

Visual Arts Lesson Plan

Author: Cappie Dobyns

Title: Emotive Monotypes

Age Group: Middle School

Document the embedded Universal Constructs using the table below. Consider indicating and tracking when a concept or skill is Introduced (I), Reinforced (R), or Mastered (M) and assessed.

Iowa Core Universal Constructs https://www.educateiowa.gov/pk-12/content-areas/arts 		CRITICAL THINKING	COMPLEX COMMUNICATION	CREATIVITY	COLLABORATION	FLEXIBILITY & ADAPTABILITY	PRODUCTIVITY & ACCOUNTABILITY
Artistic Process 	National Core Arts Standards NAEA, 2014 http://www.nationalartsstandards.org/ 						
CREATING: Conceive and develop new artistic ideas and work.	Anchor Standard: Generate and conceptualize artistic ideas and work. <i>Self- and Peer-Assessment</i> <i>Tub Question / I'll Buy That / Victim Game Reflections</i>	R	I		I	I	
	Anchor Standard: Organize and develop artistic ideas and work. <i>Emotive Monotype Team Production</i>	R	M?		R	R	R
	Anchor Standard: Refine and complete artistic work. <i>Emotive Monotype Team Production</i> <i>Self- and Peer-Assessment</i>	M	M		M	R	R
PRESENTING: Interpret and share artistic work.	Anchor Standard: Analyze, interpret, and select artistic artwork for presentation.						
	Anchor Standard: Develop and refine artistic techniques and work for presentation.						
	Anchor Standard: Convey meaning through the presentation of artistic work.						
RESPONDING: Understand and evaluate how the arts convey meaning.	Anchor Standard: Perceive and analyze artistic work. <i>Abstract Expressionist Anticipatory / Reflection Activity</i> <i>Tub Question / I'll Buy That / Victim Game Reflections</i>	I	I		I		
	Anchor Standard: Interpret intent and meaning in artistic work. <i>Self- and Peer-Assessment</i>	M	M				
	Anchor Standard: Apply criteria to artistic work. <i>Self- and Peer-Assessment</i>	M	M				
CONNECTING: Relate artistic ideas & work with personal meaning and external context.	Anchor Standard: Relate artistic ideas and work with societal, cultural and historical context to deepen meaning. <i>Abstract Expressionist Anticipatory / Reflection Activity</i> <i>Tub Question / I'll Buy That / Victim Game Reflections</i>	I	I		I		
	Anchor Standard: Synthesize and relate knowledge and personal experiences to make art. <i>Tub Question / I'll Buy That / Victim Game Reflections</i>	I	I				

Visual Arts Lesson Plan**Author:** Cappie Dobyms**Title:** Emotive Monotypes**Age Group:** Middle School**District, Building, or Department Goals or Objectives:***AMES VISUAL ART GRADE LEVEL EXPECTATIONS (2013-14)*

- **Perception:** 7.1.0 Identifies and investigates visual relationships to derive meaning; 7.2.0 Identifies and applies varied forms and purposes of visual communication; 7.3.0 Recognizes and applies information about the history and multicultural heritage.
- **Production:** 7.1.2 Makes connections between the visual arts and other academic disciplines; 7.4.0 Creates original artworks; 7.4.1 Incorporates knowledge of design elements in solving visual problems in traditional and experimental ways; 7.4.1A. Communicates ideas and feelings effectively using a variety of methods, media, and Techniques; 7.4.2 Incorporates principles of art in solving visual problems in traditional and experimental ways; 7.4.2A. Communicates ideas and feelings using a variety of methods, media, and techniques; 7.4.3 Employs multiple solutions demonstrating competency in media; 7.4.4 Practices the creative process (preparation, incubation, illumination, and validation).
- **Reflection:** 7.1.1 Makes distinctions in art elements when critiquing and creating works of art; 7.1.1A. Compares and contrasts the use of art elements and principles, using vocabulary accurately; 7.5.0 Reflects on own and others' artwork; 7.5.1 Analyzes and compares relationships such as function and meaning; 7.5.2 Describes, analyzes, interprets, evaluates, and justifies artistic decisions; 7.5.1 Analyzes and compares relationships such as function and meaning; 7.5.2 Describes, analyzes, interprets, evaluates, and justifies artistic decisions; 7.5.2A. Analyzes and critiques personal artwork, and forms conclusions about artistic.

READING SKILLS SUPPORTED

- *Recognizing cause and effect; Drawing conclusions and making inferences; identifying the author's purpose.*

Description: Students work in collaborative printing teams, alternating roles as printer and assistant, to produce monotypes that can successfully communicate a chosen emotion in an Abstract Expressionist style.

Students confer, analyze and determine the effectiveness of chosen line quality attributes through initial production experiments. Throughout the process, students will together anticipate and resolve printing problems encountered during the production process while performing delineated tasks effectively.

Students select a produced monotype and individually evaluate the chosen line quality's success in communicating the desired emotion. Additionally, students will individually reflect on personal choices and propose changes in process and or product in a self-evaluation. Peers will evaluate successful communication of a chosen emotion and printing partners contributions to the team in a final assessment.

Teacher Preparation: Review information on Abstract Expressionist (specifically "Action Painting" and the "New York School," copy handouts, secure Visuals, determine grouping (for printing partners and for a differentiated option is desired), gather production materials.

Materials and Resources Needed: Handouts (Abstract Expressionist Anticipatory / Reflection Activity form, Abstract Expressionist Images, Line Up Activity, Printing Steps Prompts, Self- and Peer-Assessment Activity form) and production materials (pans, brushes, sponges, tubs of tempera & dish-soap mixture, paper).

Vocabulary: Terms related to the *Art Inventory* (Describe, Analyze, Interpret, and Judge) and Abstraction, Line Quality, Monotype, Collaboration, Productivity & Accountability.

Plan: (Previously learned content includes an introduction to the *Art Inventory* criticism process (or the “Feldman Model”) and its four levels of thinking—describing, analyzing, interpreting and judging. Information about the *Art Inventory* can be found on the Critical Thinking section of the Visual Arts in the Iowa Core website.)

DAY ONE

1. As an anticipatory set for the first day’s unit introduction, students deduce the attributes of Abstract Expressionism with teams of two to four. Students reviewed these characteristics—non-objective subjects and attention to the expressive qualities of media application—in a whole class discussion.
2. Students are then introduced to Line Quality using a visual presentation; and to connect and cement understanding of line direction and the feeling associated with each, students participate in a kinesthetic activity (Simon Says). (Selective highlighting of terms occurs as well.)
3. Students infer the steps of the Monotype printing process in a Line-up (sequencing) Activity.
4. To conclude the first day’s learning (content presentation and unit set up), students observe a teacher demonstration modeling the thinking and doing process required for production.

DAY TWO

1. In the first day following the unit introduction, students synthesize knowledge of line quality to demonstrate understanding in a monotype print activity emulating the work of Abstract Expressionist. Working in cooperative printing teams, students choose the appropriate line direction, width and length to communicate an emotion (rage, exhilaration or anxiousness) visually using only line.
2. Using established criteria, students conclude the second day by selecting and storing “the best monotype” in the drying rack.
3. As clean up responsibilities are completed, students ponder Essential Questions related to the Artistic Process Creating and share views in a whole class activity (Tub Question / I’ll Buy That / Victim Game Reflections).

(Creating Essential Question prompts) How does collaboration expand the creative process? Why do artists follow or break from established traditions? How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error? How do artists and designers care for and maintain materials, tools and equipment? What role does persistence play in revising, refining and developing work? How do artists grow and become accomplished in art forms?

DAY THREE

1. Students practice analysis, interpretation and reflective judgment in a self-assessment (an adapted *Art Inventory* or Feldman Model activity). The organizer serves as a formative, didactic assessment tool that

guides students in evaluating the success of line quality choices, printing process execution and problem-solving approaches. The insight gained from the first print and its reflection serve to guide the final summative product.

2. In the second production attempt, students, again working in cooperative printing teams, synthesize knowledge of line quality to demonstrate understanding in a monotype print activity emulating the work of Abstract Expressionist; however, adjustments prescribed in the self-assessment are implemented to ensure chosen emotion (rage, exhilaration or anxiousness) is clearly communicated visually using only line.
3. Students practice interpretation while evaluating the performance of their printing teams in a peer-assessment (an adapted *Art Inventory* or Feldman Model activity). It evaluates the line decisions and media application of peers and rates Productivity & Accountability occurring throughout this authentic performance task.

Students conclude the second day by selecting and storing “the best monotype” in the drying rack with the peer-assessment.

4. As clean up responsibilities are completed, students ponder Essential Questions related to the Artistic Process Responding and share views in a whole class activity (Tub Question / I’ll Buy That / Victim Game Reflections).

(Responding) How do life experiences influence the way you relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art? How do life experiences influence the way you relate to art? What is the value of engaging in the process of art criticism? How can the viewer “read” a work of art as text? How does knowing and using visual art vocabularies help us understand and interpret works of art? How is a personal preference different from an evaluation?

Follow Up Activity:

FINAL ACTIVITY

1. Students’ return to the first day’s anticipatory set (Abstract Expressionist Anticipatory / Reflection Activity) to rethink their earlier deductions about the attributes of Abstract Expressionism. Students share any changes.
2. Teacher briefly shares purpose of the Abstract Expressionist movement, specifically Action Painting (or the New York School) highlighting the members’ reaction to events during this time period.
3. As a class, students share responses to these Essential Questions related to the Artistic Process Connecting.

(Connecting) How does engaging in creating art enrich people’s lives? How does art help us understand the lives of people of different times, places and cultures?

Assessment: The Self-Assessment (an adapted *Art Inventory* or Feldman Model activity) was used as a formative (in process) didactic (new learning introduced while assessing old learning) assessment that assisted students in refining quality of line decisions and approaches to the application of media.

The unit design, employing printing production teams, emulated authentic experiences requiring collaboration, communication, critical thinking and attention to productivity as part of the learning process and are also documented in the Peer-Assessment (an adapted *Art Inventory* or Feldman Model activity). It evaluates the line decisions and media application of peers and rates Productivity & Accountability occurring throughout this authentic performance task.

Resources:

These resources are available for download at the AEI Visual Art Iowa Core Website:

Art Inventory Explanation with Reading Skill Notations

Art Inventory (multiple adapted versions of the Feldman Model supporting targeted learning)

Information retrieved from

http://arthistory.about.com/od/modernarthistory/a/abstract_expressionism_10one.htm

Abstract Expressionism - Art History 101 Basics (Mid-1940s-Present), By Beth Gersh-Nesic

“The key to understanding Abstract Expressionism is to understand the concept of "deep" in 1950s slang. "Deep" meant not decorative, not facile (superficial) and not insincere. Abstract Expressionists strove to uncover their most personal feelings directly through making art, and thereby achieve some transformation--or, if possible, some personal redemption.

Therefore, Abstract Expressionism's physicality comes from explorations of inner turmoil and anxiety. Some of this distress came from exposure to the disturbing reports of horrors and pain endured during World War II. Some of the distress came from the threat of a nuclear holocaust as the Cold War heated up. Their unbridled approach to making art mirrored James Dean (1931-1955) in *Rebel Without a Cause*, contemporary jazz and the free verse of the Beat Generation poets, such as Allen Ginsberg (1926-1997) and Gary Snyder (born 1930). For these aspiring artists, noncompliance with any art rules to date separated them from the sins of their parents, who had unleashed untold madness into the world of their youth. It was their revenge.

Abstract Expressionism can be divided into two tendencies: **Action Painting** (Jackson Pollock, Willem de Kooning, Mark Tobey, Lee Krasner, Joan Mitchell and Grace Hartigan, among many, many others) and **Color Field Painting** (Mark Rothko, Helen Frankenthaler, Jules Olitski, Kenneth Noland and Adolph Gottlieb and so forth).”

References:

Beattie, D.K. (1997). *Assessment in art education*. Davis Publications. ISBN 0-87192-363-7

Feldman, E. (1968). Some adventures in art criticism, *Art Education: Journal of the National Art Education Association*, 22(3), 28-33.

Also,

Mary Burke & Kent Garret, TAEA Conference Presentation (1993) “Art Inventories”

Sue Ann Moore & Carmen Haggard, TAEA Conference Presentation (1991) “Drawing and Painting with Big Kids”

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