# Lesson Outline

<table>
<thead>
<tr>
<th>Topic:</th>
<th>Art and Literacy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name:</td>
<td>Tara Hemelgarn, Patricia Thompson, Sherrie Henderson</td>
</tr>
<tr>
<td>Length (Days):</td>
<td>4</td>
</tr>
</tbody>
</table>

**Description:** Use this resource to prepare your students for a visit to the Zuckerman Museum or use the PDF provided to visit the Museum virtually. The Salon Wall incorporates 40 pieces of their permanent collection. This exhibition can compliment your K-12 curricula in language arts and visual arts.

**Essential Question(s):**
- How does art communicate meaning?
- How does the use of text deepen our experience of an artwork?

**Enduring Understanding(s):**
- Discover how to use an art critique (Barrett, Terry, *Criticizing Art with Others* [1991]) process as a tool to deepen our understanding of visual art.
- Practice asking questions that promote investigation of artwork by taking a closer look.
- Examine how visual art communicates meaning.
- Describe personal interpretations and meaning that students find in artwork.
- Interpret written descriptive writing assignment into a new visual artwork.

**Assessment(s):**
- How well did the students participate and listen to others?
- Were students able to describe meaning beyond formal elements?
- Were the students able to recognize and describe formal elements?
- Were the students able to interpret meaning of the artwork by expressing the way the artwork made them feel and think?
- Did the students create a piece of artwork based on the description they read?
- Were the students able to explain how their new artwork relates to the writing description?

**Standards(s):**
- VAHSVACU.1 Articulates ideas and universal themes from diverse cultures of the past and present.
  - c. Recognizes art, art styles and artists and writes and talks about them from a wide range of perspectives, including cultural context, formalist, expressionist, conceptual, functional, and technical.
- VAHSVAPR.1 Uses formal qualities of art (elements and principles) to create unified composition and communicate meaning.
  - b. Uses principles of design to organize elements to communicate meaning and unified compositions concepts, such as activating negative space, visual weight, paths of movement, non-centered focal point, dominance and subordination of design elements, and variety within repetition.
VAHSVAAR.2 Critiques artwork of others individually and in group settings.

- Uses established criteria to analyze specific strengths and weaknesses of art works based on the ways technique and composition are used to convey meaning.
- Analyzes how formal qualities (elements/principles) are used to communicate meaning.
- Discusses the connection between intent and viewer's interpretation, active participation by viewer to bring personal experience to the interpretation.
- Discusses content in artwork and how it is communicated; reads artwork and shares interpretations and personal responses to representational, abstract and non-objective artwork.
- Verbalizes personal reactions to artwork; develops descriptive vocabulary including adjectives, analogies, and metaphors.

VAHSVAAR.3 Develops multiple strategies for responding to and reflecting on artworks.

- Employs specific art vocabulary, accurately and routinely, to critique art in discussion and writing.

ELACC11-12WHST2 / Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

- Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
- Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.

**Resources:**

- Salon Wall PDF.
- Questions to prompt the critique.
- Selected works power point, with history and or information about the artist. Link to Terry Barrett's critique process. *Criticizing art with others.*
  
  www.terrybarrettosu.com/pdfs/B_CritArt_91.pdf

**Vocabulary:**

- **Critique** - a careful judgment in which you give your opinion about the good and bad parts of something (such as a piece of writing or a work of art)
- **Warm and Cool Colors** - warm colors are reds, yellows, and oranges. Cool colors are blues, greens, and purples.
- **Descriptive Writing** - giving information about how something or someone looks,
sounds, etc: using words to describe what something or someone is like

**Organic and Geometric Shapes** - Geometric shapes such as circles, triangles or squares have perfect, uniform measurements and don't often appear in nature. Organic shapes are associated with things from the natural world, like plants and animals.

**Value** - refers to the use of light and dark, shade and highlight, in an artwork.

**Balance** - is the distribution of the visual weight of objects, colors, texture, and space. If the design was a scale, these elements should be balanced to make a design feel stable. In symmetrical balance, the elements used on one side of the design are similar to those on the other side; in asymmetrical balance, the sides are different but still look balanced. In radial balance, the elements are arranged around a central point and may be similar.

**Emphasis** - is the part of the design that catches the viewer's attention. Usually the artist will make one area stand out by contrasting it with other areas. The area could be different in size, color, texture, shape, etc.

**Movement** - is the path the viewer's eye takes through the work of art, often to focal areas. Such movement can be directed along lines, edges, shape, and color within the work of art.

**Pattern** - is the repeating of an object or symbol all over the work of art. Repetition works with pattern to make the work of art seem active. The repetition of elements of design creates unity within the work of art.

**Proportion** - is the feeling of unity created when all parts (sizes, amounts, or number) relate well with each other. When drawing the human figure, proportion can refer to the size of the head compared to the rest of the body.

**Rhythm** - is created when one or more elements of design are used repeatedly to create a feeling of organized movement. Rhythm creates a mood like music or dancing. To keep rhythm exciting and active, variety is essential.

**Variety** - is the use of several elements of design to hold the viewer's attention and to guide the viewer's eye through and around the work of art.

**Unity** - is the feeling of harmony between all parts of the work of art, which creates a sense of completeness.

**Contrast** - The difference between lights and darks in a piece of artwork.

**Line** - is a visual element of length and can be created by setting a point in motion. Line defines the position and direction of the design. It can define shape, convey mood, feeling and define space.

**Shape** - and **Volume** - is a visually perceived area created either by an enclosed line or by color or value changes defining the outer edge. A shape can also be called a form; it is something distinguished from its surroundings by its outline within your design. Volume is the appearance height, width, and depth of form.

**Texture and Pattern** - texture refers to the surface quality of an object that appeals to touch or tactile sense. Pattern is the repetition of visual elements or a module in a regular and anticipated sequence. (Depending on interpretation is sometimes considered a principle because it may be used to organized elements in a design).

**Illusion of Space** - gives the illusion of three-dimensional space on a two dimensional surface.

**Color** - is a property of light, not an object itself. It is the way an object absorbs or reflects
light.

**Cubism** - A nonobjective school of painting and sculpture developed in Paris in the early 20th century, characterized by the reduction and fragmentation of natural forms into abstract, often geometric structures usually rendered as a set of discrete planes.

**Expressionism** - (Fine Arts & Visual Arts / Art Movements) *(sometimes capital)* an artistic and literary movement originating in Germany at the beginning of the 20th century, which sought to express emotions rather than to represent external reality: characterized by the use of symbolism and of exaggeration and distortion

**Impressionism** - A theory or style of painting originating and developed in France during the 1870s, characterized by concentration on the immediate visual impression produced by a scene and by the use of unmixed primary colors and small strokes to simulate actual reflected light.

**Realism** - in *the arts* may be generally defined as the attempt to represent subject matter truthfully, without artificiality and avoiding artistic conventions, implausible, exotic and supernatural elements.

*See Instructional Framework on the next page*
## Instructional Framework

### Day One/Opening

<table>
<thead>
<tr>
<th>Instructional Methods:</th>
<th>Preparation for day one:</th>
</tr>
</thead>
<tbody>
<tr>
<td>✓ Teacher should select at least two paintings to show the class on a large screen format if possible. This lesson plan provides you with nine paintings to choose from. These are located in the selected works power point. *It is suggested that you chose two paintings that can easily be compared and contrasted to make your critique more engaging.</td>
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</tbody>
</table>

**Materials:** PDF, printed questions,

**Procedure:** Begin this lesson on the first day with a teacher led class critique of selected works, using Terry Barrett's method of critique.

- Project the first selected painting on a large format screen.
- Use the prompt questions to begin the critique

*Optional way to extend this lesson: Class Debate*

- Take a vote. "Which painting do you like more?"
- Divide the class in half based on which painting they voted for.
- Each side should begin debate by stating a reason why they chose the painting they did and backing it up with evidence from the artwork itself or from the class discussion.
- Questions for the debate:
  - How did your painting do a better job of communicating its meaning to you?
  - How did the text in the painting or the title help you understand the main idea or the meaning of the painting?
<table>
<thead>
<tr>
<th><strong>Assessment(s):</strong></th>
<th>How well did the students participate and listen to others?</th>
</tr>
</thead>
</table>
| **Differentiation:** | Students with visual challenges will be able to sit up front.  
Have a translation of a vocabulary list for the ELL students. |
| **Resources:** | Questions to prompt the critique.  
Selected works with history and or information about the artist. |

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### Day two/Work

#### Instructional Methods:

- □ Printed pictured of the forty pieces of artwork
- □ Printed prompt question for the students to use
- □ The students will be choosing an artwork to write a detailed description
- □ Each student will choose an artwork to write about
- □ The writing will be used the next day to create a painting from the description.

**Materials:** One mystery painting for each person, Use the critique prompts for them to use to help them write there description of the artwork

**Procedure:**

- □ Divide class in half
- □ Give one half of the class 20 artworks to choose from to write about.
- □ Give the other half of the class the 20 remaining artworks from the salon wall to choose from.
- □ The students will be allowed to choose which artwork they would like to write about.
- □ Tell them that the two groups are not to tell each other what picture they chose to write about, because the next day
they will be trading with each other.
- The students can choose to write a descriptive writing piece, poem, or write it as a recipe.

**Assessment(s):**
Did the students create a piece of descriptive writing that accurately reflects the mystery artwork with which they were working?

**Differentiation:**
will pair special needs students with other students who will assist them with their writing descriptions

**Resources:**
Mystery art works printed from the salon wall PDF, Critique prompts

### Day three/Work

**Instructional Methods:**

**Preparation for day three:**
- Students will be working individually
- The two groups will trade their descriptive writings with each other
- Gather art materials and set up classroom for a production project.

**Materials:**
Bristol board, acrylic paint, paintbrushes, student written descriptions of the mystery painting from day two.

**Procedure:**
- Students will be given an anonymous writing piece from the previous lesson.
- It is important that the students do not reveal any information about their artwork except what they have written about it. They should not include the name of the artist or the title of the artwork.
- With these written clues each student will attempt to recreate a work of art that incorporates the visual elements, mood and themes that have been observed and described
in writing.

- (In many cases this may lead to more abstract artwork as only essential elements may have been described. This may allow the class to discuss, how much information is needed in a work of art to convey meaning? How is communication through visual art different than written communication? How is it similar?)

### Assessment(s):

- Did the students create a piece of artwork based on the description they read?
- Did the students pay close attention to important details.

### Differentiation:

- Students with visual challenges will be given larger paper or a magnifying globe.
- Students with ADHD will be allowed to stand if they want.

### Resources:

- Student descriptive writing samples from day two.

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### Day four/Closing

#### Instructional Methods:

#### Preparation for day four:

- All student artwork and written descriptions should be ready for the final class presentation and critique.
- Have the salon wall pdf displayed on a projector

#### Materials:

- Original mystery paintings, thumbtacks and cork board or alternative method to display finished artwork.

#### Procedure:

- Begin this class with individual presentations.
- Each student will go to the front of the classroom and display their new artwork, pinning their artwork to the board.
- Each student will read the writing sample they were working from.
- After a student has read the writing piece and discussed their painting then the class can guess which painting they think the new painting was inspired from.
**Assessment(s):**
Were the students able to explain how their new artwork relates to the writing description?

**Differentiation:**
Students with visual challenges will be able to sit up front. Use a large screen projection of the images if possible.

**Resources:**
PDF Salon Wall

**Critique Prompts**
Is the painting composed of mostly organic or geometric shapes?
What colors do you see? What colors are used most?
Does the painting have high, low, or medium contrast?
Are the colors warm or cool?
What types of lines do you see?
What kinds of brushstrokes does the artist use?
How do you think the artist was feeling when he or she made this painting?
How does it make you feel?
What does it remind you of?
Where do you think the scene is taking place?
What things do you recognize in the artwork?
What objects seem closer to you? Further away?
What question would you ask the artist about the piece?
What is the biggest thing in the picture? The smallest thing?
What time period do you think the painting is from?
Is the painting expressionism, realism, cubism, or impressionism?
What principles of design are being used in the painting?
What elements of design are being used in the painting?
Assessment for Critique, Descriptive Writing Assignment, and Group Work. (worth 36 points, approx. 75% of grade)

Art Production Project (worth 14 points, approx. 25% of grade)

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>Exemplary</th>
<th>Proficient</th>
<th>Partially Proficient</th>
<th>POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Listening, Questioning, and Discussing</td>
<td>3 points</td>
<td>2 points</td>
<td>1 point</td>
<td>____/3</td>
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<tr>
<td>VAHSAVAR.2 Critiques artwork of others individually and in group settings</td>
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<tr>
<td>d. Analyzes how formal qualities (elements/principles) are used to</td>
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<tr>
<td>communicate meaning.</td>
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<td>e. Discusses the connection between intent and viewer’s interpretation—active participation by viewer to bring personal experience to the interpretation.</td>
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<td>f. Discusses content in artwork and how it is communicated;</td>
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<tr>
<td>shares interpretations and personal responses to representational,</td>
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<td>abstract and non-objective artwork.</td>
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<td>g. Verbalizes personal reactions to artwork; develops descriptive</td>
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<td>vocabulary including adjectives, analogies, and metaphors.</td>
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<tr>
<td>Verbally expresses personal reactions to artwork; using descriptive</td>
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<tr>
<td>Verbalizes personal reactions and interpretations to the artwork.</td>
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<tr>
<td>Notices some ways the artwork communicates meaning.</td>
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<td></td>
</tr>
<tr>
<td>Analyzes how formal qualities are used to communicate meaning.</td>
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<tr>
<td>Discusses content within artwork.</td>
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<tr>
<td>Has trouble listening with respect, and takes over discussions without letting other people have a turn.</td>
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<tr>
<td>Begins to understand that art can communicate meaning but struggles to find examples of this in the artwork.</td>
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<tr>
<td>Does not express a personal opinion or reaction to the artwork.</td>
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<tr>
<td><strong>Making Connections (prior knowledge)</strong></td>
<td>3 points</td>
<td>2 points</td>
<td>1 point</td>
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<tr>
<td>Articulates ideas and universal themes from diverse cultures of the past and present.</td>
<td>Requires background knowledge to enhance comprehension and interpretation. Makes text-to-image and text-to-self connections.</td>
<td>Relates background knowledge/experience to image and text.</td>
<td>Talks about what image reminds them of, but cannot explain or relate clearly to the text.</td>
<td></td>
</tr>
<tr>
<td>Recognizes art styles and cultural influences in various artworks. Recognizes art styles, cultural context, and articulates ideas and universal themes from diverse cultures of the past and present.</td>
<td>Compares and contrasts artworks based on subject, theme, and/or elements and principles of art.</td>
<td>Compares and contrasts artworks based on elements and principles of artworks.</td>
<td>Compares and contrasts artworks based on personal preferences.</td>
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<tr>
<td>Notices differences in artworks but struggles to place various styles in a historical or cultural context.</td>
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</tbody>
</table>

VAHSVACU.1

Kennesaw State University, Zuckerman Museum of Art
<table>
<thead>
<tr>
<th><strong>Synthesizing</strong></th>
<th>3 points</th>
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<tbody>
<tr>
<td>VAHSVAPR.1 Uses formal qualities of art (elements and principles) to create unified composition and communicate meaning. b. Uses principles of design to organize elements to communicate meaning and unified compositions concepts, such as activating negative space, visual weight, paths of movement, non-centered focal point, dominance and subordination of design elements, and variety within repetition</td>
<td>Reinterprets elements of the text and meaning visually with some extension to overall theme, message, or background knowledge. Uses formal elements to create a unified composition and communicate meaning.</td>
<td>Reinterprets all key elements and meaning of the text visually. Creates a unified composition using formal elements.</td>
<td>Randomly reinterprets some elements and meaning of the text visually. Composition is considered less important in reinterpreting the text.</td>
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<td></td>
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<td>3/3</td>
</tr>
<tr>
<td><strong>Sentence Formation/ Clarity and Correctness, and Complexity</strong></td>
<td>3 points</td>
<td>2 points</td>
<td>1 point</td>
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<tr>
<td>Consistently clear and correct sentences.</td>
<td>Majority of clear and correct sentences.</td>
<td>More incorrect or unclear sentences than correct, clear sentences.</td>
<td>___/3</td>
</tr>
<tr>
<td>A variety of sentence structures with some complex or compound sentences.</td>
<td>Some variation in sentence structure.</td>
<td>Little or no variation in sentence structure.</td>
<td>___/3</td>
</tr>
<tr>
<td>Clear narrative description, includes and organizational pattern with a strong beginning, middle, and end.</td>
<td>Contains a beginning, middle, and end; one part of narrative description may not be as strong as the others.</td>
<td>Little or no evidence of an organizational pattern.</td>
<td>___/3</td>
</tr>
</tbody>
</table>
### Word Choice

VAHSAAR.3 Develops multiple strategies for responding to and reflecting on artworks.

a. Employs specific art vocabulary, accurately and routinely, to critique art in discussion and writing.

<table>
<thead>
<tr>
<th>3 points</th>
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</thead>
<tbody>
<tr>
<td>Sustained use of interesting language (e.g., descriptive language, sensory details, strong verbs)</td>
<td>A mixture of simple, ordinary language and interesting language (e.g., descriptive language, sensory details, strong verbs)</td>
<td>Language is simple, repetitive, or imprecise; little or no interesting language.</td>
</tr>
</tbody>
</table>

Critique, descriptive writing, reading, and group work

Students artwork

TOTAL POINTS