A marble bust of the Empress Faustina the Younger, showing her face and upper torso. She is wearing a draped garment with a scalloped neckline. The sculpture is set against a dark background.

Visual Story Telling

Celina Guven

Marble portrait of the Empress Faustina the Younger, wife of the emperor Marcus Aurelius
- ca. A. D. 161-180
- Roman
- Marble
- Antonine Period

LESSON OVERVIEW

Title: Visual Story Telling

Grade Level or Course: 5th grade, maybe 4th grade

Generative Topic for Inquiry

Students will be introduced to how to critique each other's artwork and give relevant, meaningful, and respectful feedback to their peers to improve their work. Inspiration will be drawn from a number of past and contemporary art movements and subjects to encourage students to create work that they're passionate about. Students will also explore different ways of critiquing their own and their peers' works.

Students will also be introduced to how they can visually critique their environment with topics that they're passionate about, such as recycling, and food waste, and will eventually be introduced to how to visually express a story or an experience they've had. Lastly, students will come together and create a collaborative piece of art using ideas and themes they've come up with together as a whole. Each lesson will have a mini-lesson at the end where students are able to have open discussions with each other and their teacher about their work and give each other meaningful feedback for improvement.

Relevance for Learners

The relevance for this unit as a whole is to introduce how student can retrieve information about a topic through art via certain subject matters and context clues relevant to the art, the time that it was, and what materials were used. The relevance for this unit is also to allow students to begin to formulate their own opinions about the environment that they're in, and to compare and contrast that with their peers. Also, this unit will allow for students to learn how to visually tell stories, both individually and collaboratively.

Rationale Grounded in Contemporary Theories in Art Education

This unit allows for student-led discussions by and between each other in order to facilitate peer-based feedback. Part of this unit will allow for student-led critiques and peer-review of each others work.

Essential Questions

- **Overall Essential Questions**
 - How can we tell a story through art?
 - How can we give our peers effective feedback on their work so that they may improve?
- **Lesson 1**
 - How do we visually critique the world around us in an effective way that is clear to the viewer?
- **Lesson 2**
 - How can a story be told through art? How can the artist depict a story visually that the viewers may understand?
- **Lesson 3**
 - How can students collaborate to create a piece of art that makes a statement or a story?

Enduring Understandings

- Students will understand the basics of critiquing each other's work and discuss how to give meaningful feedback for improvement.
- This could include different strategies and methods of critiquing to see what the class is more comfortable doing in giving feedback.
- Students will take into account the different critiques and use whichever they feel comfortable with in small groups and as a whole class.

Lesson Goals

- Students will know how to effectively give their peers effective feedback.
- Students will be able to visually express a story, experience, and/or message.

Core Commitments

We're all artists

We're all learning

Don't be afraid to ask for help

Share Ideas

Be Patient

Stay on Task

But most importantly: HAVE FUN

Classroom Dynamics

HOMEWORK

If the project has not been completed in class, there is an option to complete it at home as “homework” if the student is able.

ART IS FOR EVERYONE, NOT JUST THE GOOD ONES

Art is so much more than becoming like one of the “great masters” - art is for everyone to experience and enjoy.

BEHAVE WELL IN THE CLASSROOM

Show your teacher respect. Show your classmates respect. Show your classroom respect. Follow directions accordingly, but don't be afraid to ask questions.

THE BENEFITS OF GROUP WORK

Group work can be a powerful technique to propel students, energize dynamic learning, and foster key basic reasoning

Relevant Artists

- **Lesson 1**

- **Banksy**

- British; b. 1974
- <http://www.banksy.co.uk/index.html>
- “Banksy is known for urban intervention that demonstrate irreverent wit and a biting political edge.”
- Critiques includes:
 - Consumerism
 - Political Authority
 - Terrorism
 - Status of art and its display
- <https://www.artsy.net/artist/banksy>



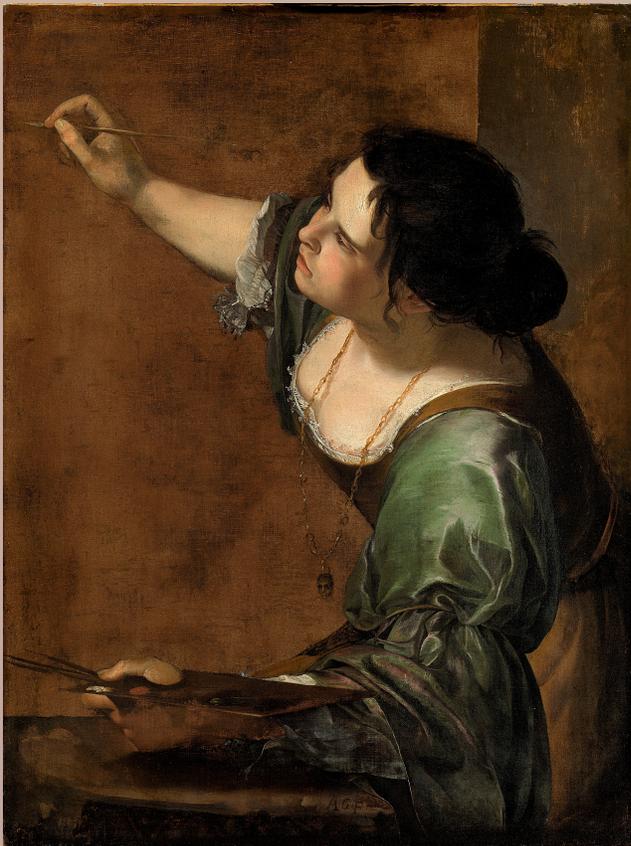
- *Trolley Hunters*, 2007 (left)
- *Get Out While You Can*, 2004 (bottom right)



- **Lesson 2**

- **Artemisia Gentileschi**

- Italy; 1593-1654(?) (Italian Baroque)
 - “First woman to gain membership to the Academy of the Arts of Drawing in 1616”
 - <https://www.nationalgallery.org.uk/artists/artemisia-gentileschi>
 - “Many of Gentileschi's paintings feature women from myths, allegories, and the Bible, including victims, suicides, and warriors.”
 - <https://artsandculture.google.com/entity/artemisia-gentileschi/m03bgcm?hl=en>
-
- *Self-Portrait as the Allegory of Painting (La Pittura)*, 1638
 - <https://www.artnews.com/feature/artemisia-gentileschi-most-famous-works-1202683190/>



- **Lesson 2**
- **O D Nilson, a/k/a Oscar D. Nilson**
 - “With assistance from specialized craftsmen and scientists we provide museums worldwide with 3D and 2D reconstructions of historical findings.”
 - <https://www.odnilsson.com/>
- *Gandalf the Gray*



- **Lesson 2**

- **Yinka Shonibare**

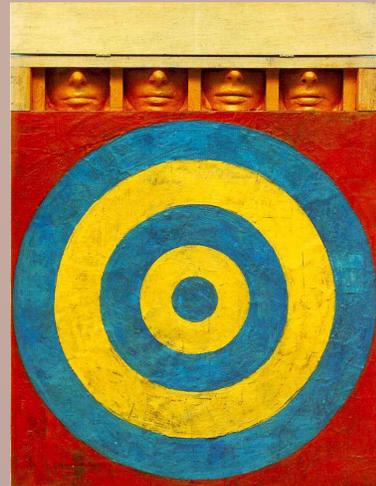
- British-Nigerian Artist
- “His interdisciplinary practice uses citations of Western art history and literature to question the validity of contemporary cultural and national identities within the context of globalisation. Through examining race, class and the construction of cultural identity, his works comment on the tangled interrelationship between Africa and Europe, and their respective economic and political histories.”
- <https://yinkashonibare.com/>
- *Fire Kid (Girl)*, 2020 (left)
- *Revolution Kid (Fox)*, 2012 (right)



- Lesson 3
- Famous Art Collaborations
 - <https://www.agora-gallery.com/advice/blog/2017/04/27/famous-art-collaborations/>
- Andy Warhol and Jean-Michel Basquiat: *A Crazy Art-World Marriage*
 - 1980-1986
 - Warhol usually painted first, Basquiat would come back in afterwards
 - *Olympic Rings*



- Jasper Johns and Robert Rauschenberg: *When Abstract Expressionists Meet*
 - American Neo-Dada Movement
 - *Target with Four Faces*



National and Georgia Visual Arts Standards

- **VA5.PR.1**
 - Plan and participate in appropriate exhibition(s) of works of art to develop identity of self as artist.
 - Prepare works of art for exhibition with signature, title, and artist statement.
 - Choose works of art to be displayed based on reflection and designated criteria.
- **VA5.PR.2**
 - Develop and maintain an individual portfolio of works of art.
- **VA5.RE.1**
 - Use a variety of approaches for art criticism and to critique personal works of art and the artwork of others to enhance visual literacy.
 - Interpret and evaluate works of art through thoughtful discussion and speculation about the mood, theme, and intentions of those who create works of art.
 - Explain how selected elements and principles of design are used in works of art to convey meaning.
 - Use a variety of approaches to engage in verbal and/or written art criticism.
 - Use a variety of strategies to critique, discuss, and reflect on personal works of art and the work of peers.

Unit Goals

Students Will Know

- Students will know how to verbalize and/or write critiques.
- Students will know how to visualize a story or experience.

Students Will Be Able To

- Students will be able to give constructive feedback to peers. Performance Tasks and Evidence of Understanding

Performance tasks include the student creating work that is based on some form of critique within their own environment, such as not liking homework and wanting less homework, or something broader, such as needing to recycle more. After creating their work, they will be introduced to how to effectively give and receive feedback on their work in order to improve via class discussions, small group critiques, and eventually a class-wide critique.

Check your Performance Tasks:

What is the Role of the Student? Where will your lessons fall on the continuum of teacher-centered to student-centered? Subject-centered? Are you giving students ample choice and voice?

The role of the student is a critic. They're to learn how to assess a work of art and figure out it's message via context clues within the art. The unit will begin as teacher-centered as far as initial instruction and initial critiques, and eventually be student-centered and student-led.

What is the role of the students in the art-making processes within this lesson?

The role of the student is the rebel and the story teller. In the first lesson, the student will have an opportunity to tell their peers something they're passionate about. In the second lesson, the student are visual story tellers and in the third lesson, all the students are able to come together as a class to create a piece of art about something they're all passionate about.

Important Vocabulary and Definitions

Critique: (noun) A detailed analysis and assessment of something

Story: (noun) An account of imaginary or real people and event told for entertainment

Theme: (noun) the subject of a talk, a piece of writing, a person's thoughts, or an exhibition; a topic

Collaborative: (adjective) produced or conducted by two or more parties working together

Preparation

- Students will receive their instructions on each lesson and will be advised on what materials they'd like to use for their projects

Clean-Up Process

- Each table is responsible for cleaning up their own table
 - If finished with their own table, students are encouraged to assist other students and their tables

Assessment

- **Students will be assessed on the following criteria via a numbered scale (1 being a low score, 5 being a high score)**
 - How well they followed directions
 - Creativity
 - Behavior in class
 - Participation in group and class discussions

Case Study Research

- This unit is heavily discussion based, mostly amongst students, with a basis of giving and receiving feedback from each other in all stages of creating an artwork.
 - Teacher involvement will be mostly for ensuring that they stay on task, and help generate ideas.
- Students who may have trouble focusing and staying on task, may receive slightly more specific instructions to ensure that they stay on task.
 - Adjustment to instructions may include having students pick from a group of pre-made prompts of common themes, ideas, and stories
 - Other adjustments may include
 - Translating instructions into different languages
 - Simplifying and slowing down instructions
- Regarding students with disabilities:
 - Students with disabilities should have and need the opportunity to have art class throughout their schooling.
 - Since each lesson requires an open discussion between students about what sorts of topics and stories they want to depict in their work, for students with disabilities, that aspect will be adjusted to introducing very simple and broad subjects matter for the students to pick from to depict from. Subject matter include, but are not limited to:
 - Animals
 - Nature
 - Toys

Lesson 1

Essential Question(s):

How do we visually critique the world around us in an effective way that is clear to the viewer?

Enduring Understanding(s):

The student will draw inspiration from past and current art, current events, and issues they're concerned about and learn to visually express it and critique it.

Goal(s):

The goal of this lesson is to introduce students to how artists currently and in the past have critiqued, asked questions, and voiced their opinions about the world around them. The goal is also to allow them to pick a topic that they are passionate about and challenge them to express it visually.

Performance Tasks:

- The students will receive a brief presentation on artists who are known to critique society or a particular topic, and how to identify different markers that would consider it a critique
 - Examples include works by Banksy in regards to consumerism
 - Yarn Bombing (in general and specific acts)
- The presentation would include different ways students could voice their opinions or concerns about the environments that they're in
 - This would allow for a brainstorming session with and between the students about what sort of work they could create to send a message to the viewer in a creative and visual way.
- After the presentation and brainstorming session, the students will begin creating a piece of art that has some sort of visual message about something that they're passionate about or have a strong opinion about, such as recycling more by creating an art piece of plastic bottle caps.
- At the completion of the art work, there would be a discussion by and between students about their work and if their work was well-executed - this discussion would be preferably student-led.

Lesson 2

Essential Question(s):

How can a story be told through art? How can the artist depict a story visually that the viewers may understand?

Enduring Understanding(s):

The student(s) with stories from their own experiences or stories that they're familiar with and be familiar with concepts of narrative art and similar concepts.

Goal(s):

The goal of this lesson is to allow students to translate a story visually so that it's understood by their peers and other viewers.

Performance Tasks:

- The students will be reminded of the previous lesson of creating art of things they're passionate about, and then be presented with how they could tell a story through art.
- Students will be introduced to artists such as Yinka Shonibare and Oscar D. Nilson and be presented with examples of narrative art.
- Through brainstorming and class and group discussions, students will decide and pick what story they want to depict.

Lesson 3

Essential Question(s):

How can students collaborate to create a piece of art that makes a statement or a story?

Enduring Understanding(s):

Students will collaborate on a class-wide art piece that will depict something that the students' interests and passions as a whole or tell a story.

Goal(s):

The goal of this lesson is to learn about collaborative art and public art.

Performance Tasks:

- Building off of the previous lessons, students will engage in a class wide discussion about collaborative art and public art and movement.
- Through brainstorming, the students will come up with a theme, idea, and/or story to depict and what type of materials they want to use.
- Once the class has come to a collective decision on what sort of collaborative art piece they want to do, they will begin working on their piece.

Lesson 3 Presentation



6

School Name

Art Class For Kids

With Teacher Celina Guven

The illustration shows a teacher with short brown hair, a blue beret, and a blue dress, holding a paint palette and a brush. She is standing next to a large pink sign that is pinned to a wall with a green pushpin. The sign contains the text 'School Name', 'Art Class For Kids', and 'With Teacher Celina Guven'. A small girl with curly brown hair and a yellow bow is peeking from behind the top right corner of the sign. There are also some flowers and a small brown animal at the bottom of the sign.



Today's Lesson

What We'll Talk About in Lesson 3

- What is collaborative art?

The illustration shows a girl with short brown hair, a purple bow, and a purple dress, with her hands clasped in front of her. To her left is a large green cloud containing the text 'Today's Lesson'. Above the cloud is a smiling sun with rays. Below the cloud are three flowers (red, yellow, and red). To the right of the girl are two butterflies (red and yellow).

What is Collaborative Art?

Collaborative art is art created by at least two people.

For example:

- Andy Warhol and Jean-Michel Basquiat
"Olympic Rings"



Brain Storm!

1. In your tables: make a list of ideas and topics
2. Each Table will pick one of the following as a collective
 - a. Table 1: Favorite Color
 - b. Table 2: Favorite Animal
 - c. Table 3: Favorite Hero
 - d. etc.



Work Time

1. Start drawing/painting your item
2. Once finished, add to the final, big piece of paper



Critique

- Once our artwork is finished: we'll hang it up for everyone in the class to see
- As a class, we'll answer the following questions about our work:
 1. What do you like about our work?
 2. What could we improve on?
 3. How would you change it? Why?
- Once everyone is finished, share with your table
- Once every table is finished, we'll share with the rest of the class
- Don't be afraid to ask questions

References

Marble portrait of the Empress Faustina the Younger, wife of the emperor Marcus Aurelius. Metmuseum.org. (n.d.). Retrieved November 20, 2022, from <https://tinyurl.com/3a7xwnwb>

The MET collection. (n.d.). www.metmuseum.org. Retrieved November 20, 2022, from <https://www.metmuseum.org/art/the-collection>