



## 2017 CAEA Workshop Presenter/Instructor Conference Lesson Plan

Email completed form to Linda Stevenson

[membership@caea-arteducation.org](mailto:membership@caea-arteducation.org) on or before August 24, 2017.

**Workshop Title: Connect Create Collaborate: Here and Now**

**Name of Presenter: Margaret Welty**

**Workshop Grade Level and Audience Type (check one or more in each column)**

<input checked="" type="checkbox"/>	<b>Grade Level</b>	<input checked="" type="checkbox"/>	<b>Audience Type</b>
<input checked="" type="checkbox"/>	TK-5	<input checked="" type="checkbox"/>	Single Subject Visual Arts Teachers
<input checked="" type="checkbox"/>	6-8	<input checked="" type="checkbox"/>	Art, Media, Entertainment Teachers (CTE)
<input checked="" type="checkbox"/>	9-12	<input checked="" type="checkbox"/>	Multiple Subject Classroom Teachers
<input checked="" type="checkbox"/>	Students with Special Needs	<input checked="" type="checkbox"/>	University
	Other:		Administrators
			Museum
		<input checked="" type="checkbox"/>	Pre-Service
			Other:

### Workshop Academic Standards Connections

Check and list the specific standard(s) for each type of standards directly addressed in your workshop.

<input checked="" type="checkbox"/>	<b>Type of Standards</b>	<b>Specific Standards</b>
<input checked="" type="checkbox"/>	CA Visual Arts Content Standards	1.2, 1.3, 1.5, 2.1, 2.3, 2.5, 4.4, 4.5, 5.4
<input checked="" type="checkbox"/>	New National Visual Arts Standards	Creating - Anchor Standards: #1, #2, #3 Performing/Presenting/Producing - Anchor Standards: #4, #5, #6



✓	Type of Standards	Specific Standards
	CA Content Literacy for Technical Subjects - Writing	N/A
	CA Content Literacy for Technical Subjects - Reading	N/A
x	CA English Language Development Standards	Collaborative, Interpretive, Productive
x	21st Century Skills	Learning and Innovation Skills: Critical VISUAL thinking, Communication, Collaboration and Creativity

**Workshop Lesson Learning Objectives/Goals/Essential Understandings:**

This workshop exemplifies art making that is aligned with the NAEA community of CHOICE-BASED ART EDUCATION. Students collaborate with an open ended project based assignment. This art assignment will focus specifically on: the mechanical manipulation of elements of art and design to produce the effects of distance (near/foreground, far/middle-ground and background.) in abstract forms and space. Contrasts in a. size and scale; b. tonal value and saturation of color; c. distinction and specificity and d. the use of overlapping will all be discussed, demonstrated and experimented with by the participants.

**Vocabulary:** Words and concepts: format, h x w, ratio, scale, visual dominance and subordination, elements of art, design, principles of design, concept development, perception, visual distance, spatial distance, ariel perspective, color saturation/intensity, color desaturation/lower intensity, neutralizing color, near ground, far-ground, size, scale, relationship of elements and composition. Muddy, faint, faded, fuzzy, blurred, muted, incoherent/less coherent, coherent, bright, clear, loud, striking. Near, mid and far. Description of various tonal values: light tone, mid-tone or middle tone, darker tone. Close and distant. Distance. Dimensional, dimensionality, overlapping and overshadowed.

**Materials:** 2B graphite drawing pencil, one stick of soft vine charcoal, student brand (Craypas) oil pastels, small set Prisma Color pencils, baby oil, mid quality bristle type oil paint brush – round, flat or other medium size, Bristol paper (Vellum surface) 11” x 14” (3 sheets per attendee), paper towels, paper to cover tables. Right angle triangles. Kneaded eraser.

**Motivation: (Suggestions for involving students, previous learning, videos, examples, etc.)** Pre-experimentation on actual paper with the actual materials. Pre-experimentation with desaturation of color with oil pastel. Experimentation with scribbled drawing. Experimentation with line quality enhancement with regards to dominance/subordination with an eye towards spatial position and dominance. Examples of students work at the Pre-K, 1st-2nd grade and 5th grade level and high school to higher education levels. Scaffolded assignments will be included that “stair step” prior skills to teach, learn and repeat.



**Procedure: (Step-by-step instructions or outline of workshop)**

- 1. Over view of examples of finished artwork by previous students. Quick demonstration of materials and encouragement to start making a mess via an investigation of all materials provided and included in the workshop.
- 2. Experimentation on “investigation paper” with the art materials with no intention of making a finished work immediately.
- 3. Hands on instruction and demonstrations of color theory as it relates to desaturation or neutralizing of color. Examination of spatial uses of desaturated color both in forms and space as it relates to creating the illusion of 3-D and distance.
- 4. Instruction in formatting the paper. Instruction in abstract scribbling.
- 5. Time to work quickly to a first draft. No competition. All levels of experience are welcome.
- 6. Time to write out and share what was learned, individually. Gallery viewing time with current workshop participants creations. Included as well: examples of previous student work and and some recognized artist’s abstract work painted in similar modalities.

**Assessment and/or Evaluation of Learning:**

- Students write out: What they noticed and learned about the materials, the process of creating and designing, the “watching” of the design/artwork develop during the process of creating the work and about themselves and making this artwork.
- Post-testing on vocabulary with or without student demonstration of the words and concepts using actual materials to illustrate.
- Take-home assignment to make a “notebook worthy” demonstration of the associated concepts and vocabulary.
- Photograph three other students work. Write out (in their own words) their assessment of how (not how well) the concepts of the activity were worked and exemplified in each of the three artworks. Students also include what was communicated, evoked or stirred in them by each work. All evaluations must be verbally framed in a way that says WHAT WORKED and HOW it worked rather than how they would redesign the work or change it to make it more powerful, in their opinion.
- Evaluation is made based on the student’s ability to work through their own design problems consistently and without interruption to a finished solution of their own making. Thus, variations in artistic ability and experience along with any physical, visual or emotional limitations are not a limitation to successful creating and completion.
- Group or whole class critique and discussion of what comes forward, what goes back and WHY in each piece selected to discuss. Works should be up on a wall, ideally. A written assignment could precede the group discussion with the same criteria of evaluation.



**Extensions: (Follow-up lessons, connections to the performing arts, and other core subjects)** This lesson sets the skills in place for further work using this mixed media in portraits, figures landscapes and still life.

It specifically speaks to increased skill levels for use in the “Nation’s Report Card” in the art assignment of a self-portrait with a mirror **in this media**. (This assignment adds in the baby oil “medium” and the SOFT colored pencils – which increase the possible outcomes and perceived skill level in assessments of finished artworks in oil pastels including in portraiture. Can be combined with other subjects easily such as geology and the study of rocks via observation and illustration.

**Adaptions or Modifications for Students with Special Needs:**

Elimination of any material (and the replacement with another material when appropriate) that the student is allergic to or is repelled by in a reasonable way. Hand cleaning wipes and/or the added in use of plastic gloves could be provided to students who are concerned with dirty hands.

Possible additional devices provided to help with gripping the oil pastels for students with limitations in their hand functions.

Most students are accommodated at all levels of abilities/disabilities by not judging or ranking the artistic results in any way. Meaning that you don’t have preconceived outcomes that are judged verbally, demeaned by grading or by limited exhibit of only the best.

**SPECIAL NOTE:** A good hand wash soap should be available for both the cleaning of the brushes and for final cleaning of oil pastels off of students hands. It is also important to demonstrate how to clean oil off a brush using a bar of IVORY soap or liquid soap and how to re-form the brushes bristles for drying for a successful re-use at a future time.

*You may also send photos, diagrams, etc., to be posted with your lesson plans. Please make sure to name the image or file with your name, 2017CAEAWorkshop. Thank you!*

***Photos Below: Margaret Welty, 2017CAEAWorkshopphoto 1.JPG (top one)***

***Margaret Welty, 2017CAEAWorkshopphoto 1.JPG (bottom one)***

***I will send both these files in a separate email to you. Thank you, Margaret Welty***

