

Curriculum Unit:

Land Art and Impermanence

Grade/ Age Level:

High School- All ages

Lessons and Time Frame:

Lesson 1: History and Culture	1 50-minute class period
Lesson 2: Visual Literacy	1 50-minute class period
Lesson 3: Art Production- Skill Building	3 50-minute class periods
Lesson 4: Art Production- Art Making	7 50-minute class periods
Lesson 5: Art Criticism	3 50-minute class periods

Unit Rationale:

Land Artists like Andy Goldsworthy create installations in nature that are often impermanent. The impermanent nature of their work gives Land Artists the opportunity to explore concepts that are fleeting and exist within natural environments. In exploring these concepts, students will reflect on a memory that is important to them and that they would like to use as inspiration for their own installation. They will learn how to develop a concept for their art, as well as how to take a successful photo to document their work. Students will also utilize what they learned about rhythm in Land Art and apply it to their own artwork.

Objectives/ Student Learning Outcomes:

Students will be able to:

- Describe political and cultural influences in the Land Art Movement
- Identify how and why rhythm is used in art
- Identify the importance of photography in Land Art
- Conceptualize an idea for their Land Art project
- Discuss principles of design and elements of art

Focus Artwork:



1. Andy Goldsworthy (1956-) *Horse chestnut patch, green to yellow, torn leaves, with spit.*

Yorkshire Sculpture Park, 1987. Cibachrome Print.

2. Andy Goldsworthy (1956-) *Wet yellow elm leaves stick to a smooth, fallen elm tree.*

Dumfriesshire, 2011. Ephemeral Works 2004-2014 Art Book.

3. Teacher Example, *Ripple.* Indigo dyed fabric, thread, and wool. San Francisco, CA, 2019.

Materials and Resources:

Instructional Resources:

- Projector screen
- Computer
- Projector
- Andy Goldsworthy Handout
- Land Art Worksheet
- Nature printouts
- Reading printouts
- Photography Worksheet
- Art Critique Worksheet

Art Materials and Tools

- Objects for students to photograph
- Smartphones or tablets
- Small tripod
- Sketchbook and/or paper
- 11 x 17 drawing paper
- Pencils for rough sketching

Vocabulary:

- **Analysis:** detailed examination of the elements or structure of something.
- **Art Critique:** a detailed analysis and assessment of a work of art.
- **Asymmetrical:** not identical on both sides of the image.
- **Bird's Eye View:** a view from directly above.
- **Commodification:** the transformation of goods, services, ideas and people into commodities or objects of trade. A commodity at its most basic is anything intended for exchange, or any object of economic value.
- **Composition:** the placement or arrangement of visual elements in a work of art.
- **Conceptualizing:** form a concept or idea.
- **Conceptual Art (Conceptualism):** art in which the concept or idea involved in the work take precedence over traditional aesthetic, technical, and material concerns.
- **Depth of Field:** the distance between the nearest and furthest elements in a scene that appear to be sharp in an image.
- **Exposure:** the amount of light, which reaches your camera sensor or film.
- **Focus:** the area of sharpness in an image.

- **Jetty:** a structure that projects from the land out into the water. Often, “jetty” refers to a walkway accessing the center of an enclosed body of water.
- **Natural Light:** light in the open air created by the sun.
- **Pattern:** a combination of elements or shapes repeated in a recurring and regular arrangement.
- **Repetition:** refers to one object or shape repeated.
- **Rhythm:** a combination of elements repeated, but with variations.
- **Sharpness:** the level of detail that is achieved in an image.
- **Thumbnail Sketches:** small, quick sketches used to develop an idea.

Title:

History and Culture

Grade/ Age Level:

High School- All ages

Time Frame:

1 50-minute class period

Description:

Students will be introduced to Andy Goldsworthy and land artists from the post-minimalist art movement, as well as important events or influences from that time period (late 1960's and early 1970's). We will also discuss how the land art movement has continued to influence artists throughout history.

Objectives/ Student Learning Outcomes:

Students will be able to:

- Identify the inspiration behind conceptual art and land art
- Describe political and cultural influences in the Land Art Movement
- Discuss and research current land artists

Focus Artwork:



1. Andy Goldsworthy (1956-) *Horse chestnut patch, green to yellow, torn leaves, with spit.* Yorkshire Sculpture Park, 1987. Cibachrome Print.

2. Andy Goldsworthy (1956-) *Wet yellow elm leaves stick to a smooth, fallen elm tree.* Dumfriesshire, 2011. Ephemeral Works 2004- 2014 Art Book.

Instructional Resources:

- Projector screen
- Computer
- Projector
- Andy Goldsworthy Handout (from The Smart Teacher website)
- Land Art Worksheet

Procedures:

Anticipatory Set

- Teacher asks students to think about what materials are used to make art. They write it down, and we discuss before slide show. After- we will revisit to see if their thoughts have evolved.

Direct Instruction

- Students are given worksheet to fill out during the slideshow presentation on the history of Andy Goldsworthy and Land Artists.
- Teacher presents slideshow, and checks in with questions every few slides.
- Follow up at the end to see if idea of what can be used to create art has changed.

Independent Practice

- Have students fill out Land Art worksheet to reflect on slideshow and check for understanding.
- Students can take home Land Art worksheet and Andy Goldsworthy handout and finish for homework if they do not finish in class.

Closure Activity

- Open discussion with the class about where they would like to create their own land art.

Accommodations and/or Modifications:

- English Language Learner: translation of slideshow printed, digital file of writing worksheet for use with translation software.
- Visual or Hearing Impaired: have them sit in front so that they are close to the projector screen. Make sure that everyone can see and hear presentation.

Vocabulary:

- **Commodification:** the transformation of goods, services, ideas and people into commodities or objects of trade. A commodity at its most basic is anything intended for exchange, or any object of economic value.
- **Conceptual Art (Conceptualism):** art in which the concept or idea involved in the work take precedence over traditional aesthetic, technical, and material concerns.
- **Jetty:** a structure that projects from the land out into the water. Often, “jetty” refers to a walkway accessing the center of an enclosed body of water.

- **Land Art:** the creation of artistic forms, often on a large scale, using local natural materials such as earth, sand, or rock. Also called Earth Art.

Criteria for Assessment:

Did Students:

- Identify the inspiration behind conceptual art and land art?
- Describe political and cultural influences in the Land Art Movement?
- Discuss and research current land artists?

Method of Assessment:

Teacher checks for understanding during slideshow presentation by checking in with students every few slides. The closing question during the slideshow will confirm if students understand basic concepts of Land Art. The handout and writing worksheet will be used as a final and deeper assessment to check for understating.

Worksheet: Andy Goldsworthy and Land Artists

Describe what you learned about Land Art, and what inspires these artists to create art outside.

What political and cultural influences were present during this movement?

Describe conceptual art in your own words.

If you could create a work of art outside where and how would you do it?

Slideshow Presentation:



Andy Goldsworthy
& The Land Art Movement



Andy Goldsworthy's History:

- Born: 1956, Cheshire, England
- As an adolescent- worked as a farm laborer when not in school
- As he remarked later: "Farming is a very sculptural profession. Building haystacks or ploughing fields, burning stubble."
- Studied art at Bradford School of Art and Preston Polytechnic
- While in school he discovered his preference for making art outside rather than in the studio.

Leaning into the Wind-

documentary about Andy Goldsworthy's process.



Land Art Movement

- Influenced by prehistoric artworks such as Stonehenge.
- The eventual disintegration of the works put them outside of the mainstream.
- Themes of renewal and rebirth.
- Challenged traditional definitions of art as something to be bought and sold for profit.
- Influences: First moon landing in 1969, and the first photo of the earth taken in 1972.
- Conceptual Art/ Land Art used to process chaos from Vietnam War.



Land Artists

- 1967: A Line Made By Walking, Richard Long (right)
- 1970: Spiral Jetty, Robert Smithson (below)



Pre- Columbian serpent mound that inspired Robert Smithson's Spiral Jetty.

The Great Serpent Mound in Adams County, Ohio, built between 800 BC and AD 400. This protected historical earthworks is nearly a quarter of a mile long and represents a giant snake holding an egg in its jaws.



Nancy Holt



Holt says the work gives viewers a way to experience the vastness of the land and feel a greater connection to the universe.

Beverly Buchanan



Ana Mendieta



"My art is the way I reestablish the bonds that tie me to the universe"

Andres Amador: Earthscapes



"Conceptual art is the embodiment of all that society and popular culture cannot or chooses not to comprehend. It is a testament to the fact that emotions, objects, ideas, and events are indeed more than what they may initially appear to be." (Art & Society, Marshall McLuhan)



ANDY GOLDSWORTHY



#1 | *Red Leaf Patch* | 1983 | leaves, torn leaves
Brough, Cumbria



#2 | *Snow Serpent* | 1984 | snow carved with stick
Brough, Cumbria



#3 | *Pebble Spiral* | 1985 | broken pebbles scratched with stone
St. Abbs, Scotland



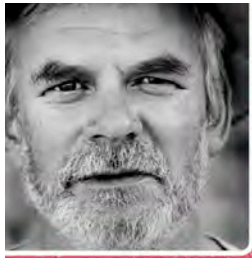
#4 | *Snow Shadow* | 1985 | snow
Brough, Cumbria



#5 | *Cairn* | 1985 | stones
St. Abbs, Scotland



#6 | *Cracked Earth* | 1986 | cracked earth
Saint Louis, MO



ANDY GOLDSWORTHY



FAST FACTS

LIFE:

LOCATION:

MOVEMENT:

IMPACT:

INTERESTING:

ARTISTIC CHARACTERISTICS:

NOTEWORTHY

Title:

Visual Literacy

Grade/ Age Level:

High School- All ages

Time Frame:

1 50-minute class period

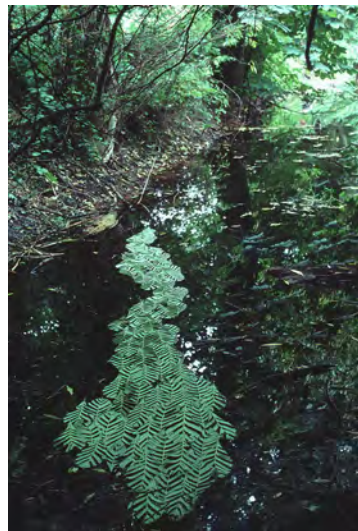
Description:

Students will learn about the use of rhythm in art and be able to incorporate this knowledge into their own artwork. First, students will be introduced from a slideshow, showing examples and breaking down the use of rhythm via pattern, color, line etc. Then, students will read an article about rhythm and write about the artists discussed. Finally, printouts of nature will be passed out and students can trace on top of them to identify the movement and pattern in the piece. We will end with a conversation about rhythm and what they learned.

Objectives/ Student Learning Outcomes:

Students will be able to:

- Identify how and why rhythm is used in art
- Define rhythm in terms of visual art
- Demonstrate the use of rhythm in their artwork

Focus Artwork:

1. Andy Goldsworthy (1956-) *Horse chestnut patch, green to yellow, torn leaves, with spit.* Yorkshire Sculpture Park, 1987. Cibachrome Print.

2. Andy Goldsworthy (1956-) *Horse Chestnut Leaves.* Loughborough, Leicestershire, England. 1987.

Instructional Resources:

- Projector screen
- Computer
- Projector
- Nature printouts
- Reading printouts

Procedures:

Anticipatory Set

- Teacher starts by playing music and having students expressively draw to the rhythm of the music. Teacher will explain how everyone's interpretation will be different, and to notice how different songs motivate us to feel and draw differently.

Direct Instruction

- Teacher will present a slideshow about rhythm and show examples of different types used in land art, specifically by Andy Goldsworthy.
- Students will begin to identify different types of rhythm.
- Teacher will call out and have students identify the type of rhythm used in artwork at the end of the slide show.

Guided Practice

- Students read *Finding Rhythm in the Visual Arts*, and describe the three artists talked about in the article and the type of rhythm they use.
- Students use tracing paper on top of land artwork to identify the rhythm used in the piece, play music again so they can experience that as they do this new activity.
- Students will discuss what they discovered in their drawing and compare and contrast with other classmates.

Closure Activity

- Teacher summarizes how rhythm is used in Andy Goldsworthy's artwork. Students are asked to describe what they think rhythm is and how they might use it in their art.

Accommodations and/or Modifications:

- ADHD: make sure they have a seat close to the front or in an area that maximizes their ability to focus and avoid distraction, away from loud noises, people etc.
- Behavioral/ Emotional: place student in a seat that optimizes their ability to stay on task, near people that are a positive influence, and will keep the student engaged. Use opening activity to personalize the lesson.

Vocabulary:

- **Pattern:** a combination of elements or shapes repeated in a recurring and regular arrangement.
- **Repetition:** refers to one object or shape repeated.
- **Rhythm:** a combination of elements repeated, but with variations.

Criteria for Assessment:

Did Students:

- Identify how and why rhythm is used in art?
- Define rhythm in terms of visual art?
- Demonstrate the use of rhythm in their artwork?

Method of Assessment:

Teacher checks for understanding during slideshow when students begin to identify rhythm in the art they see. The response to the reading will show if students understand different ways to use rhythm. During group activity of tracing rhythm teacher will check in to see if the students can describe how the rhythm influences the art piece.

[Home](#)**ThoughtCo.**

Finding Rhythm in the Visual Arts

Translating What You See Into a Visual Beat

by [Shelley Esaak](#)

Updated October 05, 2018

Rhythm is a principle of art that can be difficult to describe in words. We can easily recognize rhythm in music because it is the underlying beat that we hear. In art, we can try and translate that into something that we see in order to understand an artwork's visual beat.

Finding the Rhythm in Art

A pattern has rhythm, but not all rhythm is patterned. For example, the colors of a piece can convey rhythm, by making your eyes travel from one component to another. Lines can produce a rhythm by implying movement. Forms, too, can cause rhythm by the ways in which they're placed one next to the other.

Really, it's easier to "see" rhythm in just about anything other than the [visual arts](#). This is particularly true for those of us who tend to take things literally. Yet, if we study art we can find a rhythm in the style, technique, brush strokes, colors, and patterns that artists use.

Three Artists, Three Different Rhythms

A great example of this is the work of [Jackson Pollock](#). His work has a very bold rhythm, almost chaotic like what you might find in electronic dancehall music. The beat of his paintings come from the actions he made to create them. Slinging paint over the

canvas in the way he did, he created a mad fury of [motion](#) that pops and he never gives the viewer a break from this.

More traditional painting techniques also have rhythm. [Vincent Van Gogh's](#) "The Starry Night" (1889) has a rhythm thanks to the swirling, well-defined brush strokes he used throughout. This creates a pattern without being what we typically think of as a pattern. Van Gogh's piece has a more subtle rhythm than Pollock, but it still has a fantastic beat.

On the other end of the spectrum, an artist like Grant Wood has a very soft rhythm in his work. His color palette tends to be very subtle and he uses patterns in almost every piece of work. In landscapes like "Young Corn" (1931), Wood uses a pattern to depict rows in a farm field and his trees have a fluffy quality that creates a pattern. Even the shapes of the rolling hills in the painting repeat to create a pattern.

Translating these three artists into music will help you recognize their rhythm. While Pollock has that electronic vibe, Van Gogh has more of a jazzy rhythm and Wood is more like a soft concerto.

Pattern, Repetition, and Rhythm

When we think of rhythm, we think of pattern and repetition. They are very similar and interconnected, though each is also distinct from the others.

A pattern is a recurring element in a particular arrangement. It may be a motif that repeats itself in a wood carving or piece of fiber art or it may be a predictable pattern such as a checkerboard or brickwork.

Repetition refers to an element that repeats. It may be a shape, color, line, or even a subject that occurs over and over again. It may form a pattern and it may not.

Rhythm is a little of both pattern and repetition, yet the rhythm can vary. The slight differences in a pattern create rhythm and the repetition of elements of art create rhythm. The rhythm of a piece of art can be controlled by everything from color and value to line and shape.

Each piece of art has its own rhythm and it is often up to the viewer to interpret what that is.

RHYTHM AND MOVEMENT

A REGULAR REPETITION OF THE ELEMENTS OF ART CAN CREATE A SENSE OF MOVEMENT/RHYTHM.



Active lines create a sense of movement.

Trees blowing in the wind...



Non-objective design...



People marching...

Diagonal lines create a sense of motion.



The day has a rhythm to it.
Sunrise... sunset...
Sunrise... sunset...



The city has a rhythm.

RHYTHM IS ALL AROUND US.



The ticking of a clock is rhythm.

The ABCs of Art: The Elements & Principles of Design - Compiled, organized, and added to by M.C.Gillis

Contact artist, mo@expandingheart.com, to give feedback.

More downloads at www.expandingheart.com & www.awesomeartists.com.

Title:

Skill Building

Grade/ Age Level:

High School- All ages

Time Frame:

3 50-minute class periods

Description:

Students will learn how to document and photograph their Land Art using a smart phone. We will talk about important elements of photography: exposure, depth of field, focus, lighting and composition, with the main focus on lighting and composition. Students will have an opportunity to experiment and explore techniques learned in class. Students will be given a worksheet to confirm understanding of new techniques.

Objectives/ Student Learning Outcomes:

Students will be able to:

- Define different elements of photography learned in class
- Identify the importance of photography in Land Art
- Apply techniques to their own images

Focus Artwork:

1. Andy Goldsworthy (1956-) *Horse chestnut patch, green to yellow, torn leaves, with spit.* Yorkshire Sculpture Park, 1987. Cibachrome Print.

2. Andy Goldsworthy (1956-) *Wet yellow elm leaves stick to a smooth, fallen elm tree.* Dumfriesshire, 2011. Ephemeral Works 2004- 2014 Art Book.

Instructional Resources:

- Projector screen
- Computer
- Projector
- Photography Worksheet

Art Materials:

- Objects for students to photograph
- Extra smartphones
- Small tripod

Procedures:

DAY 1

Anticipatory Set

- Write questions on the board for students to answer: What do you think makes a good photograph? What do you like to document using photography? Why do you take photographs?
- Have students share their answers, and use this as a jumping off point to discuss the use of photography in our society.

Direct Instruction

- Open class with a slideshow showing Andy Goldsworthy's photographs, and how he uses different photography techniques to document his work.
- Explain how these elements can be achieved using a smart phone; show step-by-step visuals.

Guided Practice

- Students fill out Photography Worksheet to reflect on slideshow and check for understanding. They can write or draw to define what they learned.
- Teacher walks around classroom to make sure they are on the right track.

DAY 2

Direct Instruction:

- Review techniques that we learned in the previous class. Show students how to utilize controls on a smart phone to take a strong photograph.
- Go outside and demonstrate how to utilize what we talked about to take a successful photo.
- Utilize outdoors if possible, if not set up inside the classroom.

Independent Practice:

- Students get into groups, and are challenged to photograph boring items in a way that makes them look interesting.

- Students will practice and experiment with the different photography elements learned in class. The groups will rotate so that they get experience photographing different items.
- For homework, students will print out 3 different photos, and describe photography elements used in each.

Day 3

Guided Practice

- Students will get into groups and talk about the photos they took, and what elements of photography they used to make the boring items look interesting.

Direct Instruction

- Teacher will check in to make sure everyone is on track. Students that still are not understanding composition and lighting will be given opportunity to take more photos outside, with the guidance of the teacher.
- Students that are ahead will be given extra photography elements to explore and use while they take more photos outside.

Independent Practice:

- Students will print out one final photo that demonstrates all the skills they learned in class.

Closure Activity

- Teacher asks students to name or describe different techniques they explored in their photographs and how they will incorporate what they learned into their photography in the future.

Accommodations and/or Modifications:

- Visual Impairment: use Apple's Voice Over Screen Reader during photography practice, provide student with verbal recording of presentation. Modify worksheet assignment: provide recording of questions asked.
- Physical Impairment (wheelchair): set up an area to photograph that is accessible to the student, make sure classroom set up is accessible.
- Student without access to smart phone: ask for old cell phone donations prior to class; bring any extra cameras (tablets and phones).

Vocabulary:

- **Asymmetrical:** not identical on both sides of the image.
- **Bird's Eye View:** a view from directly above.
- **Composition:** the placement or arrangement of visual elements in a work of art.
- **Depth of Field:** the distance between the nearest and furthest elements in a scene that appear to be sharp in an image.
- **Exposure:** the amount of light, which reaches your camera sensor or film.
- **Focus:** the area of sharpness in an image.
- **Natural Light:** light in the open air created by the sun.
- **Sharpness:** the level of detail that is achieved in an image.
- **Symmetrical:** both sides of the image are identical.

Criteria for Assessment:

Did Students:

- Define different elements of photography learned in class?
- Identify the importance of photography in Land Art?
- Apply techniques to their own images?

Method of Assessment:

Teacher will confirm that student understand different elements of photography via the worksheet. During the independent practice on day 2, teacher will check in with students as they are taking photographs to confirm they are utilizing different techniques in their photographs. Final homework assignment of analyzing photographs will be the final check for understanding. Make sure to clarify anything that was missed before Art Production.

Photography Presentation:



Skill Building
Photography used by Land Artists to capture their work

Composition

Fill the Frame
Nils-Udo



Off-Center
Nils-Udo



Asymmetrical
Andy Goldsworthy




Centered
Martin Hill




Camera Angles


Low Angle (shooting up)



High Angle (shooting down)




Bird's Eye View (directly above subject)




Lighting


Lit from behind



Lit from above



Lit from the front



Focus:

Front in focus

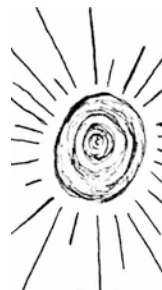


Entire image in focus



Entire image out of focus





Photography Skills

Worksheet : Write or draw to define each term.

FOCUS:

LIGHTING:

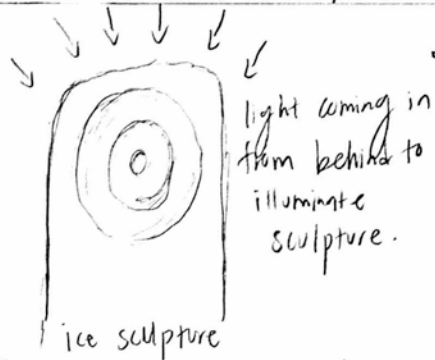
COMPOSITION:

Photography Skills

Worksheet : Write or draw to define each term.



FOCUS : the area of sharpness in an image



LIGHTING : natural or artificial light that illuminates the subject.

artwork fills the frame

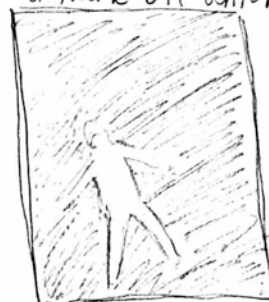


artwork in the middle



within landscape

artwork off center



COMPOSITION : the placement or arrangement of visual elements in a work of art.

Title:

Art Making

Grade/ Age Level:

High School- All ages

Time Frame:

7 50-minute class periods

Description:

Students will create a Land Art installation based on a memory that is significant or important to them. They will explore the theme of impermanence in Land Art, and brainstorm a memory they want to use for their project. Once they identify the memory, they will conceptualize how to visually represent it, and create preliminary sketches. Finally, students will create the installation outside and document it with the photography skills they learned.

Objectives/ Student Learning Outcomes:

Students will be able to:

- Conceptualize an idea for their project
- Design and create Land Art piece
- Apply photography techniques in final photograph
- Communicate concept through their artwork

Focus Artwork:

1. Andy Goldsworthy (1956-) *Horse chestnut patch, green to yellow, torn leaves, with spit.* Yorkshire Sculpture Park, 1987. Cibachrome Print.

2. Andy Goldsworthy (1956-) *Wet yellow elm leaves stick to a smooth, fallen elm tree.* Dumfriesshire, 2011. Ephemeral Works 2004- 2014 Art Book.

Instructional Resources:

- Projector screen for slideshow
- Computer
- Projector

Art Materials:

- Sketchbook and/or paper
- 11 x 17 drawing paper
- Pencils for rough sketching
- Smartphones or tablets

Procedures:

DAY 1

Anticipatory Set

- Teacher asks students to write down different memories that are important to them and why. Teacher gives students an opportunity to share.

Direct Instruction

- Teacher will explain how we can use these memories from our past as inspiration for artwork.
- The project will be explained to the class, and the students will start by listing memories that are important to them. Teacher will show how to create a mind map, in order to get their ideas flowing.
- Teacher outlines art making process: Brainstorming, Developing Concept, Art Making, and Documenting.

Guided Practice

- Students begin to brainstorm on large drawing paper using a creative mind map (give them the space to start to explore and expand their ideas).
- Check in with the students to make sure they are on the right track, but also give them the space to explore.

Independent Practice

- For homework students choose the memory for their project.
- Students start to think about what images, sounds, feeling or emotions come to mind in relation to the memory. Students document in their sketchbooks; bring any inspiration they discovered into the next class.

DAY 2

Anticipatory Set

- Have students get into groups and share what they explored and documented in their sketchbooks. Teacher talks about next steps of art making process.

Direct Instruction

- Teacher will explain and demonstrate (on whiteboard, large white paper or projector) how to use inspiration from sketchbook to create rough thumbnail ideas for their Land Art project.

Guided Practice

- Students will take what they explored in their sketchbook and begin to draw Land Art thumbnail ideas.
- Teacher will walk around the class and check in with each student to make sure they are on the right track.
- Students will continue to draw and come up with new ideas throughout class, and use feedback from the teacher and fellow classmates to develop concept.

Independent Practice

- Students choose three thumbnail ideas to develop into larger rough sketches.
- Students begin to work on larger rough sketches in class and complete for homework.

Day 3

Anticipatory Set

- Students pair up to talk about rough sketches, have each student explain ideas, and have each give feedback on what idea they think is the strongest and why.

Direct Instruction

- Teacher explains the next steps in planning their Land Art Installation.

Guided Practice

- Teacher checks in with each student to help them decide on their concept idea and how/where they will execute their project.
- Students continue to plan and think about what materials they need or want to use for their project.
- Have students write out a plan and materials needed for their project. Confirm where they will be doing their artwork/installation.

Independent Practice

- For homework, have students confirm when and where they will do their installation, what materials are needed and what camera they will be using.

Day 4 & 5

Guided Practice

- Take students outside to practice their installation ideas. Students can experiment with materials, and bring them back into the classroom for their final project.
- Use this time to help students with any final questions about completing and documenting the final project.

Independent Practice

- Give students the weekend to execute their final project in the area they choose.
- Have student's pair up with another student, as they will probably benefit from having each other to complete and execute their project.

Day 6

Guided Practice

- Students bring in photographs they took, and discuss with their classmates which ones they think are the strongest and why.
- Teacher walks around room to check in with students.
- Students use the day to decide on a photo or make plans to reshoot if needed.

Day 7

Closure Activity

- Students bring in their final photograph.
- Students do a small writing activity to reflect on the process and final result of their project in preparation of the critique.

Accommodations and/or Modifications:

- Student without camera: pair with student willing to share theirs, and/or use any donated phones/cameras.
- Physical Impairment: accommodate and modify to ensure student can complete project outside, provide extra equipment or resources that make it easier to create the installation.

Vocabulary:

- **Conceptualizing:** form a concept or idea.
- **Thumbnail Sketches:** small, quick sketches used to develop an idea.

Criteria for Assessment:

Did Students:

- Conceptualize an idea for their project?
- Design and create Land Art piece?
- Apply photography techniques in final photograph?
- Communicate concept through their artwork?

Method of Assessment:

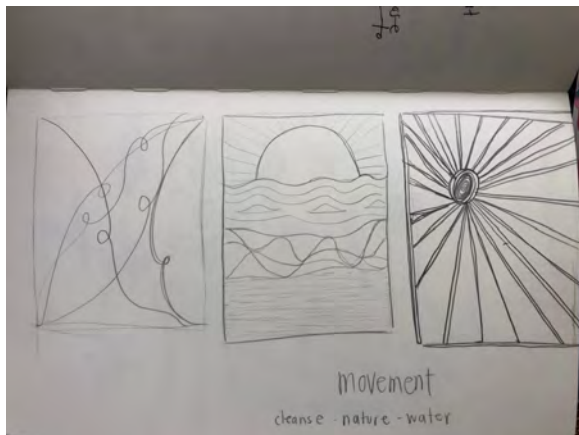
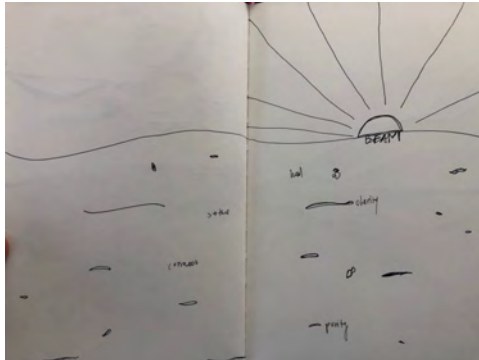
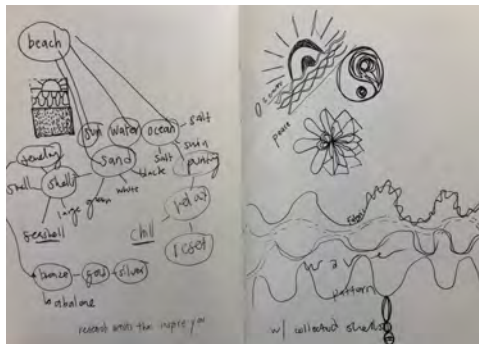
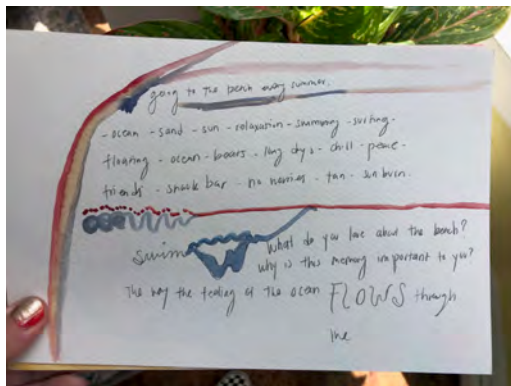
Assessment will begin once students finishing their brainstorming and sketchbook development assignment. Teacher will make sure they understand the overall goal of the project, and clarify if needed. During guided practice, teacher will check to make sure their 3 final sketches convey a strong idea for the project. Teacher will individually evaluate as students turn in their progress. Final project will be assessed using the rubric. Student will receive participation points for sharing ideas and critiques throughout the process.

Safety Procedures for Working Outside:

1. Get gloves from the teacher before picking up anything outside.
2. As you are choosing the materials you want to work with, make sure you know what you are picking up, if you don't, ask the teacher to make sure it is safe.
3. Think of your surroundings as you are creating your art outside; make sure not to put yourself or anyone in danger. Carefully place the items you pick up as you are making your art piece.
4. Create your art without damaging the environment you are working in.
5. Stay within the group, and where we are working. Do not go off on your own.
6. Once you are done return the gloves to your teacher.

Art Making Process:

Initial Brainstorming



Inspiration



Concept Development:



Art Making:



Final Piece:



Ripple, 2019, Indigo dyed fabric, thread, and wool.

Title:

Art Criticism

Grade/ Age Level:

High School- All ages

Time Frame:

3 50-minute class periods

Description:

Students will hang up their final art work and pair up with another student to have a discussion about their work. They will discuss the inspiration behind their project, why they chose their location and the technical choices behind their photograph. Each student will analyze their partner's work and present a critique to the class.

Objectives/ Student Learning Outcomes:

Students will be able to:

- Analyze a work of art
- Discuss principles of design and elements of art
- Communicate their interpretation of success in an art piece

Focus Artwork:

1. Andy Goldsworthy (1956-) *Horse chestnut patch, green to yellow, torn leaves, with spit.* Yorkshire Sculpture Park, 1987. Cibachrome Print.

2. Andy Goldsworthy (1956-) *Wet yellow elm leaves stick to a smooth, fallen elm tree.* Dumfriesshire, 2011. Ephemeral Works 2004- 2014 Art Book.

Instructional Resources:

- Projector screen for slideshow
- Computer
- Projector
- Art Critique Worksheet

Procedures:

DAY 1

Anticipatory Set

- I present the artwork I created on the projector screen, and have students analyze the work in an open discussion. Ask them questions like: What does this image remind you of? What elements in the image are the strongest? What would you like to see more or less of?
- Have students write down what they think and share with the class. Remind students that we all have our own perspective, and emphasize that it is an opportunity for them to share their own thoughts and informed opinions about an art piece.

Direct Instruction

- Teacher will explain the guidelines along which we can analyze a work of art. Using the vocabulary we learned throughout the semester. Explain the importance of an informed opinion, and explaining the reasoning behind your critiques.
- Give students a worksheet to use when talking about their classmate's work.

Guided Practice

- Give students the rest of class to pair up with a student and talk about their art work.
- Students will fill out worksheet, and present what they talked about in the following class.

Independent Practice

- At home: practice what they are going to present to the class about their classmate's work.

DAY 2 & 3

Guided Practice

- Each student will present reflection on partner's art piece.
- Teacher can help facilitate process if needed.
- After each student presents, teacher will ask if the class has anything else to add.

Closure Activity:

- In writing, have students reflect on the critique they got, saying what they liked and didn't like about it, how it might influence their work moving forward, and what they learned through the process.

Accommodations and/or Modifications:

- **ADD/ADHD:** give the class breaks during critique presentation so that this student has a chance to stand up, move around and reset. Provide direct instruction during critique process to make sure each question is being addressed.
- **Student with presentation anxiety:** practice with student one on one before the presentation class. Give them presentation tips that might help like having note cards, or how to keep nerves calm when your presenting.

Vocabulary:

- **Analysis:** detailed examination of the elements or structure of something.
- **Art Critique:** a detailed analysis and assessment of a work of art.

Criteria for Assessment:

Did Students:

- Analyze a work of art?
- Discuss principles of design and elements of art?
- Communicate their interpretation of success in an art piece?

Method of Assessment:

Assessment will begin once students start filling out worksheet talking about their classmate's work. Teacher will make sure they understand the right way to fill out the worksheet. Final assessment will be during the presentation, and by grading the worksheets.

Art Critique

Name: _____

What memory did they use for inspiration? Was there anything else that inspired them? Artists, people, places, etc.?

Do you see this inspiration in the art piece? If not, what does it remind you of?

What element of art or principle of design is strongest in this piece?

What do you think was successful? And what do you think has room for development?

Art Critique

Name: Julie Martin

Following curriculum and critiquing my work as if it was my classmates work.

What memory did they use for inspiration? Was there anything else that inspired them?

Artists, people, places, etc.?

They used the memory of going to the beach every day in the summer, growing up in Redondo Beach. They were inspired by how the water is refreshing and cleansing, and the feelings that brings up for them. The beach is a source of inspiration for them living in the city as it provides a feeling of peacefulness.

Do you see this inspiration in the art piece? If not, what does it remind you of?

Yes, the fabric is a light blue which could represent water and the weight and flow of the fabric gives you a sense of lightness, which could represent the purifying and cleansing element. Next time they might also think about what different shapes could be explored in the fabric, or adding other elements to the image.

What element of art or principle of design is strongest in this piece?

I think that their composition is strong in terms of the placement of the fabric and the light and shadow in the background. It gives a good sense of dimension and movement. I also like that the fabric is placed front and center, and has a sheer element to see through to the background. The light and shadow split in two also creates a vertical balance within the image.

What do you think was successful? And what do you think has room for development?

The concept, use of materials and photograph is strong but I think that they could continue to experiment with photographing it in different ways and with other elements within the photo. She did the project solo, so it might be helpful to collaborate with someone to enhance what can be done in the photograph. Maybe even including someone in the image.