

LESSON PLAN NAME: ARTIST INSPIRED WORK

Grade Level: 9-12

List 2 or 3 related outcomes from the PA Arts and Humanities Standards:

<https://www.pmea.net/wp-content/uploads/2012/10/PA-Standards.pdf> And/or national core curriculum: <https://www.nationalartsstandards.org>

9.1 Production, Performance, and Exhibition of Dance, Music, Theatre, and Visual arts

9.1.12 C. Integrate and apply advanced vocabulary to the arts forms.

9.3.12 A. Explain and apply the critical examination processes of work in the arts and humanities.

- Compare and contrast
- Analyze
- Interpret
- Form and test hypotheses
- Evaluate/form judgments

BIG PICTURE RATIONALE: Students will be able to look at a non-ceramic art piece and use that to create a ceramic art form. Students will make their piece and then accompany it with a written description of how it was inspired by an artist, how you connected your ceramic work to a non-ceramic work, and how you were able to make that transition. Students will use the vocabulary learned from a previous research assignment to apply to the written portion of this lesson. It is helpful for students to make decisions, both in and out of art, and be able to explain those decisions and why they were made. This will also help students with future problem-solving skills, as making transitions from one art form to another is difficult sometimes.

MENTOR ARTIST/S OR VISUAL CULTURE: Dox Thrash is a name I threw to my students. He was a master printmaker who was born in Georgia but spent most of his life in Philly. He paved the way for a lot of Black printmakers in Philly. A lot of his work was about the Black experience, especially in the city. Another artist is Jason McDonald. He is a black glassblower who makes work about racism in this country, and the racism he experiences in glassblowing specifically. He makes vessels, which is something a lot of the kids really like making, because they can use what they made. This is a good representation that you can still make functional vessels that have a sincere and personal meaning. Mark Rothko is another artist I threw at them. He is known for huge, yet simple paintings. I wanted to show them that making a simple piece is completely okay, if there is intention and refinement. A lot of people immediately say “Oh, I could do that” when looking at Rothko pieces, but they HAVEN’T, and that’s part of his genius. The emotion behind his simple paintings is impressive in and of itself. The last artist I mentioned

was George Bellows, one of my personal favorite painters. He is known for his paintings of live boxing matches, though he also used other sports in his work as well. He was a huge sports guy, having played basketball and baseball. I have a lot of athletes in my class, and I feel sports aren't represented very heavily in fine art. I've also had several students talk to me about boxing and MMA specifically, whether it's because they train in those areas, or they just enjoy the culture of it. I thought it was something they would perhaps be interested in.

ESSENTIAL QUESTIONS: How do we successfully execute the transition from a non ceramic art piece to the creation of a ceramic piece inspired by it? How do we compare our work to the inspired piece we created? How do we write about our process? How do we choose what approach to make when creating our inspired piece?

GOALS:

- Make the transition from a non-ceramic work to a ceramic work
- Problem solve through the process
- Apply ceramics skills to create the inspired work
- Apply ceramic/art knowledge to write about their connection and process
- Make thoughtful and intentional decisions and explain why

OBJECTIVES:

- Students will use ceramic construction/decoration skills to make their work
- Students will be able to problem solve and make intention decisions to ensure a successful transitional ceramic piece inspired by a non-ceramic artist
- Apply ceramics skills to create the inspired work
- Apply ceramic/art knowledge to write about their connection and process
- Make thoughtful and intentional decisions and explain why

LOGISTICS: Clay, slip, needle tools, knives, wood tools, loop tools, carving tools, sponges, glaze, underglaze, acrylic paint, paintbrushes, paper, tracing paper, pen, pencil, laptop, phone

SPARK/INTRODUCTION (Time: ___ 10 min ___) – Artists were posted to the Google Classroom to give students the option to check them out. A lot of the students respond to the Google Classroom announcements well and check them out. Students have the option to work on projects on the list in whatever order they want. When students start a new project, they come to me to ask questions and get advice. Usually those conversations last around 10 minutes per student. This can involve just conversations, or this can be demos, there are a lot of different things that happen during these conversations. It really depends on what the needs of my student are at that moment.

ACTIVITY (Time ___ About a week ___): Students will choose a non-ceramic artist or a piece of work to inspire a ceramic piece. It's very open ended, as they can choose any non-ceramic artist, as well as any ceramic form, and any way they want to respond to the original work. Students will use the week to research, create, and write about their work. They know I am always available for questions, advice, resources, and demos. We have already done a research assignment, so they have knowledge on how to write about work processes and subject matter. The point of having a week to do it is so that they can do trial and error. The kiln isn't always going to fire your work how you want it to fire. Sometimes you must start over completely, there are so many uncertainties in art, and especially in ceramics.

CLEAN-UP PROCEDURES (Time ___ 10 min ___): The kids get 10 minutes at the end of each class to clean up. Students are in charge of cleaning their own spaces, as they are high schoolers. Students know where their tools go, and they know where unusable clay goes. The expectation is that their space is clean, their tools are put away, and the clay is in the correct bin.

CONCLUSION/WRAP-UP (Time ___ 5 min ___) – There typically isn't much of a specific wrap up, as the full class doesn't work on the same projects. I have individual wrap ups with each student that vary during our separate conversations. I usually ask guiding questions and check for understanding.

ADAPTATIONS/MODIFICATIONS: We have a few students in our ceramics classes that have IEPs/504s. They have the same expectations but will receive more step-by-step instruction as needed. I check in with them a bit more frequently, as they often don't approach us for questions as needed.

EXTENSION: When students finish this project, they will begin their next project on the list. Sometimes students finish their work before I would consider it done, as I know what they are capable of. There have been multiple instances where I tell a student I would not consider their work complete and tell them to take it further. Most of the time, they knew they rushed it, and they went back in to rework. Sometimes they need a little extra push, which I happily give.

ASSESSMENT STRATEGIES/RUBRICS- Students will be graded off of how they follow directions and their personal abilities/effort. There are multiple resources to be used to fulfill the expectations. If students do not use those resources and create work that isn't up to their personal abilities, they will be graded as such. I do not compare students to others when grading, it is all based on following directions and personal expectations.

RESOURCES & IMAGES:

https://docs.google.com/document/d/1iYIuyDQ9r9MhxbUf_WmV0BJCcf3Q1HP_eN4Q6DRxg8/edit?usp=sharing

<https://philadelphiaencyclopedia.org/essays/art-of-dox-thrash/>

<https://localnewsmatters.org/2021/03/18/jason-mcdonald-the-oaklandglassblower-featured-on-netflix-paves-the-way-for-more-black-glass-artists/>

<https://www.moca.org/artist/mark-rothko>

<https://www.metmuseum.org/exhibitions/listings/2012/bellows>