



The Great Oak  
K-12 Visual Arts Curriculum

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# Curriculum Philosophy

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Our K-12 Visual Arts Curriculum values the importance of a transdisciplinary focus. We see art as an important subject in itself and how it can also serve as a critical asset to core subjects. Making meaning through connection, our art educators serve as guides to the students' discovery of relating to the world in new ways, turning the studio into a laboratory and drawing inspiration from STEAM. Our students graduate with an experience in art that fosters their creativity and prepares them to become valuable citizens in their communities. Rooting in the methodologies of Discipline Based Arts Education and Design Education as well as personal expression, our Visual Arts Curriculum at the Great Oak School offers students the opportunity to hone critical thinking through individual exploration. The imagination becomes a resource for possibility. Our classrooms are spaces that celebrate multiculturalism and gender diversity.

With an awareness of the shifting world, our lessons are designed with modifications that can transition to hybrid/remote learning if necessary, with a sensitivity to utilize materials that can be easily accessible. We value the integral role of technology in the 21st century and believe that it is an underutilized resource that can broaden the scope of our lessons while providing valuable, marketable skills for our students.

As our school is named in honor of the Great Oak Tree, we focus on the natural world and how we can become stewards of the environment. This includes lessons around ecology, upcycling, and design education (Zande, 2017). Students become well versed in art history, contemporary living artists and art movements, and have the opportunity to attend field trips to the rich cultural centers of Long Island and New York City. Students will practice curation and gain experience with exhibiting in different spaces such as community gardens, murals, libraries etc. as well as digital spaces including blogs. Like Great Oak trees, students are rooted in physical spaces while reaching and collaborating in virtual realms.

The goal of our curriculum is to allow for flexibility in order to meet the individual needs and interests of our students. We share Piaget’s view of “knowledge as experience that is acquired through interaction with the world, people and things and not as information that is to be encoded, memorized, retrieved and applied,” (Ackermann, 2001). We also incorporate the structure of the Flipped Classroom by sometimes providing instruction outside of class to reserve time for differentiation, student centered collaboration and discovery (Altemueller, 2017). Our lessons are student directed and allow for students to create their own meaningful work and pursue their individual interests. Self-directed learning is a process that allows for our students to invent for themselves the tools and mediations that best support the exploration of what they most care about (Ackermann, 2001). We also prioritize leaving room in our lessons for mindfulness, allowing students the opportunity to self-reflect.

Ultimately, The Great Oak Visual Arts Curriculum fosters creative self-directed learning and prepares students to be innovative thinkers in the world with a responsibility to their community and environment.





# Mission Statement

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Our school values the importance of transdisciplinary skills, recognition of cultural and gender diversity and a reverence for nature. Our goal is to prepare our students to become compassionate, worldly innovators for the future who will utilize collaboration, critical thinking and problem-solving skills to better our world. We aim to empower students to become resourceful and resilient through thoughtful lessons which are meaningful and relevant to their life experiences inside and outside the classroom.





## Range of Learners

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The Great Oak Curriculum celebrates the diverse range of learners that make up our student body. Each lesson plan is written with this in consideration and offers specific options for students with disabilities, ENL/ELL, students reading below grade level, and gifted students. Our educators teach with differentiated instruction to meet the needs of our many students. Our educators are also flexible and are ready to adapt the curriculum to match the learning styles of the students they are currently working with. We see our art curriculum as a living document that is constantly evolving to support our students.

While our goal is to place all students in the least restrictive environment, we also individually work with students' IEPs and scaffold lessons appropriately. The art teachers are in conversation with Great Oak's special education teachers and counselors as well as the children's family. At Great Oak, learning is collaborative. We build upon the theories of Nel Noddings' (2013) care ethics and Howard Gardner's (1993) multiple intelligences. Each student is unique and learns in their own way. Our role as educators is to support their learning through empathy and care. For an art teacher, this means finding materials, processes, and references that resonate with the individual student. The art classroom is a site for discovery as educators guide the students and learn from them as well. Students also have the opportunity to go beyond the classroom and learn through hands-on experience in the arts such as community art shows or volunteer work. Students who are interested in a path in the arts are paired with outside resources and organizations. We recognize that creative growth occurs from lived experiences.



# Elementary Introduction

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With special consideration of the importance of this initial introduction to art education, The Great Oak Elementary curriculum focuses on creating opportunities for students to play and experiment with a variety of materials early in their academic career. We believe that a love of learning is instilled early on in education and we strive to encourage students to develop their own ideas and techniques through their own natural inquiry.

The past year of remote and hybrid learning due to the Covid-19 pandemic has exposed many difficulties and opportunities within Art Education. Our program is designed to easily transition to remote learning for our students if needed by creating lessons that utilize materials that are easily acquired and available. We believe that all children should have access to Art Education, and they should not be limited by a lack of materials or resources. Our complete program is available online and available to anyone who would like to use it.

Our lessons for this age group introduce a variety of simple materials and techniques that allow students the freedom to expand upon their own individual projects. Our lessons align with the material in their core subjects to provide additional opportunities for students to have greater engagement and comprehension of the material. As students gradually progress through our program, they will confidently build upon their initial experiences with media and will feel empowered to experiment and develop their own individual artistic style.

We also believe in introducing students to group critiques early on as it an effective tool to develop literacy and instill confidence. This also provides opportunities for students to practice their vocabulary when speaking about art while also learning how to display their work. We believe all of our students are natural artists and we aim to help them develop their ideas and instill in them studio practices that they will carry with them in the future.



# Our Elementary Learners



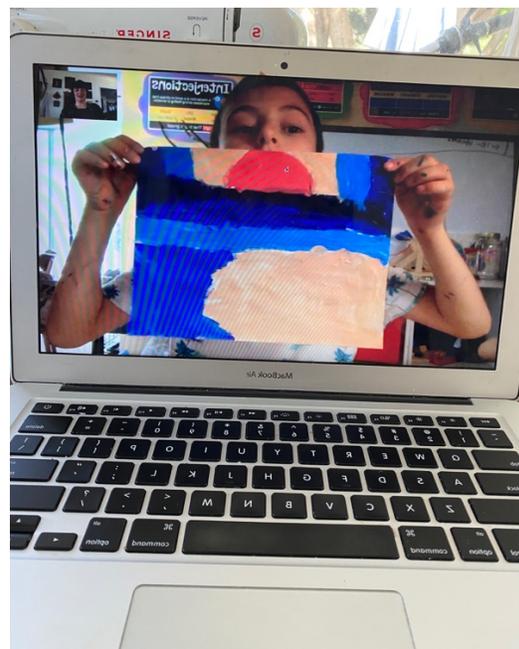
Sam, age 10, works on a cardboard tube sculpture of Snoopy



A kindergarten class works with tissue paper.



Ben, age 8, experiments with a paint scraper.



A student participates in a class critique from home.



# Elementary Scope and Sequence

## Key:

Introduced- X

Developed- XX

Expanded- XXX

Reinforced- XXXX

Grade level	K	1	2	3	4	5
<b>Materials</b>						
Pencil/ink	X	XX	XX	XXX	XXXX	XXXX
Crayon/markers	X	XX	XXX	XXX	XXXX	XXXX
Pastels		X	XX	XXX	XXXX	XXXX
Acrylic	X	XX	XX	XXX	XXXX	XXXX
Watercolor	X	XX	XX	XXX	XXXX	XXXX
Clay	X	XX	XXX	XXX	XXXX	XXXX
Fiber		X	XX	XX	XXX	XXXX
Printmaking	X	XX	XX	XXX	XXXX	XXXX
Collage	X	XX	XX	XXX	XXX	XXXX
<b>Art History</b>						
Western	X	X	XX	XXX	XXX	XXXX
Non-Western	X	X	XXX	XXX	XXX	XXXX
Contemporary	X	X		XXX	XXX	XXXX
Modern	X	X	XX	XXX	XXX	XXXX
<b>Art Criticism</b>						
Visual thinking	X	X	XX	XXX	XXXX	XXXX
Self-critique	X	X	XX	XXX	XXXX	XXXX
Group critique	X	XX	XX	XXX	XXXX	XXXX
<b>Aesthetics</b>						
Elements of Art		X	XX	XX	XXX	XXXX
Principles of Design				X	XX	XXXX



Unit Title: Clay sculpture

Lesson Title: Clay Vessels

Grade Level: 1st-2nd Grades

Educator: Patricia Puls

Duration of Lesson: 1-2 Sessions

Integrated Subject: Social Studies

Central Focus of the Learning Segment: Students will be introduced to the work of Mexican artist, Juan Quezada. Students will experiment with different hand building techniques- coil and slab methods, to create a vessel out of clay. Students will utilize different tools to add texture to the surface of their complete piece.

Learning Standards:

NYS Learning Standard for Visual Arts:

VA:Cr1.2.2 A. Create art or design with various materials and tools to explore personal interests, questions, and curiosity.

VA:Cr2.1 A. Explore uses of materials and tools to create works of art or design.

National Core Art Standard:

Anchor Standard #2-Organize and develop artistic ideas and work.

NYS Standard from an Integrated Subject:

Social Studies Standard number 2: 1. The study of world history requires an understanding of world cultures and civilizations, including an analysis of important ideas, social and cultural values, beliefs, and traditions. This study also examines the human condition and the connections and interactions of people across time and space and the ways different people view the same event or issue from a variety of perspectives.

### Target Learning Objectives:

- Students will explore the history and work of artist Juan Quezada.
- Students will build a container with clay, using coil and slab hand-building techniques.
- Students will use their hands to roll out a coil from a piece of clay.
- Trace a circle template on top of a slab to create the base of the container.
- Build a container by attaching coils to a circular slab of clay.
- Students will experiment with adding texture to the surface of their vessel with different tools.

### Academic Language:

- “A vessel is .....
- “Juan Quezada was....”
- “Vessels can be used for”
- “Clay is made out of...”

### Support and Scaffolding:

Accelerated learners: Students may create an additional vessel or enhance their vessel by adding 3-dimensional shapes to the surface.

Students with disabilities or special needs: Students may work with a partner or use modified tools to assist with hand building. Students may also choose to create a different sculpture.

English language learners: Teacher is fluent in Spanish; instructions will be printed in multiple languages and a word wall/diagrams will be utilized with translations.

Vocabulary: Clay, coil, slab, sculpture, push and pull method, vessel, culture.

Prior Knowledge: Students have experience with hand building and working with clay.

Materials: Air drying clay, wax paper, clay tools, plastic knives, rolling pins, sponges, plastic wrap, circle template, cardboard square, acrylic paint and brushes, air dry clay recipe handout, Book: The Pot that Juan Built by Nancy Andrews- Goebel, ISBN-10 : 1600608485.

Motivation:

The teacher will read the book, The Pot that Juan Built to the class. The teacher will have ball of clay in her hand and will ask the students the following planned questions:

Planned questions:

- Why did Juan make a pot?
- What kinds of materials did he use?
- What is clay?
- Where does it come from?
- What can we make with clay?
- Is there something in your house made out of clay?

Instructional Activity: Teacher will ask the class to create their own vessel and will demonstrate different characteristics of clay like flexibility, how to roll a ball and how to form a coil. Once the students are given their clay, the teacher will encourage them to play with it for a while before beginning to construct their vessel. The teacher will ask them what they notice about the clay. The teacher will then demonstrate how to roll a coil of clay and how to wrap it to create a pot. The teacher will also demonstrate how to cut a slab using the circle template to form the base of the pot. The students will continue to work at their own pace and once their project is complete, they may experiment with adding texture to the surface of the vessel with various clay tools. The pots will dry overnight and be ready to paint with acrylic paint the following class. Students may paint their vessels however they would like.

Assessment:

Informal Assessment: The teacher will observe the effort of the students and the technique they used for the project.

Formal Assessment: The teacher will ask the students the following questions to gauge comprehension:

- How did we create our vessel?
- What can we use our vessel for?
- What techniques did we use?
- What new art words did we learn?

Examples of student work:





## Homemade Air-Dry Clay Recipe

### Ingredients

- 2 cups baking soda
- 1 cup cornstarch plus more for kneading
- 1 1/2 cups water

### Instructions:

1. In a small pot, mix together the baking soda and cornstarch. Stir in the water until completely blended.
2. Place pot over medium heat and cook, stirring constantly for 10 to 15 minutes until the clay begins to form. Remove from heat and continue stirring until the mixture becomes a sticky but soft dough.
3. Allow the dough to cool to the touch.
4. Place dough on a surface coated with additional cornstarch. Begin kneading the clay adding more cornstarch as needed until the clay becomes smooth and the tacky feeling is gone.
5. To store, wrap tightly in plastic wrap and place in an airtight container.
6. To dry, place shapes on a drying rack. If needed, flip shapes over after one side has dried. Depending on the thickness of the object, the clay may take up to 3 days to dry completely.

<https://myheavenlyrecipes.com/how-to-make-homemade-air-dry-clay/>



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Unit Title: Environmental Art

Lesson Title: Artful Bugs

Grade Level: 4<sup>th</sup>-5<sup>th</sup> Grades

Educator: Patricia Puls

Duration of Lesson: 1-2 Sessions

Integrated Subject: Science and Social Studies

Central Focus of the Learning Segment: Students will be introduced to the work of artist Raku Inoue and will learn about ikebana, the Japanese art of flower arranging. Students will forage their own materials to create an insect/creature inspired by Inoue's work. Students will photograph their completed project and create a brief summary of their bug's characteristics and habitat.

Learning Standards:

NYS Learning Standard for Visual Arts:

VA:Cr2.1.4a: Explore and invent art-making techniques and approaches.

National Core Art Standard:

Anchor Standard #2-Organize and develop artistic ideas and work.

Next Generation Science Standard:

S3.B: Variation of Traits: the environment affects the traits that an organism develops. (3-LS3-2)

New York State K-12 Social Studies Framework:

Standard 2: World History number 1. The study of world history requires an understanding of world cultures and civilizations, including an analysis of important ideas, social and cultural values, beliefs, and traditions. This study also examines the human condition and the connections and interactions of people across time and

space and the ways different people view the same event or issue from a variety of perspectives.

Target Learning Objectives:

- To introduce students to Environmental Art and artist, Raku Inoue.
- To learn about Japanese culture and the art of ikebana
- To discover how insect characteristics assist them in their habitat
- To imagine and create an Environmental Art sculpture out of foraged natural materials.
- To create new techniques to work with natural materials.

Academic Language:

- “Environmental Art is ...”
- “Ikebana is....”
- “My bug’s habitat is.....”
- “First I did \_\_\_\_\_. Then I \_\_\_\_\_. Finally, I did \_\_\_\_\_.”

Support and Scaffolding:

Accelerated learners: students can expand on the project and construct a habitat for their bug.

Students with disabilities or special needs: modifications to the project can be made- ie, students may draw their bug instead of constructing it or they may work with a partner.

English language learners: Teacher is fluent in Spanish; instructions will be printed in multiple languages and a word wall will be utilized with translations.

Vocabulary: Foraging, habitat, Environmental Art, ikebana, composition, decomposition, endoskeleton, exoskeleton.

Prior Knowledge: Students have worked with adhesives and have been introduced to the principle design elements of 3-dimensional sculpture. Students have learned about habitats and insects in environmental science.

Materials: Leaves, flowers, pinecones, twigs, grass, seeds, rocks, scissors, glue, camera, paper and pencil. Video of artist Raku Inoue: <https://youtu.be/DPAuvP4bN5E>

Images: All images are from Raku Inoue's Natura Insect series (2017-2018)  
<https://reikancreations.com/natura-insects-2017-2018>





Motivation: Show the class the video of Raku Inoue's artistic process and discuss with the class what they think of his work.

Instructional Activity: After the students have viewed the video, the teacher will ask the students key questions for discussion. Students will then go outside and forage for natural materials they would like to use for their own nature sculptures. Once they have the materials they need, they will begin to assemble their sculptures. Students may use glue if needed. The teacher will show different examples of Inoue's bugs for students to refer to for inspiration. Once the students have completed their sculpture, they will photograph their bug with a digital camera. Students will then reflect on their project and write a brief paragraph detailing their bug's name, characteristics and possible habitat. The teacher will then compile all of the photographs of the projects into a slideshow for the class to view. Students will share the information about their bug with the class. There will be a group discussion and critique.

Planned questions:

- Why does he work with natural materials?
- What is ikebana?
- How long do you think his artwork lasts?
- Were they meant to be permanent?
- How would someone see his work?
- Does his work change your view of bugs?
- What elements of art do you see in his work?

Closure: Ask the students what they thought of this project. What were some challenges with working with natural materials? Advantages?

**Assessment:**

**Informal Assessment:** The teacher will evaluate the student's effort to experiment with natural materials and their final composition. The student's will be able to explain their process and project during the class critique utilizing the vocabulary given with the lesson.

**Formal Assessment:** Students will turn in their paragraphs explaining characteristics of their bug and their habitat demonstrating an understanding of the assignment.

**Examples of student work:**







# Middle School Introduction

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Great Oak Middle School students have varied learning abilities and learning styles. The School has a flexible art curriculum that is designed to meet the needs of all the students with different learning abilities and learning styles.

The majority of the students are inclined to art and look forward to art classes, as they get the opportunity to utilize their creative skills. Art is indispensable as it brings value to the lives of these students. Art teachers ensure that they employ effective teaching strategies which incorporates a comprehensive, balanced and sequential program of visual arts instruction for every student in Great Oak Middle School.

The Covid – 19 Pandemic has caused total pivoting within Art Education; however, our curriculum is structured in a manner that facilitates innovativeness, hence, we are able to surmount the challenges. Art lessons are designed to incorporate materials that are accessible to our students in their homes, and we also ensure that we teach students the art of improvising, regarding materials that they do not have readily available. We want to get students to learn that art is not static, they can experiment with making art from a variety of materials in their environs. We believe that art is the core to learning, as all other subjects revolve around art, therefore, priority should be given to equipping art departments with the necessary resources in order to foster effective teaching and learning in Art Education.

Multiculturalism is core to art education as racial diversity is integral in the art classroom. One of the primary goals of the Great Oak Middle School is to promote a nurturing and caring ambiance for all the students, as this will create an art community in which everyone feels loved, safe and has a sense of belonging.



# Our Middle School Learners



6<sup>th</sup> graders learn by watching a screen-printing demonstration.



A student participates in a group critique.



A student poses with her work at the schools' art show.



# Middle School Scope and Sequence

Key: Introduced- **X**      Developed- **XX**      Expanded- **XXX**      Reinforced- **XXXX**

Grade level	6	7	8
<b>Materials</b>			
Pencil/ink	XXXX	XXXX	XXXX
Crayon/markers	XXXX	XXXX	XXXX
Pastels	XXXX	XXXX	XXXX
Acrylic	XXXX	XXXX	XXXX
Watercolor	XXXX	XXXX	XXXX
Clay	XXX	XXXX	XXXX
Fiber		XX	XXX
Printmaking	XX	XXXX	XXXX
Graphic Design	X	XX	XXX
Photography		X	X
Assemblage	X	XXX	XXXX
<b>Art History</b>			
Contemporary	XXXX	XXXX	XXXX
Native American	XXXX	XXXX	XXXX
Historical Western	X	XX	XX
Historical Non-Western	X	XX	XX
<b>Art Criticism</b>			
Cultural Perspective	XX	XXX	XXXX
Historical Perspective	X	XX	XX
Personal Perspective	XX	XXX	XXXX
<b>Aesthetics</b>			
Elements of Art	XXXX	XXXX	XXXX
Principles of Design	XXXX	XXXX	XXXX



Unit Title: Textiles

Lesson Title: Screen Printing

Grade Level: 7<sup>th</sup> Grade

Educator: Andrea Muirhead

Duration of the Lesson: 4 Sessions

Integrated Subject: Mathematics

Central Focus of the Learning Segment: Students will learn about screen printing. Students will learn about length and width by way of measuring T-Shirts.

Learning Standards:

NYS Standard 1: Generate and conceptualize artistic ideas and work.

VA: Cr1.2.7 a. Develop criteria to guide making a work of art or design to meet an identified goal.

NYS Standard 2: Organize and develop artistic ideas and work.

VA: Cr2.2.1.7 a. Demonstrate persistence in developing skills with various materials, methods, and artmaking approaches in creating works of art or design.

NY-7. G Geometry: Draw, construct, and describe geometrical figures and describe the relationships between them.

Target Learning Objectives:

Students should be able to:

- Define the term 'screen printing'.
- Tell and record the length and width of their T-Shirts after measuring them.
- Explain the steps involved in doing screen printing.
- Compose screen printing designs for T-Shirts.
- Create screen printing T-Shirts.

Academic Language:

List the materials use for doing screen printing.

Define the term screen printing.

Explain the difference between length and width.

Support and Scaffolding:

Accelerated learners: These learners, upon completion of their work, will work along with their peers who have not completed printing their T-Shirts.

Students with different abilities: Students will practice making designs to print on their T-Shirts. Students will also be issued with flash cards and will use the word wall to review vocabulary words.

English language learners: Vocabulary concepts will be reviewed, and students will repeat vocabulary words in order to grasp the concept of doing screen printing. The teacher assigned to the ELL students will work with these students.

Students reading below grade level: These students will use the word wall to review vocabulary words.

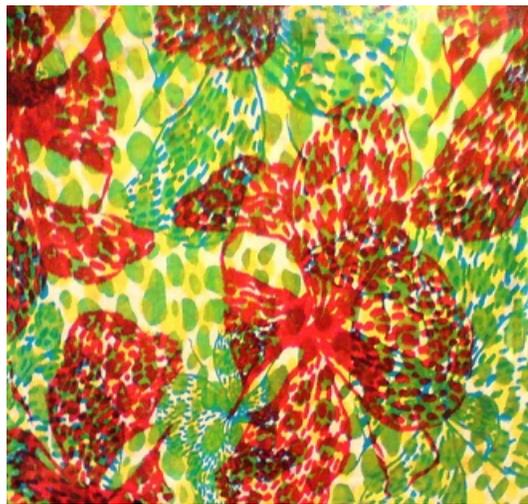
Vocabulary: Squeegee, Stencil, Spatula, Length, Width

Prior Knowledge: Students have previous knowledge of doing block printing on handkerchiefs.

Materials: Promethean board, camera, photovoice, t-shirts, screen printing frame, screen printing ink, masking tape, squeegee, wire clay cutter, ruler, pencil, adhesive wallpaper, scissors, cardboard, spatula, stencil knife (The teacher will use the stencil knife), hard flat surface, hand out, flash cards, word wall, handwipes or paper towel, newspaper, screen printing exemplars by the textile artist Clare Burchell, hard flat surface,

URL: <https://www.youtube.com/watch?v=HyM4erwpelk> , URL:  
<https://www.youtube.com/watch?v=PdkgVC6v8uo> .

Motivation:



Artist:

Clare Burchell is a textile artist. She graduated from the University College of the Creative Arts in Farnham, Surrey, with a Textiles BA Honors degree, focusing on silk screen printing. She often overlaps diverse colors and utilizes repeated patterns to give her work its unique and vibrant quality.

Instructional Activity:

Screen Printing will be taught to the students. The lesson will assist in deepening students understanding, as to how they can compose designs to do screen printing on T-Shirts.

Step 1- The students will be introduced to the video, Super Simple Screen Printing

<https://www.youtube.com/watch?v=HyM4erwpelk> .

Step 2 – Students will share one important takeaway, with the class, after watching the video, Super Simple Screen Printing.

Step 3– Students will define the term ‘Screen Printing’.

Step 4 – The teacher will ask students to give examples of how screen printing is used in the world around them.

Step 5- The teacher will introduce the student to the topic, ‘Screen Printing’.

Step 6– The teacher will allow the students to watch the following video, Screen Printing Demonstration <https://www.youtube.com/watch?v=PdkgVC6v8u0> and the teacher will also do a demonstration of screen printing.

Step 7– Students will receive handouts on the steps in doing screen printing.

Step 8- The teacher will issue pencils, adhesive wall papers and scissors to each student for to design stencils to compose their screen printing. The teacher will use stencil knives to assist students with their designs.

Step 9– Students will tell and record the length and width of their T-Shirts after measuring them in order to reinforce concepts learnt in Mathematics.

Step 10– Students will design screen printing T-Shirts. The teacher will support the students throughout the process.

Step 11 – The teacher will have students using their phones to take pictures of their printed T-Shirts and send them to her.

Step 12– Students finish work will be displayed in a photovoice in the class.

Step 13- Vocabulary words from the lesson will be displayed on the word wall in the art studio for review.

Closure:

1. What new technique did you learn today?
2. What was your favorite part of the lesson and why?

Assessment:

Formal Assessment: Students will hold up their printed T-Shirts to the class and explain the process they used to screen print their T-Shirts.

Summative Assessment:

Instruction: – Supply the appropriate answers to the following questions on screen printing.

### **SCREEN PRINTING**

Screen Printing is known as serigraphy. It began in the United States in the late 1930s, when it was given the name ‘serigraph printing’ (‘seri’ mean silk). As far back as the 19<sup>th</sup> century, silk was used as a mesh to cover the wooden frame which formed the screen. It can be used to print on any surface – wood, metal, plastic, ceramic, paper and even glass.

Screen printing is a stencil process. The main advantage of using a stencil is because it can reproduce the same design many times. Stencils were used by ancient Egyptians, Romans, Chinese and Japanese. With them, they decorated floors, ceilings, walls, pottery and fabrics. Stencils were first applied to silk mesh towards the middle of the 19<sup>th</sup> century. A stretched frame and squeegee were used.

## Questions:

1. What is another name for screen printing?
2. About what year did screen printing commenced in the United States?
3. List four surfaces on which screen printing can be used?
4. What is the main advantage of using stencil to do screen printing?
5. In what century was stencil first applied to silk mesh?

## Examples of students work:





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Unit Title: Masks

Lesson Title: Designing Domino Masks

Grade Level: 8<sup>th</sup> Grade

Educator: Andrea Muirhead

Duration of Lesson: 5 Sessions

Integrated Subject: Drama

Central Focus of the Learning Segment:

Students will apply cognitive and creative skills in designing domino masks. They will use leather to make these masks.

Learning Standards:

NYS Standard 1: Generate and conceptualize artistic ideas and work.

VA: Cr1.1.8 a. Document and reflect on early stages of the creative process, visually and/or verbally in traditional or new media.

NYS Standard 2: Organize and develop artistic ideas and work.

VA: Cr2.3.8 a. Select, organize, and design images and text to make visually clear and compelling artistic work.

NYS Standard 5: Develop and refine artistic techniques and work for presentation.

TH: Pr5.1.8 b. Use a variety of technical elements to create a design for a theater performance.

Target Learning Objectives:

Students will be able to:

- Define the term ‘Domino Mask.’
- Tell the functions of Domino Masks
- List the steps involved in making domino masks
- Explain the difference between symmetrical balance and asymmetrical balance domino masks.
- Create domino masks for doing role plays.

Academic Language:

1. Tell the inception of domino masks.
2. List descriptive words associated with domino masks.
3. Describe the distinguishing features of domino masks.

Support and Scaffolding:

Accelerated learners: These learners, upon completion of their work, will collaborate and design story quilts on domino masks.

Students with disabilities or in need of alternative instruction: These students will receive accordion books with domino masks, for them to scrutinize, in order for them to design their domino masks.

English language learners: Students will receive instructions for designing domino masks in their primary home language and English.

Learners reading below grade level: Students reading below their grade level will use the word wall to review the vocabulary words.

Vocabulary: Symmetrical Balance, Asymmetrical Balance, Leather, Template

Prior Knowledge:

The students have prior knowledge of designing animal masks. They also have previous knowledge of dramatizing in animal masks, as they were engaged in role plays depicting text they read, titled 'Animal Farm' by George Orwell.

Materials: Computer, pencil, marker, poster paint, paint brush, glue, scissors, feathers, string, beads, cardboard, leather, hand-outs, jingle, flash cards, word wall, masks by exemplars by Wendy Drolma, URL: <https://www.youtube.com/watch?v=mSIxZwoTFqk>

Motivation:



**Artist:**

These artworks of domino masks were created by the artist Wendy Drolma. She exquisitely handcrafted leather masquerade masks for wearing and display. She has been creating masks for over twenty years. Paradoxically, it's this cosmic game of hide and seek that fuels her desire to mold materials into something well enduring.

**Motivation:**

Students will engage in reciting a jingle title 'Jolly Domino Masks'.

**Instructional Activity:**

Students will learn about 'Domino Masks'. The students will be allowed to choose art medium and decorations that they want to use to decorate the leather domino masks, as giving students choices stimulates them in wanting to explore in art. Students will engage in Formative Assessment and Summative Assessment.

Step 1- The students will be introduced to the following jingle on domino mask. Students will clap and dance to the rhythm of the jingle.

Jolly Domino Masks  
Making domino masks,  
Is a real fun task,  
Some are flimsy,  
Some are sturdy,  
Some are colored gold,  
But they make you look bold!  
Masks add excitement to role plays,  
I enjoy them every day,  
Come everyone, let's have a ball,  
Happy mask making to you all!

Step 2- The teacher will ask the students the following questions:

1. What is the jingle about?
2. What are the descriptive words used in the jingle?
3. How does the jingle make you feel

Step 3– The teacher will brainstorm students in order for them to tell the topic of the lesson.

Step 4 – Students will be introduced to the following video, How To: Make a Domino Mask  
<https://www.youtube.com/watch?v=mSIxZw0TFqk> .

Step 5- Students will think-pair-share with their partners what they learn from the video.

Step 6-Each student will be issued with handouts on ‘Domino Masks’ for them to read and discuss.

Step 7–Students will define the term ‘domino masks’

Step 8- Students will tell the functions of domino masks.

Step 9 – Students will list the steps involved in making domino masks.

Step 10 – The students will explain the difference between symmetrical balance and asymmetrical balance domino masks.

Step 11- The teacher will do a demonstration on making domino masks.

Step 12- Students will design templates for making their domino masks.

Step 13 – The students will create domino masks. The teacher will supervise the students throughout the process.

Step 14 – The students will wear their masks that they design for role plays in Drama classes.

Step 15- Vocabulary words from the lesson will be displayed on the word wall in the art studio for review.

Closure:

1. What part of the lesson did you enjoy the most?
2. Would you make domino masks again? Why or Why not?

Assessment:

Formative Assessment

The students will hold up their domino masks and talk about the process that they used to compose them.

## Summative Assessment

Instruction: Read the following passage on 'Domino Masks' and supply appropriate answers to the questions.

### DOMINO MASK

A domino mask is a small, often rounded mask covering only the area around the eyes and the space between them. The masks have seen special prevalence since the 18th century. The name ultimately derives from the Latin dominus, meaning "lord" or "master." In comic books and popular cultures, domino masks indicate that a superhero or heroine wishes to maintain his or her secret identity; at the same time the mask actually obscures little of the facial features that make the character recognizable. In animation and comics, these masks will frequently be 'expressive masks' that somehow bind to the wearer's face with no means of visible support.

Domino masks can be designed symmetrically or asymmetrically. Symmetrical balance (or Symmetry) masks have the same work of art on both halves, a mirror image of itself. Asymmetrical balance (or Asymmetry) masks have different work of art on both halves.

#### Questions:

1. In what century did domino masks gain popularity?
2. What word does the term 'domino mask' derives from?
3. How are symmetrical balance masks designed?
4. How are asymmetrical balance masks designed?
5. What does masks wearing signify in comic books?

Student work:





# High School Introduction

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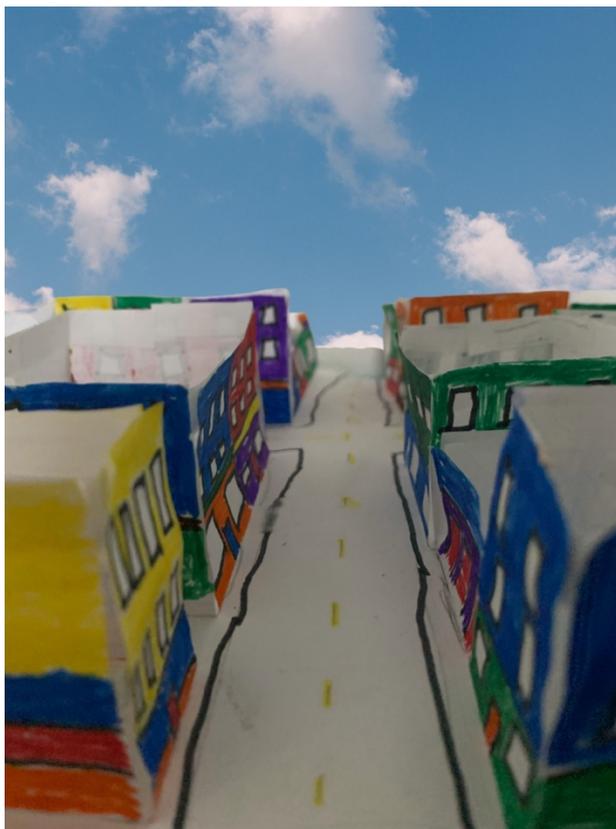
When Great Oak students enter High School, they arrive with a strong foundation in the formal elements of art and design as well as a contextual understanding of art history and culture. These skills become more advanced at the high school level. Sessions meet daily for 45 minutes and one day after school will be dedicated to open studio time. By upper school, art classes become an elective. Since students are selecting art, the classes are geared towards artistic depth and critical inquiry. A major goal of the curriculum is to develop a dynamic body of work and comprehensive portfolio. Art educators prepare students for college and potential career paths in the arts in the 21<sup>st</sup> century.

We provide students the opportunity to self-assess and assess their peers in both written and verbal critique. We aim to facilitate creative thinking and dialogue as well as art making. Contemporary artists think through diverse media and our student's practice mirrors this. Studios are equipped with materials for drawing, painting, sculpture, ceramics, digital photography, video and new media. Students are also encouraged to be environmentally mindful and collect found materials. Classes are streamlined to easily transition to remote learning if necessary, with tools such as virtual museum tours and gallery platforms.

Students will hone technical skills such as representational drawing and fluency in new digital programs. They will be encouraged to take creative risks and combine media and ideas in innovative ways. Through studio practice, they will see art as a site for social research such as for equity or environmental design. The value of personal narratives in a work of art such as self-portraits using symbolism is also key, seeing art as an affirmation of personal empowerment.

In addition to class time, there are exciting opportunities for students to explore visual art. Students are invited to learn in a self-directed manner. They can curate art shows in school as well as in the community such as libraries, gardens, or non-profit organizations. We have an art club which is student driven. Our art educators are dedicated to providing hands-on

community opportunities in the arts. We take students on field trips to various cultural institutions and check with museums for internships if a student is interested. We let students know when there are national juried art shows for students. These moments are invaluable in an adolescent's life. At the Great Oak School, we make sure not only to prepare students with the best art education, but also teach the arts as a way to transform perception.



Student Work, Daniel, *My Neighborhood*



# Our High School Learners



Student Gallery Installation



Portraiture Drawing with Frida Kahlo



Digital Art and Drawing



Poetry and Upcycling



# High School Scope and Sequence

**Key:**

Introduced- X

Developed- XX

Expanded- XXX

Reinforced- XXXX

Grade level	9	10	11	12
<b>Materials</b>				
Pencil/ink	XX	XXX	XXXX	XXXX
Crayon/markers	XX	XXX	XXXX	XXXX
Pastels	XX	XXX	XXXX	XXXX
Acrylic	XX	XXX	XXXX	XXXX
Watercolor	XX	XXX	XXXX	XXXX
Oil		X	XX	XXX
Clay	XX	XXX	XXXX	XXXX
Woodworking			X	XX
Fiber	XX	XXX	XXXX	XXXX
Video	XX	XXX	XXXX	XXXX
Photography	XX	XXX	XXXX	XXXX
Graphic Design	XX	XXX	XXXX	XXXX
Linocut	XX	XXX	XXXX	XXXX
Woodcut		X	XX	XXX
Assemblage	XX	XXX	XXXX	XXXX
<b>Art History</b>				
Contemporary	XX	XXX	XXXX	XXXX
Modern	XX	XXX	XXXX	XXXX
Historical- Western	XX	XXX	XXXX	XXXX
Non-Western	XX	XXX	XXXX	XXXX
<b>Art Criticism</b>				
Cultural Perspective	XX	XXX	XXXX	XXXX

Historical Perspective	XX	XXX	XXXX	XXXX
Personal Perspective	XXX	XXXX	XXXX	XXXX
Structural		X	XX	XXX
Deconstructive		X	XX	XXX
Formalist	XX	XXX	XXXX	XXXX
Ideological			X	XX
Psychoanalytic		X	XX	XXX
Feminist	X	XX	XXX	XXXX
<b>Aesthetics</b>				
Color	XX	XXX	XXXX	XXXX
Shape	XX	XXX	XXXX	XXXX
Pattern	XX	XXX	XXXX	XXXX
Line	XX	XXX	XXXX	XXXX
Texture	XX	XXX	XXXX	XXXX
Visual Weight	XX	XXX	XXXX	XXXX
Balance	XX	XXX	XXXX	XXXX
Scale	XX	XXX	XXXX	XXXX
Proximity	XX	XXX	XXXX	XXXX
Movement	XX	XXX	XXXX	XXXX



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Unit Title: Ecology and Fibers

Lesson Title: Weaving on Found Objects – finding the networks in our lives.

Grade Level: 9<sup>th</sup>-10<sup>th</sup> Grade

Educator: Melinda Kiefer

Duration of Lesson: 3 sessions

(This lesson can be modified for in-person or remote teaching.)

Integrated Subject: Art and Ecology- Environmental Science

Central Focus of the Learning Segment: How do artists foster awareness and transformation? Students will learn the technique of weaving and conceptually weave the relationship of people to environment through found materials, both natural and synthetic.

Learning Standards:

1 NYS Learning Standard for Visual Arts:

HS Proficient VA: Cr2.2.HS1

- a. Demonstrate an environmentally conscious approach to conservation, care, and clean-up of art materials, tools, and equipment in the art classroom.

1 National Core Art Standard:

HS Proficient: VA:Cr1.2.la

Shape an artistic investigation of an aspect of present- day life using a contemporary practice of art or design.

1 NYS Standard from an Integrated Subject:

New York State P-12 Science Learning Standards

HS. Interdependent Relationships in Ecosystems

HS-LS2-7. Design, evaluate, and refine a solution for reducing the impacts of human activities on the environment and biodiversity

Target Learning Objectives: Students will create a process-based weaving on and with (organic and/or recycled) found materials to illustrate the interwoven web of relationships human culture has with the environment. Students will install their pieces and photograph them in an aesthetic way.

1. Evaluate environmentally conscious materials and processes both in their art practice and in the world.
2. Analyze the value of local environments and handmade objects in comparison to consumer objects made from global economies.
3. Create solutions that reduce the impacts of human activities on the environment and biodiversity through upcycled art.

Academic Language: “These materials say,” “Through the process, the artist tells us,” “Contemporary artists teach us about the environment when,” as a way of talking about using fiber arts to examine culture and the environment.

Support and Scaffolding:

Scaffolding strategies include showing students how to weave on and with found objects in a class demonstration and then one on one demonstrations until they feel comfortable using the different techniques on their own. Students will be exposed to a range of artists to see the many unique ways fiber and found materials can be used. Students can use journals to plan projects. They can take time to explore different materials and weaving techniques. Students can work slow or fast on this assignment.

1. Accelerated learners: Students can develop a more complex installation. Students will be encouraged to push the limit with scale and combine many diverse objects with weavings. Students can photograph the finished work in multiple settings such as outdoors or in an industrial building to explore how the context changes the meaning of the work and to build a narrative photo series.
2. Students with disabilities or in need of alternative instruction: Teacher can help by offering choices and differentiated instruction. If a student does not have the fine motor skills required for weaving, she can tie pieces of yarn together, wrap yarn around the objects (such as artist example Judith Scott who had down syndrome) or tactically combine different organic and post-consumer objects in an installation.

3. English language learners: Students can imitate the demonstration by watching the steps visually. The artist examples visually show the concepts of the lesson. The titles and main ideas of the lesson will also be written on the presentation. Teacher can also clearly repeat instruction.
4. Learners reading below grade level: This project does not require reading. The titles of the artwork will be listed with the art artifacts, but they are also read aloud and not necessary for recognizing the formal quality of the art and technique.

Vocabulary:

ecology – the branch of biology that deals with the relations of organisms and their surroundings

deep ecology – an environmental philosophy that sees human beings as part of an interconnected living system with the environment

eco-art – a contemporary art genre that critically engages with the environment and culture

*ecosystem* - a biological community of interacting organisms and their environment

Anthropocene- the current geological period which human activity has significantly influenced the environment

composition - the way in which a whole is made together, the arrangement of parts

scale – the size of an artwork

form – the 3-dimensional shape of an artwork

installation – site-specific art designed to transform an environment or our perception of space.

process art – an artistic movement where the end product is not the goal as the focus is on experience of making the work of art.

fiber art – a non-traditional art genre popularized in the 1970s that uses fabric material such as yarn and cloth

loom – a device or apparatus used to weave yarn or thread

up-cycle – transforming waste materials into new materials

post-consumer – (of waste or recycled products) manufactured materials that are discarded after they have been used

synthetic – made by humans through chemical synthesis

organic – directly derived from living organisms

Prior Knowledge: Students have an awareness that art can be used with any kind of material. Students are familiar with the practice of weaving and that weaving can have metaphorical associations.

Materials:

Found materials-both natural materials and post-consumer materials, for example: shells, branches, coffee cup lids, old metro cards, clothing hangers etc. (Students collect various types of both natural and post-consumer items.) Yarn, scissors, camera to photograph work as an installation, computer for PowerPoint presentation.

Artifacts/References:



Weavings on/with found objects by Alice Fox.



Judith Scott, fiber art with found objects, [https://www.youtube.com/watch?v=4\\_n-8P\\_4IeE](https://www.youtube.com/watch?v=4_n-8P_4IeE)



Abigail Devilles, Found objects, process, <https://art21.org/watch/new-york-close-up/abigail-devilles-harlem-stories/>

Mark A. Graham, (2007), “Art, Ecology, and Art Education: Locating Art Education in a Critical Place- Based Pedagogy,” *Studies in Art Education, A Journal of Issues and Research*, 48(4), 375-391, National Art Education Association

Motivation: (Obj. #1, approx.10 min.) Present contemporary artists who weave on and/or combine fibers with found objects. Share Graham’s quote: “The work of these artists often has connections to the peculiarities of specific places and is attentive to the web of relationships that constitute local culture and ecology,” (p.376). What is the role of the artist in noticing and observing? How do artists embed meaning through material? How does artwork tell a story? Who is the story about?

Focus: By the end of this lesson, students should be able to practice weaving with found materials and critically examine cultural narratives about the environment.

Instructional Activity: (Obj. #2, 30 min.)

1. (8-10 min.) Demonstrate how to *weave* using a found object as a *loom*. Lead the group collectively and then work with students individually who would like clarification about this *fiber art* technique. Emphasis the meditative quality from the *process* of weaving and articulate that the finished product is not the goal. The experience of using *weaving* to make meaning and explore connections is what is valued from this lesson. Many contemporary *eco-artists* engage with processes in new ways to challenge social dynamics of privilege which negatively affect local ecologies. Students select their *organic* and *synthetic post-consumer* objects that they brought to class and identify which objects would work well as a loom and which objects could be woven into or attached to the weaving. Students can also experiment with attaching the weaving to a found object for presentation.
2. (15 min.) Students continue to create unique weavings on found objects. They consider *composition* and what stories they are telling when they combine objects in different ways and notice how their perception is slowed from *process art*. Students work additively and juxtapose materials. In doing so, they consider how humans are part of the *environment* and there are multiple overlapping layers of *ecology*. Weaving together heterogenous elements, students explore *deep ecology* and become critical of our global culture's narrative of passive consumption that dominates and distances the environment. Becoming critical of the *Anthropocene*, students envision solutions, *up-cycling* materials through *eco-art*. The weaving process can take another 2 class periods if students need more time.

If accelerated students finish early, they can create a complex installation using multiple layers and experiment with a *large-scale installation*.

For literacy, the teacher can revisit artist examples. English language learners can be assisted with further visual examples.

Once the studio time is finished, we will get ready for critique.

Clean up: (2 min.) store artwork safely and put tools away.

For another class session, students will photograph their work in different locations and critically examine context and curation as well as multiple narratives.

Closure:

What is the potential of ‘discarded’, ‘overlooked’, or ‘everyday’ objects? How do artists upend perceptions of value and worth? How do artists subvert “the system”?

Assessment:

- Formal Assessment: individual check-ins with feedback during studio time.
- Summative Assessment: formal critique about what the students made based on the following objectives:
  1. Evaluate environmentally conscious materials not only in our art, but also in our local and global society.
  2. Analyze the value of local ecologies and cultures that artists expose through eco-art practices.
  3. Create solutions for the main narrative of passive consumption such as finding the value in slowing down, up-cycling, and working with our hands.



Unit Title: Deconstructing Identity

Lesson Title: Experimental Portrait Painting with Shadow and Layers

Grade Level: 12<sup>th</sup> Grade

Educator: Melinda Kiefer

Duration of Lesson: 8 sessions

(This lesson can be modified for in-person or remote teaching.)

Integrated Subject: Social Studies

Central Focus of the Learning Segment: Students will create a multi-layered self-portrait painting that combines techniques of realism and abstraction. They will develop their own complex imagery based on a range of contemporary art, art history, sociocultural theory and social studies. They will uniquely envision a dynamic portrait of themselves that challenges cultural assumptions.

Learning Standards:

1 NYS Learning Standard for Visual Arts:

HS Advanced VA:Re7.1.HS111

- a. Hypothesize ways in which art influences perception and understanding of human experiences.

1 National Core Art Standard:

HS Advanced, VA:Cr3.1.IIIa

Reflect on, re-engage, revise, and refine works of art or design considering relevant traditional and *contemporary criteria* as well as personal artistic vision.

1 NYS Standard from an Integrated Subject:

Common Core Reading Standards for Literacy in History/Social Studies

Grades 11-12: Integration of Knowledge and Ideas

7. Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, and in words) in order to address a question or solve a problem. Distinguish between fact, opinion, and reasoned judgment in a text.

Target Learning Objectives:

- Students will create a complex self-portrait painting rooted in realism, abstraction, and social history that questions narratives of identity.
- Create a multi-layered self-portrait that plays with perception and challenges our understanding of human experience through experimental painting techniques combined with realism.
- Evaluate traditional and contemporary works of art and design a personal painting envisioned in direct response to these histories.
- Analyze multiple sources of information presented in diverse formats and media in order to address the question of identity through the deconstruction of a singular identity and provide a visual response that is more closely illustrated as multiple narratives.

Academic Language: Integration of knowledge and ideas (visually, quantifiably)

Support and Scaffolding:

*Scaffolding strategies include presenting a wide range of artist examples for students to be inspired by. There is no right or wrong answer for this assignment. Students have a great deal of choices in their imagery, ideas, and techniques. This project can take longer than a week.*

1. Accelerated learners: This is an advanced class so most students will identify as accelerated, but there is still a diverse range of learners. Students who seek a greater challenge can conduct their own art history research when planning their painting. They can combine more versions of themselves in the portrait. They can also create a series of self-portrait paintings.

2. Students with disabilities or in need of alternative instruction: Teacher can help by offering choices and differentiated instruction. If a student does not have the fine motor skills required for realistic painting, she can use larger brushes, pour paint (with a drop-cloth so it does not spill on floor), and paint expressionistically or abstractly.
3. English language learners: Students can imitate the demonstration by watching the steps visually. The artist examples visually show the concepts of the lesson. The titles and main ideas of the lesson will also be written on the presentation. Teacher can also clearly repeat instruction.
4. Learners reading below grade level: This project does not require reading. The titles of the artwork will be listed with the art artifacts, but they are also read aloud and not necessary for recognizing the formal quality of the art and technique.

Vocabulary:

*silhouette* – dark shape or outline of something visible against a lighter background

*underpainting* – initial layer of paint applied to background for subsequent layers

*glaze* – painting technique – a transparent layer of paint applied over a layer of dry paint

*wash* – painting technique – a thin watered-down layer of paint

*impasto* – painting technique – paint is layered on a surface so thickly that brush strokes are visible, paint becomes sculptural

*sgraffito* – painting technique – (Italian “to scratch”) top layer of paint is scratched away to reveal lower layers of color

*push/pull* – painting technique – the visual tension of color, light, and shape in a painting that creates dynamic movement for a composition, term developed by Hans Hoffman

*wet into wet* – painting technique - wet paint is applied and blended with wet paint on surface

*dry brush* – painting technique - the brush is dry but has a small amount of paint on it

*surreal* – a mix of fact and fantasy

*surrealism* – a cultural movement that developed in Europe after World War I

*expressionism* – art that is based in realism but distorted to express inner feelings or ideas

*social structures* – the organizations of society

*civic ideals*- goals for citizens to operate in a governed society

*global connections* – the increased movement of goods, service, people, and ideas across the world  
*colonial foundations* – the settlement of 13 colonies in America by Britain by the mid-1700s

*industrialization*- a period of social and economic change that shifted human society from primarily agrarian to industrial, based on manufacturing. The Industrial Revolution took place from mid-19<sup>th</sup> to early 19<sup>th</sup> century in Europe and North America.

*socioeconomic inequality* – inequalities that relate to gaps in income, social class, occupation, education, neighborhood deprivation that are often related.

Prior Knowledge: Practice in observational painting and drawing. Understanding of the definition of abstract art. Familiarity with American Democracy and social justice.

Materials:

Projector for shadow making, mirrors, stretched canvas (36”h x 24” w), assorted acrylic paints, assorted acrylic brushes, water cups, paper towels/rags, palettes, pencils and/or graphite, computer for PowerPoint presentation

Artifacts/References:

Contemporary:



Kara Walker



Swoon



Fred Tomaselli



Jameson Green



Jenny Saville



Chitra Ganesh



Shahzia Sikander



Wangechi Mutu

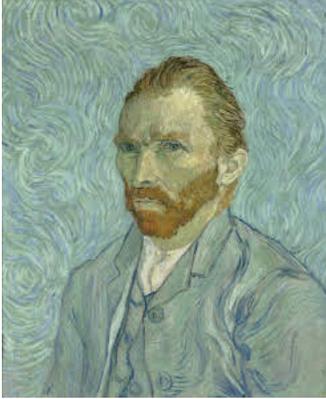
Modern/Historical:



Remedios Varo, 1950s



Frida Kahlo, *The Two Fridas*, 1939



Vincent van Gogh, *Self-Portrait*, 1889



Rembrandt, *Self-Portrait*, 1642



Albrecht Dürer, *Self-Portrait*, 1493

Motivation: (Obj. #1, approx. 20 min.) Share diverse contemporary artists who are experimenting in self-portraiture as well as selected modern and historical examples. Start a discussion about personal identity and civic identity in relation to social justice. How has the tradition of portraiture changed over time? Do you notice a correlation in art history to social history and if so, what is the relationship? How might you critically and creatively represent yourself, or multiple selves, in an era of immediacy and social media?

Focus: By the end of this lesson, students should be able to generate their own visual voice from a range of contemporary, modern, and classical art to reflect on perception and speak to cultural narratives that have been formed by society.

#### Instructional Activity:

Day 1: Present the classical, modern, and contemporary artists who use self-portraiture. Students will prepare their canvas by painting an *underpainting* midtown layer. If students finish early, they may begin to plan their self-portrait concept and compositions. How do artists teach us about history? What are they saying?

Day 2: Students will look at the work of Kara Walker in greater depth. Students will begin to map out their layered portraits with either a graphite or pencil outline directly on the canvas. Students will help each other and take turns with the projector to capture their *silhouettes* from their shadows on the canvas. They will draw the outline and explore adding modifications that tell their personal story as well as history in the style of Kara Walker. Consider how Kara Walker juxtaposes imagery and plays with the narrative of *colonial foundations*. Consider how American history informs *socioeconomic inequality* and *social structures* today. Students can compare traditional depictions on American history in comparison to the artwork of Kara Walker. How does your personal story differ from history? How is your personal story a part of history? How are artists critical of civic ideals?

Day 3: Students will look more closely at the work of Remedios Varo and the cultural movement *surrealism*. Students will understand how this was a response to the aftermath of World War I and how *global connections* positively and negatively shape our lives. Students will see how *industrialization* significantly changed *social structures* and how this is reflected through diverse forms of visual art. Students will begin to overlap layers of self-portraits on the one canvas. Students can choose if they want to add more layers with shadow projection. Each student must have at least one free-hand portrait layer. They can add extra self-layers with graphite or directly paint unto the canvas. They can explore translucency with *washes and glazes*. Since acrylic dries fairly quickly, they can begin to develop layers of paint on the canvas in one class

session. What do you choose to reveal and conceal? How do these choices affect communication?

Day 4: As students set up studio area, lead a discussion on how different art styles communicate information, explicitly and implicitly. Some meaning is subtle. Students continue to paint their multiple-selves portrait. They explore the relationship between an image that is *surreal*, *expressionistic*, and *real*. Students at this point should begin at least one realistic aspect of their portrait, using a mirror for observation. How does *realism*, *surrealism*, and *expressionism* show different aspects of perception?

Day 5: Students continue to develop their different selves in one painting through various painting techniques. Teacher will demo traditional techniques: *impasto*, *sgraffito*, *wet into wet*, *dry brush*. How is meaning implied through mark-making? How do different elements in your painting speak to each other and the viewer?

Day 6: Students view their painting as a whole and begin to visually edit their work. Students consider the aspect of *push/pull* in the painting and how the dynamic image with multiple parts is reading as one painting. How do we perceive a painting at first glance? How do we perceive a painting with close looking?

Day 7: Students decide how to finalize their paintings. Students can reexamine the work of particular artists they are interested in. How do we know when a painting is finished? How do we choose to represent ourselves when we and the world are always changing?

Day 8: Formal critique. Students reflect on their own work as well as their peers using academic language in a supportive way.

While this is an advanced class where most students will identify as accelerated, but there is still a diverse range of learning and speed. Students can conduct their own art history research when planning and can combine more versions of themselves in the

portrait. They can also create a series of work. Students can use different materials and techniques. For example, a student with a motor disability can use a sponge to paint, which has exciting textures, rather than a paintbrush.

For literacy, the teacher can revisit artist examples and have a word wall. English language learners can be assisted with further visual examples. English language learners can also be paired with other students.

*(For each studio class)* Clean up: place paintings on racks to dry, wash brushes, put palettes away.

#### Closure:

How does art history and contemporary art show us the values and changes in culture? How does a portrait of multiple selves critically examine colonial foundations or civic ideals? Were you surprised, or did you learn something new about perception through the different painting processes of yourself?

#### Assessment:

- **Formal Assessment:** individual check-ins with feedback during studio time. Teacher may provide specific histories or individual artist references for students to look at that meet their particular interests.
- **Summative Assessment:** formal critique about what the students made based on the following objectives:
  1. Create a multi-layered self-portrait that investigates perception with both realism and experimental painting techniques.
  2. Evaluate a range of art and design a personal painting that responds to art history.
  3. Analyze multiple sources of information to address the question of identity through deconstruction and multiple narratives.

Students will evaluate themselves and each other (only with positive feedback modeled from class discussions) based on these criteria.



# Glossary

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**Anthropocene** – the current geological period in which human activity has significantly influenced the environment.

**Asymmetrical Balance** – this occurs when you have two dissimilar sides of a design (designs have different work of art on both halves).

**Civic ideals** – goals for citizens to operate in a governed society.

**Clay** – a soft, loose, earthy material containing particles with a grain size of less than 4 micrometers.

**Coil** – a method that is used to create forms by layering long ropes of clay on top of one another.

**Colonial foundations** – the settlement of 13 colonies in America by Britain by the mid – 1700s.

**Composition** – the way in which a whole is made together, the arrangement of parts scale – the size of an artwork.

**Culture** – a way of life of a group of people--the behaviors, beliefs, values, and symbols that they accept, generally without thinking about them, and that are passed along by communication and imitation from one generation to the next.

**Decomposition** – In vertebrates, five stages of decomposition are typically recognized: fresh, bloat, active decay, advanced decay, and dry/skeletonized.

**Deep Ecology** – an environmental philosophy that sees human beings as part of an interconnected living system in the environment.

**Dry brush** – painting technique – the brush is dry but has a small amount of paint on it.

**Eco-art** – a contemporary art genre that critically engages with the environment and culture.

**Ecology** – the branch of biology that deals with the relations of organisms and their surroundings.

**Ecosystem** – a biological community of interacting organisms and their environment.

**Environmental Art** – a range of artistic practices encompassing both historical approaches to nature in art and more recent ecological and politically motivated types of works.

**Exoskeleton** – an internal skeleton, such as the bony or cartilaginous skeleton of vertebrates.

**Expression** – Art that is based in realism but distorted to express inner feelings or ideas social structures – the organizations of society.

**Fiber art** – a non-traditional art genre popularized in the 1970s and uses fabric material such as yarn and cloth.

**Foraging** – is searching for wild food resources. It affects an animal's fitness because it plays an important role in an animal's ability to survive and reproduce.

**Form** – the 3-dimensional shape of an artwork.

**Glaze** – painting technique – a transparent layer of paint applied over a layer of dry paint.

**Global connections** – the increased movement of goods, service, people, and ideas across the world.

**Habitat** – A habitat is a place where an organism makes its home.

**Ikebana** – ("arranging flowers" or "making flowers alive") is the Japanese art of flower arrangement.

**Impasto** – painting technique – paint is layered on a surface so thickly that brush strokes are visible, paint becomes sculptural.

**Industrialization** – a period of social and economic change that shifted human society from primarily agrarian to industrial, based on manufacturing. The Industrial Revolution took place from mid – 19<sup>th</sup> century in Europe and North America.

**Installation** – site-specific art designed to transform an environment or our perception of space.

**Leather** – a material made from the skin of an animal by tanning or a similar process.

**Length** – the distance from one end of something to the other end; a measurement of how long something is.

**Loom** – a device or apparatus used to weave yard or thread.

**Organic** – directly derived from living organisms.

**Post-consumer** – (of waste or recycled products) manufactured materials that are discarded after they have been used.

**Process art** – an artistic movement where the end product is not the goal as the focus is on experience of making the work of art.

**Push/pull** – painting technique – the visual tension of color, light, and shape in a painting that creates dynamic movement for a composition, term developed by Hans Hoffman.

**Push and pull method** – the illusion of space, depth, and even movement on a canvas could be created abstractly using color and shape, rather than representational forms.

**Sculpture** – an artistic form in which hard or plastic materials are worked into three-dimensional art objects.

**Sgraffito** – painting technique – (Italian ‘to scratch’) top layer of paint is scratched away to reveal lower layers of color.

**Slab** – a construction technique in which clay is rolled into thin sheets and manipulated into shapes.

**Social structures** – the organizations of society.

**Socio-economic inequality** – inequalities that relate to gaps income, social class, occupation, education, neighborhood deprivation that are often related.

**Spatula** – a broad, flat, flexible blade used to mix, spread and lift material including foods, drugs, plaster and paints.

**Squeegee** – a blade of leather or rubber set on a handle and used for spreading, pushing, or wiping liquid material on, across, or off a surface. It is use in screen printing.

**Stencil** – a piece of material (as a sheet of paper or plastic) that has lettering or a design cut out and **is** used as a guide (as in painting or drawing).

**Surreal** – a mix of facts and fantasy.

**Surrealism** – a cultural movement that developed in Europe after World War I.

**Symmetrical Balance** – this occurs when equal weights are on equal sides of a composition, balanced around a fulcrum or axis in the center (designs have the same work of art on both halves, a mirror image of itself).

**Synthetic** – made by humans through chemical synthesis.

**Template** - a shaped piece of metal, wood, card, plastic, or other material used as a pattern for processes such as painting, cutting out, shaping, or drilling.

**Underpainting** – initial layer of paint applied to background for subsequent layers.

**Up-cycle** – transforming waste materials into new materials.

**Vessel** – any piece of art in the form of a bowl or container.

**Wash** – painting technique – a thin watered-down layer of paint.

**Wet into wet** - painting technique - wet paint is applied and blended with wet paint on surface.

**Width** – the measurement or extent of something from side to side.





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