

# **UNIT PLAN**

**Subject:** Art   **Grade Level:** Middle School (6-8)   **Estimated Time:** 20 days

**UNIT TITLE:** Stimuli of Memory

**Enduring Idea or Theme:** Memory and Emotions

## **National Core Art Standards or State Standards:**

- NCASS: VA:Cr1.7a.: Apply methods to overcome creative blocks.
- NCASS: VA:Cr2.8a.: Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of artmaking or designing.
- VA.68.F.1.2: Use creative risk-taking strategies learned from artists' works to incorporate artistic solutions in the creation of new personal artworks.
- VA.68.H.1.4: Explain the significance of personal artwork, noting the connections between the creative process, the artist, and the artist's own history.
- VA.68.S.2.3: Use visual-thinking and problem-solving skills in a sketchbook or journal to identify, practice, develop ideas, and resolve ideas.
- VA.68.S.3.: Use two-dimensional or three-dimensional art materials and tools to understand the potential and limitations of each.
- LASF.68.WHST.2.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

## **What broad, overarching understandings are desired of students?**

- Our memories are powerful tools for understanding life.
- Emotions and memories can create powerful artworks.
- Artist can express emotions and memories in a variety of ways.
- As human beings, we should not be afraid to explore our emotions.
- Art can be used to express things we sometimes find hard to express in words.

**What are the overarching “essential” questions that this unit is based on?**

- How do 21<sup>st</sup> century artists draw upon their memories to create meaningful and powerful artworks?
- How do creative strategies of other artists help us explore the art making process?
- What happens when we draw on our emotions and our senses to trigger memories? Can we create artworks that expose our emotions?
- Do our emotions (anger, disappointment, jealousy, sadness/loss, anxiety/fear, humor, and love) link to significant events in our life or fleeting moments?

**As a result of this unit, students will be expected to demonstrate an understanding of:**

- Students will explore mark making, improve drawing skills, and practice collaging.
- Students to be able to construct a narrative through collage
- Students will use abstraction via lines and color to convey strong emotions
- Students will build confidence in drawing from memory.
- Students will be able to write a short narrative to explain their artwork.

**What “essential” and unit questions will focus the activities of this unit?**

- How do 21<sup>st</sup> century artists use different medias to explore personal memories?
- How can studying the process of other artists help us grow as artists?

**Key Vocabulary or Concepts:**

Memory

Emotion

Senses

Line

Shape

Color

Shades

Mixed Media

Found Objects

Collage

Gesso

Narrative

Abstract

Representational

Figurative

### **Major Learning Activities:**

#### 1. Lesson 1: Abstract Memories

- a. Discussion: Artist Howard Hodkin
- b. Task: Abstract representation using lines and shapes
- c. Task: Abstract representation using color
- d. Emotional Exploration: anger, disappointment, jealousy, sadness/loss, anxiety/fear, and humor

#### 2. Lesson 2: Simplified memories

- a. Discussion: Artist Andrea Leria and Sanjay Vora
- b. Task: Representational or figurative drawing, with gesso overlay
- c. Task: Representational or figurative Painting, simplified yet expressive
- d. Emotional Exploration: smells, tastes, and love

#### 3. Lesson 3: Every day collage, fleeting moments

- a. Discussion: Artist Laslo Antal
- b. Task: Representational collage about a memory from yesterday
- c. Emotional Exploration: open-ended

4. Lesson 4: Found Objects

- a. Discussion: Artist Shilouh
- b. Task: Bring in a Found object of personal significance to create a mixed media work related to the memory of the objects
- c. Emotional Exploration: Object triggered

5. Lesson 5: Summative Assessment

- a. Discussion: reflection of experiments
- b. Task: Creating with intent, Emotional freedom; combine 2 or more methods from above to make a new piece.
- c. Emotional Exploration: open-ended

6. Assessment

- a. Complete Portfolio
- b. Complete check list and Questionnaire

**Lesson Title: Abstracted Memories**

**Grade Level: Middle School**

**Estimated Completion Time: 3 days**

1. Abstract Memories
  - a. Discussion: Artist Howard Hodkin
  - b. Task: Abstract representation using lines and shapes
  - c. Task: Abstract representation using color
  - d. Emotional Exploration: anger, disappointment, jealousy, sadness/loss, anxiety/fear, and humor

**Overview**

Students will be introduced to the artist Howard Hodkin. Hodkin creates abstract works of art. His paintings are based on specific events, usually and encounter between two people. After completing a artist entry in their sketchbooks they will be asked to make associations between abstraction and memories and emotions and color. Students will complete several mini artworks in their sketchbook that explore these ideas.

**Enduring Ideas/Essential Questions**

- How do 21<sup>st</sup> century artists draw upon their memories to create meaningful and powerful artworks?
- How do creative strategies of other artists help us explore the art making process?
- What happens when we draw on our emotions to trigger memories?
- Can we create artworks that expose our emotions?
- Do our emotions (anger, disappointment, jealousy, sadness/loss, anxiety/fear, humor, and love) link to significant events in our life or fleeting moments?
- How can color affect the mood of a painting?

## **National or State Learning Standards**

- NCASS: VA:Cr1.7a.: Apply methods to overcome creative blocks.
- NCASS: VA:Cr2.8a.: Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of artmaking or designing.
- VA.68.F.1.2: Use creative risk-taking strategies learned from artists' works to incorporate artistic solutions in the creation of new personal artworks.
- VA.68.S.2.3: Use visual-thinking and problem-solving skills in a sketchbook or journal to identify, practice, develop ideas, and resolve ideas.

## **Lesson Objectives**

In this lesson students will: (1) experiment with abstract mark making, (2) use a sketchbook to explore visual problems, (3) explore how a 21<sup>st</sup> century artist combines abstraction and memories in an artwork, (4) experiment with color to convey emotions, and (5) apply a specific artistic process to their own artmaking.

## **Tools and Materials**

- Teacher needs
  - Laptop, LCD projector, document camera, screen
  - Database of artist images as exemplars, or lesson prepared on power point
  - Enough of the student materials below to demonstrate process to students.
- Student needs
  - Sketchbooks or Sheets of 9x12 white construction paper (cut in half)-3 per student
  - Copy of Artist Research Template
  - Ink Pens
  - Watercolors
  - Gesso
  - Modge Podge
  - Glue Sticks

- Hairspray
- Paint brushes in a variety of sizes
- Palettes and water jars

## **Introduction**

When the students enter the classroom, they will have a “do know”. The do now will ask students to recall their oldest memory, write down how old they were and sketch the memory. The students will then be led by a short discussion. The teacher will ask: “How long do we hold onto our memories?”, “Are our more memorable moments charged with emotions?”, and “How can we communicate the emotions attached to our memories in our art?”.

Two process will be taught during this lesson. Students will create small 3” x 3” space frames within their sketchbook. The first process involves using a pen to create lines and shapes that represent a memory. After the work is completed in pen, they will use water to create shades where the ink bleeds. The second process involves watercolors. Students will use colors to express different emotions.

## **Procedure**

### Day 1

1. “Do Now”: Think. What is your oldest memory? How old where you? Draw or write this memory in your sketchbook.
2. Instruct students to draw 2 small 3 inch squares in their sketchbook on one page in pencil. Vertical. Use the document camera to demonstrate.
3. Students are to repeat this process on the next 4 pages. (total of 5 pages)
4. Introduce students to the concept of abstraction, line, and shape
5. Using prompts (1. anger, 2. sadness 3. anxiety 4. happiness, 5. love) have students draw upon a memory associated with each of the above prompts using pen and only lines and shapes.



Day 1: Example, Student work, 7<sup>th</sup> grade

6. Each page will be titled with a different emotion and the center of the page between the two squares the student will title their memory. Students will only be painting one square on each page on day one.
7. When they are finished, students will use water to manipulate the white paper, creating different shades.

## Day 2

1. “Do Now”: All of the colors in the rainbow will be listed on the board, along with white, black, and brown. Think and Respond: What emotions do you think each color may represent.
2. Instruct students to think about how an artist may use color to represent a memory. They will then go back to the pages they were working on yesterday. They will now use watercolors to draw the same memory on the second square within the page. **NO INK!**
3. After the students have had 15 minutes to start this activity, you will ask them to stop and open to an empty page in their sketchbook to conduct an artist study. There are templates on the table, and this is an activity they have done before.
4. Students will be introduced to the art of Howard Hodgkin. This can be done through Pinterest or exploring the artists website: <https://howard-hodgkin.com/resources/texts> Students will be asked to pay attention to any emotions they feel when looking at Hodgkins artwork and the similarities between the paintings (the painted frames) After

further discussion on the artist's process, students will be told what they will be doing tomorrow.

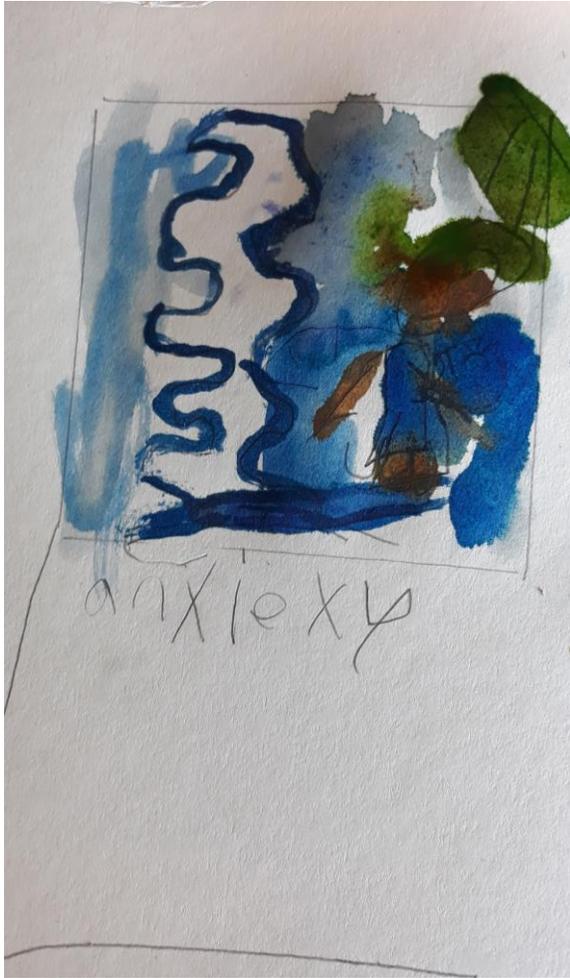
5. For the remaining time in the class, students will finish the colored versions of their memory drawings from yesterday.



Day 2, Student Work, 7<sup>th</sup> grade

#### Day 3 and 4

1. “Do Now” Students will copy a page layout from the board onto two 6x9 sheets of paper.
2. Students will then be given a list of several emotions to choose from (disappointment, jealousy, loss, fear, humor, and love) Students will make three paintings each. For inspiration, students will recall the emotion and the person associated with that emotion. They will title each space frame according to the emotion.
3. Using the processes, they practiced on day one and two and the imagery of Hodkins, Students will create abstracted memories based on a recalled event surrounding a specific emotion.
4. Closure activity: self-reflection, sticky note critique.



Day 4: Student Work (Left: 1<sup>st</sup> grade) (Right: 7<sup>th</sup> Grade)

### **Distribution and Clean-Up**

Students will have art materials on the table at the beginning of class in a bin. The table materials person will get the students sketchbooks from the closet. The organizer will ensure all materials are organized at the end of the class period. The cleaner will wash any brushes and wipe down table. The controller will confirm everything is in order and raise hand to notify the table is ready to be dismissed at the end of the day.

### **Closure**

The lesson will close with a short reflection entry in their sketchbook on day four, Students will be asked to answer the following questions: How can color help us communicate in an abstract painting? Are memories a useful inspiration for artmaking? How is experimenting with materials and process help us become better artists? How do you know if your artwork is successful?

The final activity for the lesson is a group share. Students will be given two sticky notes, they will play musical chairs and then sit at the artwork closest to them when the music stops. On the sticky note, they will pick one of the three small paintings and respond with: 1. The emotional response, 2. A memory of their own based on what they see.

The lesson objectives will continue to be reinforced throughout the entire unit.

### **Lesson Assessment(s)**

Assessment for this lesson will be based on informal observations and one-on-one discussions while making the art in the last two days of the assignment. Additionally, review of sketchbook entries will determine the student's willingness to experiment and play. The reflection questions will gauge students understanding of the overarching essential questions.

Handouts and rubrics for this lesson will be provided in the appendance.

- Artist study template
- Abstracted Memory Rubric

### **Artists or Works of Art Studied**

Students will study the artwork of Howard Hodkin (1932-2017). Hodkin is an abstract painter. In his painting he uses colors, lines, and shapes to describe feelings. These feelings are often associated to an event or relate to an interaction with another person. Through short group discussions, students will be asked to compare four of Hodkins artworks. Things to note about the artworks are: scale, layering, color, and the use of painted frames.

### **References**

Hodkin, H. (2019). Resources. Retrieved from <https://howard-hodgkin.com/resources/texts>

**Curriculum Resources:**

PINTREST BOARD: <https://pin.it/ijt7r22iedap>

**Need to find:**

Nothing applicable



Lesson 1: Adult Learner

**Lesson Title: Photographic memories**

**Grade Level: Middle School**

**Estimated Completion Time: 5 days**

1. Lesson 2: Simplified memories
  - a. Discussion: Artist Andrea Leria and Sanjay Vora
  - b. Task: Representational or figurative drawing, with gesso overlay
  - c. Task: Representational or figurative Painting, simplified yet expressive
  - d. Emotional Exploration: smells, tastes, and love

### **Overview**

Students will be introduced to two artists that use representational images based on personal memories, Andrea Leria and Sanjay Vora. Students will learn about the artists and then explore their process. At the end of the lesson, the students will have experimented and explored the possibilities of new mediums and new ways to approach art making. They will conduct these experiments in their sketchbooks and create one original artwork based on their experiments.

### **Enduring Ideas/Essential Questions**

- How do 21<sup>st</sup> century artists draw upon their memories to create meaningful and powerful artworks?
- How do creative strategies of other artists help us explore the art making process?
- What happens when we draw on our emotions and our senses to trigger memories? Can we create artworks that expose our emotions?

## **National or State Learning Standards.**

- NCASS: VA:Cr2.8a.: Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of artmaking or designing.
- VA.68.H.1.4: Explain the significance of personal artwork, noting the connections between the creative process, the artist, and the artist's own history.
- VA.68.S.2.3: Use visual-thinking and problem-solving skills in a sketchbook or journal to identify, practice, develop ideas, and resolve ideas.
- VA.68.S.3.: Use two-dimensional or three-dimensional art materials and tools to understand the potential and limitations of each.

## **Lesson Objectives**

In this lesson students will: (1) improve drawing skills, (2) Build confidence in drawing from memory, (3) learn the potential and limitations of using gesso as a medium, (4) explain how 21<sup>st</sup> century artists use different medias to explore personal memories, (5) Explain how studying the process of other artists help us grow as artists, and (6) create an original work of art.

## **Tools and Materials**

- Teacher needs
  - Computer
  - Internet access
  - Projector
  - Screen
  - Document camera
  - Database of artist images
  - Materials to demo process
- Student needs
  - Sketchbooks
  - Old family photographs-2-(scanned, printed 8 x 10 black and white)

- Pencils
- Acrylic paints or watercolors
- Gesso
- Paintbrushes, water buckets, paper towels
- Tools for scrapping and making textures
- 8 x 10 piece of poster board or cardboard

## **Introduction**

Photos, photos everywhere. What is our obsession with taking photos. Did you know that is estimated that every two minutes humans take more photos than existed in total 150 years ago. It has been estimated that more than 1 trillion photos were taken in 2018. Student will walk into the classroom with the number 1 trillion written on the board. As we consider our connection to memories, we must include our obsession with photographs. Why do we take so many, what role do these images play in our lives and in the lives of others?

Students will learn two different processes during this lesson. Both processes involve using old photos as a jumping point for stimulating memory and creating an artwork. The process will be recorded and uploaded to teachers you tube channel and a live demo will also happen in class. The demo will cover the process of using a gesso to seal images, how to use thick gesso and then scrape away to show a ghosted image, and how to glue images down smoothly. These instructions are in detail under procedure.

## **Procedure**

### Day 1

1. Do Now: Draw 8 small two-inch squares on your paper. Fill each up with a different pattern.
2. Group discussion. Why do we take so many pictures? What is so significant about taking pictures of ourselves and others? For the next 4 minutes students will talk amongst themselves and create a list of possible answers to this question. When the time is up we will share it out as a class

3. Artist study. The class will now look at an artist who uses childhood memories and old photos to create dramatic portraits of people. Student will set up an artist study page in their sketchbook and teacher will share information and images of Andrea Leria.
4. Students will finish the 8 patterns from their DO NOW

## Day 2

1. DO NOW: quick draw, remember when an adult really listened to you and had your back. Draw a small square on your paper. Close your eyes and blindly draw that memory.
2. Demo:
  - a. Process: gluing down the image
    - i. Students will be shown the best method for gluing down their photo into paper.
    - ii. Using a glue stick, they will be given the following pointers
      1. Preposition the image on the under sheet, make small pencil marks.
      2. Have a sheet of newsprint underneath
      3. Move from the inside to the outside
      4. Make sure you get all edges
      5. Lay down one corner/edge and burnish it down as you go
      6. If the glue begins to dry, do not lift it back up, apply glue directly to the bottom sheet
  - b. Process: Background/Clothing
    - i. Using a solid color paint out the entire background of the images
    - ii. Using white gesso or another color, paint over the clothing of the people in the image
    - iii. Pay attention to not paint over any hair or flesh
    - iv. You want to only use two colors, so pick colors that are fitting to your thoughts about the person in the photograph or the memory you associate with the photograph.
3. Students will cut their photographs into two or three smaller parts, glue them down to another piece(s) of paper, paint out the background and paint over the clothing.



Day 1: Paint background, Student Work (Left: 7<sup>th</sup> grade) (Right: 1<sup>st</sup> Grade)



Day 1: Gesso over clothing, Student Work (Left: 7<sup>th</sup> grade) (Right: 1<sup>st</sup> Grade)



Day 2: Patterns and Skin tone, Student Work (Left: 7<sup>th</sup> grade) (Right: 1<sup>st</sup> Grade)

## Day 3

1. DO NOW: obtain your dried artworks. Ensure that your name/period is written on the back. Wait for further instructions.
2. Demo:
  - a. Process: Painting over the existing face.
    - i. Using choice of medium, color over the existing face, options are watercolors or pastels.
    - ii. Let your memory and association with this person guide you. Choose what works best, does it really need color?
    - iii. Teacher will demo watercolor and pastel options.
    - iv. Stress: the teachers' techniques may not be the same as student techniques and that teachers coloring style may not be the same as students' style.
  - b. Process: Adding pattern
    - i. go back to the patterns that were made on the first day of this lesson, will . any of them work for your image. Fill in the clothing area with patterns
    - ii. patterns can be drawn on with sharpie, ink pen, painted, or colored pencils.
3. Students work on painting over the existing face and creating patterns in their art.

## Day 4

1. DO NOW: quick draw, remember when an adult really listened to you and had your back. Draw a small square on your paper. Close your eyes and blindly draw that memory.
2. Artist Study: students will be introduced to the artist Sanjay Vora and his process of ghosted images.
3. Demo:
  - a. Process: hand color photo and seal with gesso.
    - i. Show how to use colored pencils to hand color black and white image.
    - ii. Next, demonstrate how to seal the image with a very thin layer of matte medium or modge podge
  - b. Process: thin Gesso overlay and image reveal.

- i. Paint a thick layer over the dried colored image, using tools (a variety will be provided to students) scrape away some, but not all of the gesso, revealing as much or as little of the image underneath.
4. Students will receive their second black and white image, they will glue it down to a backing sheet, students who are skilled artists have the option of redrawing their image by hand.
5. After the glue is dry, students will begin hand coloring their photograph. When the photograph is dry, they will apply a thin layer of matte medium to seal it.



Day 4: Hand color with Pastels, Student Work (Left: 7<sup>th</sup> grade) (Right: 1<sup>st</sup> Grade)

## Day 5

1. DO NOW: obtain all of your artwork from this week, make sure your name and period is on the back and stack them in front of you.
2. Play: 10 minutes. Using the tools on your table and a bit of shaving cream, explore the mark making abilities of the tools and how they can be used to remove the gesso from your images.
3. Students will clean up their tables and then each table will come to the gesso table to apply a think layer of medium to their completed hand colored photographs.

4. Students will then return to their seats to begin the process of scraping away the excess gesso.
  - a. NOTE: have a small tray at each table to collect the excess gesso. This can be returned to the container to be used again for another project or other classes.
5. Students who finish, put art in drying rack and finish up any other incomplete pieces. If any of their other pieces are dry and complete, turn them in.



Day 5: Gesso White out, Student Work (Left: 7<sup>th</sup> grade) (Right: 1<sup>st</sup> Grade)

### **Distribution and Clean-Up**

Students will have art materials on the table at the beginning of class in a bin. The table materials person will get the students sketchbooks from the closet. The organizer will ensure all materials are organized at the end of the class period. The cleaner will wash any brushes and wipe down table. The controller will confirm everything is in order and raise hand to notify the table is ready to be dismissed at the end of the day.

### **Closure**

This work will be shared with the class at the end of the unit. The students do not know this, but all the art they are making will be assembled into a memory book. The students will use reflection prompts to add bits of information about their artwork within their book. The closure

of this activity is a simple pair and share. Students will meet in groups of two or three to share out their memories before turning it all in to receive a grade and for the art to be stored until a later date by the teacher.

### **Lesson Assessment(s)**

The teacher will speak one on one with students while walking around the room to assess understanding of big ideas. Students will be asked questions about their connection to the images, why they used certain colors, what emotions they are feeling when looking at the pictures, and how they are choosing to use their emotions in the artmaking processes.

The artworks will be graded based on following the process procedures, using class time wisely, taking care of tools and materials, craftsmanship, creating a pattern, and willingness to experiment.

Handouts for this lesson will be included as appendices.

- Artist study
- Check list for Vora: white out art
- Check list for Andrea: Gesso/watercolor overlay

### **Artists or Works of Art Studied**

This lesson will cover two artists that rely on memories, emotions, and images to create images. Students will look at these artists work and use their process to create personal works of art. The two artists are Sanjay Vora and Andrea Leria.

Sanjay Vora was born in America but is of India decent. His work is inspired by his bicultural upbringing and his nostalgic nature. Often using childhood memories, Vora paints over his initial images with an almost opaque top layer, allowing only certain parts of the image to show through.

Andrea Leria was born in 1980 and lives in Barcelona. She collects old objects and photos to pull upon a collective family history. She transforms photographic images into pictorial images using layers, emulating the layers of the memories.

## References

Leria, A. (2019). Info. Retrieved from <http://www.andrealeria.com/info/>

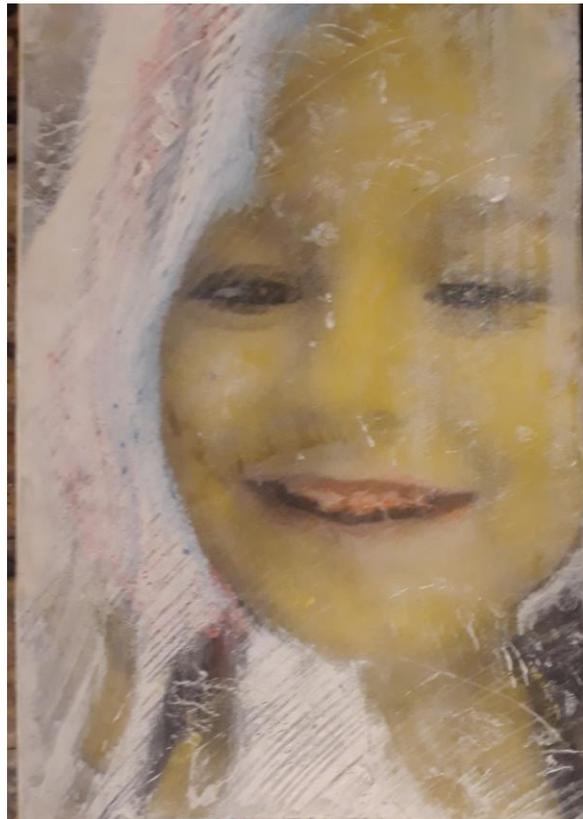
Vora, S. (2019) Home Page. Retrieved from <http://sanjayvora.com/>

## Curriculum Resources:

Pinterest board: <https://pin.it/ijtbh7r22iedap>

## Need to find:

gold or silver leafing, if time and money permits (Andrea Leria uses it in her work sometimes)



Lesson 2: Adult Learner

## **Lesson 3 of 5**

**Lesson Title: Abstracted memories**

**Grade Level: Middle School**

**Estimated Completion Time: 4 days**

1. Lesson 3: Every day collage, fleeting moments
  - a. Discussion: Artist Laslo Antal
  - b. Task: Representational collage about a memory from yesterday
  - c. Emotional Exploration: open-ended

### **Overview**

Students will view the artwork of Laslo Antal and discuss the use of every day moments as inspiration for artmaking. They will then spend three days collaging about everyday things that occurred in their life.

### **Enduring Ideas/Essential Questions**

- How do 21<sup>st</sup> century artists draw upon their memories to create meaningful and powerful artworks?
- How do creative strategies of other artists help us explore the art making process?
- What happens when we draw on our everyday experiences to make art?

### **National or State Learning Standards**

- NCASS: VA:Cr1.7a.: Apply methods to overcome creative blocks.
- NCASS: VA:Cr2.8a.: Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of artmaking or designing.
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- VA.68.H.1.4: Explain the significance of personal artwork, noting the connections between the creative process, the artist, and the artist's own history.
- VA.68.S.3.: Use two-dimensional or three-dimensional art materials and tools to understand the potential and limitations of each.

## **Lesson Objectives**

In this lesson, the students will: (1) be able to construct a narrative through collage. (2) describe the process of other artists and (3) explain how 21<sup>st</sup> century artists use different medias to explore personal memories.

## **Tools and Materials**

### Teacher Tools

- Computer
- Projector and Screen
- Document Camera or video of process
- Materials for demo as listed below

### Student Tools

- 6 x 12 paper, 3 piece each
- Pencils
- Collage materials (magazines, scrap paper)
- Pastels
- Watercolors
- Paintbrushes, water cans, palettes
- Glue sticks
- Scissors
- Artist Study template

## Introduction

Students will be directed to the Instagram page of Laslo Antal, they will be asked to look at his daily collages, like their favorites be invited to follow him. I have contacted the artists and he knows the students will be making daily collages based on his work.

## Procedure

### Day 1

1. Do Now: Instagram search for Laslo Antal. You may work with a partner. Look at his body of work, find a collage you like and write down its title, be prepared to share out in 5 minutes.
2. Teacher: Share background of Antal and his process. Call on a few students to share which artwork they liked and why
3. Demo:
  - i. Advice for cutting
    - (a) Don't cut too much of the surrounding image off the first time you cut it from the magazine
    - (b) Use an exacto knife is you need to cut out inside parts of the image
    - (c) Always keep your fingers on the opposite side of the exacto blade
    - (d) When using an exacto blade use a slip mat underneath to keep blade sharp longer
    - (e) When blade is dull it will tear the paper
    - (f) THROW SMALL SCRAPS IN YOUR TABLE TRASH BUCKET
  - ii. Advice for using glue sticks
    - (a) Use a scrap piece of paper to keep excess glue from getting on table
    - (b) Make sure you know where you want to put the paper before you add glue
    - (c) Make small marks with pencil to indicate where you want it to go
    - (d) Cover the entire back of the image with glue working from the inside out.
    - (e) If your piece is very small, run it on top of the glue stick

3. Teacher: Instructions: pay attention to the next 24 hours very closely, when you come into class tomorrow you will make a collage about something that happened today! Watch your surroundings and be ready to make a piece of art every day for the next 3 days.



Day 2, Collage, Work (Left: VPK-4-year-old) (Right: 1<sup>st</sup> Grade)

Day 2-4

1. Do Now: Write down the memory for the last 24 hour you will be creating a collage about and get right to work. Cut glue, layer with paint and text, and cut and paste again as time permits. Think about what colors to use or not use and consider if text or drawing over it will help or hinder your message.

### **Distribution and Clean-Up**

Students will have art materials on the table at the beginning of class in a bin. The table materials person will get the students sketchbooks from the closet. The organizer will ensure all materials are organized at the end of the class period. The cleaner will wash any brushes and wipe down table. The controller will confirm everything is in order and raise hand to notify the table is ready to be dismissed at the end of the day.

## **Closure**

Students will share their three images on the day five of the lesson. They will lay all of their completed works on the table for the class to walk and see. They will be asked if any sets of work have an obvious artist style that sticks out, or if any one artwork got their attention. After the gallery walk, students will sit back at their seats, add a title to the back of their artworks and write one or two sentences about the memory.

## **Lesson Assessment(s)**

Understanding of the big ideas can be assessed through student conversation and teacher observation during the week of collaging. Through looking at student collages and asking questions, the teacher can gauge the student's ability to communicate their ideas and use appropriate colors. A check list will be used to grade the three collages.

Handouts for this lesson will be included as appendices.

- Check list for daily collage

## **Artists or Works of Art Studied**

Laslo Antal is an artist from Berlin. He makes mixed media collages using magazines, scrap paper, paint, and pencil. Most of his collages have added layers of text and small drawn details added to them. Antal makes a collage every day about something that has happened during his day. He also a musician and works in video, and illustration.

## **References**

Antal, L. (2019). Drawings and Paintings. Retrieved from

<http://www.lasloantal.com/paint%20FIGURE.html>

Antal, L. [@laslo.antal].(2019). Retrieved from <https://www.instagram.com/laslo.antal/>

## Curriculum Resources:

- Pinterest Board: <https://pin.it/ijt7r22iedap>
- Instagram: @laslo.antal

**Need to find:** nothing

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## Lesson 4 of 5

**Lesson Title: Physical Triggers**

**Grade Level: Middle School**

**Estimated Completion Time: 3 days**

1. Lesson 4: Found Objects
  - a. Discussion: Artist Shilouh
  - b. Task: Bring in a Found object of personal significance to create a mixed media work related to the memory of the objects
  - c. Emotional Exploration: Object triggered

### **Overview**

Students will explore the meaning of physical objects, trinkets, and personal treasures. Life events and special memories can often be linked to tangible items. Over the course of two days students will explore a personal item and create a meaningful piece of art about the memory it connects to.

### **Enduring Ideas/Essential Questions**

- How do 21<sup>st</sup> century artists draw upon their memories to create meaningful and powerful artworks?
- How do creative strategies of other artists help us explore the art making process?
- What happens when we draw on an item to trigger memories? Can we create artworks that expose our emotions?

## **National or State Learning Standards**

- NCASS: VA:Cr2.8a.: Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of artmaking or designing.
- VA.68.H.1.4: Explain the significance of personal artwork, noting the connections between the creative process, the artist, and the artist's own history.
- VA.68.S.3.: Use two-dimensional or three-dimensional art materials and tools to understand the potential and limitations of each.

## **Lesson Objectives**

In this lesson, the students will: (1) Apply the use color to convey emotions, (2) explain how 21<sup>st</sup> century artists use different medias to explore personal memories, (3) study and apply the process of other artists, and (4) write a short narrative to explain their artwork

## **Tools and Materials**

### Teacher Tools

- Laptop, internet
- Projector, screen
- Sample art

### Student Tools

- Small personal item from home
- 6 x 9 paper
- Modge podge or hot glue
- Paint (acrylic or watercolor)
- Pencils
- sketchbook

## **Introduction**

Students will walk into the classroom and an original piece of art will be displayed in the room. The students will be able to look at it closely and guess what it is about. After the students are told that the teacher is the artist, they will then be showed two other artworks via online and the teacher will share the background of the paintings (see artworks studied for more details). Students will then be asked to think about the personal item they brought in and what memory they associate it with. From the place of the memory students will create an emotional artwork that incorporates the object as part of the painting.

## **Procedure**

### Day 1

1. Do Now: students will be asked to decide what the artwork being displayed is about and to write it down in their sketchbook.
2. Teacher: Class discussion about the artist work and the meaning of the three artworks being shared. Students will share out what they think the artwork is about before the teacher reveals its meaning.
3. Students: students will be given their personal item and they will begin brainstorming in their sketchbook.

### Day 2

1. Do Now: Answer the question: How can studying the process of other artists help us become better artists.
2. Students: The goal of day one is to create at least one layer of their painting and to glue down their object so it can dry overnight.

## Day 3

1. NO DO NOW—studio day
2. Students: collect their dried artwork and add a second layer to their artwork. It can be more paint, drawings, markers, etc.



Day 2: Student Work (Left: 7<sup>th</sup> grade) (Right: 1<sup>st</sup> Grade)

### **Distribution and Clean-Up**

Students will have art materials on the table at the beginning of class in a bin. The table materials person will get the students sketchbooks from the closet and any additional materials that may be needed for the table from the supply table. The organizer will ensure all materials are organized at the end of the class period. The cleaner will wash any brushes and wipe down table. The controller will confirm everything is in order and raise hand to notify the table is ready to be dismissed at the end of the day.

### **Closure**

This is the last assignment based on another artists process. Fifteen minutes before the end of class, students will put their artwork in front of them and the class will walk around and look at each other's work. Students will all be given tags with different emotions on them. They will be asked to place their emotion on the artwork they feel radiates that emotion.

## **Lesson Assessment(s)**

Understanding of the big ideas can be assessed through student conversation and teacher observation during the process and class gallery walk. Through looking at student collages and asking questions, the teacher can gauge the student's ability to communicate their ideas and use appropriate colors. A check list will be used to grade the painting.

Handouts for this lesson will be included as appendices.

- Check list for object textured painting

## **Artists or Works of Art Studied**

Shilouh is a contemporary American artist. Her work is based on a combination of found objects and memories. Sometimes the objects used are from personal collections and other times she finds objects that spark a connection.



1. This artwork was created for her Aunt who lost a battle with cancer, Leukemia. During the weekend of the funeral, Shilouh visited the cemetery. While walking in the cemetery she came across an old and beat up bundle of fake flowers. Picking them up she put them in her car and drove home with them and placed them in her studio. After a few months she created this piece, the flowers where frail and began crumbling, just like her Aunt's body did due to cancer. She saved these scraps and glued and shaped them into a Red Robin. Robins where her Aunts favorite bird and she said she would come back as one.



2. This art incorporates a large amount of mylar balloons from Shilouh's daughter's birthday party. The party was at the beach and the tide was low and the sky was overcast. The swirling abstracted masses represent the balls of energy contained within little kids and the mylar balloons where cut into fragmented texture pieces.

3. This artwork represents a dark memory. The image is an abstracted Bayan tree. When the artist was young, her family went to the Renaissance festival. She had a great day with her sister and mother. There was a huge cluster of banyan trees that she and many other kids played. However, her step-father had disappeared at some point during the day. When it was time to leave, he could not be found. The family looked for him and waited. When he turned up, he was extremely intoxicated. The day turned from good to bad quickly. He got violent in the vehicle on the way home, smashed beer bottles in the car, lunched the dash board into pieces, blood was spreading, and he picked up glass and began to slice himself, telling us that he could just kill himself. The image represents the bayan tree, no water was used to dilute the paint, rather alcohol. The large splatters occurred due to the artist punching the canvas, and the red color represent the blood and violence that set upon the day.



## **References**

Griffin, S. (2019). Home Page. Retrieved from <http://www.Shilouh.com>

## **Curriculum Resources:**

- Shilouh's website as listed in references

**Need to find:** nothing

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## **Summative Lesson 5**

**Lesson Title: Personal Process and Reflection**

**Grade Level: Middle School**

**Estimated Completion Time: 5 days**

1. Lesson 5: Summative Assessment
  - a. Discussion: reflection of experiments
  - b. Task: Creating with intent, Emotional freedom; combine 2 or more methods from above to make a new piece.
  - c. Emotional Exploration: open-ended
  - d. Mini portfolio
  - e. Reflection

### **Overview**

Students will create two original works of art based on an emotional memory. Once completed they will assemble their portfolio: making sure title and descriptors are written on the back of all previous completed pieces. Finally, students will complete a questionnaire and spend time looking at peers' artworks.

### **Enduring Ideas/Essential Questions**

- How do creative strategies of other artists help us explore the art making process?
- What happens when we draw on an item to trigger memories? Can we create artworks that expose our emotions?
- Do our emotions (anger, disappointment, jealousy, sadness/loss, anxiety/fear, humor, and love) link to significant events in our life or fleeting moments?

## **National or State Learning Standards**

- NCASS: VA:Cr2.8a.: Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of artmaking or designing.
- VA.68.F.1.2: Use creative risk-taking strategies learned from artists' works to incorporate artistic solutions in the creation of new personal artworks.
- VA.68.H.1.4: Explain the significance of personal artwork, noting the connections between the creative process, the artist, and the artist's own history.
- VA.68.S.2.3: Use visual-thinking and problem-solving skills in a sketchbook or journal to identify, practice, develop ideas, and resolve ideas.
- LASF.68.WHST.2.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

## **Lesson Objectives**

In this lesson, the students will: (1) Create two original works of art about an emotional memory, (2) explain how Art can be used to express things we sometimes find hard to express in words, (3) describe how emotions and memories can create powerful works of art, (4) study and apply the process of other artists, (5) write a short narrative to explain their artwork, (6) create a portfolio for their art collection.

## **Tools and Materials**

### Teacher Tools

- Laptop, internet
- Projector, screen
- Sample Portfolio

### Student Tools

- 6 x 9 paper (2 per student plus extras)
- Modge podge or hot glue
- Paint (acrylic or watercolor)

- Paint Brushes and Palettes
- Pencils
- Sketchbook
- Magazines
- Newspaper for gluing
- Scissors and exacto blades
- Gesso
- Anything the student brings in to add to their art

## **Introduction**

Students will enter the classroom with different emotions written all over the board. They will be asked to take a seat and the teacher will walk them through a meditation exercise. During the meditation they will be asked to travel back in time. What is the earliest memory they have? Next they are asked to shift their thoughts to a time when they were really frustrated, but someone was there for them to lean on and pick them up, what is that feeling, how do they feel, next they will be asked to smile and feel the warmth of that grin the light of happiness, who in your life radiates this happiness for you. The meditation will cease, and the student will then be introduced to the final assignment.

## **Procedure**

### Day 1

1. Do Now: Come in get out your sketchbooks and a pencil, prepare for the time machine.
2. Teacher: Lead students through a 3minute meditation as indicated above.
3. Teacher: Introduce assignment and have student come up with criteria for rubric
4. Students: begin brain storming for final two pieces-decide on memory and process.

## Day 2

1. Do Now: Answer the question: What will my process be for these two pieces?
2. Students: The goal of day is to begin both artworks.

## Day 3-5

1. NO DO NOW—studio day
2. Students: collect their dried artwork and add a second layer to their artwork. It can be more paint, drawings, markers, collage, etc.
3. Finish both artworks by end of day four
4. Finish mini-portfolio by the end of day four

## **Distribution and Clean-Up**

Students will have art materials on the table at the beginning of class in a bin. The table materials person will get the students sketchbooks from the closet and any additional materials that may be needed for the table from the supply table. The organizer will ensure all materials are organized at the end of the class period. The cleaner will wash any brushes and wipe down table. The controller will confirm everything is in order and raise hand to notify the table is ready to be dismissed at the end of the day.

## **Closure**

There is no closure experience for this assignment because it will be included in the final assessment.

Day 5 of this lesson will involve students finishing portfolio's if they are not done yet and receiving all the unit's artwork back to put inside of their portfolio.

## References

- Grace, B. (n.d.). DIY project: button + strings envelopes 2 ways. *Design Sponge*. Retrieved from <https://www.designsponge.com/2014/10/diy-project-button-string-envelopes-2-ways.html>
- Laura. (May 20, 2016). DIY art portfolio. *Laura's Crafty Life*. Retrieved from <https://www.laurascraftylife.com/diy-art-portfolio/>
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## FINAL ASSESSMENT

### 1 Day

**As a result of this unit, students will be expected to demonstrate an understanding of:**

- Students will explore mark making, improve drawing skills, and practice collaging.
- Students to be able to construct a narrative through collage
- Students will use abstraction via lines and color to convey strong emotions
- Students will build confidence in drawing from memory.
- Students will be able to write a short narrative to explain their artwork.

### Unit Summative Assessment:

Portfolio:

Students will have a portfolio of all work completed during the Unit. On the back of each work will be titled, a short descriptor sentence will be added, and a reflection question answered.

End of Unit Critique and Exhibit

Student will be asked to pull their favorite pieces to put on display for view, and student will conduct a sticky note critique.

## Student End of Unit Self-Assessment

Students will complete a questionnaire that will go inside of their portfolio.

## Unit Rubric

The students will have a checklist for all the pieces that will go inside of their portfolio.

## Unit Reference

- Antal, L. (2019). Drawings and paintings. Retrieved from <http://www.lasloantal.com/paint%20FIGURE.html>
- Antal, L. [@laslo.antal]. (2019). Retrieved from <https://www.instagram.com/laslo.antal/>
- DeAngelis, T. (2014). The latest research on creativity and the arts. *American Psychological Association*, 45(6). Retrieved from: <https://www.apa.org/monitor/2014/06/arts-creativity>
- Hodkin, H. (2019). Resources. Retrieved from <https://howard-hodgkin.com/resources/texts>
- Leria, A. (2019). Info. Retrieved from <http://www.andrealeria.com/info/>
- Gioia C., Nancy G., Amanda B., Tracy C., Monica D. & Elizabeth Y. (2015). The art of positive emotions: Expressing positive emotions within the intersubjective art making process (L'art des émotions positives: exprimer des émotions positives à travers le processus artistique intersubjectif). *Canadian Art Therapy Association Journal*, 28:1-2, 12-25. doi: [10.1080/08322473.2015.1100580](https://doi.org/10.1080/08322473.2015.1100580)
- Grace, B. (n.d.). DIY project: button + strings envelopes 2 ways. *Design Sponge*. Retrieved from <https://www.designsponge.com/2014/10/diy-project-button-string-envelopes-2-ways.html>
- Griffin, S. (2019). Home page. Retrieved from <http://www.Shilouh.com>
- Laura. (May 20, 2016). DIY art portfolio. *Laura's Crafty Life*. Retrieved from <https://www.laurascraftylife.com/diy-art-portfolio/>
- Mastandrea S., Fagioli, S., and Biasi, V. (2019). Art and psychological well-being: Linking the brain to the aesthetic emotion. *US National Library of Medicine and National Institute of Health*. doi: [10.3389/fpsyg.2019.00739](https://doi.org/10.3389/fpsyg.2019.00739) Retrieved from: <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC6458291/>
- Phillips, R. (2019). The healing power of color exhibition. *The Healing Power of Art & Artists*. Retrieved from: <https://www.healing-power-of-art.org/the-healing-power-of-color-exhibition/>
- Vora, S. (2019). Home page. Retrieved from <http://sanjayvora.com/>

Appendices

ARTIST STUDY TEMPLATE

# artist Study

Student Name:	
Artist:	Sketch something that reminds you of the artist.
3 Interesting facts about the artist: 1. _____ _____ _____ 2. _____ _____ _____ 3. _____ _____ _____	
	During what period of art was this artist most famous?
Describe one artwork from this artist and share how it makes you feel. _____ _____ _____ _____ _____	

# Sticky Note Critique



Using the TAG guidelines, leave a short critique for your artists.

**WARNING:** If you leave a rude or unkind comment, you may be struck down by the Art Gods when you are not looking. Also, you risk a phone call home and 25 points off your project grade.

## Lesson 1 Check List

After Hodkin's

- I created 2 pieces of art
- The artworks are based on an emotional memory
- A blind drawing was done first
- Watercolors were used abstractly on top
- The colors I picked match the emotions I felt
- My first and last name is written on the back
- I titled the artwork
- On the back I responded to the following in one or two sentences:

1. What is your artwork about?

This artwork is about a (choose the emotion) memory. It was when...?

2. How does your choice of color fit with your emotional memory.

I choose the color \_\_\_\_\_ because ...?

## Lesson 2 Check List

Leria: Gesso/watercolor overlay

- My photo was glued down and is not coming up
- The back ground is filled with a solid color and it is neat
- The clothing has been neatly painted over with gesso
- I can not see any of the background or clothing
- A pattern has been put on top of the white gesso
- The skin and hair have been painted over with a translucent color
- The colors I choose match the memory
- My first and last name is written on the back
- I have added a title to the back of the artwork
- On the back of the artwork I responded to the following:

1. What is your artwork about?

This artwork is about a (choose the emotion) memory. One day . . . ?

Vora: Gesso white out

- My photo was glued down and is not coming up
- I have hand colored it with pastels
- I have sealed it with hairspray and applied a thin coat of matte medium
- The gesso top layer has texture
- I can see parts of my image coming through the gesso
- My first and last name is of the back of the image
- I have added a title to the back of the artwork
- On the back of the artwork I responded to the following:

1. What is your artwork about?

This artwork is about a (choose the emotion) memory. This is what happened. . . ?

### Lesson 3 Check List

Antal: Collage, It Just happened

- All pieces of paper have been glued down on all edges
- No parts of collaged pieces are curled or sticking up
- The artwork contains 3 additional layers. These layers can be:
  1. paint
  2. pencil drawings
  3. text
  4. ink drawing
  5. additional collaging
- My first and last name is of the back of the image
- I have added a title to the back of the artwork
- On the back of the artwork I responded to the following
  1. My current life is as inspirational as my past. My inspiration for this artwork is. . .?

## Lesson 4 Check List

Griffin: My object from home

- My artwork contains a personal object
- The artwork is about a memory connected to the object
- My artwork fills the entire page
- I have added at least two layers of painting or other medium on the paper
- I have used colors that mean something to the memory
- My first and last name is of the back of the image
- I have added a title to the back of the artwork
- On the back of the artwork I responded to the following
  1. We hold onto trinkets for a reason. The object I put in my painting is. . .?
  2. This object is significant because. . .?

## Lesson 5 Check List

Cumulative Assessment: Creating with intent

STUDENTS SHOULD COME UP WITH THEIR OWN CHECKLIST ABOUT QUALITY, CRAFTSMANSHIP, AND USE OF COLOR

- I decided both of my memories before starting my artwork
- I used the same process on both artworks
- My artwork uses two or three techniques learned by the artist in this unit
- My artwork has one special process that is my own
- My artwork fills the page
- Quality (tbd)
- Craftsmanship (tbd)
- Color (tbd)
- ?
- ?

# PORTFOLIO CHECK LIST

Name: \_\_\_\_\_ Period: \_\_\_\_\_

(First)

(Last)

Lesson/Artist/Description	complete	info on back	Teacher comments
1. Hodkins, Abstract 1			
2. Hodkins, Abstract 2			
3. Vora, White out			
4. Liera, Layers			
5. Antal, Mixed Media Collage 1			
6. Antal, Mixed Media Collage 2			
7. Antal, Mixed Media Collage 3			
8. Shilouh, Object Mixed Media			
9. Creating with Intent 1			
10. Creating with Intent 2			
11. Questionnaire and checklist			
12. Portfolio has full name & period			

Student signature x \_\_\_\_\_ date: \_\_\_\_\_

## Questionnaire

Name: \_\_\_\_\_ Period: \_\_\_\_\_  
(First) (Last)

Read entire page before answering any question. Think about each question before answering it. Answer honestly and completely.

1. How can memory and emotions help you with art making?
2. Why make art?
3. How can looking at other artists' ways of doing things make you a better artist?
4. What was your favorite process to mimic? Why?
5. In the future, would you make emotional or memory art again? Circle one: YES or NO
6. What would you change if you had to do this unit again? What would you do differently? What parts would you like to spend more or less time doing?
7. Who was your favorite artist and why?
8. Take a few minutes and look at all your artwork. After looking at them, how do you feel about your artwork?
9. How does the choice of color affect the mood of a painting?
10. Which of your artworks is your favorite? Why?