#### **YASS Unit ARTE411**

Your name: Rachel Vredenburg

Lesson Title: "Mico vs. Macro: Lessons in Perspective"

**Number of Students: 15** 

Grade Level: Middle School (6th-8th)

Length of each lesson: 3 hours

The unit must include a minimum of 4 artists you will introduce to the students as it pertains to the exhibition or museum and connected to your big idea. 2-3 processes (printmaking, coil pots, pastels, collage, weaving, recycled art activity, drawing, comic strip, etc.), teacher's samples, additional handouts including worksheets, unit assessment rubric, slide presentations, critique and exhibition plan, and documentation.

### DO NOT WRITE YOUR LESSONS IN THE FIRST PERSON (Do not use "I")

Unit will include scripting for three days, each day the sequencing is for 3 hours from 10:00-1:00. The last day will include a planned critique and exhibition (you will fill out the first part of the template to reflect the entire unit),

### UNIT RATIONALE

The unit rationale is a description of what the unit is about and why it is important for students to learn this information. This is not for explaining the process or steps of the lesson. It is about addressing why it is important for students to learn the information you are teaching them and what skills, beyond just art making, they achieve by engaging in the learning experience. Emphasis should be on what the arts teach and the importance of teaching your Big Idea/s on a local and global level. Be sure to include in your rationale the importance of critiques, parent engagement, and exhibition along with how the children and youth benefit from the engagement with museums, big idea/s, artmaking process, artist/art history, etc.). There is a lot to cover in this rationale, so be sure to reference the Eisner 10 lessons the arts teach document and our discussions and readings on museums, critiques, inclusion, diversity, etc.. (min-750 words).

The Museum Unit is important for students to explore as it creates an immersive experience to generate a new relationship with art that students might not have previously experienced in the classroom, or through their individual research. The big idea is Perspective and emphasizes the importance of differing perspectives, especially. As noted by Eisner in 10 Lessons the Arts Teach (2002), "the arts celebrate multiple perspectives. One of their large lessons is that there are many ways to see and interpret the world" (pp. 70-92). Similarly, working alongside the ideals and visuals of the museum's current exhibition fosters a sense of perspective beyond what students have encountered in their everyday lives as some of them may have never entered a museum. Also, the museum expands students' creativity and inspiration by encouraging them to elevate their artworks like those that are currently displayed. By observing art on a large-scale, professional installation, such as the detailed works housed in the MOCA, students will be able to explore the concept of the museum as well as the specific collection of elevated pieces. As noted by Barbara Stone in the text Using the Art Museum (2001), museums developed as a result of the human impulse to collect: they acquire, preserve, exhibit, and educate the public (page 6). This inherently elevates the importance of objects chosen to appear in the museum setting and creates a learning opportunity for students observing and interacting with the exhibition. Additionally, on this fundamental level, students

are already connected to the museum as they likely harbor collections of their own and may build on this prior geographical association, even if they are not familiar with the museum experience.

Upon entering The Virginia MOCA, students will experience the colossal oil paintings of Alexis Rockman in the exhibit Journey to Nature's Underworld, offer dramatically prophetic insight in the future condition of Nature, if society remains on its current track. The potential after-effects of environmental apathy displayed with such powerful, familiar visuals as Epcot's deterioration, has a significant effect on viewers, especially at the middle school level. Though Rockman himself describes his work as journalism rather than environmentalism, this still contributes perspective on the topic of environmental awareness (Virginia MOCA, 2023a). Additionally, it is important to include Mark Dion in the unit as he also offers commentary on the state of the environment through assembles sculptures and demonstrates a "big picture" perspective through large-scale sculptural portrayals that highlight the impacts humans have on Earth. By presenting these connected objects, he offers perspective on human hierarchy, or our perception of hierarchy. By exercising critical thinking, students will understand both the perspective and purpose of elevating these artists in the museum setting.

Further, this dichotomy in these current Virginia MOCA exhibitions also reinforces another concept of perspective that students will cover in this unit: connections. This idea is suffused throughout all the exhibitions that are currently on display at MOCA. For instance, in Witness, Spencer Tinkham presents the juxtaposition of micro versus macro perspective through intricate sculptural forms. Similarly, within *Journey to Nature's Underworld*, both Rockman and Dion's works, despite their drastically differing media, "reflect on our culture's harmful course, balancing the wonder and woe of nature's condition (Virginia MOCA, 2023a). By making connections between the differing subjects, students will develop critical thinking skills necessary for functioning in an everyday environment apart from academia. Regarding the practical application of perspective, students will be encouraged to examine the larger-scale effects of damages to the environment using multiple interpretations. Perspective is a multifaceted ad instrumental concept as it relates to empathy and social interaction. Students will have multiple opportunities to develop these skills throughout the unit lessons.

On the local level, the Virginia MOCA offers an element of community via student interaction as well as parent involvement with the institution. One example of this is the student art show housed in the museum at the end of the program in which parents have the opportunity to attend and observe their child's final, individual projects and communicate with the teachers. Similarly, visitors are connected geographically, and students will take pride in the exhibition's locality. The locale is a part of the attending students' personal perspective and will assist in facilitating the discussions of our local environments such as the Botanical Gardens that sponsored the exhibition, as well as the Chesapeake Bay, a major inspiration to Spencer Tinkham and his sculptural works (Tinkham, 2024).

After observing and experiencing the inspirational exhibits of the MOCA, it will benefit students to use the space to create their own artwork based on the lessons included in the Museum Unit. The unit covers 3 different processes: a collaborative collage of individual frottages, a perspective graphite drawing, and a monochromatic painting using the micro lens. These seemingly unrelated

processes will build sequentially in complexity, while also allowing students to collaborate, share perspectives, and generate ideas. Initially, the process of finding and collecting natural materials will encourage students to hone observational skills and communicate as a group to install their final collage on the wall at MOCA. Further, writing down their ideas on each of the frottages will facilitate creative thinking about their own identity and perspective. Similarly, during the second day, students will choose an idea off the wall, that is not their own, and create a graphite drawing based on that idea. This puts students in the mindset of collaboration with others and prepares them to empathize with their classmates. Finally, on day 3 students will use their peers' completed graphite drawings to create an abstract monochromatic painting based on one section of the drawing. This will create another opportunity for socialization among students as they prepare to create a somewhat challenging piece with a more tedious medium. This project creates an opportunity to brainstorm with individualized thinking, exercise attention to detail, and develop patience during a new challenge.

### **3 LESSON OVERVIEWS**

The lesson overviews are a brief description of what you are covering for each Saturday morning. Please list the title of each lesson for Day 1, Day 2 and Day 3. Identify specific art processes and what the students learn from engaging with these processes. Include specific artists/exhibitions and the importance of introducing these specific artists to students and how these artists relate to your big ideas and processes. (min-250 words per rationale)

### Day 1: Found Flora: A Collaborative Collage.

Students will begin with a guick icebreaker to get to know their new classmates. This will likely be an interview with an assigned partner in which the students will then present their findings to the rest of the group. This conceptually leads into the lesson, in which students will have to find objects and capture their essence with the same level of curiosity. Then, they will briefly be introduced to the concept of environmental art using the works of Mark Dion, Alexis Rockman, and LaToya Ruth Frazier as examples. Then, after familiarizing themselves with the impermanence of installations, specifically, they will go outside to exercise their observation skills and eye for collecting. The idea of collecting parallels the introduction to the museum itself and that collecting is an inherent aspect of Human Nature. Once students have collected their 4 items, they will create a rubbing/frottage of their natural materials using colored pencils. Finally, each student will carefully cut out each shape of and write 2 good habits that they typically adhere to in their daily schedule and two that they would like to work on. le. they are good listeners, they are punctual, they have a great sense of humor; but they are picky, they procrastinate, or they need to be more patient with their siblings. These positive and negative statements will then be posted anonymously to the wall and arranged collaboratively by students to create a macro image out of micro statements. This student-led exercise with then be followed by a class discussion about human nature to generate ideas a produce good habits in their daily lives. Then, these concepts can be applied to the larger ideas of Environmentalism exemplified in the exhibition. Overall, this will create a scaffold for student learning as they first establish their own perspective via introspection, before exploring how their perspective can have an impact on not only their own life, but also the larger community.

Day 2: A New Look: An Exploration in Graphite

Students will be introduced to the photographic work of LaToya Ruth Frazier, a justice-oriented, contemporary artist. Then, students will discuss the importance of her black and white photos and how she creates emphasis, as a group. Then, each student will choose a leaf off the installation wall from the previous day and write down what the leaf says in their sketchbook/journal. Using that advice/trait as inspiration, they will create an original work of art that utilizes perspective. For instance, a student might pick "good listener" as their inspiration leaf. Then, they might create a composition that highlights the importance of listening to others and making them feel heard. This project will also utilize an interesting perspective: either bird's eye view, or worm's eye view. Students will sketch out three thumbnail ideas for this composition as well as 3-5 sentences that explain how their composition reflects 1.) the "leaf out of their peer's book," 2.) how their work incorporates perspective and 3.) why their advice leaf is important. For references, students will brainstorm in groups of 3, they might use their phones to take a photo of their peer for reference. For this project, the emphasis will be on composition, observation, and texture as prominent characteristics as there is no color. Students will elevate their observational skills and pay attention to detail; this is an applicable life skill to other areas of study. Further, students are likely familiar with the drawing process as it is usually the preferred medium at the middle school level. By exploring their ideas through a macro lens, students will gain confidence with a medium that is familiar to them while also challenging themselves to create compelling compositions and creating intense value contrast. This exploration of perspective elevates the importance of collaborating with other students as a means of generating ideas that are outside of one's own experience.

### Day 3: Micro Perspective: Abstract Painting

Students will warm up by painting their canvases one solid color before following the teacher into spend the next portion of class exploring and reflecting on Spencer Tinkham's Witness exhibition. They will be encouraged to look critically at the work and describe how he uses a micro lens to create macro images. Students will then go back to the classroom area and, after choosing one of the collaborative feelings/traits from the leaf rubbing project, they will discuss the graphite interpretations completed by their peers. After students have temporarily swapped drawings, they will sit together and discuss why they chose to represent their ideas with their given compositions. During this small group discussion, students will use the micro lens to look closely at their peer's graphite drawings and reimagine that area as an abstract painting. Next, students will create 2 different thumbnail sketches pulled from their peers' drawings and reimagine one of those sketches as an acrylic painting on an 11x14 canvas. This will encourage collaboration and maintain students' accountability for their graphite drawings. Trading graphite drawings will also foster communication as students will have to explain their interpretation of the leaf concept so that their partner understands the graphite drawing enough to choose a compatible color for their painting and reimagine the same theme. These paintings will still reflect the initial leaf idea but will introduce a new perspective as students are trading the ideas around, as well as employing abstraction and color to change the overall outcome of the piece. Further, students will have to explore two different areas of their peer's drawing so that there are multiple perspectives involved in the creation of the final product. To encourage focus on the textures at the micro level, students will use monochromatic painting to portray this last stage of the unit.

### List the below for the entire unit

**PROCESS** (printmaking, coil pots, pastels, collage, weaving, recycled art, painting, drawing, etc,)

## Colored Pencil Rubbing/Frottage, Collaborative Collage, Graphite drawing, and acrylic painting.

ARTISTS: (include brief bio: name, art movement, medium, training, born/died, big idea etc.)

**Alexis Rockman:** In his large-scale oil paintings, "Alexis Rockman portrays a fermenting world shaped by human excess and environmental corruption" (Rockman, 2014). Rockman was born in 1962 and is a contemporary artist best now for these dramatically imaginative future-scapes (Rockman 2014). He received his BFA in 1985 from the Visual School of Arts in Manhattan. He claims to be a journalist for events yet to come, rather than an environmentalist.

**Mark Dion:** Born in Connecticut in 1961, Mark Dion notes that he uses shopping as his main form of art. What he means by this is that he selects specific objects and unifies them in one piece. He received his BFA from University of Hartford, Connecticut. His work "examines the ways in which dominant ideologies and public institutions shape our understanding of history, knowledge, and the natural world" (Art21, 2019).

**LaToya Ruth Frazier**: Born in 1982, Frazier is a contemporary photographer, videographer. "Frazier's most well-known work on environmental degradation is a photo essay called Flint is Family" (Frazier, 2024). She earned her BFA in Photography and Graphic Design from Edinboro University of PA and a master's in photography from Syracuse University. She seeks to bring justice through photography on a wide range of topics including racial, environmental, and social justice. Spencer Tinkham.

**Spencer Tinkham:** Born in 1992, Spencer Tinkham in a contemporary artist working in sculpture. He has a B.S. in Economics from Baylor University, Waco, TX. As far as learning about art, specifically, "Tinkham is self-taught and creates nature-inspired wood sculptures using primitive tools like a box cutter, hacksaw, and wood rasps" (Tinkham, 2024). Overall, he seeks to "preserve his fleeting encounters with nature's inhabitants through sculpture" (Tinkham, 2024).

\* BIG IDEA/s: Perspective

**LEARNER OBJECTIVES:** (What will the students be able to do by the end of the unit?) This should be a list-student will be able to conceive...? Develop...? Understand...? Create...? Imagine...? Evaluate...? Etc. Here you should include a brief sentence about what they are making, what they will learn about their big idea and what they will understand about the artists/art history, - such as students should be able to create a structure using what processes?)

- Students will make connections between their personal artmaking and the art museum
- Students will explore and participate in connecting ideas through brainstorming.
- Students will create community by collaborating on projects and using the museum as a conduit.
- Students will experience art differently than the classroom and use the museum experience to further their own artmaking.
- Students will explore the big idea of perspective and how perspective is utilized in both shows at the Virginia MoCA: *Witness* and *Journey to Nature's Underworld*.
- Students will understand the importance of perspective and how it can impact their understanding both peers and larger, global issues.

5 National Standards for Visual Arts (VAS): (list numbers and full description for each standard) <a href="https://www.arteducators.org/learn-tools/articles/219-national-visual-arts-standards-at-a-glance">https://www.arteducators.org/learn-tools/articles/219-national-visual-arts-standards-at-a-glance</a>

VA:Cr3.1.8 Apply relevant criteria to examine, reflect on, and plan revisions for a work of art or design in progress.

VA:Pr4.1.8a Develop and apply criteria for evaluating a collection of artwork for presentation.

VA:Pr5.1.8a Collaboratively prepare and present selected theme based artwork for display, and formulate exhibition narratives for the viewer.

VA:Re8.1.8a Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, artmaking approaches, and relevant contextual information contributes to understanding messages or ideas and mood conveyed.

VA:Cn10.1.8a Make art collaboratively to reflect on and reinforce positive aspects of group identity.

**MATERIALS NEEDED FOR UNIT** (be specific: how many of each item, what size paper, what color markers/paper, what kind of recycled materials, what size brushes, what kind of markers finepoint/broad tip, name tags, permission slips, etc.)

- A. Art Supplies: 10 small sets of Prismacolor colored pencils that include the ROYGBIV colors, a box of surgical gloves, 25 pairs of scissors, 25 no. 2 pencils, 25 Pink Erasers, 50 sheets of drawing paper size 8x10", a pack of 50 paper plates, 20 large flat 1" brushes, 20 medium round brushes, the full color spectrum (ROYGBIV) of acrylic paints as well as black and white, 25 11x14" canvases, 20 aprons, and 30 solo/party cups to serve as water cups.
- B. Additional Materials: (What books, images, websites, handouts, and other reference materials did you consult in planning this lesson and/or use in presenting it to your students? Additionally include links to the museum and the exhibitions)

Alexis Rockman – Art Works for Change

<u>About – LaToya Ruby Frazier</u>

<u>Mark Dion and Alexis Rockman: | Virginia Museum of Contemporary Art (virginiamoca.org)</u>

Spencer Tinkham: Witness | Virginia Museum of Contemporary Art (virginiamoca.org)

PowerPoint presentation (attached in canvas)

**VOCABULARY/DEFINITIONS:** (list 7-10 vocabulary words you will introduce and discuss during your unit, and their definitions)

- Frottage: Using a textured surface to create a rubbing on paper.
- Collaborative Collage: When multiple people come together to create one larger piece out of smaller, individual pieces.
- "Leaf out of someone's book" idiom: to take someone else's good habit and incorporate into your own life.
- Value: The use of light and shadow in a piece.
- Impermanent art: Art that is intended to return to nature eventually.
- Micro: Prefix that means small or close.
- Macro: Prefix that means larger of encompassing the whole.
- Environmental awareness: a movement that acknowledges the issues of global warning and spreads awareness for the protection of the environment.
- Rubbing: Using a drawing utensil to transfer texture to the surface with the use of a template placed under the paper.
- Monochromatic: Using one color and all of its different tints and shades to create an image.

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## MOTIVATING STUDENTS: PERSONAL and SOCIAL RELEVANCE (How

does this unit of instruction motivate students to want to participate or be interested in the content? How will you present the information so that it is personally and socially relevant to your age group? How will you relate or explain any historical references in relation to current/contemporary culture?)

Students will use collaborative learning activities to socialize with peers and contribute personalized ideas to each of the projects introduced. Therefore, they will have some autonomy over their experience and artmaking practice. Further, students will use multiple process over the course of the unit to familiarize themselves with different means of art making. This will provide students with the opportunity to experiment and play with the materials prior to committing to their final pieces. Similarly, the geographical similarities will likely create a sense of pride and belonging for students as they will all have the 757 area in common and use that to motivate their participation in each of the projects outlined in this unit.

LESSON PROCEDURES (Remember do not write in first person) As part of the planning process create teaching samples for your own learning purposes, and a series of process samples and visuals to use in teaching the lesson. Include 4-6 process images at the end of the lesson plan.

- A. **Teacher/Classroom Prep:** (List tasks that the teacher needs to accomplish before each lesson begins such as: parent sign in sheets, name tags, print handouts, cut paper, divide art supplies, arrange tables for groups of four, arrange samples/student resources- be specific)
  - Day 1: The teacher will make sure that there is one box of colored pencils for each group of 6 students. The teacher will cut large sheets of paper down to the 8x10 size so that there are 25 sheets. That way, there is one per student with some extras. Next, the teacher will place 2 solo cups at each table, one with 4 pairs of scissors and one with 4-5 graphite pencils per group. The teacher

will also make sure that the PowerPoint is loaded on the computer and is ready to introduce the lesson to students. The teacher will write a checklist so that when questions and schedule changes arise, they can quickly adapt and still teach the most important points from the lesson. Teacher will make sure that the parent sign in sheet is easily accessible at the front desk. Similarly, the teacher will write all students names on name tags so that they can claim theirs upon arrival.

- Day 2: The teacher will make sure that the PowerPoint is loaded, and that the projector is functional. Then, the teacher will allow time for students to revisit the leaf installation from the previous day. Students who arrive early will have the option to free draw in their sketchbooks or on inexpensive copy paper if they were unable to procure a sketchbook. The teacher will prepare another list of key points to introduce when the conversation inevitably gets distracted. As for supplies, the teacher will make sure all students have a sheet of 8x10" paper, and graphite pencils as well as weighted pencils to create a range of values. Just like the previous day, the teacher will make sure that the parent sign in sheet is at the front desk and write all students names on name tags so that they can claim theirs upon arrival.
- Day 3 The teacher will make sure the organizer presentation is loaded and that the front table has a healthy supply of canvasses, paper towels, cups, brushes, and paint. The teacher will fill cups only halfway in case of spills and have pairs of students share water cups. The teacher will prepare a brief overview of paintbrush etiquette to ensure that the brushes are less likely to experience damage. Finally, the teacher will make sure to retain the consistency and have the sign in sheet and name tags ready at the front desk.
- B. Pre-assessment: (What students understand prior to the lesson and what will you remind them of from past learning?)
  - Day 1: Students will understand that art and nature are often interconnected. Students will explore the intended impermanence of some sculpture and further their collaboration skills as they collect the necessary materials for the lesson, outside. Then, students will use their communication and leadership skills to effectively make decisions together, when assembling their works to create a larger image.
  - Day 2: Students will likely be familiar with the drawing process for the activity for day 2. However, they will further this knowledge by deepening their values and elevating their contrast when creating their final images on 8x10" drawing paper. Students will also have a general understanding of composition and unifying ideas but will be

challenged to include the ideas from day one, as well as personal perspectives, and ideals expressed in the exhibition.

- Day 3: Students will have a general idea of how to use acrylic paint and color to create shades and tints, but there will be a refresher on color meanings as well as a discussion on their personal perspectives of color meanings. Students will also be reminded of how to properly use paintbrushes so that there is no severe damage to the brushes (le. no rough stabbing with bristles, replacing them in the water to prevent drying when not in use, etc.)
- C. Behavioral Expectations: (What are the students expected to do as they function in the museum)

Students are expected to think creatively when completing their projects, ask questions, draw connections to the exhibition when prompted, use their indoor voice when moving through the communal exhibition space, exercise the proper museum etiquette while still enjoying their experience.

D. Organizer: (How will students be informed of the learning objectives and major activities of each lesson? Will you have handouts? Visuals? Will you put the objective in a PowerPoint?)

Students will have student and teacher samples from test groups to visualize the possibilities of each project. The exhibition itself will also offer inspiration for the projects, even if the product does not reflect the medium primarily used in the exhibition. Finally, for each specific lesson, students will be introduced to the big idea via PowerPoint presentation. This presentation will have a section for each activity and will be used each day.

- Extension Activity: (students who finish task early should have another activity or station to continue to be engaged during class time. Explain that activity/work station)
  - Day 1: After finishing the leaf rubbing activity, students who finish early will become collaboration facilitators and begin arranging leaves on the wall as their peers finish their projects. They might also brainstorm "macro" shapes in which the entire class can later arrange the "micro" rubbings. Will all the rubbings form one giant leaf? A heart? Why? This will take place in their sketchbooks.
  - Day 2 Students who finish their graphite drawings early will begin writing an exit ticket: 5 sentences about how their composition reflects their original idea. How does the value create emphasis? How would color have helped emphasize the big idea?
  - Day 3 Students who finish painting early may help the teacher begin the cleanup process and begin pinning the finished works from the previous 2 day onto the wall in preparation for the student critique and presentation for parents.

LESSON SEQUENCE (scripting and timing). Create 3 sequences, one for each lesson. The museum unit is from 10:00-1:00, 3 Saturdays in a row. The last lesson is for finishing any last-minute details on student work, and for having a critique and inviting parents in for the last ½ for an exhibition. You also should consider drop off and pick up of participants in your scripting, packing student work to take home at the end of the program and an assessment the students will complete about the program. Make sure to include times (for example 10:00-10:10 teacher action: meet students and parents in the lobby and be sure that the parents check in and you are provided with the correct cell phone number of where they can be reached during the program) Be very specific from beginning to end. Remember to include material distribution, cleanup and closure. While writing keep in mind that the scripting must be detailed enough so that a substitute or colleague should be able to teach your lesson from the info you provide.

## **Teacher Actions** (include teacher questions and explanations)

10:00: Greet students

10:00-10:10 Greet students and direct them to free draw while all their classmates are dropped off by parents and guardians. Teacher will walk around the class and begin asking students about their art as a means of getting students excited about the museum. After all students arrive, the teacher will explain an overview of museum etiquette and the importance of being respectful in the space as we are guests in this space.

**10:10-10:15:** Introduce the exhibition *Mark Dion and Alexis Rockman: Journey to Nature's Underworld.* Specifically, teacher will focus on the big ideas of environmental awareness and ask students to brainstorm how they would choose to portray these themes. They will just begin thinking about this, not actually making art yet.

10:15-10:35: Walk students through the exhibit and stop at Mark Dion's The Classical Mind (Scala Naturae and Cosmic Cabinet) and ask them questions such as "You know the theme, what do you think this piece means, given the big ideas?" Students will engage and answer questions about how they would shop to make art, like Dion does. Next, stop at Rockman's Fever Dream oil painting that focuses on adaptation, ask students "How environment influence adaptations?" "How does environment effect art? Would this work be the same if it was in your garage? "I think that the museum makes the art more special so people can come and look at it. If it was in my garage, it would barely fit!" "So true Jenny, the museum elevates the artwork and invites others to analyze it." Stop at Rushmore, use this painting to talk about literal and metaphorical perspective as you scaffold towards the lesson. What type of perspective is this? Students will talk about worm's eye view. How does this effect the viewer's perception of the subject? Students might note that "it makes it seem broken down and more focused on the fish, not the people."

# **Expected Learner Actions**

10:00: Enter museum and sign in

10:00-10:10: Students will enter the space and greet their new teacher. They will pick a seat and free draw in their sketchbooks while their other friends arrive. Students will interact with the teacher's questions with answers such as, I have always loved drawing, especially animals, they're so cute!" Students will listen to the behavioral expectations and show their understanding by agreeing to act appropriately.

10:10-10:15: Students will follow their teacher to the exhibit, *Mark Dion and Alexis Rockman: Journey to Nature's Underworld.* Students will ask questions to facilitate their understanding of the big ideas. "So, all of their works are about the environment?" "Yes, though some have differing perspectives, they each relate to the common theme of Nature and the environment, good question!"

10:15-10:30: Students will walk with the teacher and examine particular works that the teacher draws attention to such as The Classical Mind (Scala Naturae and Cosmic Cabinet). When asked about this piece, students will use critical thinking to answer: "I think this is about history." "Great analysis, what makes you think this is about history? "Well, there is a wheel, and man invented the wheel, and there is a man at the top." "Great observations! What do you think it means that the man is at the top?" "Well in science, they said that humans are at the top of the food chain cause we are smarter than animals.' "Great connections Julia! Yes, and Dion shows us that we have responsibility to the protect the environment since we are at the top.'

Students will ask questions like "Is this made of watercolor?" When introduced to Rockman's works. "No, these are all oil painting, good question, Jaxon!" Students will think about how environment affects adaptations and answer logically: "In science we learned that the best fitted animals are the ones to survive in a weird environment, like an island." "Yes Alexis, this ties into science and history! This painting, Fever Dream shows how an animal's

10:35-10:45: Walk with students back to the final room past the learning lab for now. After bombarding students with visual stimuli, the teacher will invite them to go outside and collect 4 different flora such as leaves, wood chips, etc. Come back inside.

10:45-10:50: Conduct a brief demo to show how to do a frottage using some example natural materials. Use different colored pencils to show the possibilities of different colors. Next instruct students to cut out the leaf shapes and "think in the back of your minds what are 2 skills you are good at like being a good listener or being helpful to your parents. Then, think about what 2 characteristics would you like to be better at, like being more patient with you siblings, or more positive about school."

10:50-11:10: Teacher will continue this discussion and encourage students to interview their neighbors as they work. They will then present their findings about their neighbors in turn. Teacher will also ask students to write their positives and areas for improvement on their four frottages. Teacher will invite students who finish early to sketch out ideas for an inhouse installation.

11:10-11:35: Teacher will instruct students to collaborate in groups of 3 and compare notes about what the installation will look like. Each group will compare notes and then decide on a design. Teacher will help facilitate the installation and arrange/tape the outline of the final shape, the let students fill in the space with their individual works.

**11:35-11:45:** Students will present their classmate's ideas and characteristics as a little bit of introduction and icebreaking.

11:45-11:55: Teacher will begin a larger discussion about the installation. "Does anyone know what it means to take a leaf out of someone's book?" "Yes, that's when you take their advice." "Kind of, yes! It's adopting good habits from others. What perspective did you gain about your classmates from this project? Why is it important to look at your own perspective when you make art?"

**11:55-12:05**: Students will have a brief snack break in the foyer.

12:05-12:20: Teacher will ask students to pick a leaf from the installation and write down its message in their journals/Sketchbook. Then teacher will ask students to think about how they would interpret this perspective. This will scaffold students into the planning stages of the next project: a macro image that uses bird's eye view or worm's eye view.

12:25-12:35: Students will sketch out 3 possible ideas for this next project. The teacher will walk among the students and ask them relevant questions like "how can positivity be represented though perspective?" What perspective would best fit the idea of mediating?"

environment effects its adaptation and ability to survive, as Alfred Wallace saw in his fever dream.

10:35-10:45: Students will walk calmly as a group back to the group's space. Then, when allowed to go outside, students will exercise safety precautions as they collect their four items. Once back inside, they will leave the outdoor habits (running, outdoor voice, etc.) outside.

**10:45-10:50:** During the demo, students will ask questions such as "can I use 2 different colors on the same rubbing?" "Yes, that would be so cool, glad you are thinking ahead, Devin." Students will think about positive and negative attitudes.

10:50-11:10: Students will begin brainstorming. "I think I'm great at listening cause I listen to Grandpa's stories ALL the time." "I'm really good at running cause I run track" "That's awesome Tyler! Try and think about personality skills, though, rather than physical skills." "Ok, I'll put that I am DEDICATED to track." "Perfect Tyler!" "I'm bad at paying attention in math, I could work on that." "I think your math teacher would be happy with that too, Kara!" Students will pick their traits and write them clearly on their rubbings.

**11:10-11:35:** Students will collaborate and discuss what to make out of the leaves.

11:35-11:45: Group 1: "We could make a tree" Group 2: "Or a giant leaf MADE out of leaves!!" Group:3 "A leaf Storm!" Group 4: A whole star of leaves! Group 5: "What about a Swirl??" \*Everyone\* "A swirl would be so cool!" Teacher will then put painters' tape in a swirl shape and students will tape all the leaves along this shape.

11:45-11:55: Students will engage in the discussion. "Its important to think about other's perspectives cause sometimes they help you come up with new ideas, like the leaf project!" "Definitely, new perspectives help us understand a concept beyond our own perspective. Not everyone has the same experiences."

**11:55-12:05:** Students will have a brief snack break in the foyer and keep the conversation volume at a reasonable level.

12:05-12:20: Students will go up to the new installation and write down one of the leaf messages. They will work diligently on sketches that include this concept. This leaves a lot of creative freedom for the students as far as subject matter. They also have plenty of time to think about the possibilities before they begin drawing their developed version.

**12:25-12:35:** Students will engage with the teacher's questions. And ask questions like "I picked patient with my siblings. How should I draw that?" "What does it bring to mind?" Well,

12:35-12:50: Students will pick their favorite sketch out of the three and begin the more indepth version on the 8x10 drawing paper stored at the front of the room. The teacher will walk around to help students brainstorm. Students will likely be excited for this project as they are probably familiar with drawing at the middle school level. Students will likely take their time and take pride in this project.

12:50-12:58: Teacher will gather all students together and ask them to answer a couple questions to summarize the day such as "We have collaborated and examined each other's perspectives today. What did you learn about yourself and you classmates? How does perspective influence our art choices?" Teacher will continue discussion as parents arrive for pickup.

**12:58-1:00** Teacher will remind students to leave their drawings on the table for next weekend! Teacher will then wish students a fantastic rest of their weekend as they leave!

### Day 2

**10:00-10:03:** Greet students as they arrive at the museum.

**10:03-10:10**: Teacher will ask students to get out their sketches from the previous workshop. The sketches are probably in varying degrees of completion. Students who still need to take references or were slow to finish yesterday will start the graphite drawings today.

**10:10-10:20**: As students work, the teacher will introduce the Day 2 section of the PowerPoint which covers the works of LaToya Ruth Frazier. Teacher will highlight the activist nature of her work as well as the deep contrast of her black and white photos.

10:20-11:00: Students will work on their point of view graphite drawings until 11. The teacher will walk around and converse with students about the big idea of their projects and draw connections to the exhibit. "I see you're drawing a cow from top view; how does this relate to your big idea?" "I picked good at taking care of my baby sister, so I thought of farmers looking over their livestock; also, I like cows." Teacher will also answer questions about the medium such as "I accidentally smeared mine, how to do I fix it?" "Try lightly erasing that area to lighten the value back to normal."

11:00-11:10: Teacher will take students back into the Main Gallery to get a fresh perspective on the works of Dion and Rockman. Teacher will ask students to think about how Rockman, specifically, uses perspective now that they have tried rendering a similar viewpoint. Teacher will ask students questions to scaffold them such as "How does color effect the way they Rockman shows Perspective?" "The color divides the 2 realms or the above water or the sky versus the ground."

I think of things that take a long time. Like sloths, they are slow" "That would be so cool! How would you view him?" "From up in the trees would be so cool because you usually couldn't see them from that angle."

12:35-12:50: Students will ask the teacher for advice and then pick their favorite concept and draw it a little larger on the 8x10" drawing paper. They are realistically only going to be able to do the sketching today, and maybe a little sketching, not a full render. They will work on this and chat until the end of the day closing section.

12:50-1:00: Students will respond to the closing questions: "I noticed that I actually am pretty good at listening and following directions." "I learned about environmentalism; I hadn't really thought about it much before now." "I can make art that is about animals like Alexis Rockman!"

**1:00** Students will place their drawings on the table and say goodbye to the teacher as they leave.

### Day 2

**10:00-10:03:** Students respond to greeting as they find a spot to sit.

**10:03-10:10**: As students arrive, they will begin working from where they left off in the sketching process.

**10:10-10:20**: As the teacher introduces the PowerPoint, the students are still permitted to work on their drawing, provided that they are actively listening. However, when asked to participate, students will stop and analyze images, etc.

10:20-11:00: Students will have plenty of time to work on their drawings and talk at a reasonable volume with the other students at their tables. Students will ask questions about the project if they need to, as the teacher walks around and supervises. Questions might include "What is the difference between 2H and 2B on the pencils?" "Great question! The H pencils draw lightly and do not draw as dark of a line as the B pencils. Those are softer, so they create a darker line by depositing more graphite."

11:00-11:10: Students will walk back into the main gallery with the teacher and use proper museum etiquette. Students will engage is the discussion about new perspective after beginning their own perspective drawings, it will likely be more relevant.

11:10-11:30: Students will continue to exercise proper museum behavior in the *Witness* exhibit. Students will engage and ask questions. "So, wait, which one is the smaller view again?" "Think 'microscopic,' that prefix 'micro' indicates that it is the smaller view" 'Ohhh ok, that makes more sense." This also

11:10-11:30: Teacher will take students past the learning lab to examine the *Witness* exhibit in more detail in preparation for the final projects. "What do you notice about Spencer Tinkham's works?" "He takes a new perspective on familiar objects. Like he uses feathers, and you can tell their feathers, but I had never looked that closely at a feather before."

11:30-12:00: Teacher and students will return to the drawing area and work on finishing up their drawings with renewed motivation. This will give students a mental break from the visual stimuli and increase productivity later.

**12:00-12:10:** Teacher will explain the concept of the 3<sup>rd</sup> and final projects. "You all will briefly swap graphite drawings and draw a magnified section of that drawing, much like Tinkham's work. However, you will make a monochromatic painting instead of a sculpture!"

**12:10-12:13**: teacher will instruct students to take a picture of their partner's drawing and zoom in to a small area to create their composition.

12:13-12:20: Next, the teacher will instruct students to begin sketching out at least two micro, "zoomed-in" compositions as thumbnail options in their sketchbooks. The teacher will be on standby to help them visualize or choose a good portion to focus on. Teacher will ask students as they sketch to think of what monochromatic color they will use for their final painting.

12:20-12:45: Teacher will approve students' sketches as they finish and instruct them to paint their canvasses a solid color of their choosing. This prevents decision paralysis and prepares the canvas for day 3. Teacher will remind students that acrylic is permanent and that they need to wear an apron during painting sessions.

12:45-1:00: Teacher will remind students to clean up and help with this process to make sure there are no stray palettes left out, all brushes are cleaned, and that the space is clean for the next class. Teacher will wish the students a good week as parents arrive to pick them up.

### Day 3

10:00-10:15: Teacher will greet students and have them gather their painting supplies from the front table. Any students that did not have a chance to prime their canvases the previous day will immediately begin covering their canvas with one solid color as their fellow classmates arrive. Teacher will remind students to pour out only a quarter-sized amount of paint at once.

**10:15-10:25:** Teacher will introduce more background information on Spencer Tinkham's work aside to build on the information introduced in the *Witness* exhibition during the previous class. The teacher will place particular

ties into the English concept of prefixes and the relevant information they can provide.

11:30-12:00: Students will have renewed motivation upon returning to the workspace. Students will bring all questions to the teacher during the final stages of the project. "This spot just doesn't look right; how can I fix it?" "Maybe darken the background a bit so that there is enough contrast that you subject stands out."

12:00-12:10: Students will work of the finishing touches of their drawings while the teacher gives some background info on the final piece. That way, students are not shocked or unprepared for the following class. Students will ask questions like "Can I just do my own drawing? I worked really hard on the details..." "Your drawing looks AMAZING but were going to look at someone else's perspective for this project! Plus, everyone has worked diligently on these projects." "Oh, that makes more sense when you say It like that."

**12:10-12:13**: Students will trade drawings with other students at their table and take a moment to admire them. Next, they will use their phones to take pictures of their peers' drawing and choose a composition.

12:13-12:20: From these pictures, students will create at least 2 thumbnail sketches in their sketchbook. This time, they will use observational drawing skills rather than the creative/imaginative thinking utilized in the previous project. Students will also consider what color they would like to use, at their teacher's prompting.

12:20-12:45: Students will have plenty of time to use these drawing skills to do their sketches and pick their favorite to transfer to their canvases. They will ask the teacher about their final sketches and once approved, will move on to the painting aspect of the project in which they will gather supplies and prime their canvas with one solid color. Some students might reach the sketching stage, but most will fill in details of their paintings on the final day of classes.

**12:45-1:00:** Students will clean up when prompted and make sure that they do not leave a mess for the next session. They will say goodbye to the teacher as their parents arrive to pick them up.

### Day 3

10:00-10:15: Students will greet their teacher and follow directions in gathering their painting supplies. Students will immediately begin priming their canvases with one solid color, using a large flat brush, if they did not have a chance to do so during the previous session. This also serves as a warm-up as other students arrive.

**10:15-10:25:** Students will keep their ears open to the new information as they work. When prompted, students will respond to the lesson introduction with questions such as

emphasis on the dichotomy of micro and macro perspectives. This leads into a conversation of about observational drawing. Teacher will ask questions to help students make connections such as "How does changing the lens of the viewer impact their experience with certain pieces of art?" Students will respond with relevant answers such as "Looking at something close up can make something regular look really cool and exciting." "Excellent observation, Mary!"

10:25-10:45: The teacher will instruct students to retrieve their sketches from the previous class and use them as a reference when painting their outlines onto their canvases. Students will be encouraged to take their time and use their "macro lens" to create their overall compositions, then delve into the details.

10:45-11:10: Teacher will instruct students to pause their paintings and walk with the class back into the Spencer Tinkham exhibit for a brain break. Here, the teacher will have the students stop and take 5 minutes of silence to hone their observations skills and engage with the details of each of Tinkham's sculptures. After the 5 minutes of silence exercise, teacher will ask more questions about the details of each piece and how does looking at the details help artists develop their skills.

11:10-11:45: Teacher will lead students back to the workspace to continue their paintings. Students will have plenty of time to work on these abstract paintings and will have the teacher sample as a conceptual reference. Teacher will explain that painting is more of a layering process and that it takes time to create details. Teacher will begin hanging graphite drawings adjacent to the initial leaf installation from Day 1 as students work on paintings but will remain available for questions.

11:45-12:00: Teacher will announce cleanup and remind students that they must hang their work for the final critique and presentation! Teacher will begin hanging paintings next to the graphite drawings, preferably next to the drawing that inspired each painting, respectively.

12:00-12:30: Teacher will begin with broad questions to lead the critique. "What do you see?" Students will respond with a variety of answers: "I see a cow, I see a flower, I see a house" Teacher will ask "How do these works align with our big idea of Perspective? "Well, the graphite drawings reflect the upwards or downwards viewpoint" "Very good! How else does perspective work within these pieces?" They all show a perspective of someone in the class since they were based on those leaves!" "Yes Devin, you're on it!" Teacher will continue to facilitate students drawing connections.

12:30-12:45: Parents begin to arrive, and once everyone is seated, the teacher will encourage students to begin presenting their works in turn. Using the information reviewed in the critique, students will impress and their parents with their artistic accomplishments! "My work

"how do we fix our paintings if we mess up?" "If you don't like a certain line, it's a little crooked, just paint over it with a new coat once it dries. Good question!"

10:25-10:45: Students will take out their sketchbooks and lightly sketch the same composition, enlarged, on their canvases. Students will carefully use either a soft pencil or a small paintbrush with their chosen color to create an outline of the composition prior to filling in each section.

10:45-11:10: Students will follow their teacher back into the *Witness* exhibition. They will use their established museum etiquette regarding conversation volume and walking speed. Students will walk through the exhibit silently for five minutes so that their attention is on the visual details of each sculpture. Students will respond to the teacher's questions using critical thinking and make connections to their current projects. "Really looking at the lines in Tinkham's works makes me think about all the lines I was looking at in my reference drawing and help to transfer those lines into the abstract painting.

11:10-11:45: Students will dive back into their paintings after their brief brain break. Students will ask the teacher questions if they need help using this new medium. "Why isn't mine blending like your example?" "Acrylic paint only blends if it's wet paint layered on wet paint; therefore, if that first layer is dry by the time you put the second layer, then it will cover it, rather than blending.

11:45-12:00: Students will follow directions and clean up responsibly with their peers, making sure not to get paint on their clothes, or on each other. Students that finish cleaning up first will assist the teacher in hanging the completed paintings in preparation for the critique/show.

12:00-12:30: Students will answer teacher's critique questions and use creative thinking to make connections between each project, the exhibition theme, and the unit big idea. For instance, students will understand that each lesson builds on each other and forms collaborative connections among their peers. Analyze interpret, judge. Students will participate in a "Glow and Grow in which they answer the questions "What is successful?" and "What can they grow from to make it even more successful?" Teacher will make sure that students contribute knowledgeable insights using their art vocabulary. "I think that the contrast in Rachel's graphite drawing is great! She could add more leaves in the corner to balance out the overall composition."

12:30-12:45: As parents arrive, students may greet them, but are ready to present their pieces as well! As students are called by the teacher to talk about their work, they might present the concepts, but also how this workshop has affected their own perspective and perception of art. "This is my graphite drawing inspired by kindness, so we have a heart sculpture viewed from the Worm's eye

shows the perspective of learning, and so I created a drawing looking up at a tower of books, then I used paint to make this close up shot of a barn roof and clouds that Audrey made (even though you can't really tell what it is its so close up)" \*Parents squint at it and are amazed when they see the connection\*

12:55-1:00: Presentations end and students begin placing their completed works in a manilla envelope, and their envelopes and canvases into a brown gift bag for travel purposes. Teacher will interject closing remarks by asking for a round of applause for the artists and thanking everyone for attending the art experience. "Have a wonderful rest of your weekend!"

POV. I Chose this view because I look up to kind people. Then, I chose yellow for my painting cause Drew's graphite drawing shows positivity, and we were painted up for the final painting project."

12:55-1:00: As each students concludes their presentations, parents and students will listen intently to their peers and be respectful of each other's presentations. At the conclusion of the teacher's closing remarks, students will collect their artwork, pack up each item carefully, and leave with their parents. Students will say goodbye to their instructors and thank them as they leave.

**ADAPTATIONS AND RECOMMENDATIONS:** (Note accommodations for Students with Special Needs as well as any classroom management strategies. Provide examples)

Students with dexterity or mobility issues will be paired with a buddy to collect flora. Students who struggle with anxiety will be able to work away from the group to focus and create an enjoyable drawing environment. Students who have a sensitivity to textures will have access to gloves to assist in the process. Students will have the option to wear headphones while working if they are easily overwhelmed by verbal stimuli. Classroom management strategies include a commanding presence and genuine enthusiasm for the subject matter. Another strategy involves breaking up the day into different places in the museum. The change of scenery periodically, can increase focus when students return to their workspace.

<b>DIFFERENTIATION STRATEGIES:</b> (These should also be reflected in the
lesson sequence)
Flexible grouping
x Open-ended activities
x Exploration by interests
Negotiated criteria
x Anchoring/Extension activities
x Independent studies
xTiered activities/products
Journal prompts
x Multiple levels of questions

### ASSESSMENT & DOCUMENTATION OF TEACHERT/STUDENT LEARNING

\_x\_\_Choice: Learner profile, Readiness, Interest

\_x\_\_Scaffolding

A. Assessment: (How will you collect information on what students gained from your unit? How will you evaluate that information? (Refer back to Learner Outcomes to decide how you will know if students learned what you hoped they would learn. Assessment strategies can include exit tickets, a list of questions you will ask students at the closure of the lesson, the critique, etc. Remember to include assessment in your lesson sequence. This is not a school setting, so the students should not have to take tests and complete formal assessments)

For these lessons, the teacher will be able to gauge students' understanding based on their class discussions and interaction with the exhibit. Further, the teacher will ask questions as documented in the scripting section that facilitate students connecting ideas with the exhibit as well as each individual activity. Finally, the discussion and final critique with the parents will show much of what students have learned about perspective as well as the impact of art in a museum setting and how one's perspective influences the subject of their artmaking, like Dion and Rockman connecting their subject matter to an environmental theme.

B. Documentation: What evidence of children's learning will you collect during the class? How will you share this evidence with other teachers, parents, and children?

Documentation will be shown through photographs of student work as well as their final portfolio completed at the end of the three-weekend class session. These photos can then accompany the lessons in the form of student samples. These photos might also be shared with the museum's online following, including their website and social media, provided that all parents agree to the photo release. This can help spread the information to potential students for fututure class sessions.

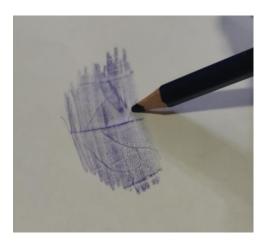
4-6 process images with captions from creating your teaching samples.



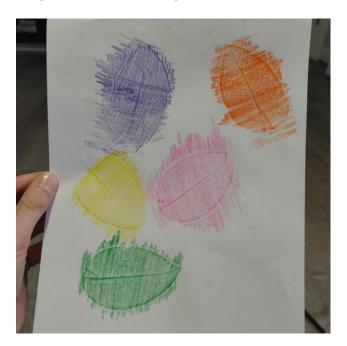
Step 1: Gather Supplies including drawing paper, scissors, a pen, leaves (the green ones worked way better), and colored pencils.



Step 2: Place the leaves under the paper and hold firmly in place. Students might want to work in pairs to hold the paper in place easier.



Step 3: Use a colored pencils to create a rubbing/frottage of the leaves.



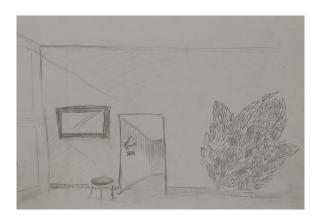
Step 4: Create a variety of colored leaves. It is recommended to use deeper colors (one can see the yellow does not show up as well)



Step 5: Cut out the leaves using a pair of scissors.



Step 6: Use 4 Leaves and write 2 positive habits and 2 students would like to improve on. Here are some samples.



Step 7: Students will work together to determine an installation using the smaller leaves as the medium. It might look like this, but student ideas will vary.



Step 8: Students will then discuss this process and eventually select a concept off the installation, to serve as the basis for their next project. This discussion is described in more detail in the scripting section. They will then write this concept in their sketchbooks and create a graphite drawing based on this concept.



Step 9: At the end of the first day, students will gather supplies and begin working on their graphite drawings. Supplies include pencils of varying weights, a blender, sandpaper, an eraser, and an 8x10" sheet of drawing paper. Students might need to take a reference photo outside or of their drawing buddy.



Step 10: Students will begin sketching their concepts lightly with a B-6B pencil so it does not dig into the paper.



Step 11: Students will build their compositional sketch, they are not necessarily required to do photorealism, some stylization is preferable.



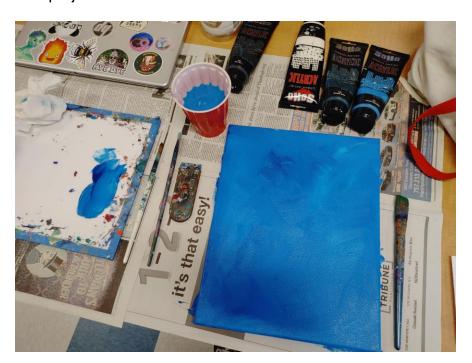
Step 12: On Day 2, students will continue to add value to their final pieces by deepening the shading.



Step 13: Students will finalize their pieces, swap drawings and admire each other's work before beginning the third and final activity.



Step 14: Students will swap drawings and use a small portion of the drawing to create a macro "zoomed-in" sketch of a tiny area. This will be the basis for the final project.



Step 15: Students will create a monochromatic, abstract painting from their sketches. This is intended to be a brief, gestural experience to be completed on day 3. Supplies will include a color as well as the tints and shades of that color, an 11x14" canvas, a large paintbrush, a small paintbrush, a paint water cup, a paper plate palette, and newspaper to protect the tables. Priming the canvas with a solid color expedites the painting process.



Step 16: Students will transfer their sketch to the canvas using paint.



Step 16: From the sketch, students will assess where the lightest and darkest areas are, as well as the line weight.



Step 17: Students will add final details and textures based off the graphite drawing using the smaller brush.

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