

UbD/DI Unit: Collages

Stage 1 - Desired Results

Established Goal(s):

_Create *art* that tells a story about a life experience. Use observation and investigation in preparation for making a work of art. Compare and contrast subject matter from different times and places. Evaluate an *artwork* based on a variety of *established criteria*, including *artistic foundations*. Identify *personal bias* in the evaluation of *artwork(s)*. Create a convincing and logical argument to support one's own evaluation of *art*. Use knowledge of one's own culture and heritage to explore personal identity. *For example*: Family history; ethnic background; customs and traditions. Analyze multiple ways that images influence specific audiences. Analyze *form and content* in *visual representations* that convey messages. Evaluate the impact of an *artwork* to influence ideas, feelings and behaviors of specific audiences. Construct multiple interpretations of an *artwork*.

_Benchmarks from MN state Standards

Understanding(s):

What a collage is and the ability to describe it. Composition and the placement of images to convey meaning. Use images that reflect their own heritage and culture. Understand how to talk about and advocate for their artwork.

Essential Question(s):

What are the rules of copyright for artists? What does the term "fair use" mean in copyrighted artwork? What is appropriation? How does my heritage and culture influence my choices and artworks? How has online culture changed how collages are sourced?

Knowledge

Students will know . . .

How to create a collage made from sourced print images: magazines, newspapers etc. The student will use appropriate vocabulary to discuss their piece. Students will be able to talk about their artwork and advocate for its success. Know Jovan C. Speller and Frank Big Bears' work.

Skill

Students will be able to . . .

Make collages with the appropriate grade level technical skills. Use scissors and glue safely and skillfully. How to create a successful composition and the use of color to enhance the composition. Learn to see appropriation.

Stage 2 - Assessment Evidence

Performance Task(s):

Construct multiple interpretations of an *artwork* during critiques
Advocate for their piece and articulate its meaning

Other Evidence:

Vocabulary: composition, appropriation, general color theory, ability to pick out a Jovan C. Speller or frank Big Bear piece

Stage 3-Learning Plan

Introduce the Local MN artists, compare and contrast their work. Start with a collage that is made from printed sources. For the younger grades it may only take one class, for the older students encourage a deeper look in the printed materials to see if their culture is represented. What if they do not find their culture? That is also a valid question that can be discussed.

Make a collage using printed materials from newspapers, brochures, magazines

Oral assessment/History: Assess knowledge of what a composition is. What is a collage? Has anyone made one before? How can imagery help tell the viewer about the maker? Are there specific images, colors or patterns that signify culture? Assess knowledge of copyright laws for artworks. Discuss the term appropriation and the term “fair use”

Art from local MN artist: Jovan C. Speller, watch [this video](#) (4 min) to hear her talk about her work. Look at [Frank Big Bear's work](#). How are they similar? How are they different? They both comment on culture and heritage, which one speaks more to you as the viewer? What is your preference? What do you think Speller is trying to tell or show you? What is Big Bear telling you with his work? What is he trying to make the viewer see?

Other non MN artists to look at for references:

These artists also work in collage. [Barbara Kruger](#), a White, US artist. Her work includes words and cultural commentary. She [appropriates](#) work that appropriated her work. Wangechi Mutu, a contemporary Kenyan artist works in many mediums, see an article and images of her [collage work here](#). [Adrian Ghenie](#), Contemporary Romanian artist.

Vocabulary:

Collage describes both the technique and the resulting work of art in which pieces of paper, photographs, fabric and other ephemera are arranged and stuck down onto a supporting surface.

Composition is the term given to a complete work of art and, more specifically, to the way in which all its elements work together to produce an overall effect.

Culture: the customs, arts, social institutions, and achievements of a particular nation, people, or other social group.

Appropriation in art and art history refers to the practice of artists using pre-existing objects or images in their art with little transformation of the original.

Common examples of fair use are reviews of the copyrighted work where only a small sample is used, works that incorporate the original to create a parody (usually a send-up of or comment on the original) and works that “transform” the original into a wholly new work

Materials:

- Sturdy white paper for backdrops of pieces
- Magazines, newspapers, comic books, postcards, maps, calendars, tickets, brochure, posters, other glueable items for collages

- Photos the artist has taken *if following guidelines for Speller's work*
- Glue *-not washable-*, preferably craft glue or Elmer's-if only working with paper glue sticks will work. I put glue in small yogurt tubs or other tubs with lids. I give the students popsicle sticks to use to put glue on paper or photos.
- Scissors-one per student. If the class is young or has motor skill issues, the paper can be torn and glued without using scissors
- Exacto knives for middle or high school students for more accurate cuts, especially for photos. Make sure there is a backer board to keep students from cutting desks

Production: Ask each student to think about their composition. Will they produce one more like Speller's work that is made up of images they took? Will it touch all four sides of the paper? Will it have a shape on the paper? Will color matter? What are they trying to tell the viewer with their work? Have them build a narrative or story about what is happening in their piece. Check in and have students assess their work. For older students, give them a choice to make a collage from images they have taken. For HS students, follow the Banks' level of transformation to inform the class. Could the collage be a commentary on a social issue in the community? In school? Where could the work be seen to encourage change?

The James A. Banks' Levels of Multiculturalism are

- 1) **The Contributions Approach: Focuses on heroes, holidays and discrete cultural elements**
- 2) **Additive Approach: Content, concepts, themes and perspectives are added to the curriculum without changing its structure**
- 3) **The Transformation Approach: The structure of the curriculum is changed to enable students to view concepts, issues, events, and themes from the perspectives of diverse ethnic and cultural groups**
- 4) **The Social Action Group: Students make decisions on important social issues and take actions to help solve them.**

Critique: facilitate in class critique. Model language for students to use with one another. "This area is successful because..." "This composition makes me feel like..." "This area isn't working well for me because..." "I am not sure where to look." "This part is balanced..." What is compelling (evoking interest, attention, or admiration in a powerfully irresistible way) about this piece?

Aesthetics: What qualities does a collage possess? Is it important for art to always be "pretty"?

Minnesota State Standards:

	Grade K	Strand	Anchor Standard	Benchmark
5.0.5.9.1	5. Visual Arts	0	5. Connect	9. Integrate knowledge and personal experiences while responding to, creating, and presenting artistic work.
				1. Create <i>art</i> that tells a story about a life experience.

5.1.2.2.2	5. Visual Arts	1	2. Create	2. Generate and develop original artistic ideas.	2. Use observation and investigation in preparation for making a work of art.
5.2.5.9.1	5. Visual Arts	2	5. Connect	9. Integrate knowledge and personal experiences while responding to, creating, and presenting artistic work.	1. Compare and contrast subject matter from different times and places.
5.3.4.8.2	5. Visual Arts	3	4. Respond	8. Evaluate artistic work by applying criteria.	2. Evaluate an <i>artwork</i> based on a variety of <i>established criteria</i> , including artistic foundations .
5.4.4.8.1	5. Visual Arts	4	4. Respond	8. Evaluate artistic work by applying criteria.	1. Analyze <i>form and content</i> in <i>visual representations</i> that convey messages.
5.5.5.9.1	5. Visual Arts	5	5. Connect	9. Integrate knowledge and personal experiences while responding to, creating, and presenting artistic work.	1. Use knowledge of one's own culture and heritage to explore personal identity. <i>For example:</i> Family history; ethnic background; customs and traditions.
5.6.4.8.1	5. Visual Arts	6	4. Respond	8. Evaluate artistic work by applying criteria.	1. Analyze multiple ways that images influence specific audiences.
5.6.4.8.2	5. Visual Arts	6	4. Respond	8. Evaluate artistic work by applying criteria.	2. Develop and apply personal <i>criteria</i> to evaluate a work of <i>art</i> using artistic foundations .
5.7.4.8.2	5. Visual Arts	7	4. Respond	8. Evaluate artistic work by applying criteria.	2. Identify <i>personal bias</i> in the evaluation of <i>artwork(s)</i> .
5.8.4.8.2	5. Visual Arts	8	4. Respond	8. Evaluate artistic work by applying criteria.	2. Create a convincing and logical argument to support one's own evaluation of <i>art</i> .
5.9.4.7.1	5. Visual Arts	HS	4. Respond	7. Analyze and construct interpretations of artistic work.	1. Construct multiple interpretations of an <i>artwork</i> .
5.9.4.8.1	5. Visual Arts	HS	4. Respond	8. Evaluate artistic work by applying criteria.	1. Evaluate the impact of an <i>artwork</i> to influence ideas, feelings and behaviors of specific audiences.