CAEA Lesson Plan Format

LESSON TITLE: Expressive Hand

Name of Presenter: Lura Wilhelm

Grade Level: Elementary MS HS University Special Needs
(Please indicate grade level using these terms): Middle School and High School

Background Information:
Ideas you may apply:
Please watch the video on contemporary artist Louise Bourgeois. A link to the Art 21 video on Bourgeois is in this lesson under motivation. Art21.org is an excellent contemporary art education video resource.

You may also want to talk about the traditions of henna tattooing/cultural body decoration and tattooing. This project is also a way of creating a self portrait for some students. Self portraiture may also be applied to this lesson if you choose to implement it into your curriculum.

California Visual Art Content Standards:

1.0 ARTISTIC PERCEPTION
1.1 Identify and use the principles of design to discuss, analyze, and write about visual aspects in the environment and in works of art, including their own.
1.4 Analyze and describe how the composition of a work of art is affected by the use of a particular principle of design.
1.5 Analyze the material used by a given artist and describe how its use influences the meaning of the work:

Upon finalizing the creation of this art piece, students will have an opportunity to analyze each other works through a verbal critique. After the sculptures are finished, students will use their own personal experiences and background to analyze the materials used by their peer to make an artistic perception. Students will be asked make interpretations of how their peers positioned the hands as well as how they used the materials in order to make an expression or communicate an idea. At the end of the critique students of each piece will explain their own project and make connections to how others analyzed their piece.

2.0 CREATIVE EXPRESSION
2.1 Solve a visual arts problem that involves the effective use of the elements of art and the principles of design.

During the introduction of this project, students will be asked to think about what they would like to communicate through this project. Students will need to think about and use the elements and principles of design in order to help communicate their ideas. Students will need to think about how the hand will be positioned, how the fingers should be composed, how the viewer will be observing the sculpture and how paint should be applied to enhance communication.

3.0 HISTORICAL AND CULTURAL CONTEXT
3.1 Identify similarities and differences in the purposes of art created in selected cultures.

Students will be exposed to contemporary artist Louise Bourgeois who is featured on Art21.org under the Identity segment. Students will be asked to think about how Louise came up with her composition and how she thought about the viewer perceiving her work. Also students will be able to put the religious, spiritual and cultural connections to their lives into their work, similar to henna tattooing and body art.

4.0 AESTHETIC VALUING
4.1 Articulate how personal beliefs, cultural traditions, and current social, economic, and political contexts influence the interpretation of the meaning or message in a work of art.

4.4 Articulate the process and rationale for refining and reworking one of their own works of art.

During the critiques students will be able to explain the meaning and message of their own work and give examples of how their ideas are portrayed in their work. Students will also have an opportunity to explain their process and how they developed their work and explaining their problem solving throughout the creation of their piece.

5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

5.2 Create a work of art that communicates a cross-cultural or universal theme taken from literature or history.

Students will be asked to use something from their culture or a culture that helps communicate their idea. Students may use the story, something they do (the culture of everyday life) or something from literate that enable the viewer to translate what the student has done visually.

Common Core Content Standards addressed with the lesson:

<table>
<thead>
<tr>
<th>National Core Arts Standards</th>
<th>Artistic Processes and Anchor Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artistic Processes</td>
<td>Creating</td>
</tr>
<tr>
<td>Definition: Conceiving and developing new artistic ideas and work.</td>
<td>Performing: Realizing artistic ideas and work through interpretation and presentation.</td>
</tr>
<tr>
<td>Anchor Standards</td>
<td>Students will:</td>
</tr>
<tr>
<td>1. Generate and conceptualize artistic ideas and work.</td>
<td>4. Select, analyze, and interpret artistic work for presentation.</td>
</tr>
<tr>
<td>2. Organize and develop artistic ideas and work.</td>
<td>5. Develop and refine artistic techniques and work for presentation.</td>
</tr>
<tr>
<td>3. Refine and complete artistic work.</td>
<td>6. Convey meaning through the presentation of artistic work.</td>
</tr>
</tbody>
</table>

C1: [http://www.nationalartsstandards.org/content/conceptual-framework](http://www.nationalartsstandards.org/content/conceptual-framework)

Common core as it applies to the *Expressive Hand Lesson*:

1. Student will create 3 sketches of their concept after the project has been presented by the instructor.
2. Students will label the elements and/or principles being used for each sketch to organize their thoughts and concepts as well as to manage their artistic ideas for their final piece.
3. Students will decide on one sketch they will use for their final piece after presenting it in a one-on-one conversation with their instructor.
4. Students will present their piece during a final critique and select, analyze and interpret their peers’ art work throughout the critique.
5. Students will be able to talk about their piece by explaining their creation of the project and techniques they used at the end of the critique.
6. Students will then explain the meaning of their work and explain how they are visually demonstrating that significance at the end of the critique.
7. Students will explain how they visually read other’s pieces within the critique using the composition of elements and principles to explain.
8. During the analysis, students will be asked to interpret what they think their peer’s work might signify.
9. After the artist of the piece explains what the piece really signifies at the end of the critique, students in the class may evaluate the work with constructive criticism (constructive criticism will be explained before the critique).
10. Students will be asked to write a statement that synthesizes their experiences while creating their piece using academic art vocabulary as well as elements and principle of design.
11. Within this artist statement students will also relate any artistic ideas, as well as any social and/or culture insight.

**Learning Objectives/Goals/Essential Understandings:**
To create a casted three dimensional casted hand that communicates an idea that explains something social, cultural, historical or found in literature.

**Vocabulary:**
Elements & Principles of Art

<table>
<thead>
<tr>
<th>Elements of Art</th>
<th>Principles of Art</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>(building blocks of visual art)</em></td>
<td><em>(use or arrangement of the building blocks of visual art)</em></td>
</tr>
<tr>
<td><strong>Line</strong> Line is the path of a point moving through space.</td>
<td><strong>Principles of art</strong> <em>(use or arrangement of the building blocks of visual art)</em></td>
</tr>
<tr>
<td><strong>Shape / Form</strong> Shape implies spatial form and is usually perceived as two-dimensional. Form has depth, length, and width and resides in space. It is perceived as three-dimensional.</td>
<td><strong>Pattern</strong> Pattern refers to the repetition or reoccurrence of a design element, exact or varied, which establishes a visual beat.</td>
</tr>
<tr>
<td><strong>Color</strong> Colors all come from the three primaries and black and white. They have three properties – hue, value, and intensity.</td>
<td><strong>Rhythm / Movement</strong> Rhythm or movement refers to the suggestion of motion through the use of various elements.</td>
</tr>
<tr>
<td><strong>Value</strong> Value refers to relative lightness and darkness and is perceived in terms of varying levels of contrast.</td>
<td><strong>Proportion / Scale</strong> Proportion is the size relationship of parts to a whole and to one another. Scale refers to relating size to a constant, such as a human body.</td>
</tr>
<tr>
<td><strong>Texture</strong> Texture refers to the tactile qualities of a surface (actual) or to the visual</td>
<td><strong>Balance</strong> Balance is the impression of equilibrium</td>
</tr>
</tbody>
</table>
representation of such surface qualities (implied).

**Space / Perspective**
Space refers to the area in which art is organized. Perspective is representing a volume of space or a 3-dimensional object on a flat surface.

in a pictorial or sculptural composition. Balance is often referred to as symmetrical, asymmetrical, or radial.

**Unity**
Unity is achieved when the components of a work of art are perceived as harmonious, giving the work a sense of completion.

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**Vocabulary:**
- **Sculpture:** The art of using materials to transform ideas into a real object. A three-dimensional form that is not utilitarian.
- **Three dimensional:** Height, width, and depth

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**More vocabulary:**
- **Volume** – refers to the space within a form.
- **Composition** – an arrangement and/or structure of all the elements that achieves a unified whole.
- **Positive space** – the area(s) of a work of art that are filled with meaningful intentions. Often, it is the positive space that contains the image the viewer is expected to recognize.
- **Negative space** – the empty space or seemingly unimportant background space, in an artwork.
- **Surface** – the size of an object as compared to other objects or to its environment, or as compared to the human figure.
- **Additive** – May refer to the additive system for representing the color spectrum using combinations of the primary colors of light – red, green and blue – demonstrates combinations which produce an array of lighter, brighter colors, including white. This is also called the RGB (red green blue) system of color mixing.
- **Subtractive** – Subtraction is the act of removing. In art, an action is subtractive when it produces subtraction, as of some materials in carving, for example.
- **Association** – a connection of ideas, memories, or feelings with each other, events, objects, or sensory input.
- **Context** – the circumstances or events that form the environment within which something exists or takes place.
- **Metaphor** – a word or phrase applied to someone or something which is not intended literally, but to make a comparison (for example, to say that someone “is a snake.”)
- **Symbol** – a form or image that stands for something more than its obvious, immediate meaning. An image or sign that represents something else, because of convention, association, or resemblance.
- **Representational** – a visual depiction of someone or something which refers to the original and is recognizable.
Materials:
Each student needs:
1. 2: table spoons of Vaseline
2. 1: Pair of Scissors
3. 4: feet of plaster gauze
4. 1: Water in a container
5. 1: Paper mache paste in a container
6. 1:18” by 24” of White paper
7. 1: Base
8. 1: Paint Pallet
9. Paint of Choice
10. 3: Sizes of paint brush (Large for base coat, medium and small for details)
11. Choice of materials to put on piece for finishing touches

Motivation:
Student Examples:
https://www.artsonia.com/museum/gallery.asp?project=914875
https://www.artsonia.com/museum/gallery.asp?project=739723
http://uprepart.webs.com/artisecondsemester.htm

Video:
Louise Bourgeois in "Identity":
http://www.pbs.org/art21/artists/louise-bourgeois/videos

Procedure: after the three sketches were drawn and student checked the sketches with the instructor, student will then begin creating the cast:

CASTING WITH GAUZE:

Step-by-step instructions for casting:

1. Cut your plaster gauze into 1" strips
2. Get water ready in water container
3. Put Vaseline on the your hand you will be casting (use a partner if needed)
4. Place one 1" strip into the water
5. Place on the Vaselined hand
6. Repeat 4 and criss–cross the first strip with the 2nd
7. Repeat 6 until the hand is completely covered
8. Allow to dry and

Important while casting:

- Keep criss–crossing on the gauze you just placed
- When going over the fingers place one strip vertically going from knuckle to the trip of the finger then you may horizontally wrap each finger
- When going over the fingers don’t wrap too tight
- When laying down the gauze make sure you rub the gauze gently onto the surface of the hand
- Do not have closed fingers (like an OK hand sign… the O will not come
off).
• Do not wrap around your wrist (you may use a toilet paper roll or a cup to create a wrist while paper macheing.

**PAPER MACHEING:**

Step–by–step instructions for macheing:

1. Place casted hand in the composition you will like the viewer to see (you may need to add a cup for a wrist and a base if you want it on a stand).
2. Rip white paper into small pieces about 1–2” in size
3. Place paper into paper mache paste
4. Place that paper onto the casted hand the gently rub into the casted hand
5. Repeat and overlap just like you did when criss–crossing the gauze
6. Make sure the whole thing is covered in paper mache before you let it dry

Important while macheing:
• Make sure you don’t use too much paper mache paste. Use just enough to stick on your casted hand
• Do not cut the paper: Torn edges stick the best and cut paper has to hard of and edge and will come off the cast too easy when it dries
• You can begin painting the base paint even if the paper mache is not done drying.

**PAINTING:**

Steps–Step instruction for painting:

1. Apply paint and mix on pallet
2. Create a base color with thick brush
3. Begin adding details with smaller brushes

Important while Painting:
• Cap paint when you are done each time
• Make sure you clean your brushes when you are done painting (20 circles under water then squeeze to check).
• Allow paint to dry before applying next color
• Load the brush

**Assessment and/or Evaluation:**

<table>
<thead>
<tr>
<th>Unit Project Rubric:</th>
<th>How well do you develop creative solutions?</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Composition:</strong></td>
<td>4: Exceeds the standard. 3: Meeting the Standard 2: Approaching the Standard 1: Below Standard 0: Way Below Standard</td>
</tr>
<tr>
<td><strong>STANDARD:</strong></td>
<td><strong>2.0 CREATIVE EXPRESSION</strong> Develop and</td>
</tr>
<tr>
<td><strong>STANDARD:</strong></td>
<td>Created a project that has a visual metaphor to within a cultural, historical or a literary concept. Student has a visual and structural balance in the art work. Student uses 3 elements and 3 principles of art. Student attempt o communicate using and idea with symbolism.</td>
</tr>
<tr>
<td></td>
<td>Student casted a hand and painted it</td>
</tr>
</tbody>
</table>
communicated an idea thought visual elements and principles of design. Student used at least 3 elements of art and 3 principles of art in the piece. Student has symbolism that communicates the artist’s central idea.

<table>
<thead>
<tr>
<th>Application of Medium:</th>
<th>Student applied the gauze, paper mache and the paint with care and patience. Student too the time to allow portions of the project to dry in order for the medium to be applied successfully.</th>
<th>Student took some care in applying the media.</th>
<th>Student took little care while applying the media but had everything applied</th>
<th>Student took little care in applying the media and 80% or less was applied</th>
<th>No application or no time/effort</th>
</tr>
</thead>
<tbody>
<tr>
<td>Craftsmanship:</td>
<td>Student never put project into a compromising situation. Student did not put place project into a damaging situation such as a backpack or in a place where food or drink may be spilt on the project. Student only put intentional marks on project.</td>
<td>Student did not eat around project but did get something foreign on the composition. Student took care in placing project away daily. Student made un-intentional marks on project.</td>
<td>Student tried but failed keeping food or foreign items off project. Student made un-intentional marks on project.</td>
<td>Student spent no time caring for project. Damage to project, un-intentional marks throughout project. Foreign items are located on surface.</td>
<td>Student did not even try.</td>
</tr>
<tr>
<td>Applications of Elements:</td>
<td>Meeting column three while taking time to plan each use of elements used (thumbnails, research, applying different master works and/or applying different techniques used previously).</td>
<td>All mandatory elements were present in the student’s work. Student skillfully and creatively applied these elements in the project.</td>
<td>Most of the mandatory elements were present and skillfully applied to the project.</td>
<td>50%-90% of the mandatory elements were present</td>
<td>Mandatory elements were not present.</td>
</tr>
<tr>
<td>Application of Principles:</td>
<td>Meeting column three while taking time to plan each use of principles used (thumbnails, research, applying different master works and/or applying different techniques used previously).</td>
<td>All mandatory principles were present in the student’s work. Student skillfully and creatively applied these elements in the project.</td>
<td>Most of principles introduced in the project were present in the student’s work and applied in a skillful manner.</td>
<td>50%-90% of the principles were present.</td>
<td>Mandatory principles were not present.</td>
</tr>
</tbody>
</table>

**Critique:**

*Standard: 2.0 Creative Expression*

Intentional application and effort made to use skills present in the lesson.

Student applied the gauze, paper mache and the paint with care and patience. Student too the time to allow portions of the project to dry in order for the medium to be applied successfully.

Student took some care in applying the media.

Student took little care while applying the media but had everything applied.

Student took little care in applying the media and 80% or less was applied.

No application or no time/effort.

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Student took some care in applying the media.

Student took little care while applying the media but had everything applied.

Student took little care in applying the media and 80% or less was applied.

No application or no time/effort.

Student never put project into a compromising situation. Student did not put place project into a damaging situation such as a backpack or in a place where food or drink may be spilt on the project. Student only put intentional marks on project.

Student did not eat around project but did get something foreign on the composition. Student took care in placing project away daily. Student made un-intentional marks on project.

Student tried but failed keeping food or foreign items off project. Student made un-intentional marks on project.

Student spent no time caring for project. Damage to project, un-intentional marks throughout project. Foreign items are located on surface.

Student did not even try.

Meeting column three while taking time to plan each use of elements used (thumbnails, research, applying different master works and/or applying different techniques used previously).

All mandatory elements were present in the student’s work. Student skillfully and creatively applied these elements in the project.

Most of the mandatory elements were present and skillfully applied to the project.

50%-90% of the mandatory elements were present.

Mandatory elements were not present.

Meeting column three while taking time to plan each use of principles used (thumbnails, research, applying different master works and/or applying different techniques used previously).

All mandatory principles were present in the student’s work. Student skillfully and creatively applied these elements in the project.

Most of principles introduced in the project were present in the student’s work and applied in a skillful manner.

50%-90% of the principles were present.

Mandatory principles were not present.
Starting critique… One student chooses to talk about a piece they find interesting. They must choose a piece created by someone outside of their table. That student will describe what they see, analyze the elements/principles they see and interpret what the artist is trying to communicate. The artist will then talk about the piece and explain what they were trying to communicate, how they attempted, what ideas they used or didn’t use on the final piece. The first student will then judge how successfully the artist is in communicating the real meaning behind the work. The class will then give constructive criticism and feedback to the artist. The artist of the first piece chosen will choose the next piece to describe, analyze, interpret, and after that student explain that piece… judge. Each piece will only take 2–3 minutes to be critiqued until the whole class have had the opportunity to listen and talk about their piece.

**Extensions:**

Written Statement:

Students will be asked to write a statement that synthesizes their experiences while creating their piece using academic art vocabulary as well as elements and principles of design. Within this artist statement students will also relate any artistic ideas, as well as any social and/or culture insight. Students will be required to have 3 elements and 3 principles of design in the statement as well as 4 vocabulary words and at least 10 sentences.

Student Examples:
Feet are also applicable: