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BEYOND ELEMENTS AND PRINCIPLES:
BRINGING A VISUAL CULTURE CURRICULUM TO HIGH SCHOOL ART

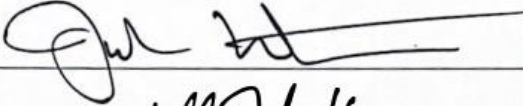

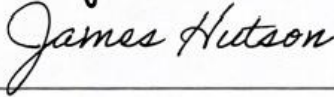
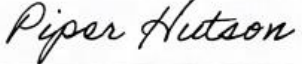
by

Julie Winston

Submitted in Partial Fulfillment of the Requirements
for the Degree of Master of Arts in Art History and Visual Culture
at
Lindenwood University

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Julie Winston Author		December 2022
Kelly Scheffer Committee Chair		December 2022
James Hutson, Ph.D Committee Member		December 2022
Piper Hutson, Ed.D. Committee Member		December 2022

BEYOND ELEMENTS AND PRINCIPLES:
BRINGING A VISUAL CULTURE CURRICULUM TO HIGH SCHOOL ART

A Project Report Submitted to the Faculty of the School of Arts, Media, and Communication
in Partial Fulfillment of the Requirements for the
Degree of Master of Arts
at
Lindenwood University

By

Julie Winston

Saint Charles, Missouri

December 2022

ABSTRACT

Title of Thesis: **BEYOND ELEMENTS AND PRINCIPLES: BRINGING A VISUAL CULTURE CURRICULUM TO HIGH SCHOOL ART**

Julie Winston, Master of Arts in Art History and Visual Culture, 2022

Thesis Directed by: Kelly Scheffer, Adjunct Professor of Art History and Visual Culture

The elements and principles of design are the building blocks that art students use to create a composition. These foundational tools have been used by art students throughout their elementary and secondary school years, as required by state and national art standards. This project is an example of how to enrich high school introductory art classes by implementing lessons that include visual culture education. A combination of successful art museum teen programs and existing visual culture curriculum were used to aid in the development of a semester's worth of lessons that emphasize visual culture. Visual culture curricula produces more student engagement and participation in discussion when students were introduced to topics that they find more relevant and familiar. The lessons included in this report emphasize culture, history, personal reflection, and trends that can be implemented into an introductory high school art course and are adaptable to all levels of learning.



Photo credit: Julie Winston

Beyond Elements and Principles:
Bringing a Visual Culture Curriculum to High School Art

Including lesson plans, resources, and project examples

Julie Winston - 2022

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Introduction

In her article, “Principles of Possibility: Considerations for a 21st-Century Arts & Culture Curriculum,” Olivia Gude writes “Has any art teacher ever reviewed the national or state standards for art education or the prevailing list of elements and principles of design and then declared, ‘I feel so motivated to create some art!’ I don’t believe so and this is why using standards as they are conventionally written is not an ideal structure on which to elaborate a curriculum.”¹ This project proposes emphasizing visual culture topics over the elements and principles in introductory high school art classes in order to provide students with more relevant content while still meeting state and national educational standards. The art standards in Texas, known as the Texas Essential Knowledge and Skills (TEKS),² are used by educators to design curriculum that enables students to meet the required skills in art. Interestingly, the required foundation knowledge and skills for Level 1 Art in High School “learning about, understanding, and applying the elements of art, principles of design, and expressive qualities”³ is the same for elementary and middle school. Once the student has reached high school, they have most likely created similar projects throughout their scholastic art education. Using the elements and principles as the objective of art lesson planning can lead to redundant results. By the time a

¹ Olivia Gude, “Principles of Possibility: Considerations for a 21st-Century Arts & Culture Curriculum,” *Art Education* 60, no. 1 (January 2007): 6.

² Texas Education Agency, “Texas Administrative Code, Chapter 117, Subchapter C,” accessed September 27, 2022, [https://texreg.sos.state.tx.us/public/readtac\\$ext.TacPage?sl=R&app=9&p_dir=&p_rloc=&p_tloc=&p_ploc=&pg=1&p_tac=&ti=19&pt=2&ch=117&rl=302](https://texreg.sos.state.tx.us/public/readtac$ext.TacPage?sl=R&app=9&p_dir=&p_rloc=&p_tloc=&p_ploc=&pg=1&p_tac=&ti=19&pt=2&ch=117&rl=302).

³ Texas Education Agency, “Texas Administrative Code, Chapter 117, Subchapter C,” accessed September 27, 2022, [https://texreg.sos.state.tx.us/public/readtac\\$ext.TacPage?sl=R&app=9&p_dir=&p_rloc=&p_tloc=&p_ploc=&pg=1&p_tac=&ti=19&pt=2&ch=117&rl=302](https://texreg.sos.state.tx.us/public/readtac$ext.TacPage?sl=R&app=9&p_dir=&p_rloc=&p_tloc=&p_ploc=&pg=1&p_tac=&ti=19&pt=2&ch=117&rl=302).

student has reached high school, they have created numerous color wheels, zentangle line designs, and shaded value charts. The redundancy of elements and principles lessons, like the aforementioned, present a missed opportunity for high school art students who could benefit from richer content that integrates not only the “how” of art making but the “why”. In her research, Rebecca Sokol Levine found that students were engaged in their artwork when the subject matter had meaning to them and that personal exploration had a strong impact on their artmaking.⁴ Levine presented her students with the possibilities of open-ended art problems, personal themes, and put student’s interest first in her instruction. This practice engaged students because they found meaning in their work. Levine’s method of introducing visual culture curriculum into high school art education allows for introductory (Art 1) students to begin to find relevance in their art making that extends outside of the art classroom walls.

The project includes a semester’s worth of Art 1 lessons for high school students that places emphasis on visual culture over the elements and principles of design, while still meeting TEKS and national standards. The purpose of the lessons are to introduce students to the art making process through the lens of visual culture, which allows them to have a more impactful connection to their art. Subject matter covered in the curriculum includes graffiti, portraiture, art history, world culture, graphic design, and social issues that seem more relevant to students over the elements and principles focused lessons.

Many colleges and universities have incorporated visual culture studies into their visual arts programs. According to Kerry Freedman, visual culture “includes the fine arts, tribal arts, advertising, popular film and video, folk art, television and other performance, housing and

⁴ Rebecca Sokol Levine, “A Closer Look: Student Engagement in Artmaking,” *Art Education* 62, no. 4 (July 2009): 16.

apparel design, computer game and toy design, and other forms of visual production and communication.”⁵ As a divergence from traditional art history curriculum, visual culture seeks to challenge and widen the field of Art History.⁶

In Texas, high school students need only one fine art credit to graduate,⁷ so many students are in the class just to fulfill a requirement and do not intend to take any classes beyond Art 1. Many of those students have been exposed to the same types of elements and principles lessons since elementary school. Especially at the high school level, teachers have opportunities to modify art lesson objectives and encourage students to explore how art impacts their world. For example, rather than simply learning how to mix colors, students can learn to understand how an artist uses color.

Incorporating visual culture concepts into the standard curriculum can introduce students to the relationship that art has with their culture. Visual culture curriculum offers more variety for students that surpass the limitations of mandated course work and funding. School funding can either be an advantage or disadvantage for some programs, but it should not be a hinderance for teachers to provide opportunities for students to learn about art beyond the elements and principles. Art educators can implement visual culture curriculum that engages students regardless of demographics, learning abilities, or locale. Many museums provide virtual fieldtrips and access to art exhibitions that allow students to experience art from around the

⁵ Kerry Freedman, *Teaching Visual Culture: Curriculum, Aesthetics, and the Social Life of Art* (New York: Teachers College Press, 2003), 1.

⁶ Guy Julier, “Visual Culture to Design Culture,” *Design Issues* 22, no. 1 (Winter 2006): 64.

⁷ Texas Education Agency, “House Bill 5: Foundation High School Program,” accessed October 5, 2022, <https://tea.texas.gov/academics/graduation-information/house-bill-5-foundation-high-school-program>.

world without leaving their classroom. Educational partnerships with existing teen art museum programs like those offered at the Dalí Museum in St. Petersburg Florida provide extensive visual culture resources for educators that allow them to bring the museum to the classroom avoiding logistical issues.⁸

These experiences can be beneficial when developing projects that cultivate learning while also including visual culture topics that connect to student interests to their art making. A survey (figure 1) of 2021/22 school year AP Art History students showed that the majority of them would be interested in taking another section of art or art history if they could choose the topic and learn about artists outside of the required AP curriculum. These results demonstrate that, given the option, students want to know more about art and culture outside of the established curriculum set by the College Board and state standards.

The advantage of implementing visual culture into high school art is that there is no need to go through an extensive application process and approval by the TEA commissioner, who is unlikely to approve a course with similar TEKS to existing Art and Art History courses. Integrating visual culture into high school art will help meet the growing needs of students who embrace cultural changes and seek out educational opportunities that offer new learning experiences.

The lessons designed in this project will offer resources for secondary art teachers, both in and out of Texas, who wish to enhance their curriculum and emphasize an understanding of visual culture while continuing to meet state standards. Qualitative research methods were used

⁸ Lindsey McGinnis, “7 Innovative Ways for Art Teachers to Partner With a Local Museum,” The Art of Education University, May 2022, <https://theartofeducation.edu/2022/05/27/may-7-innovative-ways-for-art-teachers-to-partner-with-a-local-museum/>.

to investigate the history of visual culture, existing visual culture curriculum and examples of how visual culture has been used successfully in high school art classes and student museum programs. While limited, existing sources like creating graphic novels that promote cultural conversations or how logo design can affect choices that connect to identity⁹ have shown the positive impact that these experiences have on students: they are more invested in programs that give them more creative control. Art educator David Darts designed a “Contemporary Issues and the Visual Arts” course around the visual cultures of the students’ everyday lives which produced meaningful art education that resulted in student engagement.¹⁰

Art educational research has found that designing authentic instruction allows students to investigate and explore ideas that are important to them while being able to meet the requirements of a standards-based curriculum.¹¹ Redesigning lesson learning objectives in high school art to emphasize visual culture concepts allows students to become the constructors of their knowledge. They can begin to take ownership of their learning and evolve their ideas of self.¹²

Understanding how images are viewed in a broader context within social parameters allows the student to then find relevance and meaning of those images if they choose to

⁹ Stephany Harvie Danker, “Brand: identity, Image, and Relationships,” *Art Education* 67, no. 1 (January 2014): 4; Mark A. Graham, “Graphic Novels as Contemporary Art? The Perplexing Question of Content in the High School Art Classroom,” *Art Education* 61, no. 2 (March 2008): 15.

¹⁰ David Darts, “Art Education for a Change: Contemporary Issues and the Visual Arts,” *Art Education* 59, no. 5 (September 2006): 11.

¹¹ Paul Duncum, “Visual Culture: Developments, Definitions, and Directions for Art Education,” *Studies in Art Education* 42, no. 2 (Winter 2001): 107.

¹² Nicole M. Gnezda, “The Potential for Meaning in Student Art,” *Art Education* 62, no. 4 (July 2009): 49.

incorporate them into their own work. As educators place more emphasis on student-driven curriculum, the choices that students are making are just as important as the products they produce. Visual culture curriculum provides a platform for students to make choices in their art making that is more personal and reflective versus a product that is replicative. As art educators, teaching an appreciation of visual culture expands way beyond understanding its definition. The educator is essential in facilitating the students through levels of critical thinking that leads to self-discovery and how these decisions can validate the importance of art education.¹³

Visual culture is becoming more relevant in art classroom as students come into contact with sociopolitical issues through various means of media and social interaction. By introducing visual culture into the art curriculum, students are given opportunities to further explore the impact that these issues have on society and themselves. What may be relevant to one student may not be as important to another, but the educator can help the students see connections and recognized the importance of our differences.¹⁴ In the classroom, art educators can facilitate discussions that help students formulate ideas before putting pencil to paper.

Conversation and critical thinking play an important role in integrating visual culture education into the art classroom. Kerry Freedman notes that contexts, such as cultures, countries, communities (including schools), should shape the educator's view when it comes to introducing visual culture as a part of art making.¹⁵ Teachers play an important role in society as they engage students to become more culturally aware of their communities and the issues that lie within. As

¹³ Darts, "Art Education for a Change: Contemporary Issues and the Visual Arts," 11.

¹⁴ Kindler, Anna M. "Visual Culture, Visual Brain, and (Art) Education," *Studies in Art Education* 44, no. 3 (Spring 2003): 291.

¹⁵ Kerry Freedman, "Social Perspectives on Art Education in the U. S. : Teaching Visual Culture in a Democracy," *Studies in Art Education* 51, no. 4 (Summer 2000): 314.

“agents of change,” teachers are able to encourage students to seek out possibilities that will allow them to formulate possible solutions to the issues they face.¹⁶ Teaching students how to develop ideas in their artwork and participate in critiques allows for students to take ownership in their art making and formulate more meaningful connections within their learning.

Considering cultural and social codes and how those rules can impact social change can become more relevant in art that emphasizes a study of visual culture. Educating the students about the importance of becoming visual culture learners alters the pedagogy of art education and allows for students to become more invested in their learning and authentically part of their educational career. A curriculum of “understanding artists, artistic practices, and the arts in reflecting and shaping history and culture” makes use of the structure of the art curriculum and the educational experience for the student.¹⁷ The idea of choice is an important aspect in visual culture education. Project imagery and subject matter used in lessons are chosen not for their aesthetic value but for their context, wherein story supersedes style. Technique and skill takes a backseat to the purpose of the art. Visual culture education provides a platform for students to express the experiences that shape their lives and reconstruct those experiences into a visual representation of the ideals and beliefs that have meaning to them.¹⁸

¹⁶ Elizabeth Garber, “Social Justice and Art Education,” *Visual Arts Research* 30, no. 2 (2004): 7.

¹⁷ Gude, “Principles of Possibility: Considerations for as 21st-Century Art & Culture Curriculum,” 7.

¹⁸ Karen Keifer-Boyd, Patricia M. Amburgy and Wanda B. Knight, “Three Approaches to Teaching Visual Culture in K-12 School Contexts,” *Art Education* 56, no. 2 (March 2003): 46.

Literature Review

Museum programs, AP Art History curricula, and university visual culture courses are reliable resources for planning to implement visual culture content into high school art lessons. Many of these programs have a plethora of accessible and useful resources. Most museums, for example, offer online teaching resources for teachers wishing to integrate culture and art history into their curriculum, allowing the teacher to bring the museum to the classroom. Teen-centered museum programs and visual culture education models have been examined for this project, and provide a foundation for secondary art lessons within a visual culture model. The following research provides examples of how visual culture was successfully integrated into lessons that cater to a high school aged audience.

Visual culture education encompasses interdisciplinary curricula and that makes connections across a variety of subjects, including the core curriculum of math, science, history and language arts. Researchers Eunjung Chang, Maria Lim and Minam Kim state that “Visual culture refuses to be restricted or confined as a discipline for inquiry. It encourages the challenging of artificial boundaries of arts disciplines and integrates the arts across multiple disciplines.”¹⁹ The cross-curricular interrelatedness allows for students to find relevance in content as it relates to a variety of subject matter. Integrating visual culture concepts into art lessons can bridge that content with what is familiar to them; for example, the Internet. As cited in Paul Duncum’s text on the direction of visual culture curricula, researchers B. Wilson and M. Wilson found that “the Internet provides seemingly endless possibilities for building hypertexts that combine the images students create or prefer with the images and ideas of others. Where

¹⁹ Eunjung Chang, Maria Lim and Minam Kim, “Three Approaches to Teaching Art Methods Courses: Child Art, Visual Culture, and Issues-Based Art Education,” *Art Education* 65, no. 3 (May 2012): 19.

access is possible to nearly every aspect of visual culture, the challenge is to build and act upon those connections.”²⁰ While the internet provides resources for students, it is important for them to add their own context to the imagery and allow them to design a more personal narrative. The key to student engagement is capturing students’ attention with something that they want to know and allow them to discover how those interests can translate into their art.²¹

Visual Culture’s Impact on Art Education

There are several definitions of visual culture in the existing literature, but it “usually rejects the notion of a singular discipline and crosses the boundaries of art, architecture, and film, while intersecting with models of anthropology, media studies, philosophy, and cultural studies.”²² When considering the implementation of visual culture into secondary art education, it is important to understand the vast umbrella that visual culture encompasses. In her article, “Is Visual Culture Becoming Our Canon of Art?” Donalyn Heise explains the amalgamation of popular culture, that encompasses visual culture subject matter including everything from commercials to music videos, and cartoon violence which are a part of a collective visual stimuli. This collection of visual stimuli plays an integral role in understanding how these types of topics become important to someone studying visual culture and how this subject matter can impact art making.²³

²⁰ Duncum, “Visual Culture: Developments, Definitions, and Directions for Art Education,” 107.

²¹ Levine, “A Closer Look: Student Engagement in Artmaking,” 17.

²² Kevin Tavin, “Just Doing It: Towards a Critical Thinking of Visual Culture,” *Counterpoints* 110 (2000): 189.

²³ Donalyn Heise, “Is Visual Culture Becoming Our Canon of Art?” *Art Education* 57, no. 5 (September 2004): 41.

Visual culture curriculum in secondary art education allows for the opportunity to creatively explore cultural and societal changes as experienced by high schools students. Art educational research has found that designing authentic instruction allows students to investigate and explore ideas that are important to them while being able to meet the requirements of a standards based curriculum. Authentic instruction allows for students to become the constructors of their knowledge, where students can begin to take ownership of their learning and evolve their ideas of self.²⁴ Art education provides an arena for students to develop ideas through a creative process that is not restricted by the rigors of state mandated testing and scheduled learning benchmarks. Introducing visual culture into a high school art curriculum can help students find connections between the value of learning as it pertains to the role art plays in society and culture. As proven in their research, Frieda Parker, Jodie Novak, and Tonya Bartell found that giving students choices in the classroom can boost their engagement and motivation while meeting their individual learning needs.²⁵ Visual culture curricula including subject matter that is intertwined in everyday life like apparel, movies, and advertising, is more relatable to high school students because they are familiar with these topics through a variety of media sources.

Kevin Tavin, a Professor of International Art Education, believes that by applying the ideas of visual culture in art classes allows for the instruction to be “reflective, not reflexive.”²⁶ The goal of the art educator is to allow the student to reflect on a topic, as opposed to simply reproducing a teacher’s example. Students have the space to reflect on the task and creatively

²⁴ Nicole M. Gnezda, “The Potential for Meaning in Student Art,” *Art Education* 62, no. 4 (July 2009): 49.

²⁵ Frieda Parker, Jodie Novak and Tonya Bartell, “To engage students, give them meaningful choices in the classroom,” *The Phi Delta Kappa* 99, no. 2 (October 2017): 38.

²⁶ Tavin, “Just Doing It,” 193.

problem solve. As students enter high school, the learning expectation is that the student exhibits creative expression communicated through a variety of media and that their imagination is challenged, they foster reflected thinking, and develop disciplined effort in problem-solving.²⁷ This type of learning shifts students from repeating the foundational elements and principles that have been part of the curriculum since elementary school. This shift elevates student's learning, makes it more personal, and also challenges their thinking and problem-solving skills.

There is a growing interest in incorporating visual culture into art curricula, as evident in the numerous professional development opportunities at local and national education conferences.²⁸ The National Art Educators Association website has over 600 resources relating to visual culture dating back to 2014 that educators can access.²⁹ The challenge, however is understanding the broad spectrum that visual culture encompasses and how to blend those concepts in a pedagogy that art educators feel confident teaching. Anna M. Kindler's commentary on "Visual Culture, Visual Brain, and (Art) Education," mentions that we should be concerned with the broad term "visual culture" because

it embodies a "wide range of pictorial repertoires within which human growth can be achieved and presents an array of choices of areas where visual imagery does matter. Immersion in visual culture offers an exciting opportunity to the visual brain to engage in cognitive activity at every step of this experience—not only through the invitation of socio-cultural interpretations that these encounters afford but also through the very processes of image construction that are intrinsic to them."³⁰

²⁷ Texas Education Agency, "Texas Administrative Code, Chapter 117, Subchapter C," [https://texreg.sos.state.tx.us/public/readtac\\$ext.TacPage?sl=R&app=9&p_dir=&p_rloc=&p_tloc=&p_ploc=&pg=1&p_tac=&ti=19&pt=2&ch=117&rl=302](https://texreg.sos.state.tx.us/public/readtac$ext.TacPage?sl=R&app=9&p_dir=&p_rloc=&p_tloc=&p_ploc=&pg=1&p_tac=&ti=19&pt=2&ch=117&rl=302), accessed October 7, 2022.

²⁸ Chalmers, "Visual Culture Education in the 1960s," 6.

²⁹ National Art Education Association, accessed October 14, 2022, <https://www.arteducators.org/search?q=%22visual+culture%22>.

³⁰ Anna M. Kindler, "Visual Culture, Visual Brain, and (Art) Education," *Studies in Art Education* 44, no. 3 (Spring, 2003): 293.

The cognitive connections made through comprehending visual culture topics can produce a variety of student interpretations. How one student interprets an image may be completely different than another student because they are adding their personal experiences to the interpretation. Providing students these opportunities encourages critical thinking and reinforces required national art standards where they are expected to find contextual connections to develop a deeper understanding of the role that art plays in society.

With such a wide range of visual culture concepts to introduce into an Art I course, educators must also be aware of the way the content is presented. As cultural dynamic can change swiftly, educators need to be cognizant of remaining neutral and allow their students to apply their own visual voice to their work.³¹ Art educators can take advantage of the limited time they have with Art 1 students to introduce them to visual culture curricula that results in more interested students as evident in the findings of Lauren Selig. She found that incorporating visual culture concepts in her lessons helped her students become more excited about creating artwork that made learning more relevant and positive for all students.³²

Studies that have shown the positive impact visual culture studies has had on IQ score distribution over time and the opportunities that become a necessary complement to the opportunities for socio-cultural learning.³³ Visual culture study includes content that students can

³¹ Arthur D. Efland, "Problems Confronting Visual Culture," *Art Education* 58, no. 6 (November, 2005): 39.

³² Lauren Selig, "The Aesthetics of Style in an Urban High School Art Class," *Art Education* 62, no. 2 (March 2009): 51.

³³ Kindler, "Visual Culture, Visual Brain, and (Art) Education," 294.

use in a broader understanding of the world around them that moves far beyond a task-based “elements and principles” curriculum. Teaching students how to contextualize imagery as a part of culture provides them with critical thinking skills that will benefit them beyond high school graduation.

Art teachers may find it challenging to move from the comforts of the “elements and principles of design” curriculum but should allow themselves to loosen the reins on experimentation and exploration as it pertains to art making. Allowing students to narrow the divide between what is considered “high” and “low” art builds confidence in students who find little value in their art-making. Patricia M. Amburgy finds that the divides between high and low art “have become irrelevant in relation to issues such as identity, representation, and ideology.” yet those divides are still evident in most contemporary art education.³⁴ She explains that visual culture is more significant because it shapes ideas and stories that have direct impact on students and how their interpretations make more sense to them than a set of outdated standards that have been around for centuries.³⁵ Redesigning high school art curriculum, where visual culture drives the lesson objective over the implementation of elements and principles, can impact art students through their relationship with the visual arts.

As future generations face societal and cultural changes, visual arts education has the possibility to enhance a student’s learning experience in high school. The interdisciplinary subject matter found within visual culture provides students opportunities to create art that is reflective of their personal ideals. Students learn to use art as a means to voice their concerns to growing social and cultural changes and contribute to a larger societal narrative.

³⁴ Keifer-Boyd, Amburgy and Knight, “Three Approaches to Teaching Visual Culture,” 45.

³⁵ Keifer-Boyd, Amburgy and Knight, “Three Approaches to Teaching Visual Culture,” 45.

How High School Art Courses Can Benefit From Teen Museum Programs

As previously mentioned, a “visual culture course” is not listed in the Texas Public Education Information Management System (PEIMS) Data Standards,³⁶ but visual culture concepts can be integrated into established high school art courses. When considering the implementation of visual culture curriculum into high school art, teen museum programs offer some successful examples of what their participants found interesting and engaging. Some of the activities used in teen museum programs could easily be adapted into high school art programs, where obstacles like transportation or exclusive participation can be avoided and students are not limited by economic factors or accessibility.

There has been a surge of education and museum programming catering to the teen audience.³⁷ These programs provide students with opportunities to engage in critical thinking, collaboration, and career opportunities. Teen Museum Studies (TAM), offered by Contemporary Art Museum St. Louis (CAMSTL), engages high school students in learning about museum careers where the participants develop collaborative and critical thinking skills, along with the opportunity to organize exhibitions.³⁸ Participants of the programs at CAMSTL have gone on to have careers not only as professional artists, but also teachers, engineers, healthcare

³⁶ Texas Education Agency, “Public Education Information Management System,” accessed October 5, 2022, <http://ritter.tea.state.tx.us/peims/standards/weds/index.html?c022>,

³⁷ Deborah F. Schwartz, “Dude, Where’s My Museum? Inviting Teens to Transform Museums,” *Museum News* 84, no. 5 (September – October, 2005): 36.

³⁸ “Teen Museum Studies,” Contemporary Art Museum St. Louis, accessed July 1 2021, <https://camstl.org/programs/teens/teen-museum-studies/>.

professionals, researchers, analysts and more.³⁹ Similarly, the Teen CO-OP at the Cleveland Museum of Art trains its participants in the practice of visual storytelling, where students learn to create an interactive experience for museum goers that provides an authentic teen voice to interpreting art history.⁴⁰ The Satellite High School Program at the Milwaukee Art Museum offers a similar program that not only offers an in depth study in to works of art, but also encourages the personal connection that the students had with a work of their choosing.⁴¹ Julia Doak Fields' thesis "Teening the Museum: An Adaptable Teen Program for Art and Art History Museums" proposes a museum program that would allow its participants to engage in thinking activities and learn the benefits of community involvement.⁴²

High school educators can take note of the visual culture resources that teen museum programs offer and adapt the programs of study into their curriculum and teach the students new ways of experiencing art. Projects like curating an art show can easily be adapted into the classroom by allowing students to construct miniature exhibits or even create one virtually using free online programs like artsteps.com. The positive response of many of the teen museum program participants provides evidence of how subject matter and opportunity can have lasting

³⁹ Danielle Brown, "Bayer Fund awards The Contemporary Art Museum St. Louis with \$15,000 Grant," *The St. Louis American*, January 7, 2022. <https://www.stlamerican.com/> (accessed October 20, 2022).

⁴⁰ Chelsea Emelie Kelley and Patty Edmonson, "Letting Go and Opening Up: Teen Voices in Art Museums," *Art Museum Teaching*, January 9, 2014, <https://artmuseumteaching.com/2014/01/09/teen-voices/>.

⁴¹ Kelly and Edmonson, "Letting Go."

⁴² Julie Doak Fields, "Teening the Museum: An Adaptable Teen Program for Art and Art History Museums," (master's thesis, Bank Street College of Education, 2016): 16.

effects on participants that felt “the biggest impact was the way the experience changed how we learned and how we used our own eyes to see the world around us more critically.”⁴³

Teen museum programs have successfully provided an arena for students to learn how to talk about art and formulate opinions. Through peer-facilitated discussions students are given a unique opportunity to explore visual culture content that promotes understanding between diverse groups of students similar to their classroom environments but within a smaller group. A leader in the field of art education, Marilyn Stewart has written about teaching students how to talk about art and the importance of teaching questioning and discussion. Stewart states that “the most important way in which teachers can help student construct frameworks through which to understand their art-related experiences is to establish an environment where inquiry is valued.”⁴⁴ Authors, Susan Witmer and Julia Borst found that what made museum tours for teens so successful is that they provide a forum for discussion that is informal, interactive, and peer-facilitated.⁴⁵ Educators can implement these discussion practices into their art classes to teach students how to talk about art. Visual culture curricula encourages the need for discussion from a variety of sources. Through group discussion, students learn that not everyone interprets imagery the same, but each interpretation has something to add to the dialogue.

⁴³ Fabrizio Flores, Gabrielle Wyrick and Calder Zwicky, “Confessions of Former Teen Program Participants: Two Decades Later,” *The Journal of Museum Education* 39, no. 3 (October 2014): 288.

⁴⁴ Marilyn Galvin Stewart, “Aesthetics and the Art Curriculum,” *The Journal of Aesthetic Education* 28, no. 3 (Autumn 1994): 82.

⁴⁵ Susan Witmer and Julia Borst, “Making Connections: Getting Teens to Talk About Art,” *Art Education* 52, no. 5 (September 1999): 33.

Teen museum programs like the one at the Cleveland Museum of art encourages their participants to create videos to promote and discuss the collections of the museum.⁴⁶ Video is an easily adaptable visual culture component that can be used in the classroom. Students can use their cellphones to create advertisements promoting their school's art program or students can use video in more abstract ways to create a work of art that does not use typical mediums like paper and paint.

Museums offer educators a wealth of resources that allows teachers to bring the museum to the classroom and avoid any logistical issues. The successful teen programs and museum resources can help art educators design lessons that provide an understanding of how art and culture can produce positive outcomes.⁴⁷ Visual culture curriculum in high school art is not the implementation of an entirely new curriculum, but one that melds best practices used by museum programs and other educators who seek to engage and entice their target market—the teen.

Research Methodology

Quantitative methods were used in conducting the research for integrating visual culture curriculum into high school art classes. The results of a survey (figure 1) given to 2021-22 AP Art History high school students showed that 86.2% of students would take another art history class if different works of art were covered, and 68% agreed that they would take a class if they could choose their topics of study. These responses guided the research that provided the positive impact a visual culture curriculum could have on high school students. Not every high school

⁴⁶ Kelly and Edmonson, "Letting Go."

⁴⁷ Michael Greer, "Civic Engagement and Inclusion Through Art," *National Civic Review* 109, no. 4 (Winter 2021): 31.

offers AP Art History so high school Art I was used as a model for the implementation of visual culture into that existing program.

Deconstructionist approaches was implemented in the curriculum design of this project to create lessons that encompassed art history, culture, and the elements and principles of design.⁴⁸ Considering the student's final project, the lesson plan for the project needed to be redesigned to include art historical references and visual cultural references in addition to the aspects of artistic production mandated by the TEKS. The intended result of the lessons designed for this project is to have a variety of high school art lessons where the learning objective emphasizes visual culture over one that is focused on the elements and principles of design. Lesson include learning objectives, student outcomes, steps, material suggestions, links to resources, and visual examples when possible.

Conclusion

This aim of this project was to help generate new methodological approaches and introduce visual culture curriculum to high school art education. As a result of the research conducted, visual culture lesson plans and resources are provided (see Appendix 1) that can assist educators in the implementation of visual culture into their art lessons while meeting Texas and National educational standards.

The research examined existing art educators and teen museum programs that have successfully implemented visual culture into their curriculum. These resources helped in the design of lessons that cater to high school art students and facilitate learning engagement that is

⁴⁸ Richard Osborne and Dan Sturgis, *Art Theory For Beginners*, (Great Britain: Zidane Press, 2006), 163.

reinforced by culturally relevant topics. The lessons in this report can easily be adapted into any level of art and are not constrained by the use of expensive materials. The lessons were designed to emphasize visual culture concepts that are familiar but shift the learning objectives from demonstrating the use of elements and principles to ones that produce a student's interpretation of visual culture themes. The goals of the lessons are to create content that results in a higher level of individuality and expression from Art 1 students.

The curriculum provided in this report has been taught to economically disadvantaged students with limited opportunities to experience art outside of the classroom.⁴⁹ The positive response from the students in the form of engagement led to the development and continued implementation of visual culture lessons which helped build stronger teacher/student relationships and allowed students to become more invested in their art making. Teachers should consider the diversity of their student body and how those students may react to certain imagery. For example, when drawing portraits, it is important to demonstrate how to draw a variety of hair types and styles (like braids and twists) and how to shade various skin tones. Learning how to draw braids or twists can make a big impact on a student who does not have straight long hair and light skin. Visual culture curricula provides opportunities for students to become more engaged in their learning through expression of identity and the important role that art has on their present and future selves.

⁴⁹ "Texas City High School Profile," Txschools.gov, Texas Education Agency, accessed November, 15, 2022.
<https://txschools.gov/?view=school&id=084906001&tab=overview&lng=en>.

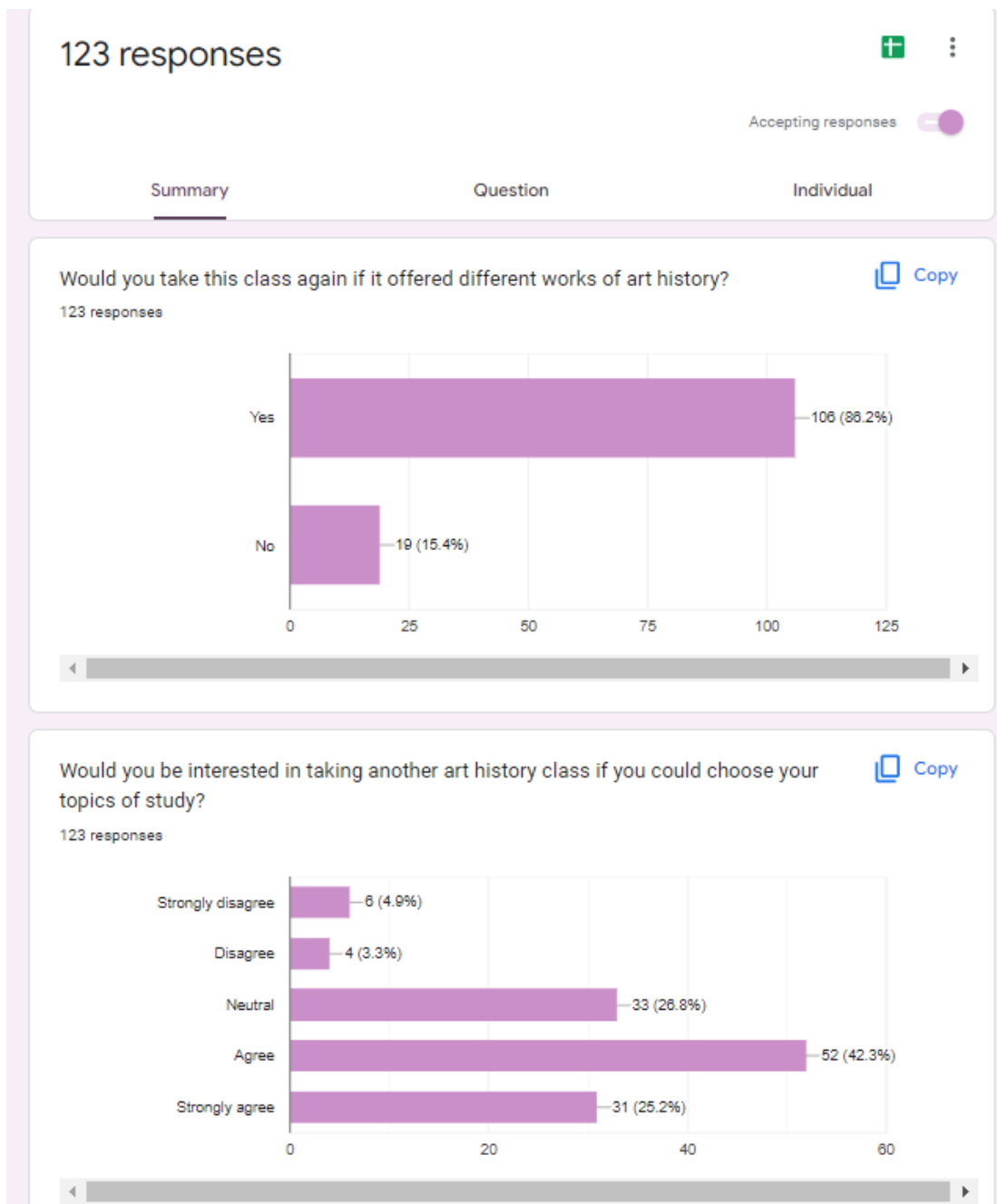
Figure 1

Student Survey

Julie Winston

Vista Ridge High School AP Art History Students

Conducted May 2022



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Note: Classes are approximately 55 minutes and meet every day.

Lesson Plan 1

Title: Graffiti Lettering	Time Required: 4 class periods
----------------------------------	---------------------------------------

Standards: TEKS: 117.302 c (1 A, B, C), (2 A, D, F), (3 A) TEKS	National: Cr 1.1, 1.2, 2.1, Re 7.2, Cn 10.1, 11.1 https://www.nationalartsstandards.org/
---	--

<p>Learning Target: Students will:</p> <ul style="list-style-type: none"> • Learn about the history of Graffiti • Apply design elements and lettering techniques

<p>Success Criteria: Students can:</p> <ul style="list-style-type: none"> • Create a graffiti style design that incorporates their initials

<p>Objective: Student will be introduced to the history of graffiti in order to produce an original work of art demonstrating their understanding of graffiti writing by applying those design choices to their initials. This introductory lesson helps students develop style and choice decisions that can be further developed into a piece on social commentary.</p>
--

<p>Presentation or Site referenced: https://www.widewalls.ch/magazine/graffiti-history-10-important-moments</p>
--

<p>Artist or Art Historical Reference: Jean-Michele Basquiat</p>

<p>Visual Culture Reference: Graffiti, also referred to as Street Art, has transformed from being considered vandalism to being recognized as an acceptable form of high art that has the possibility of sending a larger social message. Example: https://www.ted.com/talks/jr_one_year_of_turning_the_world_inside_out?referrer=playlist-street_art</p>

<p>Materials: Sketch or scrap paper 9x12 paper Pencil Colored pencil Permanent black marker</p>
--

Procedure:

1. Students are introduced to the history of graffiti, street art and lettering styles.
2. Teacher demonstrates drawing three-dimensional letters.
3. Student sketch three-dimensional letters and adapt styles while planning their design for their final project.
4. Students redraw their graffiti design and apply any edits that they made from initial sketches.
5. Students add color and designs to the inside of their letters.
6. Student add a background that compliments their design.

Example

Lesson Plan 2

Title: Expressionism and Neurographic Art	Time Required: 5 class periods
--	---------------------------------------

Standards: TEKS: 117.302 (1) (C), (2) (B, D), (3) (A, D)	National: Cr 1.1, 1.2, 2.1, , Pr 5.1, Re 7.1, 7.2
--	---

<p>Learning Target: Students will be:</p> <ul style="list-style-type: none"> • Introduced to Expressionism, Abstract Expressionism, and Neurographic art • Process their understand of expressive art
--

<p>Success Criteria: Students can:</p> <ul style="list-style-type: none"> • Demonstrate abstract designs • Create an expressive work of art that demonstrates personal choice
--

<p>Objective: To introduce students to art from the Expressionism and Abstract Expressionism art movements and how that art is similar to what is used in art therapy, known as Neurographic art, as a means of self-expression and the therapeutic process of creating a non-object work of art.</p>
--

<p>Presentation or Site referenced: Expressionism and Neurographic Art.pptx</p>
--

<p>Artist or Art Historical Reference: Wassily Kandinsky, Helen Frankenthaler</p>
--

<p>Visual Culture Reference: Art Therapy, Art Therapy</p>
--

<p>Materials: 12x18 heavy paper Black permanent marker Markers Watercolor brush or aquabrush pen Optional: white gel pens</p>
--

<p>Procedure:</p> <ol style="list-style-type: none"> 1. Draw lines with permanent marker around the paper making sure that lines come off the page and cross over one another. 2. Emphasize where the lines intersect. Soften the angles by adding curves to the inside spaces.
--

3. Add a variety of line weights.
4. Add color by outlining the inside of the spaces with marker, then use water brush to bleed the color into the space.
5. Once dry, add designs into the spaces with permanent markers or white gel pens.

Example:



Lesson Plan 3

Title: Memphis Style Sculpture	Time Required: 5 classes
---------------------------------------	---------------------------------

Standards: TEKS: 117.302 (c) (1 B, C) (2 B, F) (3 A)	National: Cr 1.1, 2.1, Re 7.2, Cn 11.1
--	--

<p>Learning Target: Students will:</p> <ul style="list-style-type: none"> • Be introduced to German pop sculpture artist Random EXP • Be introduced to the Memphis Style Movement of the 1980s. • Design a sculpture using pop art elements and Memphis style colors and graphics

<p>Success Criteria: Students can:</p> <ul style="list-style-type: none"> • Create an original Memphis art sculpture inspired by the artists Random EXP that demonstrates shape, balance, proportion and scale.

<p>Objective: The objective is to create an original sculpture inspired by pop art imagery and Memphis style graphics that represents a student's interests.</p>

<p>Presentation or Site referenced: ABOUT - Random EXP Memphis Style Sculpture.pptx</p>
--

<p>Artist or Art Historical Reference: Random EXP</p>
--

<p>Visual Culture Reference: pop art icons, emojis, Memphis Style art</p>
--

<p>Materials: Cardboard cut to 5 x 5 for base Cardboard scraps to build layers Colored posterboard Scissors Glue (we used Glue-All) Pencil Sketch paper</p>

<p>Procedure:</p> <ol style="list-style-type: none"> 1. Begin with a sketch of the various objects, icons and emojis you want to include in the sculpture.
--

2. Start with the cardboard base and the first layer.
3. Use scrap cardboard to build up the next layer by gluing the shapes to the cardboard scraps.
4. Continue the process having at least three layers and a minimum of ten shapes.

Example:



Lesson Plan 4

Title: Amate Bark Painting	Time Required: 5 classes
-----------------------------------	---------------------------------

Standards: TEKS: 117.302 (c) (1 A, B, C, D), (2 F), (3 A, B)	National: Cr1.1, Re 7.1, Cn 10.1, 11.1
--	--

<p>Learning Target: Students will:</p> <ul style="list-style-type: none"> • Be introduced to Mayan, Aztec, and Inca glyphs • Be introduced to Amate Bark Painting • Create an original composition that includes glyphs, design, flora, and fauna

<p>Success Criteria: Students can:</p> <ul style="list-style-type: none"> • Create an original acrylic painting that combines imagery of Indigenous cultures and modern Hispanic cultures.
--

<p>Objective: To understand the influence of Indigenous American cultures and the influence they have on contemporary Hispanic culture. The understanding will be shown in an original acrylic painting that incorporates both old and new influences.</p>

<p>Presentation or Site referenced: Amate and Glyph Art.pptx</p>

<p>Artist or Art Historical Reference: Mayan, Aztec, Inca and Amate Bark Painting techniques Museum of International Folk Art Mexican Amate Paintings</p>
--

<p>Visual Culture Reference: Hispanic Heritage Month</p>

<p>Materials: Pencil Newsprint Brown craft paper (9x12) Acrylic Paint and Brushes Optional: Black sharpie for outlining</p>
--

<p>Procedure:</p> <ol style="list-style-type: none"> 1. Research imagery of Mayan, Aztec and Inca glyphs 2. Research imagery of Amate bark paintings 3. Create a sketch that uses both a glyph and imagery found in Amate paintings

4. Color the sketch with markers to show color choice for final painting.
5. Redraw sketch onto brown craft paper.
6. Begin painting composition with acrylic paint making sure the colors are solid and vibrant.
7. Outline the design with black using fine line paintbrush OR black sharpie.

Example:



Lesson Plan 5

Title: Tile Design	Time Required: 5 classes
---------------------------	---------------------------------

Standards: TEKS: 117.302 (c) (1 A, B, C) (2 A, F,) (3 A, B)	National: Cr 1.1, 1.2, 2.1, 2.2, 3.1; Re 7.2, Cn 11.1
--	---

<p>Learning Target: Students will:</p> <ul style="list-style-type: none"> • Be introduced to Islamic Art • Research Islamic calligraphy and tile design • Understand how patterns and colors are used in Islamic art
--

<p>Success Criteria: Student can:</p> <ul style="list-style-type: none"> • Create a tile design inspired by Islamic tile designs • Write their name in Arabic • Compare Islamic manuscripts • Understand how religious items are used in sacred spaces)
--

Objective: To create an original design using patterns inspired by Islamic tiles.
--

Presentation or Site referenced: Islamic Tile History and Inspiration - Why Tile QFI Mosaic Tilemaker App

Artist or Art Historical Reference: Islamic tiles, mandalas
--

Visual Culture Reference: Interior design, Islamic Tile
--

<p>Materials:</p> <p>Laptop (optional) 10x10 paper Dark Pencil, ebony or 6 B Permanent Marker Markers, colored pencils, or paint (choose your medium)</p>
--

<p>Procedure:</p> <ol style="list-style-type: none"> 1. Use the tile maker app to create a design. This design can be used as inspiration or for students to copy.
--

2. Fold paper in half and half again so that the paper is divided into four sections.
3. Draw designs using ruler and compass in one quarter of the paper.
4. Trace the pencil lines with dark pencil (6 B or Ebony)
5. Fold paper in half (valley) and rub the paper so that the pencil lines transfer to another quadrant.
6. Trace over those lines in dark pencil.
7. Fold paper in half again and rub the so that one half of the design transfers to the other half.
8. Trace over all lines in permanent marker.
9. Complete design by creating a color pattern using the medium of your choice.

Example



Lesson Plan 6

Title: Formline Animal	Time Required: 2 classes
-------------------------------	---------------------------------

Standards: TEKS: 117.302 (c) (1 A, B, C, D) (2 A, F) (3 B)	National: Cr 1.2, 2.1, Re 7.2, Cn 10.1, 10.2
--	--

<p>Learning Target: Students will</p> <ul style="list-style-type: none"> • Learn about formline • Practice drawing shapes used by Pacific Northwest Tribes • Learn about the art of the Pacific Northwest

<p>Success Criteria: Student can:</p> <ul style="list-style-type: none"> • create a drawing that demonstrates their understanding and use of formline design.

<p>Objective: To create a drawing that uses abstract shapes to create facial features as opposed to realistic features.</p>
--

<p>Presentation or Site referenced: https://www.sealaskaheritage.org/sites/default/files/sealaska%20heritage%20formline%20art%20kit%20online%20low%20res.pdf</p>

<p>Artist or Art Historical Reference: Tlingit and Chilkat tribes</p>
--

<p>Visual Culture Reference: Haida, Pacific Northwest tribal art</p>

<p>Materials: Pencil 9x12 paper Marker (choice of three colors)</p>

<p>Procedure:</p> <ol style="list-style-type: none"> 1. Practice drawing the u and ovoid shapes 2. Pick an animal and draw the outline of the animal on the drawing paper very lightly. 3. Use the designs to fill in the body of the animal. Make sure to leave negative space and vary the shapes throughout the body. 4. Add color to some of the shapes.

Examples



Lesson Plan 7

Title: Digital Mosaic	Time Required: 3 classes
------------------------------	---------------------------------

Standards: TEKS: 117.302 (c) (1 A, B, C) (2 A, C, D) (3 A)	National: Cr 1.1, 2.1, 3.1, Re 7.1, Cn 11.1
--	---

<p>Learning Target: Student will:</p> <ul style="list-style-type: none"> • Be introduced to Ancient Roman mosaics • Learn about how mosaics are made • Understand the concept of narrative • Learn how to use digital art program • Choose a visual resource from album art

<p>Success Criteria: Student can:</p> <ul style="list-style-type: none"> • Reference album cover art to create a digital mosaic composition.
--

<p>Objective: Students can “modernize” an Ancient Roman mosaic by creating a digitally drawn mosaic using an online drawing program.</p>

<p>Presentation or Site referenced: Alexander Mosaic from the House of the Faun, Pompeii – Smarthistory</p>
--

<p>Artist or Art Historical Reference: Alexander Mosaic, Pompeii</p>

<p>Visual Culture Reference: Album covers</p>
--

<p>Materials: Laptop Google draw or other online drawing program</p>

<p>Procedure:</p> <ol style="list-style-type: none"> 1. Students research album cover art 2. Copy the album cover to their drawing program. (We used Google Draw) 3. Using the polyline or scribble tool to create the mosaic shapes. Leave a small amount of space between the shapes. 4. Fill the shapes with color that is like the album cover art.
--

5. I had my students turn in their art through our online learning platform (Google Classroom)

Example



Lesson Plan 8

Title: Altered Character	Time Required: 5 Classes
---------------------------------	---------------------------------

Standards: TEKS: 117.302 (c) (1 A, B, C, D) (2 B, C, F) (3 A)	National: Cr 1.1, 1.2, 3.1, Cn 10.1, 11.1
---	---

<p>Learning Target: Student will:</p> <ul style="list-style-type: none"> • Learn about the artist KAWS • Research cartoon characters • Add alterations to cartoon characters • paint

<p>Success Criteria: Students can:</p> <ul style="list-style-type: none"> • Create a composition of an altered cartoon character in the fashion of the artist KAWS that demonstrates contemporary art themes and humor.

<p>Objective: To understand how the manipulation of a cartoon character can change the narrative of the character and create a dynamic composition by the use of colors, shapes, and space.</p>
--

<p>Presentation or Site referenced: Kaws Zemack Contemporary Art (zcgallery.com) KAWS presentation.pptx</p>
--

<p>Artist or Art Historical Reference: KAWS</p>
--

<p>Visual Culture Reference: Pop culture, Advertising, toy design, cartoon</p>
--

<p>Materials: Pencil Sketch paper. 8x10 heavy paper Acrylic paint Thin line black permanent marker</p>
--

<p>Procedure:</p> <ol style="list-style-type: none"> 1. Research different cartoon characters to use as reference.
--

2. Draw your character but make some alterations to the character's appearance. Make sure you can still recognize the character but make significant changes so that your drawing is not a direct copy.
3. Draw your design on the heavy paper in pencil.
4. Paint your picture using acrylic paints. Have fun with the colors.
5. After the paint is dry, outline everything in thin black permanent marker.

Example



Lesson Plan 9

Title: National Park Watercolor Landscape	Time Required: 5 class periods
--	---------------------------------------

Standards: TEKS: 117.302 (c) (1 A, B, C), (2 C, F), (4, B)	National: Cr 1.1, 1.2, 3.1, Pr 6.1, Re 7.2, Cn 10.1
--	---

<p>Learning Target: Students will:</p> <ul style="list-style-type: none"> • be introduced to graphic design • research WPA posters of National Parks • practice watercolor techniques to achieve value and texture
--

<p>Success Criteria: Students can:</p> <ul style="list-style-type: none"> • create a watercolor graphic design inspired landscape painting that incorporates shape, value, line, and color
--

<p>Objective: To create a watercolor landscape inspired by graphic design posters of National Parks and understand how advertising can help promote ecological awareness.</p>
--

<p>Presentation or Site referenced: National Park Landscape Watercolor.pptx National Park Posters & Prints - Shop Americas National Parks Fort Marion National Monument, St. Augustine, Florida Library of Congress (loc.gov)</p>

<p>Artist or Art Historical Reference: WPA posters, Rob Decker, Ranger Doug, Shepard Fairey</p>
--

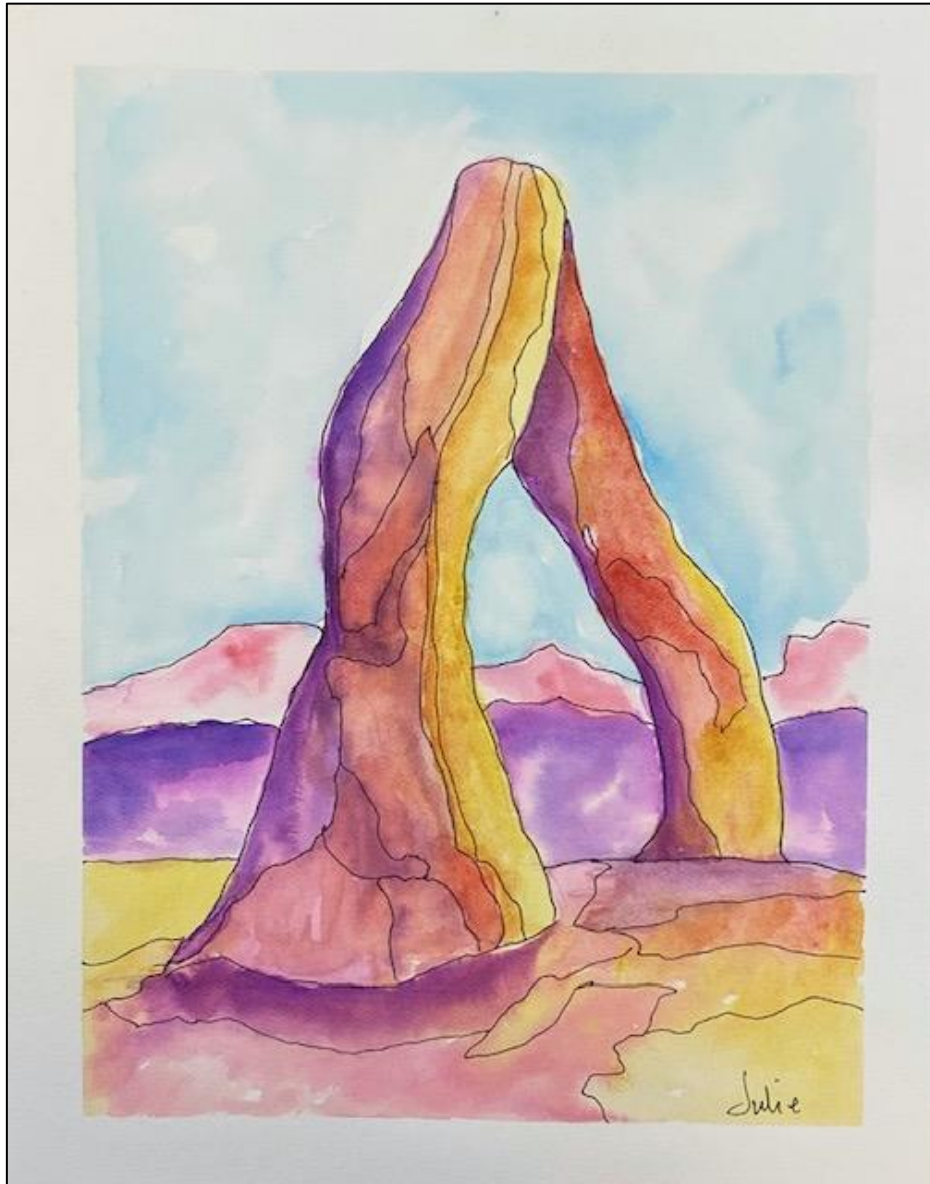
<p>Visual Culture Reference: Environmental issues and graphic design.</p>
--

<p>Materials: Pencil Watercolor paper Watercolors and Variety sizes of brushes Sketch paper Ultrathin sharpie</p>

<p>Procedure:</p> <ol style="list-style-type: none"> 1. Research National Park Posters for inspiration
--

2. Sketch out composition
3. Draw composition lightly on watercolor paper
4. Begin painting composition
5. Outline value differences and color changes with ultrathin sharpie.

Example:



Lesson Plan 10

Title: Vintage Makeover	Time Required: 1-2 classes
--------------------------------	-----------------------------------

Standards: TEKS: 117.302 (c) (1 A, B, C,) (2 A, C, F) (3A)	National: Cr 1.1, 1.2, 2.1, Cn 10.1, 11.1
--	---

<p>Learning Target: Student will:</p> <ul style="list-style-type: none"> • Learn about “doodling” • Use color to add emphasis • Change historical periods through color and trends
--

<p>Success Criteria: Student can:</p> <ul style="list-style-type: none"> • Create a composition that updates a vintage photo by adding designs, color and contemporary elements that bring the photo into the present or future.
--

<p>Objective: To understand how adding colors and elements can change the historical narrative of an image.</p>
--

<p>Presentation or Site referenced: https://ashleylongshore.com/products/abe-lincoln-with-red-blazer-on-butterfly-pink-background-1</p>

<p>Artist or Art Historical Reference: Duchamp, Ashley Longshore (president series)</p>
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<p>Visual Culture Reference: hip hop, punk, 90s, music and fashion trends</p>
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<p>Materials: Printed image of vintage portraits Markers pencils</p>
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<p>Procedure:</p> <ol style="list-style-type: none"> 1. Search online for vintage images at least waist up. 2. Draw on designs with pencil 3. Add color using marker
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Example:



Lesson Plan 11

Title: Two-Point Perspective with a Message	Time Required: 5 classes
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Standards: TEKS: 117.302 (c) (1 A, B, C, D) (2 A, D) (3 B)	National: Cr 1.1, 1.2, 2.3, 3.1, Pr 6.1, Re 7.1, 7.2, Cn 10.1, 11.1
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<p>Learning Target: Students will:</p> <ul style="list-style-type: none"> • Be introduced to two-point perspective drawing • Research social causes/issues

<p>Success Criteria: Students can:</p> <ul style="list-style-type: none"> • Create a two-point perspective drawing that demonstrates their understanding of perspective. • Draw a design that represents a social cause or issue of their choice

<p>Objective: To understand the rules of perspective and apply them to a drawing that incorporates a design that represents a social cause or issue.</p>

<p>Presentation or Site referenced: Perspective with a Message.pptx</p>
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<p>Artist or Art Historical Reference: Street artists: Jo Di Bona, JR, Keith Haring,</p>

<p>Visual Culture Reference: Social issues/causes</p>
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<p>Materials: 12x18 drawing paper Pencil Ruler Markers Optional: Printed imagery from news media</p>

<p>Procedure:</p> <ol style="list-style-type: none"> 1. Students research a social cause of their choice and find reference images for their drawing.

2. Introduce students to two-point perspective. (There is a step-by-step example in the PowerPoint.)
3. Have students add windows, texture and value to their buildings in pencil.
4. On the longer side of the building, students draw a public work design that brings to light or promotes a social issue/cause. After drawing their design, add color using marker.
5. ALTERNATIVE VERSION: Have students print out black and white image of social issue. Glue to the larger wall side and add color. (See example).
TIP: Students can bring an image into Word and add perspective to their image before printing so that it looks more natural on their wall.

Example:



Lesson Plan 12

Title: Art Style Shoe	Time Required: 5 classes
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Standards: TEKS: 117.302 (c) (1 B, C) (2 A, F) (3 A)	National: Cr 1.1, 3,1, Re 8.1, Cn 11.1
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<p>Learning Target: Student will:</p> <ul style="list-style-type: none"> • Investigate different artistic styles/movements • Plan a shoe design influenced by an artistic style • Be introduced to fashion design

<p>Success Criteria: Student can:</p> <ul style="list-style-type: none"> • Recognize the difference between artistic styles • Create a shoe design inspired by an artistic movement
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<p>Objective: To apply an understanding of art history and artistic styles to design a show that represents an artistic movement through imagery.</p>
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<p>Presentation or Site referenced: Google Arts & Culture</p>
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<p>Artist or Art Historical Reference: Art movements</p>

<p>Visual Culture Reference: Fashion design and art history</p>
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<p>Materials: 9x12 drawing paper Pencil Colored pencils Black marker (optional)</p>
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<p>Procedure:</p> <ol style="list-style-type: none"> 1. Begin by researching different artistic styles. 2. Pick either a style or artist to inspire the shoe design. For example: A <i>Starry Night</i> shoe or Impressionism. 3. Sketch out shoe style. <i>Dr. Martins or Vans slip-on shoes work best.</i> There is line art for both of these styles of shoe styles online that work for your students who may have challenges with drawing. 4. Transfer idea to drawing paper (or use online printout)

5. Add color to your shoe in the style of your artist or style.
6. I have my students state the style and list three artists associated with that style.

Example



Lesson Plan 13

Title: Music Installation	Time Required: 5 classes
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Standards: TEKS: 117.302 (c) (1 A, B, C) (2 B, E, F) (3 A)	National: Cr 1.2, 2.1, 2.3, Pr 4.1, 5.1, 6.1, Cn 10.1
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<p>Learning Target: Students will:</p> <ul style="list-style-type: none"> • Research music recorded devices (cassettes, records, 8-track, cds) • Design an image to paint onto device • Learn about installation and collaborative artworks

<p>Success Criteria: Student can:</p> <ul style="list-style-type: none"> • Paint the design on an upcycled source • Create a collaborative installation that incorporates music recording devices
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<p>Objective: To allow student to create a non-objective design that can be painted onto a music recorded device that will be installed into a collaborative work of art.</p>
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<p>Presentation or Site referenced: https://www.tate.org.uk/art/artists/el-anatsui-17306/who-is-el-anatsui https://www.widewalls.ch/magazine/installation-art</p>
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<p>Artist or Art Historical Reference: El Anatsui</p>
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<p>Visual Culture Reference: Music</p>

<p>Materials: Old cassette tapes, 8-track tapes, cds, record albums Acrylic paint White colored pencil to draw design on record Sketch paper for planning design Spray sealant</p>
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<p>Procedure:</p> <ol style="list-style-type: none"> 1. Introduce the work of El Anatsui, discuss how artists use upcycled materials to repurpose them into an installation 2. Familiarize students with installation art
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3. Trace outline of music device onto sketch paper and plan your design
4. Paint primer onto music recording device
5. Paint design using acrylic paint
6. Seal painting

Example The following are examples from the web. The installation can be done by type or all together.



Sources:

https://www.google.com/url?sa=i&url=https%3A%2F%2Fwww.etsy.com%2Flisting%2F1079798484%2Fthe-great-wave-room-decor-cd-painting&psig=AOvVaw0z8ZaIBHeuRjfoONaQHUEh&ust=1667926404647000&source=images&cd=vfe&ved=0CAwQjRxqFwoTCOjd_JjEnPsCFQAAAAAdAAAAABAE,
https://i.etsystatic.com/8640183/r/il/70a77d/1950365574/il_570xN.1950365574_gdme.jpg,
<https://wusc.sc.edu/wp-content/uploads/painting-records.png>

Lesson Plan 14

Title: Wiley Inspired Portrait	Time Required: 5 class periods
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Standards: TEKS: 117.302 (c) (1 A, B, C, D), (2 A, F), (3A)	National: Cr 1.1, 1.2, 3.1, Cn 10.1, 11.1
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<p>Learning Target: Students will:</p> <ul style="list-style-type: none"> • Be introduced to the art of Kehinde Wiley • Learn how to draw facial features.

<p>Success Criteria: Students can:</p> <ul style="list-style-type: none"> • Create a portrait using mixed media that combines formal and informal characteristics.
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<p>Objective: To understand how portraiture can express a narrative about a person by integrating formal and informal characteristics.</p>

<p>Presentation or Site referenced: Portraits.pptx</p>

<p>Artist or Art Historical Reference: Kehinde Wiley, portraiture</p>
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<p>Visual Culture Reference: Formal portraiture, culture, characters</p>

<p>Materials: Photo image of self or person Pencil Tortillions (blending stump) 9x12 paper Wallpaper or patterned paper Glue colored pencil</p>
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<p>Procedure:</p> <ol style="list-style-type: none"> 1. Students will need a black and white printed headshot, be sure to include shoulders 2. Draw their portrait onto the white drawing paper. (Because this was an introductory class, I allowed the students to trace the main lines of the face.) I also allowed my students to draw a celebrity, I have found they work a little harder if they get to pick someone they like on Instagram or listen to.

3. Begin to add value to the drawing using to define characteristics.
4. Optional:
5. Cut out the image and glue to the wallpaper or patterned paper.
6. Using marker or colored pencil, draw some of the background designs on top of the portrait

Example:



Lesson Plan 15

Title: Curate an Art Exhibition	Time Required: 3 classes
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Standards: TEKS: (c) (2 A, B, C, F) (3 A, B) (4 A, D)	National: Cr 1.1, 1.2, 2.3, Pr 4.1, 5.1, 6.1, Re 7.2, 8.1
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<p>Learning Target: Students will:</p> <ul style="list-style-type: none"> • Research artists or art movements of their choice • Learn how to curate an art exhibition • Learn how to write an artist statement
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<p>Success Criteria: Student can:</p> <ul style="list-style-type: none"> • create a virtual exhibit • demonstrate their understanding of organizing an exhibition • organize an exhibition utilizing a common theme

<p>Objective: Students will create an art exhibition containing 5-10 works of art that are not part of the AP Art History curriculum. Students can use some of the same artists, but not any work that was studied in class.</p>

<p>Presentation or Site referenced: Curator Example Google Arts and Culture</p>
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<p>Artist or Art Historical Reference: Art History</p>

<p>Visual Culture Reference: Virtual reality, digital art, technology</p>
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<p>Materials: laptop</p>

<p>Procedure: Brainstorm and search for ideas for a theme. Look at museum sites to see what they are exhibiting. Google Arts and Culture is a great resource. Here is an example: https://www.mcnyart.org/exhibitions/ What is your theme?</p>
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What do these works of art have in common?

Examples, but not limited to:

All works are from Impressionism

All works are by the same artist

All works are about war

All works from the same culture

What is the title of your exhibition?

Find images of your work.

Copy and paste your images so that they fit on one or two google doc pages

Be sure to size them proportionally. **Always drag from a corner to resize images.**

Make sure to make note of the title, artist, date, medium

Example

[Curator Example](#)