

Unit Plan for Holistic Teaching

Subjective Self Portraits

I. Teacher: Jescia Hopper

II. Learner (student, grade level): 8th grade, 20-25 students per class

Developmental Rationale:

At this developmental level, students are intensely curious, they show a preference for peer interaction, the beginning of complex existential thought processes, and seek affirmation and acceptance from peers and role models. Students' artistic development is at a precarious stage. Students are likely to “drop out” if their ideas are more complex than their level of technical ability.

Adolescents are concerned about their place in the world and the changes taking place within them, physically and mentally. Because of these concerns, art making should be hands-on, “embodied” learning to help them explore ideas and processes more freely. Art concepts should address narrative and feelings to help students express the emotions they encounter as they grow and change. Exploring identity through self-portraiture is an excellent avenue for students at this age. Through the first portion of the unit, students will gain observational drawing skills to boost confidence levels, while the latter portion of the unit will help students understand that realistic art is not necessary to express a concept.

III. Environment

- a. Students may work throughout the room at various stations depending on the media chosen for their artwork.
- b. Students are allowed to talk quietly during the project, the classroom dynamic may become more lively due to the environment of exploration and experimentation taking place.

IV. Unit Objective: Students will understand that portraits do not have to be realistic to be considered accurate.

V. Unit Art Problem: Break the rules to create an expressive self-portrait that exhibits an emotion or personal characteristic.

VI. Unit Big Idea: Identity

VII. Essential Questions:

- A. How can I see myself through artist's eyes?
- B. How can my portrait communicate something to others?
- C. How do artists express emotions through portraiture?

VIII. Lesson titles within unit:

- A. Subjective Portrait Socratic Seminar Prep (1 day)
- B. Socratic Seminar (1-2 days)
- C. Expressive Portrait Construction (5-7 days)
- D. Display and Reflect (1-2 days)

IX. Standards for Visual Art: Minnesota State Visual Arts Standards

6.1.2.5.1: Demonstrate the characteristics of the tools, materials and techniques of various two- and three-dimensional media for intentional effects in original artworks.

6.1.3.2.2: Analyze the meanings and functions of visual arts.

6.2.1.5.1: Create original two- and three-dimensional artworks in a variety of artistic contexts.

6.3.1.5.1: Assemble and prepare personal artworks for public exhibition.

X. Concepts, skills, and dispositions

- A. Concepts

1. Students will know that using proportions helps create realistic-looking portraits.
2. Students will know that metaphors can communicate important ideas.
3. Students will know that artists use color and marks to communicate emotions.

B. Skills

1. Students will be able to manipulate their chosen media to effectively communicate their concept.
2. Students will be able to visually express an emotion or metaphor within a portrait.

C. Dispositions (Using Studio Thinking 2's "Artist Habits of Mind")

1. Students will practice exploring mixed media to create an expressive self-portrait. ("Stretch and Explore," "Express")
2. Students will practice communicating their concepts through informal group critiques. ("Reflect")

XI. Assessment: Students will be formatively assessed through preparatory work, Socratic Seminar participation, and small group critique. Students will be summatively assessed through a 4-point rubric, self-reflection and class participation covering the concepts, skills and dispositions listed above.

XII. Vocabulary:

Self-portrait: an artwork that represents you, the artist.

Anatomy: the structure of a living thing, in our case, humans.

Proportion: comparing parts of a whole in terms of size.

Value: the relative lightness or darkness of something.

Value Contrast: the amount of difference between light and dark; Can be high (large difference between values) or low (small difference between values)

Mixed-Media: using multiple materials, or media, to create

Metaphor: conveying meaning by using one thing to symbolize something else

XIII. References:

- Frida Kahlo: *The Wounded Deer*, 1946. Oil on canvas.
- Salvador Dali: *Soft Self Portrait with Bacon*, 1941. Oil on canvas.
- Stefan Zsaiitsits: *Machine*, 2013. Graphite.
- Francis Bacon: *Self Portrait*, 1971. Oil on canvas.
- Brenda Goodman: *Untitled Self Portrait #4*, 1994. Oil on canvas.
- Nick Cave: *Sound Suits*. Mixed media. See “*Art 21: Thick Skin*”
- Yue Minjun: *Hands Up and Freeze*, 2004. Oil on canvas.
- Marcus Coates: *Mayfly, Ephemeroptera (Subimago stage) Self Portrait*, 2013.
Flour and water.
- Hetland, L., Winner, E., Veenema, S., & Sheridan, K. (2013). Observe: Really seeing, not just looking. In *Studio thinking 2: The real benefits of visual arts education*, (pp. 73-80). Teachers College Press: New York.
- Gude, O. (2004). Postmodern principles: In search of a 21st century art education. *Art Education*, 57(1), 6-14.

XIV. Strategies:

When beginning the expressive self-portrait lesson, students will look at artists who look at self-portraits in a different way. They will work in small groups to develop questions, observations, and interpretations in order to prepare themselves for a Socratic Seminar. Some questions to consider:

What do you think about these portraits? Are they better or worse for not being realistic?

What are some benefits to representing yourself without being realistic?

What are some ways you can represent yourself without being realistic?

Do you have to show an image of a person for it to be considered a portrait?

Students will then take part in a Socratic Seminar to discuss the artwork. Focus on 3-4 artworks chosen by students each day, for up to two days.

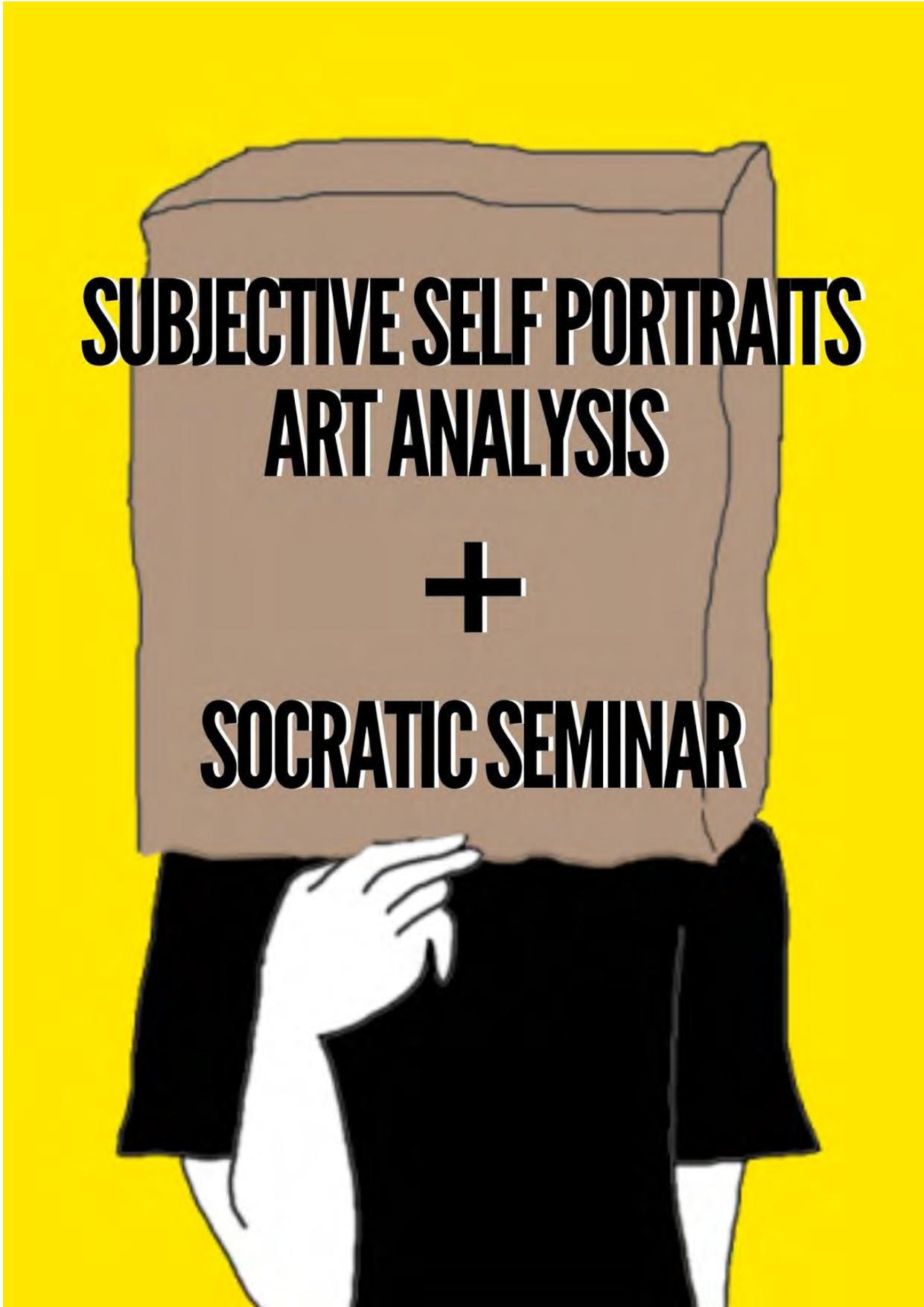
Following the Socratic Seminar, students will be led through a series of prompts to help them brainstorm ideas for the final, expressive self-portrait. These prompts will be in the form of a concept map.

- *What are some ways you could show your inner identity through a self-portrait?*
- *Think about the strongest emotion you've ever felt. What did that emotion look like?*
- *How could you incorporate symbols or metaphors into your self-portrait to create deeper meaning?*
- *How do others see you? How do you see yourself? Is it the same? Is it different?*
- *Think of one or two words that best describe you. If you could transform those words into colors, marks, shapes, or textures, what would they look like?*

In order to begin their final self-portraits, students must submit a project proposal. During this time, students will be directed to resources on their chosen media.

Students will conduct small group critiques at the middle and end of the project to discuss their work with their peers.

At the end of the project, students will write an artist statement to accompany their artwork.



SUBJECTIVE SELF PORTRAITS

ART ANALYSIS

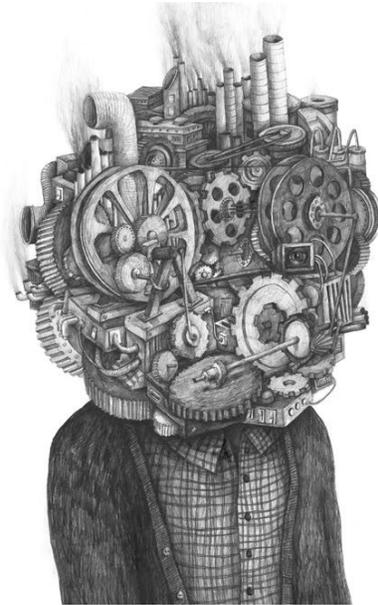
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SOCRATIC SEMINAR

Subjective Self Portrait Analysis

Name: _____

Use Costa's Levels of Questioning to develop engaging questions about the artworks listed below. Then include your personal observations and interpretations about the works. We will use these forms as a guide during our Socratic Seminar.



Stefan Zsaiitsits, Machine

Level 1 Questions (Describe)

1. _____

Level 2 Questions (Analyze & Interpret)

1. _____

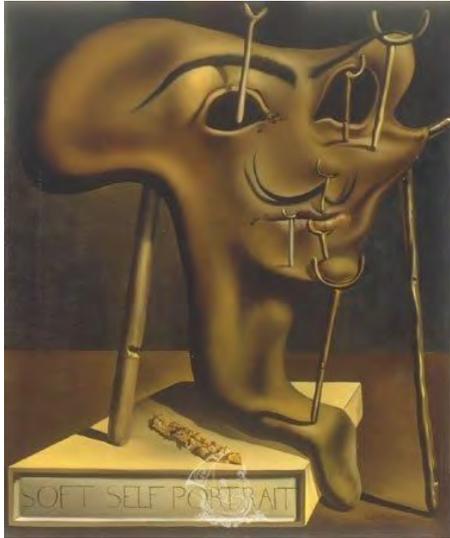
2. _____

Level 3 Questions (Judge)

1. _____

Observations:

Interpretations:



Salvador Dalí, Soft Self Portrait with Grilled Bacon

Level 1 Questions (Describe)

1. _____

Level 2 Questions (Analyze & Interpret)

1. _____

2. _____

Level 3 Questions (Judge)

1. _____

Observations:

Interpretations:



Brenda Goodman, Untitled Self-Portrait

Level 1 Questions (Describe)

1. _____

Level 2 Questions (Analyze & Interpret)

1. _____

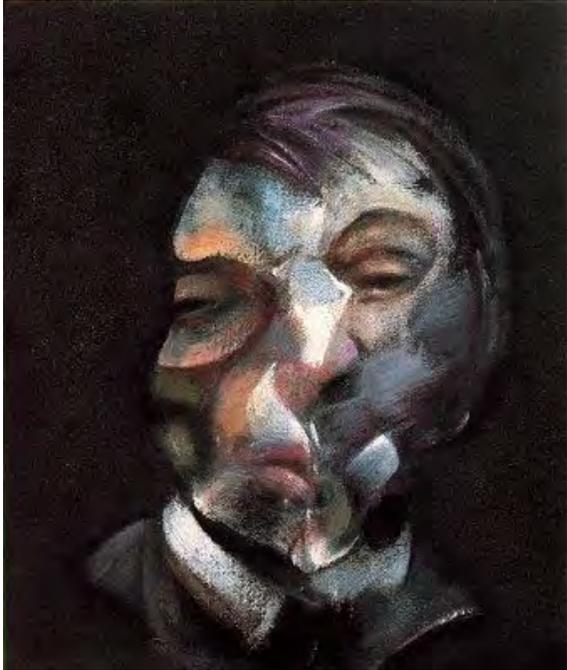
2. _____

Level 3 Questions (Judge)

1. _____

Observations:

Interpretations:



Francis Bacon, Self Portrait

Level 1 Questions (Describe)

1. _____

Level 2 Questions (Analyze & Interpret)

1. _____

2. _____

Level 3 Questions (Judge)

1. _____

Observations:

Interpretations:



Nick Cave, Sound Suits

Level 1 Questions (Describe)

1. _____

Level 2 Questions (Analyze & Interpret)

1. _____

2. _____

Level 3 Questions (Judge)

1. _____

Observations:

Interpretations:



Yue Minjun, Hands Up and Freeze

Level 1 Questions (Describe)

1. _____

Level 2 Questions (Analyze & Interpret)

1. _____

2. _____

Level 3 Questions (Judge)

1. _____

Observations:

Interpretations:



Frida Kahlo, The Wounded Deer

Level 1 Questions (Describe)

1. _____

Level 2 Questions (Analyze & Interpret)

1. _____

2. _____

Level 3 Questions (Judge)

1. _____

Observations:

Interpretations:



*Marcus Coates, Mayfly, Ephemeroptera
(Subimago stage) Self Portrait*

Level 1 Questions (Describe)

1.

Level 2 Questions (Analyze & Interpret)

1.

2.

Level 3 Questions (Judge)

1.

Observations:

Interpretations:



*Jescia Hopper, Now I am become
Death/Destroyer of Worlds*

Level 1 Questions (Describe)

1. _____

Level 2 Questions (Analyze & Interpret)

1. _____

2. _____

Level 3 Questions (Judge)

1. _____

Observations:

Interpretations:

Artist Statements

An artist statement is a short description of how and why an artist created an artwork. It can be created for the public to help explain an artwork, or for the artist to reflect on their work. You will need to write **1-2 paragraphs** about your artwork.

Your artist statement should be formatted in a professional manner. **Use this template as a guideline to organize your artist statement:**

Your First and Last Name
 Artist Statement
 "Title of Artwork" (or project name)

Type your statement here. Use complete sentences. Use capitalization. A paragraph has 5-7 sentences. Have a friend proofread for grammar, spelling, and clarity. Read it out loud yourself to help make sure it makes sense.
 If you have a second paragraph, it should also be indented.

Additional Questions to ask yourself:

- Why were you inspired to create this particular composition, or work with this particular subject?
- Describe your concept. What does your artwork mean? What symbols or metaphors take place in the artwork?
- How did you create your artwork? Talk about process and media. Use your rubric as a guide if necessary.
- What was the most successful part of your artwork? What makes it successful?
- What was the most challenging part of making this artwork? How did you overcome the challenges?
- Is there anything else that people should know about your artwork?

Use this checklist to make sure you have included all the necessary information in your artist statement:

Criteria		Got it?	Need a hint?
Art Vocabulary	I used a variety of art vocabulary to help explain my composition, media choices, and process.		Look at your notes and handouts for art vocabulary. Use a thesaurus to help find more interesting word choices.
Art Analysis	I justified my choices for concept, media, and process while analyzing and interpreting my artwork.		Think deeply about why you made what you did. Why is your art important? What does the viewer need to know to understand your artwork?
Grammar, spelling, and sentence structure	I wrote at least 1-2 paragraphs using accurate grammar, spelling, and sentence structure to make sure my statement makes sense.		Try reading your writing out loud , pausing only when you see punctuation. Out of breath? It's probably a run-on. Weird pauses? It's probably a fragment. Do your words and phrases make sense? Double check spelling too!

Project Name: Subjective Self Portraits **Name:** _____ **Period:** _____

PERSONAL INSIGHT/ PREPARATION	Advanced - 4 (Goes above and beyond stated criteria.)	Proficient - 3 (Achieved criteria; average.)	Partially Proficient - 2 (Minimum attempt to achieve criteria; needs more work.)	Novice - 1 (Criteria not met; little or no effort.)
Sketchbook, research and intent	Detailed notes and practice sketches. Concept is unique and clearly expresses an emotion, characteristic or story about the artist.	Some notes and practice sketches. Concept is mostly unique and somewhat expresses an emotion, characteristic or story about the artist.	Few notes and practice sketches. Concept is taken from another source and minimally changed. It minimally expresses a personal emotion, characteristic or story.	No notes or practice sketches. Concept is identical to another source - it is plagiarized.

MEDIA USE	Advanced - 4	Proficient - 3	Partially Proficient - 2	Novice - 1
Technique - media experimentation	Media chosen for the artwork strengthens the concept. Demonstrates a strong understanding of media.	Media chosen for the artwork somewhat works with the concept. Demonstrates a basic understanding of media.	Little thought put into choice of media. Does not enhance the concept. Demonstrates little understanding of media.	No thought put into choice of media. Works against concept. No understanding of media.
Use of Elements & Principles - composition	Artwork has a strong composition - all elements are arranged in a visually engaging manner.	Artwork has a good composition - most elements are arranged in a visually engaging manner.	Composition needs work. Little thought put into the arrangement of elements.	No thought put into the arrangement of elements, resulting in a confusing composition.

WORK PROCESS	Advanced - 4	Proficient - 3	Partially Proficient - 2	Novice - 1
Craftsmanship - Neat, accurate, clean - Control of tools	Excellent craftsmanship. Artwork is clean and neat. Marks are defined and not hasty.	Artwork is mostly clean and neat. Marks are mostly well- defined.	Artwork may have bumps, wrinkles, creases or large smudges. Marks are hasty and not defined. Messy.	Very poor craftsmanship. Artwork and marks are very messy.
Studio Dispositions: - On task, responsible, independent, positive attitude, accepts challenges	Consistently works independently and remains on task. Accepts challenges with a positive attitude.	Most often shows independent and on task work. Sometimes accepts challenges with a positive attitude.	Inconsistent, often distracted. Needs assistance frequently to remain on task. Gives up when challenges arise. Negative attitude towards class work.	Easily distracted. Little to no independent work shown. Does not follow instructions. Refuses to work when challenges arise. Negative attitude towards class work
Studio Dispositions - experimentation	Willing to experiment with new media/techniques.	Shows some willingness to experiment with new media/techniques.	Unwilling to experiment with media.	Unwilling to experiment with media.

Teacher Comments:

TOTAL POINTS: _____/50