

Module 1: Visual Culture and Identity

Lesson 2: What You Know About Yourself vs. How You Present Yourself to Others

Lesson 2

What You Know About Yourself vs. How You Present Yourself to Others

Duration: 10 days

Lesson 2 builds upon the introductory exercises from the first two weeks of the course and reinforces new terminology related to the elements of art. While the last lesson focused on looking outward and exploring the visual cues in the student's environment, this lesson turns the focus inward to the student's self-perceptions and thoughts related to his/her identity. The primary art-making project during this lesson involves students creating a self-portrait (2-D or 3-D) without depicting their faces and capturing the resulting image with digital photography. The final artwork should communicate the student's individual voice and illustrate thoughtful application of the elements of art.

Lesson 2 Objectives:

Students will explore how culture, visual experience, and the elements of art play a role in creating and communicating their identity. Students will:

- understand art as a language and how visual communication has changed over time;
- articulate the difference between a personal identity and a public identity;
- recognize and reproduce the art elements and how they affect choices we make as consumers;
- create a self-representation using objects such as clothing or possessions without showing a face; and
- evaluate the self-representation in terms of its content and the relative strength of the student's use of art elements.

Resources:

Suggested Artists

Yinka Shonibare MBE <http://www.artcyclopedia.com/>

A contemporary artist featured in *Art 21, Series 5*.

René Magritte <http://www.magritte.be/>

A surrealist who looks at simple objects in a different way and combines them to look like something that is real but is not.

Lewis Carroll <http://www.hrc.utexas.edu/exhibitions/web/carroll/>

Author of *Alice's Adventures in Wonderland* and *Through the Looking Glass*, highly visual texts with unusual characters and a story of escaping from reality and seeing yourself as you are, not who you think you are.

Vincent Van Gogh <http://www.artcyclopedia.com/>

A post-impressionist artist who demonstrates vivid use of the art elements in his works.

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Shinichi Maruyama <http://shinichimaruyama.com/>

A contemporary artist who uses movement to create values and shapes through photography.

Franz Kline <http://www.artcyclopedia.com/>

An artist known for abstract expressionism particularly through line, value, and shape.

Jackson Pollock <http://www.artcyclopedia.com/>

An abstract expressionist painter who uses line, color, and values to build up the surfaces of his paintings.

Jen Stark <http://www.jenstark.com/drawing/?page=drawing>

A contemporary artist who uses line and color to create playful images.

Student Materials:

Cell phone camera	Photo paper and copy paper
Digital camera	Black or White construction paper
iPhoto	Ink (various colors plus black and white)
Microsoft® Picture Manager	Acrylic, tempera, and watercolor paints
Draw Like Pollock (http://www.jacksonpollock.org/)	Glue
Microsoft Word	Scissors
Pencils, pens, and markers	Charcoal
Colored pencils	

Student Activities	Teacher Preparation & Notes
	Suggested Duration: 10 days (1 day = 50 minutes)
Elicit “Who you are is not your name.” — <i>Wonderland</i> (musical play by Frank Wildhorn) What are some thoughts you have as you read this statement? In what ways are you “not your name” only? What are some ways you might demonstrate who you really are to others?	Begin the unit by asking students to describe their reactions to this statement. Why might they agree or not agree with it? Why might they feel they are more than their name? At what times in their lives have they felt at a loss to describe a feeling or thought with words alone? What other methods can they brainstorm to capture those feelings or thoughts (e.g., movement, symbols, color, sounds)?

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<p>Engage</p> <p>What colors do you like? Do you like light colors or dark ones? What kind of line describes your hair style? Straight? Spiked? Curving? What textures do you like to wear or have in your room? How would you describe how your couch or bed feels? Your bedspread? A towel? How might you draw or paint these textures?</p> <p>How might the art elements influence how you look or what you buy? Take note of things that you would like to have and describe why they appeal to you. Is it the line? What colors attract you? What about shapes? Do you like organic shapes or rigid geometric ones? What textures appeal to you? What do you notice about the form, color, or shape of something before you buy it? When do you buy multiple items that have the same logo (a symbol that stands for a company like Nike's® swoosh)?</p> <p>As you think about art, view art, and create art, these elements will be the vocabulary tools that will allow you to translate and express what you see in your mind to something others can understand.</p>	<p>Lead the class in a large group discussion relating the elements of art to personal choices and each individual's sense of aesthetics.</p> <p>You may wish to have several examples of products, places, logos, or environments in a PowerPoint to share to begin student discussion.</p>
<p>Explore</p> <p>You make aesthetic choices every day that say something about you. For example, these choices might include what you buy and wear, how you style your hair, or how you decorate your notebook, locker, or room. What is an example of a choice you made today that tells us something about you? How do your gender, ethnicity, culture, nationality, religion, and family beliefs affect your public image? In what ways do you allow your friends and family to influence your choices? What are some ways different forms of media influence you (e.g., television, YouTube, magazines)? What is the difference between your public face and your private face?</p>	<p>Ask students to address these questions in their daily journal writing exercise.</p>

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Explain

Think about it. Outside of art making, what are some ways you use a **line**? To check off a completed assignment, to indicate questions that were correct on a test, or to indicate a phrase we find important in a text message? A person might pick a dark blue phone over a light blue phone because they like the darker **value** of that blue. A person might buy one camera over another camera because they like the **shape** and **form**, which both determine how it fits into the hand or pocket. One person might like jeans that have a rough, stiff feel to them, while someone else might prefer a soft, thin fabric (**texture**), all because of how these choices make them feel or look. The elements of art influence the choices we make every day, from what we wear, to what we buy, to how we feel about ourselves.

Divide students into small groups. Ask them to share some of their reflections on how the art elements influence their daily choices. Check for their understanding and application of the terminology.

There are multiple ways to teach the elements of art and multiple definitions of them. These definitions are from the art textbook, *Scott Foresman Art, Grade 8*. You may have posters in your classroom to remind the students each day to use their art vocabulary. There are also specific sketchbook assignments that will reinforce their knowledge of the elements.

Line: the path of a point moving through space (vertical, horizontal, diagonal, zigzag, curved, thin, thick, broken, continuous, smooth, organic, or geometric)

Shape: a flat, two-dimensional area with height and width; may be geometric (circle, square, triangle, rectangle) or organic

Form: an object with three dimensions (height, width, and depth), such as a basketball that you can see from the front, back, and side

Space: the area in (positive) and around (negative) an object

Value: the lightness or darkness of a color

Color: the visual quality of objects caused by the amount of light they

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	<p>reflect or absorb. Hue can also be used for color. Primary colors are red, blue, and yellow, while the secondary colors are green, orange, and purple.</p> <p>Texture: the way something feels to the touch or looks to the eye</p>
<p>Elaborate</p> <p>Make: A self-portrait without showing your face Look at Yinka Shonibare MBE's artworks (http://www.jamescohan.com/artists/yinka-shonibare-mbe/). (View the <i>Art 21, Season 5</i> video or research his works on the Internet.) What are some of the ideas his figures tell us about his interpretation of history and culture? What might Shonibare be revealing about himself as an artist by crafting his figures this way?</p> <p>Look at Magritte's painting of boots, <i>The Red Model</i> (1937) (http://artchive.com/artchive/M/magritte/magritte_red_model.jpg.html). What can you tell from looking at this image? Why do you think the boot became a foot? How is someone's identity revealed by just a boot? If you saw a pair of high-top basketball shoes and then a pair of muddy, worn cowboy boots, what assumptions might you make about the identities of the owners? When you think about who you are, what do you see in your mind? Your face? Your name? Your whole body? How might that be similar to, or different from, how someone else sees you?</p> <p>How could you create portrait of yourself without showing your face? What might a photograph or drawing of your room reveal about you? What about the contents of your MP3 or cell phone? What about the shoes or the clothes that you wear? What other items could you use to represent who you are or who you want to be for others?</p> <p>To create your self-portrait, choose one of the following approaches or combine them.</p> <ol style="list-style-type: none">1. Take a photograph with a digital camera or cell phone,	<p>To create the self-portrait, ask students to choose one of the outlined approaches or combine them.</p> <p>This is an independent assignment to be completed without sharing ideas with others. Ask students to keep what they are doing a secret to the extent possible.</p>

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<p>print it out, and mount it on a black or white piece of paper.</p> <ul style="list-style-type: none">○ Where might you take the picture?○ Would you print it in black and white or color?○ How might you draw or paint on top of the photograph? <p>Be sure to keep the formal art elements (line, shape, color, value, texture, form, and positive and negative space) in mind as you set up the photograph.</p> <p>2. Draw using any medium choice or combine more than one medium. Mount on a piece of black or white paper.</p> <p>Additional considerations:</p> <ol style="list-style-type: none">1. What drawing media best capture students' intentions (e.g., pencil, charcoal, markers, or colored pencils)?2. Remind students to keep the art elements in mind as they work and notice how application of different drawing media affect the expression of the art elements.	
<p>Evaluate</p> <ul style="list-style-type: none">● How many students, if any, guessed who you were from your creation?● If other students recognized “you” or your self-portrait, what made you recognizable?● What role did each element of art play in your piece? Which was strongest? Weakest?<ul style="list-style-type: none">○ Line○ Shape○ Color○ Value○ Texture○ Form● Additional emphasis on which art element would have made your design stronger?● How would you change your self-portrait if you did another one? What would you add? Leave out?● What if you took a photograph of your artwork and reproduced it in a software photo program? What would you change? Which tools might you use?	<ul style="list-style-type: none">● Hang the completed self-portraits unidentified on the wall in a gallery style with a number under each work.● Have the students write the number of each artwork then the name of the classmate they think created each piece on a piece of paper.● Conduct a gallery walk, asking students to share their guesses as you stand in front of each self-portrait.

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Extend

Sketchbook/Journal Prompts:

Make a list of words. Then create a line that defines that word visually. Would the word “scared” have shaky lines or a line shaped like a ghost? Would “light” be shaped like the sun or a bulb? (*Formal art elements: line, shape*)

Draw a series of lines that reflect how you feel during different parts of a day, such as when you first wake up, see a friend, hear the first bell of the day ring, take a test, learn something exciting, relax during lunch, work during [this] class, hear the last bell of the day, participate in an afterschool activity, and, finally, end the day with rest. Then, use the primary colors red, blue, and yellow to color over the lines that show where you put on a “school face.” Use the secondary colors purple, green, and orange to show when you were being yourself. (*Formal art elements: line, color*)

Using the computer, print drawings that you created at *Draw Like Pollock* (<http://www.jacksonpollock.org/>). Save all of these for the project in Lesson 4 of this module.

Word draw your face using words that reflect how you are feeling or what you are thinking about. Let the words create your eyes, nose, mouth, hair, and the outline of your face. Experiment with differences between printing or script writing, pen, or fine tip marker.

These extensions can be used as sketchbook or journal writing assignments or in-class or homework extensions of primary instructional activities.

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Rubric for Self Portrait – Lesson 2

	Proficient	Developing	Beginning
Student's self-representation demonstrates art elements of line, shape, form, space, value, color, and texture.	Work shows evidence of all elements of art thoughtfully integrated.	Work shows some of the art elements but not all; little evidence of thought in integration.	Work contains a small measure of evidence of elements of art.
Student's reflection indicates an understanding of the elements of art.	Reflection identifies and conveys understanding of art elements.	Reflection identifies art elements but understanding is limited.	Reflection does not include identification or understanding of art elements.
Student's class discussion and/or writing demonstrates understanding of the difference between personal and public identities.	Understanding of differences clearly conveyed in class discussions and/or writing.	Understanding of differences fairly clear but not presented well.	Understanding of differences not apparent in either class discussion or written work.
Student's class discussion and/or writing shows knowledge of connections between history, culture, and art.	Knowledge of connections clearly conveyed in class discussions and/or writing.	Knowledge of connections fairly clear but not presented well.	Awareness of connections not apparent in either class discussion or written work.
Student respectfully discusses and reflects on their work and the work of others.	Reflects on own work and provides respectful feedback to others.	Either reflects on own work or provides respectful feedback, but not both.	Does not reflect on own work or provide respectful feedback to others.
Student acquires new vocabulary	Uses new vocabulary often and correctly.	Occasionally uses new vocabulary.	Does not use new vocabulary.