

LESSON PLAN FORMAT

Teacher: Sage Kugler

Unit Title: N/A

Lesson Title: Patterned Watercolor Landscapes

Grade Level: 6

Number of Students: Period 2- 10, Period 7- 12

BIG IDEA

List the name of the big idea/concept that your group is using to guide your lesson.

- Creative/Material Exploration
- Emotion Within Colors

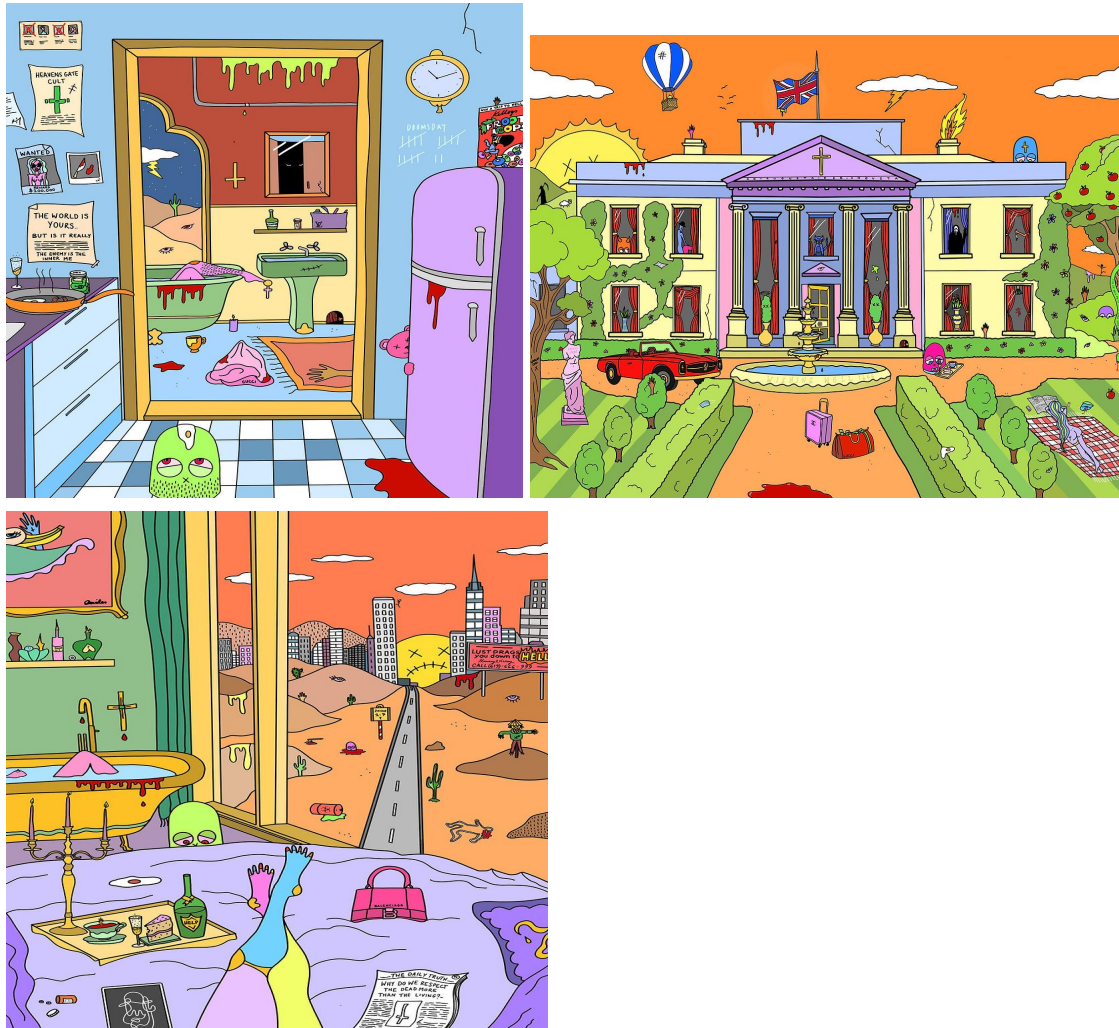
ART / ARTIST(S) OF RELEVANCE

David Hockney



David Hockney (born 9 July 1937) is an English painter, draftsman, printmaker, stage designer, and photographer. As an important contributor to the pop art movement of the 1960s, he is considered one of the most influential British artists of the 20th century.

Graceland London



Graceland London is an artist based in London, UK. She studied Fine Art and History of Art at Hampstead Fine Arts, and a BA in 3D Digital Design and Animation at Greenwich University. Graceland London's brave use of bold and bright colors in her artwork provides an iron fist in a velvet glove. The color in her work is juxtaposed by the darker themes she is set to exploring. Loading her artwork with an array of symbols, Graceland London invites her audience to really look at her work closely. Operating on the basis that the more you look the better you can see, Graceland London's artwork is full of surprises.

Lorna Sinclair



Lorna Sinclair is a Scottish artist currently living and working in Glasgow. Lorna paints to create new, colorful realities. Using a highly saturated palette, strong contrasts and rich patterns, Lorna strives to create an immediate impact through her work. Colour moves her to paint, and is used to explore Lorna's keen interest in aestheticism and harmony within her images. Inspiration is drawn from experiences: scenes from Lorna's everyday domestic spaces are merged with majestic landscapes from travels.

Cornelia Fitzroy



Cornelia FitzRoy is a landscape artist based in Norfolk. Her artistic inspirations come from a range of renowned Modern British artists including the work of Eric Ravillious, David Hockney, Julian Trevelyan and Paul Nash. Cornelia's works take us on a magical journey through our much-loved British landscape with an emphasis on line and design, vibrant use of color and an important sense of place.

PREREQUISITES

Students should have had art in elementary school and should be familiar with oil pastels and watercolors. They should also be familiar with the primary and secondary colors.

SAFETY HAZARDS

N/A

INTERDISCIPLINARY CONNECTIONS

This project focuses on the science behind color along with chemical reactions between the use of oil pastels and watercolor (resist). It is also important to highlight the variety of landscapes within one's environment that students can use for inspiration.

LESSON OVERVIEW

Since we are starting fresh with a new group of students, it's important to understand the level of knowledge students have as they enter the class. Since we only have a few weeks with them, we feel it is important to have the first week consist of "mini lessons" to help better understand what students are interested in along with giving them the opportunity to experience a variety of materials. In this lesson, students will be creating patterned landscapes inspired by David Hockney along with other contemporary artists. Students will spend two days creating a landscape and using oil pastels to experiment with line and pattern, and watercolors to explore how colors can impact the tone or mood of an artwork. In order to do this, we will discuss ways that color can impact the tone and feeling of an artwork along with learning how line and pattern can create contrast and focal points, and share a variety of contemporary artists that use these techniques within their artmaking practices.

LEARNER OBJECTIVES

Students will explore line and pattern to create texture through the use of oil pastels.

Students will begin investigating color and its impacts on emotional experience through the use of watercolor.

Students will complete an artwork inspired by David Hockney's colorful landscapes.

Students will evaluate their understanding of oil pastels and watercolor through self-assessment via Google Classroom.

NATIONAL ART STANDARDS

VA:Cr2.1.6a: Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.

- Students will explore line and pattern through the use of oil pastels.

- Students will begin investigating color through the use of watercolor.

PENNSYLVANIA DEPARTMENT OF EDUCATION STANDARDS

9.2.8.E: Analyze how historical events and culture impact forms, techniques and purposes of works in the arts

- Students will complete an artwork inspired by David Hockney's colorful landscapes.

9.1.8.C: Identify and use comprehensive vocabulary within each of the arts forms.

- Students will evaluate their understanding of oil pastels and watercolor through self-assessment via Google Classroom.

MATERIALS NEEDED FOR LESSON

Watercolor palettes, paintbrushes (varying sizes), cups for water, oil pastels, mixed media paper (at least 8 x 11 inches)

TEACHER ACTIONS / EXPECTED LEARNER ACTIONS

Day	Teacher Actions	Expected Learner Actions
Thursday	<ul style="list-style-type: none"> - Present slides including Hockney, contemporary artists (Graceland London, Lorna Sinclair, Cornelia Fitzroy) - https://docs.google.com/presentation/d/1z1ZA_7a9Ss1RDAvjQ9S6WuDrnBpf4fexPfF58JDnFmg/edit?usp=sharing - First demonstration is for oil pastels, I will give tips and tricks that students can use and experiment with - When students finish with oil pastels, I will give a demonstration on how to use watercolors so students can explore and apply to final piece (dependent on time, can be pushed to friday) - Assist students around classroom as needed - Help students clean up at the end of the period 	<ul style="list-style-type: none"> - Pre-assessment using Google Classroom Quiz (scale 1-10, asking about what they know prior to lesson about line, color, etc) - Listen and engage with slides (ask questions, respond to questions) - Listen to presentation and demonstration(s) - Think about favorite places, vacations spots or look on Chromebooks to find inspiration for final piece - Students will be given time to experiment with materials before starting final piece - Students will begin working on sketching and working on oil pastel outlines - If they finish with oil pastels, they can watch a

		<p>demonstration on working with watercolor and begin experimenting</p> <ul style="list-style-type: none"> - At least 5 minutes before the end of class, students are expected to clean up, put materials away, wash brushes, spray tables
Friday	<ul style="list-style-type: none"> - Students will continue working on their artwork - if students are ready for watercolors on Friday, give demonstration - Continue to help and assist as needed - Help students clean up at the end of the period 	<ul style="list-style-type: none"> - Finish their artworks - If they finish with oil pastels, they can watch a demonstration on working with watercolor and begin experimenting - At least 5 minutes before the end of class, students are expected to clean up, put materials away, wash brushes, spray tables - Post assessment (same questions as prior to measure what they learned after lesson)

ENDING THE LESSON

Closure of Lesson

This lesson will conclude with a final self evaluation via Google Classroom that will compare their responses from the pre-assessment.

REFERENCES TO MATERIALS CONSULTED

<https://www.gracelandlondon.com/about>

<https://www.tate.org.uk/art/artists/david-hockney-1293>

<https://www.lornasinclair.com/selected-work-1>

<https://dacre-art.com/artists/cornelia-fitzroy/#biography>

THE CLASSROOM AS A THIRD TEACHER

There are three rows of tables that students sit at during class. In the center and the front of the classroom, there are two empty tables that are used for art supplies and demonstrations. The front table will be where materials are located during class and the middle table will be where demonstrations are held. Students have access to the sinks and back of the room for more

paintbrushes and on the opposite side of the classroom, the drawing center has additional oil pastels if needed.

ASSESSMENT

Students will fill out a pre and post assessment on Google Classroom with the following questions

Pre-Assessment

- On a scale of 1-5, how comfortable are you with using oil pastels?
- What are some things you know about oil pastels?
- On a scale of 1-5, how comfortable are you with using watercolors?
- What are some things you know about watercolors?

Post-Assessment

- What are 2 things you learned about oil pastels?
- What are 2 things you learned about watercolors?
- How do artists use color within their artwork?
- What is one thing you want to learn more about?
- On a scale of 1-5, how comfortable are you with using oil pastels?
- On a scale of 1-5, how comfortable are you with using watercolors?

LESSON PLAN FORMAT

Teacher: Sage Kugler

Unit Title: Creative Fundamentals

Lesson Title: Connecting the Dots

Grade Level: 6

Number of Students: Period 2- 10, Period 7- 12

BIG IDEA

- Creative/Material Exploration
 - introducing new material with new technique
- Color Theory

ART / ARTIST(S) OF RELEVANCE

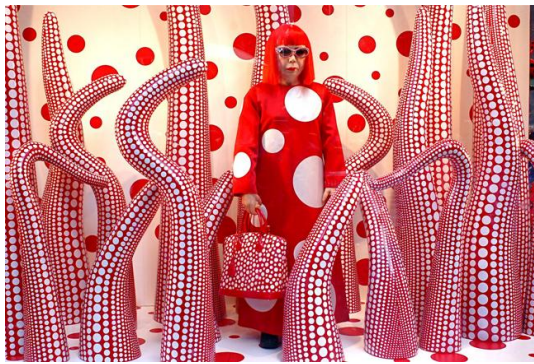
Georges Seurat



<https://www.youtube.com/watch?v=vBBOMLURSGA>

At the start of his career, Seurat followed a traditional path: taught to paint by a pupil of Ingres, Henri Lehman, at the École des Beaux-Arts in Paris; studying the works of early Italian and 17th-century French artists in the Louvre; and then exhibiting at the official Salon. His drawings in Conté crayon allowed for very subtle tonal gradation; they shimmer in a manner akin to the effect created by Seurat's pointillist painting technique.

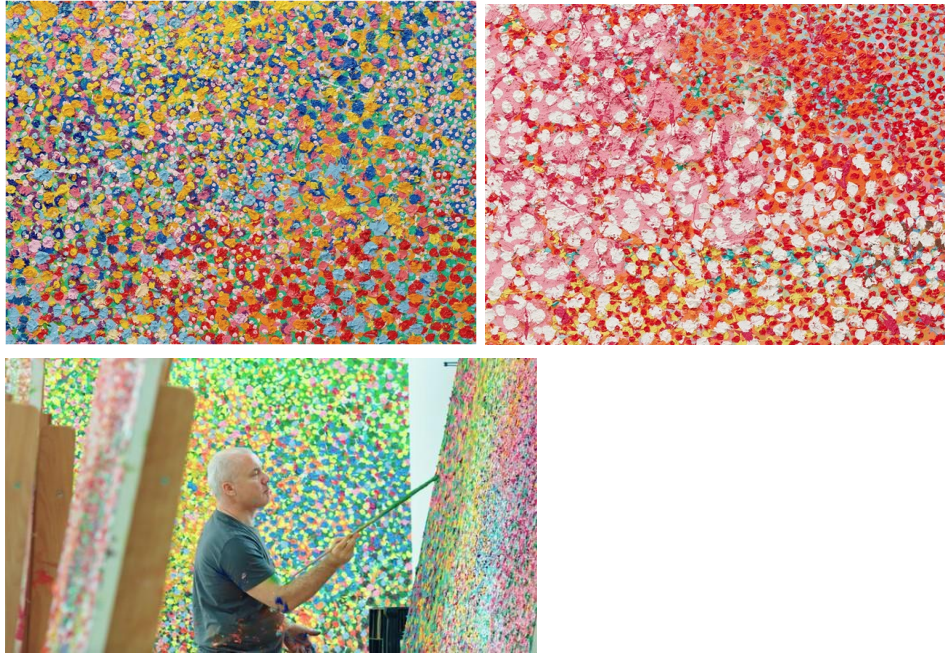
Yayoi Kusama



https://www.youtube.com/watch?v=IG_8vNTAXbY

Yayoi Kusama is a Japanese artist who is sometimes called 'the princess of polka dots'. Although she makes lots of different types of art – paintings, sculptures, performances and installations – they have one thing in common, DOTS! Yayoi Kusama tells the story of how when she was a little girl she had a hallucination that freaked her out. She was in a field of flowers when they all started talking to her! The heads of flowers were like dots that went on as far as she could see, and she felt as if she was disappearing or as she calls it 'self-obliterating' – into this field of endless dots. This weird experience influenced most of her later work.

Damien Hirst



British conceptual artist, Damien Hirst is known for his controversial take on the relation between art, life, and death. Hirst's work regularly investigates and disputes contemporary belief systems, and analyzes the anxieties and ambiguity of humanness. More recently, Hirst focused on the formal qualities of art and was inspired by his older series "*Spot Paintings*" that began in 1986, as well as being greatly influenced by the Pointillist and post-Impressionist painting techniques. Hirst created his series' "*The Veil Paintings*"(2018) and "*The Colour Space*"(2018) which responded to his previous works and examined color, the relationship between colors and its effect on the eye.

Aboriginal Era Artworks



Aboriginal culture dates back as far as between 40,000 – 60,000 years, possibly longer. This is when Aboriginal people first settled in what is now known as Australia. The first evidence of Aboriginal ethos or philosophy is evident in the still visible rock art which dates back more than 20,000 years. There is no written language for Aboriginal People so in order to convey their important cultural stories through the generations, it is portrayed by symbols/icons through their artwork. It is imperative to pass on information to preserve their culture. Indigenous art is centered on storytelling. It is used as a chronical to convey knowledge of the land, events and beliefs of the Aboriginal people. The use of symbols is an alternate way to write down stories of cultural significance, teaching survival and use of the land. The interpretations of the iconography differ depending on the audience.

PREREQUISITES

Students should have previous experience working with acrylic paint in past art classes. They should also understand the basic primary and secondary colors. Previously, students worked with colors and relating them to emotions, so now students will learn about color theory and how they impact one another through our visual rods and cones.

INTERDISCIPLINARY CONNECTIONS

Given that we are focusing on color theory and vision (putting the dots together within a pointillism artwork), there will be connections to the science behind sight and the colors we see in order to understand how pointillism visually works.

LESSON OVERVIEW

After experimenting with watercolors and oil pastels, students are familiar with how color can impact the emotional aspects of an artwork. Now it's time for students to further learn about how color is used through the use of color theory. One art technique that was known for its use of color theory principles is pointillism, the technique of creating an artwork using dotting brushstrokes. In this lesson, students will be using pointillism to create an original artwork using acrylic paint. We will be looking at both historical and contemporary artists who use pointillism in their work. The students will have the opportunity to research references that will aid in inspiration and then they will use Q-tips for the dotting techniques.

LEARNER OBJECTIVES

Students will learn about the history of pointillism.

Students will apply their pointillism knowledge to create an original artwork.

Students will compare and critique past and contemporary pointillist artists.

NATIONAL ART STANDARDS

VA:Cr1.1.6a: Combine concepts collaboratively to generate innovative ideas for creating art.

- Students will apply their pointillism knowledge to create an original artwork.

VA:Cr2.1.6a: Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.

- Students will learn about the history of pointillism.
- Students will apply their pointillism knowledge to create an original artwork.

VA:Cn11.1.6a: Analyze how art reflects changing times, traditions, resources, and cultural uses.

- Students will compare and critique past and contemporary pointillist artists.

PENNSYLVANIA DEPARTMENT OF EDUCATION STANDARDS

9.1.8.E: Communicate a unifying theme or point of view through the production of works in the arts.

- Students will learn about the history of pointillism.

MATERIALS NEEDED FOR LESSON

acrylic paints, paint palettes, Q-tips, paper, pencils

TEACHER ACTIONS / EXPECTED LEARNER ACTIONS

Day	Teacher Actions	Expected Learner Actions
Tuesday	<ul style="list-style-type: none">- Present slides including the history of Pointillism, Seurat,	<ul style="list-style-type: none">- Pre-assessment using Google Classroom Quiz (scale 1-5, asking about what they know

	contemporary artists, color theory, and dotting techniques - slides: https://docs.google.com/presentation/d/1ZSaOpmiS2Kk9OgcKkfSBgrASfXEzFBnC2jX_5I_sw1c/edit?usp=sharing - Give demonstration on how to properly use the Q-tips when painting - Help students clean up at the end of the period	prior to lesson about painting and alternative tools) - Listen and engage with slides (ask questions, respond to questions) - Listen to presentation and demonstration(s) - Students will begin working on sketching and working on outlines - At least 5 minutes before the end of class, students are expected to clean up, put materials away, wash brushes, spray tables
Wednesday	- Students will continue working on their artwork - Continue to help and assist as needed - Help students clean up at the end of the period	- Students will continue working on their artwork - Students may begin painting and using Q-tips - At least 5 minutes before the end of class, students are expected to clean up, put materials away, wash brushes, spray tables
Thursday	- Students will continue working on their artwork - Continue to help and assist as needed - Help students clean up at the end of the period *students may need an extra few days the following week*	- Students will continue working on their artwork - At least 5 minutes before the end of class, students are expected to clean up, put materials away, wash brushes, spray tables - Post assessment (same questions as prior to measure what they learned after lesson) *students may need an extra few days the following week*
Friday	*No School - Weather Make-Up Day*	*No School - Weather Make-Up Day*

ENDING THE LESSON

Closure of Lesson: This lesson will conclude with a final self evaluation via Google Classroom that will compare their responses from the pre-assessment.

REFERENCES TO MATERIALS CONSULTED

<https://www.tate.org.uk/kids/explore/who-is/who-yayoi-kusama>

<https://www.guyhepner.com/damien-hirst-back-to-basics/>
https://www.metmuseum.org/toah/hd/seni/hd_seni.htm

THE CLASSROOM AS A THIRD TEACHER

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ASSESSMENT

Pre-Assessment (Google Form)

- On a scale of 1-5, how comfortable are you with using acrylic paints?
- What are some things you know about acrylics?
- What are some alternative materials (not paintbrushes) that you can paint with?

Post-Assessment (Google Form)

- Name 3 things you learned in art class this lesson.
- List two things you want to learn more about.
- Ask one question about today's lesson.

LESSON PLAN FORMAT

Teacher: Sage Kugler

Unit Title: Beyond Reality

Lesson Title: Psychedelic Figures

Grade Level: 8

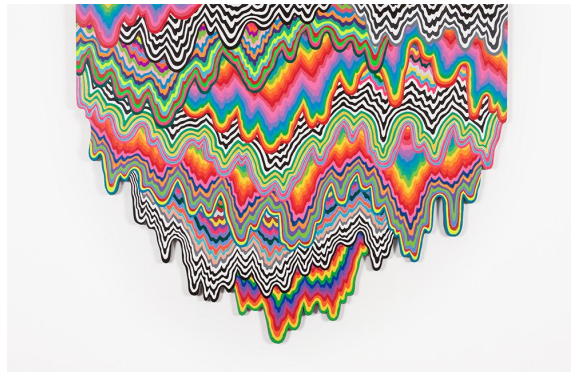
Number of Students: 15

BIG IDEA

- Fluidity
 - linework and abstract features
- Identity
 - portrait, how they want to depict themselves

ART / ARTIST(S) OF RELEVANCE

Jen Stark



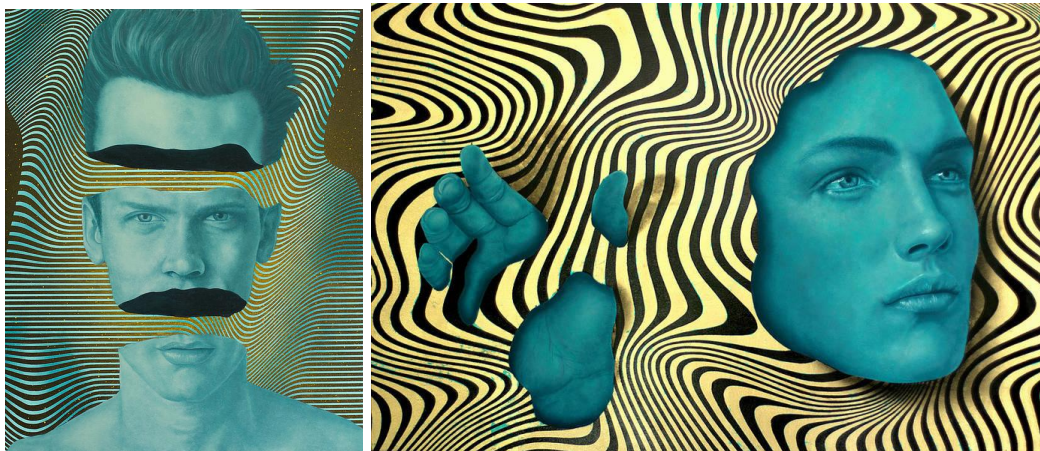
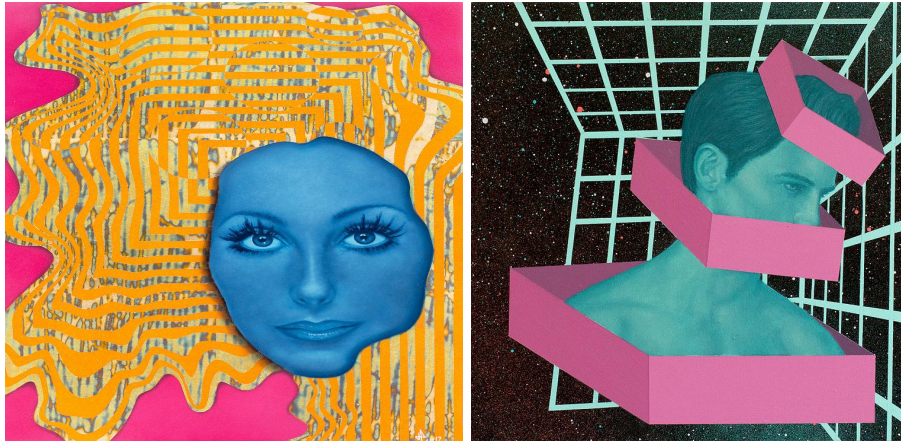
Jen Stark's art is driven by her interest in conceptualizing visual systems to simulate plant growth, evolution, infinity, fractals, mimetic topographies, and sacred geometries. Using available materials—paper, wood, metal, paint—Stark strives to make work that balances on a razor's edge of optical seduction and perceptual engagement.

Jeremy Lampkin



“For me art is about making gems out of tragedies. My style is a distortion of light, color, and physical features inspired by the look of the Moai statues of Easter Island. I've been fascinated by the esoteric mysteries of anthropology my entire adult life, studying various worldviews spanning from ancient times to present day and into the realm of science fiction. Gnosticism may be the most influential philosophy to me, though I prefer to think of my path as more holistic. In my view, there is one meta-mythology composed of all mythologies.”

Johnnie Thornton



Johnnie Thornton was born and raised in Southern California and is currently living & working as an artist in Palm Springs and Los Angeles. Thornton's body of work is a mix of photo realistic oil painting and geometric/psychedelic abstract painting. His work is largely influenced by sociology, geometry, architecture, and their relationship to nature. As a self-taught artist, Thornton draws inspiration from experience and environment. Thornton has developed a unique painting style while experimenting with many different mediums both traditional and unconventional.

PREREQUISITES

Students have previously worked on neurographic art and other fluid styles of art. They will then apply the fluidity into psychedelic and portrait art.

INTERDISCIPLINARY CONNECTIONS

Students will learn about the science behind optical illusions and how the eye is impacted by them. Since they are created to alter one's visual perception, it's important to understand how to create successful illusions.

LESSON OVERVIEW

Previously, students have worked on neurographic art and creating abstract and fluid mixed media artworks. The project has introduced them to optical illusions and psychedelic artworks for inspiration. To further branch off, students will use what they have learned to create psychedelic figurative artworks. Students will be viewing contemporary artists that practice psychedelia and figurative. They will be introduced to a variety of techniques that can create a successful optical illusion or psychedelic pattern. The students will also learn the basics of creating portraits and figure drawings.

LEARNER OBJECTIVES

Students will explore psychedelic artwork and optical illusions.
Students will learn and apply new techniques for figure and portrait drawing.
Students will experiment with a variety of new materials to create mixed media artworks.
Students will discuss and critique contemporary psychedelic artists.

NATIONAL ART STANDARDS

VA:Cr2.1.8a: Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of artmaking or designing.

- Students will experiment with a variety of new materials to create mixed media artworks.
- Students will learn and apply new techniques for figure and portrait drawing.

VA:Re8.1.7a: Interpret art by analyzing artmaking approaches, the characteristics of form and structure, relevant contextual information, subject matter, and use of media to identify ideas and mood conveyed.

- Students will explore psychedelic artwork and optical illusions.
- Students will discuss and critique contemporary psychedelic artists.

PENNSYLVANIA DEPARTMENT OF EDUCATION STANDARDS

9.2.8.C: Relate works in the arts to varying styles and genre and to the periods in which they were created

- Students will discuss and critique contemporary psychedelic artists.

MATERIALS NEEDED FOR LESSON

pencils, paint brushes (varying sizes), acrylic paint, watercolor, oil pastel, pencils, ink, micron pens

TEACHER ACTIONS / EXPECTED LEARNER ACTIONS

Day	Teacher Actions	Expected Learner Actions
Tuesday	- present slides including psychedelic history,	- Pre-assessment using Google Classroom Quiz (scale 1-5,

	contemporary artists, scientific perspective, etc - slides: https://docs.google.com/presentation/d/17e903eDhcE2wC6BGGaqNxohbhLPXjX4Sj6zCct-FUAM/edit?usp=sharing - Give demonstration on tips for figure drawing and portraiture - Help students clean up at the end of the period	asking about what they know prior to lesson about optical illusions and psychedelic art) - Listen and engage with slides (ask questions, respond to questions) - Listen to presentation and demonstration(s) - Students will begin working on sketching and working on outlines - At least 5 minutes before the end of class, students are expected to clean up, put materials away, wash brushes, spray tables
Wednesday	- Students will continue working on their artwork - Give demonstration on how to create different psychedelic patterns with various materials - Continue to help and assist as needed - Help students clean up at the end of the period	- Students will continue working on their artwork - Students may begin painting, coloring, etc - At least 5 minutes before the end of class, students are expected to clean up, put materials away, wash brushes, spray tables
Thursday	- Students will continue working on their artwork - Continue to help and assist as needed - Help students clean up at the end of the period *students may need an extra few days the following week*	- Students will continue working on their artwork - At least 5 minutes before the end of class, students are expected to clean up, put materials away, wash brushes, spray tables - Post assessment (same questions as prior to measure what they learned after lesson) *students may need an extra few days the following week*
Friday	*No School - Make-Up Weather Day*	*No School - Make-Up Weather Day*

ENDING THE LESSON

Closure of Lesson This lesson will conclude with a final self evaluation via Google Classroom that will compare their responses from the pre-assessment.

REFERENCES TO MATERIALS CONSULTED

<https://www.johniethorntonart.com/>

<https://www.fubiz.net/en/2016/05/09/psychedelic-portraits-by-johnie-thornton/>

<https://www.saatchiart.com/lampkin>

<https://www.jenstark.com/2-d>

THE CLASSROOM AS A THIRD TEACHER

There are three rows of tables that students sit at during class. In the center and the front of the classroom, there are two empty tables that are used for art supplies and demonstrations. The front table will be where materials are located during class and the middle table will be where demonstrations are held. Students have access to the sinks and back of the room for more paintbrushes and on the opposite side of the classroom, the drawing center has additional oil pastels if needed.

ASSESSMENT

Post-Assessment (Google Form)

- Name 3 things you learned in art class this lesson.
- List two things you want to learn more about.
- Ask one question about today's lesson.

LESSON PLAN FORMAT

Teacher: Sage Kugler

Unit Title: Beyond Reality

Lesson Title: Tattoo Flash Sheets

Grade Level: 7th/8th

Number of Students: 48 7th graders total, 15 8th graders total

BIG IDEA

Identity

- How tattoos are used to express oneself

Applied Arts

- How art is used in society as a career

ART / ARTIST(S) OF RELEVANCE

Traditional Tattooing



Indonesian style, Darwin believed tattooing did not originate in a single location, used across cultures

PREREQUISITES *Optional*

N/A

SAFETY HAZARDS *Optional*

N/A

INTERDISCIPLINARY CONNECTIONS

Tattooing is a form of art that can be used as a career path. It is important for students to learn about the idea that art is all around us, and it's important to take that into our own hands when teaching students about various career paths. This lesson also focuses on history and sociology, in the sense that students will have a new understanding of where tattooing originated from and how people use it as a form of identity.

LESSON OVERVIEW

When students want to pursue art as a career path, there may be uncertainty as to what kind of jobs are out there. One job that might not come to mind right away is a tattoo artist! What was once a taboo concept within our culture has had a revival towards being socially acceptable and more popular to partake in. Tattooing can be used for cultural, geographical, spiritual, or even personal expression of a thought or idea. For this lesson, students will learn about the history of tattooing and discuss why it is still used today. Then, students will explore a variety of styles that are common within the tattoo world and discuss what they find interesting or like/dislike. Finally, students will put themselves in a tattoo artist's shoes and create their own flash tattoo sheets that would typically be used to share artwork from an artist that is available to be tattooed.

LEARNER OBJECTIVES

Students will explore the history of tattooing and contemporary practices.

Students will apply new techniques in order to create tattoo flash sheets.

Students will develop a new understanding of career paths within the art world.

NATIONAL ART STANDARDS

VA:Re.7.1.8a: Explain how a person's aesthetic choices are influenced by culture and environment and impact the visual image that one conveys to others.

- Students will explore the history of tattooing and contemporary practices.

VA:Cr2.1.8a: Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of artmaking or designing.

- Students will apply new techniques in order to create tattoo flash sheets.

PENNSYLVANIA DEPARTMENT OF EDUCATION STANDARDS

9.2.8.A: Explain the historical, cultural and social context of an individual work in the arts.

- Students will explore the history of tattooing and contemporary practices.

9.1.8.E: Communicate a unifying theme or point of view through the production of works in the arts.

- Students will develop a new understanding of career paths within the art world.

MATERIALS NEEDED FOR LESSON

Paper, pencils, sharpies, erasers, watercolors, water, paintbrushes, indian ink, calligraphy pens

TEACHER ACTIONS / EXPECTED LEARNER ACTIONS

Day	Teacher Actions	Expected Learner Actions
Day 1	<ul style="list-style-type: none">- Present slides including tattoo history, identity within tattooing, common styles, etc- slides: https://docs.google.com/presentation/d/11FSPFgx2QwevwbM3	<ul style="list-style-type: none">- Listen and engage with slides (ask questions, respond to questions)- Listen to presentation and demonstration(s)- Students will begin working on sketching and working on outlines

	B5fbPMUUFc1DcM44Pf_fk628eis/edit?usp=sharing <ul style="list-style-type: none"> - Give demonstration on tips for each style of tattoo art - Help students clean up at the end of the period 	for their flash sheets <ul style="list-style-type: none"> - At least 5 minutes before the end of class, students are expected to clean up, put materials away, clean brushes, spray tables
Day 2	<ul style="list-style-type: none"> - Students will continue working on their artwork - Continue to help and assist as needed - Help students clean up at the end of the period <p>*students may need an extra few days the following week*</p>	<ul style="list-style-type: none"> - Students will continue working on their artwork - At least 5 minutes before the end of class, students are expected to clean up, put materials away, clean brushes, spray tables - Post assessment (same questions as prior to measure what they learned after lesson) <p>*students may need an extra few days the following week*</p>

ENDING THE LESSON

Closure of Lesson This lesson will conclude with a final self evaluation via Google Classroom that will compare their responses from the pre-assessment.

REFERENCES TO MATERIALS CONSULTED

<https://www.smithsonianmag.com/history/tattoos-144038580/>
<https://wellcomecollection.org/articles/W9m2QxcAAF8AFvE5>

THE CLASSROOM AS A THIRD TEACHER

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ASSESSMENT

Post-Assessment (Google Form)

- Name 3 things you learned in art class this lesson.
- List two things you want to learn more about.
- Ask one question about today's lesson.

LESSON PLAN FORMAT

Teacher: Sage Kugler

Unit Title: Beyond Reality

Lesson Title: Alternative Painting Methods

Grade Level: 8

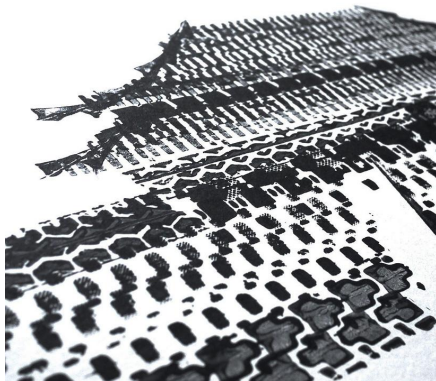
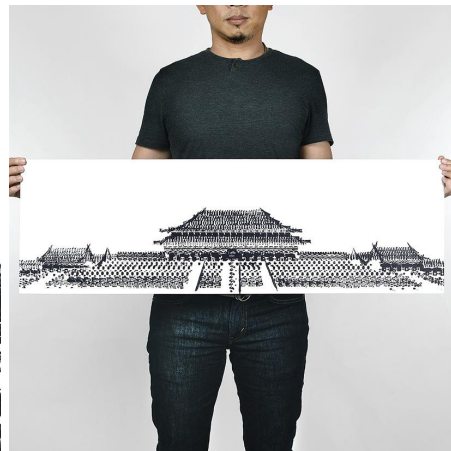
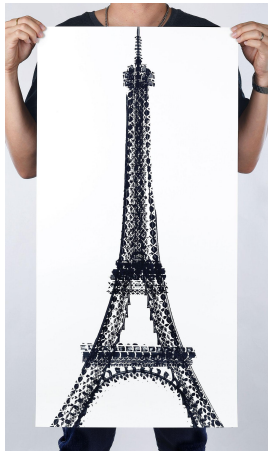
Number of Students: 15

BIG IDEA

- Fluidity
 - linework and abstract features
- Material Exploration
 - mark-making with alternative materials
 - No paintbrushes, think outside the box

ART / ARTIST(S) OF RELEVANCE

Thomas Yang



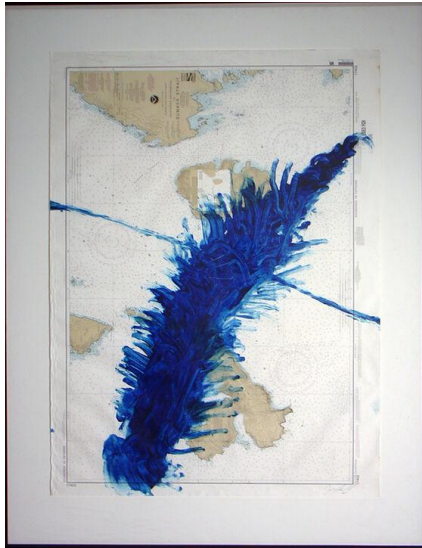
Uniting his two passions of cycling and the creative arts, singapore-based designer Thomas Yang has created a series of posters for his '100copies' series, limited to, as the name suggests, only 100 prints. Among his archive of designs, Yang has formed illustrations of architectural landmarks in 4 major cities, using only the tires of a bike. By painting the rubber with black

pigment, the surface becomes the brush on which intricate and complex textures can be imprinted onto the canvas.

Caroline Bell

Textile artist Caroline Bell's work focuses on sustainability, often using locally sourced, second-hand and upcycled fabrics. She is inspired by the natural world, and where possible uses natural dyes, mordants and mark making materials.

Julian Schnabel



A key member of the Neo-Expressionist movement that emerged in 1980s New York, Julian Schnabel makes monumental paintings that embrace material experimentation and feature thick drips, splatters, and expressive faces. Throughout his practice, which veers between figuration and abstraction, the artist has integrated textiles, broken plates, and snippets of text into his canvases. While primarily known as a painter, Schnabel has also worked in sculpture and film.

Common themes include sexuality, obsession, suffering, redemption, and death; privileging a grand, poetic scale, the work—and its creator—can seem larger than life.

PREREQUISITES

Students should have experience using acrylic paint responsibly along with creating fluid pattern art that can help aid them in creating abstract artworks.

SAFETY HAZARDS

N/A.

INTERDISCIPLINARY CONNECTIONS

For one of the artists being discussed, we will be talking about eco-printing, which is the method of using natural materials to create patterns using the natural pigments. While we won't be engaging in actual eco-printing, it is important for students to have a broad understanding of different methods that artists use to create art. Given that these are natural materials, this will include the scientific process of extracting materials from nature and talking about the various colors and textures that come out of them.

LESSON OVERVIEW

For the past few lessons, students have been experimenting with psychedelic figurative art along with creating their own tattoo flash sheets. For this lesson, students will be taking a break from more literal subjects, and focusing on abstract material exploration. To do so, students will be viewing and analyzing abstract art along with contemporary artists who use alternative materials to paint. The main idea surrounds mark-making and having students create abstract and intentional designs using unconventional materials such as bubble wrap, Q-tips, and nature items.

LEARNER OBJECTIVES

Students will experiment with mark making through the use of alternative materials.
Students will analyze and evaluate abstract art through viewing contemporary artists.
Students will explore alternative materials in relation to mark making.

NATIONAL ART STANDARDS

VA:Cr2.1.8a: Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of artmaking or designing.

- Students will experiment with mark making through the use of alternative materials.

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

- Students will analyze and evaluate abstract art in relation to mark making.

PENNSYLVANIA DEPARTMENT OF EDUCATION STANDARDS

9.2.8.L: Identify, explain and analyze common themes, forms and techniques from works in the arts

- Students will analyze and evaluate abstract art through viewing contemporary artists.

MATERIALS NEEDED FOR LESSON

acrylic paint, brayers, bubble wrap, Q-tips, toy trucks, dinosaur toys, paper, string, pine leaves/stems

TEACHER ACTIONS / EXPECTED LEARNER ACTIONS

Teacher Actions	Expected Learner Actions
<ul style="list-style-type: none"> - Present slides including abstract art, contemporary artists, and potential alternative painting materials - slides: https://docs.google.com/presentation/d/1W8LQNqXg6kRc-saOk5dEVKbN2NhPsTHvazf9POLUs5w/edit?usp=sharing - give demonstration on different materials and the marks they make - Continue to help and assist as needed - Help students clean up at the end of the period 	<ul style="list-style-type: none"> - Listen and engage with slides (ask questions, respond to questions) - Listen to presentation and demonstration(s) - Students will work on their abstract alternative material paintings for the majority of class time - At least 5 minutes before the end of class, students are expected to clean up, put materials away, wash brushes, spray tables - Post-assessment (including what they have learned and questions they have along with overall experience with student teacher)

ENDING THE LESSON

Closure of Lesson This lesson will conclude with a final self evaluation via Google This will also include a survey on their favorite lessons that I have taught them during my 8 weeks at BAMS

REFERENCES TO MATERIALS CONSULTED

<https://www.designboom.com/art/thomas-yang-bicycle-tire-tracks-11-09-2014/>
<https://www.textileartist.org/caroline-bell-interview-eco-printing/>
<https://www.instagram.com/carolinebelltextiles/?hl=en>
<https://www.artsy.net/artist/julian-schnabel/works-for-sale>
<https://www.julianschnabel.com/about>

THE CLASSROOM AS A THIRD TEACHER

There are three rows of tables that students sit at during class. In the center and the front of the classroom, there are two empty tables that are used for art supplies and demonstrations. The front table will be where materials are located during class and the middle table will be where demonstrations are held. Students have access to the sinks and back of the room for more paintbrushes and on the opposite side of the classroom, the drawing center has additional oil pastels if needed.

ASSESSMENT

Post-Assessment (Google Form)

- Name 3 things you learned in art class this lesson.
- List two things you want to learn more about.
- Ask one question about today's lesson.
- What was your favorite lesson from Ms. Kugler? Explain.
- What was a lesson that you didn't enjoy from Ms. Kugler? Explain.
- Do you have anything else you would like Ms. Kugler to know about her teaching from the past 8 weeks?