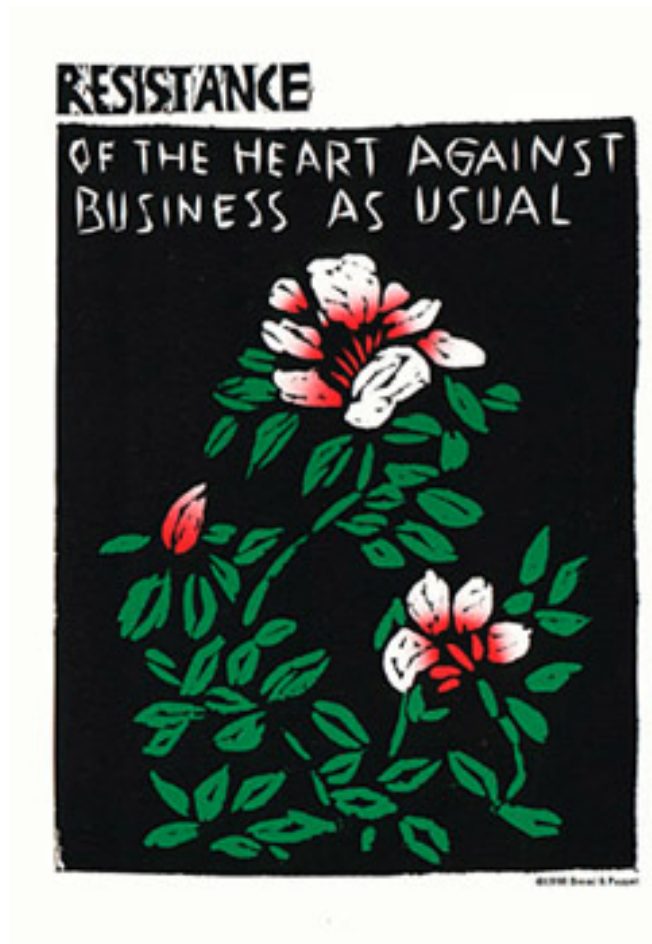


Art for Social Change

A unit plan for **11th and 12th grade** connecting **Visual Art** and **History and Social Studies**.



Lesson 1: Human Rights in Action

Lesson 2: Prints for a Better World

Lesson 3: Site, Scale, and Context

Whitney Brooks

Art Ed Curriculum 5-12

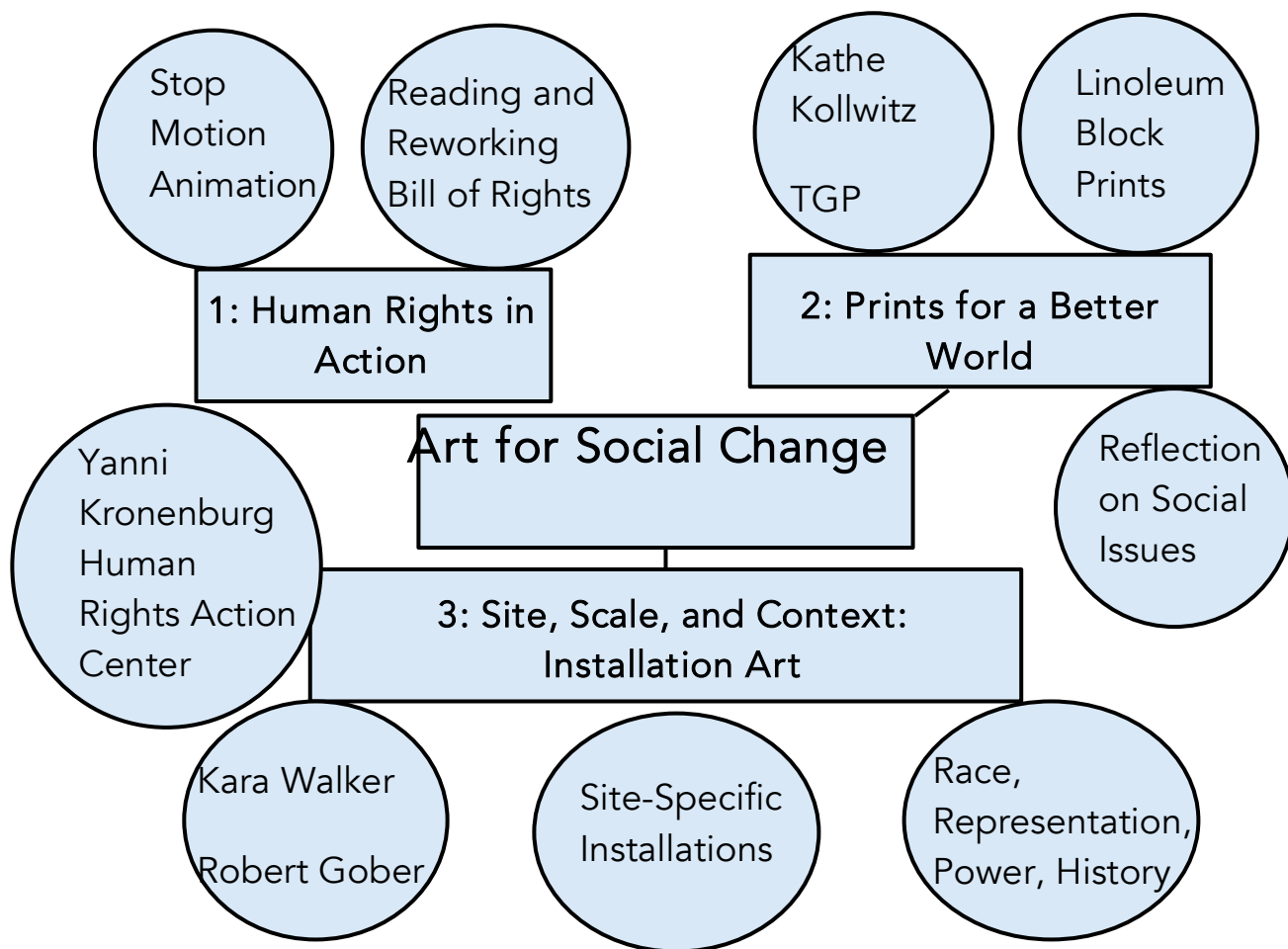
Spring 2015

Art for Social Change

A unit plan for **11th and 12th grade** connecting **Visual Art** and **History and Social Studies**.

- Unit Map or Web Plan p2
- Unit Plan Outline p3
- Rubric p6
- Lesson Plan 1 p10
- Lesson Plan 2 p19
- Lesson Plan 3 p28

Unit Map:



Art for Social Change

A unit plan for **11th and 12th grade** connecting **Visual Art** and **History and Social Studies**.

STAGE I – DESIRED RESULTS

UNIT TRANSFER GOAL

- Students will be able to independently use their learning to strengthen their understanding of social and political movements. The unit highlights artists whose work speaks to issues of race, class, war, and social inequity, and places those works in a historical context. Students are asked to examine the role of art and visual culture in these movements, and to use art to articulate their own personal and political beliefs.

ENDURING UNDERSTANDINGS - Students will understand that:

- Artists don't just document social change; they promote, inform, and shape it.
- Some artists use history as a starting point for their work, and for understanding current events.

ESSENTIAL QUESTIONS –

- What role does an artist have in the social aspects of society?
- Does an artist have a responsibility to comment on society?
- In what ways can art be political?
- How socially and politically conscious am I?

STANDARDS ADDRESSED –

Visual Art:

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

- **Standard 6: Purposes and Meanings in the Arts.** Students will describe the purposes for which works of art were and are created and, when appropriate, interpret their meanings.
- **Standard 7: Connections: Roles of Artists in Communities.** Students will describe the roles of artists, patrons, cultural organizations, and arts institutions in societies of the past and present.

History and Social Studies:

- **1.8. Concepts and Skills: History and Geography:** Interpret the past within its own historical context rather than in terms of present-day norms and values.
- **4.11. U.S. History I Learning Standards: The Political and Intellectual Origins of the American Nation:** the Revolution and the Constitution, 1763-1789: Explain the reasons for the passage of the Bill of Rights.
- **5.26. U.S. II Learning Standards: The Age of Reform: Progressivism and the New Deal, 1900-1940:** Describe how the battle between traditionalism and modernity manifested itself in the major historical trends and events after World War I and throughout the 1920s (racial and ethnic tensions).

STAGE 2 – ASSESSMENT EVIDENCE

PERFORMANCE TASKS/PRODUCTS AS EVIDENCE

- **Lesson 1: Human Rights in Action:** Students will utilize mixed media techniques, and display a mastery of stop-motion animation techniques. Students will turn in a reflection of a chosen article of the Universal Declaration of Human Rights, or the Bill of Rights.
- **Lesson 2: Prints for a Better World:** Each student will create an series of linoleum block prints. Students will discuss artists' impact on society, and be able to provide reference materials related to the theme of their series.
- **Lesson 3: Site, Scale, and Context:** Students will work collaboratively to research a topic they want to bring attention to. They will develop a plan to create an installation in a given location, paying attention to site and

scale. Students will create an installation and be able to show and discuss it with the class.

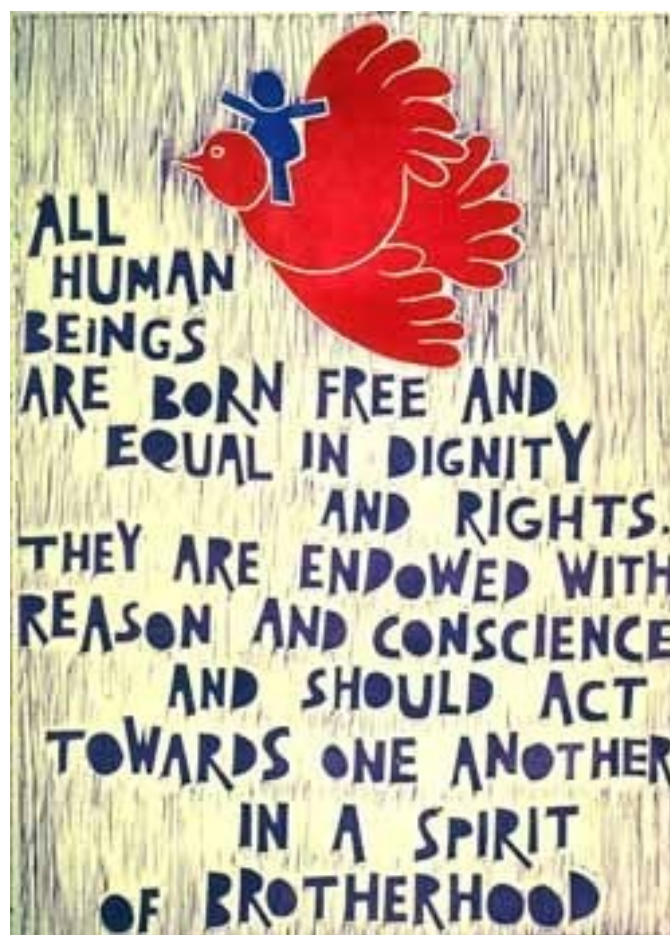
RUBRIC: Rubric for Social Issue Block Print.

Criteria	3	2	1
Criteria 1: CRAFTSMANSHIP	All prints have clean lines, no fingerprints, and are signed and editioned.	Most prints have clean lines. Fingerprints are minimal. Prints are signed and editioned.	Print quality is sloppy. There are fingerprints. Prints may not be signed and editioned.
Criteria 2: SOCIAL ISSUE	Student was thoughtful in choosing a subject. Can skillfully articulate why they have chosen that theme.	Student can begin to explain why they have chosen their theme, may need some more thought and consideration.	Student needs to spend more effort in articulating why they have chosen their issue, and explaining it to the class and teacher.
Criteria 3: RELATION OF CONCEPT TO PRODUCT	Student's choice of imagery, style, and layout communicates their message exceptionally well.	Student's choice of imagery, style, and layout does a good job communicating their message.	Student should spend more time considering how imagery, style, and layout communicate their message.
Criteria 4: EFFORT AND PARTICIPATION	Goes above and beyond by participating. Is always on task.	Participates well. Is consistently on task.	Needs to participate more and/or has a hard time staying on task
Criteria 5: CREATIVITY	Work is innovative - student has taken work in a related but unexpected direction.	Student inserts their personal ideas and style into their work.	Assignment is completed literally. Little to no personal style is added.

STAGE 3 – LEARNING PLAN

SCOPE AND SEQUENCE OF LESSONS:

- **Lesson 1: Human Rights in Action:** Students will reflect on what human rights are essential, how those rights are protected, and the language used to talk about those rights. Students will select an article from the Universal Declaration of Human Rights, or the Bill of Rights, rewrite it in their own words, and create a stop-motion animation illustrating the article.



United Nations

• **Lesson 2: Prints for a Better World:** Students will investigate the ways print art has used, and continues to use themes of social justice and global equity, and how it can be a tool of resistance. Students will reflect on how artists respond to social and political inequity through print. Students will choose a social or political issue that holds personal significance, and create an edition of linoleum block prints in response.



Kathe Kollwitz, *The Mothers (Die Mütter)*, 1922–23.

• **Lesson 3: Site, Scale, and Context:** Students will learn about installation, and discuss the effects of scale and site specificity. Students will discuss the installation work of contemporary artists Robert Gober and Kara Walker. They will examine Gober's wall paper installation *Untitled* and Kara Walker's wall sized tableau's which depict issues of race, representation, and power, and the collusion of fact and fiction in history. Students will be asked to react to the imagery and discuss the artists' intentions.

The teacher will assess students' prior knowledge and facilitate a discussion on racial tension and violence in American history.

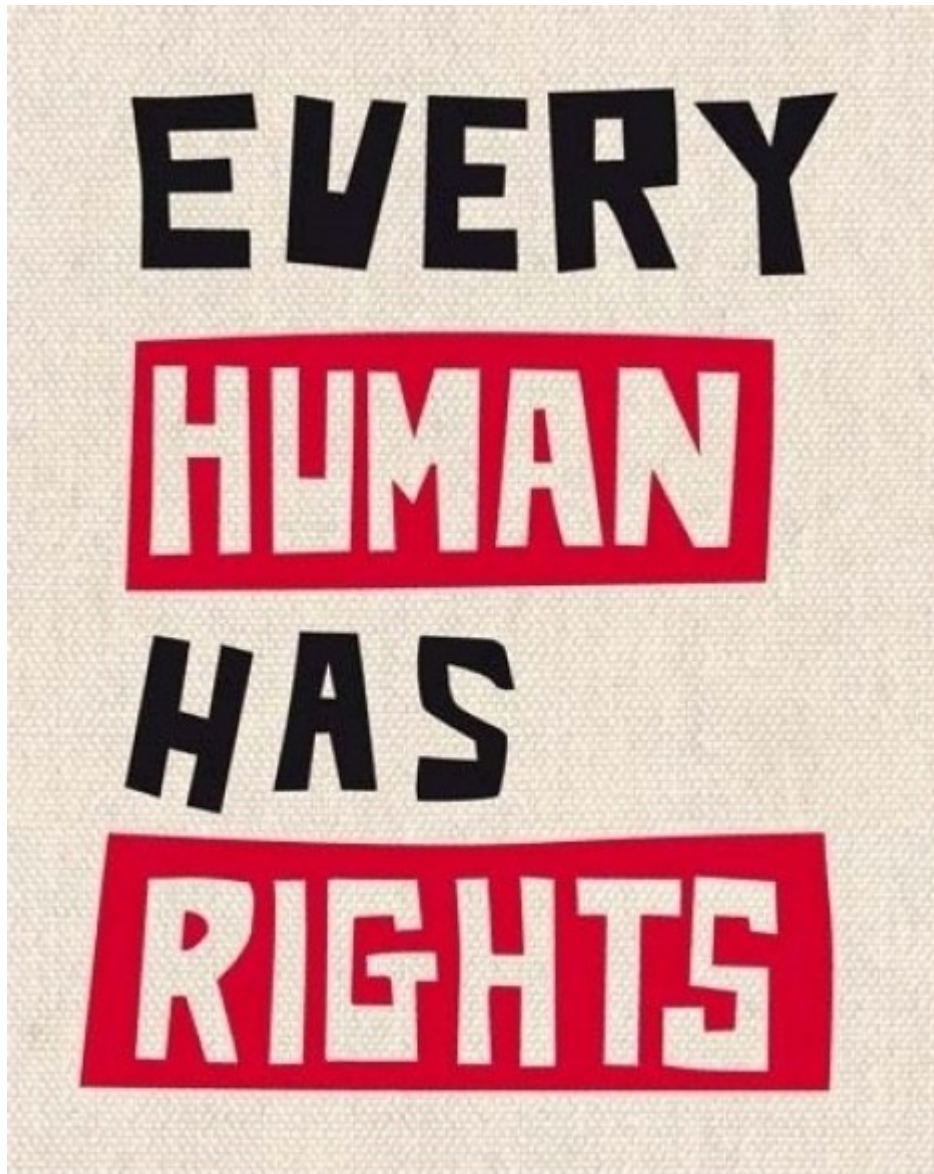
Students will create installations with the aim of raising consciousness about a current social issue.



Kara Walker, **Slavery! Slavery!**, 1997

Human Rights in Action

11th and 12th grade - Lesson 1



Whitney Brooks

Spring 2015

Adapted from the essay, "Animating the Bill of Rights" in Art for Social Justice Education: Culture as Commons.

Introductory Information:

Title: Human Rights in Action

Class: general visual arts

Grades: 11-12

Class Size: 25 Students

Duration of lesson: 3 hour long classes during which to work, followed by one class period of critique and sharing.

Description of Lesson: Students will reflect on what human rights are essential, how those rights are protected, and the language used to talk about those rights. Students will create stop motion videos illustrating one human right they deem essential.

STAGE 1: DESIRED RESULTS

A. ENDURING UNDERSTANDINGS:

Students will understand that:

- Human rights belong to all people, regardless of one's sex, race, ethnicity, country of origin, economic status, or sexual orientation, and are essential for living a fair and full life.
- There are structures in our communities, country and world committed to protecting human rights in order to create a more fair and equitable world.

B. ESSENTIAL QUESTIONS:

- How can I use new media to make significant and historic texts relevant?
- What human rights are essential and universal, and how can I depict them?

C. STATE STANDARDS ADDRESSED:

Visual Art:

- **1.10 Methods, Materials, and Techniques:** Use electronic technology for reference and for creating original work
- **4.5 Drafting, Revising, and Exhibiting:** Demonstrate the ability to describe preliminary concepts verbally; to visualize concepts in clear schematic layouts; and to organize and complete projects

History:

- **4.11. U.S. History I Learning Standards: The Political and Intellectual Origins of the American Nation:** the Revolution and the Constitution, 1763-1789: Explain the reasons for the passage of the Bill of Rights.

D. ACQUISITION/ LEARNING OBJECTIVES:

- The students will be familiar with, and able to explain the concept and importance of basic human rights.
- The students will be able to understand the language used to speak about, and channels through which human rights are protected.
- The students will be skilled at making a stop-motion animation that illustrates the meaning and importance of an essential human right.

STAGE 2: ASSESSMENT EVIDENCE

A. PERFORMANCE TASK OR FINAL PRODUCT:

- A successful final product will be a stop-motion animation, edited with a title card and end credits. The animation should clearly and creatively illustrate one article from the Universal Declaration of Human Rights, or one of the first 10 amendments to the United States Constitution



[Human Rights Action Center](#)

B. CONTINUUM OF ASSESSMENTS:

- Students will show evidence of planning, including storyboard drawings, and video “sketches”. Students should also be able to articulate their creative choices in a final critique.

C. CRITERIA:

- Students completed and turned in drawn storyboard, evidence of reflection on subject and short test video “sketches”.
- Students completed a finished video that is creative, well-edited, and effectively illustrates their message.
- Students are able to present their work to the class and explain their process and creative decisions.

STAGE 3: LEARNING PLAN

A. MATERIALS AND EQUIPMENT:

- Text copies of the Universal Declaration of Human Rights
- Text copies of the US Constitution’s Bill of Rights
- Digital cameras
- Video editing software
- Computer workstations
- Projector
- Various art materials

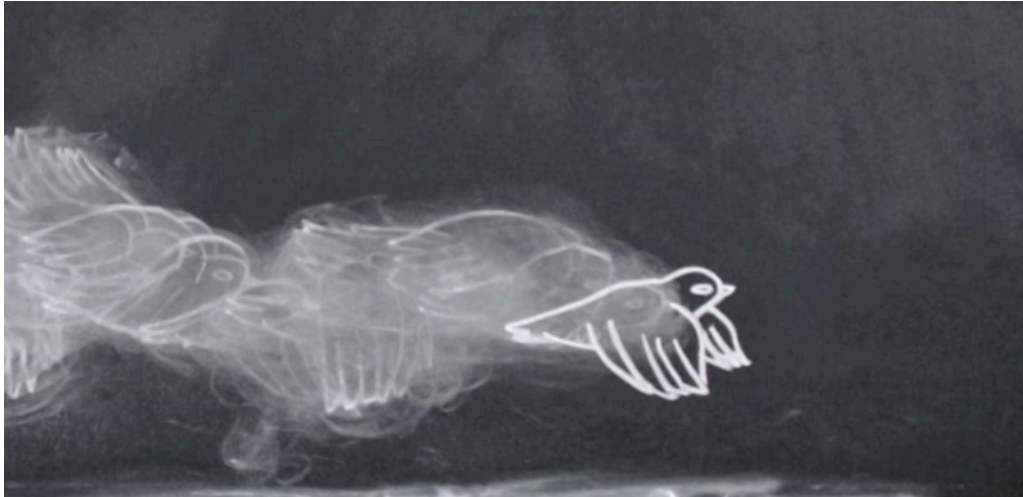
B. RESOURCES: VISUALS, TEXT, MEDIA AND WEB

- Animating the Bill of Rights. (2012). In T. Quinn (Ed.), *Art and social justice education: Culture as commons* (pp. 168-171). New York, New York: Routledge.
- Bill of Rights. (n.d.). Retrieved March, 2015, from http://www.archives.gov/exhibits/charters/bill_of_rights.html
- United Nations, Universal Declaration of Human Rights, http://www.ohchr.org/EN/UDHR/Documents/UDHR_Translations/eng.pdf

Artists:

- Blu: <https://www.youtube.com/watch?v=uuGaqLT-gO4>
- Yanni Kronenburg - <https://www.youtube.com/watch?v=6gvOVWKKxmo>

- Human Rights Action Center - <https://www.youtube.com/watch?v=hTlrSYbCbHE>
- Quarter Past Wonderful - <https://www.youtube.com/watch?v=jyaJfp2WQE8>
- Scarlet Nelson - <https://vimeo.com/119520271>



Yanni Kronenburg

C. VOCABULARY WITH DEFINITIONS:

- **Stop motion animation** - a cinematic process, or technique used to make static objects appear as if they were moving. This technique is commonly used in claymation and puppet-based animation.
- **Storyboard** - a sequence of drawings, typically with some directions and dialogue, representing the shots planned for a movie or television production.

D. TEACHER INSTRUCTION:

- Teacher will begin by introducing the unit on art and social activism, and explain that the first lesson will be comprised of new media and stop-motion animation work.
- The teacher will begin the lesson by leading a discussion and reflection on the Pledge of Allegiance.
- Most students have recited this every morning in school for as long as they have been in American public (or independent) schools. The teacher will ask students to parse and interpret this pledge line by line, stopping to consider language and meaning.

- The teacher will ask students whether students feel they live in a nation that is “indivisible”, and to give examples as to why or why not.
- The teacher might also ask students if they feel that there is, in fact, “liberty and justice for all”, and to give examples there too.
- Teacher will ask students to reflect on whether the Pledge of Allegiance is an accurate representation of what they see every day in their school, community, and country. Students will also consider how and what they think should be worded differently.
- Teacher will assess students’ prior knowledge of the Bill of Rights and the Universal Declaration of Human Rights, asking students to elaborate on who and for whom these were written, and what structures exist to protect these rights. Students will also be asked to consider violations of these rights that might happen today.
- Teacher will break students into groups, and hand each group a copy of the Bill of Rights, and the Declaration of Human Rights. Each group will be challenged to determine one article from either text that they consider to be the most important.
- Teacher will demonstrate techniques, and introduce students to the stop-motion process.
- Teacher will ask students to share which article they found most important. After determining that not all groups have chosen the same article, the teacher will inform students that they will be making stop motion animations in their groups which convey and illustrate the content of the bill they have chosen.
- Teacher will consult with student groups, checking for completed storyboards, video sketches, and planning.
- Teacher will assist students as needed, and will make materials available for student use.
- Teacher will lead a critique and showing of all the class animations.



[Scarlet Nelson Stop Motion Example](#)

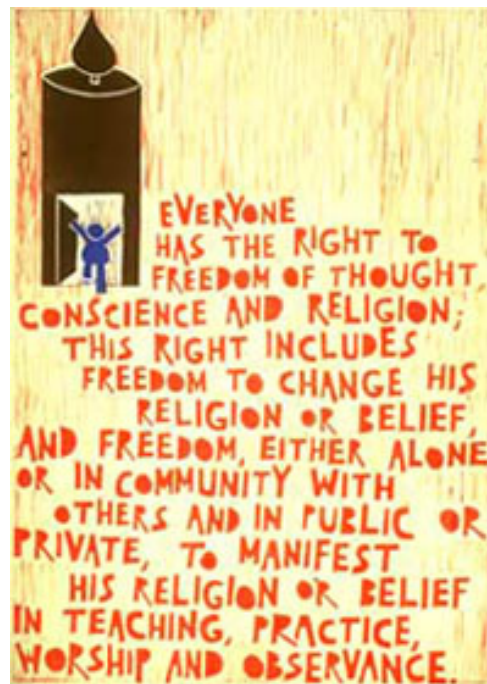
E. QUESTIONS TO GENERATE DISCUSSION:

- What are human rights?
- What human rights are universal and essential?
- Who protects those rights?
- What does it look like when those rights are protected?
- What does it look like when those rights are violated?
- Why was the Bill of Rights created and whom does it protect?
- Why was the Universal Declaration of Human Rights created and whom does it protect?

F. LEARNING ACTIVITY:

- Students will begin the lesson by discussing the pledge of allegiance. They will discuss its meaning and whether it is an accurate representation of what they see every day in their school, community, and country.
- Students will discuss and reflect on the content and purpose of the United Nations' Universal Declaration of Human Rights, and the first ten amendments to the United States Constitution, otherwise called the Bill of Rights.
- Students will be given copies of both texts and will work in groups to decide on one article from either document that they think is the most important.

- Each group should be able to share why they believe their chosen article is the most important to the class.
- Students will be introduced to the stop-motion process.
- Students will be shown examples of artists working in stop-motion animation, and examples of animations relevant to human rights.
- In groups, students will choose an article to create a stop-motion animation about.
- Students will create storyboards first, then use cameras and various mixed media and materials to make video “sketches”.
- These video “sketches” will allow students to experiment with materials, and to determine where to place the camera, and how many frames they need to take to make a successful film.
- Student groups will then create their stop-motion films, edit them, and turn in a final product that is finished and contains a title card and end credits.
- Projects will be shared with the whole class in a critique.
- Students will be able to speak about their process and the subject of their work.
- Finished products may be shown as PSAs to the entire school community.



G. DIFFERENTIATION:

- The Bill of Rights is shorter and likely more familiar to students than the Universal Declaration of Human Rights, and may be a better fit for students who are less academically motivated.
- Students who might have an exceptionally difficult time working in a group may present their own video.
- Students who might have an exceptionally difficult time using technology and video editing may be allowed to make a static mixed media piece.

Prints for a Better World

11th and 12th grade

Lesson 2



Alberto Beltrán, **Detengamos la guerra**, 1951

Whitney Brooks

Spring 2015

Introductory Information:

Title: Prints for a Better World

Class: general visual arts

Grades: 11-12

Class Size: 25 Students

Duration of lesson: 5 hour long classes during which to work, followed by one or two class periods of critique and sharing.

Description of Lesson: This lesson is meant to give a historical context to printmaking by looking at work of the past and connecting such work with that being produced today by current printmakers. Students will consider social and political issues that are relevant or interesting to their lives, and create a series of relief block prints in response.

STAGE 1: DESIRED RESULTS

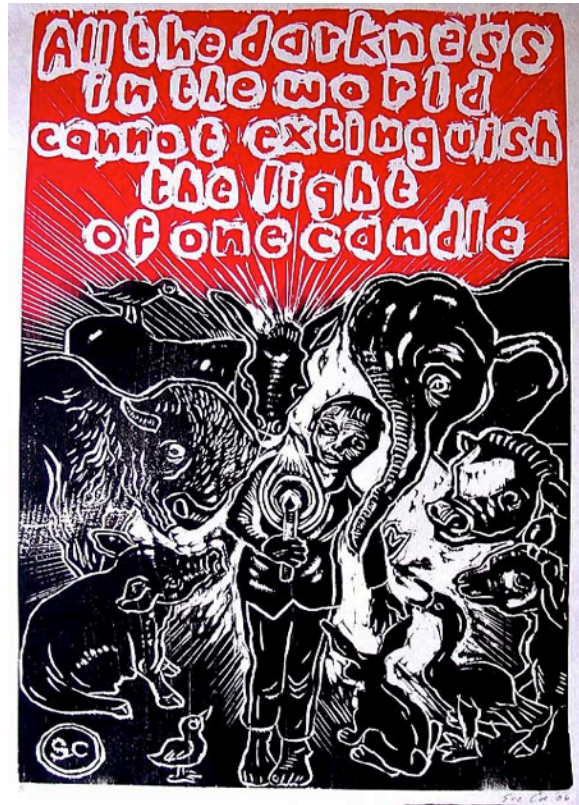
A. ENDURING UNDERSTANDINGS:

Students will understand that:

- Printmaking allows for multiple copies of an image to be produced, and easily brings art to the masses.
- Printmaking facilitates the spread of information and expression, and lends itself to political activism.

B. ESSENTIAL QUESTIONS:

- What role does an artist have in the social aspects of society?
- Does an artist have a responsibility to comment on society?
- How socially and politically conscious am I?



Sue Coe, *Candle*

C. STATE STANDARDS ADDRESSED:

Visual Arts:

- **Standard 1.14, 1.15: Methods, Materials, and Techniques.**
 Demonstrate a mastery of tools and techniques in one medium
 Describe and apply procedures for the safe and proper maintenance of the workspace, materials, and tools; identify potential health hazards associated with material
- **Standard 6.3: Purposes and Meanings in the Arts.** Interpret the meanings of artistic works by explaining how the subject matter and/or form reflect the events, ideas, religions, and customs of people living at a particular time in history
- **Standard 7.9: Connections: Roles of Artists in Communities.** Identify artists who have been involved in social and political movements, and describe the significance of selected works

History:

- **1.8. Concepts and Skills: History and Geography:** Interpret the past within its own historical context rather than in terms of present-day norms and values.

D. ACQUISITION/ LEARNING OBJECTIVES:

- The students will identify the historical context for art that was or is created as social or political commentary.
- Students will discuss and reflect on why printmaking is a medium particularly suited to political commentary, and ways political messages can reach a large audience.
- The students will be able to create a series of block prints from linoleum plates, through which they will articulate a stance on a social or political issue of concern to them.
- The students will present their work to the class, be able to give and respond to feedback respectfully, and be able to describe the issue their work addresses and explain why these issues are important..

STAGE 2: ASSESSMENT EVIDENCE**A. PERFORMANCE TASK OR FINAL PRODUCT:**

Each student will draft two to three designs, illustrating a social issue of their choosing. In consult with the instructor, the student will select the design that best conveys their message, and refine that image.

- Each student will transfer and carve their image onto a linoleum block. The final product will be a series of 12 clean, finished prints pertaining to the student's chosen social issue.

B. CONTINUUM OF ASSESSMENTS:

- Students will be able to present their work to the class and briefly and succinctly describe the subject of their print, explain why the issue is of interest or significance to them, give some context and background for their issue, and be comment on their artistic and design choices.

C. CRITERIA:

- The student identified a relevant social issue and is able to explain why it is important to them and give some background information.

- The student created drafts and was careful in selecting and revising a final design from those drafts.
- The student used class time responsibly and effectively and was careful in their carving and printing.
- The student created an edition of at least 12 prints that are clean, finished, and editioned.

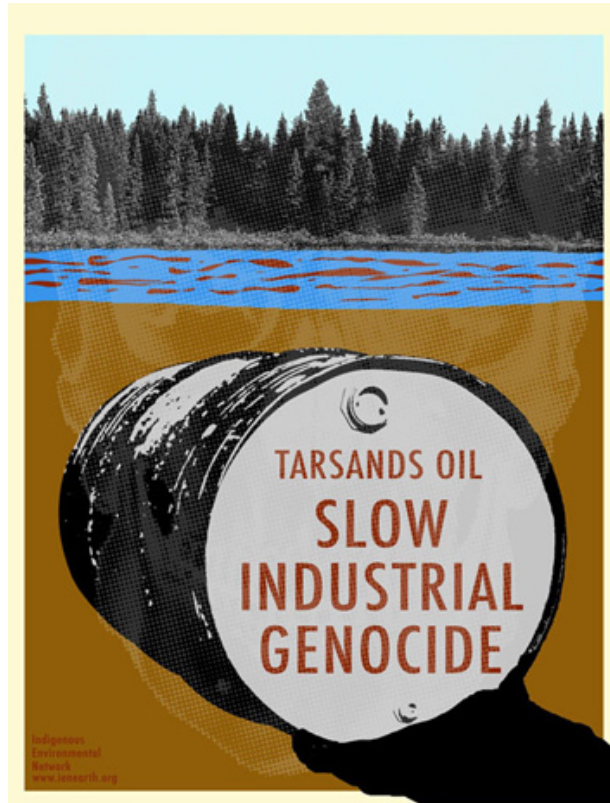
STAGE 3: LEARNING PLAN

A. MATERIALS AND EQUIPMENT:

- linoleum plates
- printing ink
- brayers
- bench hooks
- linoleum cutters and various sizes of blades
- paper
- pencils
- permanent markers

B. RESOURCES: VISUALS, TEXT, MEDIA AND WEB

- The Beehive Design Collective - beehivecollective.org
- Bread and Puppet Theater - breadandpuppet.org
- Gabler, J. Käthe Kollwitz from http://www.moma.org/collection/artist.php?artist_id=3201
- Just Seeds Artist Collective from <http://www.justseeds.org/>
- MacPhee, J. (2009). Paper politics socially engaged printmaking today. Oakland, CA: PM Press.



John MacPhee

- PRINTERESTING. from <http://www.printeresting.org>
- TGP El Taller de Gráfica Popular, a text by Michael T.Ricker, from <http://www.fulltable.com/vts/t/ttf/tgp/text.htm>

C. VOCABULARY WITH DEFINITIONS:

- **Propaganda:** Artwork that serves the purpose of advancing particular political or social views
- **Historical context:** Circumstances and events that have preceded the artist, informed the artist, formed the artist
- **Popular art:** Artwork based on the current needs and struggles of the people
- **Reduction Block Print:** A relief print made from alternately cutting and printing the same block, usually working from dark colors to light.
- **Artist Collective** - An artist collective is an initiative that is the result of a group of artists working together, usually under their own management, towards shared aims.

D. TEACHER INSTRUCTION:

- Teacher will begin lesson with a presentation highlighting the work of socially and politically conscious printmakers.

- The teacher will show the work of German printmaker and sculptor **Kathe Kollwitz**. Kollwitz was born in Prussia in 1876 to a family that valued social activism and artistic pursuits. Much of Kollwitz's early work was inspired by the residents of her working class neighborhood, and showed the struggles of poverty in early 20th century Germany. Her work continued in emotion-filled black and white prints depicting her personal loss - her son was killed in WWI - and that of others during wartime. Kollwitz's artwork was surrounded by controversy: in 1897 she was banned from receiving an award because of the subject matter of her work. Later in her life, during the Nazi era, she was forced to resign as professor at the Prussian Academy of Art, was barred from exhibiting her work, and had to remove artwork on display in various museums and galleries.
- The **Taller de Gráfica Popular** (Spanish for People's Graphic Workshop) is an artist's print collective founded in Mexico in 1937, which was primarily concerned with using art to advance revolutionary social causes. The Taller was an artist collective, made their art collectively, and had an anti-commercial policy of not numbering prints. However, it sold prints and was the first political publishing workshop in Mexico to do so.
- The teacher will show work from other artists and artists' collectives such as Sue Coe, Shepard Fairey, Bread and Puppet Press, and the Beehive Design Collective. The teacher will assess and expand on students' understanding of the function of artists' collectives.
- The teacher will ask students to brainstorm as a class some issues of social and political inequity.
- Teacher will explain the process of block printing, making certain students understand that they are working reductively.
- Teacher will supply students with paper and materials for drafting, and students will be asked to come up with a few sketches for their prints, paying attention to design, composition and line.
- Teacher will help students select and refine a design from their drafts.
- Teacher will demonstrate to students how to transfer their design onto a linoleum block. Teacher will also demonstrate safe carving techniques.
- Teacher will check for student understanding of safe cutting techniques, and for understanding of the reduction process.
- Teacher will, when students have carved their blocks, give a demonstration of printing from the blocks onto paper with proper registration.
- When students have completed their editions of prints, the teacher will lead a discussion of the students' work and their subject matter.

E. QUESTIONS TO GENERATE DISCUSSION:

- What are the advantages and disadvantages of a medium that allows for the creation of multiple identical images?
- Are there artistic and stylistic trends in politically aware art?
- How does this kind of art differ from other kinds of art?
- What are some benefits to working in an artist collective? Why might artists choose to work this way? What are other types of collectives you can think of?

F. LEARNING ACTIVITY:

- Students will look at examples of work from printmakers whose work centers around social activism.
- Students will identify why printmaking, in particular, is widely used by artists to make social and political commentary.
- Students will reflect on other media through which artists are able to reach wide audiences, and consider the historical and technological context of those media, as well as print media.
- Students will brainstorm current social and political issues about which they feel particularly concerned, or interested in.
- Students may be given time to use the internet to do research regarding these topics.
- After having researched and chosen a topic, students will draft a series of two or three sketches.
- Students will refine their drafts and consider which formal elements they will employ, such as contrast, weight of line, color and composition.
- Students will draw their designs with permanent markers onto their linoleum blocks in preparation for cutting.
- Students will select the appropriate linoleum cutting blades, and use the linoleum cutter and bench hook properly to safely and neatly carve out their blocks.
- Using ink and brayers, students will apply ink to their plates. Students will make proofs, then, paying attention to registration, create a series of at least 12 prints.
- Each student will briefly present their work to the class. In this presentation the student will be able to talk about their artistic choices, and give a background and context for their subject matter.

G. . DIFFERENTIATION:

- Students may print in more than one color, if they feel confident in their skills and understanding of the reduction process.
- Students who feel challenged by the process, but still wish to use more than one color, may make single-color prints, and hand color sections of their prints with watercolors or other inks.
- Students may also consider how their work should be displayed, and are encouraged to display their work in public places (as long as it is not being done illegally).

Site, Scale, and Context: Installation Art

11th and 12th grade

Lesson 3



Kara Walker

Whitney Brooks
Spring 2015

Introductory Information:

Title: Site, Scale, and Context

Class: General Visual Arts

Grades: 11-12

Class Size: 25 Students

Duration of Lesson: 5 hour long classes during which to work, followed by one or two class periods of critique and sharing.

Description of Lesson: Students will learn about installation, and discuss the effects of scale and site specificity. The teacher will assess students' prior knowledge and facilitate a discussion on racial tension and violence in American history. Students will create installations with the aim of raising consciousness about a current social issue.

STAGE 1: DESIRED RESULTS

A. ENDURING UNDERSTANDINGS:

Students will understand that:

- Artists use installation art to create spaces that intend to impact the feelings and behaviors of viewers and participants.
- Some artists use history as a starting point for their work, and for understanding current events.

B. ESSENTIAL QUESTIONS:

- How does installation, and site specific artwork affect its audience in different ways from self-contained works of art?
- Does an artist have a responsibility to comment on society?

C. STATE STANDARDS ADDRESSED:

Visual Art:

- **Standard 3.12: Observation, Abstraction, Invention, and Expression.** Demonstrate the ability to use representation, abstraction, or symbolism to create 2D and 3D artwork that conveys a personal point of view about issues and ideas
- **Standard 6.3: Purposes and Meanings in the Arts.** Interpret the meanings of artistic works by explaining how the subject matter and/or form reflect the events, ideas, religions, and customs of people living at a particular time in history
- **Standard 7.10: Connections: Roles of Artists in Communities.** Describe the roles of government, philanthropy, arts institutions, critics,

and the publishing, recording, and tourism industries in supporting the arts and historic preservation, and in creating markets for the arts

History:

- **5.26. U.S. II Learning Standards: The Age of Reform: Progressivism and the New Deal, 1900-1940:** Describe how the battle between traditionalism and modernity manifested itself in the major historical trends and events after World War I and throughout the 1920s (racial and ethnic tensions).

D. ACQUISITION/ LEARNING OBJECTIVES:

- Students will discuss the installation work of contemporary artists Robert Gober and Kara Walker. They will examine Gober's wall paper installation Untitled and Kara Walker's wall sized tableau's which depict issues of race, representation, and power, and the collusion of fact and fiction in history.
- Students will learn about installation. They will discuss the effects of scale and site specificity.
- Students will create installations based on a current or historical event.
- Students will explore scale, juxtaposition, and repetition.

STAGE 2: ASSESSMENT EVIDENCE

C. PERFORMANCE TASK OR FINAL PRODUCT:

- The final product will be a work of site-specific installation art. A successful finished product will be an installation that creatively and thoughtfully engages the viewer and alters the viewer's experience of a space, and makes the viewer consider the artists' position on a social issue or theme.

D. CONTINUUM OF ASSESSMENTS:

- A successful finished product will also include evidence of research, brainstorming and planning. Students should be able to articulate and explain their creative process, intent, and artistic choices to the class in a final critique.

C. CRITERIA:

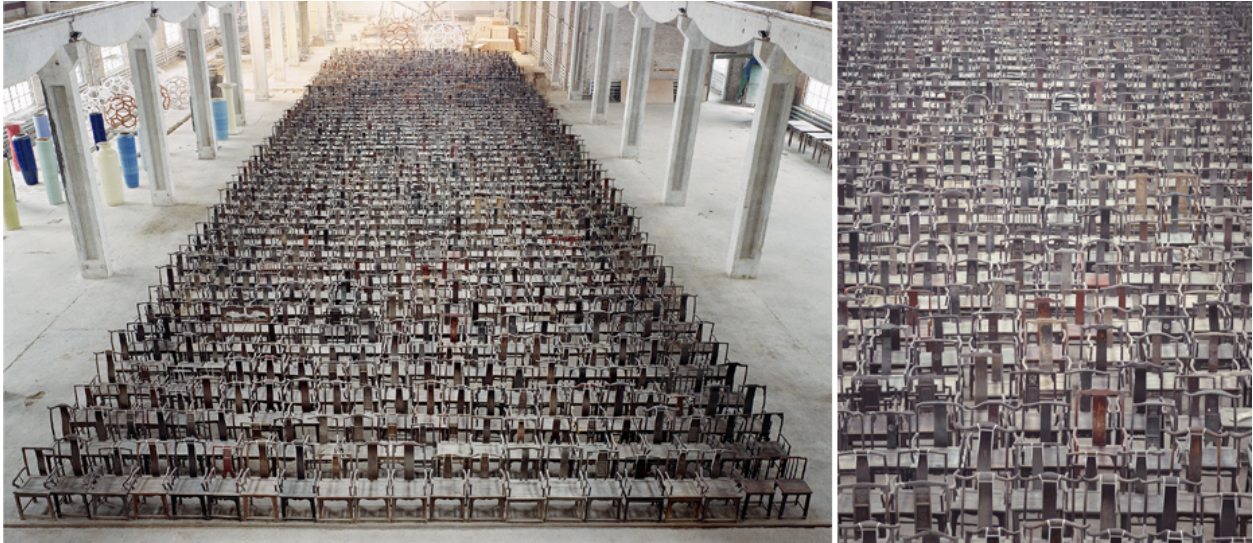
- Students did significant research on topics and other artists working in installation.
- Student demonstrates an understanding of installation art and concepts of scale, context, and site-specificity.
- Student worked collaboratively with group and contributed to a successful finished product.
- Finished installation engages the viewer and utilizes the space to the fullest potential.
- Student is reflective and able to speak about their process and choices.

STAGE 3: LEARNING PLAN**E. MATERIALS AND EQUIPMENT:**

- Computer
- Projector
- Laptops or computer workstations for students' research
- Any art room materials needed as determined by students and teacher

F. RESOURCES: VISUALS, TEXT, MEDIA AND WEB

- Art in the Twenty-First Century Season Six Educators' Guide, <http://www.pbs.org/art21/>
- The Art of Kara Walker. (n.d.). Retrieved March 1, 2015, from <http://learn.walkerart.org/karawalker>
- Robert Gober, Untitled; About This Artwork. (n.d.). Retrieved March 1, 2015, from <http://www.artic.edu/aic/collections/artwork/192689>



Ai Weiwei, *Fairytale*, 2007

G. VOCABULARY WITH DEFINITIONS:

- **Installation art** - an artistic genre of three-dimensional works that are often site-specific and designed to transform the perception of a space.
- **Juxtaposition** - the fact of two things being seen or placed close together with contrasting effect.
- **Scale** - the size of an object in relationship to another object . In art the size relationship between an object and the human body is significant.
- **Context** - the circumstances that form the setting for an event, statement, or idea, and in terms of which it can be fully understood and assessed
- **Silhouette** - a representation of someone or something showing the shape and outline only, typically colored in solid black.
- **Tableau** - a group of models or motionless figures representing a scene from a story or from history; a tableau vivant.

H. TEACHER INSTRUCTION:

- Students will discuss the installation work of contemporary artists Robert Gober and Kara Walker. The teacher will show Gober's wall paper installation *Untitled*.
- The teacher will also show Kara Walker's wall sized tableaus, which depict issues of race, representation, and power, and the collusion of fact and fiction in history.
- The teacher will ask students to react to the imagery and discuss the artists' intentions.

- The teacher will assess students' prior knowledge and facilitate a discussion on racial tension and violence in American history.
- Teacher will discuss events such as the murder of Emmett Till in Mississippi in 1955, through more recent examples of racially linked violence such as the shootings of Trayvon Martin and many others. Other hate crimes, such as the 1998 murder of Matthew Shepard, might also be considered.
- Teacher will ask students to research artists who work in installation for homework. Teacher will facilitate a discussion of these artists work, and show work of other installation artists whose work raises awareness of social issues.
- Teacher will break students into groups and explain that they will each be given a space in the art room and/or school where they will be creating a site-specific installation.
- Teacher will ask students to consider how they will use scale, and visual elements such as repetition and juxtaposition to affect their audience.
- Teacher will allow groups time to do further research, pick a theme for their installation, and draft a proposal with a list of needed materials.
- Teacher will consult with each group, approve or give suggestions for each proposal, and assist students as they work to create their installations.



Jenny Holzer, Projections

E. QUESTIONS TO GENERATE DISCUSSION:

- In Guber's installation, America's racial history becomes a literal background for viewers of this piece; how can you make your cultural background visible through installation art?
- Where do we see powerful images juxtaposed elsewhere in our lives?
- Do issues of race, identity, or personal experience shaped their interpretation of Guber or Walker's work?
- Kara Walker uses silhouettes in her work; in what ways might a silhouette of a person reproduce certain stereotypes?
- How do other artists use installation art in ways that are different than Guber and Walker? Similar?
- How is installation different than other art forms or media?

H. LEARNING ACTIVITY:

- Students will discuss the installation work of contemporary artists Robert Gober and Kara Walker.
- Students will examine Gober's wall paper installation *Untitled, 1989*, a wallpaper sized piece that juxtaposes repeating images of a black man being lynched with that of a white man sleeping.
- Students will look at Kara Walker's wall sized tableaus, which depict issues of race, representation, and power, and the collusion of fact and fiction in history.
- Students will be asked to react to the imagery and discuss the artists' intentions.
- Students will research other artists who work in installation art as homework, and share their findings in class.
- In groups, students will create proposals for installation art.
- Students will work collaboratively to make a given space engaging to viewers, and to convey a certain message or feeling.



Robert Gober, *Untitled, 1989*.

I. . DIFFERENTIATION:

- Students may use any materials available as long as the teacher approves. Students who are more comfortable working with video and new media may choose to create a video or projection on a space.

- Students may make installations based on current events and situations, historical moments, or any issue they find compelling and relevant, as long as the teacher approves their proposal.