



AEI Lesson Example, Critical Thinking

Visual Arts Lesson Plan Title: *Art Inventory* (Feldman Model of Criticism)

Age Group: Middle School

In the table below are the Visual Arts Standards and the Universal Constructs. Check the ones covered in the lesson.

Standards Adapted from NAEA Standards 	Understand, select & apply media, techniques & processes.	Understand and apply elements and principles of design.	Students will consider, select, apply and evaluate a range of subject matter, symbols and ideas.	Understand the visual arts in relation to history and culture.	Reflect upon and assess the characteristics of their own and other’s work.	Students will make connections between the visual arts, other disciplines and daily life.
Universal Constructs 						
Critical Thinking		(X)	(X)	(X)	(X)	(X)
Complex Communication		X	X	X	X	X
Creativity		X	X	X	X	X
Collaboration		X	X	X	X	X
Flexibility & Adaptability		X		X		X
Productivity & Accountability		X	X		X	X

District, Building, or Department Goals or Objectives:

VISUAL ART

- Compares & contrasts the use of art elements & principles, using vocabulary accurately
- Identifies varied forms and purposes of visual communication
- Analyzes & compares relationships such as function and meaning
- Describes, analyzes, interprets, evaluates, and justifies artistic decisions

READING SKILLS

- Recalling facts and details
- Recognizing cause and effect
- Finding the main idea
- Drawing conclusions and making inferences
- Identifying the author’s purpose

An informational resource and visual illustrating the integration of criticism and reading skills titled “Art Inventory Explanation with Reading Skill Notations” is available for download and referenced in the Resource section of this lesson plan.

Description: The *Art Inventory* is an easily adaptable and differentiated activity that teaches a way of organizing thoughts for critique writing. Using the *Art Inventory* (or Feldman Model), students are guided to analyze design choices, interpret artistic intent and justify aesthetic decisions with convincing explanations that connect analysis to inferred meaning.

In the *Discussion Web* (CRISS) activity, students accomplish the same objective while engaging in small group discussions that challenge, explain and justify the reasons for and against a design component's impact.

If a flexible grouping option is desired, both activities can be utilized together to differentiate the lesson's goals and complexity. (Pre-assessment options to aid grouping are offered in the Assessment section of this lesson plan.)

- GROUP A (Practitioner & Master): practice argumentation and persuasion to foster ability to convincingly present claims of an element's importance and defend connections to inferred interpretations.
- GROUP B (Novice & Apprentice): practice using a modified inventory format that guides writing through clearly explained explanations of artist's use of elements. (Cooperative grouping options would support peer consultation to foster confidence in interpretations about meaning.)

While this lesson focus utilizes the work of American artist Georgia O'Keeffe, the *Art Inventory* and *Discussion Web* activity resources can be used to evaluate both historical and personal works of art.

Teacher Preparation: Copy handouts (*Art Inventory and Discussion Web*), secure Visuals, determine groups (if differentiated option is desired).

Materials and Resources Needed: *Art Inventory* (or Feldman Model) and the *Discussion Web* (CRISS Activity) Handouts; and Georgia O'Keeffe Visuals

Vocabulary: Terms related to the *Art Inventory* (Describe, Analyze, Interpret, and Judge) and the Elements and Principles of Art (Line, Shape/Form, Space, Texture, Color and Balance, Variety, Emphasis, Movement, Harmony).

Plan: (Previously learned content includes an introduction to the *Art Inventory* criticism process and its four levels of thinking—describing, analyzing, interpreting and judging.)

ART INVENTORY ACTIVITY (designed for independent or cooperative group work)

1. Students recall previously learned content noting key words associated with each "level of thinking" in the *Art Inventory* process. (Describe / Subject; Analyze / Elements & Principles; Interpret / Message, Idea, Feeling/Mood; Judgment / Success).
2. Students find and record credit line information for a selected work of art.
3. Students describe the content or subject matter.
4. Students analyze to determine the noteworthy elements and/or principles employed.
5. Students interpret by inferring the work's meaning (message, idea, and feeling/mood).

6. Using the *Art Inventory* for deeper evaluation, students evaluate the artist's success while practicing writing convincing explanations that connect analysis information to inferred meaning to justify the artist's aesthetic decisions.

DISCUSSION WEB (designed for small group work)

1. Students independently examine several examples of an artist's work (recognizing attributes) to determine a noteworthy element providing reasons for and/or against a particular element's importance.
2. Students engage in small group discussions to challenge, explain and justify the reasons for and against a design component's impact. (While listening to peers, students note supporting and opposing views on the *Discussion Web* form.)
3. After listening to peers, questioning beliefs, and clarifying assumptions, students individually compose conclusions that utilize "for" and "against" information in an effort to skillfully argue personal positions.

Assessment: While different sections of the *Art Inventory* can provide evaluative feedback, the "Judgment" section is the focus of this evaluation. The assessment criteria allows for repeated use as a diagnostic, formative and summative tool documenting growth. It examines a student's ability to evaluate an artist's success by justifying a personal interpretation with analysis of employed elements and principles of design. Levels of performance are:

- (1) *Novice:* Descriptive statement only. (Analysis information may be included but without expressing inferred meaning, or interpretation.)
- (2) *Apprentice:* Interpretive statement present, yet supporting information is missing, unclear and / or unrelated.
- (3) *Practitioner:* Interpretive statement is present with attempts to connect analysis for support, yet justifications (explanations) are missing, unrelated or unclear.
- (4) *Master:* Evaluative level thinking offers a clear, insightful interpretation that is supported with analysis accompanied by clear explanations connecting analysis information to inferred meaning.

Evaluation can be performed by either the teacher and/or student using notations identifying interpretations, analysis and explanations. (For example, interpretations can be "boxed," analysis can be "circled," and the explanations can be "underlined.") Once the written passage is analyzed, level of performance can be noted with feedback for continued improvement.

Follow Up Activities: While differentiated versions of the *Art Inventory* have been created to target learning at each level of thinking, the process can also be employed in a variety of means—individual remediation, small group activity, or whole class discussion—to reinforce and cement learned concepts. Some options include:

- **FOUR CORNERS:** Teacher places signs denoting the *Art Inventory* levels of thinking in the four corners of the room. Teacher makes a statement like "O'Keeffe uses a complementary color scheme" asking students to determine the appropriate level of thinking and move to that corner of the room. Teacher clarifies reason for correct choices (Analysis / Complementary Color) and assists in reflecting on incorrect choices. The process can be repeated with additional statement as desired.

Another variation of FOUR CORNERS involves the teacher preparing a variety of written statements representing the four levels of thinking (Description, Analysis, Interpretation and Judgment). A single statement is given to each small group of students. Teacher prompts students to determine the appropriate level of thinking and move to that corner of the room. Teacher guides groups of students to reason through correct and incorrect choices in a whole class activity prompting more collaboration.

- **PATTERN PUZZLE:** Similar to above, the teacher prepares and distributes a variety of written statements representing the four levels of thinking (Description, Analysis, Interpretation and Judgment). Students match the individual statements with the appropriate level of thinking to complete a content frame. (A blank *Art Inventory* form or quartered paper denoting the four levels can provide the frame for the differing statements.) Another option can support whole-class discussion by placing statements on a display (like a white board).
- **DIGITAL PRESENTATION OPTIONS:** Using the completed *Art Inventory* as the outline or storyboard, students can create individual and small group products.
- **SELF-ASSESSMENT:** Using the *Art Inventory* to guide reflection, students can engage in self-evaluation of personal works of art.

Resources and References:

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)

Discussion Web (CRISS Activity)

Summative Assessment Rubric (with Reading Skills and Six Trait Writing)

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.

Santa, C., Havens, L., & Valdes, B. (2004). *Project CRISS: Creating independence through student-owned strategies*. Kendall/Hunt Publishing Company. ISBN 0-7872-8099-2

For questions about this lesson, contact Cappie Dobyms: <cappie.dobyms@ames.k12.ia.us> or at <dobymsfamily@hotmail.com>.