

Fine Arts Unit Plan

Title: “Abstraction: Ambiguity in Process-based Art” Unit

Developed for: Grade 8 Arts class

By Brooke Benham

Pacing: 3 classes, 3 hrs. each

Unit Rationale:

Creating abstract art teaches the students to create new designs inspired by existing experiences. It teaches students to use the elements of line, shape, and color to create an image that is nonrepresentational. The students will learn how to apply the principles of rhythm, movement, and unity into a design that they thought of on their own. Learning the value of ambiguity present in abstract art, will open the students’ minds to the possibility and acceptance of multiple viewpoints. The art processes used in this unit include painting, drawing, and collage. Each lesson uses mixed media. This gives the students opportunities for exploration of various techniques and processes that can be used in combining art forms. The unit introduces the students to historical and contemporary artists that reflect the use of abstraction. Providing the students with a multitude of artists keeps their minds open to various possibilities in creating abstract artwork. The unit will also include teacher samples of the activities in each lesson and slide presentations needed for the lessons that contain photos of these artists and images of their artwork.

Abstract art departs from the tradition of depicting objects and scenes that can be realistically observed. The abstract artist instead uses the elements of color, shape, form, and line to produce an image that does not appear to reflect reality. Abstract art engages the critical cognitive process for both the artist and the viewer. It offers a new visual conception never experienced before in real life, and also offers insight into the artist’s conscious or unconscious cognitive process. Producing a visual by means of intuition and chance, allows the students to fully explore what their minds are capable of producing. The imagination is stimulated when students engage in the creation of unidentifiable visuals because they must let go of preconceived representations and make up. Engaging students in process based abstract art allows the students to listen to their intuition and experiment with art processes. Students will be introduced to the artist Jean Arp, who was the first recognized for using randomness as a way of creating art. Traditional artistic practice involves planning each step to create a final product controlled by the artist. However, process-based abstraction breaks away from the traditional rules of art to offer the artist a new way to interact and respond to the material and process of creating. The unit of instruction will motivate students by providing them an alternative way of thinking. The students will be educated on the resistance that the abstraction movement had to traditional methods. Learning how to use the technique of automatism aids the students in creating without preconceived art processes, which helps the student’s work to better reflect their unconscious mind. Allowing students to create through non-objective abstraction can help the student to learn more about themselves through their responses to the material and forms. This unit will empower students by acknowledging the power of their minds and their ideas. Learning to apply the concepts involved in abstract art in reality will encourage the students to use their mind to form their own ideas and encourage them to think on their own, aside from what society tells them to think. The unit will show them the power that individual minds can have on history and contemporary culture when they choose to abandon the status quo.

Concept: Ambiguity in Artmaking.

Concept Questions:

- What makes art abstract?
- What identifies abstract art from non-representational art?

- Why are the ideas of abstract art, non-representational art, and non-objective art often confused with each other?
- How can the elements of art be used in the principles of design?

Established Goals: (VA State Standards of Learning in the arts)

1. 8.1 The student will plan for and reflect on the art-making process, using a sketchbook/journal.
2. 8.3 The student will refine personal works of art to improve the quality of craftsmanship.
3. 8.4 The student will synthesize prior knowledge and experience to create works of art.
4. 8.15 The student will analyze how visual organization in works of art affects the communication of ideas.
5. 8.17 The student will communicate how personal experiences influence critical interpretations and evaluations of works of art.
6. 8.18 The student will critique personal work and the work of others.
7. 8.21 The student will describe and justify personal responses to visual qualities in works of art.

ESSENTIAL QUESTIONS:

These questions all aim at the same concept, they just present different wording for different learners.

- How can new ideas benefit society?
- How can our thoughts and ideas be experienced differently by others with varying backgrounds?
- How can we relate a personal idea or experience to others of different mindsets and/or backgrounds?
- How can individual minds have an impact on history and contemporary culture?

KNOW, UNDERSTAND, DO:

- **KNOW**

- Students will know what abstract art is.
- Students will know what constitutes a piece of art being abstract.
- Students will know historical and contemporary abstract artists.
- Students will know what automatism is..
- Students will know the elements of art.
- Students will know the history of abstract art.

- **UNDERSTAND**

- Students will understand how abstraction can be used to represent objects.
- Students will understand why it is helpful to have ‘rules’ for a series.
- Students will understand how experiences can be represented through design.
- Students will understand how process-based art is made.
- Students will understand how the process of artwork is explained.
- Students will understand the function of a critique.

- **DO, Learning Target, Lesson Goal, I can do statement**

- I can create an abstract work of art using mixed media.
- I can develop a new design using elements of art.
- I can reflect on the progress of artmaking.
- I can discuss and critique classmates’ work using constructive feedback.
- I can use appropriate art vocabulary to analyze and describe artwork.
- I can explain the processes in my artwork.
- I can experiment with different qualities of art material and create work that allows the medium to speak for itself.

- I can create art without using a pre-planned sketch.

ANTICIPATORY SET (hook) for each day:

- Questions to lead discussion about an artist or facilitate student reflection on personal work:
 - What kind of decisions do you think the artist had to make in order to make this artwork?
 - Materials, techniques, subject matter, organization, presentation.
 - What factors prevent or encourage people to take creative risks?
 - What conditions, attitudes, & behaviors support creativity & innovative thinking?
 - In what ways do your artworks tell you about who you are and what you are interested in?
 - What choices in material and techniques reflect your lived experiences and how do they relate to your ideas?
 - What resulted in these associations of material and concept? Could it be influenced by how other artists use the material, could it be influenced by how the material is used in media or commercial culture?
 - Do the meanings of artwork change over time or from place to place?
 - If so, how does this happen?
 - Why do artists follow or break from established traditions?
 - How do people contribute to awareness and understanding of their lives and the lives of their communities through art-making?
 - How do artists & designers learn from trial & error?

ASSESSMENTS:

Pre-assessment: (What students understand prior to lesson)

- Assessment of prior understanding will be conducted through previous observation of their work in classes prior.
- Assessment of prior understanding will be conducted through a class discussion of an artist that works abstractly.
- The teacher will engage the student's past knowledge of representing a form in a representational method. They will activate this prior knowledge in order to build on a new technique.

Formative assessment: (What students are learning – ongoing, informal or formal)

- Formative Assessment of student's understanding and process will be conducted through various forms of review, documentation, reflections, and discussions.
 - Jamboard
 - Reading Assignment Reflections
 - Class Discussions on Artists
 - Discussion Boards
 - Artist Research and Reflection.
 - Group Discussions
 - Process Posts
 - One-on-one Verbal Reflections and Feedback

Summative assessment: (What students will learn)

- Assessment of knowledge gained from the lesson will be conducted through submission of Final Project 1 in addition to the students' interaction during Critique and the students' reflection on the project.

Final Reflection:

- Students will write a reflection on their work, explaining the creative process that went into the piece.
 - Describe your process in creating this image.
 - Describe how the process made you feel.
 - Does a certain characteristic in your work relate to any of the artists we have discussed in the unit? If so, what artist? And how?
 - When viewing your work, are you able to reflect on a possible implied meaning of the piece? What might that meaning be and why?
 - What material and imagery did you use in your project? why?
 - Did you have any problems with material? What were they?
 - Are you content with your final piece? Why or why not?
 - What is something you could improve on your project if given the time?
 - How did this expand your knowledge relating to your interest? What new research have you found that you may want to use in planning your next project?
 - Are there any specific mediums/ techniques/ characteristics/ or ideas you noticed from this project that have inspired new ideas for future artwork? Explain.

Final Critique:

- The students' work will be displayed throughout the classroom and the students will go around to view and critique each classmates' artwork. They will leave sticky notes next to their classmates' art with critiques that are reflective of the vocabulary and language learned in the unit. They will write down what the art made them feel and what specific elements made them feel that way. At the end we will discuss the varying responses that the students got on their artwork and relate this back to the idea of ambiguity in abstract art.
- Students are encouraged to refer back to the critique guide below to make sure they cover all areas of feedback:
 1. What is working well for the project?
 2. What is something that you have noticed improvement in during their progress?
 3. Provide at least one area of helpful feedback for moving forward (criticisms/ points to ponder/ suggestions/ tips on material or techniques)
- Some examples of further feedback could include but are not limited to:
 - A solution to an issue they were having with material or planning
 - A suggestion on how to possibly improve the work and why you think this suggestion could enhance the work.
 - An explanation as to why you think their work was successful.
 - A stylistic element present in their work that relates to an artist learned.

- Characteristics that identify their work from others.

LESSON 1: ABSTRACTING REALITY

Lesson Rationale:

The lesson introduces students to the process of abstraction. The lesson introduces the contemporary artist Han Bing and the historical artists Joan Miro and Roy Lichtenstein. The collection of artists offers the students an example of a current working artist in this field and two past artists that had an influence on the production and viewing of abstract art as we know it today. The artist Joan Miro created abstract art by reducing the subject down to its simplest forms. The lesson involves various processes including painting, drawing, and collage. Using a variety of mixed media gives the students opportunities for exploration of various techniques and processes that can be used in combining art forms. The lesson teaches students how to break a form down in terms of shapes and lines. Choosing different characteristics of an object from reality to use in creating an abstraction of it, teaches students how they can use inspiration from the world around them to develop something new. The lesson provides a foundation for the process of abstraction. Abstract art departs from the tradition of depicting objects and scenes that can be realistically observed. The abstract artist instead uses the elements of color, shape, form, and line to produce an image that does not appear to reflect reality. Abstract art engages the critical cognitive process for both the artist and the viewer. It offers a new visual conception never experienced before in real life, and also offers insight into the artist's conscious or unconscious cognitive process. Encouraging students to create a new way of viewing fosters the use of imagination. It enables students to see their abstract thoughts as an advancement and something that should be fostered, not dismissed and shunned for not conforming to the norm. The lesson encourages students by introducing them to successful artists who gained success from being themselves, not what anyone else told them to be.

Processes:

- Painting and Drawing with various mediums: acrylic, watercolor, oil pastels, colored pencil, marker, pencil

Artists:

- Han Bing, a contemporary abstract artist, was born in 1986 in Shandong, China. He lives and works in Los Angeles, California. They create abstract paintings of everyday scenes and often use their own photos as reference.
- Joan Miro is an abstract Spanish painter and sculptor. He practiced from 1912-1983 and was mainly interested in reducing characters to the simplest forms. He enjoyed disrupting the traditional elements of established painting in his work.
- Roy Lichtenstein, an American Pop artist was born in 1923 and died in 1997. He was a leading figure in the pop art movement and received schooling at Ohio State University.

Materials:

- 30 sheets of 16" x 20" white paper, 20 sets of 12-pack colored pencils, 20 sets of 12-pack markers (fine point and/or broad), 20 watercolor palettes, 20 water cups, a roll of paper towels, 20 sets of 12-pack oil pastels, acrylic paint (blue, yellow, white, red, etc.), 40 paint brushes (various sizes), 20 paint palettes, student's personal sketchbooks, 20 pencils

LESSON PROCEDURES

Teacher/Classroom Prep:

- Cut 30 sheets of drawing paper to 16" x 20" and get the slideshow prepared for presentation. Make

sure that seating is arranged so that every student has at least one classmate at their table. Make sure laptops are charged and available for those who will not use their own device

Pre-assessment:

- The teacher will engage the student's past knowledge of representing a form in a representational method. They will activate this prior knowledge in order to build on a new technique.

Behavioral Expectations:

- Students will respect one another's space and be respectful of others ideas and artwork. Students will listen while the instructor is talking.

Organizer:

- Teacher will display a slideshow for the discussion and visuals.
 - [View Here](#)

Extension Activity:

- If students finish early, they are encouraged to create a different abstract drawing using new materials.

SEQUENCE OF TEACHING & LEARNING sample.

Day 1:

Teacher Actions

10:35: Greet students. Tell students that we are going to learn about abstract art making today. Abstract art refers to art that is distanced from any literal, or representational depiction. Our goal today is going to be able to create abstract art using a reference from reality. Let's start by looking at some abstract artwork and seeing if we can guess any subjects used in creating the pieces.

10:37 Introduce the abstract painter Han Bing. They were born in 1986, Shandong, China and live and work in Los Angeles, California. They create abstract paintings of everyday scenes and often use their own photos as reference. Display 2 of their works and allow the class to openly discuss any possible subject matter they interpret in their paintings.

10:40 Tell the students that there is no wrong answer to this because the artist intentionally does not create recognizable forms in her paintings, and therefore is not expecting us to know what she was thinking in creating her work.

10:43 Introduce the abstract Spanish painter and sculptor Joan Miro. He practiced from 1912-1983 and was mainly interested in reducing characters to the simplest forms. He enjoyed disrupting the traditional elements of established painting in his work. Display his work and allow the class to openly discuss any possible subject matter they interpret in his work.

Expected Learner Actions

10:30: Enter classrooms, take seats, and listen

10:37 Students will discuss any possible subject matter they interpret in her paintings.

10:43 Students will discuss any possible subject matter they interpret in his paintings.

10:45 Introduce the artist Roy Lichtenstein. Roy Lichtenstein, an American Pop artist was born in 1923 and died in 1997. He was a leading figure in the pop art movement and received schooling at Ohio State University.

10:47 Show students the last print in Roy Lichtenstein's *Bull Series*. Ask them what they believe this image could be inspired from. Remind them that there are no wrong answers because the image is non-objective.

10:50 Reveal the Bull Series as a whole to have them see what the artist's process was in creating the design that he did.

10:53 Tell the students that we are going to use this process to experiment with different abstracting techniques.

10:55 Instruct the students to divide their paper into 4 even sections. Tell them to choose an animal to draw that would fit evenly within these 4 sections. Allow them time to discuss and research an image they will use as a reference for their chosen animal.

11:00 Once everyone has a reference image on hand of the animal they want to draw, instruct the students to draw the animal in a realistic style in the first section of their paper.

11:05 Once this is complete, instruct the students to draw the animal as a stick figure in the last section on their paper.

11:07 Then instruct the students to complete the two sections in the middle with two drawings that simplify the realistic drawing but add complexity to the stick figure. Tell them to view the sections as a transformation between the different styles

11:15 Point out to students that they created an abstraction for the animal in the two middle sections of their paper.

11:17 Tell the students that they will be creating an abstract drawing using this process of exploring shapes and lines. Tell the students to research a new subject matter to use as inspiration.

11:25 Once students have found their reference image, have the students begin the process of simplifying the image. Tell the students to share their sketches with their classmates and remind them that the goal is to have a sketch that looks as non-objective as possible.

11:27 Tell the students that they will be using a minimum of 3 different art mediums for the final drawing.

11:35 Once students have finished their sketch of simplifying the image, have them review the sketch with the teacher so that

10:47 Students will respond to what they think the image could be inspired by.

10:55 Students will divide their paper into 4 even sections. They will research an image of a chosen animal to use for the drawing activity.

11:00 Students will draw the animal as representational in the first section of their paper.

11:05 Students will then draw the animal as a stick figure in the last section of their paper.

11:07 Students will then draw two other figures in the two middle sections according to the teacher's instructions.

11:17 Students will research to find a reference image of a chosen subject matter to use for inspiration for their abstract drawing.

11:25 Students will begin the process of simplifying their image. Students will share their sketches with their classmates.

11:27 Students will think about what materials they want to use for their drawing.

11:35 Students will share their sketch with the teacher for review.

the teacher can give suggestions if needed.
 11:40 Once the sketch is approved, allow the students to work on the final abstract drawing. Remind the students that they should use different colors to give the sketch new meaning. Remind the students that they are encouraged to make changes to their original sketch as they see fit during the process of creating. Tell them that they can add, take away, or make adjustments to the lines and shapes that they have chosen to use.
 11:45 Walk around the classroom and encourage the students while they work on their drawings.
 1:08 Give the students a 5-minute warning
 1:13 Give the students a 1-minute warning
 1:14 Tell the students that time is up and to set their drawing and painting material down
 1:15 Have the students clean up their workspace and place materials back where they belong
 1:20 Check to make sure that every student created an abstract piece of art. Have students share their art among their tables and discuss the transformations that occurred from the reference image to the final drawing. Observe and evaluate if the students were able to communicate their process to their classmates.
 1:27 Give the students their reading response questions to complete at home and submit at the beginning of next class.

11:40 Students will work on creating their abstract drawing.

1:08 Working to finish up their art

1:14 Students bring their project to an end and put down their paint brushes

1:15 Students will clean up their workspace and place materials back where they belong

1:20 Students share what they created with their table and explain to their classmates the transformation that occurred in the process of their art.

1:27 Students will write down the response questions that they will submit at the beginning of next class

ADAPTATIONS AND RECOMMENDATIONS:

- If students are having a hard time distinguishing formal elements that help represent the subject, allow them to trace over an image of the objects they chose to use. Encourage the student to trace only the necessary forms that characterize the object.
- If students have a visual impairment, provide instruction through auditory, tactile, and kinesthetic perception
- If a student who is using watercolor is putting too much water in the paint I could give them a new paint palette and could add drops of water to each individual color in the palette and give them this palette instead so that the paint is already usable for them and they will not have to deal with the amount of water holding them back. I will also give them more paper towels and remind them to dry off the brush after cleaning the brush in their water cup.
- In case a student who is painting is having trouble with keeping the colors from mixing in the palette, I can ask if they want to paint with just two or three of their favorite colors instead and if they sound excited for this, I will squeeze the paints they want on to a painters' palette with plenty of space between each color and give them a separate brush for each color so that the mixing of colors will not hinder them from getting the outcome they want.

LESSON 2: GEOMETRIC ABSTRACTION

Lesson Rationale:

The lesson introduces students to the process of abstraction through geometry. The students will engage in the processes of measuring, drawing, and collage using a variety of mediums. Using a variety of mixed media gives the students opportunities for exploration of various techniques and processes that can be used in combining art forms. The lesson introduces the contemporary artist Nicolas Dubreuille. The artist used in this lesson offers the students an example of a current working artist in this field of abstraction using geometry. The lesson teaches students how to create a composition using shapes and color. Using geometric shapes to create an abstracted form teaches students how they can use inspiration from the world around them to develop something new. The lesson provides a foundation for the creation of process based abstract art. Creating a piece of art compiled of different shapes and colors introduces the students to creating nonrepresentational art, while still using familiar objects to provide structure. The freedom in placement, color, material, and process encourages the students to explore the use of their intuition. Using geometry in the art making process allows students to familiarize themselves with ways in which different disciplines interact with each other. The students will learn how to use measuring tools to create their geometric forms.

Processes:

- Drawing and collage with various mediums: oil pastels, colored pencil, marker, pencil, construction paper, magazines, scrap paper

Artists:

- Nicolas Dubreuille is a French contemporary abstract artist who was born in 1976. He utilizes various mediums in order to explore form and color. He uses form and color in his geometric abstractions.

Materials:

- 30 sheet of Bristol board paper cut to 16" x 20", 20 sets of 12-pack colored pencils, 20 sets of 12-pack markers (fine point and/or broad), 20 sets of 12-pack oil pastels, 20 pairs of scissors, 30 dispensers of Elmer's glue, magazines, various colors of construction paper, scrap paper, 20 rulers, 20 pencils, 20 protractors, 20 compasses

LESSON PROCEDURES

Teacher/Classroom Prep:

- Cut 30 sheets of drawing paper to 16" x 20" and get the slideshow prepared for presentation. Make sure that seating is arranged so that every student has at least one classmate at their table. Make sure laptops are charged and available for those who will not use their own device

Pre-assessment:

- Creating an abstracted form using lines and shapes. Engaging in the process of artmaking. Using different mediums to create one piece.

Behavioral Expectations:

- Students will respect one another's space and be respectful of others ideas and artwork. Students will listen while the instructor is talking.

Organizer:

- Teacher will display a slideshow for the discussion and visuals.
 - [View Here](#)

Extension Activity:

- If students finish early, they are encouraged to create a different abstract drawing using new materials.

SEQUENCE OF TEACHING & LEARNING sample.

Day 2:

Teacher Actions

10:35: Greet students. Tell students that we are going to learn about geometric abstraction art today. Geometric abstract art uses geometry to create an abstracted art piece out of shapes. Our goal today is going to be able to create abstract art using geometry. Let's start by viewing how a contemporary artist uses geometry in his artwork.

10:37 Introduce the artist Nicolas Dubreulle. Display his work for the class. Nicolas Dubreulle is a French contemporary abstract artist who was born in 1976. He utilizes various mediums in order to explore form and color. He uses form and color in his geometric abstractions. Ask the students what they think of his artwork.

10:39 Ask the students to identify formal elements used in his work.

10:53 Discuss as a class, the specific formal elements used in his work.

10:55 Discuss as a class, specific tools that he could have used to create his work.

11:00 Introduce the assignment. Tell the students that they will be creating an abstract geometric artwork using various materials of their choice. Tell them that they will be combining the drawing and collage process to create their work.

11:02 Encourage the students to experiment with the process of non-objective work by not planning their composition out ahead of time. Remind them to engage in the process of creating.

11:03 Demo how to use the measuring tools and how to collage the shapes.

11:07 Ask students if they have any questions on how to use the material or any questions about the assignment.

11:10 Allow students to begin their work.

11:15 Walk around the classroom and encourage the students while they work on their artwork.

1:08 Give the students a 5-minute warning

1:13 Give the students a 1-minute warning

1:14 Tell the students that time is up and to set their drawing and collage material down

1:15 Have the students clean up their workspace and place materials back where they belong

1:20 Check to make sure that every student created an abstract piece of art using geometry. Have students share their art among their tables and discuss their artmaking process. Observe and evaluate if the students were able to communicate their process to their classmates.

1:27 Give the students their reading response questions to complete at home and submit at

Expected Learner Actions

10:30: Enter classrooms, take seats, and listen

10:37 Students will listen to the teacher and respond to what they think of the artist's work.

10:39 Students will identify formal elements they recognize in his artwork.

10:53 Students will discuss with their peers the formal elements pointed out

10:55 Students will discuss what tools they think that the artist could have used to create his geometric shapes.

11:00 Students will listen to the instructions for the assignment.

11:03 Students will watch the teacher's demo on how to use the material

11:07 If students have any questions on how to use the material or any questions about the assignment, they will ask the teacher.

11:10 Students will work on creating an abstract piece of art using geometry.

1:08 Working to finish up their art

1:14 Students bring their project to an end and put down their drawing utensils and collage material.

1:15 Students will clean up their workspace and place materials back where they belong

1:20 Students share what they created with their table and explain to their classmates the artistic processes they went through in creating their final piece.

1:27 Students will write down the response questions that they will submit at the

the beginning of next class.

beginning of next class

ADAPTATIONS AND RECOMMENDATIONS:

- If students are having a hard time in developing their own design out of the shapes, allow them to use a subject or reference photo as inspiration. Encourage the student to use shapes to represent that object.
- If this is still difficult for the student to produce, allow the student to trace only the necessary forms that characterize the object. The student may then divide the traced form into sections. They will design each section with different colors or collage material.
- If students are having a hard time measuring out the shapes, allow them to use stencils to trace their shapes.
- Assist students in cutting out their collage pieces if they are having difficulty using the scissors.
- If students have a visual impairment, provide instruction through auditory, tactile, and kinesthetic perception.

LESSON 3: ABSTRACT PROCESS BASED ART

Lesson Rationale:

This lesson introduces the students to the idea of process-based art through means of automatism. The students will engage in the processes of measuring, drawing, and collage using a variety of mediums. Using a variety of mixed media gives the students opportunities for exploration of various techniques and processes that can be used in combining art forms. Process based abstract art allows the students to listen to their intuition and experiment with art processes. The lesson introduces the contemporary artists Gary Paller and Sam Gilliam, as well as the historical artist Jean Arp. The collection of artists offers the students an example of current working artists in this field and a past artist who had an influence on the production and viewing of abstract art as we know it today. Jean Arp was an early 20th century artist who was the first recognized for using randomness as a way of creating art. Traditional artistic practice involves planning each step to create a final product controlled by the artist. However, process-based abstraction breaks away from the traditional rules of art to offer the artist a new way to interact and respond to the material and process of creating. Learning how to use the technique of automatism aids the students in creating without preconceived art processes, which helps the student's work to better reflect their unconscious mind. Allowing students to create through non-objective abstraction can help the student to learn more about themselves through their responses to the material and forms.

Processes:

- Painting, Drawing, and collage with various mediums: found objects, oil pastels, colored pencil, marker, pencil, construction paper, magazines, scrap paper, watercolor, acrylic paint

Artists:

- Jean (Hans) Arp was an early 20th century French-German artist who was of the first recognized for using randomness as a way of creating art and was a founding member of the Dada art movement. He would purposely not use preliminary planning in his art so that his work would be a product of chance.
- Sam Gilliam is an American contemporary abstract artist who explores color, form, and texture in his work. His work gained attention when he developed a new method of creating. He poured paint onto unstretched canvas, balled them up, and hung them. His process embodies elements of chance in the art making process.
- Gary Paller is an American contemporary abstract artist who creates vivid works using forms and colors. He has a bachelors and Master of Fine Arts from the University of California. He states that he

works largely from intuition, rather than from consciousness.

Materials:

- 30 sheets of 18” x 24” Bristol board paper, found objects, 20 pairs of scissors, 30 dispensers of Elmer’s glue, magazines, various colors of construction paper, scrap paper, 20 rulers, 20 pencils, 20 watercolor palettes, 20 water cups, a roll of paper towels, 20 sets of 12-pack oil pastels, acrylic paint (blue, yellow, white, red, etc.), 40 paint brushes (various sizes), 20 paint palettes

LESSON PROCEDURES

Teacher/Classroom Prep:

- Cut 30 sheets of Bristol board paper to 18” x 24” and get the slideshow prepared for presentation. Make sure that seating is arranged so that every student has at least one classmate at their table.

Pre-assessment:

- Tell the students to use what they have learned about artmaking to allow the process of art to lead the way and make decisions about the work as they go and listen to their intuition.

Behavioral Expectations:

- Students will respect one another’s space and be respectful of others ideas and artwork. Students will listen while the instructor is talking.

Organizer:

- Teacher will display a slideshow for the discussion and visuals.
 - [View Here](#)

Extension Activity:

- If students finish early, they are encouraged to create a different abstract drawing using new materials.

SEQUENCE OF TEACHING & LEARNING sample.

Day 3:

Teacher Actions

10:35: Greet students. Tell the students that we are going to be learning about process art making today using automatism.

Automatism is the avoidance of conscious intention in producing works of art, especially by using mechanical techniques or subconscious associations.

10:37 Tell students that to warm up for the lesson that the class will create automatic drawings. Instruct students to move their drawing utensil randomly across their paper to create several drawings.

10:40 Introduce the artist Jean (Hans) Arp. Jean (Hans) Arp was an early 20th century French-German artist who was of the first recognized for using randomness as a way of creating art and was a founding member of the Dada art movement. He would purposely not use preliminary planning in his art so that his work would be a product of chance.

10:43 Show the students images of his work. Ask them what they think of his work. Remind them that there are no wrong answers because the image is non-objective.

10:55 Introduce the artist Gary Paller. Gary Paller is an American contemporary abstract artist who creates vivid works using forms and colors. He has a bachelors and Master of Fine Arts from the University of California. He states that he works largely from intuition, rather than from consciousness.

10:57 Show the students images of his work. Ask them what they think of his work.

11:00 Introduce the artist Sam Gilliam. Sam Gilliam is an American contemporary abstract artist who explores color, form, and texture in his work. His work gained attention when he developed a new method of creating. He poured paint on unstretched canvas, balled them up, and hung them. His process embodies elements of chance in the art making process.

11:03 Show the students images of his work. Ask them what they think of his work.

11:05 Tell students that they will be creating their own process-based artwork today. Tell them that they will practice automatism in the creation of their work.

11:07 Demo how to freely engage in process-based art.

11:13 Encourage the students to experiment with the process of non-objective work by not planning their composition out ahead of time. Remind them to engage in the process of

Expected Learner Actions

10:30: Enter classrooms and take seats and listen

10:37 Students will create automatic drawings in their sketchbook with their eyes closed.

10:40 Students will listen to the presentation of the artist.

10:43 Students will respond and discuss what they think of the artist's work.

10:55 Students will listen to the presentation of the artist.

10:57 Students will respond and discuss what they think of the artist's work.

11:00 Students will listen to the presentation of the artist.

11:03 Students will respond and discuss what they think of the artist's work.

11:05 Students will listen to the instructions for the assignment.

11:07 Students will watch the demonstration.

creating.

11:15 Ask students if they have any questions on how to use the material or any questions about the assignment.

11:17 Allow students to begin their work.

11:23 Walk around the classroom and encourage the students while they work on their artwork.

1:08 Give the students a 5-minute warning

1:13 Give the students a 1-minute warning

1:14 Tell the students that time is up and to set their drawing and collage material down

1:15 Have the students clean up their workspace and place materials back where they belong

1:20 Check to make sure that every student created an abstract piece of art using geometry. Have students share their art among their tables and discuss their artmaking process. Observe and evaluate if the students were able to communicate their process to their classmates.

1:27 Give the students their reading response questions to complete at home and submit at the beginning of next class.

11:15 If students have any questions on how to use the material or any questions about the assignment, they will ask the teacher.

11:17 Students will work on creating an abstract piece by focusing on the process of artmaking.

1:08 Working to finish up their art

1:14 Students bring their project to an end and put down their drawing utensils and collage material.

1:15 Students will clean up their workspace and place materials back where they belong

1:20 Students share what they created with their table and explain to their classmates the artistic processes they went through in creating their final piece.

1:27 Students will write down the response questions that they will submit at the beginning of next class

ADAPTATIONS AND RECOMMENDATIONS:

- If students are having a hard time in developing their own design, allow them to use a subject or reference photo as inspiration. Encourage the student to use shapes and lines to represent that object.
- If this is still difficult for the student to produce, allow the student to trace only the necessary forms that characterize the object. The student may then divide the traced form into sections. They will design each section with different colors or collage material.
- If students are having a hard time measuring out shapes that they would like to use, allow them to use stencils to trace their shapes.
- Assist students in cutting out their collage pieces if they are having difficulty using the scissors.
- If students have a visual impairment, provide instruction through auditory, tactile, and kinesthetic perception.

CLOSURE:

Below are closure strategies used in planning

- **Introduce the next step that they can begin thinking about.**
 - **Future planning or assignments**
- **Assess student progress.**
 - **Through documented progress.**
 - **Through class discussion.**
- **Reflect on student feedback.**
 - **Discussion**
 - **Virtual platform for gaining feedback such as Nearpod or Jamboard**
- **Introduce/ Remind students what is expected of them by next class and explain to them how these expectations will be used to benefit the class.**

KEY CRITERIA/RUBRIC:**Criteria****Grading Scale****Participation & Production****5**

Always uses class time effectively and stays on task, while actively participating in class activities and discussion. Time and effort are evident in the execution of the final piece.

3.75

Mostly uses class time effectively and stays on task, while displaying some participation in class activities and discussion. Time and effort reflect this in the execution of the final piece.

2.25

Sometimes uses class time effectively, and does not display active participation in class activities and discussion.

1.5

Rarely uses class time effectively, and does not display active participation in class activities and discussion.

Project Application**5**

Extremely effective application of concepts, process, material, and techniques to create the project.

3.75

Appropriate application of concepts, process, material, and techniques to create the project.

2.25

Some application of concepts, process, material, or techniques could have been refined to enhance the project.

1.5

Little effective application of concepts, process, material, or techniques are used to create the project.

Required Components**5**

All requirements of the project not only met, but exceeded expectation, with clear exploration of all possibilities beyond the required elements.

3.75

All requirements of the project were met, with appropriate exploration of possibilities with the required elements.

2.25

Most requirements of the project were met, with some exploration of possibilities with the required elements.

1.5

Most requirements of the project were not met, with little to no exploration of possibilities with the required elements.

Creativity & Originality**5**

Student took full ownership of ideas and implementation to create an original, innovative piece.

3.75

Student claimed most ownership of ideas and implementation but some areas of the piece rely on previously existing imagery.

2.25

Student claimed some ownership of ideas and implementation with most areas of the piece relying on previously existing imagery.

1.5

Student achieved very little ownership of ideas and implementation in their piece, with the majority of the piece relying on previously existing imagery.

Craftsmanship	5 Work is carried out with exceptional care and attention to detail where needed. Work is also presented professionally with no accidental tears or bends and submitted photos are portfolio-ready.	3.75 Work is carried out with care and attention to detail. Work is photographed appropriately, but does have some minor imperfections in the presentation.	2.25 Work is mostly carried out with care and attention to detail but work is photographed unprofessionally and presents accidental imperfections.	1.5 Work is carried out with little care and attention to detail and work is photographed unprofessionally and presents accidental imperfections.	
Elements and Principles	5 Student demonstrated deep understanding of the elements and principles of design through the chosen implementation in their work.	3.75 Student demonstrated understanding of the elements and principles of design, but could have reflected this better through better implementation in their work.	2.25 Student demonstrated some understanding of the elements and principles of design, but is not strongly present in their implementation of their work.	1.5 Student demonstrated little understanding of the elements and principles of design, and does not present them in their work correctly.	
Critical Thinking	5 The student's work reflects extensive learning, understanding, and adaptation to solve problems and overcome artistic obstacles while keeping the original intent.	3.75 The student's work reflects learning, understanding, and adaptation to solve some problems and overcome artistic obstacles while keeping some of the original intent.	2.25 The student's work reflects some learning, understanding, and adaptation to solve some problems and overcome artistic obstacles, but loses some of the original intent in the process.	1.5 The student's work reflects little to no learning, understanding, and adaptation to solve problems and overcome artistic obstacles	
Total pts: 35					

VOCABULARY

- Abstraction** – begins in reality. Seeks the essence of an object. May be expressed through simplification, stylization, fragmentation, re-assembly, and/or distortion. Refer to artists such as Pablo Picasso, Paul Klee, David Hockney, early Wassily Kandinsky
- Automatism**- the avoidance of conscious intention in producing works of art, especially by using mechanical techniques or subconscious associations.

- Non-objective abstraction** –Abstraction which does not refer to an object. Refer to artists such as Jackson Pollock, Hans Hoffman, Mark Rothko, later Wassily Kandinsky.
- Process Art**- focuses solely on the process of making art, instead of the final product
- Texture** – refers to the sense of touch. Simulated texture looks like it feels a certain way. Actual texture really does feel a certain way.
- Rhythm** – repetition, but not exact as in pattern, of an object. Helps move the eye through an image.
- Movement** – refers to the path the eye takes through an image. May be achieved through repetition of line, shape, color, texture.

RESOURCES

Lesson 1

- -Information on Joan Miro:
 - Wikipedia contributors. (2020, November 4). Joan Miró. In Wikipedia, The Free Encyclopedia. Retrieved 04:59, November 11, 2020, from https://en.wikipedia.org/w/index.php?title=Joan_Mir%C3%B3&oldid=986972241
- -Image of Joan Miro's Woman and Bird, 1982, concrete and ceramic tiles, 22 meters high, Parc de Joan Miro, Barcelona, Spain:
 - File:Dona i Ocell.JPG. (2020, September 20). Wikimedia Commons, the free media repository. Retrieved 05:04, November 11, 2020 from https://commons.wikimedia.org/w/index.php?title=File:Dona_i_Ocell.JPG&oldid=466053267.
- -Photo of Han Bing:
 - Han Bing: Swatch Art Peace Hotel. (n.d.). Retrieved November 11, 2020, from <https://www.swatch-art-peace-hotel.com/virtual-museum/Han-Bing-200>
- -Information and Photos of art from Han Bing:
 - Han Bing. (n.d.). East West Bank, Retrieved November 11, 2020, from <https://www.eastwestbank.com/en/ArtProgram/Art/hanbing>

Lesson 2

- -Information and images of artwork by Nicolas Dubreuille:
 - Nicolas Dubreuille. (n.d.). Retrieved November 11, 2020, from <https://www.artsy.net/artist/nicolas-dubreuille>

Lesson 3

- -Information, art photos, and images of Jean Arp:
 - Wikipedia contributors. (2020, September 18). Jean Arp. In Wikipedia, The Free Encyclopedia. Retrieved 18:50, November 13, 2020, from https://en.wikipedia.org/w/index.php?title=Jean_Arp&oldid=979112601
 - Fine Art Multiple Magazine (2019). The Renaissance of Hans Arp. In *fineartmultiple*. Retrieved November 13, 2020, from <https://fineartmultiple.com/blog/hans-arp-sculpture-poetry-renaissance/>
- -Information, art photos, and images of Gary Paller
 - Lark, J. (2015). Gary Paller. In *Widewalls*. Retrieved November 13, 2020, from <https://www.widewalls.ch/artists/gary-paller>
- -Information, art photos, and images of Sam Gilliam
 - Edgers, G. (2016). The not-so-simple comeback story of pioneering artist Sam Gilliam. *The Washington Post*. https://www.washingtonpost.com/entertainment/museums/the-not-so-simple-comeback-story-of-pioneering-artist-sam-gilliam/2016/07/08/78db60e0-42ae-11e6-bc99-7d269f8719b1_story.html

REFLECTION

Helpful Student Feedback for Future Lessons:

- What was the most effective way that helped you understand abstraction and process based art?
- Were the assignments and instructions clear and easy to understand?
- Did you feel prepared for each assignment as you completed them?
- Do you have any other suggestions on content or pacing for this unit if we were to do it over again?
 - Any other artist suggestions to discuss?

Personal Response:

- In what ways am I challenging students who are clearly being successful in my classroom?
- Did the students progress through this project as I had expected?
 - Why? What could I do to fix this next time if not?
- Did the summative assessment reflect the learning of the students accurately?
 - Do their reflections align correctly with their Final Project and Critique?
- What could I do differently to improve this unit?

DIFFERENTIATION STRATEGIES

- ___ Flexible grouping
- ___ Open-ended activities
- ___ Exploration by interests
- ___ Negotiated criteria
- ___ Anchoring/Extension activities
- ___ Independent studies
- ___ Tiered activities/products
- ___ Journal prompts
- ___ Multiple levels of questions
- ___ Scaffolding
- ___ Choice: Learner profile, Readiness, Interest

21st CENTURY SKILLS

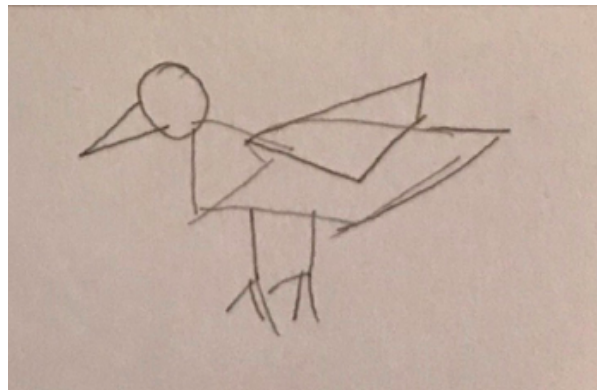
- ___ Critical thinking
- ___ Creative/Innovative thinking
- ___ Problem solving
- ___ Information literacy
- ___ Listening
- ___ Collaboration
- ___ Communication
- ___ Social responsibility
- ___ Sustainability
- ___ Interdependence
- ___ Health literacy

Teacher Sample & Process Images:

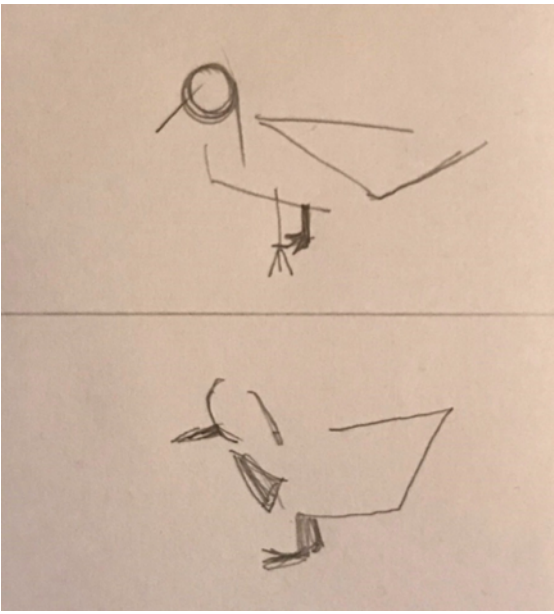
LESSON 1



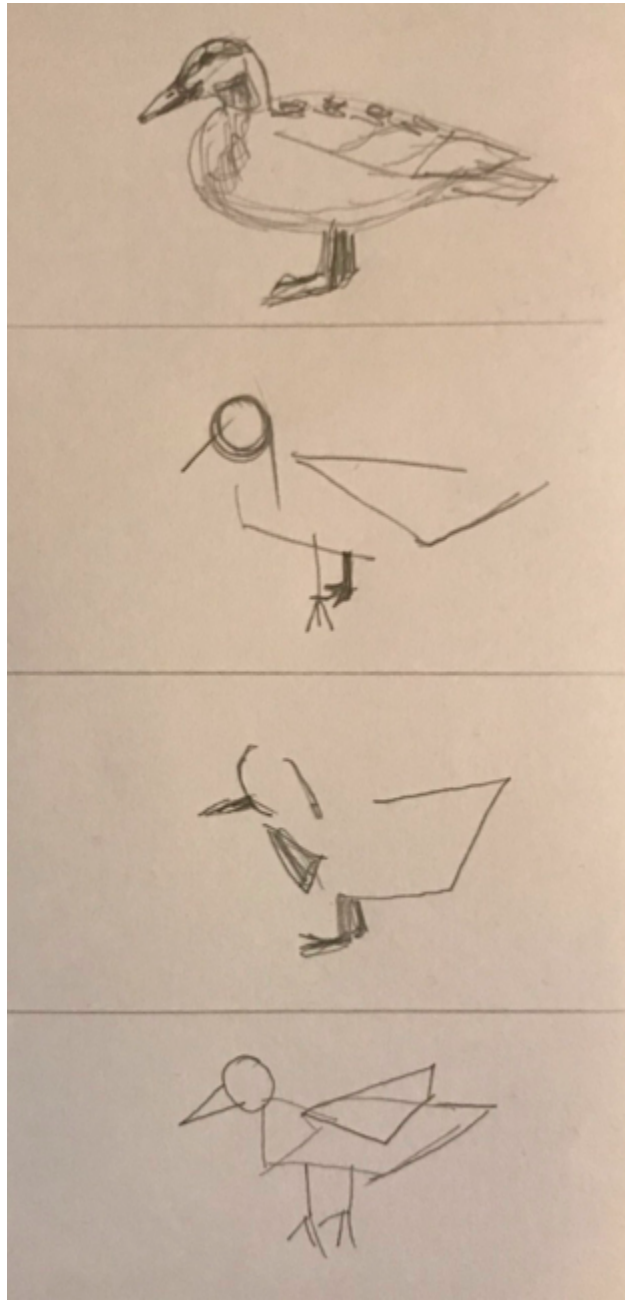
Representative depiction of chosen animal



Stick figure depiction of chosen animal



Abstracted depictions of chosen animal

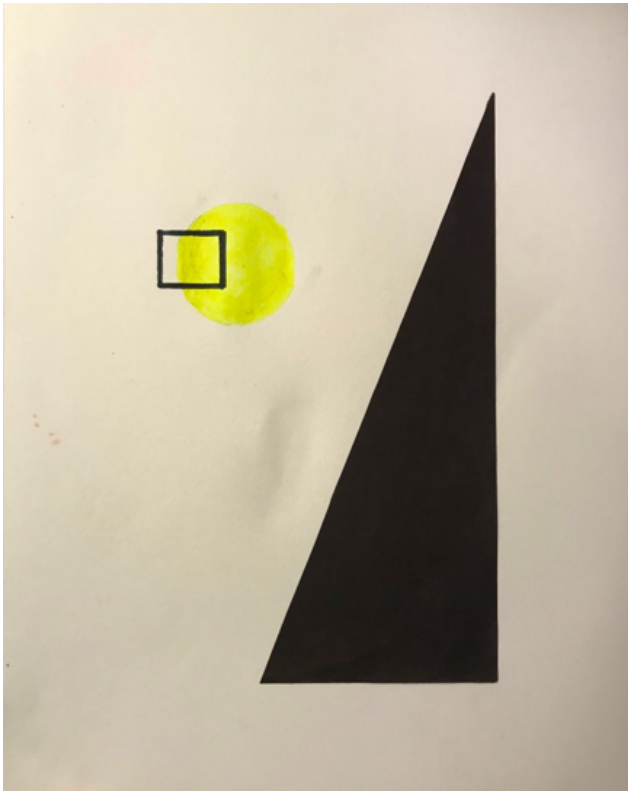


Final sketches of chosen animal

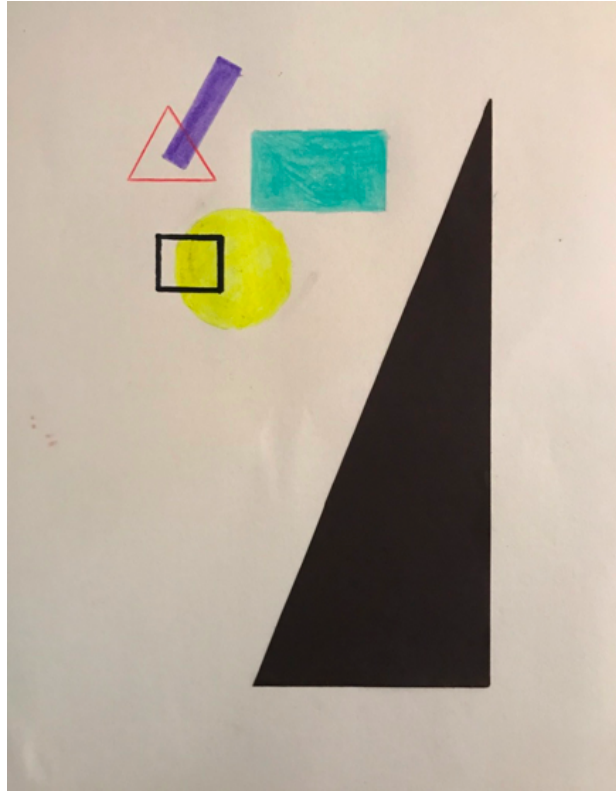


Final abstracted artwork

LESSON 2



Cut out construction paper and marker



Colored pencil added



Oil pastel and collage paper added



Finished artwork

LESSON 3



1- Oil pastel



2- Added marker



3- Collage material added



4- Colored pencil added



Finished artwork with watercolor and acrylic paint added.