

Katie Romanic

Lesson Title: Recreate a childhood fantasy

Brief overview of the theme: This lesson is all about reliving, recreating, and exposing a childhood fantasy, dream, or memory. Everyone had a fantasy, imaginary friend, dream, or something they wished they could do, so this topic is very easily relatable to students of all backgrounds. The three artworks used for the basis of this lesson's theme, Elizabeth Murray's *Do the dance* (2005), Sandy Skoglund's *Breathing glass* (2007), and Massoud Hassani's *Mine Kafon* (2011), all capture a sense of fantasy whether it be in the process or the final work. Things we experience as a child help make us who we are, so this lesson is also related to the principle of identity.

Grade level of lesson and description of learners: Students in high school are constantly battling between holding onto their childhood and being forced to grow up and make adult decisions about their future. Amidst all the pressure that surrounds them, this lesson will be rewarding as a way to relive and bring an element of their childhood to life for other students to see. Students at this age place a tremendous value in what their peers think of them, so this lesson will be a terrific way for students to release these worries as the rest of their peers will also be exposing something embarrassing, comical, or ridiculous about their past (Kerlavage, 1997).

Length of the lesson: This lesson will likely take four or five 50-minute class periods. The first day would primarily be used to introduce the topic, the artworks, and possibly spend some time brainstorming and sketching ideas. The second day of the lesson would be used for students to finish sketching ideas and perhaps begin drawing on their final piece of paper with permanent marker. The third and fourth day would be used as work days for students to create their works. Lastly, a final day would be used for finishing the final touches as well as critiquing the works.

Lesson Objectives

Cognitive

1. Students will examine Elizabeth Murray's *Do the dance* (2005), Sandy Skoglund's *Breathing glass* (2007), and Massoud Hassani's *Mine Kafon* (2011) to uncover the inspiration, message, and portrayal of childhood fantasies.
2. Students will utilize the three artworks, Elizabeth Murray's *Do the dance* (2005), Sandy Skoglund's *Breathing glass* (2007), and Massoud Hassani's *Mine Kafon* (2011) as references for understanding the value in being inspired by and expressing childhood fantasies through a wide array of materials and techniques.

Affective

3. Students will analyze the works of Elizabeth Murray, Sandy Skoglund, and Massoud Hassani to reveal the idea of creating a portrayal of a childhood fantasy through an expressionist aesthetic stance.

Technical

4. Students will create a drawing of a childhood fantasy, dream, or wish of theirs, using permanent markers, oil pastels, and watercolor paints.
5. Students will create their oil pastel resist drawings using line and dominance as the two elements and principles of design to guide their construction.

Studio Standards

- Drawing must fill the entire space and display a solid composition

- Work must exhibit a variety of line
- Work must display a variety of line thicknesses and quality
- The work must have a subject or section that dominates the composition, focusing the eye to a specific point
- Watercolor must be used as a resist with the oil pastels

Daily Lesson Plans

Title of Lesson: Recreate a Childhood Fantasy

Day of the Lesson: Day One

Objectives being taught on this day:

1. Students will examine Elizabeth Murray's *Do the dance* (2005), Sandy Skoglund's *Breathing glass* (2007), and Massoud Hassani's *Mine Kafon* (2011) to uncover the inspiration, message, and portrayal of childhood fantasies.
2. Students will utilize the three artworks, Elizabeth Murray's *Do the dance* (2005), Sandy Skoglund's *Breathing glass* (2007), and Massoud Hassani's *Mine Kafon* (2011) as references for understanding the value in being inspired by and expressing childhood fantasies through a wide array of materials and techniques.
3. Students will analyze the works of Elizabeth Murray, Sandy Skoglund, and Massoud Hassani to reveal the idea of creating a portrayal of a childhood fantasy through an expressionist aesthetic stance.

Materials needed for this teaching day:

- Artwork visuals
- Studio Model
- Pencils
- Paper for sketches
- Black permanent markers
- 18"x24" Watercolor paper

Procedure for the lesson:

Opening activity: Because the topic of childhood fantasy is relatable to everyone on some level, it would be quite easy to begin the class with a discussion of things we believed, wished, dreamed, or imagined as a child, both good and bad. For instance, I always believed that chocolate milk came from special brown cows and strawberry milk came from special pink cows because that's what my father always told me. This type of conversation could very quickly and easily become quite comical. Ideally, it would be a bonding experience to some degree as each student would be sharing potentially embarrassing and intimate details of their childhood, enhancing the community atmosphere of the classroom. This type of conversation would also encourage students to open their minds and to be accepting of others' ideas and perspectives, which would make for a nice transition into discussing the artworks for the lesson.

Discussion: Next, there would be a discussion about the three artworks, focusing on how the idea of a childhood fantasy or memory relates to each of the three artists and artworks. To make it more playful than a traditional discussion, it would perhaps be fun for students to do an activity

similar to the speech bubbles where they try to come up with the craziest stories behind each work before being told what each one is about and how they were created.

Demonstrations: After the discussion activity, I would show my own studio model example to the students so they would have a clearer picture of what they would be doing. Next, I would demonstrate how they could start brainstorming with the idea generator sheet and begin sketching their ideas. I would focus on making sure they have a sense of dominance and a variety of line thicknesses and quality.

Studio: At this time, students would simply begin brainstorming and sketching their ideas while I walked around to assist anyone that needed help.

Cleanup: Most likely, one or two students would be assigned to collect everyone's pencils, one student could collect everyone's idea generator sheet, and another student or two could collect everyone's sketches. This would not be a very messy studio day, so cleanup would likely not take very long.

Closure: This time would be used to inform students of what exactly is coming up with the rest of the lesson and to offer them a general timeline so they would know everything expected of them and when it would have to be completed.

Evaluative tool: Although they likely would not be used as a grade, looking over the idea generator sheets would be a terrific way to see whether or not students are grasping the concepts. Also, their initial sketches could be reviewed to see if students understood how to display a variety of lines and create a composition with dominance.

Daily Lesson Plans

Title of Lesson: Recreate a Childhood Fantasy

Day of the Lesson: Day Two

Objectives being taught on this day:

1. Students will analyze the works of Elizabeth Murray, Sandy Skoglund, and Massoud Hassani to reveal the idea of creating a portrayal of a childhood fantasy through an expressionist aesthetic stance.
2. Students will create a drawing of a childhood fantasy, dream, or wish of theirs, using permanent markers, oil pastels, and watercolor paints.
3. Students will create their oil pastel resist drawings using line and dominance as the two elements and principles of design to guide their construction.

Materials needed for this teaching day:

- Artwork visuals
- Studio Model
- Pencils
- Black permanent markers
- 18"x24" watercolor paper
- Student sketches from the previous class session

- Oil pastels

Procedures for the lesson:

Opening Activity: To open the second day of this lesson, I would begin by reviewing the artworks discussed previously to be sure students understand the concepts. This would also be a great time for students to share the fantasies, dreams, memories, or wishes they are depicting, assuming they were willing to do so.

Demonstrations: Today, the students would be finishing their sketches and then transferring their sketches to their final paper. The demonstration for this would involve showing students how to create various line thicknesses and talk about how bold, thick lines in the foreground can be used to emphasize the subject.

Studio: Students would first finish sketching their ideas out, and then they would move on to redrawing it on their final piece of watercolor paper. They could do this with pencil first to achieve more precision, or they could go right into it using a black Sharpie or other permanent marker. If students managed to finish their drawing, they could begin working with the oil pastels. However, I would not want them to immediately use the oil pastels on their final product. Rather, I would have them begin playing with how to mix them on a separate sheet of scrap paper.

Cleanup: To clean up for this day of the lesson, I would likely ask each student to put their final drawings away themselves just to avoid someone else messing their drawing up. I would ask someone from each table to take care of putting the pencils away, someone to collect the practice sketches, and someone to collect the oil pastels if necessary.

Closure: At this time, students could further discuss the fantasies they are depicting. Also, I would explain that the next two days would be primarily work days where they will have to use the oil pastels to color their drawings and then use the watercolors over top as a resist.

Evaluative tool: The easiest way to assess what students understand at this point would likely be based on observing what they have accomplished thus far on their studio creation. From there, it would be clear about what concepts needed to be further developed.

Daily Lesson Plans

Title of Lesson: Recreate a Childhood Fantasy

Day of the Lesson: Day Three

Objectives being taught on this day:

4. Students will create a drawing of a childhood fantasy, dream, or wish of theirs, using permanent markers, oil pastels, and watercolor paints.
5. Students will create their oil pastel resist drawings using line and dominance as the two elements and principles of design to guide their construction.

Materials needed for this teaching day:

- Artwork visuals

- Studio Model
- Pencils
- Black permanent markers
- 18"x24" watercolor paper
- Oil pastels
- Watercolors
- Cups for water
- Paper towels
- Watercolor brushes
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Procedure for the lesson:

Opening activity: As students are now officially ready to really delve into their final projects, the opening activity would likely not be anything overly elaborate or time consuming. At most, it would consist of a review of the artworks, the concepts learned, and the studio standards their piece needs to fulfill.

Demonstrations: At this point, all students should be ready to color their drawings with oil pastels. Before they immediately get started on that, though, I would have students take a small scrap sheet of paper and experiment using different pressures and blending the colors just to get a feel for how the medium should be used. I would demonstrate how to do this before students tried it themselves, obviously. I would also ask that students save these papers to use when it comes time to experiment with the watercolors on top of the pastels.

Studio: I would first ask that students spend at least five to ten minutes playing with the oil pastels. Once they have done this, they can begin using the oil pastels on the drawings they have created over the last two class sessions. At this time, I would walk around the room and speak with each student individually about their progress and make sure they are effectively blending the oil pastels.

Clean up: I would have each student be responsible for putting their own work away, being careful not to rub it against any other work and potentially mess up the marks made with oil pastels. However, I would not want anyone to put his or her work away until the closing activity. One person from each table would be assigned to gather the oil pastels, one person would be assigned to collect any pencils or black Sharpies if applicable, and one person would be responsible for collecting the experimental practice sheets made at the beginning of the period.

Closure: At this point, students would ideally be far enough along with their work that an in progress critique would be beneficial for everyone to see what their classmates have been doing. This would not be a long or formal critique. Rather, it would just be a chance for students to ask the opinions of their classmates of what they should do to better their work. Afterwards, students would put their own work away and it would be the end of the class period.

Evaluative tool: The in progress critique would likely be the best way to assess whether or not the objectives are being met at this point. Based on both student comments and participation, it would hopefully be clear where everyone stands and what has yet to be accomplished. This would also be a clear indicator of what studio standards still need further developing.

Daily Lesson Plans

Title of Lesson: Recreate a Childhood Fantasy

Day of the Lesson: Day Four

Objectives being taught on this day:

6. Students will create a drawing of a childhood fantasy, dream, or wish of theirs, using permanent markers, oil pastels, and watercolor paints.
7. Students will create their oil pastel resist drawings using line and dominance as the two elements and principles of design to guide their construction.

Materials needed for this teaching day:

- Artwork visuals
- Studio Model
- Pencils
- Black permanent markers
- 18"x24" watercolor paper
- Oil pastels
- Watercolors
- Cups for water
- Paper towels
- Watercolor brushes
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Procedure for the lesson:

Opening Activity: Ideally, the opening activity on this day would be something different, such as watching a clip of a movie or TV show that pertains to something from the students' childhood. It would be nice for students to view a concrete example of something they fantasized, imagined, or dreamed about. For instance, I would probably show a clip from *Dragon Tales* or a similar show if I was to show something in relation to my own childhood. Next, there would be a brief review of what has been learned and what is left to learn.

Demonstration: Because most students would likely either be finished or almost finished with the oil pastels, today's demonstration would be regarding the use of watercolors with the oil pastels. The students would start by experimenting on their previous test sheet used in previous class sessions. The students would need to get a feel for how much water needs to be used in relation to how thickly the oil pastels are applied. Hopefully, students would gain a thorough understanding of this before applying the watercolor onto their final piece.

Studio: After students have sufficiently practiced with the watercolors, they would be able to work with the watercolors on their final piece. Of course, they could also use this time to finish any areas with their oil pastels if need be. Students would have the remainder of the period to work with the watercolor.

Cleanup: Because today's studio involved the use of watercolors, the clean up process will be a bit more complicated. Each student would need to very carefully take his or her own work and place it on an appropriate drying rack. One student from each table could take care of dumping

out the water, another could clean the brushes, and another could put the watercolors away. All students could also help out with wiping down the tables if they needed it.

Closure: This would ideally be the last work day for this particular studio lesson, so the closure would really just be time used to prepare students for the critique they would have the next day and make sure they were ready to defend their own works.

Evaluative tool: At this point, students should be done or very near done, so just looking at their artworks would reveal a lot about how much the students have accomplished. They will have about ten to fifteen minutes during the next day to touch up final areas of their project, so just looking at each work would reveal exactly what the students need to be reminded of the following day.

Daily Lesson Plans

Title of Lesson: Recreate a Childhood Fantasy

Day of the Lesson: Day Five

Objectives being taught on this day:

1. Students will examine Elizabeth Murray's *Do the dance* (2005), Sandy Skoglund's *Breathing glass* (2007), and Massoud Hassani's *Mine Kafon* (2011) to uncover the inspiration, message, and portrayal of childhood fantasies.
2. Students will utilize the three artworks, Elizabeth Murray's *Do the dance* (2005), Sandy Skoglund's *Breathing glass* (2007), and Massoud Hassani's *Mine Kafon* (2011) as references for understanding the value in being inspired by and expressing childhood fantasies through a wide array of materials and techniques.
3. Students will analyze the works of Elizabeth Murray, Sandy Skoglund, and Massoud Hassani to reveal the idea of creating a portrayal of a childhood fantasy through an expressionist aesthetic stance.
4. Students will create a drawing of a childhood fantasy, dream, or wish of theirs, using permanent markers, oil pastels, and watercolor paints.
5. Students will create their oil pastel resist drawings using line and dominance as the two elements and principles of design to guide their construction.

Materials needed for this teaching day:

- Oil pastels
- Watercolors
- Watercolor brushes
- Containers for water
- Paper towels
- Ping pong balls for critique
- Artists to Artists game

Procedures for the lesson:

Opening Activity/Demonstration/Studio: The beginning of this last class period would be intended for students to use the time to finish any necessary final touches on their artworks. To make sure there is time for both the critique and the game, there would likely not be a formal opening activity or demonstration in order to give students the most time possible.

Critique: Once every student is finished, they would need to put their artwork on the wall for everyone to see. Rather than doing the traditional art critique where students volunteer their own opinions about a particular work while the rest sit in silence, I would have a large jar or container full of ping pong balls with questions written on each ball, and every student would have to pick at least one ball and answer the question written on that ball. The questions would ask about the line quality, the display of dominance, the effectiveness of composition, etc. Of course, students would be given time to talk about their own work after the other students offered their praise and possible suggestions about it.

Game: This is where the educational game I have created will come into play with the lesson. Going with the established theme of a childhood fantasy, dream, or wish, I immediately began thinking of games I enjoyed playing in my own childhood. One of my most favorite games, especially at the summer camp I attended for fifteen years, was Apples to Apples. At first, I was not really sure how this could be converted into anything art related. But after I did a little investigating, I decided it would be quite easy to develop a version called Artists to Artists that would reinforce the concept of how we see, discuss, and critique art. The game will consist of cards with artworks on them and cards with adjectives used to describe art. Depending on the size of the class, it could be played as a large group, or multiple sets could be made and students could play in smaller groups. The game would begin with one student selecting one image of an artwork, either projected onto the wall or a postcard size image. The rest of the students would look at their adjective cards and select the one they feel best describes the artwork. All the adjective cards would need to be placed face down in a stack, and the student who selected the artwork would sift through all the adjective cards. After the student looks at each adjective card, he or she would pick the one they felt was the best fit for that work based on their own perceptions and feelings. In the regular Apples to Apples game, this is where it would stop and continue on with the next round; however, in Artists to Artists this student will have to explain why they picked this word, using specific examples and qualities from the work to defend their answer. At this point, other students may ask questions should there be any, and then the game will go on for another round. This game could go on for multiple rounds so long as there is still momentum and participation from everyone.

References

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