

CHANCE CONTROVERSY CREATIVITY

Lauren Robles | MYP Visual Art | Grade 8

KEY CONCEPT	RELATED CONCEPT	GLOBAL CONTEXT
Change	Innovation, Interpretation	Orientation in Time and Space
STATEMENT OF INQUIRY		
Controversy can lead to creativity.		
INQUIRY QUESTIONS		
FACTUAL: What is an Exquisite Corpse?		
CONCEPTUAL: How does the theme of of chance expand our creativity?		
DEBATABLE: Should art be controversial?		

OBJECTIVES

Criterion A: Knowing and Understanding

- demonstrate knowledge of the art form studied, including concepts, processes, and the use of appropriate language
- demonstrate knowledge of the role of the art form in original or displaced contexts
- use acquired knowledge to purposefully inform artistic decisions in the process of creating artwork.

Criterion B: Developing Skills

- demonstrate the acquisition and development of the skills and techniques of the art form studied
- demonstrate the application of skills and techniques to create, perform and/or present art.

Criterion C: Thinking Creatively

- outline a clear and feasible artistic intention
- outline alternatives, perspectives, and imaginative solutions
- demonstrate the exploration of ideas through the developmental process to a point of realization.

Criterion D: Responding

- outline connections and transfer learning to new settings
- create an artistic response inspired by the world around them
- evaluate the artwork of self and others.

SUMMATIVE ASSESSMENTS

Chance Painting (Bi, Cii) — *exploration of acrylic painting methods and techniques led by chance.*

Exquisite Corpse Prints (Bi, Bii, Ciii) — *final linoleum prints of a "Exquisite Corpse" creature that is combined as a class edition of prints.*

Controversial Art Research (Aii) — *written research notes and class presentation on a controversial artwork.*

Controversial Art Opinion Piece (Di, Diii) — *written opinion piece on the question "should art be controversial?"*

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APPROACHES TO LEARNING

COMMUNICATION (I. Communication Skills) Use a variety of media to communicate with a range of audiences.

SELF-MANAGEMENT (V. Reflection Skills) Keep a journal to record reflections.

THINKING (VII. Media literacy skills) Understand the impact of media representations and modes of presentation.

THINKING (VIII. Critical-thinking skills) Consider ideas from multiple perspectives.

THINKING (X. Transfer Skills) Combine knowledge, understanding, and skills to create products or solutions.

CONTENT

KNOWLEDGE: Students will know that controversy can lead to creativity.
Students will know the history and process of "Exquisite Corpse" printing.
Students will know the art movement of Dada.
Students will know examples of controversial art.

SKILLS: Students will experiment with a variety of painting techniques.
Students will imagine an innovative "Exquisite Corpse" creature.
Students will create and print a linoleum plate of their carved "Exquisite Corpse" creature.
Students will create sketchbook pages of their process.
Students will research controversial art throughout history.
Students will write an opinion piece on controversial art.

UNDERSTANDING: Students will understand that art can be controversial.
Students will understand how chance can be used to create artwork.

STANDARDS

Content Standard #1: Understanding and applying media, techniques, and processes.

Students select media, techniques, and processes; analyze what makes them effective or not effective in communicating ideas; and reflect upon the effectiveness of their choices. Students intentionally take advantage of the qualities and characteristics of art media, techniques, and processes to enhance communication of their experiences and ideas.

Content Standard #2: Using knowledge of structures and functions.

Students generalize about the effects of visual structures and functions and reflect upon these effects in their own work. Students employ organizational structures and analyze what makes them effective or not effective in the communication of ideas. Students select and use the qualities of structures and functions of art to improve communication of their ideas.

Content Standard #3: Choosing and evaluating a range of subject matter, symbols, and ideas.

Students integrate visual, spatial, and temporal concepts with content to communicate intended meaning in their artworks. Students use subjects, themes, and symbols that demonstrate knowledge of contexts, values, and aesthetics that communicate intended meaning in artworks.

Content Standard #4: Understanding the visual arts in relation to history and cultures.

Students know and compare the characteristics of artworks in various eras and cultures. Students describe and place a variety of art objects in historical and cultural contexts. Students analyze, describe, and demonstrate how factors of time and place (such as climate, resources, ideas, and technology) influence visual characteristics that give meaning and value to a work of art.

Content Standard #5: Reflecting upon and assessing the characteristics and merits of their work and the work of others.

Students identify intentions of those creating artworks, explore the implications of various purposes, and justify their analyses of purposes in particular works. Students describe meanings of artworks by analyzing how specific works are created and how they relate to historical and cultural contexts. Students reflect analytically on various interpretations as a means for understanding and evaluating works of visual art.

Content Standard #6: Making connections between visual arts and other disciplines.

Students compare the characteristics of works in two or more art forms that share similar subject matter, historical periods, or cultural context. Students describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with the visual arts.

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LEARNING EXPERIENCES & TEACHING STRATEGIES

TIME	LEARNING EXPERIENCES & TEACHING STRATEGIES	VOCAB	RESOURCES
Class #1 90 min	Finding Art in Unexpected Places. The class watches the Youtube Video "Finding Art in Unexpected Places," then looks at art of Victor Nunes. Students are then given an object (paper clip), that they have to transform into a variety of new forms through illustration. When they are finished with the first object, they can find their own new object to also transform through illustration in their sketchbook. At the end of class, the teacher facilitates a discussion on the new forms they drew. Homework: None.	chance Victor Nunes	Unit Presentation Process Journal paper clips
Class #2 90 min	Color Mixing Challenge. As a class, students review color wheel vocabulary: primary, secondary, tertiary). Students practice mixing these colors and place mixed colors on sample sheets. The teacher then introduces color vocabulary (hue, tint, tone, shade), and students mix a variety of tints, tones, and shades and place them on sample sheets. Then the teacher displays two colors and the students have to best mix that color, and students vote on the best color match. At the end of class, students must give all their mixed colors a creative name that are shared with the group. Homework: None.	primary secondary tertiary hue tint tone shade	Unit Presentation acrylic paint palette water brushes sample sheets
Class #3 90 min	Color Scheme & Experimentation. Students decide on a color scheme for their chance painting. This includes one Main Hue, Two Adjacent Hues, and the Complement, plus all the tints, tones, shades of these 4 colors. Students mix these colors and fill out the color scheme handout. The teacher then facilitates experimentations with acrylic: fingers, sponge, brayer, popsicle stick, mesh, qtip, toothbrush, scraper, circle stamp, string. Students follow the experimental painting steps, using paint in their own color scheme. Homework: None.	color scheme	Unit Presentation Color Scheme Handout Experimental Acrylic (fingers, sponge, brayer, popsicle stick, mesh, qtips, toothbrush, scraper, circle, stamp string).
Class #4 90 min	Experimentation. The teacher introduces experimentations in oil pastel, paper collage, sand, and the eyedropper ink. The students follow the experimental painting steps, using paint in their own color scheme. Homework: None.		Unit Presentation Color Scheme Handout Experimental Acrylic (oil pastel, paper collage, gel medium, sand dust, ink, water, alcohol).
Class #5 45 min	Introduction to Principles of Design. Students will choose a Principle of Design to apply to their painting by using any of the materials they have used so far to strengthen this focus. The teacher explains the rubric, answers questions and provides support. Homework: None.	Principles of Design	Unit Presentation Principles of Design Handout Chance Painting Rubric Experimental Painting Materials
Class #6 90 min	Principles of Design. Students work independently on their focused Principle for their Chance Painting. The teacher answers questions and provides support. Homework: None.		Experimental Painting Materials
Class #7 30 min	SUMMATIVE DUE – Chance Painting		Process Journal
	Chance Explanation The students write an explanation for how their painting focuses on their chosen Principle. Homework: None.		
Class #8 90 min	Introduction to Exquisite Corpse. The teacher introduces the Surrealism and Dada movements by showing example works from the time period and explains the origin of the Exquisite Corpse. The class then makes a poem in the style of the surrealists by using chance. Students then create chance drawings by drawing an idea on a folded piece of paper and giving that paper to the next student without them seeing the first image. Students share the drawings at the end of class. Homework: None.	Exquisite Corpse Surrealism Dada	Unit Presentation white paper pencil spare books
Class #9 90 min	Exquisite Corpse Planning. The teacher explains the idea of the Exquisite Corpse Project – each student designs their own creature to be developed into a linoleum print that will be collaboratively printed as a class. Students spend time sketching ideas for their own Exquisite Corpse in their process journals. Homework: None.	linoleum relief printing	Unit Presentation Exquisite Corpse Handout Process Journal pencils

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LEARNING EXPERIENCES & TEACHING STRATEGIES

Class #10 45 min	Exquisite Corpse Planning. Students continue spending time sketching ideas for their own Exquisite Corpse in their process journals. Homework: None.		Process Journal pencils
Class #11 90 min	Exquisite Corpse Outlining. The teacher explains the final rubric. Then students draw their final ideas using white crayon on black paper to mimic the act of linoleum printing. Homework: None.		Exquisite Corpse Rubric black paper white crayons
Class #12 90 min	Finalizing Exquisite Corpse. The students spend time finalizing their Exquisite Corpse idea. Homework: Finish finalizing their idea, if necessary.		black paper white crayons pencil
Class #13 45 min	Drawing on Plate. The teacher gives the linoleum plates to all the students. Students first outline in pencil then they color in sharpie everything they want to remain black (not carve) on the plate. Homework: Finish outlining their drawings on their linoleum plate, if necessary.	plate	linoleum plate sharpie pencil
Class #14 90 min	Into to Carving. The teacher demonstrates how to carve on the linoleum plate. The biggest reminder is that students should carve what they want to be white and leave whatever they want to be black on the plate. One of the goals for the assignment is to carve the plate with attention to detail with solid areas of white, solid areas of black, white lines, and black lines and to carve all three areas of the plate equally. Always carve away from the body! Homework: None.		linoleum plate carving tools
Class #15 90 min	Continue Carving. Students continue carving their linoleum plates. The teacher provides support. Homework: None.		linoleum plate carving tools
Class #16 90 min	Intro to Printing. The teacher demonstrates the linoleum printing steps: (Find a clean surface to place your printing plate. Place ink in the center of your tray, not too little, not too much! Use the brayer to evenly spread the ink on the tray by rolling the brayer in multiple directions. Roll the brayer onto your printing plate, also rolling the brayer in multiple directions. Place your plate onto a new clean surface. Check your fingers for ink! Take a sheet of paper and guesstimate the center of the plate. Press the paper firmly onto the plate. Don't forget the edges! Lift the paper up carefully. Write your signature below the right bottom corner of your print. Place your print on the drying rack). The teacher also explains the goals of good inking, clean edges, and centering. Students then spend class exploring the process of printing. Homework: None.	ink brayer	linoleum plate black ink brayer tray various papers pencil
Class #17 90 min	Printing. Students continue with linoleum printing with black ink on colored paper, as they try to create prints that have good inking, clean edges, and are centered. Homework: None.		linoleum plate black ink brayer tray various papers pencil
Class #18 45 min	Printing. Students continue with linoleum printing with colored ink on colored paper, as they try to create prints that have good inking, clean edges, and are centered. Homework: None.		linoleum plate colored ink brayer tray various papers pencil
Class #19 90 min	Exquisite Trade & Printing. The teacher organizes a random trade of the Exquisite Corpse plates, so that each student gets a new torso and new legs to accompany their head in the creation of a new Exquisite Corpse creature. Students then spend class printing their new creature, as they try to create prints that have good inking, clean edges, and are centered. Homework: None.		linoleum plate black ink brayer tray white paper pencil
Class #20 90 min	SUMMATIVE DUE – Exquisite Corpse Prints		
	Experimental Printing. The students spend class printing experimental prints using their choice of printing plates from the class collection and printing in colors of their choosing. Homework: None.		linoleum plate colored ink brayer tray various papers pencil

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LEARNING EXPERIENCES & TEACHING STRATEGIES

Class #21 90 min	<p>Introduction to Controversial Art. The teacher introduces the controversial art research and presentation. Each student will be given a controversial artwork to research and give a presentation on. Referencing your research sheet and their presentation, students will be assessed on how they describe the art historical period, how they describe the artist's intention, and how they describe the controversy. (possible artists...Pablo Picasso, Robert Rauschenberg, Christo and Jeanne-Claude, Richard Serra, Damien Hirst, Shirin Neshat, Marina Abramovic, Banksy, Ai Weiwei). Students randomly select their artwork and then work on their research.</p> <p>Homework: None.</p>	<p>controversial</p> <p>Pablo Picasso Robert Rauschenberg Christo & Jean-Claude Richard Serra Damien Hirst Shirin Neshat Marina Abramovic Banksy Ai Weiwei</p>	<p>Unit Presentation Controversial Art Research Rubric Process Journal Computer various art history books</p>
Class #22 45 min	<p>Controversial Art Research. The students work independently on their controversial art research.</p> <p>Homework: Finish controversial art presentation and research.</p>		<p>Controversial Art Planning Sheet Computer various art history books</p>
Class #23 90 min	<p style="text-align: center;">SUMMATIVE DUE – Controversial Art Research</p> <p>Controversial Art Presentations. The students give their presentation on their controversial art piece. All other students take careful notes of the other artworks for their controversial art opinion piece. The teacher explains that in this written opinion piece, students will be exploring the question: Should art be controversial? In this, students will give two reasons for why they think art should be controversial or why they think art should not be controversial. They will also reflect on following question: As an artist, do you want your art to be controversial? Why or why not? Students then begin their planning.</p> <p>Homework: None.</p>		<p>Unit Presentation Controversial Art Opinion Piece Rubric Computer various art history books</p>
Class #24 90 min	<p>Work on Controversial Art Opinion Piece. The students work independently on their controversial art opinion piece.</p> <p>Homework: Work on controversial art opinion piece, if necessary.</p>		<p>Controversial Art Opinion Sheet Computer various art history books</p>
Class #25 45 min	<p>Work on Controversial Art Opinion Piece. The students work independently on their controversial art opinion piece. Students peer assess drafts in class, if there is time.</p> <p>Homework: Finish controversial art opinion piece, if necessary.</p>		<p>Computer various art history books</p>
Class #26 90 min	<p style="text-align: center;">SUMMATIVE DUE – Controversial Art Opinion Piece</p>		

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SUMMATIVE TASK SPECIFIC CLARIFICATIONS

Chance Painting

CRITERION B: DEVELOPING SKILLS		
Demonstrate the acquisition and development of skills and techniques of the art form studied.		
7-8	i. The student demonstrates excellent acquisition and development of the skills and techniques of painting compositions.	<ul style="list-style-type: none"> The final painting strongly visually connects to a Principle of Design. The student was purposeful and considerate to painting execution.
5-6	i. The student demonstrates substantial acquisition and development of the skills and techniques of painting compositions.	<ul style="list-style-type: none"> The final painting focuses on a Principle of Design.
3-4	i. The student demonstrates adequate acquisition and development of the skills and techniques of painting compositions.	<ul style="list-style-type: none"> The final painting attempts to focus on a Principle of Design, however the student could have been more intentional.
1-2	i. The student demonstrates limited acquisition and development of the skills and techniques of painting compositions.	<ul style="list-style-type: none"> The final painting does not focus on a Principle of Design.
CRITERION C: THINKING CREATIVELY		
Outline alternatives, perspectives, and imaginative solutions.		
7-8	ii. The student presents an excellent outline of alternatives, perspectives, and imaginative solutions	<ul style="list-style-type: none"> The painting demonstrates a wide and obvious range of media explorations. The student demonstrated a willingness to take risks throughout the process.
5-6	ii. The student presents a substantial outline of alternatives, perspectives, and imaginative solutions	<ul style="list-style-type: none"> The painting process demonstrated a range of media explorations.
3-4	ii. The student presents an adequate outline of alternatives, perspectives, and imaginative solutions	<ul style="list-style-type: none"> The painting process demonstrated some range of media exploration, however the student could have tried more techniques.
1-2	ii. The student presents a limited outline of alternatives, perspectives, and imaginative solutions	<ul style="list-style-type: none"> The painting process did not demonstrate a range of media exploration.

Exquisite Corpse Prints

CRITERION Bi: DEVELOPING SKILLS		
Demonstrate the acquisition and development of the skills and techniques of the art form studied.		
7-8	i. The student demonstrates excellent acquisition and development of printing skills and techniques.	<ul style="list-style-type: none"> You carved the linoleum plate with a great amount of detail. The plate has a wide variety of black lines, white lines, black shapes, and white shapes.
5-6	i. The student demonstrates substantial acquisition and development of printing skills and techniques.	<ul style="list-style-type: none"> You carved the linoleum plate with some detail. There is some variety of black lines, white lines, black shapes, and white shapes.
3-4	i. The student demonstrates adequate acquisition and development of printing skills and techniques.	<ul style="list-style-type: none"> You carved the linoleum plate with little detail. There is little variety of black lines, white lines, black shapes, and white shapes.
1-2	i. The student demonstrates limited acquisition and development of printing skills and techniques.	<ul style="list-style-type: none"> You did not carve the linoleum plate with any amount of detail. There is no variety of black lines, white lines, black shapes, and white shapes.
CRITERION Bii: DEVELOPING SKILLS		
Demonstrate the application of skills and techniques to create art.		
7-8	ii. The student demonstrates excellent application of printing skills and techniques to create their Exquisite Corpse prints.	<ul style="list-style-type: none"> The edition demonstrates strong attentiveness to craftsmanship. All prints are well-inked. All prints are centered. All prints have clean edges.
5-6	ii. The student demonstrates substantial application of printing skills and techniques to create their Exquisite Corpse prints.	<ul style="list-style-type: none"> Most prints are well-inked. Most prints are centered. Most prints have clean edges.
3-4	ii. The student demonstrates adequate application of printing skills and techniques to create their own Exquisite Corpse prints.	<ul style="list-style-type: none"> Few prints are well-inked. Few prints are centered. Few prints have clean edges.
1-2	ii. The student demonstrates limited application of printing skills and techniques to create their own Exquisite Corpse prints.	<ul style="list-style-type: none"> No prints are well-inked. No prints are centered. No prints have clean edges.
CRITERION Ciii: THINKING CREATIVELY		
Demonstrate the exploration of ideas through the developmental process to a point of realization.		
7-8	iii. The student demonstrates excellent exploration of ideas through the developmental process of creating their exquisite corpse.	<ul style="list-style-type: none"> You developed a thoughtful and creative Exquisite Corpse plan with many details. You created many innovative sample sketches throughout the exploration process. The final print is detailed, innovative, and in the spirit of Dada.
5-6	iii. The student demonstrates substantial exploration of ideas through the developmental process of creating their exquisite corpse.	<ul style="list-style-type: none"> You developed a creative Exquisite Corpse plan. You created sample sketches throughout the exploration process.
3-4	iii. The student demonstrates adequate exploration of ideas through the developmental process of creating their exquisite corpse.	<ul style="list-style-type: none"> You attempted to develop a creative Exquisite Corpse plan, but it could be more engaging and detailed. You created few sample sketches and would have benefitted from more exploration.
1-2	iii. The student demonstrates limited exploration of ideas through the developmental process of creating their exquisite corpse.	<ul style="list-style-type: none"> You did not develop a creative Exquisite corpse plan and final print. You created no sample sketches throughout the process.

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SUMMATIVE TASK SPECIFIC CLARIFICATIONS

Controversial Art Research

CRITERION A: KNOWING & UNDERSTANDING		
7-8	ii. The student demonstrates excellent knowledge of the role of the art form in original or displaced contexts.	<ul style="list-style-type: none"> ○ You thoughtfully described the art historical period with accurate facts and details. ○ You thoughtfully described the artist's intention with accurate facts and details. ○ You thoughtfully described the controversy with accurate facts and details.
5-6	ii. The student demonstrates substantial knowledge of the role of the art form in original or displaced contexts.	<ul style="list-style-type: none"> ○ You described the art historical period. ○ You described the artist's intention. ○ You described the controversy.
3-4	ii. The student demonstrates adequate knowledge of the role of the art form in original or displaced contexts.	<ul style="list-style-type: none"> ○ You attempted to describe the art historical period but could have included more details. ○ You attempted to describe the artist's intention but you could have included more details. ○ You attempted to describe the controversy but you could have included more details.
1-2	ii. The student demonstrates limited knowledge of the role of the art form in original or displaced contexts.	<ul style="list-style-type: none"> ○ You did not describe the art historical period. ○ You did not describe the artist's intention. ○ You did not describe the controversy.

Controversial Art Opinion Piece

CRITERION D: RESPONDING.		
7-8	i. The student presents an excellent outline of connections with depth and insight and effectively transfers learning to new settings. iii. The student presents an excellent evaluation of controversial art.	<ul style="list-style-type: none"> ○ You gave two different and thoughtful reasons for your opinion. ○ You have clear and thorough evidence supporting both your reasons. ○ You accurately and thoughtfully referenced at least two controversial artworks in your opinion piece. ○ You gave a reflective and imaginative explanation to the question of if you want your art to be controversial. ○ Your explanation included support, such as examples and/or justifications.
5-6	i. The student presents a substantial outline of connections and regularly transfers learning to new settings. iii. The student presents a substantial evaluation of controversial art.	<ul style="list-style-type: none"> ○ You gave two reasons for your opinion. ○ You have evidence supporting one of your reasons. ○ You referenced at least two controversial artworks in your opinion piece. ○ You gave an explanation to the question of if you want your art to be controversial.
3-4	i. The student presents an adequate outline of connections and occasionally transfers learning to new settings. iii. The student presents an adequate evaluation of controversial art.	<ul style="list-style-type: none"> ○ You attempted to give two reasons for your opinion, but they are very similar. ○ You attempted to reference at least two controversial artworks in your opinion piece, but there are some inaccuracies. ○ You attempted to give an explanation to the question of if you want your art to be controversial, but your explanation could have been more reflective.
1-2	i. The student presents a limited outline of connections and may transfers learning to new settings. iii. The student presents a limited evaluation of controversial art.	<ul style="list-style-type: none"> ○ You did not give two reasons for your opinion. ○ You did not reference at least two controversial artworks in your opinion piece, or you have many inaccuracies. ○ You did not give an explanation to the question of if you want your art to be controversial.