

Charting Your Course: Maps & Meaning in Mixed Media Studio Art

Maps and meaning intertwine in a technology-enhanced studio project where students “chart their course” by creating multi-layered mixed media pieces that present multidimensional aspect of their future plans.

What follows is a Unit/Lesson plan and the resources I’ve developed for teaching it. Please come to the presentation if you wish to see examples of past & contemporary artists who use maps or mapping in their work and/or examples of the student projects.

Unit/Lesson Plan for Secondary Visual Arts

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Lesson Duration (approx. 4 weeks)

Main Project Objective: Students will chart their course for the next 2-4 years by creating a mixed media project that incorporates a map or maps in a multi-layered meaningful way. This lesson is especially effective with seniors after AP portfolios are done.

Sub Objectives:

- To understand the importance of goal-setting
- To understand that cartography is a way to organize and visualize the sometimes confusing complexity of our lived experience
- To learn how contemporary artists utilize real and imaginary maps in creating multi-layered works that address personal, political, social, economic and cultural issues of our global environment

Activities:

1. Teacher introduces the unit with one last story time, a reading Dr. Seuss’s *Oh The Places You’ll Go*. This segues into an introduction to the idea of goal setting (which teacher frequently do for students, but that students should also be doing for themselves).
2. Students complete *The Great Discovery*, from Sean Covey’s *The 7 Habits of Highly Effective Teens* pp. 85-89. Lively discussion during and after this activity helps students clarify their own values and recognize that these values (not necessarily those of their parents or peers) will guide their life choices as they leave high school and begin the next phase of their lives.
3. Students & teacher will discuss maps and the importance of knowing where you are going, using these discussion questions (mostly courtesy of Katonah Museum of Art):
 - When do you or your family usually use a map?
 - What do you use it for?
 - What different kinds of maps can you think of?
(*road maps, hiking trails, blueprints, globe, googlemap*)
 - What do maps tell us? What can we understand from a map?
 - How is a map an abstraction? (ppt examples of different kinds of maps illustrate this)

4. Students will discover how artists have used maps in art and how they are using maps now. Teacher will show examples of two radically different uses (Vermeer & Ruggeri, see resources). Students will look at, think about and discuss these examples.
 - What can we tell about the meaning of these works by looking at them?
 - What information can art history/criticism add.
 - Despite differences how are they the same?
5. Teacher will show several additional examples of contemporary art using maps, which students will interpret by looking at and examining them.
 - What questions do we still have after looking? Record questions for research.
6. Using resource page, students will do Internet research on these or other works by contemporary artists using maps. Each student or research team will report the results of their research to the class, by showing examples and commenting on the work. (Depth of research should be appropriate to class and time constraints.)
7. Teacher will go over assignment guidelines emphasizing that one purpose of the work is to help them visualize what they want to accomplish in the next 2-4 years.
8. Teacher present recommended design process: Determine the subject matter/theme(s) for your work and the form your work will take. Fill out the project proposal.
9. After projects have been approved, students will design and execute their work. Teacher will circulate, asking questions and giving feedback and suggestions as the students work.
10. Students will present their finished work to the class, interpreting and critiquing each others work. Teacher will perform final evaluation of work using checklist and assign grades.

Closure: Each class session will end with appropriate teacher recap of day's activities and instructions for the next class session.

Assessment: Ongoing formative self-reflections and teacher assessment of works-in-progress, group interpretation session and critique and teacher evaluation

Assignment Guidelines:

1. Work must be mixed media. Can be either 2D or 3D.
2. Whether 2D or 3D, compositional choices should unify the work while creating an area of emphasis.
3. A limited and unified color scheme should enhance the theme and/or emotional content of the work.
4. Recommended design process should be followed.
5. A map of the student's anticipated geographical location must be incorporated into the work in some meaningful way.
6. Meaning of the work should be multi-layered, addressing (in addition to physical geographical location) at least one other aspect of the student's social, emotional, academic, professional or psychological life.
7. Multiple layers of meaning should be visually obvious to the viewer.

8. Artist's voice should be prominent; any appropriations of subject matter or style should reflect the artist's unique purpose.
9. Work should demonstrate good craftsmanship appropriate to the style of the piece.
(Examples: all collaged items should be entirely stuck down. Accurate cutting and gluing should, in most cases, present a seamless appearance.)

WARM UP

Journal:
 Sketch:
 Other: Warm-up Discussion Questions

SKILLS:

Aesthetics
 History
 Production (Drawing, painting, etc.)
 Type: Mixed Media
 Criticism/Critique

ELEMENTS:	PRINCIPLES:
<input type="checkbox"/> Line	<input type="checkbox"/> Rhythm
<input type="checkbox"/> Value	<input checked="" type="checkbox"/> Emphasis
<input type="checkbox"/> Shape	<input checked="" type="checkbox"/> Unity
<input type="checkbox"/> Color	<input type="checkbox"/> Balance
<input type="checkbox"/> Form	<input type="checkbox"/> Contrast
<input type="checkbox"/> Texture	<input type="checkbox"/> Movement
<input type="checkbox"/> Space	<input type="checkbox"/> Pattern

Students utilize E & P according to expressive needs

CURRICULAR CONNECTIONS:

Outcome I: _____
 Perceiving, and Responding – Aesthetic Education

Outcome II: _____
 Historical, Cultural, and Social Context

Outcome III: _____
 Creative Expression and Production

Outcome IV: _____
 Aesthetic Criticism

MATERIALS:
 Students will use a variety of materials of their own choice, personally providing those not available at BISFA.

Matches to Standards for Mathematical Practice

(1) Make sense of problems & persevere in solving them
 (2) Reason abstractly & quantitatively
 (3) Construct viable arguments & critique the reasoning of others
 (4) Model with mathematics
 (5) Use appropriate tools strategically
 (6) Attend to precision
 (7) Look for & make use of structure
 (8) Look for & express regularity in repeated reasoning

Matches to Standards for Reading Practice

(1) Knowledge of domain-specific vocabulary
 (2) Analyze, evaluate, and differentiate primary and secondary sources
 (3) Synthesize quantitative and technical information, including facts presented in maps, timelines or diagrams

Matches to Standards for Writing Practice

(1) Write arguments on content and informative/explanatory ideas
 (2) Use data, evidence, and reason to support arguments and claims.
 (3) Use of domain-specific vocabulary.

Matches to Standards for Speaking and Listening Practice

(1) Prepare for and participate in conversations with others, building on others' ideas and expressing one's own ideas clearly.
 (2) Integrate and evaluate information presented in diverse media and formats
 (3) Evaluate a speaker's point of view, reasoning and use of evidence and rhetoric
 (4) Present information, findings and supporting evidence to allow listeners to follow one's reasoning.
 (5) Make strategic use of digital media and visual displays of data to express information
 (6) Adapt speech to a variety of contexts and communicative tasks.

Instructional Approaches Used

- Brainstorming
- Critiquing
- Discussion
- Guided practice
- Lecturing
- Peer tutoring
- Role-playing
- Coaching
- Debates
- Field study
- Inquiry
- Mentoring
- Problem-solving
- Conferencing
- Dialogue
- Group work
- Journaling
- Modeling
- Questioning

Charting Your Course Student Handout

Warm-Up: Jot down answers to the following questions so that you are prepared to discuss them.

- When do you or your family usually use a map?
- What do you use it for?
- What different kinds of maps can you think of?
- What do maps tell us? What can we understand from a map?
- How is a map an abstraction?

Project Objectives: To chart your course for the next 2-4 years by creating a mixed media project that incorporates a map(s) in a meaningful, multilayered way.

Assignment Guidelines:

1. Work must be mixed media. Can be either 2D or 3D.
2. Whether 2D or 3D, compositional choices should unify the work while creating an area of emphasis.
3. A limited and unified color scheme should enhance the theme and/or emotional content of the work.
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Student Name: _____

Charting Your Course Student Project Proposal Form

Envision your idea. Use sketches, photos, writing, collage, etc. to describe what you plan to do.

Working Title of Project: _____

Background of Idea:

Write out answers to the following questions and hand them in at our next class session:

Where will you be spending the next 2-4 years?

What do you hope to accomplish there?

What do you want to learn?

In which areas of your life do you specifically want to grow (examples: social, emotional, academic, professional or psychological)?

Based on your answers to the above questions, determine the image or images that can best communicate the places and themes you want to work with. Make drawings and sketches to try out your ideas or to give them form. Search for maps that will help you say what you want to say.

Then create your proposal.

Media to be used: _____

2D or 3D (circle one)

Approximate dimensions: _____

Materials you will need

Please list everything on the back of this page. If we do not have the materials you need here at school, you will either have to revise your project plan or provide them yourself – so think carefully about this! I encourage you to use found images and objects, where appropriate.

Technical Assistance you will need

- Is there anything necessary to your project that you don't already know how to accomplish?
Y/N

Please describe below what assistance you need.

Please attach copies of your thumbnail sketches and/or preliminary drawings to this form.

Lesson Plan by Teresa Roberts roberlte@myactv.org

Charting Your Course Lesson Resources

Books

Berry, J. (2011). *Personal Geographies: Explorations in Mixed-Media Mapmaking*. Cincinnati, Ohio: North Light Books.

Covey, S. (1998). *The 7 Habits of Highly Effective Teens*, New York: Fireside.

Harmon, K. (2009). *The Map As Art*. New York: Princeton Architectural Press.

Goodwin, V. (2013). *Art Quilt Maps*, Lafayette, CA: C&T Publishing, Inc.

Seuss, Dr. (1990). *Oh the Places You'll Go*. New York: Random House.

Websites

Multiple Artists

<http://www.katonahmuseum.org/education/teachers/>

go to MAPPING: Memory and Motion In Contemporary Art

http://www.katonahmuseum.org/gedownload!/KMA%20MAPPING%20-%20post-vist%20packet.pdf?item_id=1570063&version_id=1570064

<http://www.sarahtanguy.com/>

<http://weburbanist.com/2011/05/30/creative-cartography-15-artists-transforming-maps/>

Norman Akers

<http://www.indigenous.ku.edu/people/norman-akers-mfa>

<http://art.ku.edu/people/pdf/N.%20Akers%20Artist%20Statement.pdf>

<http://normanakers.com/home.html>

Matthew Cusick

<http://mattcusick.com/>

<http://www.mymodernmet.com/profiles/blogs/more-magnificent-map-collages>

Dawn Gavin

<http://www.dawngavin.com/>

<http://www.art.umd.edu/faculty/dgavin/>

Shannon Rankin

<http://weburbanist.com/2011/05/30/creative-cartography-15-artists-transforming-maps/>

<http://artistshannonrankin.com/home.html>

Laura Ruggeri, *Abstract Tours*

<http://lauraruggeri.blogspot.com/2008/06/1997-monochromes-acrylic-on-canvas.html>

Susan Stockton

<http://www.susanstockwell.co.uk/index.php>

<http://trendland.com/susan-stockwells-map-dresses/#>

Jan Vermeer, *The Art of Painting*

http://www.essentialvermeer.com/catalogue/art_of_painting.html

MAPPING: MEMORY AND MOTION IN CONTEMPORARY ART**GLOSSARY****ART-RELATED TERMS**

Collage – A work of art created by adhering elements such as newspaper, wallpaper, printed text and illustrations, photographs, cloth, string, etc., to a flat surface.

Composition – The plan, placement or arrangement of the elements of art in a work.

Contemporary art – Works created by artists who are living and working right now.

Conceptual art – Art that is intended to convey an idea or a concept to the viewer.

Installation – Art that uses sculptural materials and other media to change the way a particular space is experienced.

Mixed Media – A technique involving the use of two or more materials, such as clay and found objects.

Symbol – A design or an object that represents something else.

MAP-RELATED TERMS

Astronomer – A scientist who studies the universe, stars, planets, and galaxies, including their composition, history, location, and motion.

Borders – The line or frontier area separating political divisions or geographic regions; a boundary.

Cartography – The art of making maps.

Chart – (noun) 1. A list, drawing, or graph showing information clearly. 2. A map showing coastlines, water depths, or other information used for planning a ship or aircraft's course

(verb) 1. To record how something develops and changes. 2. To make a map of an area. 3. To plan a trip or course of action



Compass rose – A symbol typically found on maps; it indicates the direction of north, south, east, and west.

Coordinates – Two or more numbers used to determine the position of a point, line, or plane in a space.

Globe – A spherical model of the earth with illustrated continents and bodies of water.

Geography – The study of the physical features of the earth and its atmosphere and human activity.

GPS – Global Positioning System. A system for finding exactly where you are located using satellites.

Legend – An explanatory table or list of the symbols appearing on a map or chart.

Map – A visual representation of an area – a symbolic depiction of a place that shows relationships between elements of that space such as objects, regions, and borders. A map can help a person find their way.

Navigation – The skill of choosing a path so that a ship, airplane, or car can go in a particular direction.

Road map – A map, especially one for motorists, showing and designating the roads of a region.

Scale – A ratio which compares a measurement on a map to the actual distance between locations.

Topography – The detailed description of the physical features of an area, including hills, valleys, mountains, plains, and rivers.