

# ARTISTS AS MAKERS OF HISTORY



Pablo Picasso, *Guernica*, 1937, mural, 11' 5" x 25' 6"

Lesson 1: Modern Art:

What's in an Art Piece?

Lesson 2: Contemporary Art:

What Counts as Art?

Lesson 3: The Self as an Artist:

Who Counts as an Artist?

Patricia Hautea  
Art Ed Curriculum 5-12  
Spring 2016

## Table of Contents

Artists as Makers of History: Unit Map	2
Artists as Makers of History: Unit Plan Outline	4
Lesson 1: Modern Art: <i>What's in an Art Piece?</i>	8
Lesson 2: Contemporary Art: <i>What Counts as Art?</i>	17
Lesson 3: The Self as an Artist: <i>Who Counts as an Artist?</i>	26
Assessment Evidence: Unit Plan Rubric	35



*The Dada Galaxy, The Dada Art Movement*

# ARTISTS AS MAKERS OF HISTORY: UNIT MAP

1

## MODERN ART: WHAT'S IN AN ART PIECE?

**1900 – 1914: Pre – War Modern Art**  
Cubism, Futurism, & Picasso's *Guernica*

**1945 – 1970 / Post-War Modern Art**  
World War I: Dada, Hannah Hoch  
World War II: Abstract Expressionism

Research / Comparative Study  
**Cubism mixed media collage:**  
symbols + social studies

2

## CONTEMPORARY ART: WHAT COUNTS AS ART?

**1956 – 1962: Post-War Art Movements**  
Pop Art; Urbanization + Advertising  
Warhol, Yayoi Kusama, & Peter Max

**Institutional Critique + Performance**  
Yoko Ono to Fred Wilson

Piece responding to a historical  
movement any time before 1980

3

## THE SELF AS AN ARTIST: WHO COUNTS AS AN ARTIST?

**Current Artists**  
(Western & Non-Western)

**Current Events**  
Artist Overview: Research Two Artists

Piece responding to something of  
significance / current events

# **ARTISTS AS MAKERS OF HISTORY: ART HISTORY/SOCIAL STUDIES Grades 11-12 (Advanced Art / AP Art)**

## **STAGE I – DESIRED RESULTS**

### **• UNIT TRANSFER GOAL –**

Students will be able to independently utilize their learning and self-knowledge to critically interpret artwork and its historical contexts.

### **• ENDURING UNDERSTANDINGS -**

Students will understand that:

- ❖ Art periods incorporate different concepts behind artwork.
- ❖ Arts have and can make an impact in history.
- ❖ Art can make a connection with U.S. or world historical events.

### **• ESSENTIAL QUESTIONS –**

- ❖ What are the ways artists have shifted or changed the perception of what is throughout history?
- ❖ What characterizes artwork and the time period of different artists?
- ❖ How have historical events influenced art making and how have artists responded?

## **MA STATE STANDARDS ADDRESSED**

**MA.1. Visual Arts: Methods, Materials, and Techniques:** Students will demonstrate knowledge of the methods, materials, and techniques unique to the visual arts.

**MA.1.7. Concepts and Skills: History and Geography:** Show connections, causal and otherwise, between particular historical events and ideas and larger social, economic, and political trends and developments. (H, G, C, E)

**MA.10. Connections: Interdisciplinary Connections:** Students will use knowledge of the arts and cultural resources in the study of the arts, English language arts, foreign languages, health, history and social science, mathematics, and science and technology/engineering.

**MA.5. U.S. History II: Reconstruction to the Present, 1877-2001:** Students will analyze the causes and consequences of the Industrial Revolution and America's growing role in diplomatic relations. Students will study the goals and accomplishments of the Progressive movement and the New Deal. Students will also learn about the various factors that led to America's entry into World War II as well as the consequences of World War II on American life.



*Hannah Höch. "Cut with the Kitchen Knife Dada through the last Weimar Beer Belly Cultural Epoch of Germany 1919" Photomontage and collage with watercolor, 44 7/8 x 35 7/16" (114 x 90 cm) Staatliche Museen zu Berlin, Nationalgalerie*

## ACQUISITION/UNIT OBJECTIVES

Students will know:

How art pieces often tie into the historical climate of the artist's time.  
 How to think critically about artwork and make connections to their own lives  
 How develop a sense of self and confidence in their own ability  
 to be an artist and understand different art movements in  
 parallel to historical events.

Students will be skilled at:

Differentiating distinctive art periods and styles in regards to  
 history and art history.

## STAGE 2 – ASSESSMENT EVIDENCE

### • EVIDENCE -

After much discussion about the parallels between art historical movements, artistic styles, in conjunction with social studies, students will gain a better understanding about art itself. Students will develop their own methods of research with guidance, reflection in their journals, and experimentation with different materials in art making. Students must construct a completed piece of work that incorporates their ideas while utilizing their reflection and process to guide them.

The main differentiations between the lessons are the time periods in which each lesson is formatted. Each lesson will have a rubric written accordingly.

Lesson 1: Students will have created a Cubist mixed media collage.

Lesson 2: Students will have created a piece responding to a historical movement before 1980.

Lesson 3: Students will have created a piece responding to contemporary issues or events that are relevant and important to them.

### • RUBRIC –

\*Unit Rubric attached on page 35

Specific for Lesson 3 but can be formatted to work for lesson 1/2



Jackson Pollock, *Convergence*, oil paint, 1952

## STAGE 3 – LEARNING PLAN

### • SCOPE AND SEQUENCE OF LESSONS:

- **Lesson 1:** *Modern Art: What's In an Art Piece?* will consist of discussion surrounding the early 1900's into World War I & World War II. Students will utilize their knowledge about US History and will be introduced to the correlating art movements: Cubism, Dada, & Surrealism. Students will research two different artists then create a Cubist mixed media collage, utilizing symbols that are significant to them.
- **Lesson 2:** *Contemporary Art: What's Counts as Art?* will focus on urbanization, post-war art movements, and how artists grappled with the societal paradigm shift after World War I & II. Students will be given an overview and see the ways in which art styles evolve over time and often parallel the era's societal climate. Students will create work responding to or utilizing the style of any art movement or historical movement before 1980.
- **Lesson 3:** *The Self as an Artist: Who Counts as an Artist?* will focus on current events and discussion based on artists who are addressing climate change and its consequences, the conversation surrounding refugees, and contemporary non-western issues. Students will discuss what they care about as artists, what they would like to address in their own work, and will create a piece based on their reflections and process portfolios (journals).

Lesson 1

Modern Art:

*What's in an Art Piece?*



Roger de La Fresnaye, *Artillery*, oil on canvas, 1911.

## **Introductory Information**

Lesson Plan 01: Modern Art: *What's in an Art Piece?*

Grade Level: Grades 11-12 (Advanced Art/AP)

Class size: 15-25 Students

Length of Period: 50 minutes

Lesson Topic/Description: In this lesson, 11<sup>th</sup> – 12<sup>th</sup> grade students will consider the meaning behind art pieces and 'Modern Art'. Students will be introduced to an overview of historical content behind works of art and different art movements before and through the World Wars.

## **STAGE 1 – DESIRED RESULTS**

### **A. ENDURING UNDERSTANDINGS**

- ❖ Students will learn to critically think about the ways in which artists were responding to the events leading up to World War I and World War II.
- ❖ Students will learn about different art movements and how history has influenced the making of art.
- ❖ Student will understand different social studies and art historical terminology.

### **B. ESSENTIAL QUESTIONS**

- ❖ What was happening from 1900 – 1945? What were artists creating work about? What was the political climate in history?
- ❖ What were the art styles that came out before and during the World Wars?
- ❖ How did art movements relate to movements in history? What can you correlate with what you have learned in your social studies class?

## **C. STATE STANDARDS ADDRESSED**

### **MASSACHUSETTS VISUAL ARTS STANDARDS**

**MA.1. Visual Arts: Methods, Materials, and Techniques:** Students will demonstrate knowledge of the methods, materials, and techniques unique to the visual arts.

**1.11.** Explore a single subject through a series of works, varying the medium or technique.

**MA.4. Visual Arts: Drafting, Revising, and Exhibiting:** Students will demonstrate knowledge of the processes of creating and exhibiting their own artwork: drafts, critique, self-assessment, refinement, and exhibit preparation.

**4.11.** Maintain a portfolio of artwork that demonstrates a progression of ideas and skills over time.

**MA.8. Connections: Concepts of Style, Stylistic Influence, and Stylistic Change:** Students will demonstrate their understanding of the concepts of style, stylistic influence, and stylistic change by identifying when and where art works were created and by analyzing characteristic features of art works from various historical periods, cultures, and genres.

### **MASSACHUSETTS STATE STANDARDS FOR SOCIAL STUDIES**

**MA.1. Concepts and Skills: 1.5.** Concepts and Skills: History and Geography: Explain how a cause and effect relationship is different from a sequence or correlation of events. (H, C, E)

**1.7.** Concepts and Skills: History and Geography: Show connections, causal and otherwise, between particular historical events and ideas and larger social, economic, and political trends and developments. (H, G, C, E)

**3.54.** World History II Learning Standards: The Great Wars, 1914-1945: Summarize the major events and consequences of World War I (physical and economic destruction).

**3.82.** World History II Learning Standards: The Great Wars, 1914-1945: Explain the consequences of World War II (physical and economic destruction).



Fortunato Depero, *Skyscrapers and Tunnels (Gratticieli e tunnel)*, 1930 (detail)

#### **D. ACQUISITION / LEARNING OBJECTIVES:**

- ❖ The students will know how to articulate and comprehend the definitions of Cubism, Futurism, Dada, and Abstract Expressionism (AbEx)
- ❖ The students will be skilled at utilizing their knowledge of social studies to inform the way they look at or interpret artwork from before and during the World Wars.
- ❖ The students will know there can be meaning and a history behind pieces of art in museums.
- ❖ Students will be skilled at utilizing symbols to create a piece of meaningful artwork.

## STAGE 2 – ASSESSMENT EVIDENCE

### A. PERFORMANCE TASK OR FINAL PRODUCT:

The students will be introduced to the meaning of 'Modern Art', Pre-War Modern Art: Cubism, Futurism, the Art of the World Wars, and Post-War. The students will work on research and comparative studies in their journals, learning the ways in which styles of art making also correlated with the historical and political climates artists were grappling with. The students will take their knowledge of art history and social studies then create a Cubism mixed media collage responding to one of the movements or artists they learned about. Students alternatively have the option to create a Cubist piece utilizing symbols relevant to their own lives.

### B. CONTINUUM OF ASSESSMENTS:

- ❖ Students will be provided with a list of artists from 1900 to the end of the World Wars. Students will use this list to guide them in their research where they will write reflections and analyses in their journals.
- ❖ Students will have sketches and drafts in their process portfolio to determine their effort and moving forward in the class.
- ❖ Students will have completed their work in a timely manner.

### C. EVALUATIVE CRITERIA:

- ❖ Did the student complete the tasks on the syllabus?
- ❖ Did the student do the research for this lesson?
- ❖ Did the student utilize their class time effectively?
- ❖ Did the student create a piece of work to the best of their ability.



Zhixing, *Cubism*, collage and pastel on paper, 2012, Emma Willard School

## STAGE 3 – LEARNING PLAN

### A. MATERIALS & EQUIPMENT

Markers	Acrylic Paint
Color Pencils	Pencils
Charcoal	Erasers
Magazines	Projector / Powerpoint
Chalk	various canvas boards
Brushes	Bristol (9x12 or 18x14)

### B. RESOURCES

- ❖ Brooks, K. (2014) *9 Things You Didn't Know About Dada Master Marcel Duchamp*. Huffington Post. [http://www.huffingtonpost.com/2014/05/30/marcel-duchamp\\_n\\_5413176.html](http://www.huffingtonpost.com/2014/05/30/marcel-duchamp_n_5413176.html)
- ❖ Guggenheim. (2014) *An Introduction to Italian Futurism: 1909-1944 Reconstructing the Universe*.  
[http://exhibitions.guggenheim.org/futurism/content/images/futurism\\_landing\\_depero.jpg](http://exhibitions.guggenheim.org/futurism/content/images/futurism_landing_depero.jpg)  
[http://exhibitions.guggenheim.org/futurism/heroic\\_futurism/](http://exhibitions.guggenheim.org/futurism/heroic_futurism/)
- ❖ Green, J. (2012) *America in World War I: Crash Course US History #30*.  
<https://www.youtube.com/watch?v=y59wErqg4Xg>
- ❖ Green, J. (2012) *World War II: Crash Course World History #38*  
<https://www.youtube.com/watch?v=Q78COTwT7nE>
- ❖ The Great War (2015). *Capturing the Horrors – The Art of World War 1: The Great War*  
<https://www.youtube.com/watch?v=CHNuHsZ59rg>
- ❖ PBS. *Treasures of the World -- Guernica : Testimony of War*  
[http://www.pbs.org/treasuresoftheworld/a\\_nav/guernica\\_nav/main\\_guerfrm.html](http://www.pbs.org/treasuresoftheworld/a_nav/guernica_nav/main_guerfrm.html)
- ❖ MoMA. *Hannah Höch. Cut with the Kitchen Knife through the Last Weimar Beer-Belly Cultural Epoch in Germany (Schnitt mit dem Küchenmesser durch die letzte Weimarer Bierbauchkulturepoche Deutschlands)*. 1919-1920  
<http://www.moma.org/explore/multimedia/audios/29/704>
- ❖ Saive, W. (2009) *Jackson Pollock's Convergence Is All That Is American*.  
<http://willsavive.blogspot.com/2009/08/jackson-pollocks-convergence-is-all.html>
- ❖ The Metropolitan Museum of Art. *Heilbrunn Timeline of History: Artillery*  
<https://www.metmuseum.org/toah/works-of-art/1991.397/>



Two Cubist renditions (Cristian Peri & W.H. Corey)

### C. VOCABULARY

**Abstract** - A term generally used to describe art that is not representational or based on external reality or nature.

**Abstract Expressionism** - An artistic movement made up of American artists in the 1940s and 1950s, also known as the New York School, or more narrowly, action painting. Abstract Expressionism is usually characterized by large abstract painted canvases, although the movement also includes sculpture and other media.

**Assemblage** - A three-dimensional composition made from a variety of traditionally non-artistic materials and objects.

**Collage** - The technique and resulting work of art in which fragments of paper and other materials are arranged and glued to a supporting surface.

**Cubism** - An artistic movement begun in 1907, when artists Pablo Picasso and Georges Braque together developed a visual language whose geometric planes and compressed space challenged the conventions of representation in painting. Traditional subjects—nudes, landscapes, and still lifes—were reinvented as increasingly fragmented compositions. Its influence extended to an international network of artists working in Paris in those years and beyond.

**Dada** - An artistic and literary movement that grew out of dissatisfaction with traditional social values and conventional artistic practices during World War I (1914–18). Dada artists were disillusioned by the social values that led to the war and sought to expose accepted and often repressive conventions of order and logic by shocking people into self-awareness.

## D. INSTRUCTION

The teacher will (throughout the week)

- Give a PowerPoint presentation regarding different social studies concepts from 1900 and art historical movements. During the presentation, students will watch short video clips about the different art movements addressing everything up to the end of the Great Wars.
- Introduce Pre-War Art (1900-1914) and how artists were responding to the events leading up to the Great Wars.
- Focus on Picasso's *Guernica* and the political context of the piece.
- Introduce Modern Art from World War I and World War II: Dada, Hannah Hoch, and Abstract Expressionism.
- Provide an overview including a list of artists, with historical timelines, and art historical movements from 1900-1950 for review.
- Have students write their research and comparative studies for discussion in the classroom.
- Students will begin working on their Cubism mixed media collages.
- Work individually with students during their art process.
- Facilitate discussion and critique once the work of the students is finished.

## E. QUESTIONS TO GENERATE DISCUSSION

- ❖ What is Cubism?
- ❖ What is Futurism?
- ❖ What is Abstract Expressionism?
- ❖ How have the styles of art changed?
- ❖ What were they responding to?
- ❖ Are they similar?
- ❖ How have your perceptions of this art changed?
- ❖ What did you think about 'Modern Art' before this lesson?



Umberto Boccioni, *The City Rises* (*La città che sale*), 1910–11. Guggenheim Museum.

## F. DIFFERENTIATION

- ❖ All students, ELL or those who need more time in the class, will be provided with a comprehensive overview packet that contains images and dates for review.
- ❖ Students will have access to the power point presentations and videos to review outside of class.
- ❖ Students have the opportunity to talk to the teacher for questions, requests, or any help they may need.
- ❖ If students are uncomfortable with working in a medium, they will be able to work in one they are most familiar with.

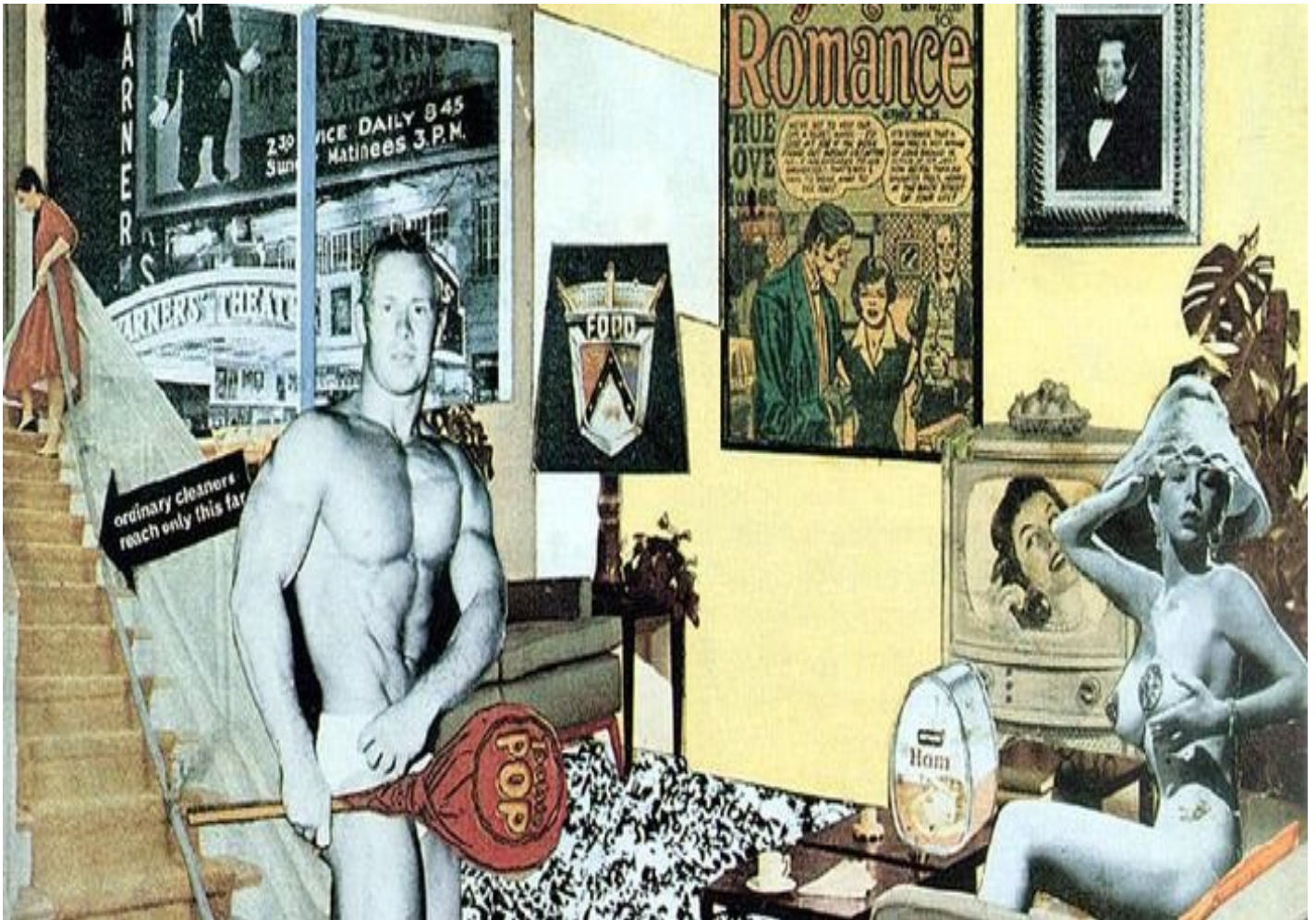


Hannah Höch, *Weltrevolution*, Gelatin silver print, 1920

## Lesson 2

# Contemporary Art:

### *What Counts as Art?*



Richard Hamilton, *Just What Is It That Makes Today's Home So Different, So Appealing?* Mixed media collage, 1956.

### **Introductory Information**

Lesson Plan 02: Contemporary Art: *What Counts as Art?*

Artists as Makers of History

Grade Level: Grades 11 – 12 (Advanced Art/AP)

Class size: 15-25

Length of Period: 50 minutes

Lesson Topic / Description: In this lesson, 11<sup>th</sup> – 12<sup>th</sup> grade students will learn the meaning of 'Pop Art' to 'Contemporary Art'. Students will be introduced to an overview of historical content of the art movements after The Great Wars.

## STAGE 1 – DESIRED RESULTS

### A. ENDURING UNDERSTANDINGS

- ❖ Students will learn to critically assess the ways people and artists alike were recovering and overcoming the Great Wars.
- ❖ Students will learn the meaning behind the creation of Post-War Artworks.
- ❖ Students will learn about Institutional Critique and Performance Art.

### B. ESSENTIAL QUESTIONS

- ❖ What were the events that happened after The Great Wars?
- ❖ What were the post-Great War art movements?
- ❖ How were artists responding to urbanization?
- ❖ What is considered 'art' and what makes it 'art'?



Andy Warhol  
*Female Fashion Figure*, c1960  
Ink and Dr. Martin's Aniline  
Dye on board  
22 x 17 1/2 inches



Andy Warhol  
*Mao*, c.1972-74  
Synthetic polymer paint and  
silkscreen ink on canvas  
35 1/2 x 28 1/4 inches



Andy Warhol  
*Flowers*, 1970  
Screenprint on white paper  
36 x 36 inches

### C. STATE STANDARDS ADDRESSED

#### MASSACHUSETTS VISUAL ARTS STANDARDS

**MA.3. Visual Arts: Observation, Abstraction, Invention, and Expression:** Students will demonstrate their powers of observation, abstraction, invention, and expression in a variety of media, materials, and techniques.

**MA.4. Visual Arts: Drafting, Revising, and Exhibiting:** Students will demonstrate knowledge of the processes of creating and exhibiting their own artwork: drafts, critique, self-assessment, refinement, and exhibit preparation.

**4.10.** Demonstrate the ability to develop an idea through multiple stages, responding to criticism and self-assessment.

**4.14.** Demonstrate an ability to see their own personal style and discriminate among historical and contemporary styles.

**MA.8. Connections: Concepts of Style, Stylistic Influence, and Stylistic Change:** Students will demonstrate their understanding of the concepts of style, stylistic influence, and stylistic change by identifying when and where art works were created and by analyzing characteristic features of art works from various historical periods, cultures, and genres.

## **MASSACHUSETTS STATE STANDARDS FOR SOCIAL STUDIES**

### **MA.5. U.S. History II: Reconstruction to the Present, 1877-2001:**

Students will analyze the causes and consequences of the Industrial Revolution and America's growing role in diplomatic relations. Students will study the goals and accomplishments of the Progressive movement and the New Deal. Students will also learn about the various factors that led to America's entry into World War II as well as the consequences of World War II on American life.

**5.4.** U.S. II Learning Standards: Industrial America and Its Emerging Role in International Affairs, 1870-1920: Explain the important consequences of the Industrial Revolution (the growth of big business; environmental impact; the expansion of cities). (H, E)

**5.84.** U.S. II Learning Standards: Contemporary America, 1980-2001: Describe some of the major economic and social trends of the late 20th century (the weakening of the nuclear family and the rise in divorce rates). (H, E)



Roy Lichtenstein, *Figures in Landscape*, 1997.

#### **D. ACQUISITION / LEARNING OBJECTIVES:**

- ❖ The student will know how to articulate and comprehend the definitions of Post-War Modern Art, Pop Art, Color Field Painting, Performance, and Conceptual Art (If need be, there will be a focus on what students need to know for their AP Exam).
- ❖ The students will be skilled at differentiating different art movements from after The Great Wars.
- ❖ The students will know to connect different art historical movements and what they have learned in social studies.
- ❖ The students will be skilled at writing and analyzing pieces of art and their contexts and utilizing different art historical terms.

## STAGE 2 – ASSESSMENT EVIDENCE

### A. PERFORMANCE TASK OR FINAL PRODUCT

The students will be introduced to the events after The Great Wars and the different art movements in response to them; they will be introduced to movements from Pop Art, Institutional Critique, Performance, and Contemporary Art. Students will understand the concepts of 'urbanization' and 'industrialism' after The Great Wars. The students will do individual research, write in their journals for reflections, and develop comparative studies of the art movements they have learned in this lesson. The students will create a piece in response to any historical movement from 1945 – 1980 utilizing the any medium(s) of their choice.



Student Pop Art Collage from Alisa Meier

### B. CONTINUUM OF ASSESSMENTS:

- ❖ Students will be provided with a list of artists from 1945 to 1980. Students will learn that some art movements overlap or emerged also during The Great Wars.
- ❖ The students will utilize the provided list to guide them in their research where they will focus on one historical or art historical movement (or both) and write a reflection.
- ❖ Students will create thumbnails for composition in their process portfolio and sketches for drafts.
- ❖ Students will have completed the following homework:  
Find an artist of the time period you're learning about now in your social studies class and write a biography of the artist.

### C. EVALUATIVE CRITERIA:

- ❖ Did the student complete the tasks on the syllabus?
- ❖ Did the student do the research as required?
- ❖ Did the student utilize their class time effectively?
- ❖ Did the student complete the homework assignment?

## STAGE 3 – LEARNING PLAN

### A. MATERIALS & EQUIPMENT

Markers	Gluesticks
Color Pencils	Construction Paper
Acrylic Paint	Chalk
Brushes	Pencils
Various Golden Mediums	Erasers
Palette Knife	Projector / Powerpoint
Charcoal	various canvas boards
Magazines	Bristol (9x12 or 18x14)

### B. RESOURCES

- ❖ The Art Story. *Modern Movements in Post-War Modern Art*.  
[http://www.theartstory.org/section\\_movements\\_post\\_war\\_modern\\_art.htm](http://www.theartstory.org/section_movements_post_war_modern_art.htm)
- ❖ Artsy. *Post-War American Art*.  
<https://www.artsy.net/gene/post-war-american-art>
- ❖ San Antonio Museum of Art. (2014) *SmART Talk: Modern Art vs. Contemporary Art*. <https://www.youtube.com/watch?v=ljhXohLgJ6M>
- ❖ Art Gakkery of NSW. *A guide to POP ART*.  
<https://www.youtube.com/watch?v=LsY4ihZCJL8>
- ❖ The Museum of Modern Art. *Art and Society | Modern Art & Ideas*.  
<https://youtu.be/pbwMfsR60Pg>
- ❖ Art Sites. *The artists and Louisiana (Roy Litchestein, Louisiana Museum of Modern Art)*.  
<http://www.kunsteder.dk/en/themes/louisiana-as-a-place>
- ❖ MoMA (2010) Marina Abramovic: What is Performance Art?  
<https://www.youtube.com/watch?v=FcyYynulogY>
- ❖ Art21. *Contemporary Art in Context*. <http://www.art21.org/teach/on-contemporary-art/contemporary-art-in-context>
- ❖ The J. Paul Getty Museum. *About Contemporary Art*.  
[http://www.getty.edu/education/teachers/classroom\\_resources/curricula/contemporary\\_art/background1.html](http://www.getty.edu/education/teachers/classroom_resources/curricula/contemporary_art/background1.html)
- ❖ Palomar College. *Movements in Twentieth-Century Art After World War II*  
[http://www2.palomar.edu/users/mhudelson/StudyGuides/20thCentLate\\_WA.html](http://www2.palomar.edu/users/mhudelson/StudyGuides/20thCentLate_WA.html)
- ❖ Cornell. *The Development of Modern Art in the US*  
<http://char.txa.cornell.edu/art/fineart/modernus/modernus.htm>
- ❖ Art Space Magazine. (2013). *A Brief History of Pop Art, From Warhol to Murakami*. [http://www.artspace.com/magazine/art\\_101/art\\_market/pop\\_art-51202](http://www.artspace.com/magazine/art_101/art_market/pop_art-51202)

## C. VOCABULARY

**appropriation** - In the visual arts, appropriation is the intentional borrowing, copying, and alteration of preexisting images and objects.

**Conceptual art**- Art that emerged in the late 1960s, emphasizing ideas and theoretical practices rather than the creation of visual forms. In 1967, the artist Sol LeWitt gave the new genre its name in his essay "Paragraphs on Conceptual Art," in which he wrote, "The idea itself, even if not made visual, is as much a work of art as any finished product."

**Performance art** - A term that emerged in the 1960s to describe a diverse range of live presentations by artists.

**Pop art** – A movement composed of initially British, then American artists in the 1950s and 1960s, which was characterized by references to imagery and products from popular culture, media, and advertising.

**urbanization** - the process where an increasing percentage of a population lives in cities and suburbs. This process is often linked to industrialization and modernization, as large numbers of people leave farms to work and live in cities.



Pop Art Rendition from *Drip on Student Show* by Oliver Santiago (2013)  
Manila, Philippines

## D. INSTRUCTION

The teacher will (throughout the week)

- Give an overview PowerPoint presentation regarding different social studies concepts from the end of the Great Wars and the correlating art movements.
- Introduce different artists such as Andy Warhol, Yayoi Kusama, & Peter Max in Pop Art and 'urbanization'.
- Give an introduction and brief overview to the different emerging art movements of the 1960's.
- The students will learn about artists from Yoko Ono to Fred Wilson to further their understanding of differentiating art styles and art historical definitions. \*Depending on the class (if it's AP, Advanced Art, or IB), students will be provided with a more comprehensive overview of specific art movements if need be (i.e. Conceptual Art).
- Provide students with a timeline and artists they should know for their AP exam or review.
- Ask students to respond to an art historical movement from any time before 1980 after the students research and write reflections about the historical events happening during the time of the artist(s).

## E. QUESTIONS TO GENERATE DISCUSSION

- ❖ What were the events after the Great Wars?
- ❖ What other things were happening? (Discussion about urbanization & Cold War)
- ❖ How have the styles of art changed from the 1950?
- ❖ Are they similar? What's different? (Compare/Contrast)
- ❖ How have your perceptions of this art changed?
- ❖ What did you think about 'Pop Art' or any other art movement in this time period before this lesson?



Joseph Kosuth, *Clock (One and Five)*, English/Latin (Exhibition Version) 1965, 1997

## F. DIFFERENTIATION

- ❖ All students, ELL or those who need more time in the class, will be provided with a comprehensive overview packet that contains images and dates for review.
- ❖ Students will have access to the power point presentations and videos to review outside of class.
- ❖ If students feel uncomfortable with too many options or choices, the teacher will provide a historical movement / artist for the student to focus on.
- ❖ The teacher offer meeting times after class or during break periods for students if they are having difficulty understanding any of the different concepts shared in class.



Yayoi Kusama, *The obliteration room (installation view) 2002 to present, 2012*

Lesson 3

The Self as an Artist:  
*Who Counts as an Artist?*



Ai Weiwei, *Coca Cola Vase*, 1994.

## Introductory Information

Lesson Plan 03: The Self as an Artist: *Who Counts as an Artist?*

Grade Level: Grades 11 – 12 (Advanced Art/AP)

Class size: 15-25

Length of Period: 50 minutes

Lesson Topic / Description: In this lesson, the students will delve into their own ideas of what being an ‘artist’ means and what defines an artist. The students will have conversations surrounding the discourse of current events, local artists, and current / emerging artist of the Western and non-Western framework.

## STAGE 1 – DESIRED RESULTS

### A. ENDURING UNDERSTANDINGS

- ❖ Students will learn the ways in which artists utilize artwork to engage their audiences in a meaningful way.
- ❖ Students will learn critically assess meaning of Big Ideas, Theme, and the intention of the artist.
- ❖ Students will learn the definition of Installation Art, Political Art, Non-Western Art, and Western Art.

### B. ESSENTIAL QUESTIONS

- ❖ What defines ‘an artist’?
- ❖ How are artists making Art today?
- ❖ What is the purpose of Art in today’s society?
- ❖ Can Art be political? Is Art political?
- ❖ What are the different forms of art today and how do they parallel the artwork of the past?



Ai Weiwei. *Dropping a Han Dynasty Urn*, 1995.

## C. STATE STANDARDS ADDRESSED

### MASSACHUSETTS VISUAL ARTS STANDARDS

**MA.3. Visual Arts: Observation, Abstraction, Invention, and Expression:** Students will demonstrate their powers of observation, abstraction, invention, and expression in a variety of media, materials, and techniques.

**MA.4. Visual Arts: Drafting, Revising, and Exhibiting:** Students will demonstrate knowledge of the processes of creating and exhibiting their own artwork: drafts, critique, self-assessment, refinement, and exhibit preparation.

**4.9.** Demonstrate the ability to conceptualize, organize, and complete long-term projects, alone and in group settings (Conceptualize: plan, generate ideas, make preliminary sketches, participate in discussions, imagine outcomes, and set goals; Organize: choose materials and techniques to attain the desired look and feel; maintain work space and personal schedule; review progress of work with others; and revise work appropriately; Complete: prepare work for presentation or exhibition).

**MA.5. Visual Arts: Critical Response:** Students will describe and analyze their own work and the work of others using appropriate visual arts vocabulary. When appropriate, students will connect their analysis to interpretation and evaluation.

**5.9.** Use published sources, either traditional or electronic, to research a body of work or an artist, and present findings in written or oral form.

**5.10.** Critique their own work, the work of peers, and the work of professional artists, and demonstrate an understanding of the formal, cultural, and historical contexts of the work.

**MA.6. Connections: Purposes and Meanings in the Arts:** Students will describe the purposes for which works of dance, music, theatre, visual arts, and architecture were and are created, and, where appropriate, interpret their meanings.

**MA.9. Connections: Inventions, Technologies, and the Arts:** Students will describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their works.

**9.7.** Identify and describe the examples of the persistence of traditional historical materials and technologies in contemporary artworks.

### MASSACHUSETTS STATE STANDARDS FOR SOCIAL STUDIES

**5.82. U.S. II Learning Standards: Contemporary America, 1980-2001:** Describe some of the major economic and social trends of the late 20th century (scientific and medical discoveries). (H, E)

**5.83. U.S. II Learning Standards: Contemporary America, 1980-2001:** Describe some of the major economic and social trends of the late 20th century (major immigration and demographic changes such as the rise in Asian and Hispanic immigration (both legal and illegal)). (H, E)

**MA.16. American Government: The Relationship of the United States to Other Nations in World Affairs:** Students will analyze the interactions between the United States and other nations and evaluate the role of the United States in world affairs.

# GUERRILLA GIRLS' POP QUIZ

**Q.** If February is Black History Month and March is Women's History Month, what happens the rest of the year?

**A. discrimination**

A PUBLIC SERVICE MESSAGE FROM **GUERRILLA GIRLS** CONSCIENCE OF THE ART WORLD

Guerilla Girls, *Guerilla Girls' Pop Quiz*, 1990.

## D. ACQUISITION / LEARNING OBJECTIVES:

- ❖ The students will know how to think critically about their own art making and ability as artists.
- ❖ The students will be skilled at writing and differentiating different modes of artwork, especially of current artists.
- ❖ The students will know that Art can be impactful and raise awareness to different issues locally and globally.
- ❖ The students will be skilled at articulating their thoughts and ideas (written and orally) while gaining the confidence to do so.
- ❖ The students will know the different visual art terms from Installation Art, Political Art, non-Western, to Western Art.

## STAGE 2 – ASSESSMENT EVIDENCE

### A. PERFORMANCE TASK OR FINAL PRODUCT

The students will utilize their knowledge from the past two lessons (*Modern Art: What's in an Art Piece?* & *Contemporary Art: What Counts as Art?*) to inform and guide their own art making goals. The students will be introduced to different Western and non-Western practicing artists who work under different categories of themes and 'Big Ideas'. This lesson will be more individualized, as students will find two artists working on a Big Idea or contemporary political issue, research, and develop a comparative study on the two. The students will look at artists from 1980 – present to inspire their own art making practice. Students will create work responding to something of significance to them or a current event they would like to address. If there is time, students will also watch the biography/documentary, "Ai Weiwei: Never Sorry."



The School of the Art Institute of Chicago, by Conor Burton  
– a mural design honoring Dr.King's life and work in 2014

### B. CONTINUUM OF ASSESSMENTS:

- ❖ Students will think of a Big Idea, theme, or current event to work with and write their tentative plan in their journals.
- ❖ The students will write about two artists and write a Comparative Study/formal analysis and why the artists are significant to them and might relate to their final project.
- ❖ The students will work on their Process Portfolios in their journal, finding different methods of artmaking to experiment with, working toward their final project.
- ❖ The students will write reflections about their own ideas of why they make art and what they would like to accomplish with their work.

### C. EVALUATIVE CRITERIA:

- ❖ Did the student complete the tasks on the syllabus?
- ❖ Did the student do the research as required?
- ❖ Did the student utilize their class time effectively?
- ❖ Did the student complete the homework assignment?

## STAGE 3 – LEARNING PLAN

### A. MATERIALS & EQUIPMENT

Markers	Gluesticks
Color Pencils	Construction Paper
Acrylic Paint	Chalk
Brushes	Pencils
Various Golden Mediums	Erasers
Palette Knife	Projector / Powerpoint
Charcoal	various canvas boards
Magazines / Newspaper	Bristol (9x12 or 18x14)

\*Students can request materials if need be

### B. RESOURCES

- ❖ DW. 2012. *Biennale: How Political Should Art Be?* | Arts. 21  
<https://www.youtube.com/watch?v=u1gukG9wy3c>
- ❖ MAKERS. 2012. *Faith Ringgold: Artist & Activist*  
<https://www.youtube.com/watch?v=Comf9SetjRA>
- ❖ Eisinger, Dale. July 3 2013. *The 50 Most Political Art Pieces of the Past 15 Years*. Complex Magazine <http://www.complex.com/style/2013/07/new-political-art/>
- ❖ Galperina, Marina. October 23, 2012. *10 Great Contemporary Works of Political Art*. Flavorwire Magaine: Art. <http://flavorwire.com/339858/10-contemporary-works-of-political-art-that-work>
- ❖ Croidhean, C. July 10, 2010. *Political Art*. Global Research Centre. <http://www.globalresearch.ca/political-art/20092>
- ❖ Visual Arts Cork. *The World's Top Contemporary Artists*. <http://www.visual-arts-cork.com/contemporary-artists-top-20.htm>
- ❖ ERSTE Foundation. *Contemporary Visual Arts*. <http://www.erstestiftung.org/topics/contemporary-visual-arts/>
- ❖ Hirschhorn, T. 2008. *Doing art politically: What does this mean?*  
<http://www.artandresearch.org.uk/v3n1/fullap01.html>
- ❖ Chiu, M, & Genocchio, B. 2010. *Asian Art Now*. The Monacelli Press.

## C. VOCABULARY

**Avant-garde-** French for “advanced guard,” this term is used in English to describe a group that is innovative, experimental, and inventive in its technique or ideology, particularly in the realms of culture, politics, and the arts.

**Installation** - A form of art, developed in the late 1950s, which involves the creation of an enveloping aesthetic or sensory experience in a particular environment, often inviting active engagement or immersion by the spectator.

**popular culture** - Cultural activities, ideas, or products that reflect or target the tastes of the general population of any society.

**Political Art** -The role of a political artist is to express different points of view regarding global politics and social standards. There are four main aspects and functions of political art: sociopolitical expression, propaganda, protest and satire.

**Sociopolitical Art** - is used to assist people in comprehending political and social issues, by creating art that expresses concerns regarding specific social and political agendas.

**Western art** - in terms of successive periods and/or movements, including classical, medieval, Byzantine, Romanesque, Renaissance, baroque, rococo, neoclassicism, Romanticism, realism, Impressionism, modernism and postmodernism.

**Non-Western art** - refers to any art objects originating from the cultures and societies outside of the Western world. The West includes the cultures of Europe and the arts utilizing European aesthetics. Arts of colonized areas such as the United States, Australia, New Zealand and Canada are considered the West, but the arts from the native peoples of these countries are referred to as non-Western art.



Social Justice Art display by honors students at Oxon Hill High School, 2015

## D. INSTRUCTION

The teacher will (throughout the week)

- Give an introduction to the students about different artists talking about bigger issues happening around the world.
- Lead discussion surrounding current events, how the notion of citizenship, civic engagement, the students have learned about these ideas in their social studies classes, and how they parallel with the making of art and/or the role of artists in society today
- Have students choose a Big Idea or theme to work on for their final project.
- Provide compiled list of Western and non-Western artists relating to the collective themes chosen by students.
- Have students research two artists specific artists relating to their Big Idea (from the provided list or beyond it), write a comparative study, and share their ideas with their peers.
- Help guide students in their final projects for learning different art-making techniques and their process portfolio.
- Lead a final critique for conversation around the students' final projects as they prepare to exhibit their work in the school.
- Show the documentary, "Ai Weiwei: Never Sorry." (If time allow)



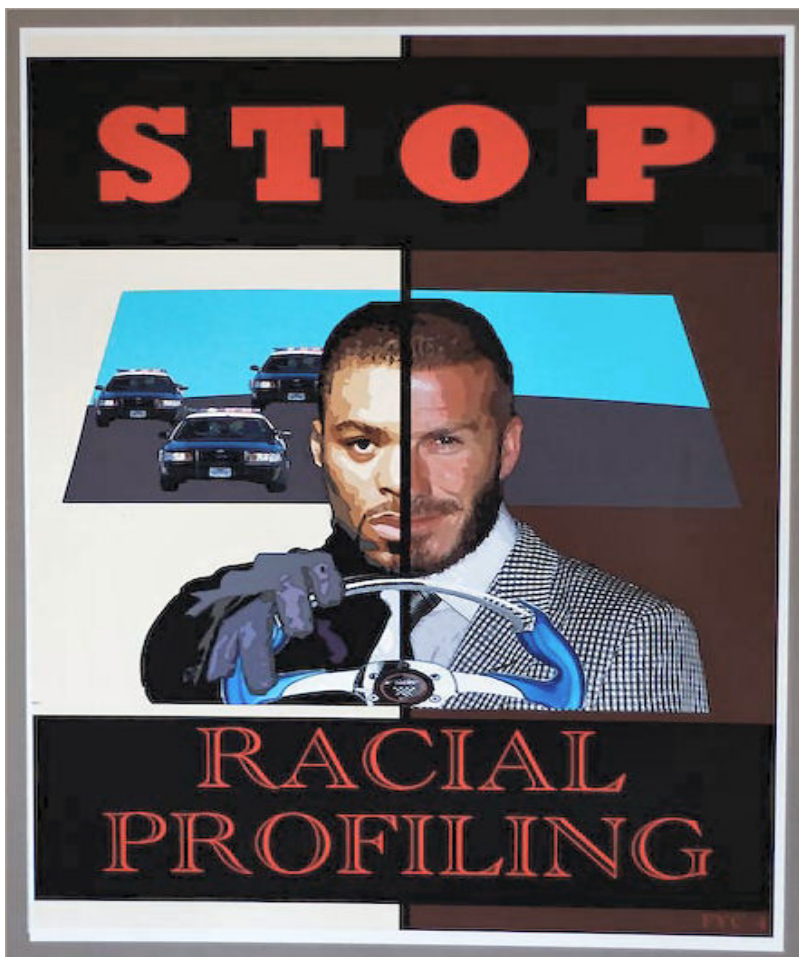
*Game of Life mural, part of Art from Euphrat Multidisciplinary Arts Summer Bridge Program for Foster Youth. Juxtaposed with DARE (De Anza Restoring Education) Student Activist Art Show, Sept. 2010 - Feb. 2011.*

## E. QUESTIONS TO GENERATE DISCUSSION

- ❖ What were your perspectives about artists before this class?
- ❖ How have your opinions changed or what have you learned?
- ❖ Do you believe art always have to have a meaning behind it?
- ❖ What are events happening today? Have artists addressed these issues? How are artists addressing them?
- ❖ How do you see yourself as an artist?

## F. DIFFERENTIATION

- ❖ If students are having difficulty with finding a Big Idea or theme, the teacher will choose them for the student.
- ❖ Students will be given less choice for materials and artists if they feel overwhelmed.
- ❖ The teacher will allow students to have more time if needed.
- ❖ The students can schedule time to meet with students outside of class if they have questions, concerns, or need tutoring.



Fredi Yanes, *Racial Profiling*, 12<sup>th</sup> Grade, Glen Cove High School

<b>Total Possible: 55</b> <b>Your Total:</b>	<b>Outstanding (10)</b>	<b>Strong (9)</b>	<b>Solid (8)</b>	<b>Satisfactory (7)</b>	<b>Not satisfactory (0-6)</b>
<b>Research</b>	Properly researches two artists and analyzes their work (comparing and contrasting); following all three required lists, complete definitions, and descriptions.	Properly researches artists and analyzes their work (comparing and contrasting); following some of the required lists, some definitions, and descriptions.	Researches one artist analyzes their work (comparing and contrasting); following one of the required lists, little definitions or descriptions.	Somewhat researches one to two artists and analyzes their work (comparing and contrasting); somewhat following the lists, has no definitions or descriptions	Does not research artists or compares them; does not list ideas, definitions, or descriptions.
<b>Depth and breadth</b>	Demonstrates considerable depth and breadth through the development of ideas and thorough connections between art studied and their own art	Demonstrates depth and breadth through the development of ideas and connections between art studied and their own art	Demonstrates depth and/or breadth through the development of ideas and connections between art studied and their own art	Demonstrates emerging depth and/or breadth through the some development of ideas; attempts to make connections between art studied and their own art	Little to no emerging depth/breadth shown; little development of ideas; little to no connections made
<b>Creativity</b>	The art piece considers composition, relates to the theme, and is overall aesthetically pleasing.	The art piece considers composition, is innovative, and aesthetically pleasing.	The art piece is interesting/ balanced	Attempts to be interesting/ balanced; does not consider theme	Needs improvement on choice/ arrangement of elements; no theme involved
<b>Process and Exploration</b>	Reflects on the work effectively & creatively and demonstrates thoughtful critical observation, contemplation & discrimination	Reflects on the work effectively & creatively and demonstrates mostly thoughtful critical observation & discrimination	Reflects on the work somewhat creatively and demonstrates some critical observation, contemplation discrimination	Attempts to reflect on the work but needs more critical analysis	Lacks effective reflections &/or lacks thought in critical analysis
<b>Effort</b>	100 % effort	95-90% effort	85-80% effort	75-70% effort	Minimal-little effort put in
<b>Time management (5)</b>	Uses time outstandingly in class and out & finishes strong on time		Sets some time aside outside of class		Does not make enough time aside to finish outside of class; lacks self-direction and struggles to balance; rushes