

# Change & Continuity

*A Cyclical Exploration of Community & Identity*

## Art Portfolio

Mixed Levels, Grades 10-12



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## Personal Philosophy



Educators, especially art educators, are facilitators of change who influence student growth and development through objectives and professional ideals (Feldman, 1996). Students' success, in the arena of art education, occurs when students discover, and develop their voice through art, ultimately producing a diversity of responses to a common visual problem. Carefully constructed lessons guide students to an understanding of artistic gestures as "...an embrace, an act of love...[that] signifies complete acceptance of the world and the creatures in it" (p. 81).

Art curriculum which investigates the more traditional elements and principle of design interwoven with issues revolving around human concerns strengthens the powers of "visual discovery and discrimination" in students (Feldman, 1996, p. 70). Real world problems spark student interests and provide a gateway to nurturing critical thinking skills. Higher mental process are essential to a strong curriculum. Pedagogy that asks students to analyze problems, interpret information, tolerate other view points, create, formulate opinions, and make meaning ultimately shapes global citizens (p.78).

Art education places students in a role of "...both doing and undergoing, intentional and spontaneous activity, and acting on and being receptive to the world..." a position which leads to transformative experiences (Wong, 2007, p. 207). Students engaged in an art curriculum that simultaneously investigates essential ideas and formal issues are consistently recycling, appropriating, adapting and reframing existing experiences and ideas to form new concepts (Marshall, 2005).

In a modern world that is perpetually marching towards mechanical progress and worker commodification, craft is an excellent means to increase the perceived worth of individuals and expand upon the connection that exists between products and

consumers (Feldman, 1996). Curriculum that emphasizes mastering craft processes, investigating aesthetics, and developing fluency in problem solving essential ideas creates individuals who are free thinkers that understand and value creative processes across societies. Ultimately, art is a form of communication, and those who speak clearly, and powerfully are best heard.

### References

- Feldman, E. B. (1996). *Philosophy of art education*. Upper Saddle River, NJ: Prentice Hall.
- Marshall, J. (2005). Connecting, art, learning, and creativity: A case from curriculum integration. *Studies in Art Education*, 46(3).
- Wong, D. (2007). Beyond control and rationality: Dewey, aesthetics, motivation, and educative experiences. *Teachers College Record*, 109(1).

## Scope and Sequence Chart



Essential Idea: Change & Continuity

Unit Title	Community	In "C" Design	Identity
<b>Time Frame</b>	First Term	Second Term	Third Term
<b>Genre</b>	Sculpture	2- D Design	Drawing & Painting
<b>Description</b>	Diptych, low-relief sculpture that explores realism and abstraction.	Diptych, design painting that explores abstraction, scale, & color relationships sourced from real life.	Rendered self portrait that emphasizes a focal point amidst a collaged and abstracted environment sourced from real life.
<b>Skills &amp; Techniques</b>	Introduction to sculpture, working an idea through stages, and creating a focal point.	Purposeful manipulation of 2-D design elements to achieve desired effects, precision painting techniques.	Multi-process design development, element manipulation, focal point, and accurate rendering.
<b>Concepts</b>	Exploring local surrounding to develop personal view points, and expressing those ideas by contrasting realism and abstraction.	Using literature as a bridge to personal understanding, translating discovered meaning to abstract and realistic imagery. Developing work that will inspire music.	Applying change positively to one's life by creating a narrative self portrait that manipulates design elements to enhance meaning and create a focal point.

Unit Title	Community	In “C” Design	Identity
<b>Artistic Behaviors</b>	Understanding that ideas evolve, and can be expressed successfully in a variety of ways. That there is no one “right” answer.	Inspiration can be generated from outside sources, and applied personally. Compositional choices are intentional.	Working outside of one’s comfort zone allows personal growth both artistically and emotionally. Craftsmanship and materials effect the overall message of a piece.
<b>Sequencing of skills, concepts, &amp; communication of ideas</b>	Introduction to foreground, back ground & middle ground. Introduction to abstraction techniques, craftsmanship, & the development of a focal point. Introduction to working in a diptych format. Introduction to sourcing idea locally.	Continued exploration of abstraction and realism in diptychs. Introduction to 2-D abstraction and appropriate material techniques. Continued exploration of sourcing ideas from familiar locations, subjects, and disciplines such as literature.	Exploration of collage as a vehicle to develop compositions that purposefully use the elements and principles to amplify meaning. Exploration of personal identity through the lens of literature. Self portraiture as a focal point, and exacting rendering techniques.
<b>Inspiration/ Motivation</b>	Community scavenger hunt & class presentations.	Community reading: Zeitoun and class discussion/ brainstorming.	Identifying hero journeys in literature, and building connections to real lives.
<b>Elements of Art/ Principles of Design</b>	Line, texture, shape, space, pattern.	Repetition, harmony, tension, color, pattern.	Scale, proportion, line, value, movement.

Unit Title	Community	In "C" Design	Identity
<b>Formative Assessment</b>	Small group critiques that include a discussion point check list. Teacher observations. Performance rubrics.	Small group critiques that include a discussion point check list. Teacher observations.	Group critiques. Teacher observations. One on one discussions with the teacher.
<b>Summative Assessment</b>	Group critiques. Collaborative effort in creating a group mural from individual tiles. Reflection statement.	Rubrics. Group critiques. Collaboration with the school's jazz band to assemble completed work in a musical format.	Rubrics. Group Critique. Collaborate class assembly of an exhibition of work.

## Unit Two: In “C” Design



☛ Change & Continuity: *An Interdisciplinary Exploration*

☛ Audience: Art Portfolio High School Students

☛ Goals:

➤ Understand:

- How to create purposeful artwork that incorporates the use of the elements and principles of design to convey meaning and emotion (MACF, 2).
- How to evolve an idea through multiple stages (MACF, 4).

➤ Know:

- How to create artwork that uses representation and abstraction to portray ideas and emotions (MACF, 3).
- How to draw inspiration from other disciplines in the creation of a body of work (MACF, 4).

➤ Be able to:

- Choose materials and techniques to amplify their message (MACF, 1).
- Employ safe working conditions in the classroom (MACF, 1).
- Compare and contrast two or more works both orally and in writing (MACF, 5).
- Create representational artwork from direct observation (MACF, 3).

☛ Instructional Concepts:

Connections between literature and art, and art and music is the focus of this second unit in a three part series. Building off of the insight of Wiggins and McTighe (2006) that, “Many skills are successfully mastered only when they become part of a fluent and flexible repertoire...requiring not just drill but insight...” (p. 129), this unit will again ask students to create one realistic version of change and/or continuity and one abstract version.

Inspiration for this journey will be derived from a one-school-one-book project, the reading of *Zeitoun*. Feldman (1996) asserts that at the deepest levels of consciousness students need to realize “...that social structures, and human behavior within those structures, can be changed - made better than they were” (p. 14). Achieving this level of understanding begins on a personal level, through critically

examination of values, ideals, hopes and fears. The visual exploration of change and continuity asks students to adopt a mature outlook and perceive the unexpected in themselves, others, and ideas (Wiggins & McTighe, 2006).

☛ Lessons:

> One: Students will reflect in small groups about the theme of change and continuity in the novel *Zeitoun*. Notes from these discussions will be distributed to students in the form of a think sheet that helps students bridge ideas from the novel to their own lives. Using these sheets, students will brainstorm and identify areas of their own lives that represent change and continuity.

> Two: Students will begin conceptual work on a diptych using gathered images and sketches to develop ideas. Their challenge will be to choose one area of continuity in their lives, and one area of change, and to express those ideas visually as two separate pieces that hold together visually as one. Students will simplify imagery from their lives and abstract those images by purposefully manipulating the elements and principles of design. Designs will be completed using specific color relationship in acrylic paint. Work from the Fauvists and Surrealists will be presented as color and subject matter inspiration. Formative group discussions will help students to assess if their message is being clearly presented to others.

> Three: Art students will work together with jazz students to arrange their visual works in a continuum composition that begins with continuity, progresses to change, and returns to continuity. The arrangement of the artwork will serve as inspiration for the jazz band, who will perform the piece in school.

> Four: In conclusion, students will discuss as a class the work generated by this project. They will frame their discussion in terms of the elements and principles of design, craftsmanship, and appropriateness of imagery selected for collages. Students will also fill out a rubric in response to this project.

☛ Materials & Resources:

> Materials

- bristol board
- tempera paint
- personal imagery
- sketchbooks
- pencils
- pens
- scissors
- x-*acto* knives
- self-healing cutting mats

- tracing paper
- photocopier
- glue sticks
- brushes
- drawing boards
- painter's tape
- water cups
- paper towels
- pallet knives
- empty film canisters

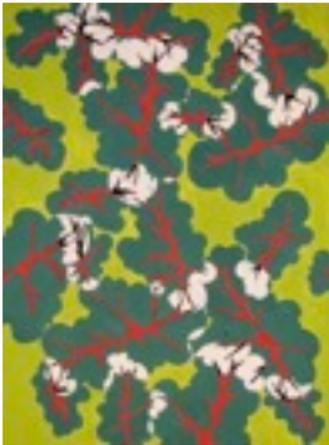
> Exemplars



Joan Miro, (1940) The Nightingales Song



Wassily Kandinsky, (1913) Improvisation 31 (Sea Battle)



Student Exemplar



Maurice de Vlaminck, Les Ramasseurs de pommes de terre, 1905. 100 cm x 100 cm. Musée d'Art Moderne de la Ville de Paris, Paris, France.

Maurice de Vlaminck, (1905) Les Ramasseurs de pommes de terre

➤ Assessment:

- In-process verbal peer critiques
- Teacher observation
- Final Group Critiques
- Rubric

	<b>Exceeds</b>	<b>Meets</b>	<b>Approaches</b>	<b>N/A</b>
Participation in Group Discussions	Freely offers constructive ideas & observations.	Occasionally offers ideas/ observations.	Offers only one idea/ observation.	Never offers ideas/ observations.
Idea Development	Developed ideas through writing and sketches.	Developed ideas through either writing or images.	Did not consider feedback when developing ideas.	Idea did not develop from inception.
Participation in Group Critiques	Freely offers constructive ideas & observations.	Occasionally offers ideas/ observations.	Offers only one idea/ observation.	Never offers ideas/ observations.
Willingness to Take Risks	Tried new approach and materials.	Tried either a new material or approach.	Did not try a new material or technique.	Openly resisted the idea of a new material or approach.
Appropriate Use of Materials to Amplify Ideas	Color exploration and collaged images strongly represent ideas.	Color exploration and collaged images represent ideas.	Either color exploration or collaged imagery represent ideas.	Both color exploration and collaged imagery do not represent ideas.
Craftsmanship	Carefully applied paint, and well adhered collaged imagery.	Paint mostly applied well, and collaged imagery mostly applied well.	Paint not consistently applied, collaged imagery not well adhered.	Paint not where is belongs, imagery falling off of the page.

	<b>Exceeds</b>	<b>Meets</b>	<b>Approaches</b>	<b>N/A</b>
Care of Classroom, Materials, & Tools	Always cleans up work area, puts away materials, and helps others.	Mostly cleans up work area, puts away materials, sometimes helps others.	Forgets to clean up work area or forgets to put away materials.	Does not clean up work area, leaves materials on tables.

☛ References:

Feldman, E. B. (1996). *Philosophy of art education*. Upper Saddle River, NJ: Prentice-Hall.

Wiggins, G., & McTighe, J. (2005). *Understanding by design*. Alexandria, VA: ASCD.

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## Lesson One



### Change & Continuity in Literature & Your Life

➤ **RELATIONSHIP TO UNIT** This is the first lesson in a four lesson unit, Change & Continuity: An Interdisciplinary Exploration.

➤ **LENGTH of UNIT** 1 class (75 minutes)

➤ **RELATIONSHIP TO LIFE:** High school students are continuously evolving their sense of self, values, social and political awareness, ideals, hopes and fears. Many students are reconciling changes which have occurred in their own lives, fears of changes to come and seeking the comfort of continuity. Studying literature will help students to recognize that they are not alone in facing life challenges.

➤ **PROBLEM/ACTIVITY STATEMENT:** Students will discuss their one-school, one-book reading, *Zeitoun*, focusing on the theme of change and continuity. Using notes from their group discussion and a think sheet they will begin the process of bringing the theme of change and continuity to their own lives.

#### ➤ GOALS

##### Understand:

- How to evolve an idea through multiple stages (MACF, 4).

##### Know:

- How to draw inspiration from other disciplines in the creation of a body of work (MACF, 4).

##### Be able to:

- Develop an idea through multiple stages, responding to self-assessment (MACF, 4).

#### ➤ OBJECTIVES

- Students will work cooperatively in groups to discuss a specific topic in literature.
- Students will draw parallels from literature to their own lives.
- Students will think deeply about the theme of change in continuity in their own lives.

- Students will develop their ideas through multiple stages.

## ➤ RESOURCES & MATERIALS

- Materials
  - sketchbooks
  - pencils
  - pens
- Exemplars
  - *Zeitoun*
- Teacher's process and product visuals
  - N/A

## ➤ MOTIVATION

- TOPIC QUESTIONS
  - 1- What can you point to in the novel, *Zeitoun*, that represents change?
  - 2- What can you point to in the novel, *Zetion*, that represents continuity?
- ASSOCIATION QUESTIONS
  - 1- What external and internal factors in *Zeitoun* influenced change?
  - 2- What external and internal factors in *Zeitoun* influenced continuity?
- VISUALIZATION QUESTIONS
  - 1- Can you think of a time in your life that you underwent great change?
  - 2- Can you think of something in your life you would like to remain the same, even if your are influenced by change?
- TRANSITION QUESTIONS
  - 1- When you think of change in your life, are there any images that come to mind?
  - 2- What images from your life represent continuity?

## ➤ PROCEDURES

- Discussion.

The teacher will divide the class into groups of four by counting off numbers. Students in each group will then begin a discussion about the novel *Zeitoun* with the aid of a think sheet. After fifteen minutes of discussion, the class will come together as a whole and share their ideas of change and continuity in the novel.

- **Distribution.**

All materials for the lesson will be distributed by the teacher, or with the help of volunteers.

- **Work Period**

Half way through the class, students will return to their seats to begin work on individual think sheets.

- **Clean up.**

Students will take their think sheets with them to help with their homework.

- **Closure.**

With ten minutes remaining in class, the teacher will assign homework to collect personal imagery that correlates to responses on the think sheets. Homework will be due the following class (more than one day will have passed before the next class).

## ➡ **EVALUATION**

Teacher Observation:

- Did each student participate in the group discussions?
- Was each student on-track and engaged during work time?
- Did each student bring in their homework images?

## ➡ **THINK SHEETS**

### ***ZEITOUN* GROUP DISCUSSION TOPIC SHEET**

*Please refer to the topics below, and let them guide your discussions.*

- ❖ What did change look like in the novel *Zeitoun*?
- ❖ Did *Zeitoun* have any control over the change(s)? Why or why not?
- ❖ What remained the same, or continuous, throughout the novel?
- ❖ If you could have changed just one thing in the novel, what would it be?

Name \_\_\_\_\_

**ZEITOUN INDIVIDUAL THINK SHEET**

*Think back to your group discussion, and the class discussion and let those experiences influence your responses below.*

1. Can you think of a time in your life when you went through change?

\_\_\_\_\_

2. Did you have any control over that change? How did you react?

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

3. What images make you think about change in your life? List at least five examples.

\_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_  
\_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_

4. Can you think of something that you would like to remain the same in your life even if you went through change? What is it?

\_\_\_\_\_

5. What images from your life represent continuity? List at least five examples.

\_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_  
\_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_

***Your homework is to bring in the five images from your life that represent change in your life, and the five images that represent continuity. We will be working from these images for our next project, but they will not be damaged in the process.***

***YOUR HOMEWORK IS DUE THE NEXT TIME WE MEET ON \_\_\_\_\_.***

## Lesson Two



### Change & Continuity Diptych Design

➤ **RELATIONSHIP TO UNIT** This is the second lesson in a four lesson unit, Change & Continuity: An Interdisciplinary Exploration.

➤ **LENGTH of UNIT** 14 classes (7, 45 minute classes; 7, 75 minute classes)

➤ **RELATIONSHIP TO LIFE:** Developing work around sensitive topics such as changes in life or hopes for continuity can be challenging for even the most open minded people. It is important for students to know that there are ways to express their opinions, fear, and hopes without being literal.

➤ **PROBLEM/ACTIVITY STATEMENT:** Working from images inspired by the previous lesson, students will choose aspects of those images to purposefully manipulate to create abstract designs.

#### ➤ GOALS

##### Understand:

- How to create purposeful artwork that incorporates the use of the elements and principles of design to convey meaning and emotion (MACF, 2).
- How to evolve an idea through multiple stages (MACF, 4).

##### Know:

- How to create artwork that uses representations and abstraction to portray ideas and emotions (MACF, 3).

##### Be able to:

- Choose techniques to amplify their message (MACF, 1).
- Employ safe working conditions in the classroom (MACF, 1).

#### ➤ OBJECTIVES

- Students will develop two designs that work together as a diptych.
- Students will use personal images as the basis for their abstract designs.
- Students will select appropriate elements and principles to manipulate in the creation of their designs.
- Students will select appropriate color combinations to enhance their designs.

- Students will work to develop their craftsmanship skills.

## RESOURCES & MATERIALS

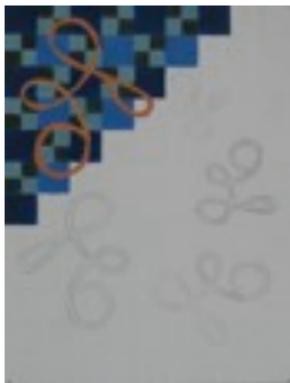
### Materials

- bristol board
- projector
- pencils
- tracking paper
- erasers
- drafting tape
- photocopier
- scissors
- *x-acto* knives
- self-healing cutting mats
- glue sticks
- brushes
- drawing boards
- water cups
- paper towels
- tempera paint
- pallet knives
- empty photo containers

### Exemplars

- Joan Miro, *The Nightingales*
- Wassily Kandinsky, *Improvisation 31*
- Maurice de Vlaminck, *Les Ramasseurs de pommes de terre*
- student exemplars

### Teacher's process and product visuals



**MOTIVATION****•TOPIC QUESTIONS**

- 1- What elements of art and principles of design can you identify in Miro's work?
- 2- How do the Fauvists use color to effect mood?

**•ASSOCIATION QUESTIONS**

- 1- What elements of art and principles of design represent change? continuity? What belong to both categories?
- 2- What color relationships make you think of change? continuity?

**•VISUALIZATION QUESTIONS**

- 1- What images from your realistic image might be in an abstract composition about change?
- 2- What images from your realistic image might be in an abstract composition about continuity?

**•TRANSITION QUESTIONS**

- 1- When you look at your images, what shapes can you repeat?
- 2- How can you manipulate the scale of your shapes to influence the overall design?

**PROCEDURES****•Discussion.**

At the start of the lesson, students will get out their homework images and take a few minutes to review them. The teacher will then facilitate a class wide conversation around the exemplars and conduct a review of color relationships.

**•Distribution.**

Art portfolio students will be responsible for getting out their work and supplies at the start of each class from clearly marked cabinets.

**•Work period.**

Students will begin their projects by reviewing their think sheets, and by identifying key shapes in their images and tracing them. The teacher will collect the traced images to photocopy, reduce and enlarge the tracings per the instructions of the students.

Students will then use the images to develop compositions and manipulate the shapes paying close attention to rhythm, balance, color relationship and tension to emphasize their visual message of change & continuity. Students will develop their designs in stages, considering appropriate background grids and color relationships.

Before students begin work on their final projects, the teacher will give a demonstration on painting techniques. Students will work independently on their projects, as the teacher circulates around the room offering advice and encouragement to students. The teacher will help students keep pace with the diptychs by offering time management advice.

- Clean up.

At the conclusion of each class students will be responsible for maintaining their work space, materials and general up keep of the classroom.

- Closure.

The teacher will facilitate clean up by rotating groups of students who clean up first. At the end of class the teacher will voice support for the risks taken in the classroom that day and express enthusiasm for the next class.

## ➡ EVALUATION

Teacher Observation:

- Did each student participate in the group discussions?
- Was each student on-track and engaged during work time?
- Did each student bring in their homework images?

Rubric:

	<b>Exceeds</b>	<b>Meets</b>	<b>Approaches</b>	<b>N/A</b>
<b>Appropriate use of the elements and principles to convey a message</b>				
<b>Appropriate Use of Color Relationships</b>				
<b>Complete Change Design</b>				
<b>Complete Continuity Design</b>				
<b>Designs work together as a diptych</b>				
<b>Craftsmanship</b>				
<b>Willingness to take risks</b>				

**⇒FORMATIVE ASSESSMENT****Group Handout, One:**

*Gather in your designated group with your design sketches. Please discuss: your design process, your ideas and goals for each piece, any problems you might be facing in designing your work, or any areas of your design you have questions about. Refer to the below check-list to see if your designs are meeting the criteria for this project.*

Individual Comments:

- What image have you chosen to represent change/continuity?
- How does your background enhance your image?
- What colors have you chosen to work with? Why?

Group Comments:

- Is the message you just heard coming across visually?
- If this was your piece, what would you do differently?

**Group Handout, Two:**

*Gather in your designated group with your in-progress work. Please discuss: your design process, craftsmanship, and accuracy of your message. To test your intentions, allow the group to critique your work first before explaining your ideas and process. Refer to the below check-list to see if your designs are meeting the criteria for this project.*

Group Comments:

- What images and colors tell you this piece is about change/continuity? Why?
- What do you see that could improve the clarity of the overall message?

Individual Comments:

- What has been your biggest challenge so far?
- Is there anything you would like to ask the group (i.e. how they felt about the colors, images, etc.)?
- Describe your craftsmanship; is there anything you could change to adjust your desired results?

## Summative Assessment: An Interdisciplinary Assessment



**Group Critique:** At the conclusion of the unit, when students have completed their design diptychs, they will gather for a group critique. Students will present their diptychs, and share their motivation if they are comfortable. The conversation will focus on the successes of the project, craftsmanship, and areas that might be approached differently if they were to do the assignment again.

**Jazz Inspirations:** Students will take their interdisciplinary explorations one step further at the end of the unit. Art Portfolio students will meet with Jazz Band students to arrange their images in a that flows from continuity, to change, and back to continuity again. Jazz students will then respond to the arranged images generated by Art Portfolio students by developing music from the images. The collaborate piece will be performed by the jazz band during a school concert with the Art Portfolio students in attendance.