



FOCUS: Exploring What There is to See

Based on D. Rothstein & L. Santana, (2014) *Make Just One Change*, Cambridge, MA: Harvard University Press*



Teaching



Metacognition

1. & 2. BOOKMARK & REPRODUCTION

- Glue this bookmark on page 1.
- Glue or tape a high-quality reproduction on page 2.

3. ARTWORK IDENTIFICATION INFORMATION (page 3)

Artist's Name	Title of Artwork	Date of Artwork
Culture of Artist	Size (ft & in)	Materials
Current Location		

4. QUESTIONING TOGETHER (in class)

- Together with a classmate, on page 4, brainstorm questions about your artwork focused on **Exploring What There is to See**.
Ask as many questions as you can.*
Change any statement into a question.
Do not stop to discuss, judge, or answer any question.
Write down every question exactly as it is stated.

5. & 6. MORE QUESTIONS

- Glue "Tips for Inquiry about an Artwork" on page 5. ("More about Art Inquiry" available on MaryEricksonVentures.com)
- On page 6, continue to generate questions about the artwork focused on **Exploring What There is to See**.
Ask as many questions as you can.*
Do not stop to judge or answer any question.
Change any statement into a question.

7. PRIORITIZE YOUR QUESTIONS (In Class)

- Read the "Vivid Description" assignment (Handbook p. 8).
- Review your questions on pages. 4 and 6 above and star the 4-6 questions you think are most important to vividly and accurately describe your artwork.
- After exchanging your journal with a classmate, look at the classmate's reproduction and read through his/her questions, making an X next to the 3 questions you think should be the highest priority for further inquiry.
- Explain and discuss with your classmate why you think the Xed questions should be highest priority.
- In your own journal, write the 3 questions you think will be most helpful in directing your analysis so you can write an accurate and vivid description of your artwork.
- Explain the importance of each of the three questions.

8. BOOKMARK

- Glue this bookmark on page 8.

9. MIDDLE SCHOOL STUDENTS

Think about introducing the artwork you're investigating to middle school students.

- List vocabulary you may need to define.
- Identify prior knowledge students may have that they can draw upon to explore what there is to see in the artwork.

10. MIDDLE SCHOOL VIEWING ACTIVITY

- Propose an art activity you might use to engage students in responding to artwork by your artist.

11. MIDDLE SCHOOL ART-MAKING ACTIVITY

- Propose an art activity you might ask students to do inspired by visual features in your artist's work.

STORIES OF ART

You may wish to look at activities in *Stories of Art* as you complete #10 and #11 above. The following themes address visual features of artworks:

Theme 1: Shape
Theme 2: 3D Form & Space
Theme 3: Subject Matter & Balance
Theme 4: Pattern
Theme 5 = Value (Lt & Dk)
Theme 6: Texture
Theme 7 = Focal Point
Theme 8 = Line & Tech.

12. TEACHER SAMPLE

Making a teacher sample helps you work through the creative and technical steps involved in making a project you assign. It also serves as an example for your students.

- Create a teacher sample for the activity you proposed in #11 above. Use the same materials you would ask students to use, if you can. Your sample may be smaller and/or less fully developed than the sample you would actually use in teaching a lesson.

Submit 13 and 14 as homework one class session after your graded Vivid Description is returned.

13. REFLECTION ON PAST INQUIRY

- What was most effective in your inquiry about your artwork? Explain.

14. REFLECTION ON FUTURE INQUIRY

- What would you do differently next time? Why?



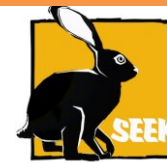
FOCUS: Artist's Background and Art Experience



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Metacognition

1. & 2. BOOKMARK & PHOTO/PORTRAIT OF THE ARTIST

- Glue this bookmark on page 1.
- Locate an image of your artist and glue or tape a printout or photocopy of that image on p. 2.
- Provide basic information about your artist:
Artist's Full Name Birth Date
Death Date (if no longer living)

3. QUESTIONING TOGETHER (in class)

- Show your classmate your reproduction of your artwork and the photo or portrait of the artist who made it.
- Together with a classmate, on page 3, brainstorm questions focused on **The Artist's Background and Art Experience**.
Ask as many questions as you can.*
Do not stop to discuss, judge, or answer any question.
Write down every question exactly as it is stated.
Change any statement into a question.

4. & 5. MORE QUESTIONS

- Glue "Tips for Inquiry about the Artist's Background" and "Tips for Inquiry about Shared Art Experience" on page 4. ("More about Art Inquiry" available on MaryEricksonVentures.com)
- On page 5, continue to generate questions focused on **The Artist's Background and Art Experience**.
Ask as many questions as you can.*
Do not stop to judge, or answer any question.
Change any statement into a question.

6. PRIORITIZE YOUR QUESTIONS (in class)

- Read the "Feature Article" assignment (Handbook, p. 9)
- Review your questions on pages 3 and 5 above and star the 4-6 questions you think are most important to guide your inquiry into the artist's background and art experience.
- After exchanging your journal with a classmate, and read through his/her questions, making an X next to the 3 questions you think should be the highest priority for further inquiry.
- Explain and discuss with your classmate why you think the Xed questions should be highest priority.
- In your own journal, write the 3 questions you think will be most helpful in directing your inquiry so you can write an essay about the artist's life and art experience that provides readers with information relevant to your artist's work.
- Explain the importance of each of the three questions.

7. BOOKMARK

- Glue this bookmark on page 7.

8. MIDDLE SCHOOL STUDENTS

Think about introducing the background of the artist you're investigating to middle school students.

- List vocabulary you may need to define.
- Identify prior knowledge students may have that they can draw upon to understand your artwork.

9. MIDDLE SCHOOL VIEWING ACTIVITY

- Propose an art activity you might use to engage students relating the artist's background to his/her work.

10. MIDDLE SCHOOL ART-MAKING ACTIVITY

- Propose an art activity you might ask students to do inspired by their own backgrounds and art experiences.

STORIES OF ART

You may wish to look at activities in *Stories of Art* as you complete #9 and #10 above. The following themes address the artist's background and art experience:

Theme 1: Physical Environment
Theme 2: Function
Theme 3: Culture
Theme 5: Artworld
Theme 7: Artist's Life

11. TEACHER SAMPLE

Making a teacher sample helps you work through the creative and technical steps involved in making a project you assign. It also serves as an example for your students.

- Create a teacher sample for the activity you proposed in #10 above. Use the same materials you would ask students to use, if you can. Your sample may be smaller and/or less fully developed than the sample you would actually use in teaching a lesson.

Submit 12 and 13 as homework one class session after your graded Feature Article is returned.

12. REFLECTION ON PAST INQUIRY

- What was most effective in your inquiry about your artist's background? Explain.

13. REFLECTION ON FUTURE INQUIRY

What would you do differently next time? Why?



FOCUS: Persuasive Interpretation



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1 & 2. BOOKMARK & QUESTIONING TOGETHER (in class)

- Glue this bookmark on page 1.
- Show your classmate your reproduction of your artwork and the photo or portrait of the artist who made it.
- Together with a classmate, on page 2, brainstorm questions focused on **Persuasive Interpretation**.
Ask as many questions as you can.*
Do not stop to discuss, judge, or answer and question.
Write down every question exactly as it is stated.
Change any statement into a question.

3. & 4. MORE QUESTIONS

- Glue "Tips for Inquiry about Meanings and Goals" and "Tips on for Inquiry about Shared Themes" on page 3. (More about Art Inquiry" available on MaryEricksonVentures.com)
- On page 4, continue to generate questions focused on **Persuasive Interpretation**.
Ask as many questions as you can.*
Do not stop to judge, or answer any question.
Change any statement into a question.

5. PRIORITIZE YOUR QUESTIONS (in class)

- Read the "Interpretation" assignment (Handbook, p.12).
- Review your questions on pages 2 and 4 above and star the 4-6 questions you think are most important to support your persuasive interpretation.
- After exchanging your journal with a classmate, look at the classmate's reproduction and read through his/her questions, making an X next to the 3 questions you think should be the highest priority for further inquiry,
- Explain and discuss with your classmate why you think the Xed questions should be highest priority.
- In your own journal, write the 3 questions you think will be most helpful in directing your inquiry support your persuasive interpretation.
- Explain the importance of each of the three questions..



Teaching



6. BOOKMARK

- Glue this bookmark on page 6.

7. MIDDLE SCHOOL STUDENTS

Think about helping middle school students interpret an artwork by the artist you have been investigating.

- List vocabulary you may need to define.
- Identify prior knowledge students may have that they can draw upon to interpret your artwork.

8. MIDDLE SCHOOL VIEWING ACTIVITY

- Propose an art activity you might use to engage students in

9. MIDDLE SCHOOL ART-MAKING ACTIVITY

- Propose an art activity you might ask students to do inspired by your artist's work.

STORIES OF ART

You may wish to look at activities in *Stories of Art* as you complete # and #9 above. The following themes address viewpoints for interpretation:

Theme 4: Cultural Understanding
Theme 5: Artist's Intention
Theme 6: Art Specialists' Understanding

10. TEACHER SAMPLE

Making a teacher sample helps you work through the creative and technical steps involved in making a project you assign. It also serves as an example for your students.

- Create a teacher sample for the activity you proposed in #9 above. Use the same materials you would ask students to use, if you can. Your sample may be smaller and/or less fully developed than the sample you would actually use in teaching a lesson.

Metacognition

Submit 11 and 12 as homework one class session after your graded Feature Article is returned.

11. REFLECTION ON PAST INQUIRY

- What was most effective in your inquiry about your artwork is about? Explain.

12. REFLECTION ON FUTURE INQUIRY

- What would you do differently next time? Why?