

MIDDLESEX COMMUNITY COLLEGE

BEDFORD · MASSACHUSETTS · LOWELL

Strategies for Success COURSE GUIDE

Art Appreciation (ART 101)



achievement • persistence • retention • engagement

Sponsored by the U.S. Department of Education Title III Grant, *Strategies for Success: Increasing Achievement, Persistence, Retention & Engagement*, 2008-2013.

Title III Strengthening Institutions Project

Strategies for Success: Increasing Achievement, Persistence, Retention and Engagement

The Strategies for Success Title III initiative is a major, five-year project (2009-2013) funded by a two million dollar grant from the U.S. Department of Education. This initiative is intended to transform Middlesex Community College by improving the academic achievement, persistence, retention, and engagement of its students.

The project focuses on reformed curricula and comprehensive advising. *Reformed Curriculum* involves the design of developmental and college Gateway courses and learning communities embedded with Core Student Success Skills related to critical thinking, communication, collaboration, organization, and self-assessment. Overall, 45 courses will be impacted over the five years of the project. *Comprehensive Advising* involves the design of integrated advising services to include identification of academic and career goals, creation of realistic educational plans, and continuous tracking and intervention with an emphasis on the Core Student Success Skills. Comprehensive Advising Services will be specifically tailored to each program of study. Cross-division curriculum and advising design teams composed of faculty and staff are designing, piloting, and assessing the curriculum and advising initiatives.

The Title III grant provides resources to support faculty professional development related to designing and piloting new curriculum and advising students. The grant also supports the purchase of advising software programs and the hiring of a Pedagogical Instructional Designer, Learning Engagement Specialist, Advising Coordinator, and two academic advisors. The resources provided by the grant offer an exciting opportunity for the college community to work together to develop the strong programs and services that will increase student success.

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Introduction

ART 101 Art Appreciation is a college-level course that focuses on developing students' visual acumen, aesthetic insight, and knowledge of the forms and role of art across time and cultures.

As a result of a Title III grant, *Strategies for Success: Increasing Achievement, Persistence, Retention and Engagement*, this course has been designed to incorporate the following Student Success Skills (CSSS): Critical Thinking, Communication, Collaboration, Organization and Self-Assessment. The concept is to lead students to apply these skills as a method for learning course content. The expectation is that by practicing these skills in this course, they will develop into more successful college students overall, and as a result, persist in their college studies. We have expanded the common definition of these skills to reflect the discipline of visual art as noted in the underlined phrases:

- **Critical Thinking** includes the ability to use and analyze information gathered from multiple sources and form conclusions based on evidence rather than assumption.
- **Communication** skills can include the ability to write, speak, design and present visual material (making art as well as making multimedia presentations) and use technology effectively.
- **Collaboration** includes participating as a member of a community, either as part of a group of students in the class, and/or a group of people outside of the classroom.
- **Organization** skills related to organizing a hierarchy of information – visual as well as written--and to time management, note-taking, test-taking, and studying are important for success in college.
- **Self-Assessment** skills include setting academic and career goals, developing and following a plan to achieve those goals and utilizing college resources to help students achieve their goals.

Majors in Studio Art, Graphic Design and Early Childhood Transfer are required to take Art Appreciation. Students vary widely in their interests, knowledge and abilities in approaching the course content as well as their success skills. This guide was designed to provide a variety of lesson plans that advance subject knowledge, develop students' ability to think critically, and lead students to apply success skills while meeting rigorous college-level standards. It is based on a 16 week semester, with classes meeting twice per week for 75 minutes. Lesson plans are organized in units that provide procedures for a single class, and may link several classes to accomplish the learning objectives.

Sample handouts and assignments are included as well as copies of syllabi for the redesigned fall 2011 course.

We hope the guide proves useful to both new and experienced instructors looking for ideas and approaches to develop student success skills within their own courses. Our intention was to provide a sufficient range of examples to enable the reader to get an understanding of our approaches in both practical and theoretical terms. We accept that there are many ways to approach teaching Art Appreciation, and each faculty will design what is suitable for their circumstances. A selection of lessons presented, for example, take advantage of the museums, galleries, art studios and public art within walking distance of the Lowell campus. Instructors are welcome to use these lessons or to design their own in response. We invite your feedback, questions, and comments; contact either Marge Rack at rackm@middlesex.mass.edu or Margie Swan at swanm@middlesex.mass.edu

Lesson Plan: Selective Perception

Author: Margaret Swan

Suggested Time Frame: 30 minutes – introduction and small group analysis
 1-2 hours – creation of “vanitas” collage for homework
 40 minutes – presentation of collages

Learning Objectives: After successfully completing this activity, students will be able to::

- Investigate the process of looking itself – to notice details and visual relationships.
- Explain the subjective nature of perception.
- Analyze visual relationships in art as a way to understand meaning and expression.

Core Student Success Skills Addressed:

Communication, Collaboration, Critical Thinking, Organization

Materials: Large, high quality projected image of this painting:



Figure 1: Audrey Flack, *Wheel of Fortune*, 1977, oil on canvas, 8x8'

Context within Course:

This multi-part project is presented early in the course to help students become acquainted with each other and their subjective responses to art.

Instructions:

1. Having assigned related reading from the text, explain the relationships of perception to culture, past experience, knowledge, etc.
2. To fully experience selective perception, ask students to study the details of Audrey Flack's painting for 30 seconds or so. Remove the image and have them make a list of all of the objects they saw.
3. Working in groups of three, students compare their lists of objects. Have them discuss and note factors that made some objects more memorable--like color, lighting, size, or position in the painting. Then ask students to consider whether certain objects were recalled, because they were more familiar or more part of their environment.
4. Project image again and then explain the theme of "vanitas" in art. Have each group compile a list of the objects that refer to life, time, chance, personal vanity, and death. After completing their list, have one student write down the group's interpretation of the painting. Another student presents the group's thoughts to the class. All notes and reflections are collected for assessment.
5. Explain homework project: Create a "vanitas" collage, drawing, painting, photo-montage, or assemblage that presents similar ideas or questions about life, time, and death as the work of Flack.
6. Exhibit the "vanitas" works in the beginning of the next class and discuss the ideas and viewpoints that they communicate. Each student will explain their interpretation of the assignment to the class.

Assessment:

The notes and reflections of each group are collected and assessed by their degree of engagement. The homework projects are assessed for their thoughtful and fully developed interpretation of the theme. (Talent or previous art experience is not required to produce a successful project.)

Optional Activities:

Research other artworks that have interpreted the vanitas theme throughout history.

Lesson Plan: The Visual Elements--Line and Value

Author: Margaret Swan

Suggested Timeframe: 75 minutes

Learning Objectives: After successfully completing this activity, students will be able to::

- Identify line and value as symbols of perception and expression in 2D art forms.
- Analyze the formal and expressive aspects of the visual elements to further enjoy and understand works of art.

Core Student Success Skills Addressed:

Critical Thinking, Communication, and Organization

Materials:

- Presentation of a diverse body of slides of drawings, paintings, and prints that illustrate line and value as the key elements that convey unity and meaning to the viewer. (I recommend ARTStor Digital Library at www.artstor.org as source for images.)
- Large roll of white paper, tape, and marker

Context with the Course:

This learning-to-see lesson is presented early in the course to provide the underpinnings of the language of art. Students have been assigned to read the section on line and value in their text.

Instructions:

1. Use slide presentation to introduce the concepts of the power of both actual and implied lines to convey boundaries, contour, direction, movement, emphasis, and expression.
2. The images presented are the basis of a series of posed questions to elicit responses from the class as they learn as a group to see the compositional choices of the artists.

Example of a painting with expressive line quality:



Figure 2: Mark Tobey, *Broadway*, 1936, tempera

Without announcing the title, ask students questions. Based on their answers, ask a lot more questions:

- What is the subject? Exactly, where is this? How do you know?
- Besides the billboards, what aspects of the lines let you know this is Times Square?
- How would you characterize the line quality? How is this movement conveyed?
- What do the white lines on dark ground suggest? Is there order in this chaos? Where does your eye go?
- Is there a focal point? Etc.

Selecting an accessible image that students can easily decipher creates a sense of success in their ability to “read” an image.

3. Continue with question-and-answer format as additional slides are projected that address other approaches to line, such as implied lines. Then have them answer the questions by drawing diagrams on their paper, as well as on paper taped to the projection screen. Ask students to compare their diagrams with another student.



Figure 3: Example of implied lines: Peter Paul Rubens, *Descent from the Cross*, 1612

4. Without announcing the title, ask students to draw the major implied line on their paper. Walk around and see what they have drawn and then ask if the diagonal line is going up or down.

Explain the subject of the painting and then ask more questions that refer to the intention of the artist:

- What is generating the other implied lines?
 - Are there glances, gestures, or interesting connections between points that create directional lines?
 - How do these lines unify the painting?
 - Do these lines help to convey meaning or expressive content?
5. Introduce the visual element of value in the same manner. Select images that emphasize a strong sense of chiaroscuro, such as Baroque paintings, to start the question-and-answer process. (The Rubens painting illustrates this as well.)
 6. Select an expressive painting for students to analyze as a small group of three. Have each group draw a diagram and label key elements, such as the focal point, and create a list of feelings or ideas that are emphasized by the light and dark contrast.

Assessment:

Informal assessment will occur through the class discussion and the diagrams students produced individually and in groups. Formal assessment will occur in the following class

when students diagram and analyze a painting in essay form that they haven't seen before.

Next Steps/Optional Activities

To prepare for the writing assignment in the following class, students will review the concepts of line and value by accessing their www.artstor.org folder that will contain images that they can analyze independently.

Lesson Plan: Space and Time Represented on the Picture Plane

Author: Margaret Swan

Learning Objectives: After successfully completing this activity, students will be able to::

- Demonstrate an understanding of methods to create illusions of 3D space on a 2D surface.
- Analyze the relationship of space and time to the artist's intention and meaning.

Suggested Timeframe: 1½ 75-minute classes

Core Student Success Skills Addressed: Critical Thinking, Communication

Materials:

- Presentation of slides of paintings from varying times and cultures that highlight unique characteristics of time/space relationships, such as Byzantine icons, Chinese landscapes, Persian miniatures, Renaissance perspective, Cubist interiors, Futurist figures, and modern interpretations, such as David Hockney (artstor.org).
- Handout of linear perspective diagrams and photo collage illustrating multiple viewpoints

Instructions:

Note: Slide Presentation is in the form of an active question-and-answer format. Use a technique that requires full engagement. (Pull names out of a hat, etc.)

- 1) Introduce *implied space*- -suggesting depth in two dimensions--beginning with overlapping and position in picture plane.
- 2) Continue with in-depth explanation of linear perspective – horizonline, vanishing point, single moment in time, etc.
- 3) Take class in the hall and have them experience the concepts by sitting on floor, standing on a chair and viewing the converging parallel lines of the ceiling, floor, etc.
- 4) Back in-class, continue with foreshortening (demonstrate with finger) and atmospheric perspective. Show many examples that highlight this phenomena's effect on contrast, color, and texture.
- 5) Explain isometric perspective – Chinese, Persian painting and modern uses in design.
- 6) Introduce concept of multiple viewpoints – refer to handout and start with Cezanne, move into Cubism, Futurism, modern examples.

- 7) Explain the homework project: Create a photo collage that creates a Cubist or Futurist approach to space and time. Show example of Hockney's *Scrabble Game* for inspiration.
- 8) Exhibit the collages in the beginning of the next class and have students discuss their interpretations.

Assessment:

The homework projects are assessed for their thoughtful and fully developed interpretation of the concept. Also, a comparative essay question that contrasts the use of space and time in two projected paintings will be included on the exam.

Talent or previous art experience is not required to produce a successful project.

Lesson Plan: Introduction to Photography

Author: Margaret Swan

Suggested Time Frame: 75 minutes

Learning Objectives: After successfully completing this activity, students will be able to::

- Demonstrate and explain the image transferring property of light.
- Explain the relationship of photography to other art forms.

Core Student Success Skills Addressed:

Critical Thinking, Collaboration

Materials:

- Digital images of photographic history and examples of photography as a fine art form – camera obscure, daguerreotype, etc
- Pinhole camera (flour canister, shoe box)
- Photographic paper
- Full darkroom – assistant desirable for quick turn around

Context within the Course:

Part of a unit on art media – mid part of the course.

Instructions:

1. Begin with explanation of the camera obscura. Show examples of a contemporary approach with this concept – Abelardo Morrell. Contrast his long exposures to the stroboscopic images of Harold Edgerton.
2. Take class outside and have a student take a picture with our pinhole camera (flour canister has photographic paper inside already). Another student times the exposure based on available light.
3. Bring class into darkroom and explain the development process. Student removes paper from canister and develops print.
4. Explain the photogram, a technique that does not require a camera. Students pair up in front of each enlarger and create a composition with whatever is in their pockets on top of the provided photographic paper on the enlarger's easel. They turn on the enlarger for a few seconds and expose their paper.
5. After developing their image, they create another one further exploring the variety of ways to control light to create an exciting composition.
6. Students return to class while their prints are drying and brief photographic history presentation resumes.

7. Introduce photography as an example of a basic truth: "Artistry resides not in the hands but in the head." Present a wide range of black-and-white photographs that highlight the expressive aspects of point of view, value, space, contrast, etc. in order to highlight photography as a fine art form. Ask students to identify these aesthetic choices and their effect on the content of the photographs.
8. If everything goes together as planned, darkroom assistant delivers the prints before the end of class. We view the results and they can take them home.

Assessment:

Elements of this class will be assessed by an essay question on their exam.

Optional Activities/ Extra Credit:

Students are offered the opportunity to borrow the pinhole camera, or make one themselves and produce several photographs. Students may also create photograms during open lab hours. Darkroom assistant will provide paper and support.

Note: Although students carry sophisticated camera phones in their pockets, they are mystified by the magic of the simple pinhole camera.

Lesson Plan: Architecture-Form, Function, and Expression

Author: Margaret Swan

Suggested Timeframe: 75 minutes

Learning Objectives: After successfully completing this activity, students will be able to:

- Demonstrate knowledge of the operational, environmental, and expressive functions of architecture.
- Explain the concept of “form follows function” in regards to architectural design.
- Experience the complexities and evolution of the design process.
- Work as a team to solve a problem.
- Demonstrate knowledge of the hierarchies of information.

Core Student Success Skills Addressed:

Critical Thinking, Communication, Organization, Collaboration

Materials:

- Examples of well designed functional objects, such as spoons
- Architectural images that convey the concepts

Context within Course:

This is an introductory class session on architecture that is followed by classes on architectural design elements and structural relationships.

Instructions:

- 1) Introduce the concept of “form follows function” by analyzing simple utilitarian objects, such as a variety of spoons – teaspoon, soup spoon, ladle, etc. Ask seemingly juvenile questions: What forms do they share? What determines the size and shape of the handle and bowl? Are there aesthetic choices as well? Etc.?
- 2) Ask students to give other examples of other objects that exhibit interdependent relationships between aesthetic value and usefulness (airplane, bow of a boat, car, coffeemaker).
- 3) Explain concepts of operational, environmental, and expressive functions as contributors to the resolution of an architectural design.
- 4) Breaking into groups of three, explain the concept for this activity: Imagine you are an architectural team and you are interviewing the planning committee for the redesign of the MCC Bedford campus from its original function as a seminary.
- 5) Take architectural teams outside and point out original buildings and layout. Explain history of the site. Answer questions that arise.
- 6) Directions for each group:

- a. Create a list of questions that you will ask the planning committee to determine the design of the new campus. Group your list of questions into three sections that correspond to the functions of architecture. Be thoughtful and probing, particularly in regards to the expressive or symbolic functions of the campus design.
- b. After compiling a list of questions for the planning committee, imagine the answers they would have given to your questions, based on the appearance of the campus today. You may need to go outside again and study the relationships of the buildings to each other in order to answer your questions. Make a corresponding list of answers next to your questions.
- c. Reflecting on your responses, create a summary of your impressions of the campus design. Do you think it is successful? Why or why not? What message does it project to students and the college community?
- d. Present your ideas to the class.

Assessment:

Each group will submit their questions, answers, and summaries for evaluation. Students will be graded on the depth of their investigation into the question-and-answer process.

Next Steps:

Ask students if they see similarities of this process in another course they have taken. Graphic Design students should immediately make the connection, but try to make associations in other disciplines as well.

Lesson Plan: Comparison of Style - Classic vs. Romantic

Author: Margaret Swan

Suggested Time Frame: 75 minutes

Learning Objectives: After successfully completing this activity, students will be able to:

- Compare and contrast works of art through visual analysis.
- Explain the effect of an artist's style on the meaning and expressive content.

Core Student Success Skills Addressed:

Critical Thinking, Communication, Collaboration

Materials:

- Large, high quality images of Leonardo and Tintoretto's paintings of *The Last Supper*
- Handout with viewing questions

Context with the Course:

Working in small groups, this activity gives students the opportunity to analyze concepts previously presented concerning the artist's intention and the evolution of style.

Concepts regarding idealism versus realism, and classicism versus romanticism, have been discussed already. Students have read chapters on Classical Greek and Hellenistic sculpture and Italian Renaissance art.

Instructions:

After studying classic and romantic stylistic trends in art history, starting with Greek sculpture, this comparison of two paintings of the same subject, *The Last Supper*, interpreted in different styles, will highlight the relationship of form and content.

- 1) Working in groups of three, students will study projected images of Leonardo and Tintoretto's paintings of *The Last Supper* and complete a comparison of the paintings together.
- 2) Students will be guided in their observations by answering the questions on the accompanying handout.
- 3) Each group will present a summary of their interpretation to the class.

Assessment:

Students will be graded on their thoughtful responses to questions on the handout.

Lesson Addendum Material

Analysis of Leonardo and Tintoretto's *The Last Supper*

The Last Supper depicts the final gathering of Jesus Christ with his disciples before Jesus was brought to trial and crucified. These two paintings convey different moments and interpretations of this sacred Christian event.

These questions will guide your group to consider the many ways the artists use the visual elements to convey their message. Answer the questions on lined paper.

Questions 9 and 10 will help you to summarize your interpretations of the paintings. Each group will present their summary to the class and hand in the answers to the questions. You will be graded as a group on the degree of completeness of your analysis.

1. Explain the use of linear perspective in each painting?
2. Where is the vanishing point? Focal point?
3. Explain the use of implied lines in each painting?
4. Explain the division created by the table in each painting?
5. Explain the use of movement in each painting?
6. Describe the use of light and dark contrast?
7. Describe color relationships in each painting?
8. Which painting is more complicated in its composition? Explain.
9. After reviewing questions 1-8, which painting is a more classic statement of the event and why?
10. Which painting conveys a stronger sense of emotion and why?

Lesson Plan: Group Presentation Assignment – The “Isms” in Late 19th and 20th Century Western Art

Author: Margaret Swan

Suggested Timeframe:

3 periods of 75 minutes for group work, 2 periods of 75 minutes for presentations

Learning Objectives: After successfully completing this activity, students will be able to:

- Research a topic and determine the main ideas.
- Organize information and corresponding images for presentation.
- Create an outline to serve as a study guide for the class.
- Explain the relationship of artistic styles to one another.

Core Student Success Skills Addressed:

Communication, Collaboration, Critical Thinking, Organization, Self Reflection

Materials:

- Computer lab for group work
- Handouts: Project Directions, Rubric, Self-Assessment

Context with the Course:

This is a capstone project for the class.

Instructions:

1. Assign students into groups of three. Try to balance groups with Art and Design students mixing with other majors. Also try to balance skill sets as best as possible.
2. A representative of each group selects an envelope out of a hat that contains the name of the style, such as: Impressionism, Post Impressionism, Fauvism/Expressionism, Cubism, Bauhaus/DeStijl, Dada/Surrealism, Abstract Expressionism, Pop, and Minimalism. There are usually 8-9 groups.
3. Fully explain the project directions and rubric, emphasizing that students will be teaching each other the content of their upcoming exam. This will require them to focus on the main ideas to create a presentation that will be engaging and informative.
4. Student groups map out their responsibilities for researching their topic.
5. Next two classes meet in the computer lab and students refine their research and assemble their presentations. Meet with groups individually to check their progress, understanding of the topic, and the representative artists selected.

6. Students email their group's study guide and copies are made for each student in the class.
7. Groups give their presentations during last two classes. There is also time to complete a self-reflection paper and to discuss strategies to prepare for the exam.

Assessment:

The exam is a compilation of the major ideas from the groups' presentations. Some questions are based on viewing images of artwork that was presented. An essay question is included that requires them to relate their group's style to another one presented.

<i>Lesson Addendum Material</i>
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Self-Reflection of Group Presentation

1. How would you evaluate your presentation in relation to the other groups?
2. What aspect of your presentation was the most successful?
3. What aspect of your presentation could be improved?
4. Describe how your group worked together as a team.
5. Were there problems working on the group project?
6. What should be done differently in the group project next term?

Rubric for ISM Group Presentations

ISM: _____ Group Members _____

Possible Points	Points Earned
1-4 Each Section	_____

Educational content of lecture:

- ___ Accurate, organized, captures essence of the style
- ___ Evidence of research
- ___ Shaky understanding, disorganized, missed essence of style

Points earned: _____

Delivery of Lecture:

- ___ Minimal reliance on notes, eye contact or acknowledgement of audience
- ___ Heavy reliance on notes, little engagement with audience
- ___ Basically read the notes

Points earned: _____

Slide Presentation:

- ___ Image choice exemplifies ISM, fully supports and enhances lecture
- ___ Image choice supports lecture
- ___ ISM not well represented, disorganized

Points earned: _____

Preparation of Written Outline:

- ___ Accurate, organized notes that capture the content of the lecture
- ___ Accurate but difficult to follow
- ___ Shaky understanding, disorganized and not helpful as a study guide

Points earned: _____

Art Appreciation Group Presentation Assignment **The “Isms” in Late 19th and 20th Century Art**

Working in groups of three students, you will research and present a brief summary of a style of painting and or sculpture in the Western Art tradition.

All members of the group will be involved in the research of their assigned style, but there will be three different presentation tasks:

1. Writing a 1-2 page outline of the style and representative artists
2. Presenting the summary to the class
3. Assembling images of artwork for the presentation

The presentations will be about 10 minutes, so you will want to focus your research to the main concepts of the style:

- Time period and city/country of origin
- Factors that contributed to its evolution (historical, artistic, etc.)
- Unique characteristics of the style – subjects, visual elements
- Representative artists – Recommend a few images from about three artists

Research Sources

Start with the textbook for an overview and then look for web sources. Some styles are well explained on the Metropolitan Museum of Art site: www.metmuseum.org Once at the site, click on Timeline of Art History in the menu on the left. Topics and artists are listed alphabetically. High quality images can be found on artstor.org, an image database subscription for MCC students and faculty.

Suggestions for Group Work

- Exchange contact information, so that you can work outside of class.
- Once you have determined the representative artists you will present, have assigned topics for each member.
- Determine who is responsible for the PowerPoint, outline, etc. Each member will have a speaking role in the presentation. There may be a primary speaker for the overview of your style, but others can highlight artists and discuss artwork.
- If by some chance you are absent for one of the work sessions, you are responsible to contact your group. Unexcused absences for any part of this project will result in a failing grade.

Format of Presentations

Rather than reading the information to the class, you will present the information with the aid of a brief outline on index cards. You are responsible for teaching the class this information that will be included on the exam. Each group will send me an outline and PowerPoint images that I will copy for students in the class. This will be a study guide for the exam.

Lesson Plan: Art and Culture Local Impact

Author: Margaret Rack

Suggested Timeframe: Three 75-minute classes

Learning Objectives: After successfully completing these activities, students will be able to:

- Recognize art as connected to community life beyond personal fulfillment and enjoyment.
- Recognize strategies, strengths and limits of arts impact on quality of life by comparing 3 case studies – Lowell, North Adams MA, and Bilbao Spain.
- Organize information for effective notes as a preliminary step to comparison and contrast and drawing inference.
- Actively explore the cases independently by using college library resources.

Core Student Success Skills Addressed:

Organization skills at relates to note taking and study skills, hierarchy of information, scaffold for Critical Thinking skills.

Materials: smart presentation technology

Context within the Course:

I use this early in the semester within the context of *Exploring Local Art*. The next step will be students visiting Lowell Open Studios event, meeting artists, getting insights into artists' commitment and creative process.

Instructions :

- 1) Pre-assess student knowledge by asking a series of questions and inviting input -- how many live in Lowell, went to local schools, have visited the Boott Mill museums, what local museums can you name, what public art are you aware of?
- 2) Provide students with an outline to guide note taking (handout provided below). This guides them to address specific categories noting assets and issues including – locale, architecture, residents, employment, leadership, vision, type of art – and invites students to add categories they find significant. This tool will be used for each of the three city cases. Invite student to supplement their notes with independent research.
- 3) Tell the story of Lowell's renaissance, from the mill girls' experience of culture, through becoming a National Park site and more recently a destination for artists to live and work. The National Park and Lowell Historical Society web sites are rich resources for images and information, provide these links for students to follow up and learn more.
- 4) Tell the story of MassMOCA. Show images of North Adams and invite comparison to Lowell. Show images of the building before and after, and of art installations aimed at using the unique space. Provide a journal or newspaper article for students to read and get insight into the vision, leadership, local support or opposition, impact on residents, significance of the architecture and more. Have students discuss the reading. Encourage

- students to explore MassMOCA's web site and to search for additional articles through library electronic resources.
- 5) Tell the story of Bilbao. Show images before and after, and images of the building including preliminary intuitive gesture drawings by Gehry. I use a radio podcast which interviews the mayor and locals on the 10th anniversary of the museum's opening to give students insight into the development process and local impact. I make the podcast available on Blackboard also.

Handouts: Plus and Minus notes chart

Assessment:

The chart is provided before each case to help students organize their note taking during class. For homework they will add information and type a version to hand in. I grade these for accuracy, completion, and perceptiveness, and write comments and suggestions for improvement.

Next Steps:

Students will attend Lowell Open Studios events. A thread of both public art and cities using art and culture economic catalysts runs through this course in subsequent lessons.

<i>Lesson Addendum Material</i>
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**Art and Culture -- Local Impact
Plus and Minus
Analysis**

For each case study (Lowell, North Adams, Bilbao) create a chart evaluating the aspects listed below. Write a few sentences to explain your thoughts for each aspect. (You will need more space than I have provided below. Please TYPE.)

Location	Assets	Issues
Architecture		
Local residents		
Employment		
Leadership (political, institutional)		
Overall Vision		
Art		
Add category(s) you find significant:		

Lesson Plan: Public Art Controversy

Author: Margaret Rack

Suggested Timeframe: Four 1 ¼-hour class periods

Learning Objectives After successfully completing this activity, students will be able to::

- Look actively – notice details, symbols, gesture, expression and scale as visual clues to meaning.
- Recognize the subjective nature of art – recognize how interpretation will change due to social, cultural and political conditions.
- Articulate points of view based on evidence versus opinion.

Core Student Success Skills Addressed: Critical Thinking, Communication, Collaboration.

Materials:

- Smart room technology to show DVD
- Reserve a computer lab for the 4th class
- DVD: *The Last Conquistador*, filmmakers John J. Valadez and Christina Ibarra, PBS broadcast July 15, 2008, POV, Documentaries with a point of view
- Slide “The Equestrian” by John Houser
- Text: *Living with Art*, by Mark Getlein, ISBN: 10: 0073379204. 9th edition. McGraw-Hill Co., N.Y.
- Lesson Plan Rubric
- Lesson Plan Discussion Questions

Context within the Course: This lesson is given in week 4 and 5. It follows reading *Living with Art*, chapter 2 “What is Art?” which considers form, content, context and iconography.

Instructions:

1. Preparation: Students read Chapter Two: “What is Art?” for homework. The instructor enrolls students into small discussion groups on Blackboard; three to five members work well.
2. First class: **Learning to Look**-Students form into their discussion groups. The instructor projects a slide of *The Equestrian* by John Houser, without providing any identifying information. Teams discuss among themselves and describe the form and material. They look for clues to the cultural context and time represented; they discuss the emotional effect of the scale, expression and gestures. Instructor can give leading clues, such as the city the work is located in. Teams designate a spokesperson to share their findings with the class.
3. Second class: **Recognizing subjective nature of art** -Screen about 50 minutes of the film. Allow time for reflection as this film has a strong emotional impact. Handout the character list to help students recall names. Ask students to free-write in response to

- the following prompt: Describe a moment or scene in the film that you found particularly disturbing, interesting, or moving. What was it about that scene that was especially compelling for you? Collect these responses.
4. Third class: **Evidence based point of view**-Complete the film.
 - a. Ask students to free write in response to the following prompt:
If you could ask anyone in the film a question, who would you ask, what would your question be and why?
 - b. Invite students into their groups, return to them the written responses from the prior class about the compelling scene and invite them to share their responses.
 - c. Assign a discussion theme to each group. Provide a handout of discussion questions for each theme. Instruct students to each choose a different bulleted question within their theme to develop. For homework the students will develop answers based on evidence from the film and from research. I provide links to related sites and encourage students to find additional sources.
 5. Fourth class: **Group Discussion**- This class meets in a computer lab. Demonstrate to students the use of Blackboard discussion. Review the discussion guidelines. Each student creates an initial post with the answer they developed for homework. Discussion can begin after posts are created. Students gain points by supporting their comments with evidence; they can access the Internet and continue their research during this activity. The instructor can use Blackboard to set the date and time that discussion board will close. (I often choose midnight of the following day.)

Assessment: Students are graded according to the rubric. Emphasis is on evidence based positions versus unsubstantiated opinion, as well as tone and engagement.

Handouts:

Character list--can be downloaded from:

The Last Conquistador, filmmakers John J. Valadez and Christina Ibarra, PBS broadcast July 15, 2008, POV, Documentaries with a point of view, Discussion guide PDF, Background information, page 12, print an index of photos and names of selected people featured in the film.

www.pbs.org/pov/lastconquistador/

Homework: with handout, prepare for discussion. Resources:

- Website about the film: <http://www.pbs.org/pov/lastconquistador/>
- Website about the Onate's history: www.nps.gov/history/history/online_books/.
Search Onate for online version of John Kessel's 1987 book *Kiva, Cross and Crown: The Pecos Indians and New Mexico 1540-1840*. Consult chapter 3 *Onate's Disenchantment 1595-1617*. Contains Onate's own letters and other contemporaneous accounts of Onate's actions against Acoma Pueblo .

Lesson Addendum Material

Handout: Discussion Board Rubric

NAME: _____

One thread and one reply to each teammate required (minimum)

Promptness & Initiative	Delivery tone	Contributions to Learning Community
Posts thread and responds early, returns to site for additional responses thru week 2	Thoughtful, clearly written posts, appropriate language, respectful voice 2	<u>Consistently</u> posts substantive, thought-provoking ideas supported by references to film and research 2
Posts and responds initially, but does not stay engaged 1.5	Thoughtful posts mixed with informal irrelevant chatter 1.5	<u>Frequently</u> posts are related to discussions, and responses supported with references or reasons 1.5
Uneven participation 1	Frequent off-the-cuff opinions demonstrate not much thought, uses inappropriate language 1	Post are frequently off topic, and/or unsupported opinion and simple agree/disagree statements 1

Handout: Discussion Questions

1. Power of Art

- If you didn't know anything about Juan de Onate and were simply looking at the sculpture how would you interpret its message(s)? Be specific about visual clues and what they signify. Houser says that size gives the statue "power." In your view, what message is communicated by the size of the statue?
- The city council came up with a compromise in the end that stripped the statue of some of its context by renaming it and relocating it. What do you think the effect of this was for tourists?
- Maurus Chino says that our opposition to the monument to Onate "is going to make a difference in how our children see themselves." What might Chino's children learn? What might children of supporters learn from the statue?

2. Responsibility of the Artist

- Houser says that the statue has become a "moral dilemma." Describe the dilemma for the artist.
- Houser says, "History is full of all kinds of dark things. If you tell the history the way it actually was, probably nobody would ever want the statue unveiled. Probably people wouldn't come to look at it. Probably people would move away from it." Contrast this with his description of the details of the statue: "Whenever we do things that are historic, we try to be as accurate as we can." What is accurate and what is NOT represented the way it actually was in this statue?
- Houser says the city council had the final say on which characters would be represented in the 12 Travelers project; but Houser also says he knew Onate would be "hard to pull off" because of his history. What do you think Houser's ethical responsibility was? Who seemed to be influencing the choices?
- Houser said he was getting "nothing" for this project, just the sculpture. Do you see things differently?

3. The Role of History

- How do you think people are affected when their history is erased or misrepresented? Relate this to all the stakeholders in the film, Mexican Americans, Hispanics, whites and Acoma. Relate this to your own experience or knowledge.
- In response to suggestions that it is time for the Acoma to "let go" of the past or "get over it," a Native American man says, "Our city is thinking about putting up a statue of an individual who massacred or tried to wipe us off the face of the earth... You're going to tell your grandchildren, 'I remember 9/11.' Well, we remember Juan de Onate." Maurus Chino says "Violence is violence; genocide is genocide, and there has to be

recognition about what really happened.” The Acoma generally avoid speaking about the genocide because it is so painful. There is a distinction between “letting go” and healing. How would you explain the difference? What is the larger context in the present time that also makes this statue offensive to the Acoma?

- John Kessell dismisses the protests, saying that at some point in history “everybody’s been screwed.” The Acoma view this as injustice, not just in the past, but in the present. Explain why. Kessell also accuses the Acoma of succumbing to “victimhood.” What is the difference between “victimhood” and honoring one’s past?

4. *Local Effect*

- David Romo notes that some people call Onate “the last conquistador”, but that in his experience, the conquest of Indian people is ongoing; it didn’t end with Onate. Maurus Chino also experiences discrimination as current, noting that to him, the statue is scary, either because people don’t know that Onate decimated the Acoma or, worse, because they know, but don’t care. What role do you think current prejudice and discrimination play in the dispute over this monument to the past?
- John Houser predicts, “When this equestrian monument is finally up, the battle will be over. And there will be no point in anyone trying to fight it anymore. And people will accept it, and people will begin to love it.” In your view, what issues are resolved by the project’s completion and what issues remain unresolved?
- In a democracy, when the majority votes to do something that hurts a minority (as happened in El Paso’s City Council) what can a community do to heal the wound? Now that the statue has been installed, what could the people of El Paso do to honor one another’s truths?

5. *Working in the Public Interest*

- City Council member Anthony Cobos says that spending a million dollars of public money is not appropriate when “it’s going to create a lot of heartache for this community.” If you had been on the El Paso City Council, would you have voted to fund the statue of Onate? Why or why not? What might the city council have done differently to resolve conflict and satisfy all stakeholders?
- One of Anthony Cobos’s constituents objects to spending public funds on any kind of art when there are pressing needs for things like housing. In your view, should public funds be allocated for arts as economic revitalization? What role did socioeconomic class play in the debate over the statue of Juan de Onate?
- In your view, if the statue had been privately funded and on private land would the substance of the objections have changed? Would the support have changed?

[Source: *The Last Conquistador*, filmmakers John J. Valadez and Christina Ibarra, PBS broadcast July 15, 2008, POV, Documentaries with a point of view, Discussion guide PDF.]

<http://www.pbs.org/pov/lastconquistador/>

Lesson Plan: Renaissance Innovations Activity

Author: Margaret Rack

Suggested timeframe: Two periods of 75 minutes

Learning Objectives: After successfully completing this activity, students will be able to:

- Recognize Renaissance innovations toward realism and relate them to changes in society's values.
- Produce a simple artifact demonstrating use of chiaroscuro and linear perspective.
- Break down a complex task into steps and work as a team to complete a project.

Core Student Success Skills Addressed: Critical Thinking, Collaboration

Materials:

- This activity requires access to an art studio with a sink, and computer and projector.
- Small amount of plaster, plastic knives, paper or plastic 8 ounce cups, small wooden blocks (I cut up scraps of 1" x 4" into 4" to 6" lengths). A bucket for hand washing and settling plaster
- Brown craft paper or plastic sheet to protect table tops, scissors
- Water based paints in red, blue, yellow and white, small brushes, small cups for rinsing brushes in water, plastic or paper plates for palettes
- White sphere and cube (Styrofoam craft forms work well), sheet of white paper and a lamp
- Handout illustrating value on a sphere and a multifaceted form and a handout illustrating linear perspective of a cube from various positions

Context within the Course: The teamwork can be accomplished by a group that has little or no experience working together. Though the content is appropriate at many points in the course, the team aspect can be useful early in the course to build experience toward more complex team work. Students have read chapter 15, which presents the Renaissance, including Michelangelo and the Sistine Chapel.

Instructions:

First class:

- 1) Time: 30 minutes. Present examples of Medieval and Renaissance painting in pairs and ask students which painting looks more realistic; what aspects are more/less real. Students will recognize differences in anatomy, proportion, space, perspective and value. Invite them to refer to their text to identify techniques evident in the Renaissance works.



Cimabue



Leonardo da Vinci

1) Time: 10 minutes. Demonstrate how to prepare plaster:

- Pour ½ inch hot water into a plastic cup (warmth accelerates the process).
- Sift dry plaster through your fingers and let it fall into the water. Watch as it submerges, continue until it forms dry island peaks.
- Wait two minutes – use a clock or count.
- Gently run your fingers across the bottom of the cup to remove lumps and allow air bubbles to rise to the surface. Be careful not to create bubbles by mixing too aggressively.
- Wait two or more minutes for plaster to thicken. When plaster is the consistency of thick cream you can pour a small amount onto a wood piece and use a plastic knife to spread it to an even thickness of no more than ¼ inch.
- Be careful not to overwork it.
- Set it aside to dry
- Don't touch the wet plaster, it will be shiny initially, as it begins to set it will become matte; it is especially important not to touch it after it is matte. It will generate heat as part of the chemical reaction that will solidify it.
- Wash your hands in a bucket to keep plaster out of the sink plumbing. Discard the cup and unused plaster into a trash bag.

2) Time: 30 minutes. Students work in teams – groups of three are ideal

Each team produces one fresco sample. Instruct students to first write their names on the underside of the wood. Ask them to divide and share the tasks. Set aside the frescos to dry until the next class. Student will complete guided notes on chapter as homework.

Second class:

- 3) Time: 30 minutes. Present images from Sistine Chapel ceiling. Invite students to imagine the conditions Michelangelo experienced applying plaster overhead and laying-out and drawing the initial cartoons. Using artstor.org images will allow one to zoom in to view details. Provide handout illustrating value on simple forms such as spheres and multifaceted forms. The handout labels highlight, light, shade, core of shade, reflected light on round forms, cast shadows and shifts in value when planes meet. Ask students to find examples of these aspects in the painted images.

- 4) Time: 10 minutes for set-up. Have students cover their work table with a piece of brown craft paper, then retrieve their fresco panels. Place jars of tempera, brushes, plates and cups on a central table for students to access. Also on a central table set-up the white sphere and cube on a sheet of white paper. Shine a single light source on the arrangement. Have students arrange the worktables so teams can see the set-up. Provide handout showing linear perspective of a cube from various angles.
- 5) Time: 10 minutes. Demonstrate. Lightly sketch a line drawing of the set-up as observed onto the demo fresco panel. Informally quiz students about the difference between fresco secco and buon, and techniques for drawing on moist plaster. Using a disposable plate as a palette, mix primary colors to create secondary colors, add white to create several values. Paint from observation using values of color to show the values of light on form. Work from light values first, blending transitions toward the darker values. Use pure white for the highlights.
- 6) Time: 25 minutes. Instruct students to divide and share the task. Each team paints a fresco of basic shapes from observation. The round forms incorporate all the labeled values; the cube is drawn from the observed perspective. Set the frescos aside to dry until the next class. Clean up brushes with water, dispose of the palette plates and craft paper in the trash.

Handouts: value study and perspective study

Next step: Display the frescos and briefly discuss the art experience; encourage students to relate their experience to challenges presented in painting a ceiling or wall.

Note: If you have no prior experience, test this first. The activity is fun and memorable; students need not have experience or drawing ability. It is useful as a team project early in the semester, helping to build capacity for more complex team tasks later.

Lesson Plan: Visual Elements-Design decisions artists make

Author: Margaret Rack

Suggested Timeframe: 75-minute class

Learning Objectives: After successfully completing this activity, students will be able to:

- Recognize the formal decisions artists make.
- Analyze how these formal elements combine to enhance the meaning.
- Write a clear thesis statement in a visual analysis essay.

Core Student Success Skills: Critical Thinking, Communication

Co-curricular activity: Students take an MCC van to visit the Museum of Fine Arts Boston on a Wednesday afternoon when the admission is free after 4:00 p.m. (I accompany students and use “Food for Thought” program to provide dinner.)

Context within the Course: Weeks six to eight. The museum essay assignment follows four lecture/activity classes, two classes focus on visual elements, and two classes focus on principles of design.

Instructions:

I find that students can quickly identify visual elements in artwork, but struggle to make an inference as to how these contribute to the message or visual impact of a piece. These activities help them focus their ideas and communicate them clearly.

1) In-class teamwork

- Identify elements (or principles) that are emphasized in this artwork
- Discuss freely with your teammates. Describe how each element is used, and to what effect.
- Write a paragraph of at least four sentences for one visual element. Team members must choose different visual elements to write about.

Some slides I have used for students to analyze in small groups



Chuck Close, Henri Matisse, Swoon, Ryan McGuinness, Roxxy Paine

- 2) Co-curricular activity -- Visit the Museum of Fine Arts Boston or other large collection. Choose three artworks to analyze (handout provided).

- 3) In-class, students work on thesis statement and introductory paragraph for at least one essay. Provide time for discussion with a partner and discussion with the instructor.

Handouts: MFA Essay Requirements, Tips and Examples for writing.

Assessment: In-class team worksheet activities help to identify strength or weakness in understandings. Also essays will serve as evaluation artifacts.

Lesson Addendum Material
REQUIREMENTS FOR 3 VISUAL ANALYSIS ESSAYS
The Essays

Style: This can be three basic five-paragraph essays, or one essay with smooth, appropriate transitions.

Format: Typed, 12 point type, double spaced, 1 inch margins. For separate essays length is 1+page each; for combined analyses length is 5+ pages.

Draft requirement: 1st submission is a draft of the introduction. 2nd submission is the work in progress, either taken to the Writing Center for a ½ hour conference, or uploaded to www.etutoring.org.

Two additional submissions to the Writing Center and or etutoring.org will earn up to ____ points each.

Due Dates: ____ Introduction ____ 1st draft to tutor
 ____ Final Draft

The Visit

Materials needed: notebook and pen. You may also want to bring a camera.

Date:

Time: **Meet in Federal Building Lobby at 2:45 p.m.** The van will depart at 3:00 p.m. sharp.

Address: Museum of Fine Arts Boston, Huntington Ave., Boston

Dinner: We will eat in the MFA café as a group at 5:30 p.m., dinner is included free.

Time needed: van will depart MFA at 6:30 p.m. to return to Lowell

Upon Arrival

1. Get a map of the galleries. Shop for three artworks that speak to you – works that stay in your mind beyond the first glance. Mark their locations on the map so you can easily return to them. It will be easier to write the paper(s) if the three artworks are very different from each other.

How will you know if these are the “ones” to write about? Ask yourself these questions:

- What feelings does this artwork evoke for you?
- What does it make you think about?
- What memory does it bring to mind?
- What is the artist “saying” in this piece? Answer thoughtfully; this will form your thesis.

2. Return to each artwork.
 - Write down the title, date, artist’s name.

- Write down the form (sculpture, video etc.) and medium (plaster, oil paint etc).
 - Write down what you think the artist's message is or what the art is communicating.
 - Consult the list of elements. Look closely at the artwork, decide which three elements seem to be the most important to your understanding of the "message." Write these down.
3. Write a draft thesis statement. It must include these four parts:
- What the message is
 - The first element of art that helps convey this message
 - The second element of art that helps convey this message
 - The third element of art that helps to convey this message.
4. Make observations and take notes that will help you write a separate paragraph for each of the visual elements you have identified and explain how they support the message.

Handout: Tips and Examples for writing the essay(s)

Elements of

Art:

Line

Shape

Mass

Value

Light

Color

Texture

Space

Time

Motion



Edward Hopper. *Rooms by the Sea*. 1951. Oil on canvas, 29 x 40".

A sample thesis statement for the painting, *Rooms by the Sea*, by Edward Hopper:

When Edward Hopper painted *Rooms by the Sea*, he contrasted the warmth and comfort of home with the vast unknown of the natural world; by employing sharp angular **shapes** with abrupt shifts in **value**, and creating both intimate and vast **spaces**, the artist captures the possibility of choice between security and adventure.

NOTE: This thesis sentence identifies the artist and the title, it continues with a brief description and then identifies the three elements the essay will elaborate on, introducing them in the order the paragraphs will take. It ends with the idea for the message--underlined phrase. (This could be two sentences; divide at the semicolon.)

Tips on writing the INTRODUCTION: After an eye-catching title, include an effective hook to make the reader want to continue. Give information on the artist and artwork. Identify the three visual elements that you will develop in the body paragraphs. The thesis statement should be the final sentence of the introductory paragraph.

Body Paragraph TOPIC SENTENCES: Devote at least one paragraph to each element of art. Each paragraph has its own topic sentence that connects the visual element directly to the message; this is what moves the essay from mere description to analysis. **Sample topic sentences:**

- "Sharp angular **shapes** define the structure of the rooms and emphasize the contrast between the sturdy shelter and safety of the home and the vast unknown of the world outside the door."
- "Hopper uses abrupt shifts in **value** to emphasize the brilliant light that both warms the house and makes the outdoor world seem inviting."
- "A spacious entry hall suggests a place to contemplate a decision whether to stay and retreat to the cozy **space** of the furnished room or to leave and enter the vast **space** of the ocean. "

In writing the CONCLUSION give a solid sense of closure; help the reader see the artwork's message.

Lesson Plan: Team Multimedia Presentation

Author: Margaret Rack

Suggested Timeframe: 1 ¼ hour per class; six class sessions, (possibly seven depending on enrollment and length of presentations).

Learning Objectives: After successfully completing this activity, students will be able to:

- Synthesize acquired knowledge from prior units and develop ideas of their own.
- Work collaboratively to create a multimedia presentation.
- Assess the quality of their work and make improvements

Core Student Success Skills: Critical Thinking, Communication, Collaboration, Organization and Self Assessment

Materials: Smart room technology. This lesson is taught with support from Academic Support Services. A staff member is scheduled to assist in Class 2 through 6. We reserve a computer lab for Classes 3 and 4. Equipment available for loan to the students through Academic Support includes: HD flip video cameras, digital cameras, mp3 recorders, electronic writing pads and tripods.

Context within the Course: This is a capstone assignment given in the last three weeks of the semester. Prior to this, students have considered public art and art tourism, developed visual analysis based on visual elements and principles of design, and identified form, content, context, and iconography of artworks.

Instructions:

1) *Field research, brainstorm ideas.*

Divide the class into teams with three members. Write the titles of local public art works on index cards or slips of paper and have a student from each team draw blindly for their team topic. Provide a map of public art locations, and guidelines for the assignment. Briefly discuss the scope of the assignment and answer questions. Teams then travel independently to their public art site to collect initial impressions and brainstorm approaches. Within each group, at least one student usually has a camera phone which students find useful at this point. In downtown Lowell these sites are all walkable in less than 10 minutes. (I visit each team site briefly to confer with teams; they must wait for my arrival.) Dismiss class from the field.

2) *Introduction to the technology resources.*

Form students into their groups. The Academic Support instructor brings video cameras and other equipment available for loan, and introduces students to various options, including use of Camtasia, PowerPoint and Audacity. Students are shown examples of student productions from

other MCC courses. This is a good time to review the rubric for evaluating their presentations, as they can make connections to the quality of the examples. Provide at least ½ hour for group work to develop work plans, and assign tasks and to sign-out equipment. Let students know they must conduct some research and bring their findings to the next class. Provide contact information for students to independently meet with Academic Support staff.

3) Workshop in computer lab

Students begin building their presentations. Academic Support staff is there to assist with technology. Students may be editing video, creating slides, searching the Internet, or discussing their ideas. Informally review team's work plans and help students work through conceptual issues. Note and make suggestions to insure responsibilities are equally designated.

4) Workshop in computer lab

Students continue to build and refine their presentations with tech and concept support. At this point, the framework of students' presentations should be evident, research complete and students should be merging their independent work.

5) Preview and edit

Review with students the rubric for evaluating projects. Provide the preview comments handout. Each group presents their work in progress and talks through the steps they intend to develop. Classmates provide written feedback using the handout. Support staff and instructor provide verbal praise and suggestions for improvement. Scheduling this session in the room where presentations will take place will help to anticipate any equipment needs. Instruct students to revise their work before the next class. Distribute classmate feedback to groups. (I ask students to fold and tear apart the form and distribute, index cards can be an alternative). Remind students they can make an appointment to work independently with Academic Support staff. Reviewing as a group motivates students to improve their own presentation; students independently identify areas they can improve and ideas they can incorporate.

6) Presentations

Allow time for questions and comments in between each presentation. (I let students volunteer for the order of presentations.) Reserve at least a portion of the next class to continue with presentations.

Assessment: Students evaluate their own work and teamwork after their presentations; these evaluations are factored into the rubric for a grade. Next Step: Final exams follow directly.

Handouts: Assignment sheet, map link, team assessment, rubric, preview evaluation, presentation-day evaluation.

Lesson Addendum Material
MULTIMEDIA TEAM PRESENTATIONS
(value 8 points)

Synthesize your acquired knowledge from Units 1 through 4 to develop ideas of your own; demonstrate collaborative work

Task: Teams create a multimedia presentation on a Lowell public art piece assigned by chance.

- *Homage to Women* by Mico Kaufman
- *The Worker* by Ivan and Elliot Schwartz
- *Pautucket Prism* by Michio Ihara
- *Human Construction* by Carlos Dorrien
- *Lowell sculptures one, two, three* by Robert Cummings
- *Kerouac Commemorative* by Ben Woiten

Explore each aspect:

- Artist – interesting biographical facts
- Theme – historical references, inspirational message
- Neighborhood impact – when, why and how did this artwork come to be in Lowell?
Interview folks who live, work or study in the area; how do they experience the art?
- Visual analysis – which elements and principles of design help convey message

Grade Value:

Multimedia Presentation	(60)	(graded as a team)
Oral Presentation	(20)	(graded individually -- each member takes a turn)
Team Feedback Evaluation (20) (a composite of self & team assessment)		

Total	(100)	(calculation 100% x 8 = 8 points)
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Timetable:

1. Thursday Activity. Field trip. Brainstorm ideas.
Resources: <http://library.uml.edu/clh/Exhibit/LPart/LPart.htm> Lowell public art tour.
2. Tuesday Introduction to the resources.
3. Thursday Workshop in library.
4. Tuesday Workshop in library.
5. Thursday Preview – student show their nearly complete work and talk through a dry run. Classmates provide written comments. Instructors provide verbal feedback.
Students revise their work before presentation. Students can make appointment with tech staff to have individual tutoring.
6. Tuesday Presentations due.
7. Thursday Extra presentation time if needed.

TEAM FEEDBACK EVALUATION (20 points)

Your name: _____

List the members of your team:

1. Describe a situation in which your team functioned well together:

2. How were you most helpful to your team?

3. Describe a situation where teamwork broke down:

4. What could you individually have done better?

5. Fill out the chart below by putting each team member's name in the appropriate category. Include yourself. You may put more than one person in a category.

Leader: Keeps team working, focused on goal
(10)

Worker: Work is always done, helps others, always there
(8)

Supporter: Upbeat but doesn't do much work, social
(6)

Slacker: one or more is accurate: doesn't complete work, doesn't participate, doesn't arrive or bring work in on time
(4)

6. Comments:

7. What should be done differently in the team project next semester?

Thanks for answering in a dignified and honest way.

Adapted from Freshman Seminar Faculty Manual Middlesex Community College

EVALUATION BY INSTRUCTOR:

Name: _____ **Team:** _____

Multimedia Presentation (60) _____

Oral Presentation (20) _____

Team Feedback Evaluation (20) _____

Total _____ % = points:

Multimedia Presentation Rubric (60 points) *Graded as a team effort*

Category	Excellent (30)	Satisfactory (25)	Poor (20)
Content (30)	--Explores all aspects fully --Show full knowledge of key findings --Is interesting, logical and sequential	--Touches on all aspects --Explains key points and details --Defines and organizes the information logically	-- Omits aspects or inadequately develops -- Does not have a grasp of the content -- Presents irrelevant Information --Lacks clarity and explanations
Visual Quality & Organization (30)	--Visually stunning --Creatively uses technology to make points clear and memorable. --Uses smooth choreographed transitions	--Visually attractive --Varies technology --Points are clear -- Uses transitions	--Visually dull --Technology dull or distracting --Lacks coherence and substance --Few transitions
<u>Oral Delivery Rubric</u> <i>(Graded individually)</i>			
Category	Excellent (20)	Satisfactory (17)	Poor (15)

Name: _____

Preview
Compliments and Suggestions

Group 1 topic:

These aspects worked well in your presentation:

A suggestion for improvement is:

Group 2 topic:

These aspects worked well in your presentation:

A suggestion for improvement is:

Group 3 topic:

These aspects worked well in your presentation:

A suggestion for improvement is:

Group 4 topic:

These aspects worked well in your presentation:

A suggestion for improvement is:

Group 5 topic:

These aspects worked well in your presentation:

A suggestion for improvement is:

NAME: _____

Presentation Day
Compliments and Suggestions
(Evaluate your own team presentation too)

Group 1 topic:

These aspects worked well in your presentation:

A suggestion for improvement is:

Group 2 topic:

These aspects worked well in your presentation:

A suggestion for improvement is:

Group 3 topic:

These aspects worked well in your presentation:

A suggestion for improvement is:

Group 4 topic:

These aspects worked well in your presentation:

A suggestion for improvement is:

Group 5 topic:

These aspects worked well in your presentation:

A suggestion for improvement is:

Sample Syllabus: Instructor Margaret Swan

MIDDLESEX COMMUNITY COLLEGE

Bedford Campus

ART APPRECIATION

ART 101-01

10:30 – 11:45

Tuesday / Thursday

Margaret Swan

Office: Henderson Hall #103

Phone: 781-280-3803

Email: swanm@middlesex.mass.edu

Hours: M 10:30-11:30, W 12:00-1:00,
T/TH 8:00-9:00

Course Description

Art Appreciation is an introduction to the nature, vocabulary, and media of art from many cultures. Emphasis is placed on finding continuity between the arts of the past and those of the present. This course satisfies the Multicultural/Global Awareness and Written Communication Intensive Values.

Prerequisite: Eligibility for EN 1103

Textbook: *Gilbert's Living with Art*, 9th edition, McGraw Hill.

ISBN 978-0-07-337920 Online Learning Center: www.mhhe.com/lgetlein9e

Course Objectives: The student will learn to:

- Engage in Critical Thinking about the nature of art, its cultural context, and its role in society.
- Analyze the visual elements of art and their formal and expressive effects.
- Demonstrate a conceptual and theoretical background of art.
- Synthesize acquired knowledge to develop original ideas of one's own.
- Demonstrate effective written and oral Communication skills.

Format of Course

The course is designed to encourage active learning by engaging students through oral, written, and visual Communication. Slide presentations, class discussions, in-class writing, independent trips to art museums, essay assignments, art projects, group presentations and collaborative work will enable students to fully experience "living with art."

Reading assignments and interactive exercises will be announced at the end of each class. The web resource offers study guides, video segments, and practice tests that complement and enhance the content of the text.

Quizzes and in-class writing assignments will reinforce the major ideas presented and serve as a study guide for exams.

Art projects will give students an opportunity to experience the creative process.
(Talent is not a prerequisite.)

Group presentations will provide opportunities to learn through teaching others.

Strategies for Success

This course was redesigned as part of the Title III grant, *Strategies for Success: Increasing Achievement, Persistence, Retention and Engagement*. The course methods and activities will focus on key skills listed below. As students in the pilot version of this course, you will have an opportunity to think more explicitly about these skills, to apply them to course concepts, and then to demonstrate how you have improved your skills by the end of the semester.

Critical Thinking includes the ability to use and analyze information gathered from multiple sources and form conclusions based on evidence rather than assumption.

Communication skills can include the ability to write, speak, design and present visual material (making art, as well as making multimedia presentations) and use technology effectively.

Collaboration includes participating as a member of a community, either as part of a group of students in the class, and/or a group outside of the classroom.

Organization skills related to organizing a hierarchy of information – visual as well as written -- and to time management, note-taking, test-taking, and studying.

Self-Assessment skills include setting academic and career goals, developing and following a plan to achieve those goals, and utilizing college resources to help students achieve their goals.

Requirements

Quizzes, in-class writing assignments, art projects	15%
Group Projects and Presentations	20%
Exam I – October 18	15%
Exam II – November 17	15%
Exam III –December 20	15%
Museum Trip Project – November 1	20%

These essays will be analyses of works of art that you have viewed in person. Specific instructions on the form and content of the paper will be discussed in-class.

Recommended Museums in the Boston Area (up to one hour away)

- Boston Museum of Fine Arts
- Fogg Art Museum, Sackler Museum, Busch-Reisinger – Cambridge
- Isabella Stewart Gardner Museum – Boston
- DeCordova Museum and Sculpture Park – Lincoln
- Institute of Contemporary Art – Boston
- Worcester Art Museum
- Currier Art Museum/(F.L.Wright House) Manchester, NH

Brandeis, BU, Wellesley, and other area colleges have fine galleries and museums. Shows of note, art open houses, etc. will be announced throughout the semester. Please let me know if you are going to New York, Washington DC, etc. during the semester and I can suggest museums for you to visit.

Grading

Each assignment will have clear directions and expectations for successful completion. Limited opportunities for extra credit will be granted, if all assigned work is submitted.

Make-up Tests and Late Paper Policy

No make-up quizzes or in-class writing will be given. A make-up exam is granted, if I receive a special request before the exam is given. Late papers will be marked down 5 points for each day late.

Attendance Policy

All meetings are required, unless sickness or emergency prevents a student from attending class. The make-up policy helps to reinforce the importance of attendance. Students who consistently arrive late more than three times will be marked absent. Quizzes are given in the beginning of class, which also reinforces timeliness. If you miss four classes, you must consult with me about continuing in the class. This is only possible, if you have a passing grade at the time.

Class Etiquette

Cell phones must be turned off or set to vibrate and stowed in a purse, backpack, or a pocket. **Text messaging is not permitted in-class.** Tardiness and unnecessary departures are disruptive to the class. Unless you have an emergency, please inform me before class if you will be leaving early.

COURSE SCHEDULE

Sept 8	Introduction to course Homework: Read Chapter 1 focusing on "What Do Artists Do?"
Sept 13	Roles of the Artist and the Observer, Selective Perception Group Project Homework: Vanitas collage project – Due Sept 20 Homework: Read Chapter 2-Complete guided notes – Due Sept 15
Sept 15	In-class essay from guided notes Art and Appearances – Representational, Abstract, and Non-Representational Art Homework: Complete Vanitas project, Read Chapter 2 pp.32-44
Sept 20	Vanitas Project Presentation and Discussion. Image comparisons highlighting: Art and Meaning, Style Homework: Read Chapter 3, Complete guided notes.
Sept 22	Themes of Art Presentation Homework: Read Chapter 4 pp. 75-87
Sept 27	The Visual Elements: Line and Value. In-class analyses of form and content. Homework: View Art Appreciation Folder: Line/Value on artstor.org to prepare for in-class essay. Read p. 87-95 on Color Theory
Sept 29	In-class essay from projected image of unfamiliar painting. Introduction to color theory, physiological, psychological, and symbolic aspects of color. Review pp 92-95.
Oct 4	Review in-class essay Discussion of the optical and expressive aspects of color. Homework: Study for color vocabulary quiz. Read section on Space and Time pp. 99-112.
Oct 6	Color Quiz. Lecture/Discussion on the illusion of 3D space on 2D plane in works from many times and cultures. Homework: Cubist or Futurist Photo Collage – Due Oct 11
Oct 11	Presentation of Photo Collages. Principles of Design Presentation. Homework: Read Chapter 5 – focus on Picasso's painting to review concepts.

Oct 13	Group Review Project. Museum Trip Assignment – Due Nov 1 Homework: Study for Exam I
Oct 18	Exam I Homework: Read Chapter 6 & 7 Note highlighted techniques.
Oct 20	Professional Day (no class)
Oct 25	Review Exam. Presentation of Drawing and Painting Media. Homework: Read Chapter 8 focusing on major printmaking techniques
Oct 27	Printmaking Presentation. Homework: Read Chapter 9 – only photography Complete Museum Trip Assignment – Due November 1
Nov 1	Photography Presentation and Group Project – pinhole camera prints and photograms. Extra credit: Make 4 photograms based on a theme. Homework: Read Chapter 11- pp. 237-247.
Nov 3	Sculpture: Visual Elements, Media and Methods Homework: pp. 247-260
Nov 8	Figure in Sculpture, Site Specific Sculpture Presentation Homework: Read Chapter 12 – pp. 302-310.
Nov 10	Architecture: Form, Function, and Expression Group Architecture Project: Designing MCC Homework: Read beginning of Chapter 13 – pp.280-302.
Nov 15	Continuation of Structural Systems, Review for Exam II Homework: Study for Exam II
Nov 17	Exam II Homework: Read Chapter 14 - The Classical World pp. 332-340

Nov 22	Review Exam Classic vs. Romantic Tradition in Western Art – Greek Sculpture Homework: Chapter 16 – The Renaissance – focus on Italian Chapter 17 – Focus on Bernini and Caravaggio
Nov 24	Thanksgiving
Nov 29	Group Project: Comparison of Style – Classic vs. Romantic Homework: Continue reading end of Chapter 17, Chapter 21 pp. 467-420
Dec 1	Neo Classical and Romantic Painting, Beginning of Group Presentation Project – The “Isms” in Late 19 th and 20 th Century Western Art Homework: Research your topic
Dec 6	Group Work in Alcott Room, Library Homework: Continue research
Dec 8	Group Work in Alcott Room, Library Homework: Continue development of presentation.
Dec 13	Group Presentations
Dec15	Group Presentations. Self-Reflection paper. Review for Exam
Dec 20	Exam III

Sample Syllabus: Instructor Margaret Rack

Middlesex Community College

Course Syllabus Fall 2011

Art Appreciation ART 101 50

Lowell Federal Bldg. Room 203

Tues. + Thurs. 12 – 1:15 p.m.

Margaret Rack, Professor

Office: Room 303 Federal Building

Tel: 978 322 0301

Email: rackm@middlesex.mass.edu

Office Hours: Mon. 4:15 p.m. – 4:45 p.m.

Tues. & Thurs.: 8:30–9:00a.m. & 1:15–2:00 p.m.

Wed. noon – 1:00 p.m.

Strategies for Success This course was redesigned as part of the Title III grant, *Strategies for Success: Increasing Achievement, Persistence, Retention and Engagement*. The course methods and activities will focus on key skills listed below. As students in the pilot version of this course, you will have an opportunity to think more explicitly about these skills, to apply them to course concepts, and then to demonstrate how you have improved your skills by the end of the semester.

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- Collaboration includes participating as a member of a community, either as part of a group of students in the class, and/or a group outside of the classroom
- Organization skills related to organizing a hierarchy of information – visual as well as written -- and to time management, note-taking, test-taking, and studying.
- Self-Assessment skills include setting academic and career goals, developing and following a plan to achieve those goals and utilizing college resources to help students achieve their goals.

Course Description *Art Appreciation* is an introduction to the nature, vocabulary, and

forms of visual art. This course satisfies the Multicultural/ Global Awareness and Written Communication Intensive Values. Students who choose the Service Learning option will also earn the Values/Ethics/Social Policy intensive value. Prerequisites: Eligibility for ENG 101(Eng. Comp 1). Caution: concurrent enrollment in Comp1 may overwhelm some students with volume of writing. Consider taking ENG 101 first.

Course Objectives Students will:

- Develop personal knowledge and think critically about the nature of art and its role in society.
- Analyze art works considering cultural context, content, symbols, visual elements, design principles.
- Synthesize acquired knowledge to develop ideas of one's own.
- Demonstrate effective written and oral Communication skills and collaborative work.

Format of the Course is “Learning for understanding.” Beyond collecting facts and skills, students develop insights to put these to use. Teaching strategies:

- Getting ready to learn – pre-assessing knowledge,
- learning from sources - collecting facts by viewing, reading, researching,
- learning by doing - small group work, art making, team presentations, essays, analysis
- Learning from feedback - assessment
- Reflecting and thinking ahead

Requirements

- a. **READ, DISCUSS.**
- Read selections from your text, and handouts. Do guided notes.

- Participate in-class discussion
- b. **NOTES & REFLECTIONS**
- Take class notes and write reflections responding to prompts.
- c. **VISIT Open Studio event in Lowell**
- d. **VISIT a museum** with class to MFA Boston on van provided or independently. (list provided, or with approval).
- e. **One team multimedia presentation**
- f. **One team discussion board dialogue**
- g. **WRITE** one descriptive narrative essay and 3 short visual analysis essays.
- h. **FINAL**: a reflection. The final is provided here so you may keep it in mind throughout the term.

Final prepare to answer both a + b

1 a. What stood out for you this semester that you found intriguing or connected to? Choose a specific artist, or art issue that you connected to. Give specific examples of art. Describe specific characteristics. Explain why your subject intrigues you.

b. What stood out for you that you found odd or very surprising, or that you were skeptical about as an example of art? Again, describe the characteristics of this oddity and a specific artwork and artist. Explain why it baffles you or leaves you questioning

Note: Students may bring one index card to the final on which an outline, artists' names, and titles may be listed. This must be turned in with your final.

Students are encouraged to choose a SERVICE-LEARNING OPTION – assist in a local arts Organization or school art program. Students who complete the service-learning option get relief from one major essay or team presentation, and, students earn the additional intensive value for Values/Ethics/Social Policy. Two hours per week x 11 weeks (or 22 hrs.) is the requirement, plus a short paper reflecting on your experience.

Late Assignment Policy Papers must be on time. If issues arise, these must be problem-solved with the professor prior to the due date. In most cases, if an extension is granted a student will still need to turn in a draft “as is” on the due date. A good solution is to contact the professor and submit work by email.

Attendance Policy Students earn ½ point toward their grade for each day they attend. I acknowledge that illness or personal circumstances can mean missing class is unavoidable. If you are diligent about assignments, your grade will survive those circumstances. Consult with me if you fall behind due to prolonged absence. Unless you have an emergency, please inform me before class if you will be leaving early.

Class Etiquette Respect is fundamental, in discussions and all interactions. There will be many opportunities for small team discussions, however, when someone is addressing the class, whether instructor or classmate, kindly give them your full attention and refrain from side conversations. Distracting side conversations make it hard for others to concentrate. **Cell phones must be turned off or to vibrate and stowed during class – inside backpacks, purses, or pockets. Your full undistracted attention is needed in-class. Text messaging is not permitted in-class.**

The Textbook: *Living with Art*, by Mark Getlein, ISBN: 10: 0073379204. 9th edition. McGraw-Hill Co., N.Y. (8th are okay)

Grades You are the architect of your own grade. You build it by earning points. To earn an A, you need a minimum of 93 points. It is possible for a student to earn 101 points.

Elements:	value	number
Attendance	14	½ point per day
Case study	6	1
Guided notes	20	2 points ea. X 10
Reflections	9	3 x 3 points
Blackbd. Discuss	6	1
Team multimedia	8	1
Essays	32	1 at 8; 3 short at 8 ea.
Exam	6	1
TOTAL	101	

To calculate your grade at any time during the semester, divide the number of points you have earned by the number of points it is possible to earn at that date. Example: by Oct. 6th the value to date would be 26 points for assignments + 9 days at $\frac{1}{2}$ = 30.5. You earned 26. Divide 26 by 30.5 = 85% or B.

A is 93 to 100
A- is 91 to 92
B+ is 88 to 90
B is 85 to 87
B- is 80 to 84
C+ is 77 to 79
C is 73- 76

C- is 70 to 72
D+ is 67 to 69
D is 63-66
D- is 60 to 62
F is below 60

Grading for essays:

Calculation takes the 0-100 grade and applies it as a percentage to the possible points.

For example, 90% or B+ on an essay: multiply 90% x 8 points = 7.2 points.

Guided Notes:

V++ = 2½ points = you earned a bonus!

Excellent: thoughtful, creative, specifics.

V+ = 2 points = Well done! Complete, detailed.

V = 1.5 - points = Complete as assigned. LATE.

V(-) = 1 point = Mostly done and/or complete but with poor quality work.

Keep track of what you earn:

<u>Value</u>	<u>Earned</u>	<u>Due</u>	<u>Assignment:</u>
3	___	Sep. 13	1 st Reflection
2	___	Sep. 15	Mass MOCA article Guided Notes
2	___	Sep. 20	Chapter 1 Living with Art Guided Notes
6	___	Sep. 20	Case Studies
2	___	Sep. 22	Chapter 2 What is Art? Guided Notes
3	___	Sep. 22	2 nd Reflection
6	___	Sep 29-30	Discussion board <i>Last Conquistador</i>
2	___	Oct. 6	Chapter 14 Ancient Mediterranean Guided Notes
2	___	Oct. 11	Chapter 16 Renaissance Guided Notes
8	___	Oct. 11	Essay 1 Open Studio visit
2	___	Oct 13	Chapter 21 Modern World Guided Notes
2	___	Oct. 27	Chapter 22 Art since 1945 Guided Notes
2	___	Nov. 1	Islam & Angkor selections Guided Notes
3	___	Nov. 3	3 rd Reflection
2	___	Nov. 3	Chapter 4 Visual Elements Guided Notes
2	___	Nov. 10	Chapter 5 Principles of Design Guided Notes
24	___	Nov. 29	Essays 3 short – Visual Analysis MFA visit
8	___	Dec. 8	Draft due. Final due Dec. 13,15 Team multimedia
6	___	Dec. 20	Final Exam
14	___		Attendance
101	___		TOTAL
2	___		bonus for 100% on time guided notes

ART 101 **COUPON** Valid only when submitted to Professor

One guided notes assignment forgiven at no loss of points.

Name: _____ Date: _____ Assignment: _____

