EMILY EVERSON

"THE ELASTICITY OF MEANING"

9th-12th Grade | Mixed Media & Printmaking
**VISUAL ART LEARNING SEGMENT PLAN TEMPLATE**

**Learning Segment Title:** Mixed Media Project - “The Elasticity of Meaning”

**Number of Planned Lessons:** 4

**Age Group:** High School 9th - 12th grade (14-18 years old)

### ENDURING CONCEPTS & GOALS FOR THE LEARNING SEGMENT

Students will explore the concept of symbolism & juxtaposition through an introduction to the contemporary artist Jane Hammond and her process of collecting images to create her own “visual lexicon” or language. Through a process of juxtaposing images from her lexicon, Jane Hammond creates fantastical artworks with no initial intent of creating meaning but explores and experiments with these images to develop artworks that imply a narrative.

Through looking and talking about the work of Jane Hammond and her collaboration with poet John Ashbery, the students will create an artwork based on a chosen title. Through a mind mapping activity, the students will develop ideas for imagery based on the chosen title, deciding on one central image to be printed. The students will make multiple prints of this image and then will start combining the various painting techniques introduced in previous lessons to experiment with color, texture, and juxtaposition of other images created during the mind mapping activity to see how different images and mark making techniques can alter the meaning of the central image.

This lesson will conclude with a collaborative project that will allow students to, once more, experiment with the concept of juxtaposition. By working together as a group, the students will create a composition using the individual images created for their own artwork into one or two collaborative prints, exploring new ways in which to create meaning or narrative through juxtaposing seemingly unrelated images.

### Enduring Understanding

*What do you want students to understand through this learning segment?*

- Artists develop meaning through use of images in multiple ways.
- There are multiple ways to create and interpret meaning in a work of art.
- Through exploration, experimentation, and combination of different art media artists find new ways for expression.

### Key Concepts:

- Development of a personal lexicon, or visual language
- Collaboration as a creative device
- Creating meaning through juxtaposition and symbolism

### Essential Questions:

How do artists manipulate the meaning of an image?

How does the meaning of an image change when placed with another image?

How do artists develop a visual language using images as symbols?

How do artists experiment with multiple art media to create new ways of representation in their artwork?
Identify research and theory that support your choices, adaptations, and understanding of your students. The art department of my student teaching placement utilizes the Studio Habits of Mind from Studio Thinking 2 (Hetland, Winner, et al, Teachers College Press, 2013.) to align with the National Core Art Standards. The studio habits of mind identify eight learning targets for focus in art education: Engage & Persist, Envision, Express, Observe, Reflect, Stretch & Explore, Understand Art Worlds, and Develop Craft. This method of art instruction and assessment puts emphasis on studio culture, creating a learning environment that encourages student choice, student led learning opportunities, and a social environment that lends itself to peer-to-peer learning. Creating this type of learning environment finds basis in multiple research theories. Research by Erik Erickson suggests that adolescence is an age of seeking out independence and personal identity through intense exploration of personal values, beliefs, and goals. Art offers a unique opportunity for students to explore personal interests and personal voice in a creative and safe environment. It is important for the art room to be a space for inquiry, empowering the learning of the students through choice and experimentation. With this in mind, when designing my lesson segment, I want to provide choice in art making practice as well as subject matter or central image to encourage self-efficacy and engagement.

The decision to employ studio culture that puts the students at the center of learning is informed by Constructivist theory. Vygotsky’s cognitive development theory states that social interaction plays a fundamental role in cognitive development. By creating an environment that encourages social interaction, both informally during worktime and formally through peer interaction during critiques, offers the opportunity for social interaction with a “more knowledgeable other,” working together to further develop knowledge. Vygotsky’s concept of the zone of proximal development (ZPD) and personalized learning informed how I plan to scaffold my lessons and develop strategies to meet my student needs. My role as the instructor in the classroom is to observe and instruct students where there is need or interest. Basing individual instruction during worktime on the students’ level of development and their potential development may enhance the students learning throughout my learning segment.

Research by Bruner states that individuals construct knowledge by comparing new ideas or concepts with their current knowledge, informing my planning to teach through the visual thinking strategy activities of looking at and talking about artists work. By looking at the work of Jane Hammond, Toni Fitzpatrick, Gustav Klimt the students will build upon their knowledge of the images they are looking at, developing their own interpretations, and then through class discourse, students will be exposed to other interpretations, further developing their understanding of the central focus of my learning segment, making meaning through use of symbols and juxtaposition.

### LEARNING OBJECTIVES & VISUAL ART STANDARDS

Students will be able to...
Student will demonstrate an understanding that...

<table>
<thead>
<tr>
<th>National Core Art Standards (list grade level specific number and text)</th>
<th>Learning Objectives</th>
<th>Learning Tasks &amp; Assessment Alignment</th>
</tr>
</thead>
</table>
| **VA:Re7.2.HSI:** Analyze how one’s understanding of the world is affected by experiencing visual imagery. | **Interpreting Art:**  
-Students will have an understanding of how images carry meaning and how artists use the concept of juxtaposition to explore and create new meanings through their artwork.  
-Through the looking and talking activities of various artists the students will observe the many techniques and styles that artists use to create a visual language in their artwork. | **Learning Tasks:**  
Visual Thinking Strategies (VTS): Jane Hammond – presentation & video  
Compare and Contrast – Gustav Klimt & Tony Fitzpatrick |
| **Assessments/Feedback:** | Informal assessment/feedback given through class discussion as well as individual, one-on-one discussion of written responses to worksheet. |
written observation, the students will be exposed to the complicated concept of symbolism and the use of juxtaposition to create new meaning.

<table>
<thead>
<tr>
<th>VA:Cr1.2.HSIII</th>
<th>Developing Works of Art/Design:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea, or concept.</td>
<td>-Through exploration and experimentation of different art mediums, students will learn how the various mediums interact and understand how they can be combined to create new and different approaches to creating works of art.</td>
</tr>
<tr>
<td>VA:Cr2.1.HSIII</td>
<td>Learning Tasks:</td>
</tr>
<tr>
<td>Experiment, plan, and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.</td>
<td>-Jane Hammond video- her process</td>
</tr>
<tr>
<td>VA:Cr2.1.HSII</td>
<td>Assessments/Feedback:</td>
</tr>
<tr>
<td>Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.</td>
<td>Informal assessment through one-on-one discussion of work in progress including production and use of mind map, sketches, and learned techniques.</td>
</tr>
</tbody>
</table>

<p>| VA:Cr3.1.HSII | Relating Art to Context: |
| Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision. | Students will explore own artistic voice to create artwork through the process of brainstorming and ideation and will learn how to experiment with meaning through the process of juxtaposition. |
| VA:Re7.2.HSII | Learning Tasks: |
| Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences. | Midpoint critique and reflection Final Critique- Gallery walk End of Project Reflection. |
| | Assessments/Feedback: |
| | Informal assessment through class critique both midpoint and final. |
| | Summative assessment and feedback given through use of project rubric. |</p>
<table>
<thead>
<tr>
<th><strong>ACADEMIC LANGUAGE</strong></th>
<th><strong>Planned Supports</strong> (Instructional strategies, learning tasks, &amp; materials)</th>
<th><strong>Assessments/Evidence of Learning</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Language Demands</strong></td>
<td><strong>(Describe language demands that are essential to this learning segment)</strong></td>
<td><strong>(Instructional strategies, learning tasks, &amp; materials)</strong></td>
</tr>
<tr>
<td>Language Function:</td>
<td>- Looking and talking activity - Jane Hammond</td>
<td>- Students demonstrate the ability to analyze the formal aspects artwork (elements of art, principles of design) through discussion of professional artists introduced during lesson, as well as their own and peer artwork</td>
</tr>
<tr>
<td>Interpret</td>
<td>- Compare &amp; contrast activity (Klimt &amp; Fitzpatrick)</td>
<td>- Students compare and contrast artworks to determine what they consider makes an image successful.</td>
</tr>
<tr>
<td>Analyze</td>
<td>- Whole class critique and gallery walk critique along with reflection worksheets.</td>
<td></td>
</tr>
<tr>
<td>Critique</td>
<td>- Review vocabulary, elements &amp; principles of art</td>
<td></td>
</tr>
<tr>
<td><strong>Vocabulary:</strong></td>
<td><strong>(list &amp; define)</strong></td>
<td></td>
</tr>
<tr>
<td>Symbolism:</td>
<td>Symbolism: the use of a symbol or image to represent an idea or meaning</td>
<td></td>
</tr>
<tr>
<td>Juxtaposition:</td>
<td>Juxtaposition: The act or an instance of placing two or more things side by side, often to compare or contrast, or to create an interesting effect or meaning.</td>
<td></td>
</tr>
<tr>
<td>Visual Literacy:</td>
<td>Visual Literacy: the ability to interpret, negotiate, and make meaning from information presented in the form of imagery.</td>
<td></td>
</tr>
<tr>
<td>Lexicon:</td>
<td>Lexicon: The vocabulary of a person, language, or branch of knowledge; the complete set of meaningful units in a language.</td>
<td></td>
</tr>
<tr>
<td>Appropriation:</td>
<td>Appropriation: The use of pre-existing objects or images with little or no transformation applied to them.</td>
<td></td>
</tr>
<tr>
<td>Central Image:</td>
<td>Central Image: An image around which the work is constructed and indicates an important aspect of the work relative to its major themes</td>
<td></td>
</tr>
<tr>
<td>Looking &amp; Talking Activity:</td>
<td>Looking &amp; Talking Activity: Compare and Contrast of Tony Fitzpatrick’s D and Gustav Klimt’s The Kiss</td>
<td>Students demonstrate use of vocabulary, both written and orally during Compare &amp; Contrast activity.</td>
</tr>
<tr>
<td></td>
<td>Compare &amp; Contrast worksheet and class discussion.</td>
<td></td>
</tr>
</tbody>
</table>

**PowerPoint presentation and class discussion of Jane Hammonds Artwork and collaboration with Poet John Ashbery.**

**Class discourse through looking and talking about Jane Hammond’s artwork.**
### Art Terms

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Movement</strong></td>
<td>The principle of art used to create the impression of action in a work of art.</td>
</tr>
<tr>
<td><strong>Pattern</strong></td>
<td>A combination of elements or shapes repeated in a recurring and regular arrangement.</td>
</tr>
<tr>
<td><strong>Rhythm</strong></td>
<td>A combination of elements repeated, but with variations.</td>
</tr>
<tr>
<td><strong>Emphasis</strong></td>
<td>A focal point created to be the part of an artwork to which the viewer's eyes are first attracted. Implies importance.</td>
</tr>
<tr>
<td><strong>Balance</strong></td>
<td>Refers to how the elements of art (line, shape, color, value, space, form, texture) relate to each other within the composition in terms of their visual weight to create visual equilibrium.</td>
</tr>
<tr>
<td><strong>Relief Printmaking</strong></td>
<td>A printmaking process that involves carving an image “in relief,” so that you cut away the part of the image that you do not want ink to adhere to (the “white” sections of the image) when applying ink to printing plate.</td>
</tr>
<tr>
<td><strong>Series (printmaking)</strong></td>
<td>A number of prints of a similar kind or related to one another.</td>
</tr>
<tr>
<td><strong>Water Soluble</strong></td>
<td>Able to be dissolved in water.</td>
</tr>
<tr>
<td><strong>Mixed Media</strong></td>
<td>The use of a variety of art media in a work of art.</td>
</tr>
<tr>
<td><strong>Transparency</strong></td>
<td>Being able to see through (or partially see through) one or more layers in an artwork.</td>
</tr>
<tr>
<td><strong>Opaque</strong></td>
<td>Not able to be seen through; not transparent.</td>
</tr>
</tbody>
</table>

**PowerPoint presentation and teacher demonstration/sample.**

- Evidence of vocabulary will be demonstrated in discussion of student artwork during critique as well as in written reflections on artmaking process on both midpoint and end of project reflection works.
**LESSON #1**

**Descriptive Lesson Title:**
Visual Possibilities: Jane Hammond creating a visual language through juxtaposition of imagery.

**Lesson Description:**
(Brief overview of learning objectives, instructional strategies, and learning tasks covered in this lesson)

Students will explore the concept of juxtaposition through an introduction to the contemporary artist Jane Hammond and her process of collecting images to create her own “visual lexicon” or language. Through a process of juxtaposing images from her lexicon, Jane Hammond creates fantastical artworks with no initial intent of creating meaning but explores and experiments with these images to develop artworks that imply a narrative.

Through looking and talking about the work of Jane Hammond and her collaboration with poet John Ashbery, the students will create an artwork based on a chosen title. Through a mind mapping activity, the students will develop ideas for imagery based on the chosen title, deciding on one central image to be printed. The students will make multiple prints of this image and then will start combining the various painting techniques introduced in class, experimenting with color, texture, and juxtaposition of other images created during the mind mapping activity to see how different images and mark making techniques can alter the meaning of the central image.

Lesson one will focus on symbolism and juxtaposition seen in Jane Hammond’s work. We will watch a video about her artmaking process and the collaboration between her and 44 titles provided her from poet John Ashbery that generated new artwork. We will look at and discuss some of her work focusing on the symbols she has collected over the years and how she uses them in her work and how she alters their meaning by playing with juxtaposition, color, scale, etc. The students will then be introduced to the Mixed media project and will be given the opportunity to choose a title from house paint samples collected from local hardware stores. This will give the students a jumping off point to start generating image ideas through a mind mapping activity.

**Materials:**
(Instructional, art making, and organizational materials required for this lesson)
- Powerpoint presentation- including task analysis for the day, video of Jane Hammond’s artmaking process,
- House paint samples with interesting titles (collected by teacher ahead of time)
- Paper for modeling mind mapping from title

**Relevant Assessments & Planned Feedback** (Initial, Formative, and/or Summative)
Informal/formative assessment through one on one discussions and assistance given where students may be struggling with brainstorming ideas.
Collaborative mind mapping for students that feel particularly stuck. Small class allows for community feel and may lend itself well to students helping students.
### LESSON #2

**Descriptive Lesson Title:**  
Personal Symbol – Relief Printmaking  

**Lesson Description:**  
(Brief overview of learning objectives, instructional strategies, and learning tasks covered in this lesson)

Lesson two will focus on review of what we have covered so far: vocabulary- symbolism, juxtaposition; mind maps working toward deciding on central image; Mixed media project- lesson objectives and expectations. In lesson two students will be introduced to relief printmaking process and how this process will be used to create the students chosen central image. We will discuss how artists can alter meaning through experimenting with multiple artmaking processes.

**Materials:**  
/Instructional, art making, and organizational materials required for this lesson)  
- Teacher samples of different printmaking processes  
- Teacher sample plate for demonstration  
- Relief printmaking materials- Easy cut plates, linoleum carving tools with different tips, table hooks for carving against, brayers, printmaking ink, plexiglass for rolling out ink, barren. 
- Mixed media paper

**Relevant Assessments & Planned Feedback** (Initial, Formative, and/or Summative)  
Informal & formative assessment- meeting with individual students to assess progress, address any questions/concerns, discuss next steps.

➡️ Workdays in between: Printing & working back into prints with other art mediums to alter meaning of image.

### LESSON #3

**Descriptive Lesson Title:**  
Midpoint Critique & Self Evaluation  

**Lesson Description:**  
(Brief overview of learning objectives, instructional strategies, and learning tasks covered in this lesson)

Lesson three will be a midpoint critique and self-evaluation. The students will be asked to answer the first two questions on the self-evaluation handout: What do you feel is working well? What do you feel needs work? This will help students think about their project so far and gives them an opportunity to think about what they might say about their own work before the critique takes place. We will review the handout, the lesson objective is listed for review, as well as a word bank of vocabulary that will help students think and talk about the artwork during the critique. We will discuss the meaning of constructive criticism and how a midpoint critique is a great way to get feedback from peers and maybe generate new ideas if you are feeling stuck.

**Materials:**  
/Instructional, art making, and organizational materials required for this lesson)  
Student artwork (in progress) taped to boards for display  
Midpoint Critique & Self-Evaluation handout

➡️ Workdays in between: reflect on midpoint critique & self-reflection. Work back into project.
**LESSON #4**

**Descriptive Lesson Title:**
Final Critique & Collaborative Print

**Lesson Description:**
(Brief overview of learning objectives, instructional strategies, and learning tasks covered in this lesson)

Lesson four will consist of a final critique in the form of a gallery walk. The students will leave comments in the form of peer feedback either by writing something positive, asking the student a question, or giving the student a suggestion on a piece of paper placed next to student artwork. Each student will then have time to read feedback about their work and complete the self-reflection questions provided on the handout. As one last review of the term juxtaposition, the students will create a collaborative print by bringing together their printing plates from the mixed media project. Through this student-led project the students will demonstrate what they have learned about juxtaposition, creating a composition, and the relief printing process.

**Materials:**
(Instructional, art making, and organizational materials required for this lesson)

- **Gallery Walk Materials:** End of Project Reflection handout, student artwork, Post-it notes for TAG activity.
- **Juxtaposition Activity/game:** Student printing plates, block printing ink, large pieces of printing/Bristol paper, brayers, table hooks, plexiglass for inking.

**Relevant Assessments & Planned Feedback** (Initial, Formative, and/or Summative)

Summative assessments End of Project Reflection handout as well as the rubric with written feedback to be discussed one-on-one once grade is determined.
Lesson 1 Instructional Material
PowerPoint Presentation (Includes link to Jane Hammond Video: Creating Collaged Monoprints at Paced Paper, 2012 (9.02 minutes)

Today’s Agenda
- A look at Jane Hammond, Lessons of images, Personal Visual Language
- Introduce Mixed Media project, Choose color samples/Title
- Mind Mapping, Brainstorm ideas

Visual Possibilities:
Creating a Visual Language

Jane Hammond
- American artist residing in New York
- Painter, Printmaker, Sculptor, Photographer
- Collaborated with poet John Ashbery & Raphael Rubinstein
- Constructed compositions several families of images, here Lessons: 276 images in total

Visual Literacy: the ability to interpret, negotiate, and make meaning from information presented in the form of imagery.

(Virtual) Lesson: The vocabulary of a person, language, or branch of knowledge, the complete set of meaningful units in a language.
A Room of One's Own
(Red Venice)
2013, hand-colored relief print with collage.

Sore Models #2, 1994

Man's Head: digitally printed image on canvas, oil, acrylic, colored pencil, ink, collage, 2013.

No title, multimedia: oil, ink, acrylic, digital print, and inkjet print on paper, 2012.
Mixed Media Project:

- Using a method similar to that of the collaboration between Jane Hammond/John Ashbery, the titles for your project will be determined by color sample tiles.
- You will create a mind map based on your chosen title to explore ideas for possible imagery that could be used in your project. Refer to the collection of images that we had talked about last week, can any of those relate to your title?
- We will be creating a Mixed Media project that will introduce printmaking as a tool to create a series or repetitive elements to your mixed media project, as well as watercolor and India Ink techniques that can be combined with your knowledge with using acrylic paints.

Getting started...

- Pick a color sample
- Mind Maping/Brainstorm ideas for imagery you will use
- If you brought a collection of images, let’s take a look, are there patterns, commonalities?
- Start selecting images

For Tomorrow:

- Research or collect images that may pertain to your title/image
- Introduction to India Ink & watercolor techniques
- Create a mind map of at least one image that you would like to use as a repeating image throughout your mixed media project.
Lesson 2 Instructional Material
PowerPoint Presentation

Today’s Agenda
- Review Mixed Media project & Expectations
- Printmaking - different types, making multiples, why we are using it for this project?
- Work time/Individual meetings
- From mixed media, choose the image that you want to use as a central image for your series.
- Start working on easy cut plates

Jane Hammond
276 images in her “Visual Lessons”
Constructed compositions using this Lessons of images
Juxtaposition of these images flows without preconceived meaning, more experimental in how imagery can read like a language.

Collaboration with Poet John Ashbery
44 titles to work from, More than 60 paintings/prints created

Paint Sample
Title to Mind
Map:
- Choose colors
- Randomly using words, images to generate a wide variety of possible ideas for imagery
- What else can we think of to add to the mood??
Mixed Media Project: Elasticity of Meaning

- Students will create a series of mixed media images utilizing a combination of 2 painting techniques (acrylic, watercolor, India ink) along with monoprintmaking of a central image.
- Students will create varied images based on ideas developed from titles chosen in class, developing a wide range of possible images to express these ideas.
- Easier way to create artwork utilizing and expanding upon the techniques and skills learned in class.
- Through peer and self-assessment, students will learn how to compile images to change their meaning.

Requirements...can choose to

- explore juxtaposition of images
- explore painting techniques to change meaning, mood of central image
- or both?

Creating a Series ...

Creating a Monotype Series of prints...

Relief Printmaking:
Cut away part of the image that you do not want ink to adhere to (the “white” sections of the image)

Lino Cuts Vs. Wood Cuts

What Now?

- Work-time/Individual meetings
- From mind maps, choose the image that you want to use as a central image for your series
- Start working on very cut plates (if this is new to you, practice carving on a small block)
Midpoint Self-Evaluation

Lesson Objective:
Students will create a series of mixed media images utilizing 2 painting techniques (acrylic, watercolor, India ink) and relief printmaking. Through exploration and combination of different art mediums students will learn how to manipulate images through juxtaposition or use of color and texture to change the meaning of their central image.

Words that may help you think and talk about your artwork:
Line  Shape  Color  Value  Texture  Form  Space  Balance  Contrast
Emphasis  Movement  Pattern  Rhythm  Unity & Variety  Juxtaposition
Symmetry/Asymmetry

Take a step back & look at your artwork so far...

What do you feel is working well?

What do you feel needs work?

Notes from midpoint critique:

What might be your next step?

What did you find interesting or inspiring about one of your peer’s work of art or approach to the assignment?

Teacher Feedback:
Lesson 4 Instructional Material
PowerPoint presentation

Today’s Agenda
- Gallery Walk Critique & Self Reflection
- Juxtaposition Collaboration Project
- Tomorrow: Stretching Canvases for Oil Painting

Gallery Walk Critique
- Set mixed media projects out on the tables.
- On the paper next to the artists work you can write something Positive, A Question, or A Suggestion. Write your initials next to your comments.
- Everyone should end up with a minimum of four comments about their work.

Juxtaposition Collaboration Project

Laurel Gonzalez (2010), Jean Thramboulidou

Describe: What do you see in this image? What’s happening? Let’s make a list.
Analyze: Does anything stand out to you as special, meaningful or significant? Does anything at this moment make you feel something else you have never felt?
Interpret: Based on your observations and analysis, what do you think the image is about?
Judge: “What do you think of this image?” Does the image convey a message? Does it make you feel something, think something, or do something that you have never done before?
End of Project Reflection

Name: ____________________________

Title of your piece:
Description of your artwork:

What did you feel was most successful about your artwork?

What art mediums did you explore for this project? (Watercolor, Acrylic, India ink, Relief Printmaking)

What is one technique from this project that you would like to use again in the future?

What aspect of your artwork would you like to improve? Why/how?

Following the mid-term critique, what changes did you make in your artmaking process, if any?

Gallery Walk Comments

1. ____________________________________________________________
2. ____________________________________________________________
3. ____________________________________________________________
4. ____________________________________________________________
5. ____________________________________________________________
6. ____________________________________________________________
7. ____________________________________________________________
8. ____________________________________________________________