-and-now have been, and are more interested in the concept or idea behind the art rather than the artwork itself.[3]

Conceptual Artists

- This lesson focuses on Conceptual artists who have assistants to produce their work.
- Artists focused on are: Sol LeWitt, Damien Hirst, Takashi Murakami, and Jeff Koons. These artists come up with ideas for artworks and supervise the production, but do not directly paint or sculpt the finished works.[1]

Sol LeWitt

- Sol LeWitt was an American artist associated with Minimalism and Conceptual art.
- He argued that the most important aspect of a work of art was the idea behind it rather than its form.
- LeWitt created over 1200 drawings that were directly painted on gallery walls.
- He gave assistants instructions to draw the artworks a certain way.
- The wall drawings usually consisted of rectangles and geometric shapes, were typically gigantic, taking up whole gallery walls.
- These drawings were frequently destroyed at the close of each exhibition.[2]

Sol LeWitt, (1990) *Wall Drawing No. 652 on Three Walls.* Continuous Forms with Color in Washes Superimposed. Temporary installation piece.

The wall drawings, which LeWitt began creating in 1968, emphasize LeWitt's interest in a systematic, objective approach to art-making. For the wall drawings, the idea lies in the instructions devised by LeWitt.[7]

2000 VMFA installation of *Wall Drawing #541*
Standing left to right, VMFA curator John Ravenal, lead draftsperson John Hogan, and Sol LeWitt.
Photo by Denise Lewis © Virginia Museum of Fine Arts

Sol LeWitt's Wall Drawings

- Sol LeWitt, *Wall Drawing #565.* Ink on wall, 1988.

- Sol LeWitt, *Objectivity,* Oil on canvas, 1962.

Sol LeWitt also created "Structures"

Sol Le Witt, Serial Project No. 1. (ABCD), 1966.

Ideas cannot be owned. They belong to whoever understands them." Sol LeWitt

- Sol LeWitt (1974)
Incomplete Open Cube

Jeff Koons

- Jeff Koons is a conceptual artist that makes art out of every-day objects.
- Koons first became well known for placing vacuum cleaners in Plexiglas cases and presenting them as art (A reflection of Duchamp's *Fountain*).[10]

Jeff Koons, *New Shelton Wet/Dry Doubledecker,* 1981.

- Though he studied at the Maryland College of Art and the Art Institute of Chicago, Koons lacks skill in sculpture, drawing, or painting. Instead he jots down notes and ideas, then has them brought to fruition by European craftsmen or the 35 assistants who populate his studio. In an interview Koons described it this way. "I'm basically the idea person. I'm not physically involved in the production. I don't have the necessary abilities, so I go to the top people..."
  (Retrieved, November 5, 2010 from http://www.balloonhq.com/highlights/koons/)

Jeff Koons also made metal casts of everyday objects such as balloons.

- Jeff Koons, *Rabbit*, 1986. Stainless steel, 41 x 19x 12"

- His most famous work of this kind was a stainless-steel cast of a cheaply made Taiwanese inflatable toy of a rabbit holding a carrot.
- He always tries to alter his works physically or physiologically.[10]

Making Art out of Kitsch

- Koons also made inflatable art objects such as *Inflatable Flower and Bunny* based on mass produced objects such as Bunny toys distributed by F.W. Woolworth Co. manufactured in Taiwan.[10]

- Jeff Koons, 1979, *Inflatable Flower and Bunny* (Tall White, Pink Bunny) vinyl, mirrors 32 x 25 x 18 inches.

Ur-kitsch

- Koons achieved Ur-kitsch beneath kitsch in his figurines with over-accentuated contours and biscuit glazes made to be hard and staring.
- Hard-glazed stoicism of the dead surfaces came together to produce something cold and absurd. [10]

- Jeff Koons, 1987, *Kiepenkerl*. Stainless steel sculpture located in the Hirshhorn museum in the Sculpture Gardens in the National Mall in Washington D.C.

Jeff Koons shocked people with sculptures such as *Michael Jackson And Bubbles*.

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Lesson 6
"INSTALLATION ART"

INTRODUCTION TO "INSTALLATION ART"

FOCUS

This lesson focuses on Installation art and a few of its artists including; Damien Hirst, Takashi Murakami, and Yaoi Kusama. The idea that installation artists were born out of conceptual artists in the 1960s is looked at.

TIME

Four to five 45 minute class periods, plus time for students to finish their large installation pieces.

LESSON OBJECTIVES

- Learn new ways of making art to keep adolescents actively involved in artistic creation other than drawing skills alone.
- To push ideas and stretch abilities as they move from formal drawing styles of the Renaissance, to conceptual ideas of creation through various materials in an installation piece.
- To teach students new ways of visual expression and art production through large installation pieces.

DOMAIN KEY

AH = Art History
C = Criticism
A = Aesthetics
VC = Visual Culture
S = Studio

SCOPE AND SEQUENCE
Students have had a lesson on conceptual art.

CONCEPTS
- Installation artists were born out of Conceptual artists in the 1960s and continue today in the contemporary art world.
- Although Installation art is conceptual, elements of art and principles of design such as repetition and balance are used to create a successful installation piece, the formalism of the composition remains of secondary importance within installations (Encyclopedia of Irish and World Art, Nd.).
- Installations often envelop the spectator in the space of the work (Encyclopedia of Irish and World Art, Nd.).
- The effects on the spectator's spatial and cultural expectations come first within installations (Encyclopedia of Irish and World Art, Nd.).
- Installation art exhibits are temporary, and are usually taken down in a week or two (Encyclopedia of Irish and World Art, Nd.).
- Installation art is meant to change the space of a given area.
- Many works only survive in documents such as; plans, books, maps, photos, and films of their creation and completion (Ran, 2009, p. 139).

NATIONAL STANDARDS
(See Appendix B: I)

# MATERIALS AND PREPARATION FOR LESSON 6
TEACHER = T, STUDENT =S
- Images of Installation art (T)
- Cluster #6 in the *Six Major Aesthetic Clusters* (T)
- PowerPoint: *Environmental Art* (T)
- Art journals (S)
- Writing utensils (S)
- Materials for documentation of the installation such as written plans, cameras, video, and the like (S)
- Materials (recycled objects, hot glue gun, etc.) for installation artwork (S)

LESSON 6 ASSESSMENT OVERVIEW
Art History: (Formative) Oral classroom critique
Criticism: (Formative) Students critique Installation art by Yaoi Kusama
Aesthetics: (Formative) Teacher checks student art journals
Visual Culture: (Formative) Students write in their art journals
Studio: (Summative) Checklist

CONTENT INDICATORS

- Students will know the differences between sculptures and installation. (AH)
- Students will know what role formalist qualities have including the elements of art and principles of design that are used to create Installation art. (C)
- Students will know that art doesn't have to be in a museum and sell for millions to be of worth. (A)
- Students will know that Environmental art is a type of installation that is not in museums. (VC)
- Students will know how to document the process, creation, and completion of a large installation piece. (S)

PROCESS INDICATORS

- Students will be able be able to critique an installation art piece. (AH)
- Students will be able critique and analyze installation art by Yayoi Kusama. (C)
- Students will be able to answer questions and participate in a class discussion concerning the aesthetic cluster, *Art and Other Values*. (A)
- Students will be able to express whether or not companies such as AT&T should be able to copy artists' works without permission. (VC)
- Students will be able to create a large installation piece. (S)

ART HISTORY (DAY 1)
FROM CONCEPTUAL TO INSTALLATION

CONTENT INDICATOR
- Students will know the differences between sculptures and installation.

PROCESS INDICATOR
- Students will be able to critique an installation art piece.

CONCEPTS
- Conceptual artists and installation artists started in the 1960s.
- Installation artists were born out of Conceptual art.
- Takashi Murakami was influenced by Jeff Koons
- Yaoi Kusama is a conceptual artist that creates installation pieces.

Sol LeWitt,
Serial Project #1 (ABCD), 1966

Sol LeWitt, *Wall Drawing #1168,*
Curved Colored Bands, 2005

MOTIVATIONAL ACTIVITY
Show students various images of conceptual artists that create Installation art.

INSTRUCTION
The teacher will tell students that there are many types of installations ranging from the very simple to the very complex. An installation can be gallery based, digital based, web based, or environmental based. The possibilities are endless and depend on the artists' concepts and ideas. Almost any kind of material or media can be used in installation art, including natural or man-made objects. Painting, sculpture, and media such as video, film photography, audio, performance art, and computers can be used. Installations can be constructed indoors or outdoors as well. Installation artists promote concepts that are meant to be thought provoking.

INSTRUCTION (CONTINUED)

After explaining the type of media that artists can use for installations, the teacher lets students know how much work and time is put into an Installation art exhibit, but the exhibit is only temporary and is usually taken down in a week or two. The only remaining evidence of most Installation art exhibits are plans, maps, photographs, and films of the original art installations (Ran, 2009, p.13).

The teacher explains to the students that there are some differences between sculptures and installations. Students are taught that at first glance, some installations might look like traditional sculpture, but the difference between sculptures and installations are that traditional sculptures are designed to be viewed from the outside as self-contained structures. Installations often envelop the spectator in the space of the work. The formalism of the composition remains of secondary importance within installations. The effects on the spectator's spatial and cultural expectations come first within installations.

The teacher will review with students the differences between modernism and postmodernism. Notes can be found in their student art journals from lesson five, day two. Students will be told the following information regarding modernism and postmodernism:

- These modernist influences are clear in Sol LeWitt's two-dimensional and three-dimensional installations with his use of clean lines and pure color.
- Even though conceptual artists nowadays may be influenced by the formalism of the 1960s, they have the freedoms of postmodernist artists that go beyond formalism to expand their creativity.

Talking to students about British Conceptual artist Damien Hirst, the teacher will explain to the students that Damien Hirst creates installations from dead animals preserved in formaldehyde that stirred controversy when they were created in the 1990s. The teacher will ask the following question to the students:
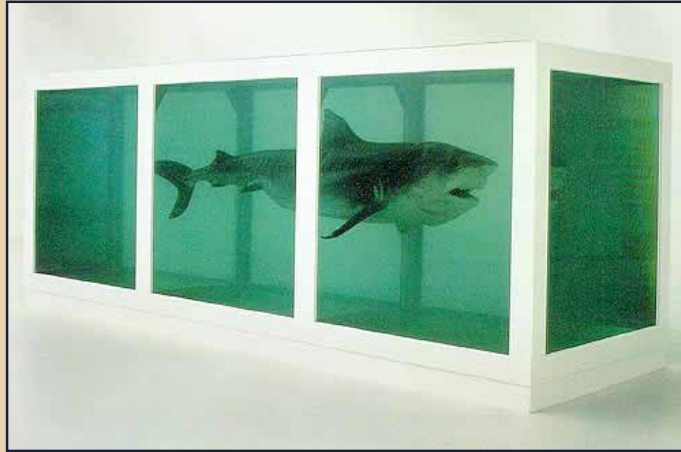
- Is it acceptable to use dead animals for art installations that are exhibited in galleries and museums? Explain why or why not.

ART HISTORY (DAY 1)
FROM CONCEPTUAL TO INSTALLATION

Damien Hirst,
The Physical Impossibility of Death in the Mind of Someone Living, 1992

Students will be able to critique with the teacher on *The Physical Impossibility of Death in the Mind of Someone Living,* by Damien Hirst. The teacher will ask the following questions:
- What concept you think the artist is trying to get across with the title? How does the use of dead animals for art make you feel?
- When is it acceptable to use dead animals for art installations that are exhibited in galleries and museums? Explain why or why not.
- Is there something to be learned with this type of installation?

ASSESSMENT (FORMATIVE)
Oral classroom critique on *The Physical Impossibility of Death in the Mind of Someone Living,* by Damien Hirst.

MATERIALS AND PREPARATION
Teacher
- Various images of Installation art

Students
- Art journals
- Writing utensils

Vocabulary
- Installation art
- Sculpture

Artist
- Damien Hirst

ART CRITICISM (DAY 2)
CHANGING SPACES

CONTENT INDICATOR
• Students will know what role formalist qualities have including the elements of art and principles of design that are used to create Installation art.

PROCESS INDICATOR
• Students will be able critique and analyze Installation art by Yayoi Kusama.

MOTIVATIONAL ACTIVITY
The teacher will have the students take a virtual museum tour with Takashi Murakami's exhibition tour part 8 as he discusses, *Flower Matango (2001-2006)*. Available at http://www.moca.org/murakami/# Retrieved 11/17/10.

INSTRUCTION
After the virtual tour, the teacher will tell students that Takashi Murakami's work is influenced by Jeff Koons. The teacher will ask students if they can see any similarities between Murakami and Koons' works. If so, the teacher will have students name the similarities and differences.
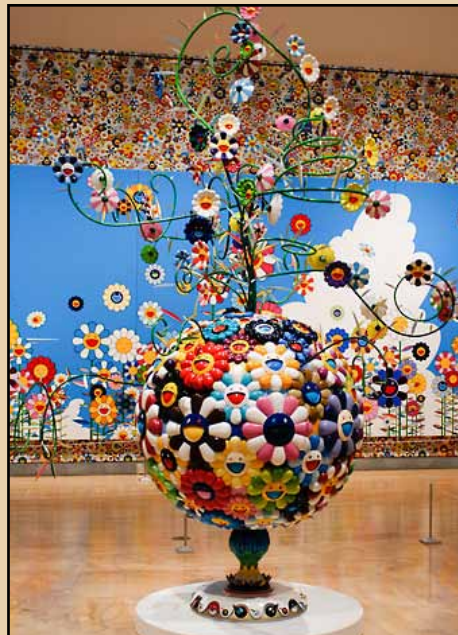
Takashi Murakami, *Flower Matango*, 2001-2006
The teacher will show *Flower Matango* to the students and explain

that the artwork is a fiberglass sculpture that Takashi Murakami created between 2001 and 2006 and that it travels to various museums and sites around the world. After discussing Murakami, the teacher will show students various images of Installation art by Yayoi Kusama. The following information will be given to the students:

- Yayoi Kusama was born in 1929 and started painting polka dots and nets as motifs when she was ten years old.
- In 1957, she went to the United States to display large paintings, soft sculptures, and environmental sculptures using mirrors and electric lights.
- In the latter 1960s, she staged many happenings such as body painting festivals and anti-war demonstrations, and currently is still an active artist (Yaoi Kusama biography available at http://www.yayoi-kusama.jp/e/biography/index.html retrieved 11/17/10).

After giving facts about Kusama, the students will be assigned to orally critique Installation art by Yayoi Kusama.
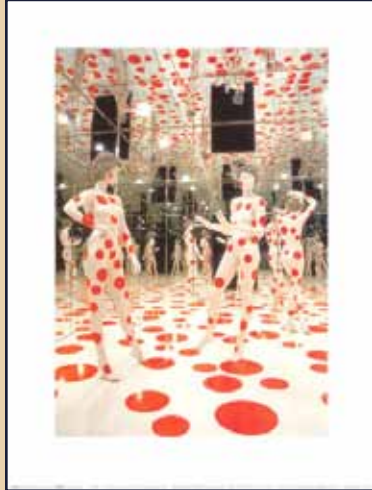

Yayoi Kusama at the Serpentine Gallery in 2000 with her work *Dots Obsession*. Photograph: Graham Turner

ART CRITICISM (DAY 2)
CHANGING SPACES

Yaoi Kusama, *Repetitive Vision*,
11 balloons, vinyl dots, 1966

Yaoi Kusama, *Dots Obsession* -New Century,
Dimensions variable (Installation), 2000

After the students give their oral critiques, the teacher will inform students that although formalist qualities are secondary to Installation artworks, principles of design such as repetition, rhythm, and balance are often used for a stronger impact on the spectator to help change the space of a given area.

ASSESSMENT (FORMATIVE)
Students critique Installation art by Yaoi Kusama and take notes in art journals.

MATERIALS AND PREPARATION
Teacher
- Various examples of Installation art by Takashi Murakami and Yaoi Kusama

Students
- Art journals
- Pencils

Artists
- Takashi Murakami
- Yayoi Kusamas

195

AESTHETICS (DAY 3)
ART AND OTHER VALUES

The Art Museum and Profit

Vincent van Gogh, *Sunflowers,*
1888

Rose Finn-Kelcey, *Bureau De Change,*
Installation, 1988

CONTENT INDICATOR
* Students will know that art doesn't have to be in a museum and sell for millions to be of worth.

PROCESS INDICATOR
* Students will be able to answer questions and participate in a class discussion concerning the aesthetic cluster, *Art and Other Values*.

MOTIVATIONAL ACTIVITY
The teacher will ask students the following questions:
* Does a work of art need to be displayed in an art museum to be of worth?
* Does an artwork need to be considered valuable?

INSTRUCTION
Showing a print of van Gogh's *Sunflowers*, the teacher will tell the students that it sold for twenty-five million dollars in 1987 when van Gogh

couldn't even sell it in his lifetime for the equivalent of twenty-five dollars (Ran, 2009, p. 136).

After telling its worth in 1987, the teacher will ask the following aesthetic questions:
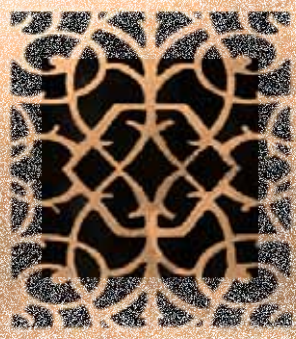
- Does this mean that van Gogh's *Sunflowers* is a better painting today than when he painted it?
- Does a painting have to be worth thousands or millions to be valuable?

Then the teacher will show Rose Finn-Kelcey, 1988, installation *Bureau De Change* and tell students that she created this installation piece in reaction to the twenty-five million sell of Gogh's *Sunflowers* (Ran, 2009). This installation specially focuses on the relationship between business and art, authenticity, property, and ownership. The piece consists of one thousand pounds of silver and gold coin, a video monitor and camera, four spotlights, an incomplete woken floor support, and a live security guard. The use of money to create a facsimile of *Sunflowers* is a comment on the process by which art is purchased. Direct involvement by the public is prohibited. This restriction represents the fact that the public at large can never touch or possess such wealth. The security guard represents the institutional protection of valuables in society, such as art and money, are flaunted and publicized and removed from the masses (p. 136).

The teacher will tell students that when art objects begin to take the form of installations or temporary art events, their value as consumer objects comes into question (Ran, 2009. p. 138). The teacher leads a class discussion with the question, "How does one put a price art as installations that are only temporary?" After the class discussion, the teacher goes over cluster #6 in the *Six Major Aesthetic Clusters* with students (see Appendix A:VI).

The students will get out their art journals and answer the following questions:

- How do we weigh aesthetic value against other values (in this case, economical value)?
- There are two major views: Art is independent of other values. Art is dependent on other values. Do you think art should be independent of other values, or that art is dependent on other values? Why?
- How do you think other values in society affect any given art work?
- Does an artwork have value independently of being perceived

197

and appreciated?

- Does an artwork have aesthetic value because it functions morally, religiously, economically, or historically?

A class discussion will follow after students have had time to write down their answers in their art journals.

ASSESSMENT (FORMATIVE)

The teacher checks student art journals for completion of answers and understanding.

MATERIALS AND PREPARATION

Teacher

- Print of van Gogh's *Sunflowers*
- A copy of Rose Finn-Kelcey's 1988 installation *Bureau De Change*
- Cluster #6 in the *Six Major Aesthetic Clusters*

Students

- A copy of the aesthetic cluster *Art and Other Values*
- Art journals
- Pencils

Artists

- Vincent van Gogh
- Rose Finn-Kelcey

VISUAL CULTURE (DAY 4)
ENVIRONMENTAL ART AND THE CHANGING ROLE
OF THE ART MUSEUM

CONTENT INDICATOR
- Students will know that Environmental art is a type of Installation that is not in museums.

PROCESS INDICATOR
- Students will be able to express whether or not companies such as AT&T should be able to copy artists' works without permission.

INSTRUCTION
     The teacher will tell students that the role of art museums has changed over time with the changing ideas, philosophies, and art styles within the art world. From the Renaissance to the eighteenth century, art museums were concerned with naming and classifying artworks. The art museums in the nineteenth and twentieth centuries were concerned with representing progress, especially with modern art. Museums also served society's need to articulate an appreciation of its own achievements. Artworks during this time were strictly kept within the museums, but this changed with modern and postmodern ideas such as street art and environmental Installation art. The teacher will relate to students that postmodernist ideas shattered the beliefs of modernism by breaking free of the art museums with displays such as happenings, performance art, and Installation art in environments outside of the art museums (Ran, 2009, p.53).

Still Image of AT&T Commercial

199

After explaining about displays, the teacher will inform students that Installation art spilled out into the environment with no way for the art museums to contain it. This type of art is called Environmental art. Christo and Jean-Claude were one of the first innovators of Environmental art in the 1970s. Other environmental artists such as Robert Smithson and Andy Goldsworthy followed in the movement. Show students the PowerPoint *Environmental Art*. The teacher will talk about Christo and Jean-Claude's Environmental art and will then go to http://www.huffingtonpost.com/2010/05/26/att-rips-off-the-gates-by_n_590075.html to the article that talks about AT&T using Christo and Jean-Claude's artwork in their add campaign called "Rethink Possible." The clip shows workers draping orange cloth over monuments and buildings throughout America very similar to Christo and Jean-Claude's. The teacher will have the students to answer if they think it is acceptable for AT&T to use artworks without permission of the artists? The students will explain why or why not and write it in their art journals.

Christo and Jean-Claude, *The Gate*, 1979-2005

ASSESSMENT (FORMATIVE)

Students write in their art journals why or why not they think that it is alright for AT&T to use Christo and Jean-Claude's ideas without their permission. Students will also answer the question, "Should Christo and Jean-Claude get a cut of the pay for the commercial? Why or why not?"

MATERIALS AND PREPARATION

Teacher
- PowerPoint: *Environmental Art*

VISUAL CULTURE (DAY 4)

ENVIRONMENTAL ART AND THE CHANGING ROLE
OF THE ART MUSEUM

Students
- Art journals
- Pencils

Vocabulary
- Environmental art

Artists

- Christo and Jean-Claude

STUDIO (DAY 5)
REUSE, RECYCLE, INSTALL

CONTENT INDICATOR
- Students will know how to document the process, creation, and completion of a large installation piece.

PROCESS INDICATOR
- Students will be able to create a large installation piece.

MOTIVATIONAL ACTIVITY
The teacher will tell students the following facts about Dan Steinhilber:

- Dan Steinhilber is a conceptual artist who creates installations out of everyday objects and recycled materials.
- He utilizes a visual language familiar to most people with the utilization of these objects. He also writes detailed instructions and has a team of assistants that put together his installations based on his written plans.
- Influenced by artists such as Marcel Duchamp and Andy Warhol, he takes familiar mass-produced objects and turns them into art (information available at BYU Museum of Art home page http://moa.byu.edu/ retrieved, 11/17/10).

Students will be shown examples of Dan Steinhilber's installations from recyclable materials. The teacher will have students critique facts on the following images:

- The concept behind the latex balloons represents death.
- The balloons are installed fully blown up, and slowly deflate representing a slow death.
- At the end of the exhibit, most of the balloons are deflated in the piece.

STUDIO (DAY 5)
REUSE, RECYCLE, INSTALL

Dan Steinhilber,
Untitled, Latex balloons, 2003/2008

Dan Steinhilber,
Coat Hanger, Installation, Nd.

STUDENT LEARNING TASK

Students will document the planning, creation, and completion of a large installation piece. Documentation can include plans, photos, films, and the like that create a record of their installation piece.

Student installation, *Fantasy Forest,* 2009

Group 1, Tree

Group 2, Bugs and Flowers

Group 3, Small Tree

INSTRUCTION

The teacher will have students brainstorm ideas for a large installation piece and have them decide on materials and space. Once the class has decided on a theme, students divide into smaller groups. Each group decides what part they will contribute to the installation. Students then create written plans, sketches, and instructions on how to put together their part of the installation. The groups will get together and plan out where each part will be placed in the final installation. If it is one large piece, students will break into groups and decide which group gets what part of the piece.

STUDIO (DAY 5)
REUSE, RECYCLE, INSTALL

ASSESSMENT (SUMMATIVE)

Checklist (See Appendix A; XIII for student copy of check list). The final installation is checked for accuracy on three points:

1) Planning
2) Creation process
3) Completion of project

MATERIALS AND PREPARATION

Teacher

- Various images of installations by Dan Steinhilber

Students

- Materials for documentation of the installation such as written plans, cameras, video, and the like
- Water bottles and/or other recycled materials
- Hot glue guns
- Various colors of spray paint

Vocabulary

- Happenings
- Installation art
- Performance art

Artist

- Dan Steinhilber

LESSON 6 VOCABULARY

- **Environmental art:**
  1. Art that is large enough for viewers to enter and move about in.
  2. Art designed for display in the outdoor environment.
  3. Art that actually transforms the natural landscape. . . Retrieved 12/04/10 from http://www.arttowngifts.com/Environmental-Art-Definition-s/1031.htm

- **Happening:** A happening is a performance, event, or situation meant to be considered as an art, usually as performance. Happenings take place anywhere (from basements to studio lofts and even street alley ways), are often multi-disciplinary, with a nonlinear narrative and the active participation of the audience. Key elements of happenings are planned, but artists sometimes retain room for improvisation. This new media art aspect to happenings eliminates the boundary between the artwork and its viewer. Henceforth, the interactions between the audience and the artwork make the audience, in a sense, part of the art. Retrieved 12/04/10 from http://www.babylon.com/definition/happening/English

- **Installation art:** Art that is created for a specific site, often incorporating materials or physical features of the site. Retrieved 12/04/10 from http://www.thefreedictionary.com/installation+art

- **Performance art:** An art form combining elements of other art forms, as painting, film, dance, and drama, in a presentation in which the artist juxtaposes images on various themes and provides a usually non-narrative commentary on them. Retrieved 12/04/10 from http://www.yourdictionary.com/performance-art

- **Sculpture:**
  1) The art of carving wood, chiseling stone, casting or welding metal, molding clay or wax, etc. into three-dimensional representations, as statues, figures, forms, etc.
  2) Any work of sculpture, or such works collectively. Retrieved 12/04/10 from http://www.yourdictionary.com/sculpture

RECYCLE, REUSE, INSTALL

ENVIRONMENTAL ART
POWERPOINT

Environmental art

as Installation

Environmental art is a form of Installation art. Like Installation art, Environmental art is not meant to be permanent. Some are large and can last years, like the *Spiral Jetty* by Robert Smithson.

Robert Smithson, *Spiral Jetty*, created April 1970.

The *Storm King Wall* by Andy Goldsworthy is another example of environmental art.

Andy Goldsworthy *Storm King Wall*, 1997-98

Other environmental installations are small and delicate, and only last for hours, like these by Andy Goldsworthy.

Icicle Star, joined with saliva

Leaves in Water

Iris Leaves with Rowan Berries

Many only remain in photos such as *Color, Leaf, Kavir*: Environmental Art Festival of Kerman

Other environmental artists such as Christo and Jeanne-Claude have wrapped environments including islands, buildings, and landmarks.

Christo and Jeanne-Claude
Surrounded Islands, Miami, Florida
1980-83
Photo: Wolfgang Volz
©1983 Christo

Christo and Jeanne-Claude: *The Pont Neuf Wrapped, Paris, 1975-85*. Photo: Wolfgang Volz. © Christo 1985.
Images retrieved 11/ 15/18 from
http://www.nic.gov/html/thegates/htm/artists.html

Running Fence, Sonoma and Marin Counties Coast, 1972-76
Christo & Jeanne-Claude
Photo: Jeanne-Claude
©1976 Christo

Running Fence was up
for two weeks and
consisted of a twenty-
four and a half mile long
cloth curtain.[5]

Images retrieved 11/15/10 fromhttp://www.artagogo.com/commentary/christo/christo.htm
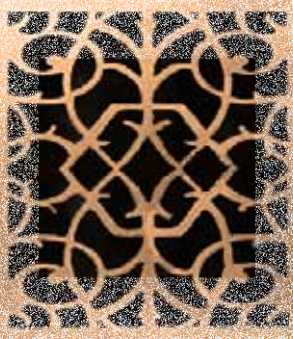
Christo and Jeanne-Claude, detail of 'Valley
Curtain, Rifle, Colorado', 1970-72

AT&T's recently ran an advertisement that copies the work of
American artists Christo and Jeanne-Claude so overtly that they've
had to include a disclaimer at the end of their commercial. Should
the creators behind the ad offer Christo and Jeanne-Claude a cut
of their fee too?

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APPENDIX A

Appendix A

I.

Lesson 1: "The Apprentice"

Handout for Aesthetic/ Art History Activity for

Student Name_____Class_____Date_____

Compare and contrast *Study of a Woman's Hands* c.1490 by Leonardo da Vinci, with *Drawing Hands*, 1948 lithograph by M.C. Escher in the following criticism model. Include each of the above artworks in your answers for each question. 1 point possible for each question answered. Total points listed at the end of each question. (24 possible points total)

Artist Intent and Viewer Interpretation

1. **Description:** Describe only, do not use judgments or opinions in this step. Look carefully at the two works of art in front of you. Here are a few things you can consider when writing your Description: size, shape, texture, angles, light source, and media. With these things in mind, answer the following questions: What objects do you see in each? (2 pts.) What is going on in each work? (2 pts.) Mention whatever you see happening, no matter how small. How are these art works true to life? (2 pts.) How has the artists made them look real? (2 pts.)

2. **Analysis:** Examine the relationships between the elements of art and design within each piece**.** What objects do you see in each? (2 pts.) How are they similar? (2 pts.) How are they different? (2 pts.) How does the use of value compare in each? (2 pts.)

3. **Interpretation:** (Use answers form Description and Analysis to support your opinions.) What do you think the artist's intent was in *Study of a Woman's Hands* by Leonardo da Vinci, and *Drawing Hands*, 1948 lithograph by M.C. Escher? What do you believe was the goal of each artist? Compare and contrast your observations of the two. (4 pts.)

4. **Judgment:** (Support your answers from research gathered from Description, Analysis, and Interpretation.) What aesthetic classification does each art work illustrate? Answer each of the categories from the following list and explain your answer as to why or why not it applies. Use complete sentences i.e.; I think the artwork is or is not (Perceptual, Expressive, Formal) because . . . Justify your opinion with what you see and what you think the artists' goals were in each drawing.
   Perceptual: Rendered from direct observation**.** (1 pt.)
   Expressive: Capturing a mood or feeling, sharing a story or idea. (1 pt.)
   Formal: Focus is on the organization of the elements of art. (1 pt.)

Retrieved 10/10/10 from: http://www.scribd.com/doc/24225582/Criticism-Steps

Feldman's Art Criticism Model

1. Description: What can be seen in the artwork?

2. Analysis: What relationships exist with what is seen?

3. Interpretation: What is the content or meaning in the artwork, based on steps 1 and 2?

5. Judgment: What is your evaluation of the work based on steps 1, 2, and 3?

III.
 Lesson 1: Studio

 Example of chiaroscuro using a ten-value scale.
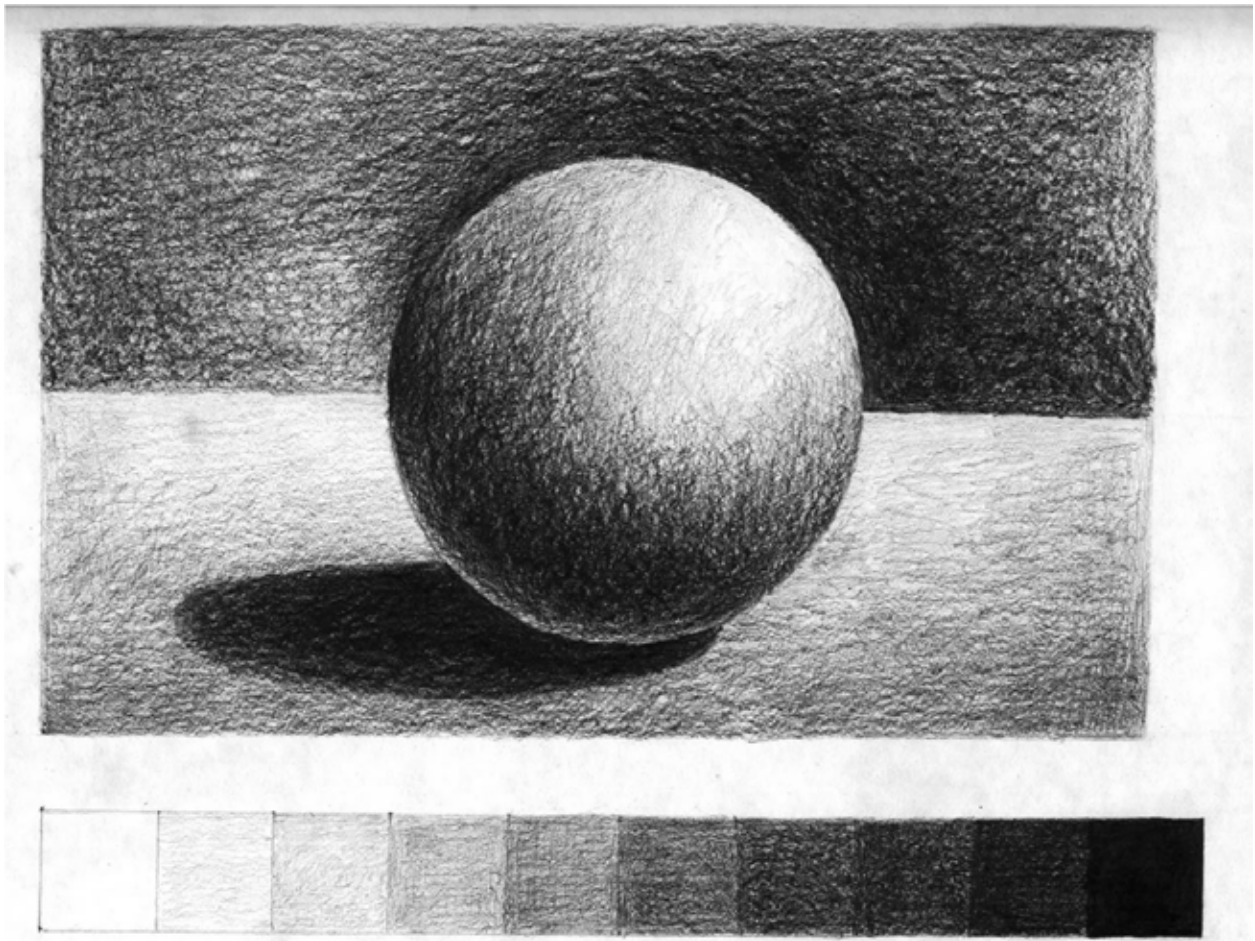
IV.
 Lesson 1: Studio

 Assessment: (Summative)

Check list: To be rated on a scale of 1☹ to 5☺.
(1 being the lowest score, and 5 the highest)

	1☹	2	3	4	5☺
Did the value scale flow smoothly from white to black?					
Was middle gray achieved on the middle of the scale?					
Was the light source consistent in the drawing (coming from the same side)?					
Does the ball have enough value to make it look three-dimensional?					
Is there a strong value contrast between black and white to give a clear indication of chiaroscuro?					
Are the edges clearly defined using a sharp value contrast (light against dark)?					
Is the final piece neat?					

V.
Lesson 2: Visual Culture

Assessment Check List for Michelangelo's Ad Campaign
The following points are rated on a scale of 1☹ to 5☺.
(1 being the lowest score, and 5 the highest)

✓ Do the images chosen from Sistine Chapel fit well into the modern-day visual culture advertising campaign?	(Circle the best number) ☹1 2 3 4 5☺
✓ Is the composition clear and balanced?	☹1 2 3 4 5☺
✓ Can the viewer understand the message at a glance?	☹1 2 3 4 5☺
✓ How neat is the final piece?	☹1 2 3 4 5☺
	Total Points

VI.
Lesson 2: Day Two – Criticism

Criticism Worksheet   Name_____Class_____

- **Describe:** What do you see in this piece?

- **Analyze:** How do the images from the Sistine Chapel and the images from the contemporary visual culture come together?

- **Interpret:** How does the content come together to achieve what Michelangelo wants for his advertising campaign? Share your ideas.

- **Judge:** What is your evaluation of the work based on steps 1, 2, and 3? Write down your opinions.

- **Based on your evaluation, how would you rate this advertisement?**

Sad	Not so Hot	Ok	Cool	Rad!
1	2	3	4	5

VII.
 Lesson 2: Studio

VIII.   Lesson 3: Day Three. Cubistic Self-Portrait.

Cubistic Self-Portrait Checklist:

✓ The first sketch was drawn realistically and expressively (5 pts.) and large enough to fill the space of the paper (5 pts.).	10 points
✓ The first sketch was cut up and placed in a mixed-up way on the second piece of paper.	10 points
✓ The next sketch is drawn large enough to fill the space of the paper. (10 pts.)	10 points
✓ The final self portrait is drawn in an abstract, cubistic way.	10 points
✓ Bright colors were used to help express emotion in the final piece.	10 points
✓ Colors were completely filled in with a painterly manner (No white paper showing through).	10 points
✓ The final piece is neat.	10 points
70 Points Possible	**Total Points**

IX.
Lesson 4: Art History. Student Abstract Expressionism Spider Map

Abstract Expressionism

Artists

Artists

Action Painting

Color Field Painting

Characteristics

Characteristics
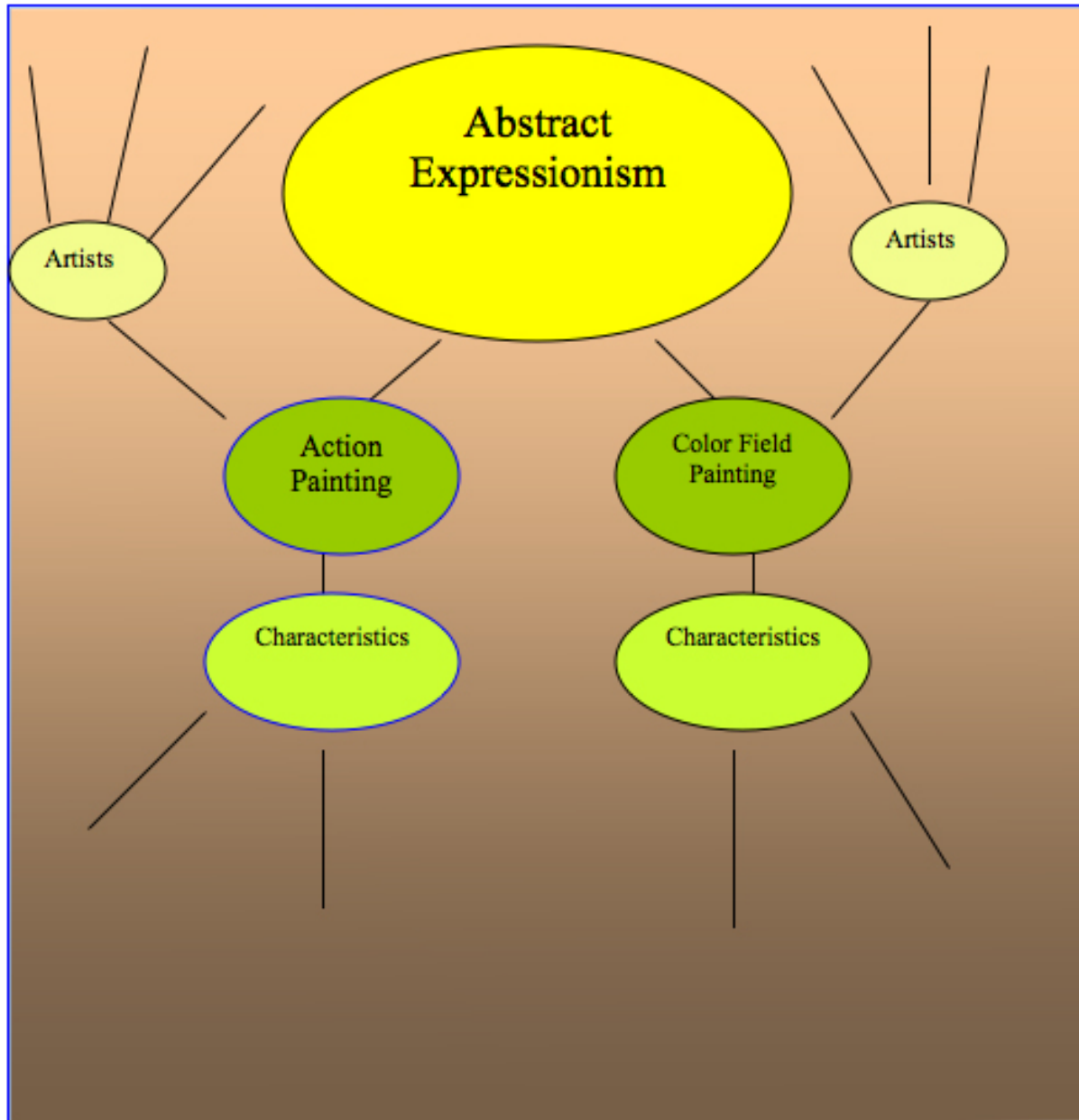
Elements of Art and Principles of Design

Design is the structure of art, with the elements and principles unifying the different parts that give the work visual order. The elements and principles are used in combination or alone and work together to create a composition with good design.

Composition: the arrangement and organization of visual elements within the piece of work.

Elements of Art: The basic elements that are used by artists in creating works of art; they are what you use to create a good composition. Following are the seven elements of art:

1. **Line** – The mark made by a moving point. People use lines to write words and artists draw lines with pencils or other tools.
2. **Shape** – Is a flat, enclosed line or area that has two dimensions – length and width.
3. **Form** – Three-dimensional space, volume, mass. Objects that are 3D have length, width, and height. It can be viewed from many sides.
4. **Color** – How eyes perceive reflected light off an object. There are three properties of color: hue (the name of the color), value (the light or dark of the color, also known as shades and tints), and intensity (refers to the brightness of the color).
5. **Value** – Degrees of lightness or darkness.
6. **Texture** – The surface quality of an object; can be real or implied.
7. **Space** – Space is an empty place or surface in or around a work of art. Space can be two-dimensional, three-dimensional, negative and/or positive. Retrieved June 25, 2010 from http://www.msdsteuben.k12.in.us/jrider/elements_and_principles_of_art.htm

Principles of Design: Standards or rules to be observed by artists in creating works of art; they are how to create a good composition.

1. **Unity (Harmony)** – Visually pleasing agreement among the elements in a design; the feeling that everything in the work of art works together and looks like it fits.
2. **Variety** –Occurs when an artist creates something that looks different from the rest of the artwork. An artist may use variety to make you look at a certain part or make the artwork more interesting; helps to create interest and avoid monotony.
3. **Emphasis (Focal Point)** – Artists use emphasis to make certain parts of their artwork stand out and grab your attention. The center of interest or focal point is the place the artist draws your eye to first; meant to stand out to draw attention to the area.
4. **Balance** – Distribution of visual weight and interest. Symmetrical (formal) balance refers to using the exact same characteristics in the same position on either side of the composition; like a mirror image. Asymmetrical (informal) by using different but equally attracting features on either side of the composition. Radial Balance is when the elements radiate from the center.
5. **Movement** – How the eye moves through the composition; leading the attention of the viewer from one aspect of the work to another. Can create the illusion of action.
6. **Rhythm** – Regular repetition of, or alternation in elements, to create movement and interest.

7. **Proportion** – Size relationships of one part to another part or to the whole.

Retrieved July 22 from http://www.aurora.esu9.org/art/docs/Microsoft%20Word%20-%20 Element_Princ.pdf

XI.

Lesson 4: Art Criticism. Formalist Art Theory Handout

Formalist Art Theory

❖ The Formalist Theory is concerned with the art work itself.

❖ Not interested in what the artwork represents or what it expresses.

❖ What matters most is form, not content.

❖ Artwork is concerned with the "formal properties," such as color, shape, rhythm, balance, etc.

❖ Evokes and sustains aesthetic contemplation.

❖ The object or subject matter is not important.

❖ Formalism suggests that the formal properties are important in the aesthetic experience.

XII.

Lesson 4: Studio. Student Rating Scale

Directions:
Listed below are assessment criteria related to your performance in the Abstract Expressionist group activity. Rate the quality of the performance by circling the number which best describes your performance on each item.

Key:
1= "Sad"
2= " Not So Hot"
3= " OK"
4= " Cool"
5= "RAD!" (Really Artistically Developed)

How well did I work with my group?
1   2   3   4   5
How well did my contributions affect the final piece?
1   2   3   4   5
How well did the formal qualities come together on the final piece?
1   2   3   4   5
Is the final piece layered and complete?
1   2   3   4   5
Did the group come up with a creative name that expresses the final piece?
1   2   3   4   5

Possible total = 25 points
Your total = _____ points

AESTHETICS

SIX MAJOR AESTHETIC CLUSTERS OR PROBLEMS

Aestheticians organize the content of aesthetics differently, but all approaches address **four major elements** in the total situation of art: the **art object** (the artwork itself), **the artist** (the artwork's creator), **the audience** (the viewers of the artwork), the universe represented in the artwork (**what the artwork is about** and the entire context surrounding it.

These six major aesthetic clusters or topics can be categorized under these four elements. Aesthetic theories exhibit cognizance of the four, but may emphasize one element over the others.

1. <u>**What is Art?**</u> Definition and identity of the art object.

A work of art is described as worthy of critical appraisal and conservation. On what basis is the judgment made?

Questions in this cluster focus on:

When is something art? Where is art? Why is art? Is a work of art the product of an artistic process? Are things created by God art? How much change of intervention does a natural object require before it can be considered as a work of art? Does a work of art have aesthetic qualities?

2. <u>**What is Beauty?**</u> – Aesthetic values of beauty and of ugly.

On what basis are judgments of beauty and of ugly made? Two major views are:

Subjectivism – Beauty is in the eye of the beholder, how something is seen.

Objectivism – Beauty is the property of the object itself.

Other questions in this cluster focus on:

What are the properties of beauty? How do we define ugly? Does ugly exist as the opposite of beauty? Is ugly an aesthetic judgment or a moral judgment? Is beauty culturally defined? Is beauty tied to moral, political, and religious judgments?

3. <u>**Artist Intent and Viewer Interpretation**</u> – Intention, appreciation, and interpretation.

Do we need to know the artist's intent or interpretation to make a judgment about the artwork? Major views are:

- **Intentionalism** – Artist shows an emotion or feeling that is displayed in the work, the viewer feels the way the artist intended; we cannot judge the work without knowing the intent, accidentally occurring works cannot be art.
- **Antiintentionalism** – The artwork has a meaning of its own without understanding what the artist had in mind.
- **Neo-intentionalism** – A return to intentionalism is necessary for postmodern art works.

Other questions in this cluster focus on:
What is the relevance of the contest of a work of art to its value? What did the artist have in mind? Does it make any difference if we know? What is the relationship between artist and viewer? Does art have to have an audience?

4. **Artistic Creation** – The artistic and the creative process.
        What issues surround the "birth" of an artwork?
Questions in this cluster focus on:
How and why do artists create? What is the artistic process? The creative process? Are copies, replicas, forgeries, or duplicates creative? Are these works of art? How important is creativity in the making of art? Can children create art? Can animals create art? What creation issues are involved with restoration?

5. **Aesthetic Experience** – Definition and identity of the aesthetic experience:
        Is this a special experience? How does it differ from other experiences?
Some questions in this cluster focus on:
Is this a special experience and a special kind of perception? How does it differ from a practical experience? How do we recreate it? Is there an ideally sensitive observer? Can we have aesthetic experiences in nature? How do they differ from those involving artworks? Is there such a thing as a bad aesthetic experience?

6. **Art and Other Values** – Reconciliation of art and values.
        How do we weigh aesthetic value against other values: social, political, historical, ethical, moral, religious, and economical? Two major views are:

- Art is independent of other values.
- Art is dependent on other values.

Other questions in this cluster focus on:
Should art ever be censored? Does an artwork have value independently of being perceived and appreciated? Does an artwork have aesthetic value because it functions morally, religiously, economically, historically, and so forth? Is it okay to sacrifice one realm of values for another?

DISCUSSION OF THE ISSUE IS AS IMPORTANT AS THE ANSWER.

Adapted from a handout in Dr. Donna Kay Beattie's 678R Aesthetic class at Brigham Young University in fall of 2007.

XIV.

Lesson 5: Visual Culture Kitsch Checklist.

Kitsch Checklist   Name_____ Class Period_____

Inclusion of five images. (1 pt. each)		Points Earned
Description of image using complete sentences. (3 pts. each)		Points Earned
20 Points Possible		Total Points Earned

XV.

Lesson 6: Studio. Student Checklist

	Points Possible	Points Earned
1) Planning. Attention to detail. Are the instructions thorough enough that a team of assistants could put it together exactly the way it is written? (50 pts.)	50	/50
2) Creation process. How well have the teams followed the directions in creating the installation? (50 pts.)	50	/50
3) Completion of project. How close does the final piece line up with the original instructions? (100 pts.)	100	/100
		Total points /200

APPENDIX B

Appendix B
I.

National Standards - Visual Arts 5–8						
Pre-modern, Modern, and Postmodern Art Lessons	1	2	3	4	5	6
I. Content Standard 1 **Understanding and applying media, techniques, and processes**						
Achievement Standard A. Students select media, techniques, and processes; analyze what makes them effective or not effective in communicating ideas; and reflect upon the effectiveness of their choices.	x	x	x	x	x	x
B. Students intentionally take advantage of the qualities and characteristics of art media techniques and processes to enhance communication of their experiences and ideas.	x	x	x	x	x	x
II. Content Standard 2 **Using knowledge of structures and functions** **Achievement Standard** A. Students generalize about the effects of visual structures and functions and reflect upon these effects in their own work.	x	x	x	x	x	x
B. Students employ organizational structures and analyze what makes them effective or not effective in the communication of ideas.	x	x	x	x	x	x
C. Students select and use the qualities of structures and functions of art to improve communication of their ideas.		x	x		x	x
III. Content Standard 3 **Choosing and evaluating a range of subject matter, symbols, and ideas** **Achievement Standard** A. Students integrate visual, spatial, and temporal concepts with content to communicate intended meaning in their artworks.		x	x		x	x
B. Students use subjects, themes, and symbols that demonstrate knowledge of contexts, values, and aesthetics that communicate intended meaning in artworks.	x	x	x	x	x	x

IV. Content Standard 4 **Understanding the visual arts in relation to history and cultures** **Achievement Standard** A. Students know and compare the characteristics of artworks in various eras and cultures.	x	x	x	x	x	x
B. Students describe and place a variety of art objects in historical and cultural contexts.		x	x		x	x
C. Students analyze, describe, and demonstrate how factors of time and place (such as climate, resources, ideas, and technology) influence visual characteristics that give meaning and value to a work of art.	x	x	x	x	x	x
V. Content Standard 5 **Reflecting upon and assessing the characteristics and merits of their work and the work of others** **Achievement Standard** A. Students compare multiple purposes for creating works of art.		x	x	x	x	x
B. Students analyze contemporary and historic meanings in specific artworks through cultural and aesthetic inquiry.	x	x	x	x	x	x
C. Students describe and compare a variety of individual responses to their own artworks and to artworks from various eras and cultures.	x	x	x	x		
VI. Content Standard 6 **Making connections between visual arts and other disciplines** **Achievement Standard** A. Students compare the characteristics of works in two or more art forms that share similar subject matter, historical periods, or cultural context.	x	x	x	x	x	x
B. Students describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with the visual arts.	x	x			x	

APPENDIX C

APPENDIX C
Questionnaires

Questionnaires passed out before and after the Core Knowledge based art curriculum.

Name_____ **Class** _____

1. Do you think you are an artist?

Circle the number that most describes you.

Yes	No	Not Sure
1	2	3

Name_____ **Class** _____

2. How confident do you feel in making art?

Circle the number that most describes you.

Not at all	somewhat	fairly confident	confident	very confident
1	2	3	4	5

Permission for BYU Thesis Project

Ms Labrum is designing and implementing a Core Knowledge based art curriculum for seventh and eighth grade art students at Freedom Academy as a part of her thesis project at Brigham Young University. Ms Labrum's final master's thesis will include selected student projects that are pertinent to the thesis and/or curriculum. Parental approval is needed to include these selected student artworks.

This note is only being sent home to parents/guardians whose student's art will be included in the thesis project. Respond only if you **do not want** your child's project or artwork(s) to be a part of the final thesis/curriculum. (No response is necessary if you approve of your child's artworks in the final thesis/curriculum.)

Thank you,
Debbie Labrum
Art Specialist
Freedom Academy

Sign and return only if you **do not want** your child's artwork(s) included in Ms Labrum's final thesis project.

Student's name_____

Parent/guardian signature_____