

EXPLORE



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EQUITY STATEMENT



All youth, no matter who they are or where they come from, deserve two things in their schooling: 1) a high-quality education that prepares them for their future in the real world, and 2) a highly-qualified educator who truly cares about them and does everything in his/her power to help them pursue their dreams and succeed. I believe I can provide both of these things for every single student in my classroom. Thus, no discrimination of any kind shall be tolerated, be it racial, gender, sexual orientation, wealth, status, or talent. All students should feel welcome and safe in my classroom; anybody who does not for any reason should alert me and/or an administrator immediately so the issue can be adequately addressed.



CONCEPTUAL FRAMEWORK

EXplore

traverse, experience, survey

EXperiment

investigate, hypothesize, demonstrate

EXpound

present, explain, elucidate

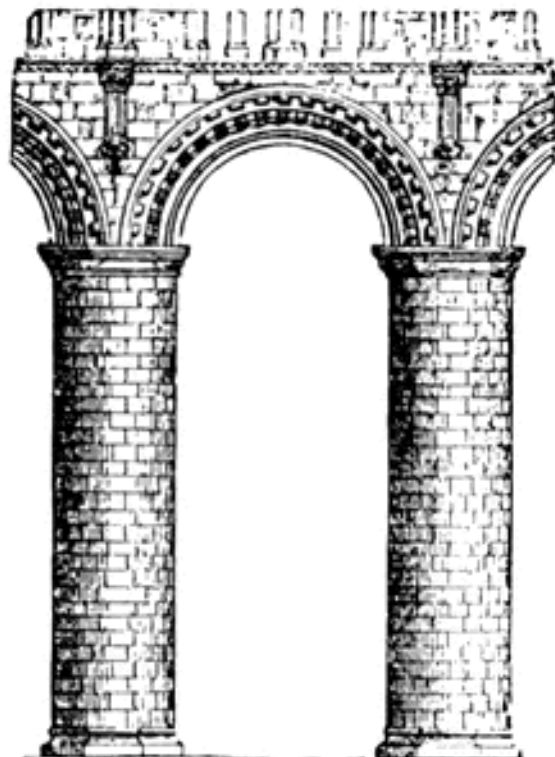
EXamine

interpret, assess, question

OVERARCHING GOALS

Self-Discovery & Creative Agency

I want my students to find what they're passionate about and develop the skills to pursue those passions. I also want them to be prepared as change-agents of their own futures as well as the future of humanity.



COURSE INTRODUCTION



This curriculum is designed for a 7th-grade Art Foundations class. Students can expect to learn a few of the most foundational principles of art as well as the basic elements of several different mediums and practices, such as drawing, painting, ceramics, sculpture, and others. Through the study of these principles and mediums, students can also expect to explore essential issues and concepts, including the importance of recording ideas and executing them, aspects of contemporary visual culture, critical thinking and assessing skills, and connecting with others. The ultimate aims of this course are to help students discover their passions, gain the tools to pursue them, and become change-agents of their own as well as the world's future.

R A T I O N A L E



So, why art foundations, even if most students will not pursue artistic careers? Because many of the real-life concepts and skills needed to navigate the world are taught through the context of art in a way that few other disciplines can - creative problem-solving, and respect for others' cultures and perspectives, to name a couple. Art practices have also been found to act as a phenomenal source of emotional outlet and mediation, among many other crucial things that students rarely experience elsewhere in their schooling. I teach art because it's one of the things I love most, but also because I want to give our youth the tools they need to follow their dreams and survive, even thrive, in the complex world around them as well as the life ahead of them.



CURRICULUM OVERVIEW

7th Grade Art Foundations	Learning Outcomes	Assessments
Basics - 3 class periods	1- construct a field journal and use it to capture observations, inspirations, and ideas throughout the semester. 2 - demonstrate a functional understanding of the elements & principles of design that can be used to create balanced works of art. 3 - demonstrate a functional understanding of color schemes that can be used to create engaging works of art.	1- sketchbook checks, final project proposal 2 - quick present/guess 3 - quick share, report on experience
Drawing - 3 weeks (Unit Project)	practice how to really observe the world around them, as well as break their notions of what drawing is and develop new insight into what drawing can be.	Role Activity Report on Experience
Painting - 3 weeks (Unit Project)	utilize a variety of critiquing strategies... identify and analyze key concepts/elements/principles in a variety of artworks... articulate their individual concepts through constructing an artist statement for and briefly presenting their work to non-classmate others...	Midway Peer Critique Content Identification "Quiz" Artist Statement/Presentation
Ceramics - 1.5 weeks (Unit Project)	connect with a world culture on a visually intimate level to inform possible artworks... create a new object...	Sketchbook Review Anonymous Critique
Sculpture - 1.5 weeks (Unit Project)	delve into an artmaking experience without planning the process beforehand... develop and conduct their own method of artistic inquiry... thoroughly document their process of creating and carrying out an artmaking system...	Journal Commentary Rate Your Experience
Other Media/New Genre - 3 weeks (Unit Project)	analyze how the way an artwork is presented influences viewer responses...formulate an extensive proposal for a piece of new genre artwork...	Random Analysis Presentation/Write-Up
Final Project - 3 class periods	create and exhibit a culminating project based on one of their sketchbook ideas that demonstrates clear understanding of the concepts/skills learned throughout the semester that were the most meaningful to them	Sketchbook Review/Proposal Exhibition w/ Artist Statements Self/Class/Instructor Assessment

Artists of the Day	Materials/Skills	Essential Questions
1 - da Vinci, Perry, Cian 2 - Hoch, Braques, Rauschenberg, Johns, Krasner 3 - Rothko, Van Gogh, Albers, Frankenthaler, Kandinsky	1- thick paper, printer paper, scissors, glue, various decorating mediums (pencils, markers, acrylic/watercolors, etc) 2 - scraps from previous year (paper, magazines, fabric, etc); stuff to attach with (glue, tape, thread, etc); colored spinners or 7-sided dice	1 - What is a field journal? How have field journals been helpful throughout history? What does journaling/recording look like in my life practice? How might an artist judge their own ideas/artwork vs. their mentor? an art critic? viewers? 2 - what do you think are some guidelines that marketing teams use to create successful advertisements? what do you think makes a successful photograph or painting? 3 - what is your favorite color, and why? (discuss with neighbor, a few share findings afterwards)
da Vinci, Rembrandt; Picasso, Matisse, Cezanne	paper, drawing board, India ink/charcoal/drawing medium, watercolor/acrylic/painting medium, brushes, cups of water, paper towels or rags	Does a “good” drawing have to be realistic? What makes a drawing “good”? Does a drawing have to be “good”? What is a “drawing”?
Early Christian diptychs/triptychs; Monet; Marilyn Minter/Sally Mann/Barry McGee	canvases/boards, watercolor paper, gesso, oils/acrylics/watercolors, rubber gloves, palettes and knives, water and cups, paper towels/rags, brushes	What constitutes a “series”?; strengths and weaknesses of series types introduced via artists above; why present work in a series/ what does series-type presenting do that individual works don’t?; do series works have to be related in the ways we’ve seen?; why do you think these artists picked the subjects they did for their series?
Kerry James Marshall, Shazia Sikander, Do Ho Suh	Clay, glaze, water, ceramic tools, brushes, paper towels/sponges, wheels, kiln	What culture/cultures from around the world fascinate you and why? What distinguishing characteristics do you appreciate about your own family history/culture?
Julie Mehretu, Tony Smith	initial activity: leftover clay, wire, wood scraps, construction paper scraps, etc. and tapes, glues, scissors, etc.	raise your hand if you would have appreciated more instructions beforehand/order to this exercise? Can there be a sense of order in chaos/is chaos a type of order? How can these vastly different styles both be based on systems?)
Bill Viola, Marina Abromavic, Mark Bradford, Janine Antoni, Cai Guo Qiang, avaf	N/A	how knowledge of culture, etc. may influence personal responses to art; ways in which art influences perception and understanding of human experiences; and the impact that an exhibition or collection has on personal awareness...
N/A	N/A	What concepts and skills that we learned throughout the semester have been the most meaningful to you, and why? What are some of the ideas from your sketchbook that you are most excited about/ proud of? How can you incorporate those concepts/skills into one of your ideas?

ASSESSMENT PRINCIPLES

Essential Questions/Initial Discussions - as a form of pre-assessment, using thought-provoking questions/discussions sets the tone for the class period, prepares student's minds for the instruction they're about to receive, and "gets their wheels turning"

Sketchbook/Mid-Project Checks - it's important to regularly check in with students to make sure they're steadily progressing and to address any concerns they may have

Report on Experience - recording and relaying new information are two extremely helpful methods in retaining that information

Random Analysis - evaluating student's off-hand knowledge is key to figuring out where they're truly at in the learning process and how best to move forward

Artist Statement/Presentation - art students need to know how to write about art, but ALL students should learn/practice how to effectively present their ideas in ANY field

Other - it's essential to have a variety of assessments, much like activities and methods of instruction, to keep students engaged in the learning process

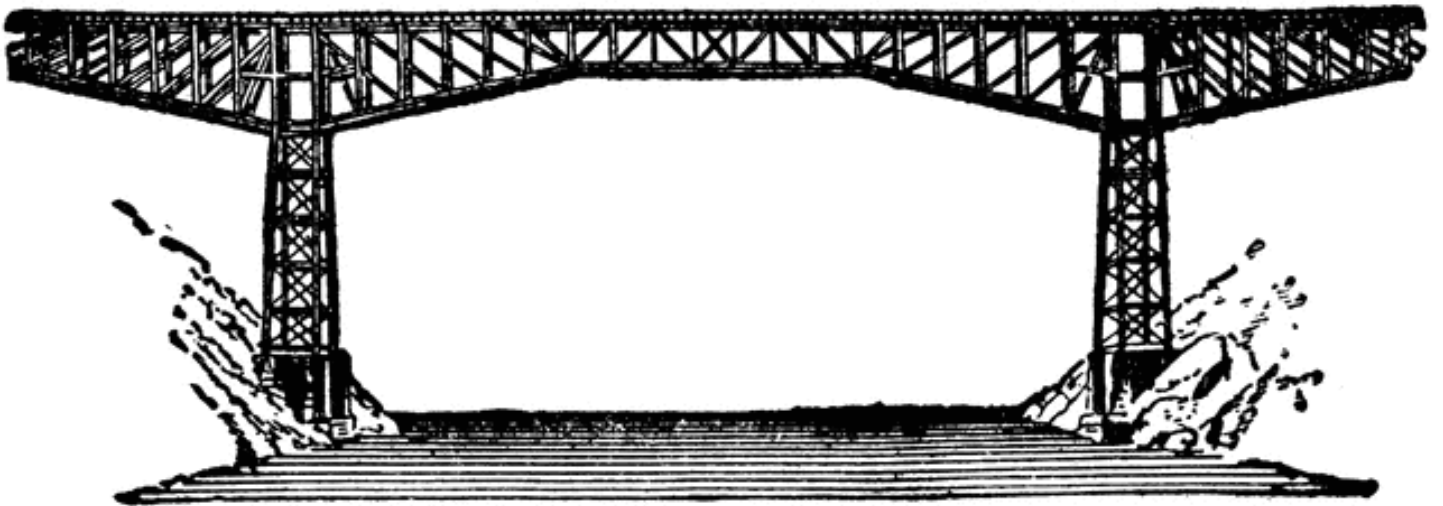
ASSESSMENT OVERVIEW

Lesson	Pre-Assessment	During/Formative	Post/Summative
Field Journals	Essential Questions/Initial Discussion	Sketchbook Checks	Final Project Proposal
Scraps	Essential Questions/Initial Discussion	Quick Present/Guess	Random Analysis
A Colorful Experience	Essential Questions/Initial Discussion	Quick Share, Random Analysis	Report on Experience
No Pencils Allowed	Essential Questions/Initial Discussion	Role Activity	Report on Experience
A Series	Essential Questions/Initial Discussion	Midway Critique, Content Quiz	Artist Statement/Presentation
A New Object	Essential Questions/Initial Discussion	Sketchbook Review	Anonymous Critique/Feedback
Systems	Essential Questions/Initial Discussion	Journal	Commentary, Rate Your Experience
A Proposal	Essential Questions/Initial Discussion	Random Analysis	Presentation/Write-Up
Final Project	Sketchbook Review, Proposal	Exhibition w/ Artist Statements	Self/Class/Instructor Assessment

NATIONAL STANDARDS

	1	2	3	4	5	6	7	8	9
Plan & Make	Yes	Yes			Yes		Yes		
Investigate	Yes	Yes	Yes	Yes		Yes	Yes	Yes	Yes
Reflect, Refine, Continue					Yes				Yes
Select						Yes			
Analyze								Yes	Yes
Share									
Perceive			Yes			Yes	Yes	Yes	
Analyze		Yes		Yes	Yes				Yes
Interpret	Yes								Yes
Synthesize									
Relate				Yes		Yes		Yes	

UNIT 1 - FOUNDATIONS



LESSON 1 - field journals



National Standards:

- Apply methods to overcome creative blocks.
- Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.
- Compare and explain the difference between an evaluation of an artwork based on personal criteria and an evaluation of an artwork based on a set of established criteria.

Learning Outcome: students will construct a field journal and use it to capture observations, inspirations, and ideas throughout the semester.

Materials: thick papers (construction, cardstock, watercolor, etc), scissors, glue, various decorating mediums (pencils, markers, acrylic/watercolors, etc)

Artists: da Vinci, Pat Perry, Thomas Cian

Instruction:

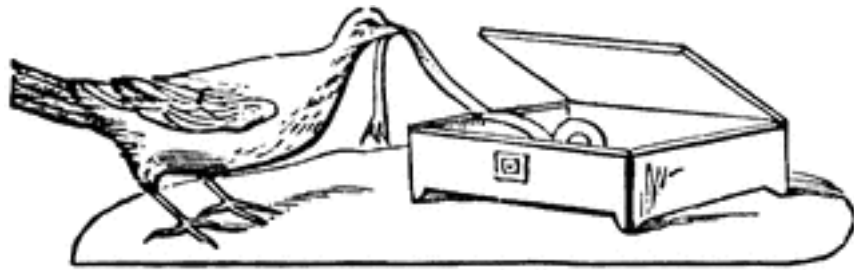
- This will likely be the first day of class, so some get-to-know-you activities before jumping in the lesson would be appropriate.
- Initial discussion/questions: What is a field journal? How have field journals been helpful throughout history? What does journaling/recording look like in my life practice? How might an artist judge their own ideas/artwork vs. their mentor? an art critic? viewers?
- Show images from historical/contemporary artists' and own personal sketchbooks that developed into substantial artworks; discuss the importance of recording sparks of inspiration.
- Give students handout with basic instructions, demonstrate pocket sketchbook creation process, then let them create and personalize their own
- Discuss how sketchbook should be used - students should record their individual artistic ideas in their sketchbooks as they come, and use them for project inspiration throughout the semester, particularly for the final project which should be primarily based on a recorded sketchbook idea (final project proposals will be checked off with me)

Assessments:

- Regular Sketchbook Checks - twice a semester (not including final project proposal), instructor will meet with students individually to go through their most recent entries and discuss what the student feels are their most promising ideas
- Final Project Proposal - instructor will meet with students individually to discuss final project ideas and formulate a solid proposal to work from (see Final Project for further details)

Adaptation: for students who are not as comfortable with writing, a digital sketchbook can be kept like a drop-file folder, voice or video journal, etc.





LESSON 2 - scraps

Gets the basics out of the way, but with fun recycled collages!

National Standards:

- Apply methods to overcome creative blocks.
- Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.
- Interpret art by analyzing artmaking approaches, the characteristics of form and structure, relevant contextual information, subject matter, and use of media to identify ideas and mood conveyed.

Learning Outcome: demonstrate a functional understanding of the elements & principles of design that can be used to create balanced works of art.

Materials: scraps from previous year (paper, magazines, fabric, etc); stuff to attach with (glue, tape, thread, etc); colored spinners or 7-sided dice

Artists - Hannah Hoch, Georges Braques, Rauschenberg, Jasper Johns, Lee Krasner

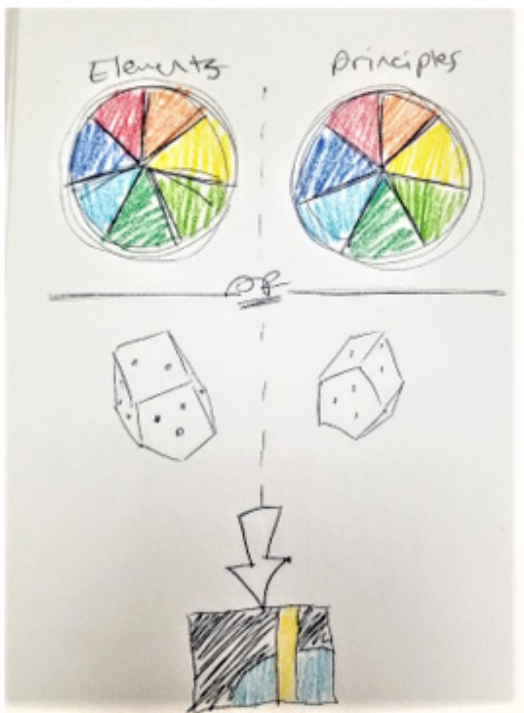
Instruction:

- initial questions - what do you think are some guidelines that marketing teams use to create successful advertisements? what do you think makes a successful photograph or painting?
- initial discussion - use posters or PPT to introduce each of the elements and principles, give an artwork example for each, also discuss/demonstrate how to use a principle to employ an element
- game/assignment - hand out colored spinners or 7-sided dice (as above), have color/number code for which colors/numbers represent which element/principle on the board. Each student (or each table group, whichever works better for the particular class) spins/rolls for one element and one principle which they will use to create a simple collage from the previous years' scraps. Each student/table group will show their piece at the end, the class will guess which element and principle they had and then discuss how well the student/table group demonstrated them.

Assessment:

- Quick Present/Guess - each student/table group stands up/comes to the front one by one and holds up their piece, class tries to guess which element and principle they had; once identified, the student/group explains why they chose the material/placement/etc they did to employ their element and principle
- Random Analysis - students will each be given a randomly selected image of a historical or contemporary artwork and identify as many elements and principles of design as they can from it on a notecard

Adaptation in case of extra time: have students/groups trade collages, rip them up, mix up the pieces, and try to reassemble new collages with new elements/principles they spin/roll.



LESSON 3 - experience color



National Standards:

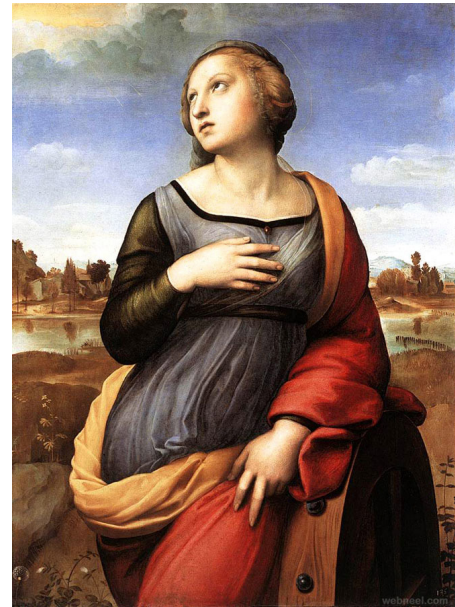
- Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.
- Analyze multiple ways that images influence specific audiences.
- Compare and contrast viewing and experiencing collections and exhibitions in different venues.

Learning Outcomes: demonstrate a functional understanding of color schemes that can be used to create engaging works of art.

Artists - Rothko, Van Gogh, Albers, Frankenthaler, Kandinsky

Instruction:

- initial questions - what is your favorite color, and why? (discuss with neighbor, a few share findings afterwards)
- PPT of color schemes as demonstrated by both historical and contemporary-working artists
- student groups/tables are assigned a color scheme to then research into contemporary artists/media platforms/influential figures/advertisements/whatever they can find that is using it, share discoveries with class at the end



Out-of-Class Assignment: students will create their first piece of the semester by basing an outfit, flower arrangement, makeup look, or whatever they come up with on a color scheme of their choice, wear it/carry it around for one day, document their experience with photographs or video; then come prepared to the next class period to briefly share why they chose the scheme/medium they did, as well as their observations from their experiences of creating and displaying their pieces in different settings. This will be followed by a student-led class discussion on the implications, impact, etc. of color in visual culture.

Assessments:

- Quick Share - after researching several media platforms for use of color schemes, table groups will have 3 minutes each to share what they discovered with the class
- Random Analysis - students will each be given a randomly selected image of a historical or contemporary artwork and identify the color scheme being used on a notecard
- Report on Experience - each student will have the chance to present and discuss their colorful experience and what they learned through it any way they choose - written, oral, powerpoint, video, etc.

Extra Credit: submit a title for their piece that does not include any of the colors they used!



UNITS 2 - 5 (final projects)

End of Drawing Unit -
No Pencils Allowed!



National Standards:

- Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.
- Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.
- Interpret art by analyzing artmaking approaches, the characteristics of form and structure, relevant contextual information, subject matter, and use of media to identify ideas and mood conveyed.
- Analyze how response to art is influenced by understanding the time and place in which it was created, the available resources, and cultural uses

Learning Outcomes: Students will practice how to really observe the world around them, as well as break their notions of what drawing is and develop new insight into what drawing can be.

Materials: paper, drawing board, India ink/charcoal/drawing medium, watercolor/acrylic/painting medium, brushes, cups of water, paper towels or rags

Essential Questions: When I say the word “draw” or “sketch”, what’s the first thing you think of? Does a “good” drawing have to be realistic? What makes a drawing “good”? Does a drawing have to be “good”? What is a “drawing”?

Artists- da Vinci, Rembrandt; Picasso, Matisse, Cezanne



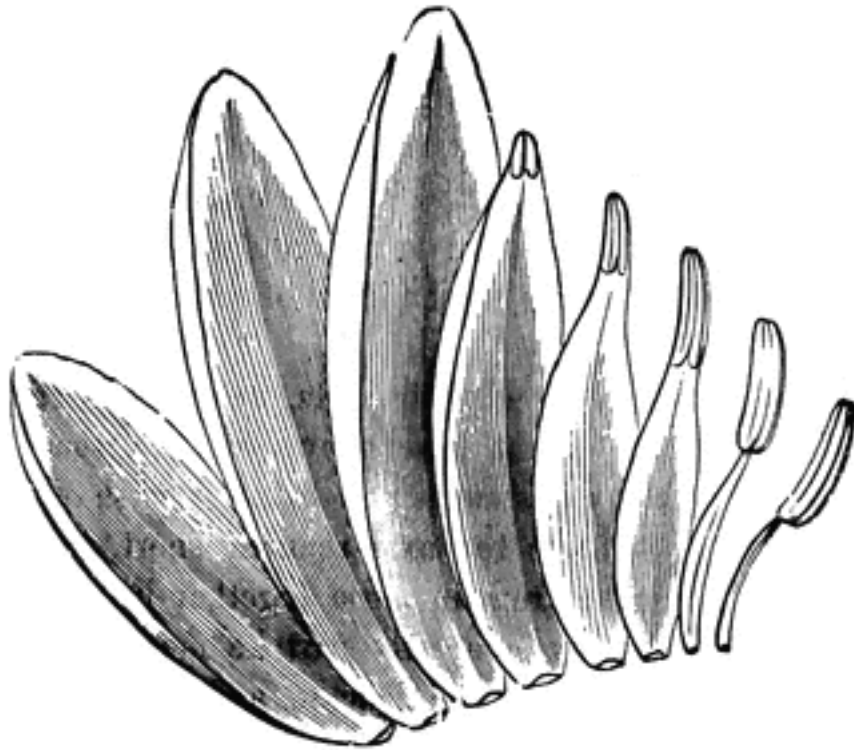
Essential Exercises/Knowledge Base: investigate historical and contemporary artists/cultures that question “drawing”, discussion on drawing; practice quick contour, blind contour, and semi-blind contour with India ink/charcoal/etc. (protect clothing!!), variety of line qualities,etc.

Assignment: students will spend the majority of the next class period outside (if inclement weather, have them use an image of nature from the internet or their phone gallery). Students pick their own paper/ground type and size, drawing/painting medium, natural subject or subjects, composition, number and timing of works, and contour technique. Can continue outside of class if needed. Students should then share and discuss their drawing/drawings with one or more individuals (or on social media) and come to class to present their work and the reactions of those they shared with. While sharing with others, students should ask: “What kind of artwork is this? How would you describe this artwork to someone else? Where have you seen other work like this?”

Assessments:

- Role Activity - While taking role the day following instruction, the instructor will ask to state a non-pencil type of drawing along with their name, no repeats!
- Report on Experience - each student will have the chance to present and discuss their pencil-less drawing experience and what they learned through it any way they choose - written, oral, powerpoint, video, etc.

End of Painting Unit -
Series



National Standards:

- Develop criteria to guide making a work of art or design to meet an identified goal.
- Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.
- Reflect on and explain important information about personal artwork in an artist statement or another format.
- Interpret art by analyzing artmaking approaches, the characteristics of form and structure, relevant contextual information, subject matter, and use of media to identify ideas and mood conveyed.

Learning Outcomes:

1. Students will utilize a variety of critiquing strategies in order to broaden their perspective and increase their abilities in talking about art.
2. Students will identify and analyze key concepts/elements/principles in a variety of artworks in order to deepen and contextualize their comprehension of such.
3. Students will articulate their individual concepts through constructing an artist statement for and briefly presenting their work to non-classmate others in order to gain authentic art-world experience and expand their artistic communication skills beyond the creation process.

Artist(s) of the Day: Early Christian diptychs/triptychs; Monet; Marilyn Minter/Sally Mann/Barry McGee

Materials: canvases/boards, watercolor paper, gesso, oils/acrylics/watercolors, rubber gloves, palettes and knives, water and cups, paper towels/rags, brushes

Essential Questions/Discussions: What constitutes a “series”?; strengths and weaknesses of series types introduced via artists above; why present work in a series/what does series-type presenting do that individual works don’t?; do series works have to be related in the ways we’ve seen?; why do you think these artists picked the subjects they did for their series?

Day 1 Intro & Plan

Exercises: game/experiment with placing unrelated images together (online, magazines, etc) - what kind of connections are made?; brainstorm for assignment – jot ideas in journal, sketch composition thumbnails, etc.

what is something(s) I’ve found intriguing or beautiful (recently or for a long time) that I think would work well as a series? how many works? what size? which mediums? what concepts/techniques do I want to incorporate? will they be directly related, and if so in what way?

Day 2 Work/Document Progress

One-on-one check-ins



Day 3 Work/Midway Critique

Students will bring in their unfinished work and meet with a peer (assigned?) to critique how each other's work is coming/give constructive feedback; will be given critique/feedback prompts such as "how well is the work executing their concept so far? does the composition appear cohesive and interesting? tell the artist two things you think they're doing well, and two things you think they could implement/improve on as they continue." Each student should be able to leave class with one or more clearly stated items to implement/improve on in their work until the due date. If time allows, rotating between several peers to get multiple perspectives of feedback would be greatly beneficial.

Day 4 Work/Document Progress

Artist statement review/reminder/assistance

Day 5 Content Quiz/Presentation

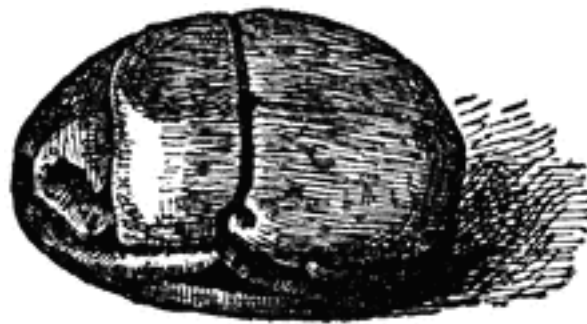
Before coming to class: take opportunities to share and discuss their work/artist statements with at least 3 people that are not classmates.

Completed (or in-progress, if ever absent) series will be displayed around the classroom, then each student will grab (or make) an I-Spy sheet that they will fill out as they carefully observe 3-5 peer works, answering questions such as "identify three ideas or techniques we've discussed in class that are shown in this work - how do you know? describe how the artist uses each one to execute their idea."

Briefly present finished individual series with a written or typed artist statement that both identifies the series (title, dimensions, materials) and describes the underlying concepts; discuss choices & process.

Assessments: Midway Critique, Content Quiz, Artist Statement/Presentation (see descriptions above)

End of Ceramics Unit -
New Object



BIG ONE (NO STUFF), ADAPTED FOR 3RD GRADE!

National Standards:

- Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.
- Analyze how response to art is influenced by understanding the time and place in which it was created, the available resources, and cultural uses.
- Compare and contrast how technologies have changed the way artwork is preserved, presented, and experienced.
- Explain how the method of display, the location, and the experience of an artwork influence how it is perceived and valued.

Learning Outcomes:

1. Students will connect with a world culture on a visually intimate level to inform possible artworks.
2. Students will create a new object that evidences their understanding of/relationship with a world culture and challenges/expands others' views of that culture.

Materials: Clay, glaze, water, ceramic tools, brushes, paper towels/sponges, wheels, kiln

Initial Discussion: What culture/cultures from around the world fascinate you and why? What distinguishing characteristics do you appreciate about your own family history/culture? Compare & contrast the past and present of world/own culture. Discuss history of preserving artwork.

Artist(s) of the Day: Kerry James Marshall, Shazia Sikander, Do Ho Suh

Initial Exercises/Workshop:

Research & identify key forms/symbols/patterns/colors/etc from culture of choice
Practice iterating/play with these elements in sketchbook, try several mediums
Choose one or a few of your non-painted, bisque-fired ceramic pieces and use glazes to try decorating with these elements; set on rack for second firing

Main Assignment: After conducting further research and brainstorming, design and create a new object (must include, but not limited to, ceramic) based on a number of your chosen culture's distinguishing visual and other key elements. Will it be a vessel, a tool, a textile, a novelty, or something else entirely? Is it functional or non-functional? What is the best way to store or display it? Would you gift it to a past or present member of this culture, why or why not? What does this object help others understand about the culture?

New objects will be shown together anonymously in the exhibition area of the library or display case in main hallway along with artist statements. Each student will carefully choose and execute how they want their piece displayed.

Assessments:

1. Sketchbook Review – after researching/brainstorming their chosen culture (and without knowing this beforehand), students will turn in their sketchbooks for a mid-semester review, during which the instructor will determine how extensive the cultural research/artwork brainstorming was for each student.

Evaluation:

Extensive (4-5) – significant amount of initial note-taking/pattern-iterating, clear evidence of well-thought-out design

Sufficient (2-3) – fair amount of initial note-taking/pattern-iterating, some evidence of design planning

Insufficient (0-1) – little to no amount of note-taking/pattern-iterating, little to no evidence of design planning

2. Anonymous Critique/Feedback – will spend some class time for fellow students to do this, but any and all students in the school are welcome to and will be provided with a way to give anonymous critique/comments (slips, pens, and a box?). Each critique/comment should have the name of the piece so as to identify what feedback goes where. Instructor will review feedback and combine with own analysis for how each piece expands viewer's understandings of the specific culture.

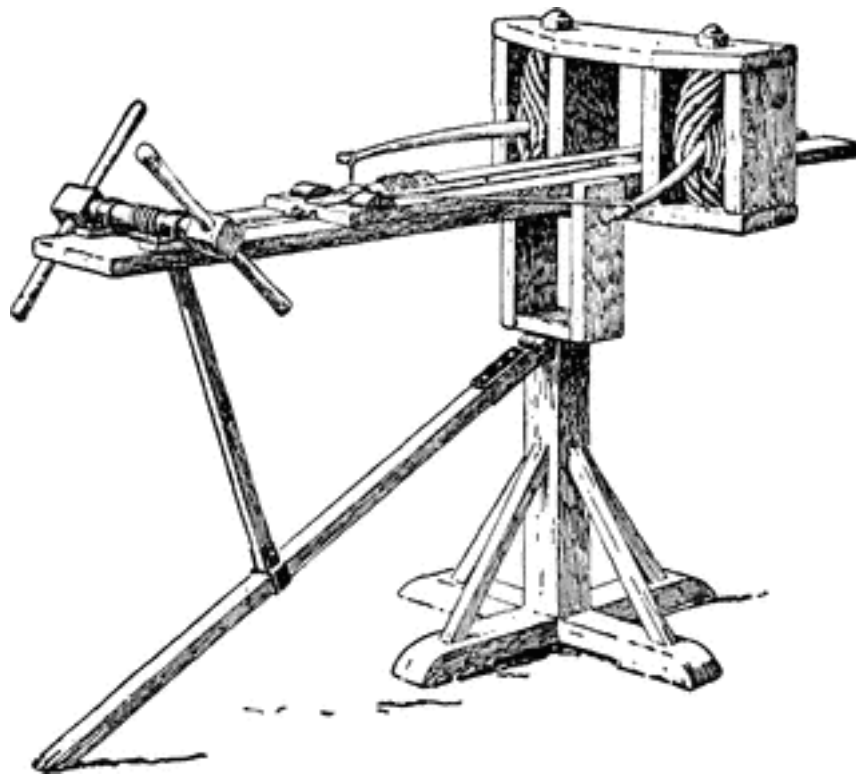
Evaluation:

Sufficient (3-5) – uses multiple elements from culture in a cohesive and interesting way that engages the viewer, artist statement adequately describes the process and informs about the cultural elements being used

Insufficient (0-2) – use of cultural elements is weak and incohesive, artist statement inadequately or does not describe the process/elements



End of Sculpture Unit -
Systems



BIG ONE W/ STUFF!
(see Ancillaries)

National Standards:

- Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.
- Develop criteria to guide making a work of art or design to meet an identified goal.
- Explain how the method of display, the location, and the experience of an artwork influence how it is perceived and valued.

Learning Outcomes:

1. Students will delve into an artmaking experience without planning the process beforehand in order to discover more about their own artistic tendencies and become comfortable with spontaneous creation.
2. Students will develop and conduct their own method of artistic inquiry of an aspect of every-day life that enables one to expand/deepen/magnify their view of and experience with that aspect.
3. Students will thoroughly document their process of creating and carrying out an artmaking system in a way that allows others who execute the system to arrive at their own conclusions.

Materials: leftover clay, wire, wood scraps, construction paper scraps, etc. and tapes, glues, scissors, etc.

Exercise (Starter): instructor will scatter/cover classroom tables with a variety of three-dimensional art supplies before students come in. Once class has started, instructor will give brief “instructions” (i.e. “each of you make a sculpture out of these materials in the next 10 minutes”) then set students free, supervising for safety but not giving any artistic guidance. Once the time is up students must stop what they’re doing (maybe switch with neighbor and quickly title each other’s pieces with first thing that comes to mind?) and write in their journals about their experience (see Assessment 1), then instructor facilitates essential questions/discussion (see below).

Artist(s) of the Day: Julie Mehretu, Tony Smith

Essential Questions/Discussions: have a few students share their journal thoughts on the spontaneous sculpture experience. Ask questions like, raise your hand if you would have appreciated more instructions beforehand/order to this exercise? Can there be a sense of order in chaos/is chaos a type of order? Look at Julie Mehretu’s work followed by Tony Smith’s (how can these vastly different styles both be based on systems?), then introduce the movement/concept of systems in art – idea generation, theoretically endless possibilities, data collection/types. Give examples of systems used in own work/past student work.

Workshop: rest of class period will be used to research and brainstorm possible systems; students are encouraged to search the internet for artists and artworks that employ systems, talk with their neighbors about data collection/type ideas, and semi-formulate several possible systems in their journal for the main assignment. Instructor will visit with each student briefly to discuss their ideas and give their thoughts on which would be most successful/good for others to try to follow (but decision is entirely up to the student).



Main Assignment: Using mostly outside-of-class time, students will develop and execute a system that collects information about/investigates/alters something in every-day life that ultimately results in the creation of a sculpture or series of sculptures. Students will thoroughly document their process through journaling, vlogging, audio-recording, photography, etc (whatever they feel is best). Each student will present their system and execution in class via their method of documentation while classmates write responses (see Assessment 2). Then each student will choose/be assigned to another student's system to try on their own, and document/write about their experience (see Assessment 3).

Assessments

1: Journal - after their experience, students will write in their journals what they learned about themselves and their thoughts on spontaneous creation - what tendencies did you notice in yourself? what do you tend to lean towards or away from when making artistic decisions? are there some spontaneous processes you would want to recreate in your own artmaking? how do you feel about spontaneous creation; is it an effective practice or not, and why? Instructor will listen to responses as part of discussion after spontaneous sculpture activity, as well as read over student's responses during journal review to see what students took away from the exercise.

Evaluation - 0 did not write, 1-3 brief answers, 4-5 thoughtful answers

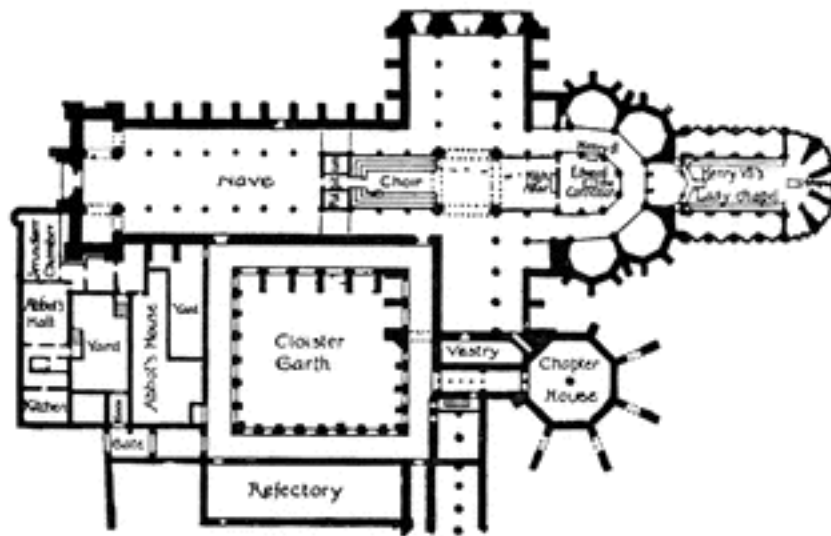
2: Commentary - While each student presents their inquiry method, the rest of the class jots down things that impress them/new things they learn (at least 5 responses required), making sure to say whose method inspired those thoughts. Instructor collects and reads through at the end to see what the overall responses were like for each student's method - was their method inspiring for others? did others learn new things they'd never thought of before?

Evaluation (of commentators) - 0 did not comment, 1-3 brief comments, 4-5 thoughtful comments

3: Rate Your Experience - Instructor assigns students into pairs (or they pick?) who will then try each other's systems at home and give feedback/rate their experience with their partner's system - was it challenging or easy to follow? what did they enjoy most about the process? how do they feel about the end result, compared to the system creator's result? how did this system alter their perception of the every-day-life aspect in question? Instructor will review responses/ratings to see how students were engaged with each other's systems and what they took away from their experiences.

Evaluation - 0 did not give a rating or response, 1-3 gave rating but brief responses, 4-5 gave rating and thoughtful responses

End of New Genre Unit - Proposal



National Standards:

- Based on criteria, analyze and evaluate methods for preparing and presenting art.
- Analyze how response to art is influenced by understanding the time and place in which it was created, the available resources, and cultural uses.
- Explain how the method of display, the location, and the experience of an artwork influence how it is perceived and valued.
- Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.

Learning Outcomes:

1. Students will analyze how the way an artwork is presented influences viewer responses, and how a person's knowledge, perceptions, and experiences influence the way they respond to an artwork.
2. Students will formulate an extensive proposal for a piece of new genre artwork and how it will be presented/exhibited.

Artists of the Day: Bill Viola, Marina Abramovic, Mark Bradford, Janine Antoni, Cai Guo Qiang, avaf

Day 1

1. Artists of the Day
2. Class Discussion - pull up several works by the above artists and discuss: how knowledge of culture, traditions, and history may influence personal responses to art; ways in which art influences perception and understanding of human experiences; and the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings.
3. Random Analysis activity (see Assessment 1)
4. Students pick a new genre art form that interests them/they would like to try, such as digital, sound, performance, video, installation, light, ephemeral, etc. If two students would like to work together (like avaf), they should come talk with and get approval from the instructor beforehand.
5. Sketchbook Brainstorming for proposals

Day 2 (Proposal Research/Work Day)

Day 3 (Proposal Paper/Presentation Work Day)

Day 4 (Student Presentation Day)

Assessments:

1. Random Analysis – students will 1) be given a randomly selected piece of contemporary new genre artwork and a notecard, on which they will write how they think the artwork and the way it's exhibited could influence a viewer (this is after class discussion mentioned in outline); 2) pick a random person from their life they know quite well and receive a second notecard, on which they will write how they think that person's knowledge/perceptions/experiences could influence the way they view the piece of artwork given previously. They will then attach those notecards together (staple, tape, etc), include their name, and turn in for the instructor to evaluate each student's ability to analyze the elements in L.O. 1.
2. Presentation/Write-Up – at the conclusion of this project, each student will 1) type a 1-pg double-spaced paper explaining their proposal – the piece itself, and how it will be presented/exhibited; 2) give a short presentation to the class including “mood-board”-esque images of their proposal. Instructor will review papers and take notes during presentations to determine how thoroughly each student formulated their proposal.

Extra Credit: if students need/would like to receive extra credit points, they can execute their proposal on a small scale and document their experience!



Final Project

National Standards:

- Compare and explain the difference between an evaluation of an artwork based on personal criteria and an evaluation of an artwork based on a set of established criteria.
- Interpret art by analyzing artmaking approaches, the characteristics of form and structure, relevant contextual information, subject matter, and use of media to identify ideas and mood conveyed.
- Based on criteria, analyze and evaluate methods for preparing and presenting art.
- Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.
- Reflect on and explain important information about personal artwork in an artist statement or another format.

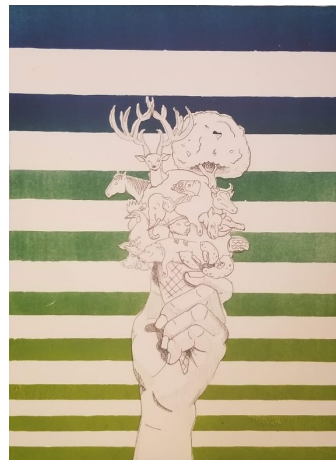
Learning Outcome: students will create and exhibit a culminating project based on one of their sketchbook ideas that demonstrates clear understanding of the concepts/skills learned throughout the semester that were the most meaningful to them

Essential Questions: What concepts and skills that we learned throughout the semester have been the most meaningful to you, and why? What are some of the ideas from your sketchbook that you are most excited about/proud of? How can you incorporate those concepts/skills into one of your ideas?

Sketchbook Review/Proposal - instructor meets with student to go over sketchbook and determine which ideas would be the best to execute for the project, student chooses one idea and formulates a proposal for their project

Exhibition w/ Artist Statements - final projects will be exhibited in the school show (method of exhibition for each project chosen by artist) alongside artist statements

Self/Classmate/Instructor Assessment - during the exhibition, students (and instructor) will spend a class period walking through exhibition assessing theirs and three other classmate's work; grade will be determined by averaging each student's self, classmate, and instructor scores



Adapted Lesson

Ceramic Object - 3rd Grade

National Standards:

- Demonstrate an understanding of the safe and proficient use of materials, tools, and equipment for a variety of artistic processes.
- Elaborate visual information by adding details in an artwork to enhance emerging meaning.
- Identify and explain how and where different cultures record and illustrate stories and history of life through art.
- Recognize that responses to art change depending on knowledge of the time and place in which it was made.

Learning Outcome: Students will create a ceramic object based on a world culture of their choice that can help others understand more about that culture.

Materials: Clay, glaze, water, ceramic tools, brushes, paper towels/sponges, wheels, kiln

Artist(s) of the Day: Kerry James Marshall, Shazia Sikander, Do Ho Suh

Initial Discussion: What culture/cultures from around the world fascinate you and why? What distinguishing characteristics do you appreciate about your own family history/culture? Compare & contrast the past and present of world/own culture.

Assignment: Research & identify key shapes/symbols/patterns/colors/etc from culture of choice. Practice iterating/play with these elements in sketchbook. Then sculpt a clay object that reflects the objects used in the culture, paint object after firing with symbols/patterns/colors/etc that reflect those of the culture (instructor will complete both firings in kiln).

Assessment: Parent Night Presentation

Ceramic objects will be displayed at school art show alongside student's artist statements, which should identify the artist, the culture, and why the artist chose the elements they did. On Parent Night, students should bring a parent/grandparent/sibling/etc and read to them their artist statement/discuss their object with them.

Evaluation: 1-5 execution and clarity of implementation of cultural elements

Ancillaries



<https://art21.org/watch/art-in-the-twenty-first-century/s5/julie-mehretu-in-systems-segment/>



<https://art21.org/watch/new-york-close-up/erin-shirreff-tony-smith-go-way-back/>



https://en.wikipedia.org/wiki/Systems_art

Journal Response Questions

What tendencies did you notice in yourself?

What do you tend to lean towards or away from when making artistic decisions?

Are there some spontaneous processes you would want to recreate in your own artmaking?

How do you feel about spontaneous creation; is it an effective practice or not, and why?

Rate Your Experience

Was this system challenging or easy to follow?

What did you enjoy most about the process?

How do you feel about the end result, compared to the system creator's result?

How did this system alter your perception of the every-day-life aspect in question?