Visual Arts Curriculum

Grade 7: Unit Five

Outsider/Found Art Sculpture
Course Description

The seventh grade art class is a year-long course focusing on the theme of Growth and Transformation. The main focus of this course is to introduce materials to our students providing them with a foundation skill set to communicate themselves visually through a variety of materials. Through the exploration and manipulation of a variety of medias such as paper collage, sculpture (found materials, clay, wire, wood) drawing, and painting we hope to inspire and foster students interest in visual arts.
<table>
<thead>
<tr>
<th>Unit</th>
<th>Activity</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Drawing</td>
<td>9 weeks</td>
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<tr>
<td>2</td>
<td>Painting</td>
<td>9 weeks</td>
</tr>
<tr>
<td>3</td>
<td>Clay (self-drying or kiln-fired)</td>
<td>6 weeks</td>
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<tr>
<td>4</td>
<td>Collage &amp; Book-making</td>
<td>8 weeks</td>
</tr>
<tr>
<td>5</td>
<td>Outsider/Found Art Sculpture</td>
<td>8 weeks</td>
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</tbody>
</table>
## Educational Technology Standards

### 8.2.8.A.2, 8.2.8.B.2, 8.2.8.C.1, 8.2.8.C.7, 8.2.8.D.1

- **Creativity and Innovation**
  - Students demonstrate creative thinking, construct knowledge, and develop innovative products and processes using technology.
  - Apply existing knowledge to generate new ideas, products, or processes
  - Create original works as a means of personal or group expression
  - Use models and simulations to explore complex systems and issues
  - Identify trends and forecast possibilities

- **Critical Thinking, Problem Solving, Decision Making**
  - Students use critical thinking skills to plan and conduct research, manage projects, solve problems, and make informed decisions using appropriate digital tools and resources.
  - Identify and define authentic problems and significant questions for investigation
  - Plan and manage activities to develop a solution or complete a project
  - Collect and analyze data to identify solutions and/or make informed decisions
  - Use multiple processes and diverse perspectives to explore alternative solutions

(from [http://www.iste.org](http://www.iste.org))
# Career Ready Practices

Career Ready Practices describe the career-ready skills that all educators in all content areas should seek to develop in their students. They are practices that have been linked to increase college, career, and life success. Career Ready Practices should be taught and reinforced in all career exploration and preparation programs with increasingly higher levels of complexity and expectation as a student advances through a program of study.

<table>
<thead>
<tr>
<th>CRP1. Act as a responsible and contributing citizen and employee</th>
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<tbody>
<tr>
<td>Career-ready individuals understand the obligations and responsibilities of being a member of a community, and they demonstrate this understanding every day through their interactions with others. They are conscientious of the impacts of their decisions on others and the environment around them. They think about the near-term and long-term consequences of their actions and seek to act in ways that contribute to the betterment of their teams, families, community and workplace. They are reliable and consistent in going beyond the minimum expectation and in participating in activities that serve the greater good.</td>
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<table>
<thead>
<tr>
<th>CRP2. Apply appropriate academic and technical skills.</th>
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<tbody>
<tr>
<td>Career-ready individuals readily access and use the knowledge and skills acquired through experience and education to be more productive. They make connections between abstract concepts with real-world applications, and they make correct insights about when it is appropriate to apply the use of an academic skill in a workplace situation.</td>
</tr>
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<table>
<thead>
<tr>
<th>CRP3. Attend to personal health and financial well-being.</th>
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</thead>
<tbody>
<tr>
<td>Career-ready individuals understand the relationship between personal health, workplace performance and personal well-being; they act on that understanding to regularly practice healthy diet, exercise and mental health activities. Career-ready individuals also take regular action to contribute to their personal financial wellbeing, understanding that personal financial security provides the peace of mind required to contribute more fully to their own career success.</td>
</tr>
</tbody>
</table>
Career Ready Practices

**CRP4. Communicate clearly and effectively and with reason.**
Career-ready individuals communicate thoughts, ideas, and action plans with clarity, whether using written, verbal, and/or visual methods. They communicate in the workplace with clarity and purpose to make maximum use of their own and others’ time. They are excellent writers; they master conventions, word choice, and organization, and use effective tone and presentation skills to articulate ideas. They are skilled at interacting with others; they are active listeners and speak clearly and with purpose. Career-ready individuals think about the audience for their communication and prepare accordingly to ensure the desired outcome.

**CRP5. Consider the environmental, social and economic impacts of decisions.**
Career-ready individuals understand the interrelated nature of their actions and regularly make decisions that positively impact and/or mitigate negative impact on other people, organization, and the environment. They are aware of and utilize new technologies, understandings, procedures, materials, and regulations affecting the nature of their work as it relates to the impact on the social condition, the environment and the profitability of the organization.

**CRP6. Demonstrate creativity and innovation.**
Career-ready individuals regularly think of ideas that solve problems in new and different ways, and they contribute those ideas in a useful and productive manner to improve their organization. They can consider unconventional ideas and suggestions as solutions to issues, tasks or problems, and they discern which ideas and suggestions will add greatest value. They seek new methods, practices, and ideas from a variety of sources and seek to apply those ideas to their own workplace. They take action on their ideas and understand how to bring innovation to an organization.

**CRP7. Employ valid and reliable research strategies.**
Career-ready individuals are discerning in accepting and using new information to make decisions, change practices or inform strategies. They use reliable research process to search for new information. They evaluate the validity of sources when considering the use and adoption of external information or practices in their workplace situation.
## Career Ready Practices

**CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.**

Career-ready individuals readily recognize problems in the workplace, understand the nature of the problem, and devise effective plans to solve the problem. They are aware of problems when they occur and take action quickly to address the problem; they thoughtfully investigate the root cause of the problem prior to introducing solutions. They carefully consider the options to solve the problem. Once a solution is agreed upon, they follow through to ensure the problem is solved, whether through their own actions or the actions of others.

**CRP9. Model integrity, ethical leadership and effective management.**

Career-ready individuals consistently act in ways that align personal and community-held ideals and principles while employing strategies to positively influence others in the workplace. They have a clear understanding of integrity and act on this understanding in every decision. They use a variety of means to positively impact the directions and actions of a team or organization, and they apply insights into human behavior to change others’ action, attitudes and/or beliefs. They recognize the near-term and long-term effects that management’s actions and attitudes can have on productivity, morals and organizational culture.

**CRP10. Plan education and career paths aligned to personal goals.**

Career-ready individuals take personal ownership of their own education and career goals, and they regularly act on a plan to attain these goals. They understand their own career interests, preferences, goals, and requirements. They have perspective regarding the pathways available to them and the time, effort, experience and other requirements to pursue each, including a path of entrepreneurship. They recognize the value of each step in the education and experiential process, and they recognize that nearly all career paths require ongoing education and experience. They seek counselors, mentors, and other experts to assist in the planning and execution of career and personal goals.

**CRP11. Use technology to enhance productivity.**

Career-ready individuals find and maximize the productive value of existing and new technology to accomplish workplace tasks and solve workplace problems. They are flexible and adaptive in acquiring new technology. They are proficient with ubiquitous technology applications. They understand the inherent risks-personal and organizational-of technology applications, and they take actions to prevent or mitigate these risks.
## Career Ready Practices

**CRP12. Work productively in teams while using cultural global competence.**
Career-ready individuals positively contribute to every team, whether formal or informal. They apply an awareness of cultural difference to avoid barriers to productive and positive interaction. They find ways to increase the engagement and contribution of all team members. They plan and facilitate effective team meetings.
## Differentiated Instruction

**Accommodate Based on Students Individual Needs: Strategies**

<table>
<thead>
<tr>
<th>Time/General</th>
<th>Processing</th>
<th>Comprehension</th>
<th>Recall</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Extra time for assigned tasks</td>
<td>• Extra Response time</td>
<td>• Precise step-by-step directions</td>
<td>• Teacher-made checklist</td>
</tr>
<tr>
<td>• Adjust length of assignment</td>
<td>• Have students verbalize steps</td>
<td>• Short manageable tasks</td>
<td>• Use visual graphic organizers</td>
</tr>
<tr>
<td>• Timeline with due dates for reports and projects</td>
<td>• Repeat, clarify or reword directions</td>
<td>• Brief and concrete directions</td>
<td>• Reference resources to promote independence</td>
</tr>
<tr>
<td>• Communication system between home and school</td>
<td>• Mini-breaks between tasks</td>
<td>• Provide immediate feedback</td>
<td>• Visual and verbal reminders</td>
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<tr>
<td>• Provide lecture notes/outline</td>
<td>• Provide a warning for transitions</td>
<td>• Small group instruction</td>
<td>• Graphic organizers</td>
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<tr>
<td>• Reading partners</td>
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<td>• Emphasize multi-sensory learning</td>
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</tbody>
</table>

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<thead>
<tr>
<th>Assistive Technology</th>
<th>Tests/Quizzes/Grading</th>
<th>Behavior/Attention</th>
<th>Organization</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Computer/whiteboard</td>
<td>• Extended time</td>
<td>• Consistent daily structured routine</td>
<td>• Individual daily planner</td>
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<tr>
<td>• Tape recorder</td>
<td>• Study guides</td>
<td>• Simple and clear classroom rules</td>
<td>• Display a written agenda</td>
</tr>
<tr>
<td>• Spell-checker</td>
<td>• Shortened tests</td>
<td>• Frequent feedback</td>
<td>• Note-taking assistance</td>
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<tr>
<td>• Audio-taped books</td>
<td>• Read directions aloud</td>
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<td>• Color code materials</td>
</tr>
</tbody>
</table>
## Enrichment

Accommodate Based on Students individual Needs: Strategies

- Adaption of Material and Requirements
- Evaluate Vocabulary
- Elevated Text Complexity
- Additional Projects
- Independent Student Options
- Projects completed individual or with Partners
- Self Selection of Research
- Tiered/Multilevel Activities
- Learning Centers
- Individual Response Board
- Independent Book Studies
- Open-ended activities
- Community/Subject expert mentorships
Assessments

Suggested Formative/Summative Classroom Assessments

- Timelines, Maps, Charts, Graphic Organizers
- Unit Assessments, Chapter Assessments, Quizzes (art history content, elements and principles content)
- Critiques/Reflection time
- Accountable Talk, Debate, Oral Report, Role Playing, Think Pair, and Share
- Projects, Portfolio, Presentations, Prezi, Gallery Walks
- Homework
- Essays, Short Answers
- Thumbnail sketches, Blueprints, Timelines, Maps, Charts, Graphic Organizers
- Artists statements
- Rubrics
New Jersey Core Curriculum Content Standards (NJCCCS):

 1.3.8.D.2

Content Statement: Themes in art are often communicated through symbolism, allegory, or irony. There are a wide variety of art mediums, each having appropriate tools and processes for the production of artwork. Fluency in these mediums, and the use of the appropriate tools associated with working in these mediums, are components of art-making.

Cumulative Progress Indicator: Apply various art media, art mediums, technologies, and processes in the creation of allegorical, theme-based, two- and three-dimensional works of art, using tools and technologies that are appropriate to the theme and goals.

 1.3.8. D.3

Content Statement: The classification of art into various art genres depends on the formal aspects of visual statements (e.g., physical properties, theoretical components, cultural context). Many genres of art are associated with discipline-specific arts terminology.

Cumulative Progress Indicator: Identify genres of art (including realism, abstract/nonobjective art, and conceptual art) within various contexts using appropriate art vocabulary, and solve hands-on visual problems using a variety of genre styles.

 1.3.8.D.4

Content Statement: Universal themes exist in art across historical eras and cultures. Art may embrace multiple solutions to a problem.

Cumulative Progress Indicator: Delineate the thematic content of multicultural artworks, and plan, design, and execute multiple solutions to challenging visual arts problems, expressing similar thematic content.

 1.4.8.A.1

Content Statement: Contextual clues to artistic intent are embedded in artworks. Analysis of archetypal or consummate works of art requires knowledge and understanding of culturally specific art within historical contexts.
Cumulative Progress Indicator: Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art

- **1.4.8. B.2**

**Content Statement:** Visual fluency is the ability to differentiate formal and informal structures and objectively apply observable criteria to the assessment of artworks, without consideration of the artist.

Cumulative Progress Indicator: Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art.

- **1.4.8. B.3**

**Content Statement:** Universal elements of art and principles of design apply equally to artwork across cultures and historical eras.

Cumulative Progress Indicator: Compare and contrast examples of archetypal subject matter in works of art from diverse cultural contexts and historical eras by writing critical essays.

- **1.3.8.D.1**

**Content Statement:** The creation of art is driven by the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement.

Cumulative Progress Indicator: Incorporate various art elements and the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement in the creation of two- and three-dimensional artworks, using a broad array of art media and art mediums to enhance the expression of creative ideas (e.g., perspective, implied space, illusionary depth, value, and pattern).

- **1.3.8. D.5**

**Content Statement:** Each of the many genres of art is associated with discipline-specific arts terminology and a stylistic approach to art-making.

Cumulative Progress Indicator: Examine the characteristics, thematic content, and symbolism found in works of art from diverse cultural and historical eras, and use these visual statements as inspiration for original artworks.
1.2.8.A.3

Content Statement: The arts reflect cultural mores and personal aesthetics throughout the ages.

Cumulative Progress Indicator: Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.
Interdisciplinary Connections

Mathematics
Ratios and Proportional Relationships
• Analyze proportional relationships and use them to solve real-world and mathematical problems.
The Number System
• Apply and extend previous understandings of operations with fractions to add, subtract, multiply, and divide rational numbers.
Expressions and Equations
• Use properties of operations to generate equivalent expressions.
• Solve real-life and mathematical problems using numerical and algebraic expressions and equations.
Geometry
• Draw, construct and describe geometrical figures and describe the relationships between them.
• Solve real-life and mathematical problems involving angle measure, area, surface area, and volume.
Statistics and Probability
• Use random sampling to draw inferences about a population.
• Draw informal comparative inferences about two populations.
• Investigate chance processes and develop, use, and evaluate probability models.
Mathematical Practices
  Make sense of problems and persevere in solving them.
  Reason abstractly and quantitatively.
  Construct viable arguments and critique the reasoning of others.
  Model with mathematics.
  Use appropriate tools strategically.
  Attend to precision.
  Look for and make use of structure.
  Look for and express regularity in repeated reasoning.

English Language Arts
Key Ideas and Details:
CCSS.ELA-LITERACY.RL.7.1
Interdisciplinary Connections

Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
CCSS.ELA-LITERACY.RL.7.2
Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.
CCSS.ELA-LITERACY.RL.7.3
Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).
Craft and Structure:
CCSS.ELA-LITERACY.RL.7.4
Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.
CCSS.ELA-LITERACY.RL.7.5
Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning
CCSS.ELA-LITERACY.RL.7.6
Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.
Integration of Knowledge and Ideas:
CCSS.ELA-LITERACY.RL.7.7
Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).
CCSS.ELA-LITERACY.RL.7.8
(RL.7.8 not applicable to literature)
CCSS.ELA-LITERACY.RL.7.9
Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.
Range of Reading and Level of Text Complexity:
CCSS.ELA-LITERACY.RL.7.10
By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.
**Grade:** Seven  

**Unit:** Five  

**Topic:** Outsider/Found Art Sculpture  

**Description:** Outsider Art/Folk Art is a serious genre of art, but not always represented as such or perceived as such. Artists will explore found materials in the way that some Outsider Artists have/do and can create collaborative art objects inspired by their own biographies as well as Outsider Artists.

<table>
<thead>
<tr>
<th>NJDOE Student Learning Objective</th>
<th>Essential Questions</th>
<th>Skills</th>
<th>Resources</th>
<th>Sample Activities</th>
</tr>
</thead>
</table>
| Artist scholars will be introduced to outsider art as a genre and learn what constitutes an outsider piece of art.  
• What does the word *folk* mean? | • Artists will enhance their collaboration skills while working in groups to develop an understanding of folk/outsider art. | **Images:**  
Clementine Hunter: http://www.gilleysgallery.com/Artist-Detail.cfm?ArtistsID=672  
Leonard Knight: http://www.salvationmountain.us  
-Reading about Outsider Art  
-Looking and discussing examples of Outsider Art  
-Group work to discuss if their image is Outsider Art, then present their finding to the class who might agree or disagree  
-Large group discussion  
-Gallery walk with reproductions hung on the wall and students can vote whether they think it’s Outsider Art underneath the
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<td>Websites:</td>
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<td>American Folk Art Museum (<a href="http://folkartmuseum.org">http://folkartmuseum.org</a>)</td>
<td>image</td>
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<td>Heidelberg Project <a href="http://www.tyreeguyton.com">http://www.tyreeguyton.com</a></td>
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<td></td>
<td>Literary Links:</td>
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<td></td>
<td>Clementine Hunter:</td>
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<td></td>
<td>American Folk Artist by James Wilson</td>
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<td>Magic Trash by J. H. Shapiro</td>
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<td>Art From Her Heart by Kathy Whitehead and Shane Evans</td>
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<tr>
<td>Artist scholars will present their findings from the previous class about Outsider Art. Presenters and audience members will</td>
<td>• What makes something folk art/Outsider art?</td>
<td>• Artists will enhance their collaboration skills while working in groups to develop an understanding of</td>
<td>Images:</td>
<td>Appendix I &amp; J</td>
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<td>Henry Darger: <a href="http://officialhenrydarger.com">http://officialhenrydarger.com</a></td>
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<td>NJDOE Student Learning Objective</td>
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</table>
| Artist scholars will plan and prep their final collaborative found art/folk art projects. | • How can we make artwork inspired by a genre of art that is made by untrained artists while they are creating their pieces in art class?  
• Artists will learn that art continues to be around us everywhere and when we really open our eyes, no matter who we are, we can make art and see it. | | Literary Links: Outsider Art by Roger Cardinal | Appendix K  
- Make a throne like James Hampton’s throne (in the collection of the Smithsonian)  
- Choose from a limited amount of found materials to create a 2D or 3D art object |
<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>1.3.8.D.5, 1.3.8.D.6</td>
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<tr>
<td>Artist scholars will continue to work on their Outsider Art inspired collaborative projects.</td>
<td>- How can we combine two stories into one art piece?</td>
<td>- Artists will learn to use a variety of materials while they demonstrate an understanding of narrative content meaning, construction, balance, and movement.</td>
<td>Images: Louise Nevelson: <a href="http://www.louisenevelsonfoundation.org">http://www.louisenevelsonfoundation.org</a> Joseph Cornell: <a href="http://www.josephcornellbox.com">http://www.josephcornellbox.com</a></td>
<td>Use an unlimited amount of the same found material (i.e. cardboard, corrugated cardboard, plastic bags, plastic containers, paper, plastic bottles, etc.) to create an art object.</td>
</tr>
<tr>
<td>Artist scholars will finish their Outsider Art inspired collaborative projects. (3 days)</td>
<td>- How can we use emphasis to point the viewer to a significant part of our piece?</td>
<td>- Artists will finish their collaborative projects demonstrating an understanding of emphasis.</td>
<td>Images Degas (used found objects from his studio under his plaster casts): <a href="http://www.metmuseum.org/toah/hd/dgsb/hd_dgsb.htm">http://www.metmuseum.org/toah/hd/dgsb/hd_dgsb.htm</a> Websites:</td>
<td>Work collaboratively to finish art objects. -Get feedback from neighboring group on narrative: Can you tell what our piece is about? How do you think it could be better? Where do your eyes travel</td>
</tr>
<tr>
<td>NJDOE Student Learning Objective</td>
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<td>Sample Activities</td>
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<td>1.2.8.A.2, 1.2.8.A.3, 1.3.8.D.1, 1.3.8.D.2, 1.3.8.D.3, 1.3.8.D.4, 1.3.8.D.5, 1.3.8.D.6</td>
<td>Why is it so important for artists to write and talk about their work in articulate and sensitive ways?</td>
<td>Artists will continue to build on their writing and literacy skills. They will complete an artist statement and use visual literacy language to participate in a class critique.</td>
<td>Degas’s and found objects: <a href="http://www.smithsonianmag.com/arts-culture/degas-and-his-dancers-79455990/">http://www.smithsonianmag.com/arts-culture/degas-and-his-dancers-79455990/</a></td>
<td>throughout the piece? Is there movement?</td>
</tr>
<tr>
<td>Artist scholars will write their artist statements and participate in a critique.</td>
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<td>Gallery walk with feedback forms underneath</td>
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</tbody>
</table>
| NJDOE: 1.4.8.A.1, 1.4.8.A.2, 1.4.8.A.3, 1.4.8.A.4, 1.4.8.A.5, 1.4.8.A.6, 1.4.8.A.7 | | Appendix D & E: forms for artist statement and critique | -Small group critiques instead of whole class critique
-School show of work with “compliment” post-its so the whole school community can write compliments about the work. |
### Unit Vocabulary

- Outsider art
- Folk art
- Art
- Found materials
- Recycle
- Collaborate
- Emphasis
- Unity
- Movement
<table>
<thead>
<tr>
<th>Unit Project (Choose 1)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Project (Suggested)</strong></td>
</tr>
<tr>
<td>Collaborative Outsider Art object based on an event that changed your life</td>
</tr>
<tr>
<td>-Create a sculpture that demonstrates: asymmetrical balance, movement, unity through color and form</td>
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</tbody>
</table>
APPENDIX D:  
WRITING YOUR ARTIST STATEMENT

On a lined sheet of paper, you will write your Artist Statement by following the steps below. Number each task, but just write your answer, and not the question.

For homework, you’ll type it up in paragraph form (omit the numbers) and print it.

1. Take three minutes and think about why you did what you did. Make a list of as many words possible that come to mind. Even if you think it might not fit the category, write it anyway. (Minimum 15 words)

2. Take three more minutes to explain why you chose this topic. (Minimum 3 sentences)

3. Take another three minutes to write down your favorite part about the drawing. Explain why it’s your favorite part. (Minimum 3 sentences)

4. When people see my work, I’d like them to ______________. (Minimum 3 sentences)

5. I think My Community Map Drawing is successful/not successful (choose one) because... (Minimum 3 sentences)

6. What can you do now that you could not do before you experienced this book-making unit? (Minimum 3 sentences)

7. According to your grading rubric for this unit, you were responsible for considering the following categories: design/composition, color choices, personal connection to community and The Giver, drawing skill, content, and creativity. Write at least 5 sentences explaining how you successfully achieved these goals. You need to reference your rubric for this section.

8. How did you consider The Giver in your drawing? Use specific examples from The Giver and your drawing. Choose two things your drawing has in common with The Giver and two ways your drawing contrasts with The Giver. (Minimum 4 sentences)
APPENDIX E: Group Critique Form

**Directions:** You will get a drawing made by a peer, chosen at random, to professionally critique today.

- Once you have the drawing in front of you, you’ll stand/sit in front of it for 1 minute timed.
- Choose at least one item from each box on the left (check it off) and explain your answer in the box to the right.

<table>
<thead>
<tr>
<th>ART HABITS OF DISCUSSION OPTIONS</th>
<th>EXPLANATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>DESCRIPTION: Describe what you see.</td>
<td></td>
</tr>
<tr>
<td>_ Describe the artist's use of color. Comment on the artist’s palette, value, intensity, etc.</td>
<td></td>
</tr>
<tr>
<td>_ How has the artist applied the material(s) he/she utilized?</td>
<td></td>
</tr>
<tr>
<td>_ Describe the texture, lines, and shapes in the work.</td>
<td></td>
</tr>
<tr>
<td>ANALYSIS: Analyze what you see.</td>
<td></td>
</tr>
<tr>
<td>_ Is your eye drawn to any particular area of the drawing?</td>
<td></td>
</tr>
<tr>
<td>_ How does your eye travel through the piece of art?</td>
<td></td>
</tr>
<tr>
<td>_ Is there an element that stands out in the composition?</td>
<td></td>
</tr>
<tr>
<td>_ Is the composition balanced?</td>
<td></td>
</tr>
<tr>
<td>INTERPRETATION: Interpret what you see.</td>
<td></td>
</tr>
<tr>
<td>_ What kind of mood or feeling do you get from the drawing?</td>
<td></td>
</tr>
<tr>
<td>_ If you could imagine yourself within the object, how might you feel?</td>
<td></td>
</tr>
<tr>
<td>_ Choose a figure in the work. Pretend that you are he/she, how might you feel?</td>
<td></td>
</tr>
<tr>
<td>_ What sounds would you hear?</td>
<td></td>
</tr>
<tr>
<td>JUDGMENT: Form a judgment about what you see. Remember to be empathetic in your answers here.</td>
<td></td>
</tr>
<tr>
<td>_ Why is it interesting or not interesting to you?</td>
<td></td>
</tr>
<tr>
<td>_ What do you like or dislike about the work?</td>
<td></td>
</tr>
<tr>
<td>_ Does it make you think of something else that you’ve seen before? What?</td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX E:

<table>
<thead>
<tr>
<th>You will be graded on the following</th>
<th>Excellent</th>
<th>Average</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Listen carefully, while looking at the work that is being presented.</td>
<td>100% of the time you listened and looked while work was presented</td>
<td>Most of the time you listened and looked while work was presented</td>
<td>You did not listen or look while work was presented</td>
</tr>
<tr>
<td>2. Your comments should be about one of the criteria on the Critique Form rubric.</td>
<td>100% of your comments were about something on the form</td>
<td>Most of your comments were about something on the form</td>
<td>You did not make comments about something on the form</td>
</tr>
<tr>
<td>3. You showed STARS (sit up straight, track the speaker, always do your work &amp; be on task, respect at all times, smile) during and between presentations.</td>
<td>You showed STARS during and between presentations 100% of the time</td>
<td>You showed STARS during and between presentations most of the time</td>
<td>You did not show STARS during and between presentations</td>
</tr>
<tr>
<td>4. You made three or more comments.</td>
<td>Yes, you made 3 or more comments.</td>
<td></td>
<td>No, you did not make 3 or more comments.</td>
</tr>
</tbody>
</table>
APPENDIX E:

Presenter Responsibilities

1. Presenter will have a total of two and a half minutes to present on the work they critiqued.
2. As the presenter, choose two things from your Critique Form to discuss.
3. Without reading directly from your Critique Form worksheet, discuss those two things.
4. You should be mindful of the time and take no longer than one minute to present your opinions.
5. After you’re done with your own opinions, you will open the floor to your peers for comments by saying, “Any comments?”

Audience Responsibilities

5. Listen carefully, while looking at the work that is being presented.
6. If you come up with a comment to make, write a note to yourself below on this worksheet.
7. Your comments should be about one of the criteria on the Critique Form rubric.
8. You will be given a participation grade based on your participation during the critique.
9. You can also, as always, receive shout-outs for very insightful comments.
APPENDIX I: Outsider Art I

Directions: Look at your reproduction for **two minutes** and answer the questions that follow silently and in **6 minutes**.

1. Do you think this is a work of folk art? Did a self taught artist create this? What visual clues inform your opinion?

2. Consider your object as a primary source that can tell us about the time and place in which it was made. What story does it tell? Consider the materials the artist has used, what the object documents, and any narrative depicted in the object.

3. Read the background information included with your reproduction.

4. After learning background information about each artwork and its creator, has your opinion changed about whether or not it is folk art? Why or why not?
More Directions: After you’ve answered the questions individually, your group will discuss your answers and write them down to share. Choose one person to act as a scribe and take notes in bulleted list form on the large paper. I will remind you of the time, but your group will get a timer as well. One person should keep track of the time.

1. You have 6 minutes to discuss your answers to question #1. Each person should talk for a minute.
2. You have 6 minutes to discuss your answers to question #2. Each person should talk for a minute.
3. You have 6 minutes to discuss your answers to question #4. Each person should talk for a minute.
APPENDIX J: Outsider Art II

Presenter Responsibilities

1. Choose one person in your group to present on behalf of the entire group.
2. Presenter will have a total of six minutes to present on the work they discussed.
3. Share your group’s answers to:
   a. Whether or not you think it is a work of folk art?
   b. What story does your group think it tells?
   c. After learning background information about the artwork and its creator, did your group’s opinion change about whether or not it is folk art? Why or why not?
4. Without reading directly from your group’s notes, discuss those three things.
5. You should be mindful of the time and take no longer than 4 minutes to present your opinions.
6. After you’re done with your own opinions, you will open the floor to your peers for comments by saying, “Any comments?”

Audience Responsibilities

1. Listen carefully, while looking at the work that is being presented.
2. If you come up with a comment to make, write a note to yourself below on this worksheet.
3. Your comments should be about one of the questions above.
4. You will be given a participation grade based on your participation during the presentation.
5. You can also, as always, receive shout-outs for very insightful comments.
REFLECTIONS

After each presentation, answer the following questions:

**Presentation 1**

1. Artwork discussed was
   
2. I agree/disagree that this is folk art because
   
3. One new thing I learned through this presentation was
Presentation 2
1. Artwork discussed was

2. I agree/disagree that this is folk art because

3. One new thing I learned through this presentation was

Presentation 3
1. Artwork discussed was

2. I agree/disagree that this is folk art because

3. One new thing I learned through this presentation was
**Presentation 4**

1. Artwork discussed was

2. I agree/disagree that this is folk art because

3. One new thing I learned through this presentation was

**Presentation 5**

1. Artwork discussed was

2. I agree/disagree that this is folk art because
3. One new thing I learned through this presentation was

______________________________________________________________

Presentation 6

1. Artwork discussed was

______________________________________________________________

2. I agree/disagree that this is folk art because

______________________________________________________________

3. One new thing I learned through this presentation was

______________________________________________________________
APPENDIX K:

Planning your Collaborative Found Art Object

1. First, write your story below. Choose one moment in your life that has helped define who you are. What is that moment? Explain it below.

Now, you’ll move your seats so you are sitting with your partner(s). Take 2 minutes to share your personal moments with your partner(s). Then, take 3 more minutes to decide on the six objects/materials from the table to use in the creation of one art piece. You can use less than 6, but no more than 6.

2. We will use the following materials (Remember that you do not have to use the full six materials. You need to use a minimum of 2 to a maximum of 6 materials. You can also bring in your own materials.):

   A.____________________________________________
   B.____________________________________________
   C.____________________________________________
   D.____________________________________________
   E.____________________________________________
   F.____________________________________________
3. We will make a ____________________________ piece of art because (choose one below)
   a. SCULPTURE
   b. 2D

4. For the rest of the period, you need to write a sequential plan for creating your project, using the outline on the back. Then, you’ll draw thumbnail sketches. Finally, you’ll draw your working drawing.

I. (Preliminary Title)______________________________________________________________

   Material (s) A
   Material (s) B
   Material (s) C
   Material (s) D
   Material (s) E
   Material (s) F

   ______________________________

   EXAMPLE:

1) **Material A:**
   Tree Branch

2) **Construction-Describe the imagined process:**
   Sculpture using hot glue, mod podge and extra weight from a heavy book

3) **How will it be used?**
   It will be the foundation of the sculpture that all other materials will be attached to using hot glue, mod podge and extra weight to ensure attachment
I. (Preliminary Title)

<table>
<thead>
<tr>
<th>Material (s) A</th>
<th>Material (s) B</th>
<th>Material (s) C</th>
<th>Material (s) D</th>
<th>Material (s) E</th>
<th>Material (s) F</th>
</tr>
</thead>
</table>

Construction – Describe the imagined process:

- Material A:  
  How will it be used:
  
  
  
  
- Material B:  
  How will it be used:
  
  
  
  
- Material C:  
  How will it be used:
  
  
  
  
- Material D:  
  How will it be used:
  
  
  
  
- Material E:  
  How will it be used:
  
  
  
  
- Material F:  
  How will it be used:
  
  
  
  

d) Material D: _________________________________________________________________

How will it be used:
________________________________________
________________________________________
________________________________________

e) Material E: _________________________________________________________________

How will it be used:
________________________________________
________________________________________
________________________________________

f) Material F: _________________________________________________________________

How will it be used:
________________________________________
________________________________________
________________________________________