

VISUAL ARTS 1 - WATERCOLOR AND INK - LESSON PLAN

RATIONALE

- In order to cultivate and hone the skills of creativity, students must push past their comfort zones. This lesson works in tandem with the Outside Drawing lesson to provide a wide breadth of experience for both realist observational drawing, and abstract Stream of consciousness drawing. The duality of these lessons ensure that students that are interested in either of these two camps of art making get an opportunity to create art that they can be satisfied with.
- The Ink & Watercolor medium provides this project with some much needed flexibility that comes with a loose medium like watercolor. This is contrasted with the very fine, very controlled medium like ink.

OBJECTIVES

1. Students will create a series of 3 pieces using watercolor and Ink.
2. Students will become familiar with the various techniques concerning watercolor painting.
3. Students will discuss the differences between observational and abstract art.
4. Students will have a discussion about their work and the work of their classmates during a critique at the end of the project.
5. Students will have a discussion about the work of Jackson Pollock and the idea of “automatic art” through the lens of Abstract Expressionism.
6. Students will address the idea of “Automatic Art” and explore the idea of Nonobjective Drawing.
7. Students will create nonobjective drawings during an exercise in class.

EQ

- What is Automatic Art, and how can we use this philosophy?
- What is the difference between observational and abstract art making?
- What philosophies did Willem DeKooning have about making art and accessibility?

STANDARDS

- Standard - 9.1.12.C
 - *Integrate and apply advanced vocabulary to the arts forms.*
- Standard - 9.2.12.C
 - *Relate works in the arts to varying styles and genre and to the periods in which they were created (e.g., Bronze Age, Ming Dynasty, Renaissance, Classical, Modern, Post-Modern, Contemporary, Futuristic, others).*
- Standard - 9.2.12.D
 - *Analyze a work of art from its historical and cultural perspective.*
- Standard - 9.2.12.L
 - *Identify, explain and analyze common themes, forms and techniques from works in the arts*
 - *Automatic Art*
 - *Abstract Expressionism*
 - *Nonobjective Drawing*
- Standard - 9.3.12.D
 - *Analyze and interpret works in the arts and humanities from different societies using culturally specific vocabulary of critical response.*

TOOLS/RESOURCES (Including Vocab)

- Jackson Pollock
- Willem De Kooning
- Pablo Picasso
- Watercolor
- Wet/Dry & Combinations
- Bleed
- Abstract Expressionism
- Automatic Art
- Abstract vs. Observational
- Ink, Line Weight

- Line
- Color
- Texture

INSTRUCTIONAL PROCEDURES

- Day 1 (OBJ 5)

- Introduction
 - The project will start with a short exercise concerning the idea of “Automatic Art”. We’ll start with a three part exercise concerning doing art without looking, using pure expression while we listen to music. We’ll listen to three pieces of music, and do expressive drawings that correspond to each of these pieces of music.
- Instruction
 - After the musical drawing exercise, we will have a discussion about Willem De Kooning, and the accessibility of art. We will look at “Interchange” by Willem De Kooning as one of the most expensive pieces of art ever sold in history. From there, we will discuss Jackson Pollock, arguably the most famous American Artist ever. We will talk about how the theory of “Automatic Art” can inform how you create work, and break down the barrier of creation that is so common among artists.
- Closure
 - At the end of class, we will share some of our musical drawings, and talk about them. We’ll discuss which pieces of music we think each piece pairs with, and discuss why we think that. This will introduce the idea of “Abstract Expressionism”, specifically the Expressionism aspect.
- Reflections
 - *What evidence did you collect to demonstrate that your students have met or are progressing towards the learning outcome?*

- Students were relatively engaged in the discussion about their non-objective exercise. Everyone actually did the drawing, and a discussion was possible about the differences.
- *What changes or adjustments had to be made during the lesson (justify those changes) to ensure students make adequate progress in meeting the learning objective?*
 - No changes were really needed. The focus of the presentation shifted from the core principles of abstract art, to the psychological method of non-objective drawing.
- *What changes will have to be made to the next lesson in order for students to be on pace in meeting the overall goal of the Lesson or Unit?*
 - A more engaging discussion about abstract expressionism, starting to delve into the world of art criticism would be useful. Engaging students in any capacity has been more difficult this year than in years past. A more physically active exercise might prove useful in getting students engaged.
- **Day 2 (OBJ 5,6,7)**
 - Introduction
 - As students come into class, everyone will get their sketchbooks out, and we will do a short 5 minute exercise on free drawing. We'll review the work of Jackson Pollock again, and talk about drawing without an objective (Nonobjective Drawing). This will be our first dive into nonobjective art. We'll take the time to force a drawing without prompting. We'll take the time to just DRAW freely for 5 straight minutes. Afterward, we'll look at each of our drawings, and see what representations we can find, and how we can avoid these moving forward.
 - Instruction

- After this drawing exercise, we will discuss the artistic movement of Abstract Expressionism. We will talk about Mark Rothko, Barnett Newman, “The Death of A Painting”, and the “Degenerate Art” exhibit. Briefly, we will talk about the social impact of Abstract Expressionism, but we will return to the artistic qualities after. As we discuss the movement, we’ll apply the philosophies of Abstract Expressionists to our own work, and talk about the difficulties we all faced with the first exercise we did in class. Finally, we will talk about the idea of “Subconscious” and how it applies to our creation.
- Closure
 - After the presentation, we will repeat the first exercise again, using the philosophies of the abstract expressionists to inform our processes. At the end of the class, we’ll prepare to get ready for our watercolor presentation the next class.
- Reflections
 - *What evidence did you collect to demonstrate that your students have met or are progressing towards the learning outcome?*
 - All three drawing exercises were completed, active discussion was mostly present.
 - *What changes or adjustments had to be made during the lesson (justify those changes) to ensure students make adequate progress in meeting the learning objective?*
 - So this whole day was retooled to relate more to the actual act of non-objective drawing, and the idea of Abstract Art. Art Brut took a center stage, which actually ended up helping quite a bit.
 - *What changes will have to be made to the next lesson in order for students to be on pace in meeting the overall goal of the Lesson or Unit?*

- So far, these two lessons have been successful, this one was paced a little better than the previous day, so I will use this method to pace day 1 for the next time.
- **Day 3 (OBJ 2)**
 - Introduction
 - The start of this class will be taken up by starting to gather supplies for our watercolor demonstration that will take place during class. We'll talk about exactly what everyone needs, and what everything is called. We'll discuss the necessity of each kind of supply. Once everyone has their own supplies, we will start the demonstration.
 - Instruction
 - After gathering their supplies, students will go through the Watercolor demonstration. We'll discuss the following techniques:
 - wet/wet
 - wet/dry
 - dry/dry
 - dry/wet
 - Salt
 - Wax resist
 - These techniques will be shown individually.
 - Closure (time permitting)
 - After the demonstration, students will have the opportunity to create a quick sheet, demonstrating their understanding of each of these techniques. As the class ends, we'll talk about the next steps of the project, and how to use the techniques we just learned to create inherent lines in a watercolor scape.
 - Reflections

- *What evidence did you collect to demonstrate that your students have met or are progressing towards the learning outcome?*
 - Everyone finished at least one piece, so that was good. I saw a few students using dry brush, which is the least intuitive for watercolor, so that shows that they picked up on the techniques.
- *What changes or adjustments had to be made during the lesson (justify those changes) to ensure students make adequate progress in meeting the learning objective?*
 - Presentation methods had to be changed pretty significantly, but that was a minor issue. I ended up having to ditch the Wax Resist and Salt methods for time and supply constraints with students at home.
- *What changes will have to be made to the next lesson in order for students to be on pace in meeting the overall goal of the Lesson or Unit?*
 - Hopefully we'll be in person next time I use this lesson, so there's a chance that I'll be able to do the wax resist and salt methods, but I'm thinking of leaving them out, as the project doesn't seem to suffer for the lack of them. It worked well, and gave students some extra time to work.

- **Day 4**

- Introduction
 - As students come into class, we'll start with a quick demonstration of the Ink Accenting to our watercolor papers we did the day prior. We'll discuss how to find the inherent lines and breaks in the watercolor scape, and how to accent these with lines of Sharpie or other ink markers. This will be a short discussion, introducing the project. We will talk about the project requirements, and then move on to the project creation.

- Instruction/Studio
 - Students will gather materials to begin working on their watercolor bases to draw ink on. Reminders will be given to be non objective, not depicting anything, but still doing your best to use many colors, and creating inherent lines that can be used to do an ink drawing. Students will have the rest of the class to work on these.
- Closure
 - Students will take the time to keep their collection together while they store them on the drying racks, and we'll briefly discuss the next steps of the assignment that will pick up next class.
- Reflections
 - *What evidence did you collect to demonstrate that your students have met or are progressing towards the learning outcome?*
 - Students were able to take the exercises that we did earlier in class, and apply that same thinking to this project. Walking around after the demo, it was clear that most students understood well enough to be on their way with no extra instruction.
 - *What changes or adjustments had to be made during the lesson (justify those changes) to ensure students make adequate progress in meeting the learning objective?*
 - I did have to move this lesson down a day to allow for some watercolor studio time. That's really it. No needed adjustments to instruction.
 - *What changes will have to be made to the next lesson in order for students to be on pace in meeting the overall goal of the Lesson or Unit?*
 - None, I feel like this went very well! (everyone is working, and so far, we have some good projects coming out.

- **Day 5-9**

- These will be studio days to work on the project. Both the watercolor portion and the ink portion should be completed during this time.
 - I switched this to day 4, 6,7,8,9, so we could have some time to work on watercolor abstracts before going in with Ink. Seemed to work well, students did their abstracts well, and many have completed 3 already.

- **Day 10-11**

- Introduction
 - We will start the class with a brief period of time to let each student decide how they want to display their set of pieces together. Students will be given a portion of the display wall to place their art, and it is up to them how they want to display it. While they are planning their display, students will be reminded about the work of Jackson Pollock and Mark Rothko. After everyone has hung their work on the wall, we will start a critique.
- Instruction
 - We will start with a critique of everyone's work. Each student will start by saying a few words about what their thought process was once they started working on the set of pieces. If they didn't really think about the process, we'll discuss why they may have set them up in the specific way they did, why they put them in the order they put them in. We'll discuss what we think of each of the sets, and how they might relate to the work of the abstract expressionists of the 1960's. This critique will most likely take 2 days to complete.
- Closure
 - Once the critique is finished, we will take a few minutes to make a nameplate for our pieces, and label our work in the hall, so people know

who created the work that is being displayed. Afterwards, we'll discuss the next project, and get ready to move on to the next class.

ADJUSTMENT

- Students will be assessed on the following:
 - Artistic Initiative
 - How much effort did they put into their non-objective abstract drawings?
 - Craftsmanship
 - How much care was taken in keeping the watercolor clean and taken care of? Are there torn edges or creases?
 - Use of Media
 - Were the watercolor techniques we went over in class used?
 - Interpretation of the Assignment
 - Were there inherent lines created, and utilized in the work? Was the work of the abstract expressionists considered when creating the work?
 - Design and Composition
 - Did students consider the outcome when planning their watercolor? Did they produce the full series?
- <https://docs.google.com/spreadsheets/d/12rXP7OBnPr6Z69s1ULSMwjPjynT7yIppJsT5IzFfcI/edit?usp=sharing>