

## Sample Visual Art Learning Plan

### Big Idea/ Topic

#### My Neighborhood Collage

##### ENDURING UNDERSTANDING:

The influence of art and artist's culture, environment, and personal experiences are evident in the world around us.

**TECHNICAL FOCUS:** Students will explore how artists are impacted by their environments, communities, and experiences by creating a collage inspired by their neighborhoods.

##### ESSENTIAL QUESTIONS:

- How do you create tints and shades?
- What inspired Romare Bearden's work? Defend your answer. Why would artists like Romare Bearden want to create work that shows what was happening in their environment?
- What can we learn about African American history by studying his work?
- What is it like to live in your neighborhood? How did you show this?
- How do you create a collage?

### Standard Alignment

#### CREATING

VA3.CR.1 Engage in the creative process to generate and visualize ideas by using subject matter and symbols to communicate meaning.

- Utilize multiple approaches to plan works of art, incorporating imaginative ideas, universal themes, and symbolic images.
- Produce multiple prototypes in the planning stages for a work of art (e.g., sketches, 3D models).

VA3.CR.2 Create works of art based on selected themes.

- Create works of art emphasizing multiple elements of art and/or principles of design.

VA3.CR.3 Understand and apply media, techniques, processes, and concepts of two-dimensional art.

- Combine materials in creative ways to make works of art (e.g., mixed-media, collage).

VA3.CR.5 Demonstrate an understanding of the safe and appropriate use of materials, tools, and equipment for a variety of artistic processes.

#### RESPONDING

VA3.RE.1 Use a variety of approaches for art criticism and to critique personal works of art and the artwork of others to enhance visual literacy.

- Recognize that responses to art change depending on knowledge of the time, place, and culture in which works of art are created.

#### CONNECTING

VA3.CN.1 Investigate and discover the personal relationships of artists to community, culture, and the world through making and studying art.

b. Compare ideas and universal themes from diverse cultures of the past and present.

VA3.CN.2 Integrate information from other disciplines to enhance the understanding and production of works of art.

a. Apply art skills and knowledge to improve understanding in other disciplines.

VA3.CN.3 Develop life skills through the study and production of art (e.g., collaboration, creativity, critical thinking, communication).

## Instructional Design



*\*This lesson has a flexible timeline and will cross over several days.*

*This lesson is intended to reach students in a virtual setting, whether plugged or unplugged. See the bottom of the lesson for a list of unplugged supplies.*

**FOUNDATIONAL INFORMATION:** Geometric shapes, tints/shades, overlapping, differentiate between cityscapes and other genres, and identify basic techniques to create depth.

**CONCEPTS:** Discuss how artists are influenced by their environments, communities, and experiences

- Discuss how art can be a record of history
- Create sketches to explore their neighborhoods and communities
- Combine materials in creative ways to create a collage inspired by their neighborhoods
- Use tools and materials in a safe and appropriate manner

**VOCABULARY:** Romare Bearden, Harlem Renaissance, Harlem, New York, Great Migration, Cityscape, Tint, Shade, Collage, Elements of art, Overlapping

### LINKS

Assessment: [Visual Art: Grade 3: Unit 4: Lesson Plan 1: Rubric](#)

Presentation: [Visual Art: Grade 3: Unit 4: Lesson Plan 1: Neighborhood Collage PowerPoint](#)

Resources about Romare Bearden

- <https://beardenfoundation.org/>
- <https://multiculturalkidblogs.com/2015/02/02/art-romare-bearden-kids/>

Georgia Department of Education  
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- <http://www.pbs.org/newshour/extra/lessons-plans/romare-bearden-piecing-together-a-viewpoint/>
- <https://www.nga.gov/content/dam/ngaweb/Education/learning-resources/teaching-packets/pdfs/bearden-tchpk.pdf>
- <https://www.youtube.com/watch?v=WEVROxjjM54>

Website for students to see step by step details of starting a still life: [http://www.artfactory.com/still-life/still\\_life\\_pencil.html](http://www.artfactory.com/still-life/still_life_pencil.html)

**STUDENT SUPPLIES:** 9x12" white drawing paper, Crayons, pencils, watercolors, paintbrushes, red, brown, white and black tempera paint, 4 ½ x 12 "white drawing paper, glue/ glue sticks, scissors, magazines, Ziplock bags, sketchbook

**TEACHER SUPPLIES:** Color cards, Shape cards, Select Cityscape reproductions, Neighborhood Collage PPT

**UNPLUGGED STUDENT SUPPLIES:**

- Unplugged student packet (beginning on page 5)
- All items listed under student supplies or available substitutions

**ESSENTIAL QUESTIONS:**

- How do you create tints and shades?
- What inspired Romare Bearden’s work? Defend your answer. Why would artists like Romare Bearden want to create work that shows what was happening in their environment?
- What can we learn about African American history by studying his work?
- What is it like to live in your neighborhood? How did you show this?
- How do you create a collage?

**HOOK/INTRODUCTION ACTIVITY:**

- Have students write down as many details as they can in a cityscape while the Neighborhood Collage PPT is being presented.
- Use shape and color cards to review geometric shapes and tints/shades
- Use teacher and student samples and demonstrations to help students understand unit concepts.

**Unplugged:** Give students the student packet with printed PowerPoint slides (see p. 6) and have them write and illustrate/visually define details, shapes, and terms in their sketchbooks or on available paper.

**Visual Verbal Journal assignments:**

Create a sketch that describes your favorite places and memories in your neighborhood.

**Work Session:**

**Session One:**

1. In a live or recorded session, introduce the class to cityscapes by presenting examples in the Neighborhood Collage PowerPoint. Students will record cityscape terms and details in their sketchbook during the presentation.
2. The teacher will use color cards to reinforce how to create tints and shades



3. The teacher will demonstrate how to draw lines into their paper to create a “brick building” after painting their paper with a tint of brown and a shade of red
4. Students will brainstorm how to create a background for a cityscape (we will need a sky in the background. What color are the sky, sun, and clouds at different times of the day? We will also need a street and a sidewalk.)
5. Students will draw a sidewalk and street at the bottom of their page and will use crayons to create a sky at the top of the page
6. Students will paint over the page with watercolors using the appropriate color for the time of day they have selected

*Unplugged Session One: Provide students with the vocabulary list (see unplugged packet) and have them draw a visual representation of each term. Have students draw a street scene with the sidewalk at the bottom of the page and a sky in the rest of the available space. Have students paint or use markers available to color in the drawing.*

### **Class Session Two:**

1. In a synchronous or previously recorded session review the essential questions, vocabulary, and previous week’s concepts on the Harlem Renaissance
2. Students will discuss the life of Romare Bearden, the Great Migration, the Harlem Renaissance, and how Bearden used his work to document African American history.
3. Students will discuss how artists are influenced by their memories, communities, and environments
4. Students will use the elements of art as a tool to compare and contrast two of Bearden’s work
5. Students will brainstorm objects that they can include in their collage that tell about their community
6. Students will cut “brick paper” into rectangles and other geometric shapes (buildings/homes) of various sizes and colors. They may want to cut a small square to create a window. Student will be given magazines and instructed to find six objects that they would like to include in their cityscape. Each student will be given a zip lock bag to store their collage items.

*Unplugged Session Two: Have students find 6 to 7 objects from available magazines to add to their cityscape paintings. These will need to be trimmed carefully with scissors. Using construction paper, brown paper bags, or available paper painted brown students will cut the paper into rectangles to be used as buildings in the collage.*

### **Session Three:**

1. In a synchronous or previously recorded session review the essential questions, vocabulary, and previous week’s concepts on the Harlem Renaissance
2. Demonstrate how to overlap and pay attention to the size and placement of each object
3. When students are satisfied with the placement of their objects, they can glue them down- buildings first. Students will be encouraged to do an “in-progress critique” with other students by uploading their in-process artwork to the courses FlipGrid for feedback.

*Unplugged Session Three: Have students overlap magazine images over cityscape shapes and glue down after creating a composition. Students then should grade themselves using the Unplugged Packet rubric on page 8. Submit the collage and rubric self-evaluation to the teacher.*

### **CLOSING:**

1. Using Flipgrid, create a video for students to respond to. Have them share their completed artworks and read their reflections and respond to each other with peer feedback.
2. Have students write a reflection in their visual-verbal journals: What new concepts or techniques did I learn through creating this project? What came easily to me, and what was a challenge? What would I



do differently next time? They may choose to type this reflection to submit or photograph the journal page.

3. Have students photograph their artwork, following the guidelines in the “How to Photograph Artwork” PowerPoint.
4. Assess student work using the standards-based rubric (p. 8).

*Unplugged Closing: Have students create a reflection on the process of using overlapping to create depth in the cityscape artwork in their sketchbook (or available paper).*

## Unplugged Student Packet Visual Art Grade 3, Unit 4, Lesson 1

### Glossary of Terms

**In your journal, write each term and create an illustration/visual definition to go with it.**

1. Romare Bearden - Romare Bearden was an American artist, author, and songwriter. He worked with many types of media, including cartoons, oils, and collages.
2. Harlem Renaissance – The Harlem Renaissance was an intellectual, social, and artistic explosion centered in Harlem, Manhattan, New York City, spanning the 1920s.
3. Great Migration – was the movement of 6 million African Americans out of the rural Southern United States to the urban Northeast, Midwest, and West that occurred between 1916 and 1970.
4. Cityscape – a picture of a city.
5. Tint – a color with white added to it to make a lighter color.
6. Shade – a color with black added to it to make a darker color. Collage – a piece of art made by sticking various different materials such as photographs and pieces of paper or fabric on to a backing.
7. Elements of art – Elements of art include line, shape, texture, form, space, color, and value.
8. Overlapping – parts of an artwork that are on top of each other



Artists are inspired by their experiences.....



High Museum of Art, Atlanta  
Mettie Lou O'Kelle, American, 1908-1997  
Yard Sale, 1979  
Oil on canvas  
Purchase with funds from the Mettie Lou O'Kelle Endowment  
(c) Mettie Lou O'Kelle Memorial Trust, 1999.94  
[Link to image](#)



Reith Ringgold, American, born 1930  
Church Picnic Story Quilt, 1988  
Tie-dyed, printed fabrics and acrylic on cotton canvas  
Gift of Don and Jill Childers through the 20th-Century Art Acquisition Fund, 2008.25  
Reith Ringgold © 1988  
[Link to image](#)

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....environments



High Museum of Art, Atlanta  
Nellie Mae Rowe, American, 1900-1982  
Lined (Sketchbook), 1921  
Crayon, pastel, marker, and graphite on paper  
Gift of Judith Alexander, 2003.126  
[Link to image](#)



High Museum of Art, Atlanta  
Hale Woodruff, American, 1930-1980  
Old Farmhouse in Beaufort Valley, 1928, Oil on canvas  
High Museum of Art, Atlanta; Purchase with funds from Joan N. Whitcomb, Sandra and Lloyd Bantz, George L. Howell and Marjorie Youngblood, Arthur J. Convent, Carol Moore, Veronica and Franklin Baggett, Kathleen Carment, Dr. and Mrs. Louis W. Sullivan, Catherine Ross and Dorsey Ross, and Lay and Arthur Richardson, 2002.02  
© Estate of Hale Woodruff / Licensed by VAGA, New York, NY  
[Link to image](#)

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....and communities

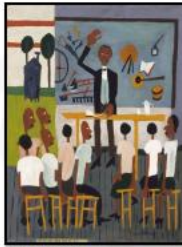


Going to Church  
William H. Johnson  
Date ca. 1940-1941  
Smithsonian American Art Museum  
Gift of the Harmon Foundation  
Sewnprint on paper  
[Link to image](#)

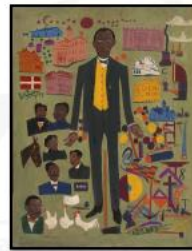
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Their art becomes a historical record...



William H. Johnson,  
Booker T. Washington Legend, c.  
1944-1945,  
Oil on plywood,  
Smithsonian American Art Museum,  
Gift of the Harmon Foundation, 1967  
[Link to image](#)



William H. Johnson,  
Booker T. Washington Revelation,  
ca. 1945,  
Oil on paperboard,  
Smithsonian American Art Museum,  
Gift of the Harmon Foundation, 1967  
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...and helps us better understand the people and places that came before us.



High Museum of Art, Atlanta  
Hale Woodruff, American, 1930-1980  
Study for the Results of Poor Housing, ca. 1941-1942  
Oil on board  
High Museum of Art, Atlanta; Gift of Mrs. Burma Therrall in memory of James H. Therrall, 1969.85  
© Estate of Hale Woodruff / Licensed by VAGA, New York, NY  
[Link to image](#)



High Museum of Art, Atlanta  
Hale Woodruff, American, 1930-1980  
Study for the Results of Good Housing, ca. 1941-1942  
Oil on board  
High Museum of Art, Atlanta; Gift of Mrs. Burma Therrall in memory of James H. Therrall, 1969.87  
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Romare Bearden was an African American artist.



Carl Van Vechten  
Romare Bearden  
From the portfolio "Write My Name": American Portraits  
Harlem Heroes, 1944  
printed 1992  
Smithsonian American Art Museum  
[Link to image](#)

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His work shows us what life was like for African Americans during the great migration.



High Museum of Art, Atlanta  
Romare Bearden  
American, 1913–2008  
June, 1980  
Color screenprint  
Purchase with general funds for the Ralph K. Uhry  
Collection, 1981.305  
© WGA (Visual Artists and Galleries Association, Inc.)

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He was an abstract artist.

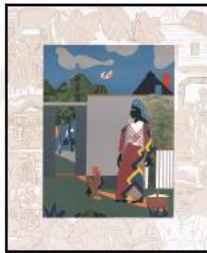


Romare Bearden, *Boogie at Bickland (Stamp Time)*,  
from the Jazz Series, 1979,  
color lithograph on paper,  
Smithsonian American Art Museum,  
© 1979, Estate of Romare Bearden,  
Gift of Eugene I. Schuster, 1993  
[Link to image](#)

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Abstract artists distort or change the way things look in reality.



Romare Bearden, *Pepper Jelly Lady*, 1960,  
color lithograph on paper,  
Smithsonian American Art Museum,  
© 1960, Estate of Romare Bearden,  
Gift of Democratic National Committee, 1981  
[Link to image](#)



Romare Bearden, *Tenor Gerson*, from the Jazz Series, 1979,  
color lithograph on paper,  
Smithsonian American Art Museum,  
© 1979, Estate of Romare Bearden,  
Gift of Eugene I. Schuster, 1993.  
[Link to image](#)

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Many of his works were made using a technique called collage.



Romare Bearden, *Empress of the Blues*, 1974,  
acrylic and pencil on paper and printed paper on  
paperboard,  
Smithsonian American Art Museum,  
Museum purchase is part through  
the Lillian L. and Franz H. Dinghaus  
Endowment, 1996  
[Link to image](#)

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A collage is when you cut and glue paper to create a work of art.



High Museum of Art, Atlanta  
Romare Bearden  
American, 1913–2008  
March, Third Day, 1972  
Collage and acrylic on board  
Gift in memory of Peter Rivkinof and purchase, 73.14  
© Romare Bearden Foundation/Licensed by WGA, New York, NY  
[Link to image](#)

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Many of his pieces show people in their neighborhoods.



Romare Bearden,  
*Spring Way*,  
1964,  
Collage on paperboard, Smithsonian  
American Art Museum,  
Bequest of Henry Ward Ranger through  
the National Academy of Design  
[Link to image](#)

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## SUMMATIVE ASSESSMENT RUBRIC

Criteria	Advanced/Level 4	Proficient/Level 3	Emerging/Level 2	Developing/Level 1
<b>Planning</b> ____/	Student thoroughly planned their Neighborhood collage that demonstrated detailed thought processes through the use of journals.  <b>4 Points</b>	Student planned their neighborhood collage and included some details in the execution of these ideas through the use of their journals.  <b>3 Points</b>	Student planned their neighborhood collage very basic ways through the use of their journal but did not think through the details necessary to execute these ideas.  <b>2 Points</b>	Student did not use their journal to plan their neighborhood collage ideas.  <b>1 Points</b>
<b>Understanding of Art Concept(s) Taught</b> ____/	Student's work demonstrates a deep understanding of geometric shapes and depth in this lesson, and the student applied their understanding to create a strong composition.  <b>4 Points</b>	Student's work demonstrates a basic understanding of geometric shape and depth in this lesson, and the student applied their understanding to create a composition.  <b>3 Points</b>	Student's work demonstrates a basic understanding of geometric shape and depth in this lesson, but the student struggled to apply their understanding to create a successful composition.  <b>2 Points</b>	Student's work does not demonstrate an understanding of geometric shape and depth in this lesson.  <b>1 Points</b>
<b>Creativity/Composition</b> ____/	The student has applied materials for their collage in a unique and innovate manner, and authentic creativity is evident in their work.  <b>4 Points</b>	The student has applied materials for their collage in a unique manner, and creative thinking is evident in their work.  <b>3 Points</b>	Student used materials for their collage in a basic manner, and there is evidence of some creative thought in their work.  <b>2 Points</b>	Student did not use materials for their collage in a unique, innovative, or creative manner.  <b>1 Points</b>
<b>Craftsmanship</b> ____/	Student used scissors and glue with thoughtfulness, care, and in a manner that is typically associated with an older, more experienced student.  <b>4 Points</b>	Student used scissors and glue with thoughtfulness, care, and in an age-appropriate manner.  <b>3 Points</b>	Student used scissors and glue with some thoughtfulness and care, but not always in an age-appropriate manner.  <b>2 Points</b>	Student did not use scissors and glue with thoughtfulness, care, or in an age-appropriate manner.  <b>1 Points</b>





## Evidence of Student Success

### Diagnostic:

- Critique of student exemplars and introduction of the essential questions
- Ticket in the door- Tell me one thing that a cityscape has that other works of art do not?
- Students generate pre-sketches

### Formative:

- One-on-one or group discussions determining content knowledge and understanding of vocabulary terms.
- Ticket out the door- Tell me one thing you know about Romare Bearden? Tell me one object you added to your work that represents your memories or experiences? Tell me a geometric shape?

### Summative:

- Finished Collage Unit 4 LP 3 Project Rubric
- Student Reflection in sketchbook
- Presentation of student artwork on class FlipGrid

## Student Learning Supports

**INCREASED RIGOR:** Students who need increased rigor can create more complex building shapes and apply more complex techniques to create depth (smaller buildings in the background, more detail in the foreground. Students may also choose to write an artist's statement about their favorite places or experiences in their neighborhood.

**ADAPTED ASSIGNMENT:** Students who need extra support may cut out simple geometric shapes to create their buildings and should receive more in-progress critiques and monitoring. They should cut out all their images before they glue to have experiment with their compositions. When necessary, students who need a great deal of support may use some pre-cut shapes.

## Engaging Families

### Materials included to support unplugged learners:

Lesson, Artists in Communities PowerPoint slides (hard copy), vocabulary, student instructions, project rubric outlining project outcomes.

### Optional materials to support learning not included:

blank paper/sketchbook for note-taking and project planning, drawing materials (pencils and erasers), ruler or straight edge, resource images, or color magazine images.

***\*\*All activities and resources should be previewed prior to student use. Adjustments should be implemented to provide for individual abilities, needs, and safety.***

## Teacher's Guide to Digital Teaching and Learning



### **GaDOE Fine Arts Resources:**

- <https://www.gadoe.org/Curriculum-Instruction-and-Assessment/Curriculum-and-Instruction/Pages/Fine-Arts.aspx>
- <https://www.gadoe.org/Curriculum-Instruction-and-Assessment/Curriculum-and-Instruction/Documents/Fine-Arts/Digital%20Teaching%20%26%20The%20Arts.pdf>

### **Video Conferencing Tips and Resources:**

- <https://www.teachthought.com/technology/tips-for-video-calls-for-teachers/>
- <https://www.cultofpedagogy.com/distance-learning/>

### **Flipgrid Resources:**

- Flipgrid Getting Started Guide: <http://blog.flipgrid.com/gettingstarted>
- Flipgrid Tips and Tricks for Remote Learning: <https://blog.flipgrid.com/news/remoteteaching>
- Flipgrid Educator Guide: <https://drive.google.com/file/d/0BzZGEfOtEWqPcGUzcFd2RzRjYTQ/view>

