

Middle and High School Art Lesson

Ron Marstall, Art Teacher and Department Chair, Riverwood International Charter School

Ashley Sweat, Art Teacher and Department Chair, North Springs Charter School

Overview of Lesson

This lesson is designed to give secondary visual art students a transferable experience from the museum to the classroom. We will synthesize investigative, creative, and other thinking processes in an artistic and meaningful experience inspired by the *Picasso to Warhol* exhibition. Students will have the opportunity to explore their own connections, reactions, and knowledge of the artists, movements, and exhibited works of art. The format is curriculum and standards based and designed with a beginning, middle, and end. Activities and practices included in this workshop and lesson will promote investigation, research, ideation, experimentation, revision, assessment, and reflection. The goal of this lesson is to provide student with a personal and meaningful experience that culminates in a work of art inspired by the *Picasso to Warhol* exhibit.

Overarching Goals & Essential Questions of the Lesson

- How can *Picasso to Warhol* impact and inspire creative thinking, creative process, and the process of making art?
- How will *Picasso to Warhol* impact one's knowledge of and response to the history of art as well as one's current artistic practice?
- Why and how do you respond to a particular work of art?
- How do artful thinking strategies guide one's learning, creative process, decisions, and experience?

Vocabulary

Modernism, Cubism, Abstraction, Non-Objective, Expressionism, Fauvism, Minimalism, Constructivism, Futurism, Pop Art, De Stijl, Dadaism, Surrealism, Metaphysical Art, Symbolism, Abstract Expressionism, expressive color, artful thinking strategies, visual-journaling (research, investigation, exploration, reflection, experimentation)

Materials

- Sketchbook
- Pencils
- Erasers
- Watercolor/gouache
- Pastels
- Charcoal
- Colored pencils
- Pen & ink
- Markers
- Watercolor paper
- Acrylic paint

- Gesso
- Tape
- Glue
- Exacto-knives/scissors
- Cutting mats

Procedure

- 1. Students will be given an overview of the artwork in the *Picasso to Warhol* exhibition.
- 2. Students will select one of the works of art that they are drawn to and respond to it.
- 3. A variety of visual journal activities will promote investigation, ideation, exploration, inspiration, creative thinking, and creative process (see document following lesson plan).
- 4. Students will then use their selected work of art and visual journal work to inspire and inform an original work of art. The work of art might be a completely original work or one that pays homage to the Master work.
- 5. Students will be guided through the creative process and exposed to various "steps" that will promote thoughtful and conscious decisions and reflection.
- 6. Students will self assess.

Evaluation/Assessment

Self Reflection and Assessment Activity

Investigation Workbook

Purpose

The Investigation Workbook is a tool designed to make your artwork more authentic and meaningful.

Your <u>Pre-planning</u> pages can provide information and discovery that will allow you to be more purposeful in the development and production of your work.

Your <u>Post-planning</u> pages allow you to reflect and review the progress you have made within an individual piece and from one piece of art work to the next.

Pre-planning Pages

These pages help you in your planning and preparation. They involve investigation into the ideas and concepts behind an upcoming piece. *To investigate: means to look into thoroughly, search into carefully, or examine closely.* This is exactly what needs to be done to create a quality, meaningful piece of art. The idea behind your investigation pages in your Investigation Workbook is not to just record or describe facts and information, but to take this information and discuss how it can interface and influence you own artwork. Below are descriptions of some different Investigation strategies.

Typically, your Pre-planning pages will be 6 or more pages (or 3 double page spreads).

Investigation Strategies

Technical Investigation – Referencing and experimenting with processes and terms relating to a medium or idea

Visual Investigation – Thumbnail sketches, compositional planning, pre-planning ideas, referencing images and examples

Critical Investigation – Examining an artist, idea, or process in a deep and meaningful way

Intercultural Investigation – Investigating the ideas, beliefs and perception of other groups of people **Contextual Investigation** – Exploring an idea or concept from multiple points of views or in different situations than might be expected

Historical/Art Movement Investigation – Making connections from history and through art movements to one's work

Artist/Style Investigation – Examining an artist and their style and the relationship or influence to one's work

Independent Investigation – Outside influences that might impact one's work

Post-planning Pages

These pages involve <u>your</u> own perceptions of your work, your progress. In your Pre-planning pages, you are primarily asked to research and examine information from outside sources and interpret it for your own work. In your Post-planning pages you are asked to evaluate your work formatively and summatively...while you are in the middle of developing your work and at your work's conclusion.

In your Post-planning pages include a <u>mid-point photo</u> of your work while you are still in process of completing it. Additionally, reflect on the direction your piece is going. Some questions you might answer are: How has the piece developed, grown or changed from your initial ideas, or has it? What is working? What is not? Are you feeling successful? Have others given you feedback? If so, what are you doing with that information? How has your investigation influenced your piece? This section should reflect thoughtful analysis.

Your Post-planning pages should also include an <u>end-point photo</u> of your resolved piece. Again, you are asked to reflect on your work. Are you satisfied? What are the strengths and weaknesses? Were you successful in creating meaning and making connections? Does your work reflect your intended ideas? Does it reflect your personal voice? Again, you should demonstrate critical analysis through your comments and observations.

Your photographs should be of good quality, in both clarity and printing quality. They do not need to be overly large (around 4"X6" should suffice).

Typically your Post-planning pages will be 4 or more pages (or 2 double page spreads).

Georgia Performance Standards

- VAHSVAMC.1 Engages in the creative process, imagines new ideas by using mental and visual imagery, conceptualizes these ideas by using artistic language and contextual understandings in assessing learning, and develops a personal artistic voice that gives unique form to these concepts.
- VAHSVAMC.2 Finds and solves problems through open-ended inquiry, the consideration of multiple options, weighing consequences, and assessing results.
- VAHSVAMC.3 Cultivates critical thinking and logical argumentation in aesthetics.
- VAHSVACU.1 Articulates ideas and universal themes from diverse cultures of the past and present.
- VAHSVACU.2 Demonstrates an understanding of how art history impacts the creative process of art making.
- VAHSVAPR.1 Uses formal qualities of art (elements and principles) to create unified composition and communicate meaning.
- VAHSVAPR.5 Creates artwork reflecting a range of concepts, ideas, and subject matter.

VAHSVAPR.6 Keeps a visual/verbal sketchbook journal, consistently throughout the course, to collect, develop, and preserve ideas in order to produce works of art around themes of personal meaning.
VAHSVAAR.1 Makes written and oral critiques of own works of art.
VAHSVAAR.3 Develops multiple strategies for responding to and reflecting on artworks.
VAHSVAC.2 Develops 21st century life and work skills and habits of mind for success through the study and production of art.