

Module 1: Visual Culture and Identity

Overview

Point of Departure:

Art is a visual language. Early people drew on the walls of caves to tell their stories. And these drawings remained, while few other traces of their existence survived. Similarly, clues about the lives of ancient Egyptians or of the Mayans can be found by studying the carvings and paintings on the walls of ruins in the Nile River Valley or along the Yucatan peninsula. These images tell visual stories, much like the carving and painting in medieval churches told Biblical stories to those who could not read. The remaining images give today's viewer a visual awareness of how people lived, what they wore, and what activities permeated their lives. We know what the societies valued by what the artists *chose to show us* about the times in which they lived.

Our society is still a visual culture. More than ever, we are sending visual messages—in newspapers and magazines, on television, via cell phone, and through computer networks. We are also, however, *overloaded* with messages (both visual and verbal) about how we should look, act, and feel, and what products might improve us and our worlds. We also have faster and faster means of communicating with people anywhere on the globe. The explosion in visual media and global communication requires new tools for learning, decoding, and prioritizing the messages that we send and receive. In using visual language to convey our own messages, we need to understand how best to reveal who we are and what we want.

Student Objectives:

Over the next eight weeks, students will investigate how the formal elements of art — line, color, shape, value, texture, form, and positive and negative space — shape our visual worlds and how these elements can be used to express individuality as well as our affiliation with others in a visual culture. Students will learn through discussions, study of historical and contemporary art examples, hands-on art making activities, and creative reflections.

In this module, students will:

- identify and evaluate the use of the formal elements of art when analyzing visual media, including fine art, commercial design, and works in popular culture;
- learn how to use and manipulate the art elements to express original concepts related to identity and visual culture;
- explore various approaches to communicating an idea through 2-D, 3-D, and digital media;
- acquire a working vocabulary of art and visual design terminology in order to communicate with other artists, present ideas, justify decisions, and engage in creative reflections; and
- engage with digital media and technology to investigate and/or solve communication problems.

Recommended Terminology:

Line	Self-portrait	Models
Shape	Symbol	Quilts
Color	Icon	Molas
Value	Iconography	Microsoft Photo Story®

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Texture	Layout	Animoto®
Form	Margins	Microsoft PowerPoint®
Negative space	Image	iPhoto®
Positive space	Crop	iMovie®
Hue	Scale	
Framing		

Technology:

Hardware

Digital cameras
Computers with Internet connections
Cell phone cameras

Software

Microsoft Word®	http://www.microsoft.com/
iPhoto®	http://www.apple.com/ilife/iphoto/
iMovie®	http://www.apple.com/ilife/imovie/
Microsoft PowerPoint®	http://www.microsoft.com/
Microsoft Movie Maker®	http://www.microsoft.com/

Website Applications and Tools

Draw Like Pollock	http://www.jacksonpollock.org/
Animoto	http://www.animoto.com
Glogster	http://www.glogster.com/

Resources:

Artists

Shinichi Maruyama	Vincent van Gogh
Jen Stark	René Magritte
Cindy Sherman	Franz Klein
John Singer Sargent	Jackson Pollock
Lewis Carroll	Josef Albers
Jan van Eyck	Banksy
Stefan Sagmeister	Andy Warhol
M.C. Escher	Meret Oppenheim
Judy Pfaff	Cy Twombly
Danny Gregory	Henry Moore
Yinka Shonibare MBE	

Books, Magazines, and DVDs

Scott Foresman Art (Grades K–8)

Art: 21, Season 5

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People Magazine

Sports Illustrated

Alice in Wonderland by Lewis Carroll

Communication Arts Illustration Annual

Trend

Websites

Digital Storytelling Photo Story 3 Tutorial	http://millie.furman.edu/ml/tutorials/photostory3/index.htm
Microsoft Photo Story 3	http://www.microsoft.com/windowsxp/using/digitalphotography/photostory/default.msp
Web 2.0 Cool Tools for Schools	http://cooltoolsforschools.wikispaces.com/
Web 2.0 Wednesday Challenge	http://sites.google.com/site/web20wednesdaychallenge/
Artcyclopedia	http://www.artcyclopedia.com/general/alphabetic.html
Second Life	http://secondlife.com/
Facebook	http://www.facebook.com
Ted Naos, <i>The Color Game</i>	http://www.naosgraphics.com/Games/Color%20Game.html
TED: Ideas Worth Spreading	http://www.ted.com
Advertising Age: Advertising History Timeline	http://adage.com/century/timeline/index.html
Presidential Campaign Slogans	http://www.presidentsusa.net/campaignslogans.html
Library of Congress: Presidential Campaigns	http://www.loc.gov/rr/print/list/picamer/paPrescamp.html and http://www.loc.gov/index.html (search presidential posters)
BeFunky	http://www.befunky.com/
Clever and Creative Billboard Advertising	http://www.toxel.com/inspiration/2009/01/05/clever-and-creative-billboard-advertising/
AIGA Design Archives	http://designarchives.aiga.org/#/home
Project Look Sharp: Key Questions to Ask When Analyzing Media Messages	http://www.ithaca.edu/looksharp/Resources%202/Key%20Qs%20For%20Analyzing.doc
The History of the Umbrella Girl	http://www.mortonsalt.com/heritage/mug.html
Francois Robert: Photographer's Portfolio	http://francoisrobertphotography.com/#/portfolio/fine_art/faces
Museum of Modern Art: Meret Oppenheim	http://www.moma.org/collection/browse_results.php?criteria=O%3AAD%3AE%3A4416&page_number=1&template_id=1&ort_order=1

Materials:

Sketchbooks	Tempera paint	Water containers
Many types of paper: sketch, foil, origami paper, wrapping	Tempera cakes	Watercolors

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paper, construction paper, old student artwork or sketches, prints from <i>Draw Like Pollock</i> , old art catalogs, newspaper, craft paper, tissue paper		
Large drawing paper	Acrylic paint	Colored pencils
Photo paper for a computer or index paper	Paint brushes	Erasers
Scissors	Glue, glue sticks	Fine tip markers
Charcoal	India ink	String (various widths)
Modeling Clay	Brushes (various widths)	Textured objects

Interdisciplinary Connections:

Social Studies: art history, history of advertising, quilts, American folklore, ancient history, South American traditional molas, presidential campaign posters

Mathematics: measuring, layout, proportions

Science: Mixing color, light, and the electromagnetic spectrum (additive and subtractive processes)

English Language Arts and Reading: Writing, discussion

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Lesson 1: Expedition into the Visual World

Lesson 1

Expedition into the Visual World

Duration: 10 days

Lesson 1 is a hands-on introduction both to the elements of art as well as to the use of digital photography and presentation software to document and share personal experiences of the visual world. Since no prior visual art coursework is required for student enrollment in *Art and Media Communications*, this opening lesson gives students experiential knowledge of the elements of art. In the final project for this lesson, students put together a slideshow of images they've captured during a "scavenger hunt" for three of the art elements in their environment—line, texture, and color. By applying their understanding of the art terms and synthesizing the results into a slide show with descriptions for the audience, students gain foundational skills critical to success in the rest of the course.

Lesson 1 Objectives:

Students will gain an understanding of the elements of art and investigate examples of these elements in their environments. Students will be introduced to using digital cameras and the computer as tools for expression. Students will:

- learn basic art vocabulary describing the elements of art—line, form, shape, color (hue), value, texture, and space (positive and negative);
- describe the elements of art and be able to identify them in artworks and their environments;
- understand basic color theory including color wheel, primary, secondary, and tertiary colors;
- understand the difference between value and color, positive and negative space, and shape and form;
- sharpen their perceptual skills through observing and investigating their surroundings;
- use digital cameras to capture and document what they see in their environment;
- create a slideshow to communicate their findings;
- describe the images they captured through presentation; and
- justify their creative decisions.

Resources:

Suggested Artists

Meret Oppenheim http://www.moma.org/collection/artist.php?artist_id=4416

A Surrealist sculptor famous for her fur-lined tea cup—a great example of altering a texture or surface of an ordinary object in order to create an expressive artwork.

Danny Gregory <http://dannygregory.com/>

A contemporary sketchbook artist who merges art making with everyday experiences.

Cy Twombly <http://www.cytwombly.info/>

A contemporary artist who utilizes line and texture to create expressive surfaces in paintings and drawings.

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Henry Moore <http://www.nga.gov/exhibitions/mooreimg.shtm>

A modern sculptor whose figurative works demonstrate careful use of form as well as positive and negative space.

M.C. Escher <http://www.mcescher.com/>

A modern draftsman who created visual puzzles through ingenious use of positive and negative space.

Josef Albers <http://www.albersfoundation.org/>

A modern artist who spent his career investigating color and wrote the seminal text on color theory, *Interaction of Color*.

Judy Pfaff <http://www.judypfaff.org/>

A contemporary artist who creates large-scale abstract installations using shape, color, and texture.

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

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

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

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

Student Materials:

Cell phone camera	Photo paper and copy paper, cut down to 4" x 4" squares
Digital camera	Various colors of construction paper
iPhoto	Ink (various colors plus black and white)
Microsoft Picture Manager®	Acrylic, tempera, and watercolor paints
Microsoft PowerPoint®	Modeling clay
Crayons	Glue, glue sticks
Microsoft Word®	Scissors
Pencils, pens, and markers	Charcoal
Colored pencils	String, various widths
Traditional color wheels	Textured objects
Brushes, various sizes	Photocopies of tree branches
Sketchbooks	

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Student Activities	Teacher Preparation & Notes
<p>Elicit</p> <p><i>“Art is a lie that makes us realize truth.”</i> —Pablo Picasso</p> <p>What are some of your opinions on what you think Picasso was trying to say with this statement?</p> <p>In what ways might art show us the truth?</p> <p>In what ways might art be thought of as a lie?</p>	<p>Suggested Duration: 10 days (1 day = 50 minutes)</p> <p>On the first day of this lesson, begin by writing this quote by Picasso on the board. You may wish to ask how many students have heard of Picasso. How many are familiar with his work? Share some of his works for all students to see. Share this famous quote by the artist.</p> <p>Ask students to react and interpret what they think Picasso might have meant by this statement.</p>
<p>Engage</p> <p><i>“Seeing comes before words. The child looks and recognizes before it can speak. But there is also another sense in which seeing comes before words. It is seeing which establishes our place in the surrounding world; we explain that world with words, but words can never undo the fact that we are surrounded by it. The relation between what we see and what we know is never settled.”</i> —John Berger, <i>Ways of Seeing</i></p> <p>What experiences have you had where you saw or felt something you could not describe with words? How might you capture that feeling or sight without words (e.g., with color, with doodles, with sounds, with movement)?</p>	<p>In this class, students will explore the relationships between what they see, what they think and feel, and how they relate to the visual messages in the world around them. They will gain insight into how visual communications, art, and digital media shape our experiences and how they can harness tools to express their own messages.</p> <p>A fun resource for introducing students new to visual art to the practice of observing and perceiving the elements in the visual world is to share the book, <i>Faces</i>, by Francois Robert and John Robert. Over 20 years, these Swiss designers captured hundreds of “faces” they</p>

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<p>In your own words, what is the difference between “looking” and “seeing”?</p>	<p>saw in everyday objects. Students can probably identify “faces” in objects within the classroom after being primed with a few examples from this book. (If the book is not available at your library, the photographer, Francois Robert, has examples in his portfolio on his website at http://francoisrobertphotography.com/#/portfolio/fine_art/faces).</p> <p>Prior to exploration of the art elements in work stations (see Explore phase below), place this quote by John Berger on the board, and ask students to copy it into their sketchbooks. Ask them to reflect briefly on what the statement means to them.</p>
<p>Explore</p> <p>Using your sketchbook, visit each of the six stations to investigate the elements of art. Document your time there based on the instructions at each station.</p>	<p>This first activity is a hands-on “crash course” for students to discover and experience the elements of art through experimentation with art media and observation of physical objects.</p> <p>Split students into pairs or small groups, and start each group at a different station. Pace this activity over three days. Set up all six stations each day, and ask students to move through each station, two per day, allowing about 15 minutes per station for experimentation.</p> <p>Each activity will result in an experiment that will be conducted</p>

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	<p>on separate sheets of paper (we suggest 4"x4", although the size may vary with your needs and the size of student sketchbooks). The experiments will be pasted into student sketchbooks once any wet media have dried.</p> <p>While students are working in stations, monitor and guide their learning through questioning strategies.</p>
<p>Station 1: Line</p> <p>In math, we learn that a line is simply a connection between two points. In this class, we'll learn just how expressive lines can be! Start with each of the pieces of string. Experiment making different curves by pushing the string around with your fingers and feeling the variations of their weight. Put on the gloves to keep your hands clean, and dip each of the strings in the ink. Let the strings fall on your papers, and watch what happens when you vary the speed with which you drop and pull the strings across your paper. Try for straight lines, dashes, curves, and swooshes, and see what happens when you drag part of the string after it has fallen. Save your experiments, and move on to the brushes. Play with applying different pressures with the different widths of the brush to make lines. Try to make a line that has as many variations as you can while still being a solid line. Finally, select a crayon from the basket. Use the tip of the crayon, twist as you draw, and bend it over to the side to make a thick mark. See if you can make a line that combines as many ways of dragging the crayon across the paper as you can think of that still creates an unbroken line. Again, try to create as much variation as you can in the time allowed.</p> <p>Review your line experiments and paste them into your sketchbook. Think of as many ways as you can to describe them beyond a purely visual description. Notice how some lines seem to capture certain moods and feelings. How would you describe a line that is fast? What about an aggressive line? A sad line? A hungry line?</p>	<p>Station 1: Line</p> <p>At this station, include three types of string: one thin, one medium in width, and one very thick. Include a basket of crayons, with wrappings removed. Also, include three widths of brushes and a small bowl with a thin layer of India ink and protective gloves to keep students' hands clean. Finally, include a small stack of 4"x4" drawing paper for students to use.</p>

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<p>Station 2: Shape/Form A shape is a flat, 2-dimensional area that has width and height (e.g., a circle, square, triangle, or an irregular, amoeba-like blob are all shapes). Form is a 3-dimensional area (think “a shape in 3-D”) that is surrounded by, and occupies, space.</p> <p>Take two 4”x4” squares. You will make two studies. For the first one, select a sheet of construction paper and begin to cut out shapes from that paper. Try to cut out as many shapes as you can. When you have used all the paper, select four of the most interesting shapes, and arrange them on the 4”x4” paper. Glue them down so that they fill up the space but do not overlap, or, if they overlap, they do so only slightly.</p> <p>For the second study, roll the modeling clay into a ball. Look at it closely. How would you describe the way the light hits it? How does it look sitting on the desk next to other objects? Now, punch a hole in the clay with your fingers. Study the object again. What happens with the light? How does the hole allow you to see through to other shapes in the background? Shape the clay into a form that is interesting to you. Imagine you are making a large sculpture that will be placed on the school grounds and that this ball of clay is your model. You may create anything you wish, and it does not need to be detailed. Your form may be whimsical, abstract, or a representation of something you enjoy. It does not matter what you make, but try to keep it simple. Using your second 4”x4” square, make a rough sketch of your sculpture. Remember how it felt to mold the clay with your hands — imagine your eyes and pencil are shaping the clay as you sketch. Aim for enough of a likeness in your drawing so that a visitor could get the idea of your sculpture. Remember, though, that this is a sketch; it does not have to be perfect.</p> <p>In what ways are the model and the drawing different from one another? Based on your model and drawing, list some ways shape and form are different from each other. What are some ways they are similar? When you made the drawing of your sculpture, how did you take something that was a form</p>	<p>Station 2: Shape/Form At this station, arrange squares of construction paper, scissors, glue sticks, and modeling clay. Also, place a stack of 4”x4” drawing paper squares for students to use to draw and collage their studies.</p>
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<p>from the 3-D world and turn it into a flat shape? What are some differences between experiencing your drawing of the sculpture and actually seeing the object in space?</p>	
<p>Station 3: Space (Positive & Negative) Space is both the area occupied by an object as well as that which surrounds it. Positive space in art is the subject (or object) itself. Negative space generally refers to the areas all around the subject. Often one of the best ways to learn to draw something complex is to focus on the negative space, rather than the positive space.</p> <p>Select two identical printouts of tree branches. Using these printouts of trees, first paint over all of the tree branches—those represent the positive space—with a warm color (red or yellow). Be sure to cover up the detail of the branches so that your eyes focus in only on the shape of the space. Now, using a cool color, paint over the spaces between and around the branches. On the second printout, reverse the colors. In other words, use the red or hot color to paint the negative spaces and the cool color (blue or purple) to paint the positive spaces. You should notice how reversing the colors causes the positive and negative spaces to trade places, and what was the negative space on the original photograph now appears to be the positive space on the new painting. Observe the difference between the two paintings when placed side by side. Manipulating positive and negative spaces will be important in designing many of the projects in this class.</p> <p>What changed when you reversed the colors for positive and negative spaces? Which image do you like better? Why? What shapes do you begin to see in the negative spaces when you focus on them? How might you describe the shapes in the positive spaces?</p>	<p>Station 3: Space (Positive & Negative) Capture and print out a photograph of tree branches (or any other object that presents interesting negative spaces) and place these at the station. Cut the images down to 4"x4" sections. Create enough samples so that students may draw and paint directly on the images with each student using two printouts. Students will need a warm color (red or yellow) for the positive spaces and a cool color (blue or purple) for the negative spaces.</p>
<p>Station 4: Color Select a crayon from the basket, and color a large square in your sketchbook. Try to describe this color as you would to a person who has never seen it or to someone who is blind. What descriptors can you use without referencing the visual world? Don't be tempted by what you know visually. Think</p>	<p>Station 4: Color Set up a basket of crayons in various hues and a stack of 4"x4" drawing paper.</p>

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<p>about senses such as taste, touch, smell, sound. Use vivid adjectives and adverbs.</p> <p>Some colors appear to advance on the paper while others recede. On a second sheet of paper, experiment with two different squares of color, and see which colors seem to come forward towards you and which pull away (hint: try pairing a hot orange-red next to a blue-purple). Often we describe colors by “temperature” calling some “warm” and others “cool.” Which colors might you describe as being warm, and which others feel cool to you? In what ways do the warm and cool colors interact on a page? Experiment by creating two blocks of color on another piece of paper to see whether warm colors or cool colors appear to advance or recede in space. If you have time, experiment with different combinations, and make notes in your sketchbook documenting what you see.</p>	
<p>Station 5: Value</p> <p>Value is the lightness or darkness of a color. For this exercise, we’ll only be using black and white (or graphite and white). Using a ruler, divide the 4”x4” square into eight sections. Starting on the left end, make the section as dark as you can with the pencil or graphite stick (but don’t make a hole in the paper).</p> <p>On the right end, leave the last section completely white (or paper-colored). Now, create a “gradient,” or a gradual fading from dark to light, over the middle sections. The section next to the white should be very faint (just one stage darker than pure white). The section next to the dark, left edge should be nearly black.</p> <p>How did you decide how dark to make the intermediary squares? What happens to the gradient if one square looks too dark or too light? In what ways might looking at your gradient be similar to reading a sentence? How might the sizes of the squares in your gradient be related to the speed at which you “read” it? In what ways might you “speed up” or “slow down” the reading of your gradient without changing the number or size of the squares?</p>	<p>Station 5: Value</p> <p>For the value station, place a basket of number 2 pencils or graphite sticks in the center of the table along with rulers and a stack of 4”x4” sheets of paper.</p>

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<p>Station 6: Texture</p> <p>The texture of something is <i>how it feels to the touch</i> or how our eyes perceive that it might feel when we look at it. Study these objects closely. Hold them, touch them, and try to describe their surfaces. How are they hard, smooth, soft, spongy, porous, slick, rough, bumpy, or sharp? What other things might this texture remind you of? What would it be like if everything around you was this texture (i.e., think of things like your bed, your pencil, the walls of your room)? Imagine an object that has the opposite texture? In your imagination, what happens if you add this texture to that object?</p> <p>Take your favorite two textures, stamp them in paint, and press them onto the paper squares at the station. When dry, glue them into your sketchbook, and write down as many words to describe them as you can along the borders.</p> <p>How do these surfaces make you feel? What experiences or objects do they remind you of?</p>	<p>Station 6: Texture</p> <p>Bring in 3-4 textured objects (e.g., a sponge, rough sandpaper, a basketball or other textured ball, a thick piece of rope, or a burlap sack). The more variation between the textures, the better. (Make sure these are objects that can be stamped in paint. For objects like sponges or fabrics that can not be easily wiped clean, cut a few samples for students to touch and feel.) For a visual resource, Meret Oppenheim’s <i>Object</i> (1936) is a great example of an artist applying an unexpected texture to a common object.</p> <p>This station will also need a stack of 4”x4” drawing paper scraps or other scrap paper that students can use to “collect their textures” through stamping. Place a styrofoam tray with a very thin layer of a neutral-colored paint for stamping.</p> <p>Alternatively, students can roll a thin layer of block printing ink onto the object with a soft rubber brayer and then stamp the texture that way. A less messy modification would be to choose only rigid objects and ask students to make rubbings of the textured items using a wax crayon.</p>
<p>Explain</p> <p>Share your favorite experiments from the exploration. What are some of the reasons you like these particular images?</p> <p>Having experienced the elements of art, how would you</p>	<p>Allow the class to debrief the exploration activity either through a whole class discussion or through writing in their sketchbooks. Check</p>

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describe each one to a student who had never done something like this before?

students for understanding of the new 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 (see the *Extend* section).

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 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.

Texture: the way something feels to the touch or looks to the eye

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Elaborate

Imagine you are on a safari, but instead of hunting exotic wild animals, you will be hunting the elements of art. Your digital camera is the net you will use to capture the elements in your environment. Almost everywhere you look, you'll see elements, if you focus and pay attention to what you see.

Step 1: Capture the elements!

Capture a minimum of eight examples of the elements in your environment. Try for as much variety as you can of the following three elements of art: line, texture, and color.

For line: Try to capture thick, thin, curvy, straight, wild, and peaceful lines. If possible, try to frame your photographs so that we first notice the line. Then only after that do we figure out the object that is the source of the line. (Hint: Crop your images close in to your line so that the object becomes abstracted.)

For texture: Capture as many textures as you can with your digital camera. Remember how texture is related to the sense of touch (i.e., how something feels or looks like it would feel). As such, texture is all about the surface of things. If possible, touch the surfaces of the items you capture. To the extent possible, fill the frame of your photograph with the texture so that viewers cannot see anything besides the texture.

For color: Using a traditional color wheel for reference, go on a hunt for color samples. Capture as many of the primary, secondary, and tertiary colors as you can in the environment. Make quick notes as to where you found these so you can refer to them later. Focus on different hues rather than shades of a certain color. A hue is typically thought of as the color name (e.g., yellow versus blue). In other words, don't focus as much on capturing varieties of the same color (e.g., different reds) as on whole different colors themselves (e.g., yellow and brown). Notice which colors are more difficult to locate in the environment. Photograph objects that are manmade as well as natural. You will use these images to create a digital color wheel on the computer, so the more

This activity involves students going out into an environment to capture visual data. This can be done using a prearranged set-up within the classroom, by conducting a search of the school grounds as a class, or even by going on a field trip.

Students will use their studies from the *Explore* section in their sketchbooks as guides to help them identify art elements when "out in the field." Students can do this as small groups or as an individual project.

Begin this activity by showing students the proper use and care of the digital cameras. Using an LED projector, show students the difference between various crops and compositions of shots. Allow students time to practice before beginning the activity. For the color component of the scavenger hunt, demonstrate to students which colors on their color wheel represent the primary, secondary, and tertiary colors.

Send your students on a scavenger hunt looking for three of the elements of art (line, texture, and color) capturing them using digital cameras. Ask them to capture at least eight samples of each from the environment.

For the scavenger hunt, you may choose to organize students into

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<p>examples of different colors (or hues) you find, the easier that task will become.</p> <p>Step 2: Create a slideshow to share what you saw</p> <p>Select your favorite five lines from the line images you collected. Arrange them and write down a word or two to describe them. Imagine you were describing them to someone who could not see. Also, make note of your favorite image and why it appeals to you. Do the same with your texture photos. For your color photos, arrange as many as you can on one slide, in the style of a color wheel. You may need to crop and scale your photos.</p>	<p>teams and ask each team to record a different element. The end result will be a folder of JPEG images to show off the students' captured images. Allow students one day to collect images and two class periods to download and arrange them.</p> <p>After students have gathered images, show them how to download them to the computer and place them in a folder. Show them how to create new folders on their computers and how to rename their files so they can organize them. Show students how to name files so that they appear in an order when previewing through the operating system (e.g., Color_1.jpg, and Color_2.jpg). Using this renaming and basic file/folder operations can help students organize and sequence their findings.</p> <p>Teach students the basics of using a simple presentation application such as PowerPoint or Keynote. Ask students to select and arrange their line and texture photos and make notes on how they will describe them to the class. For the color photos, students will arrange these on one slide, using their traditional color wheel as a guide. Show them how to insert the photos, how to scale and position them, and to how to save their presentations.</p>
<p>Evaluate</p> <p>Present your completed slideshow.</p>	<p>Allow 1-2 days for students to share</p>

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<p>How did you come up with your arrangement of line and texture samples? What sorts of stories might you tell with these images?</p> <p>What are some words you can brainstorm to describe each image (choose the best one or two words that come to mind)?</p> <p>What are some of your favorite examples? Which examples in your peers' presentations are similar to your own images? Which are different? Which images give you strong feelings, either good or bad?</p> <p>In what ways are these images "lies" that tell the "truth" about our experience in the visual world?</p> <p>What other ways might you use these images now that they are saved on your computer?</p> <p>What are some examples from print advertisements or television commercials that utilize some of the elements of art that you've investigated? What logos can you think of that reflect a clever use of the elements (e.g., McDonald's Golden Arches, the FedEx logo, or the Enterprise car rental logo)?</p>	<p>their presentations with the class. Remind students that there are no right or wrong samples within the slideshows but that we are all learning from each other and how we see the world.</p> <p>Each presentation should be brief, 1-2 minutes in length. In their sketchbooks, after the presentations, ask students to respond to a selection of the reflective questions at the left.</p>
<p>Extend</p> <p>Sketchbook/Journal Prompts: Take a line for a walk on your paper. Let it move in different directions. Try drawing the line with your other hand. Change the materials with which you are drawing. Try using a pen, then a pencil, and then a crayon. Let the line overlap and close an area to form a shape. (<i>Formal art elements: line, shape</i>)</p> <p>Have classmates or friends walk across a small piece of dark paper while wearing their shoes, allowing their shoeprints to overlap. Color over the shoeprints with crayon or colored pencils. Change the pressure of your hand on the crayon or colored pencil to create value. (<i>Formal art elements: texture, value</i>)</p>	<p>These extensions can be used as sketchbook and journal writing assignments or in-class or homework extensions of primary instructional activities.</p>

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Create some doodles. Draw to your favorite song then draw to a totally different style of music. Make sure your doodled lines overlap in areas to create shapes. Using red, blue, and yellow (primary colors), fill in some of the shapes. Fill in until you reach another line. Look at where your shapes overlap, then overlay the two colors that are side by side to create a secondary color. *(Formal art elements: line, shape, color)*

Create more doodles and fill the page with them. Use only black and white pen, pencil, or marker. Where the doodles overlap and form shapes, fill them in with as many textures or patterns as you can imagine (e.g., waves, sand, tree bark, the electrical switches of a circuit board). Try to use at least seven different textures in your drawing.

Place a simple object such as a clothespin, a pair of scissors, or a shoe on a piece of white paper. Place a strong light to one side of the object. Observe carefully where the object is dark and where it is light. Using a pencil, draw a light contour drawing of the object. (A contour drawing is a drawing of the outside edge of a shape.) Using the edge of your pencil, carefully shade in the areas where they appear to be darker. Press harder with your pencil to leave a darker mark and ease up where there is a lighter area. *(Formal art elements: line, shape, value, form)*

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Rubric for Scavenger Hunt Slideshows – Lesson 1

	Proficient	Developing	Beginning
Student demonstrates understanding of the elements of art and can identify them both in artworks and environments: line, form, shape, color (hue), value, texture, and space (positive and negative).	Accurately refers to the elements of art when speaking and writing, and slideshow presentation conveys understanding and appropriate examples of elements.	Conveys understanding of elements of art through slideshow examples but does not articulate the elements when speaking or writing about own or other students' artworks.	Conveys basic understanding of elements of art but struggles to differentiate between them visually and in speaking and writing.
Student's color wheel conveys understanding of basic color theory, including color wheel, primary, secondary, and tertiary colors.	Work contains a thoughtful attempt to clearly describe the chosen color, linking it to the primary, secondary, and tertiary colors. Student has accurately placed the color to reflect its relationship to the traditional color wheel.	Work contains a moderate attempt to capture and convey the colors of the color wheel. Some inaccuracies exist with regards to placement, and/or the color wheel is incomplete.	Work shows little thought or effort in capturing, placing, or describing the chosen color to reflect the color wheel.
Student's line and texture studies demonstrate variety and expressiveness.	Captures a variety of lines and textures and articulates the expression in each image creatively.	Captures a variety of lines and textures but does not describe them with expressive words.	Captures similar lines and textures, possibly from the same source, but lacks thoughtful execution and focus on the scavenger hunt.
Student's slideshow demonstrates knowledge of how to use digital camera and presentation software.	Images demonstrate proper use of the camera and creative framing, cropping, and scaling of images.	Images display basic knowledge of camera but show little variety or attempts at creative cropping or framing.	Images demonstrate confusion with operation of the camera, and no compositional techniques were used to frame, crop, or scale the images.
Student respectfully discusses and reflects	Reflects on own work and provides respectful	Either reflects on own work or provides	Does not reflect on own work or provide

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on their work and the work of others.	feedback to others.	respectful feedback but not both.	respectful feedback to others.
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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 <i>“Who you are is not your name.”</i> — <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.

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Lesson 3: Sell Yourself and Show Who You Want to Be

Lesson 3

Sell Yourself and Show Who You Want to Be

Duration: 10 days

In Lesson 3, students build upon knowledge and skills from the self-portrait activity. Additionally, students begin to formally deconstruct media messages, identify the elements of art responsible for symbolism and narrative, and identify how words and text contribute to visual communications. Students explore the history of advertising and react to the highly controlled images of public figures. The primary art making activity combines these skills in a project in which students create an advertising campaign for the self-image they would like to project. These advertisements may take the form of either a poster or billboard or a magazine campaign, and students are encouraged to think about the different needs of these formats. Final advertisements should demonstrate facility with manipulating the elements of art, understanding of slogans, and a working knowledge of technological tools to create a visually powerful and effective message.

Lesson 3 Objectives:

Students will investigate further into how the formal art elements serve as tools to create and manipulate messages in visual culture. Students will

- understand the history and role of advertising;
- identify and articulate the ways others use the formal art elements and visual media to try to manipulate their public image or entice people to buy what they sell;
- articulate how the art elements create appealing images;
- create a poster, billboard, or magazine advertisement about themselves; and
- evaluate their ads in terms of the formal art elements and reviews received from a test audience.

Resources:

Suggested Artists

Banksy: a graffiti street artist known for his powerful and subversive statements about modern society.

Books, Magazines, and DVDs

Trend: a magazine for advertisers

Communications Arts: a magazine for the commercial art and design industry featuring illustration, photography, and advertisements from around the world

Websites

Many of the suggestions for user-friendly tools and websites in the Student Materials section are included at the Google website: <http://sites.google.com/site/web20wednesdaychallenge/>

The World According to Banksy <http://www.time.com/time/photogallery/0,29307,1678584,00.html>

A photo gallery from Time magazine devoted to Banksy's most memorable images.

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AIGA Design Archives <http://designarchives.aiga.org/#/home>

The archives of this international design organization serve as professional resources to advertisers and designers throughout the world. This large database of images helps uncover trends in design during various time periods.

Key Questions to Ask When Analyzing Media Messages

<http://www.ithaca.edu/looksharp/Resources%20/Key%20Qs%20For%20Analyzing.doc>

A handout from Ithaca College's Project Look Sharp, this document helps students critically analyze and evaluate media messages.

The History of the Umbrella Girl <http://www.mortonsalt.com/heritage/mug.html>

This article, published by Morton Salt, Inc., provides a quick synopsis of the company's famous, nearly 100-year-old branding campaign. Students should note how the slogan and logo evolved to their present-day incarnations.

Student Materials:

Digital cameras	iMovie (Mac)
Cell phone or video camera	Pages (Mac)
Microsoft Word (PC)	Assorted drawing materials
iPhoto (Mac)	Large paper
OpenOffice Text (Mac)	Colored construction paper
Animoto	Glue
Microsoft PowerPoint	Scissors
Microsoft Photo Story (PC)	Glogster

Student Activities	Teacher Preparation & Notes
	Suggested Duration: 10 days (1 day = 50 minutes)
Elicit Choose a celebrity or a public figure. When you hear his/her name, what images comes to mind? What do you think of when you think of him/her? What is the most defining element of that image? What are some of the ways you think that image may have been controlled?	Open the lesson with this journal writing activity. On the board, write down the following stems, and ask students to transfer to their journals: <ul style="list-style-type: none">• My celebrity/public figure• What images come to mind when I think of him/her, and how I feel about this person• Ways I feel the art elements might be used to control this

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	<p>image (list each of the art elements)</p> <p>Ask students to relate their ideas of the celebrity they chose to how they might express their ideas using each of the art elements. For example, if the feeling/perception of their public figure could only be communicated by a single line, what might that line look like? What color(s) best represent how they see that public figure, and why?</p> <p>During the <i>Engage</i> phase of this lesson, use these journal entries to gauge which of the art elements students are most easily able to extract meaning from and which they seem to struggle with. For the <i>Explore</i> activity, circle the elements they are struggling with the most so they can focus in on them specifically as they evaluate their chosen magazine advertisements.</p>
<p>Engage</p> <p>Find two magazines or Internet advertisements that have models in them, one that appeals to you and one that does not. Try to determine why you like one and dislike the other.</p> <ul style="list-style-type: none">• Is it the way the model has been styled?• The message?• The product?• To what extent did one entice you to want to buy the ad's product or service? What elements might make the advertisement you don't like more appealing?	<p>Hand out a sheet of drawing paper large enough for both magazine advertisements to be glued down side-by-side and for there to be a 2-3" border on all sides for student writing. Ask students to list each of the elements of art on the outside edges of the two advertisements. As they study the ads, ask them to make notes concerning the ways these elements create different messages within the images.</p>

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	<p>Ask students to deepen their analysis, moving from the formal to the conceptual level. As they study the advertisement's content, ask them to make notes in response to the questions from the <i>Key Questions to Ask When Analyzing Media Messages</i> document.</p> <p>On the bottom border, underneath each advertisement, ask students to answer the questions to the left, related to how they feel about each ad. (Note: Some of these questions lead to discussions on the principles of design that will be covered explicitly in later lessons so be sure to save these studies for reference.)</p>
<p>Explore</p> <p>What can you do to control <i>your</i> image? How do you want to be perceived? Think back to your self-portrait. What were some interpretations other students had of your self-portrait? Did the people who viewed your work see the image that you wanted to project? How might you incorporate or modify suggestions that were made to you? How can flexibility and self-image be balanced when accepting criticism? It is normal for different people to have varied reactions to a person, idea, or a product. There is not a single message or universal reaction. You can't always please everybody. Sometimes you have to test something first to see if it works and then modify it if necessary.</p> <p>Broadcasting the stories of the day was once the job of a town crier who stood at a certain spot in the town square and proclaimed the news of the day, including what the people in the markets said about their products. What would the town crier proclaim if he or she was charged with spreading the news of your life this past week?</p>	<p>Lead the class in a large group discussion. Review the self-portraits without faces, and ask students to share their thoughts on what they felt was successful or not successful in terms of how their pieces were perceived by their classmates. Ask students to consider how they might modify these self-portraits to become more like the stronger advertisements from the <i>Engage</i> phase of the activity. Capture these suggestions on the board or chart paper if possible.</p> <p>If time permits, print copies of the self-portraits, and permit students to draw back into them, making modifications that came up during the discussion and using any readily</p>

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	<p>available drawing materials or paints.</p> <p>For the second part of the exploration, organize students into groups of three or four. Read the statement to the left regarding the town crier, and tell students that they will be working in groups to develop quick headlines that summarize the events of this past week in their lives. Ask students to list as many events as they can think of in their sketchbooks, share them, then identify the most interesting event. They should then work on a short, descriptive headline for that event. In particular, focus students on using active, descriptive nouns and verbs and literary devices such as simile and metaphor to conjure visual pictures with their headlines. Allow 20-30 minutes, and then ask students to play the role of town crier with their favorite headlines.</p>
<p>Explain</p> <p>Another common approach to marketing involved merchants rolling carts with their goods through the streets and calling out for people to come and buy things as they passed. Consider these examples from <i>Advertising Age's</i> "Advertising Timeline," illustrating how marketing and advertising have become the multi-million dollar industries they are today. These industries exist to communicate to the public the idea that to have the life they want, they need to buy certain products, services, or take certain actions.</p> <ul style="list-style-type: none">• In 1704, the first newspaper advertisement is published.• Ivory Soap is advertised in 1880.• In 1893, Asa Briggs Chandler registers Coca-Cola as a	<p>Ask students to work in groups assembling pieces of the advertising timeline that they find most interesting, such as the 1899 first advertising buy for Campbell soup company. If possible, collect the actual current day versions of some of the products in the timeline, such as Coca-Cola, Pepsi, or Kellogg's products (or ask students to bring them from home), or supply visual references and place these examples along the timeline.</p>

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trademark, and Kellogg places his first ads for Corn Flakes in 1904.

- The *Advertising Age* is launched in Chicago, 1930.
- By 1938, radio has more ads than magazines, and TV commercials are aired in the 1940s.
- In 1939, NBC broadcasts a sports event for the first time.
- In 1963, "The Pepsi Generation" kicks off the cola wars. The year 1980 is the beginning for CNN followed by MTV in 1981.
- In 1993, five million users worldwide connect to the Internet, and the widespread use of online media becomes a reality.

Source: <http://adage.com/century/timeline/index.html>

Campaign slogans are typically one or more words or simple catchy phrases that are often graphically represented. These graphic images are meant to reflect the candidate and/or what they are "selling." These slogans and images appeared for the first time in 1840 with the campaign of William Henry Harrison—"Tippecanoe and Tyler, Too." Other memorable slogans include:

- "54-40 or Fight" (James Polk)
- "Don't Swap Horses in Midstream" (Abraham Lincoln)
- "Keep Cool with Coolidge" (Calvin Coolidge)
- "A Chicken in Every Pot and a Car in Every Garage" (Herbert Hoover)
- "I Like Ike" (Dwight Eisenhower)
- "Nixon's the One" (Richard Nixon)
- "Not Just Peanuts" (Jimmy Carter)
- "Keep On Thinking About Tomorrow" (Bill Clinton)
- "Leave No Child Behind" (George W. Bush)
- "Hope" (Barack Obama)

Teacher note: More information can be found at <http://www.presidentsusa.net/campaignslogans.html>

Modern marketing and advertising rely on slogans and images that have come to stand for the products they are trying to sell. Today most people in America know that the "Real Thing" is Coke® and "Just Do It" and the swoosh symbol stand for Nike® products. Celebrities and politicians

Discuss the finished timeline as a large group. Ask students to identify the art elements in the products' packaging designs (including logos and labels) and to think about the way the advertisers try to build stories around these objects in order to sell them. In what ways are the products' stories similar to what students did when they played the town crier? What elements of art, as well as verbal cues, help make for successful ads, and, by corollary, successful products?

Put together a PowerPoint presentation of selected slogans for a large group discussion, such as the presidential candidate slogans listed. Ask students to identify the president if they can, if not, to guess as to why the slogan might have been effective during its time of use? How might they describe an effective slogan?

Continue the discussion bringing back the references to visuals. For example, the Nike swoosh derives from an abstracted "wing" that could symbolize freedom, movement, and allude to the Roman mythological character Hermes (the messenger who was said to have wings on his shoes). Ask students to name other common logos and slogans. What happens if they are altered? For example, Apple's® slogan is "Think Different" and its logo is an apple with a bite taken out of it. Why might the "bite" be

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<p>intentionally promote the use of select images of themselves in the press and other media. Today, graphics and images are undeniably critical in getting the public’s attention and selling ideas, products, and people.</p> <p>Look over the <i>Key Questions to Ask When Analyzing Media Messages</i> as you study these examples.</p>	<p>essential to the message, and what happens to the logo if it is removed?</p> <p>(There are no right or wrong answers, but hopefully, through discussion, students will be better able to explain how careful use of the elements of art, intertwined with messages or stories, can create powerful symbols in our minds.)</p>
<h3>Elaborate</h3> <p>Make: An advertisement for yourself</p> <ul style="list-style-type: none">• Start by looking at advertising campaigns from elections in current magazines or on the Web.• What makes one stand out more than another?• What roles do line, color, or value play in making one stand out more?• What elements of yourself might you choose to advertise?• Who is your audience?• What actions do you want your audience to take based upon your advertisement? Do you want them to give you a job? Be your friend? How do you get your audience to take the action so that you get what you want?• What are your visual strategies?• If you use an image of yourself, how would you make yourself stand out?• What pose would you use?• Would you use just your face or an action shot?• Would you want your face to be used at all?• What words might you use?• How might you create a “catch phrase” or “tag line?” <p>Pick one of the following formats:</p> <p>1. Poster or billboard</p> <ul style="list-style-type: none">• Review some of the presidential posters that you viewed.• Use a large sheet of drawing paper for your layout.• Decide the size your image needs to be.	<p>View the web site www.glogster.com for poster making online. It walks you through the process.</p> <p>Each student will make an advertisement for himself/herself. They can design it as a poster, billboard, or magazine page.</p> <p>Both projects can be printed at a printing store if a larger size is desired.</p>

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<ul style="list-style-type: none">• Pick colors that contrast with each other.• Carefully glue down your image, and smooth it flat.• Design your text on a computer. Try different fonts and different sizes, or hand letter using a guide line that you lightly draw on your paper.• Make sure the color of your letters can be noticed against your background color.• Create the entire poster on a computer using a website such as Glogster <p>2. Magazine page</p> <ul style="list-style-type: none">• Create the page on the computer.• Choose background color and font.• Import your image, and move it around your page until it is in the area where you want it.• Remember to save your work as you go along.• Print.	
<p>Evaluate</p> <p>Compare what you created with the advertisement that you liked and wrote about. In what ways do you think your ad is similar? Dissimilar? What elements of art made your message stand out? What elements of art might you have used differently to make your message stronger? Keep in mind that more and more universities and employers are accepting short videos with school and job applications. How might your ad for yourself land you a job or a scholarship? Have another student review your work as if they were in the role of a campaign manager responsible for promoting your best image.</p> <p>Host a preview of your work. Ask a group of students to view your project like a movie preview's test audience. Have them fill out comment cards about their reaction to your advertisement. This would be similar to field testing in marketing, where consumers provide feedback on a product sample or trial offering of a service.</p>	<p>Make sure students understand that we are talking about evaluating the artwork, not the individual student. Comments should be helpful and constructive, not put-downs or hurtful statements. Ensure that students critique using the formal art elements to guide their discussions.</p> <p>This evaluation project can be done as a whole-group exercise or through small-group peer assessments or as individual self-assessments done as journal entries.</p>

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Extend

Sketchbook/Journal Prompts:

If you were applying for a certain position, how might you convince a college or an employer that you were the one they wanted and needed? If you were running for a political office, how might you convince voters to cast their votes for you? Where would you start? How might you use promotional tactics such as YouTube or press conferences to spread your message? What other tactics might work?

Think of a campaign you have seen or heard in the past. It could be a campaign for a person running for an office or someone trying to sell you something. What do you remember from that campaign? Did any key words, slogans, or messages stay with you, such as “I live I ride I am” (Jeep®) or “Save money. Live better.” (Walmart®). Or, was the image of the person or product more memorable? Do you remember “Eat More Chick’n” or the image of the cow holding a sign (Chick-fil-A®)? What about “Just Do It” (Nike®) or “Think Different” (Macintosh®)? Do you remember the words or symbols or both? How are they used to sell the product?

Compare and contrast two advertisements or posters. How do formal art elements such as color and shape make these posters stand out and be remembered? How does a strong symbol such as the gecko from Geico® work compared to their slogan “Can switching to Geico really save you 15% or more on your car insurance?”

How might you combine digital photos on the computer to tell a story with PowerPoint, iPhoto, iMovie, Animoto, or Photo Story? What type of visual story would you tell? How might you add dialog and voice-over narration? (Many colleges are now accepting students’ digital stories as part of application materials. Brown University was the first school to do this.)

Create a business card to go with your advertisement.

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

Show, or hand out, copies of examples of past advertising campaigns that use key words, slogans, or stories to sell the product. For instance, you may want to share the story behind the Morton® Salt Umbrella Girl (<http://www.mortonsalt.com/heritage/mug.html>).

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Go shopping with your cell phone or a camera. Find an ad or a product that appeals to you. Photograph it and then tell someone else what you found. Use your cell phone to call them, text them, twitter, send an e-mail, or tell them in person. The person you shared this with will need to write a comment about what you found. Include this in your sketchbook with a sketch of what you found.

Look at billboards or highway signs. Are there any that catch your eye? Choose one and take a photo of it. Sketch the billboard in a different style.

Take photographs of the signs posted around your school. What colors are they? How effective are the colors? Fonts? When does black lettering against a white background work? When doesn't it? Why are school buses yellow with black lettering?

Pick one sign you consider very important but that may be often overlooked. Redesign it using the formal elements of art to make a more effective communication.

Reflect what you have learned about yourself these past few weeks. Design a title page for your sketchbook or a cover that states who you really are and where you are going.

Clever and Creative Billboard Advertising is a fun website—preview it before the related sketchbook extension to the left.

<http://www.toxel.com/inspiration/2009/01/05/clever-and-creative-billboard-advertising/>

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Rubric for Advertisement for Yourself – Lesson 3

	Proficient	Developing	Beginning
Student poster, billboard, or magazine advertisement includes elements of art.	Work shows evidence of all elements of art.	Work shows some of the elements of art but not all.	Work contains a small measure of evidence of art elements.
Student's reflection indicates an understanding of the history and role of advertising.	Reflection identifies and conveys understanding of the history and role of advertising.	Reflection displays some understanding of the history or the role of advertising.	Reflection displays a basic understanding of the history or role of advertising though the student may demonstrate some misperceptions.
Student's class discussion and/or writing demonstrates understanding of connection between art elements and appealing images.	Understanding of connection is clearly conveyed in class discussions and/or writing.	Understanding of connection is fairly clear but not presented well.	Understanding of connection is shallow as demonstrated in class discussion and/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.	Reflection on own work or that of others is shallow and lacks specificity, detail, and/or support for opinions.
Student acquires new vocabulary.	Uses new vocabulary often and correctly.	Occasionally uses new vocabulary.	Attempts to use new vocabulary, but may use it incorrectly.

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Lesson 4: The Layers Within Us

Lesson 4

The Layers Within Us

Duration: 10 days

Lesson 4 is the culminating project for *Module 1: Visual Culture and Identity*. It pulls together all the skills learned up to this point and sets the stage for the next unit, which centers on imagination and ideas. *The Layers Within Us* is also the most personal of the activities and is the first chance students have to use their face in a self-portrait. By this point, students should demonstrate purposeful manipulation of the elements of art and should be able to talk about their works and their artistic decisions with ease. New concepts such as layering and revealing—both as physical and conceptual processes—are introduced through the collage-type activity. The project involves creating a self-portrait from layers of material in the style of South American *molas*, where each layer is cut through, revealing those underneath. Extension activities set the stage for later explorations in animation and video.

Lesson 4 Objectives:

Lesson 4 is a culminating project including all the skills introduced in Module 1. Students will:

- apply their learning from Lesson 1 (visual scavenger hunt), Lesson 2 (self-portrait without a face), and Lesson 3 (advertisement for their identity) into a more rigorous project that involves reflecting on how their identity has changed over time;
- employ the formal art elements to communicate ideas concerning the evolution of their identities;
- connect the layering of color and texture with quilting traditions and South American *molas*;
- connect quilting and South American *molas* with the expression of an individual's identity and visual communication; and
- document the process of creation through a digital story.

Resources:

Teachers might want to have visuals of art work by Cindy Sherman, Andy Warhol, Francis Bacon, Stefan Sagmeister, or other artists they prefer who create portraits in non-traditional styles.

Suggested Artists

Cindy Sherman: contemporary artist who changes her appearance with makeup and costumes, then paints her portrait.

Andy Warhol: one of the first Pop artists, Warhol used silk screens from photographs and explored how color could change the image; one of the first mass production artists.

Francis Bacon: tried to paint people to show who they really were inside; many viewers are repelled by his work.

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Stefan Sagmeister: a present-day graphic designer known for creating highly unique, impactful visual expressions.

Websites

Have pictures or examples of quilts or molas for students to view.

History of Quilts: <http://www.womenfolk.com/historyofquilts/>

Molas: <http://www.crossroadstrade.com/molas.php>

Student Materials:

X-ACTO® blades or single-edged razors	Tape
Different types of paper (newspaper, wrapping paper, foil, construction paper, origami paper, pages from a sketchbook, thumbnail sketches, <i>Draw Like Pollock</i> prints, painted or colored paper, old written assignments from other classes, photographs, craft paper, paint samples, or tissue paper)	8" x 11" sheets of a solid color paper
Cutting mats	

Students will need copies of sketchbook pages (may be photographs, scans, copied papers, or journal answers). Also include designs printed from websites such as *Draw Like Pollock* (<http://www.manetas.com/pollock/>).

Student Activities	Teacher Preparation & Notes
	Suggested Duration: 10 days (1 day = 50 minutes)
Elicit Each of us has layers of identity like an onion. We change our image from day to day depending on how we feel or who we are with. We look into a mirror and see positive and negative aspects of ourselves. We react to positive and negative comments made to us or about us. We have layers of emotions that may change at any given movement during the day. We sometimes hide ourselves behind a mask or reinvent ourselves as someone or something else while in a role-playing game. We receive messages everyday on who we should be, and we add those layers to our core.	<i>The Layers within Us</i> combines three distinct concepts. First, students are asked to think of the “self” through the metaphor of an onion. For some ninth-grade students, this concept may be far advanced of their cognitive and emotional developmental abilities. Therefore, it is tantamount that the

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	<p>teacher make explicit and concrete each of these ideas so that students have the opportunity to pull them together into their final artworks.</p> <p>For this first concept, bring in several onions (enough for each small group to have one onion) and some safety goggles and dishwashing gloves. In their journals, ask students to list five key experiences that they feel have been important to how they see the world. (Note: Tell them they will not have to share these with the class unless they choose to share them.)</p> <p>Organize students into small groups. One person should wear the goggles and gloves and peel back the layers of the onion. The others should count the layers and identify changes from one layer to another. Small groups report back to the large group.</p> <p>Now we are going to use the onion and its layers to think about ourselves and our identities. What are some ways your identity might be like the onion and its layers? Direct students to go back to their journals or sketchbooks and order the five experiences like the layers of the onion. Make #1 the one that is perhaps most known or most visible to others. Make #2 the one that is a little less well-known or recognizable, etc.</p> <p>Then lead a discussion about the similarities in the onion and its</p>
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	<p>layers and the important events that make up our identities. Share with students that our next big project is going to be based on layers of our identities.</p>
<p>Engage</p> <p>Artists of all types have long struggled with how to portray the inner person. Superheroes change shapes and become someone else, while successful movie actors try to portray each role in ways that make the audience feel like they know that character. The artist Cindy Sherman dresses herself in different layers of clothes and make-up then paints herself as that person. In paintings, each stroke of the brush adds a layer of depth. How might you show the layers of your onion, who you are, and how others might see you?</p>	<p>The second major concept relates to building meaning into artwork in “conceptual layers” by combining formal choices (e.g., how the elements of art are applied—aesthetic decisions) and thoughtfully working with symbols or images from visual culture.</p> <p>Ask students how the selected artists portray either their identities or the identities of their subjects and how they use the idea of layering (either physically layering, or metaphorically layering meaning) to communicate. How might the choices made by these artists be similar to the layers of the onion? In what ways do artists build meaning into their works through application of various layers?</p>
<p>Explore</p> <p>How might the drawings and sketches from your sketchbooks be used in different ways? Might you photograph pages from your sketchbook? What if you reworked an assignment in a different medium? Or copied/scanned your work and changed the color to black and white? Look back on your self-portrait, layout design, and advertisement project. What elements are similar? Which are different? How were colors similar or different in each of the projects? As you look at one</p>	<p>Students work individually, sifting through their sketches and other artifacts of art making to identify interesting visual layers. They may choose to photocopy or scan and print images that they want to use but do not want to destroy in the process. Be sure to make students</p>

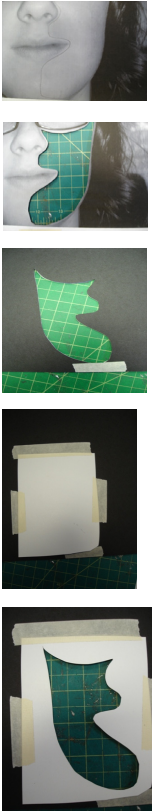
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<p>piece then the other, how did the presentation of your identity change? Take pictures with a camera or your cell phone or redraw areas that you like the most.</p>	<p>aware that this art project will involve cutting these layers.</p> <p>As students work, remind them to think about the experiences in their lives from the journal activity and the layers of the onion. They will be creating a self-portrait of these layers and, ideally, each should have some meaning for the student or symbolize something in his/her life.</p>
<p>Explain</p> <p>Quilting is an art form that uses layers of fabric to create an overall design or picture. In early American history, many people told the stories of their families or historical events by cutting fabric into shapes and then stitching them onto a background. Quilting bees were a common form of entertainment in which people gathered together and sewed in groups, often creating collective stories in cloth. Scraps from clothes worn by family members used in quilts inspired the memories of those people. Maps to the Underground Railroad were cut out of cloth and sewn onto fabric. Many quilts have become precious family heirlooms passed down from one generation to another or historical artifacts preserved in museums. Modern quilters continue this art form today with many new designs being produced on a computer rather than drawn by hand. Across the ages, these layers of fabric reflect the quilters' identities and stories through the fabric and colors they choose, the shapes they use, the methods of stitching, and designs they create—through the formal elements of art.</p> <p>In South America, <i>molás</i> are created by layering fabric then cutting through the layers to reveal the color below it. Molás are prized for the numbers of layers, the quality of the stitches (which should not be noticeable), and the overall design of the piece. As in traditional quilting, scraps from clothing are often a source of fabric for creating the molás, though the creators of molás typically only use solid</p>	<p>The third major concept of this lesson concerns quilting and <i>molás</i> as a way to create visual synthesis: through combining multiple layers, and through letting some layers be revealed under others, quilters (as well as collage artists) can quite literally sew together a story from many parts.</p> <p>The formal activity will utilize a digital photo of the student's face, so if time permits, discuss the planes of the face. Show students a skull or a picture of a skull to give them an idea of how the face is shaped. Have them touch their faces to feel the edge of the eye socket, cheekbones, nose, chin, and forehead.</p>

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<p>colored fabric, while quilters use both solid and patterned fabrics.</p>	
<p>Elaborate</p> <ul style="list-style-type: none">• Students take self-portraits or take student-directed photographs of each other.• Use the lens of the camera as a cropping tool.• Get a full head shot with little or no background.• View photographs online and select one.• Print out in gray tones.• Lightly draw several large shapes on your photograph. For example, the forehead would be one shape, the nose another, and the two cheeks, eyes, chin, and mouth all individual shapes. Think about what shapes appeal to you or what characteristics you want to convey.• Glasses can be drawn as a separate shape and become part of the eyes.• Check the negative space. Don't have too much space between areas of the face. <p><i>(Check each student's work before allowing students to move to the next step.)</i></p> <ul style="list-style-type: none">• Tape your photo on top of a solid piece of paper. <p><i>(Colored index paper or construction paper recommended.)</i></p> <p><i>Demonstrate to students the correct way to use an X-ACTO blade, and go over safety rules. Check blades out to students, and check blades back in at the end of class.</i></p> <ul style="list-style-type: none">• Place the point of the blade on one of the outer lines of a shape, and push it down through the two layers of paper. Slowly drag the blades around the edge of your first shape following the line that you drew on the photograph. Cut on top of a magazine or a cutting mat. Make sure you are cutting through both pieces of paper.• Turn solid paper over, and tape a piece of paper (#1) over the negative space (the area you just cut out). Use masking tape torn into narrower pieces.	<p>Students will create a layered design from a black and white self-portrait. As an extension, they may also document this process through digital photography and create a digital story of the unfolding work, perhaps by using an online video creation tool called Animoto.</p> <p><i>(See visuals below illustrating the process for creating this artwork.)</i></p> 

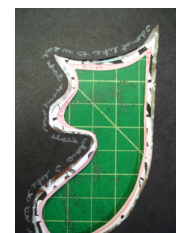
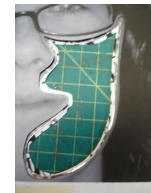
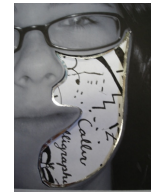
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- Flip the page back to the front side. Cut another shape parallel to the first shape leaving about ¼" of the paper you just added showing.
- Flip to the back side and cover the hole with another piece of paper (#2).
- Flip back over and look at how these two papers work together. Do you want your colors to contrast or be in the same color group? If there is a pattern, does it work together?
- Think back to one of your color assignments about mood. Can you find a color that reflects how you were feeling? Or might you work with your favorite colors?
- Try to select paper with different values and textures. Use old drawings or paper that you have written on.
- Use paper from old art work or school work that you no longer need.

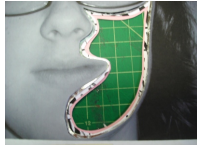
(This can almost be like looking down a tunnel with each successive shape becoming smaller and smaller until the negative space is too small to cut.)

- Cut another parallel shape through paper #2. Leave about ¼" of the paper they just taped showing.
- Flip over and tape paper #3 over this new shape.
- Continue adding shapes and paper until the area is too small to cut.
- Do the same steps in each of your shapes across the face.
- When all shapes have been cut and layered, remove the photograph.
- Review the overall design. How strong are each of the formal art elements (line, color, shape, value, texture, form, and positive and negative space)?
- Add written text from some of your journals to express your thoughts and feelings if you feel this would add interest.
- Review the pictures you took as you worked on this assignment.
- Upload the ones you prefer into Photo Story, iPhoto, iMovie, or Animoto.
- Create a short story of how your identity has been built layer by layer. Each layer representing how your identity



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<p>evolves from day to day. You might use answers to questions that you have responded to during these first three weeks as a starting place for your narration. Chose to add text or narrate using your own voice.</p> <ul style="list-style-type: none">• Choose a classmate to view your computer story and review it as though they were a movie reviewer.	
<h3>Evaluate</h3> <p>Creative Reflection:</p> <ul style="list-style-type: none">• At first glance, can you tell this is a face?• How did the artist's choice of colors and patterns work together or is the viewer distracted?• How does this project reflect strong use of the formal elements of art (line, color, shape, value, texture, form, and positive and negative space)?• How did the artist use negative space to define the face? How did the positive space create interest?• Were the artist's cuts clean?• If digital stories were shared, what did you think about how these added to the understanding of the artwork?• In what ways were you surprised by the descriptions of some of the layers?• How might you suggest the artist strengthen these stories?	<p>Hang student works on the wall and ask the class to conduct a gallery walk. As the group reviews the artworks, have them think through these questions. Individually in their journals, ask students to respond to the reflection questions and assess their project.</p>
<h3>Extend</h3> <p>Documentary Animoto Video</p> <p>Have students photograph several steps of their project as it is being developed. They will want to take more pictures at the beginning of the project and fewer at the end. These photographs can become a PowerPoint presentation, Animoto, iMovie, iPhoto slideshow, or Photo Story. Guide students through the process of creating these stories. If students have not done any of these, this would be a good time to teach the process or reteach if needed. Animoto, iPhoto, iMovie, and Photo Story are very user-friendly. Step-by-step instructions can be found at the following websites:</p> <ul style="list-style-type: none">• http://animoto.com	<p>Just as the physical layering of the elements builds these works of art from the bottom up, the extension activity allows students to explore and transfer the ideas of layering to the concept of linear time. By photographing the works in various stages and then using a program such as Animoto, or even an animated PowerPoint presentation, students are exposed to the basic techniques of stop-action animation</p>

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- <http://millie.furman.edu/ml/tutorials/photostory3/index.htm>
- <http://www.apple.com/ilife/imovie/>

In their sketchbooks, ask students to reflect on how their identity has been built layer by layer, with each layer representing how they changed over the course of their lives (they may want to break their ideas into time periods such as early childhood, elementary school, middle school, and high school). Colors that they chose to use can represent who they were at one point in their life or at one point during the day. Encourage them to include prints from the *Draw Like Pollock* sketchbook extension from Lesson 2.

and can begin to think of moving images as individual layers of meaning that have been sequenced in time to form a whole, much like the strata of the collage.

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Rubric for *The Layers Within Us* – Lesson 4

	Proficient	Developing	Beginning
Student employs the formal art elements to communicate identity.	Work shows evidence of formal art elements.	Work shows some evidence of formal art elements.	Work does not employ formal art elements.
Student’s digital story discusses evolution of student’s identity project.	Story clearly discusses identity in terms of layers.	Story shows some evidence of connection between identity and layers.	Story contains very little evidence of understanding of connection between identity and layers.
Student reflection indicates understanding of the impact of combinations of colors and patterns.	Reflection shows a clear understanding of the ways in which color and pattern work together or distract the viewer.	Reflection shows some understanding of ways in which color and pattern work together.	Reflection demonstrates very little evidence of understanding the impact of colors and patterns.
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 reflection indicates understanding of the impact of positive and negative space.	Reflection shows that student understands and considers his/her use of space in their work.	Reflection shows understanding of use of space but little consideration of his/her use of it in their work.	Reflection shows little understanding of the impact of positive and negative space.
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 unit vocabulary.	Uses vocabulary of the unit often and correctly.	Occasionally uses unit vocabulary.	Does not use unit vocabulary.