Grade 6-8 Media Lesson Plan

Objectives

The students will achieve the objectives of learning how to look critically at advertisements to determine the hidden messages that are sometimes conveyed to the viewer. They will also determine how stereotypes and moral values are used in advertising to manipulate viewers. Students will develop critical skills that will allow them to be aware of how messages are presented to them, and as a result become more informed consumers.

Sunshine State Standards

VA.B.1.3.1 Knows how different subjects, themes, and symbols (through context, value, and aesthetics) convey intended meanings or ideas in works of art.

VA.D.1.3.2 Uses research and contextual information to identify responses to works of art.

VA.E.1.3.1 Understands how knowledge, skills, and attitudes gained from the visual arts can enhance and deepen understanding of life.

Procedures

I would begin the lesson by showing students a thirty second commercial advertisement for Febreze fabric freshening spray, in which a dog is in its owner’s room jumping on the bed while she is away. When the dog sees her pulling up into the driveway, he sprays the Febreze on the bed and linens to hide the pet smell on the bed, and he is quickly sitting on the floor when she walks into the room. When she comes into the room she pets the dog and smiles.

After showing the commercial I would lead the students in a classroom discussion about the commercial they just watched. The different aspects of television commercials that deliver
meaning to the viewers and what kind of messages and power they possess would be the focus. I would ask students the following questions: What product is the commercial advertising? Would you describe this product as a necessity or luxury item? Does the commercial clearly show the function and ability of the product? Are the characters presented in a stereotypical way? If so, how or what stereotypes? What do those stereotypes communicate about different segments of our society? Does the commercial rely on humor, emotion or endorsements of stars to sell its product?

Following that activity, I would discuss how two-dimensional print advertisements perform the same task as commercials. I would ask students to work in pairs to look through old magazines to find product advertisements. The student pairs will pull the advertisements out and answer the same questions as were answered for the television commercial. They would then compare the similarities and differences between the two advertisement forms. After ten minutes in their groups, students would come together as a class and share one important insight about the advertisement they selected with the rest of the class. Necessary materials would include assorted magazines, computer access to view the thirty second commercial. Students need to be provided with definitions for vocabulary words such as stereotype, product, necessity, luxury, cultural values, and endorsements.

Students would be given information about why it is so important to have the ability to look critically at print and television advertisements. As Goldsen (1978) points out in The Show and Tell Machine, “the TV is turned on close to seven hours a day in most homes, with families spending three and four hours in front of the television in the evening” (p. x, 3). With such a large proportion of time being spent in front of the television, and “22 percent of all broadcast time” being devoted to commercials (Goldsen, 1978, p. 6) it is necessary to give students the skills to be informed consumers.

Assessment
Students will submit a written page naming a commercial of their choice that they watched at home that evening. Students must name the product being advertised, the time and channel it was viewed on, and a description of the characters, setting, and plot of the commercial. They must also note aspects of the commercial that show or reinforce stereotypes and describe what those stereotypes are as well as how they are portrayed. Students should try to describe what kind of underlying message is being communicated from the commercial besides what product is for sale. Students will turn in their written work for a grade after some individual examples are shared with the class.

Statement of Origin

The purpose of this lesson stems from the assigned readings of excerpts from Rose K. Goldsen’s book The Show and Tell Machine. That reading selection emphasized how television plays such a large role in the life of us all and also points out the power it has to persuade us to do, think, and buy things. Since commercials are such a large part of our television viewing time, students need to learn how to look critically at commercials and determine what messages are being presented either blatantly or subversively.

Grade 6-8 Hank Willis Thomas Lesson Plan

Introducing the Feldman method of art criticism

Objectives

Students will be introduced to the Feldman method of art criticism. Students will learn how to utilize the four steps of the Feldman method, and use that method in judging an artwork. Students will be able to apply the Feldman method when looking at a work and form a critical judgment supported by visual facts. Students will also become aware of how artists’ work reflects social issues like race and personal attitudes of the artist.
**Sunshine State Standards**

VA.A.1.3.3 understands what makes various organizational elements and principles of design effective and ineffective in the communication of ideas.

VA.D.1.3.1 understands how a work of art can be judged by more than one standard.

VA.D.1.3.3 understands how an artist’s intent plays a crucial role in the aesthetic value of an object.

VA.E.1.3.1 understands how knowledge, skills, and attitudes gained from the visual arts can enhance and deepen understanding of life.

**Procedures**

Begin by showing students commercial images of NBA players and the products they represent. Discuss the images shown and explain how Hank Willis Thomas refers to these images in his artwork. Next, show the students *Basketball and Chain* and *Hang Time (circa 1923)*. Give students information about the medium used, the date it was created and the name of the artist. Next, guide the students through the steps of DESCRIBE, ANALYZE, INTERPRET, & JUDGE by looking as a class at *Hang Time (circa 1923)* and asking questions to gather the information needed to reach a judgment.

Give students the requirements of each step according to Feldman (1994). Describing must be an unbiased statement of the visual facts like title, materials used and the elements of design (p. 25-26). Analysis must include mention of technical processes, discussion of form descriptors and their relationships (p. 28-29). In interpreting the students must “make sense” of the individual facts they gathered during the previous steps, also described as a “critical hypothesis” (p. 30-35). Good interpretations, according to Feldman (1994), should include the traits of: persuasiveness, completeness, personal relevance, durability, emotional power,
intellectual force, insight, visual responsiveness, and originality (p. 35). Finally, a judgment is made that evaluates the work of art. Works can be judged based on their formal, expressive or instrumentalist qualities (p. 38). Students will then be asked to critique Basketball and Chain individually and write down their findings. Completed critiques will be handed in for assessment.

Assessment

Students will write a critique. Students will include section headings to address each of the steps of the Feldman method. Critiques will be assessed using a rubric that outlines the key points described in each of the steps during the class discussion of the Feldman technique.

Statement of Origin

In Paul Duncam’s (2008) discussion of how aesthetics and ideology exist in tension with each other, there appeared to be a connection to the way that the commercially inspired and racially charged work of Hank Willis Thomas both appeared visually pleasing while representing ideas that are not pleasant. While the images are pleasing to look at you experience a shock while you are looking because you know that the subject of the works address social injustices and hate.

Grade 6-8 Mary Proctor Lesson Plan

Stages of Development: An inventory of individual stages

Objectives

Students will learn how the skill of art criticism progresses through stages. They will learn what kind of observations and statements are associated with each individual stage, and how they progressively become more complex. They will also learn what stage of judgment they are working from when viewing an artwork, as well as how to move toward higher levels.
Sunshine State Standards

VA.A.1.3.3 understands what makes various organizational elements and principles of design effective and ineffective in the communication of ideas.

VA.B.1.3.1 knows how different subjects, themes, and symbols (through context, value, and aesthetics) convey intended meanings or ideas in works of art.

VA.B.1.3.2 knows how the qualities and characteristics of art media, techniques, and processes can be used to enhance communication of experiences and ideas.

VA.B.1.3.3 understands and distinguishes multiple purposes for creating works of art.

VA.D.1.3.1 understands how a work of art can be judged by more than one standard.

VA.D.1.3.2 uses research and contextual information to identify responses to works of art.

VA.D.1.3.3 understands how an artist’s intent plays a crucial role in the aesthetic value of an artwork.

VA.E.1.3.1 understands how knowledge, skills, and attitudes gained from the visual arts can enhance and deepen understanding of life.

Procedures

Students will be shown an image of Mary Proctor’s work. After having some time to look at the images *We Walk by Faith not by Sight* and *Grandma’s Blue Willow* they will be asked to make statements about the artwork. I would explain to them that everyone understands work at different stages of aesthetic development, according to their previous experiences in art. I would then show them an example of how people that are functioning at the five different stages might react to the work they viewed. According to Michael Parsons (1992) those at stage one are guided by what their personal favorites are (p. 121). At stage two, realism and the ability of the viewer to distinguish between what they like and what is good is the primary endeavor (p. 124-125). In stage three, personal expression takes on primary importance (p. 132). Stage four
is dominated by the importance of style and form (p. 143), while stage five is characterized by judgment that involves questioning and reassessing of ideas (p. 192). I would then have students identify what stage their previous comment about the works by Proctor would be categorized as. I would then emphasize that learning in art would include striving to reach the higher stages.

**Assessment**

Using their written responses to the artist's work, students will attempt to identify the stage that they are in based on the descriptions of the 5 stages by Parsons. Assessment will be based on the completion of the responses and the correct identification of their stage based on the correct categorization of those responses.

**Statement of Origin**

I chose to use this project as an opportunity to show students that not everyone sees the same things when they are looking at artwork. I feel that it is important that they know about the different stages and what stage of criticism they are functioning at because it is necessary for their growth. I chose the work of Mary Proctor for this purpose because it has a quality that is not intimidating to the viewer, while at the same time having subject matter and figures that would hold the interest of a variety of viewers.

**Grade 6-8 John Salvest lesson plan**

**Focus on Describing stage of the Feldman Method: The importance of titles and materials in the meaning of artworks**

**Objectives**

The students will learn to focus on the describing stage of the Feldman method to be better able to gather information when viewing an artwork. Specific questions will be learned to help guide the students in a methodical approach to gathering specific details and information.
about an artwork. Students will also understand how the use of the title and choice of materials can have a profound effect on the meaning that an artwork imparts to its viewer.

**Sunshine State Standards**

VA.B.1.3.1. knows how different subjects, themes, and symbols (through context, value, and aesthetics) convey intended meanings or ideas in works of art.  

VA.B.1.3.2. knows how the qualities and characteristics of art media, techniques, and processes can be used to enhance communication of experiences and ideas.

**Procedures**

Students will be first introduced to the detailed explanation of Feldman’s describing stage of the critical process. They would be instructed to attend to the title, elements of design, materials, and their relationship to each other in the work. The process should culminate with a body of visual evidence (Feldman, 1994, p. 28) about the work that would be agreed upon by others viewing the work.

Students would then be shown *Strike Anywhere* and *22 Caliber Flag* and asked to choose one of the works to complete a written descriptive statement about. They would be instructed to focus on describing as many visual details as possible.

**Assessment**

Students would be assessed based on the thoroughness of their written description and their attention to details.

**Statement of Origin**

I was very interested in the importance of the describing phase of the Feldman method, and how the describing phase of the method emphasizes to the students the importance of focusing their attention on the work for an extended period of time. Many details go unnoticed
when the viewer casually experiences the artwork. Because of the increased intensity of their encounter with the work, they will be better able to gain an understanding of the work’s meanings. In particular, I was interested in how artworks’ materials and titles can be of central importance to interpreting meanings.

Grade 6-8 Kathleen Holmes lesson plan

Interpreting stage of the Feldman Method: Determining Cultural Symbols and their meaning

Objectives

Students will become aware that certain objects or images symbolize feelings and attitudes of society. They will understand that the artist’s use of those symbols communicates messages about the artists’ intent and feelings about issues as well as possibly focusing attention of the public on issues that need discussion and resolution.

VA.B.1.3.1. knows how different subjects, themes, and symbols (through context, value, and aesthetics) convey intended meanings or ideas in works of art.

VA.B.1.3.2. knows how the qualities and characteristics of art media, techniques, and processes can be used to enhance communication of experiences and ideas.

VA.B.1.3.3. understands and distinguishes multiple purposes for creating works of art.

VA.D.1.3.1. understands how a work of art can be judged by more than one standard.

VA.D.1.3.2 uses research and contextual information to identify responses to works of art.

VA.D.1.3.3 understands how an artist’s intent plays a crucial role in the aesthetic value of an object.

VA.E.1.3.1 understands how knowledge, skills, and attitudes gained from the visual arts can enhance and deepen understanding of life.
Procedures

I would begin by introducing the students to the idea of how objects can carry symbolic meanings, and how when they are included in an artwork in affects the meaning of the work. I would then show them the works of Kathleen Holmes, which both are similar basic forms but are both embellished with different items and have been given different titles. *The Perfect Marriage* and *The Girl I Left Behind* would both be viewed separately, and the students would then list the details they notice that are different in the two works. They would then note the possible symbolic meanings of those items and attempt to build an interpretation of the works based on the symbols they have found.

Assessment

Students would be assessed on the list of symbols they formed and the quality of interpretation they are able to build using those symbols.

Statement of Origin

I was interested in how certain images were used as symbols to represent ideas of a subgroup within our society. I feel that personal identity is an area of interest to students of all age groups, and I would like to explore how the realm of portraiture could be approached in a way that would focus more on content and less on formal and technical qualities. I was especially interested in how the work of Kathleen Holmes could be used to explore the idea, because she has so many different pieces that all have the same basic shape of a dress, but have different embellishments, titles and meanings.

Grade 6-8 Karen Searle lesson plan

School’s of criticism: Feminist criticism and images of self-representation

Objectives
Students will understand that work can provide different meanings to the viewer, depending on the school of criticism from which the viewer is working. Students will also learn the basic facts about the feminist approach to criticism.

VA.B.1.3.1. knows how different subjects, themes, and symbols (through context, value, and aesthetics) convey intended meanings or ideas in works of art.

VA.B.1.3.2. knows how the qualities and characteristics of art media, techniques, and processes can be used to enhance communication of experiences and ideas.

VA.B.1.3.3. understands and distinguishes multiple purposes for creating works of art.

VA.C.1.3.1. understands and uses information from historical and cultural themes, trends, styles, periods of art, and artists.

Procedures

Briefly explain the focus of feminist criticism as the approach of explaining works or art in terms of how it relates to the status and roles of women in society as well as perceptions of various cultures and time periods. Feminism also addresses the issues of oppression, exploitation and exclusion of women and how these things influence the work of the artist (Feldman, 1994, p. 17).

Students would be asked to look at the works by Karen Searle. After viewing Woman Within II and Essence: Image and Reality students would be asked to try and list visual facts of the works that might symbolize how woman are seen in society. After the students have had time to complete their list, the class could share some individual observations. Discussion of how some of the found symbols came to serve as symbols could be had to enrich the concept.

Assessment
Students would be asked to select any other sub-group of our society and make a list of symbols associated with that group. They could select groups that they are personally connected with because of their race or ethnic background, religion, gender, or other ideas. They would then create an artwork that uses those symbols to communicate what they feel are society’s feelings toward the group of their choice as well as their personal feelings about how that group is viewed by society.

Statement of Origin

I wanted to create a lesson to show students how the criticism of art can be approached from a variety of different points of view, and in particular how the feminist point of view can affect the meaning that a viewer gets from looking at an artwork. With the need for the inclusion of more diverse world views in education, the feminist art criticism perspective allows students to be exposed to more inclusive ideas and values (Garber, 1990) through art.

References


Proctor, Mary (Artist). (circa 2000). We Walk by Faith Not by Sight [Image of painting]. Orlando, Florida; Collection of Thomas Brewer.

Proctor, Mary (Artist). (circa 2000). Grandma's Blue Willow [Image of painting].


