

“Enduring Ideas” Worksheet for Seventh Grade *Kathleen Day*

Sample Unit

<p>Key Concepts</p> <ol style="list-style-type: none">1. We are consciously and subconsciously affected by our environment2. People prefer some places over others.3. We know about other places because people record it for those not present.4. We build and change places to affect people using them.5. Our five senses are responsible for most of our impressions of a place.6. Subtle details in visual art tell us much about places and artists.	<p>Enduring Idea Place continuously influences our lives.</p>	<p>Essential Questions</p> <ol style="list-style-type: none">1. How does place affect you?2. What subconscious impressions might people get from place?3. How can we change our place to suit us better?4. Why do artists write and paint about places?
	<p>Rationale In this unit students will increase awareness of their surroundings. They will see that every story begins with a place or setting. They will make connections between mood and place, and see how changing looks and tone of place affects inhabitants. They will explore our geographical area to see what still remains of past local experiences.</p>	

<p>Unit Objectives—Students will:</p> <ol style="list-style-type: none">1. recognize the different ways people perceive their environment.2. recognize and give examples of how people record their environment.3. create places using artwork, real and imagined.4. alter an existing place.

<p>GLEs or Standards</p> <ol style="list-style-type: none">1. Make a ceramic piece using slab techniques.2. Connect issues of culture, place, and history with art.3. Use language of aesthetics in art criticism.4. Describe art with regard to formalism, imitationalism.5. Use high and low relief, real and invented texture.6. Apply color theory.7. Use perspective to show space8. Use a ruler for convergent and parallel lines.9. Blend paint.10. Compare artworks.11. Use negative and positive space.	<p>Skills</p> <ol style="list-style-type: none">1. Using aesthetic language to describe art.2. Slab construction in clay.3. Perspective techniques.4. Designing interior spaces.5. Increasing paint skills.6. Learning calligraphy and lettering.7. Using craft knives.	<p>Artworks: Inquiry and Research</p> <ol style="list-style-type: none">1. Book: <i>All their Own: People and the Places They Build</i> by Jan Wampler (or similar book on handmade housing).2. Video tape of Home and Garden Television's "Offbeat America" series.3. Regionalist paintings like George Caleb Bingham's <i>General Order No. 11</i>, or <i>Guerillas</i> by Andy Thomas.4. Internet: research fantasy places, buildings5. Book: <i>Daily Warm-ups</i> series.6. Primitive regionalists: Grandma Moses, Ralph Fasanella
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Sequential Lesson Plans, beginning with entry activity:

1. How does place affect you?

After initial discussion, tour school to note sights, sounds, smells, and touch. Use the Intensity Exercise on page 71 of *Daily Warm-ups* to see how surroundings affect color perception. In sketchbook, draw a favorite place at home or other. Show a portion of "Offbeat America" and/or read something about handmade houses. Write paragraph.

2. Why do artists write and paint about places?

Examine and discuss Bingham's paintings: why record places? Acquaint students with local communities during the Civil War. Show Thomas' painting *Guerillas*. compare and contrast. Assign small groups to research early Missouri history and the artist with regard to what their art said about places (Thomas, Bingham, Benton, John Louder). Reports should cover biography, historical period, artists' intent, and media. Use the artwork as starting point to study perspective.

3. Why do artists write and paint about places?

A. Perspective study: one-point and two-point, depending on students' experience. One-point: design a fantasy street scene with buildings, vehicles, and people. Two-point: same, but scene may be rural.
B. Study primitive artists; plan a painting based on photograph or outside. Add people in modern or historic dress (use Grandma Moses and/or Ralph Fasanella as starting points). Encourage detail.

4. How can we change our place to suit us better?

A. Practice hand-lettering techniques; choose a style and sentiment.
B. "Alter Your Place" calligraphy poster: what would you tell the world? Look at examples of modern calligraphy online or in books. In their own words or another's, design a text-dominated poster convincing student body to take action or think about an issue (teacher-approved). Use calligraphy markers of paint, depending on size.

5. How does place affect you? What subconscious impressions might people get from place?

Read some Edgar Allen Poe place descriptions. Fantasy Landscapes: research what other artists and authors have created. Read book descriptions, discuss verbal imagery. Study architectural forms: arches, windows, towers, doors, etc. Small groups could report on ways to do one element. Watch "Offbeat America" episode, groups read and report on a person who constructed a unique home. Use clay slabs (or foamcore board) to create fantasy building exterior or one room interior.

End of Unit Assesment: Lesson description, grading rubric to include unit objectives and skills, and artist response.

Change your world group project: class discusses something they could do to improve or decorate the school.

Suggested: stained glass mini rose windows for the main staircase window, paint a mural, make an outdoor sculpture, painted calligraphy for outside.

A Sense of Place Unit Grades

	Excellent	Good	Needs Work
Notes using four senses school tour	Thoughtful observations, page full.	a little skimpy on notes.	Hardly anything noticed or noted.
Paragraph written about how people construct unique houses	Paragraph is at least a full page long; follows directions, answers questions.	Paragraph doesn't answer all questions; too short.	Paragraph is way too short, doesn't answer questions at all.
Intensity exercise sketchbook entry	Colors and frames are neat and complete; written conclusion.	Colors and frames complete; no conclusion.	Colors and frames messy, no conclusion.
Small group Missouri history notes	At least ten things noted about Missouri history	Five-to-nine things noted about Missouri history	One-to-four things noted about Missouri history.
Compare/contrast two Missouri artists (written)	At least six points discussed.	Four-to-five points discussed.	Two-to-three points discussed.
Report on Missouri artist: each person in the group taking one part in an oral report with visual aids.	Everyone participated; oral report was five minutes long, had good visual aids or hands-on project.	Your part was too short (one-to-two minutes) or visual aid was too little, or did not help us understand.	Your part was too short (under a minute) or the visual aid did not contribute to understanding.
Perspective drawing complete	Followed directions, all is included.	Left one-to-two items out of perspective or part of drawing if off	Needs more effort to follow perspective laws; complete before beginning painting.
Preliminary sketch is done in sketchbook before painting	Done, complete with details; elements are clear.	A little too sketchy—spend a bit more time	Scribbly—this will not be much help for your painting.
Background is done first, paint is blended, major parts blocked in.	Yes.	There is still some unpainted ground showing.	Needs more work before painting and continue.
Details are put in to add interest: people, cars, animals, etc.	Yes—details are neat and clear. Perspective is used.	Yes—could be neater, or you forgot some perspective rules.	Messy; perspective is not taken into consideration, making the overall look not so much primitive as child-like.
Calligraphy practice done	Complete, within lines; you have chosen a style to use.	Complete; no distinct style; work on that.	Not within the lines, letters are all the same thickness, no interest.
Poster done, using color and shape to make a good design.	Poster is well-done, well-balanced, and neatly lettered. Other elements add to meaning.	Poster is good, with neat lettering; background or other elements need attention.	Lettering is not neat or on lines, background doesn't add to the composition.
Words are important and will bring about climate of change.	Yes, well-chosen or written.	Words do not really ask for action, but the thought is important.	Words do not ask for action and there is no real thought-inducing sentiment.
Plan for fantasy landscape is sketched out into sketchbook.	Yes—good plan; it will aid your design.	Drawing is complete, but is not detailed enough to be useful.	Drawing is too sketchy to be used; make a good one before continuing.
Clay construction is strong and seamless.	No cracks, finished surface, sturdy.	Some cracks or surface could be smoother; sturdy.	Falling apart; too many cracks, not finished—fix it if you want it fired.
Overall feeling is conveyed by your choices of form and color.	Yes: some choices might be strength, decomposition, action, dreams, fantasy, etc.	It's finished, but unclear what you want to say about this place.	Details are too sparse; no interesting elements add to mood.