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Increasing Joy and Motivation Through Experiential Art Curriculum

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INCREASING JOY AND MOTIVATION

THROUGH EXPERIENTIAL ART CURRICULUM

by

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“Those things you learn without joy

you will forget easily.”

Finnish Proverb

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CHAPTER 1

Introduction

Joy and Art Education

This capstone has grown from a desire to motivate students through happiness. I hope to provide art educators with lessons which focus on utilizing experiential learning to spark joy in students. While many art lessons and curriculum guides focus on state and national standards, the central experience of the student should also be addressed. In the flurry of art production, meaning-making, and art history, art educators should not lose focus of the human experience with art. Instead of asking how standards can be addressed, I feel that we should ask: *In what ways can experiential learning methods increase joy and motivation in art education?*

I did not always feel this way as a teacher. When I began teaching, I bristled at classroom teachers who dropped off their class for art with a cheerful, “Have fun kids!” I felt that students should focus and work hard in art, just like any other academic class. Art should not be simply a place to have fun. While I still believe that art is worthy of deep study and focus, I have come to believe that enjoyment is a key part to curiosity and motivation.

This chapter explains how my feelings on the subject began to shift after taking a class on inquiry and investigative learning. Using the experiential methods on which we had focused, I rethought a few of my own lessons. The changes I made in these lessons had a transformational power on how I thought about my classroom and student outcomes.

My hope is that this project will provide an alternative way of thinking about art instruction. It will also give guidance to how joy and experiential learning methods can play out in the elementary art class. Since I spend part of my time at a Science, Technology, Engineering, Arts, and Math (STEAM) elementary school, many of my lessons incorporate these themes.

The Still Life Reinvented

One of the first lessons I wanted to change was a still life lesson. This lesson stood out to me as lacking motivational power, and students generally disliked it. But in the art classroom, nothing is more timeless than the still life. Whether it is a bowl of fruit or an arrangement of flowers, the still life has been used as a tool to sharpen observation skills for hundreds of years. And yet, to many students nothing is more boring. It is no surprise then, to find that during the exercise of completing a still life, what students learn to observe most closely of all is either the window or the clock. How could students be better engaged? If instead they were allowed more freedom of content or the opportunity to pose their own questions, would their experiences foster inquiry? How else could their skills of observation be put to use?

Instead of a still life, I presented my students a selection of materials collected from the school's garden and woods: flowers, fuzzy grass seeds, prickly seed pods, ferns, bark and leaves of all colors and sizes. Students quickly choose their favorite that piqued their curiosity. Now, they were to observe with all their senses. Fully engaged, they looked, prodded, felt and smelled. Students felt that they were discovering a small world, and eagerly drew their sketches and included notes and their own thoughts. Since their discoveries were their own, they felt ownership over the ideas. Then I placed wooden boxes between each pair of students with the directions, "Don't touch this yet, what's inside is a secret," which of course increased the desire to peer inside. But is not the job of the teacher to reveal all secrets; some things students must discover for themselves. When students were finally able to open the boxes, they found small field microscopes ready. They did not need to be asked, rather they rushed to see what could be revealed with these tools. By working with partners, they were able to voice their own observations, pose their own questions, and coach each other. In the end, their sketchbooks were full of detailed drawings and careful observations. While they did not go home with oil paintings of apples and oranges, they did leave with the knowledge that they had the ability to study the world closely, and accurately sketch the world as they saw it.

Bored of Color Wheels

The still life lesson had me hooked. I wanted to see in what other ways experiential learning could be used to engage students. After the microscope "still life" lesson, I turned next to a color wheel lesson. While I was mostly interested in

experimenting with experiential and inquiry learning methods, with this lesson I discovered the power of joy in learning.

To engage in experiential learning is to let go as a teacher, and let students guide the ship. This alternative method runs in opposition to some of the current educational trends. Much of the focus in the educational world has been in pursuing methods which are increasingly foolproof for any teacher to implement, to create curriculum in which the teacher and student are irrelevant to the process. I feel that the result has been dehumanizing for all involved. Teachers are often pushed into prescriptive pedagogy which promises that all students will succeed if we hit all of the state standards hard enough. At the same time, educational leaders and politicians often promote the idea of students being workforce ready, or college ready. These are indeed important goals, but I have hopes beyond than that for my students. I want them to experience a love for art. I want them to grow up into adults who are balanced and value beauty and craftsmanship in their day to day life. I want my students to feel joy in the act of creation. In my classroom experiential learning has led to that hope.

I began drafting ideas for experiential focused lessons, beginning with the lessons that failed to engage my students, and even bored me. If I am bored with a lesson, it is a good indicator that my students will also feel the same. And that is an ominous start if we want students to feel excited and passionate about art. So after becoming bored with teaching color wheels, I changed this particular lesson to have students mix as many colors as they could with the primary colors with the addition of white and black paint. In contrast, before this change I would have students start with the three primary colors, mix

the three secondary colors, and if time allowed, the additional six tertiary colors. On a good day, students would mix a total of twelve hues. But when administered as an investigative or experiential lesson, students were able to mix about fifty colors (way more than we did with the traditional boring color wheel, in fact about four times more) and more importantly, students expressed much more joy in the process.

At this point, I realized there was something transformative about these methods. I knew that these methods were creating a much higher level of motivation in my students, and at the same time replacing boredom with joy. Of course I wanted them to love art, but I did not quite see how powerful joy could be. There was one final experience which led me to joy as an important theme to research.

Joy, Motivation, and Lions

During an elementary art department meeting we were reviewing our curriculum. We evaluated which lessons were strong, which we wanted to drop, lessons some of us struggled with, and lessons that were strengths for others. We came to the kindergarten lion painting lesson, that I love. Another teacher felt it was weak on teaching state standards, which I could understand and see her point. It did not particularly teach the elements or principles of design, nor dig into art history. But I felt sentimental about the lesson; students *loved* painting the lions. What state standards did it teach? None; instead it taught joy. For visual art, many of the Minnesota state standards focus on the elements and principles of design, the design cycle, manipulating art tools and materials, art history knowledge, and the evaluation of artworks (Minnesota Department of Education [MDE], 2008). They were written as a guide for teachers, not as the only goals that might be

reached. But it has been my experience that often administrators overvalue state standards and other tangible benchmarks, leading to the neglect of other valuable learning endeavors. I feel that one such overlooked goal of education is joy.

Joy might not be a state standard but it is linked intrinsically to motivation and curiosity (Sansone & Harackiewicz, 2000; Weiner, 1979). From my observations, the action of playing with paint is a very valuable form of investigative learning, which tends to lead to high levels of joy. Traditionally, art lessons and curriculum lend themselves very well to exploratory and inquiry learning. By shining a spotlight on these qualities, and making exploratory and experiential learning more explicit, I hope to improve their joy and curiosity in regards to art. Also I find these methods increase their motivation and willingness to explore and take risks.

Connecting Experiential Learning, Joy and Motivation

What was it about the lions, the color wheels, and the alternative still life? These lessons had intensified my students' curiosity, captured their hearts, and increased their motivation. These lessons allowed students to explore the pleasure of paint, and to explore their world on their own terms. They were given permission to follow their bliss and they accepted the invitation to love art. And the motivational powers of love can not be understated.

When I was learning to be a teacher, I was told that the motivated student does not need a teacher. If a student is so consumed, so motivated with curiosity, they will explore and learn all on their own. We often talk about creating "lifelong learners." But what does that really take? I argue that it takes more than faithfully reaching the learning targets

posted in our classrooms. It takes a curriculum and approach that fully takes into account the learner, and their desires and needs as a whole person.

A New Benchmark for Art Education: Joy

The study of art has a long history, and has changed along with different times and places. My own art education focused mostly on art production and art history. During my undergrad at the University of Minnesota Duluth, teachers were being taught to follow the Discipline-Based Arts Education (DBAE) method as developed by the J. Paul Getty Trust (Clark, Day, & Greer, 1987). The four main emphases are aesthetics, art criticism, art history, and art production. When I began teaching in 2005, this was the template I worked from for my lessons. In 2014, I began to feel that while this was a very good method for future art school students, it was not serving the needs of most of my students. I started thinking about my pedagogy in terms of backwards design. How do adults interact with the arts? What do they need to know to fully interact culturally? How could the arts enrich their lives? If most of my students will not grow up to work in the arts, what kind of art education would be the most beneficial?

From this thought process, an alternative method of art education began to form in my mind. If I wanted to cultivate in my students a lifelong love of art, that joy should take root in our classes together. Not only did I want them to enjoy the arts, but I also wanted them to feel confident in creating so that they would continue to draw, make, and paint. The lessons that began to take shape were not designed to check off all the state standards. Instead they were designed to be fun, and develop a student's skills in a way that would build confidence. For many, children and adults alike, art can be intimidating

and unassessable. These lessons in this project were developed to increase curiosity and wonder in art and the world around. I built off of the original three lessons, to develop a curriculum that could be used in an art class or the general classroom, or to extend interdisciplinary learning, or at home.

Summary

I no longer believe that having fun in art class is in opposition to working hard and developing serious artistic skill. In fact I have come to believe the opposite, that awe, wonderment, and enjoyment are telltale signs of engagement. Joy is a precursor to motivation, focus, and hard work. To take pleasure in one's work, we must have some emotional hook. Allowing students to ask their own questions, and arrive at their own conclusions has come to be central way to utilize inquiry and authentic experiences in the art room. What happens when we mix blue and green paint? What about when we mix all the colors together? When these questions are derived from the students' own thinking, the learning process becomes more powerful. When students are able to explore these concepts themselves through experiential learning, play, and investigation they become emotionally invested in their own learning.

While these methods do create powerful learning experiences, it is possibly more important that they are learning to personally connect with the visual arts. The arts should be an enrichment to their lives as children and later as adults. Becoming efficient at creating art with the principles and elements of art is one thing. But personally connecting to art should be at the heart of art education since it is an essential human experience (Perkins, 1994). More and more, I find myself asking students how much fun

they had during our art class. It is now a guiding question for me: *In what ways can experiential learning methods increase joy and motivation in art education?*

As I continued my research into this topic, I was surprised to find that topics like joy and happiness had an incredible body of research. The research that I found on intangible topics such as happiness was also very quantitative in nature and backed by compelling numbers. In my research I also found interesting links between enjoyment, curiosity, and education. I also reviewed the literature on the roots of experiential learning and its positive correlations to motivation and student success. The theme of motivation had a wealth of information, and although this is a large topic within itself, I focused on intrinsic motivation and the motivating power of enjoyment. But before diving into these themes, I felt it was important to start with what those before me had written about art education. Since the literature on happiness had focused on the brain research on the topic, and that happiness is so essential to our lives, I decided to review the body of work around art education through this lens. The next chapter will begin with thoughts around the peripheral nature of art education in our schools, the benefits to the brain and development, the humans experience through art, and finally the connection of joy and art. My underlying purpose will be to connect these ideas in their utility to create a curriculum which at its center promotes joy and happiness.

CHAPTER TWO

Review of Literature

Introduction

Chapter two provides an overview of art education, motivation, experiential learning, and joy. It is the composition of these elements which were the seed for this research. All of these themes share essential human experiences and connections. It has been my belief that the root of education is not in gathering facts or job preparation. Instead, the purpose of education should be to create thoughtful, productive, happy adults. For these reasons I will focus on such ideas as happiness, curiosity, enjoyment, and intrinsic motivation. Throughout this chapter's research, these themes have been intertwined, but I begin with art education.

The first section presents reasons for including the visual arts in a robust education, the benefits to brain development, how art is intrinsic to the human experience, and how joy and art are linked. The next section is devoted to motivation, specifically focusing on intrinsic motivation and finally on how enjoyment leads to higher motivation. From there I will move on to experiential learning, both a brief history and then how joy is developed through this method of education. Finally I will circle back to the research on joy and happiness. This will focus on what we know about happiness and how this phenomenon is created in the human brain. Also I will discuss how the research on happiness can be applied to education, and then explore the link between joy, curiosity, and learning.

These ideas of motivation, joy, experience and art can be woven together in different ways. They are interconnected and have no true start or end point. I might have started with experiential learning, since that is where my research question begins. *In what ways can experiential learning methods increase joy and motivation in art education?* But I would like to start with something simpler and more essential. First I will address some rationale for art education.

Art Education

The subject of whether or not art is worthy of study ranges widely. The benefits of art education are equally varied. The benefits range from improving other academic studies, enhancing brain development, and deepening the human experience (Dewey, 1934; Jensen, 2001). While some of these advantages will be explored here, I will mainly focus on the benefits of art education related to "art for art's sake." This perspective covers art education for its own benefit, developments on the brain, the human experience connection, and the potential for art education to boost happiness and joy.

Why Should Visual Arts be Taught in Our Schools?

The visual arts have a distinctive role to play in education. Why should it be included as an essential part of any education? What are some of the benefits? Research has found that art education not only reduces dropouts and other negative aspects, but also increase cultural competence, emotional intelligence, fine motor skills, and motivation, not to mention creativity (Jensen, 2001). Art education also should be studied in order to cultivate emotional intelligence and creativity in our citizens (Dewey, 1934; Jensen, 2001). It is often popular for arts-supporters to tout the benefits of studying the

arts, insofar as the correlation with increased math and spatial skills (Jensen, 2001). Of course the arts offer this benefit along with developing hand-eye-coordination and other skills, but so do other subjects. It is true that many of these benefits can be gained through other subjects, but other benefits are unique to the study of art (Jensen, 2001).

Unique Advantages of Teaching the Arts

While art education is often justified in its relation to and support of other subjects, art deserves a place in education for its own sake (Jensen, 2001). Beyond its capacity to positively affect other academics, visual arts are a vital part of an education for reasons other than just a means to an end. Art offers advantages which are unique from other subjects. Visual arts education is a deep and wide subject worthy of study for every student (Hurwitz & Day, 2001). The arts have been a part of human culture dating back to the vivid paintings at Chauvet Caves created around 28,000-30,000 BCE (Gardner, Kleiner, Mamiya, & Tansey, 2003). This cultural legacy predates much of other human history and culture, and stands as one of the oldest lasting aspects of being human. No education is complete without allowing students to interact with this artistic birthright in a meaningful way.

Emotional intelligence and creativity can be cultivated in many ways, but art has a uniquely effective way of doing so (Eisner, 2002; Jensen, 2001) Through art, students are able to make connections to their own culture and to the experiences of others. The arts are often the best way to build awareness and make connections to unfamiliar histories, cultures and otherness (Green, Kisida, & Bown, 2014). By making connections to

otherness, students are able to develop empathy and appreciation for alternative ways of being (Green et al., 2014; Eisner, 2002).

Benefits to the Brain and Development

While there are strong arguments to study art for art's sake, there are also additional benefits. One of these benefits include promoting healthy brain development (Eisner, 2002). While some studies have been inconclusive on this connection, some well conducted studies have have found positive associations (Bell-Hanson, 2008; Hetland, 2007; Jensen, 2008).

In *The Intelligent Eye: Learning to Think by Looking at Art*, Perkins (1994) makes the case that specifically the study of visual arts (over other academic studies) promotes the development of intelligence because art provides sensory anchoring, instant access, personal engagement, dispositional atmosphere,wide-spectrum cognition, and multi connectedness. On a similar note, Jensen also found that the arts promote brain development and learning by boosting "integrated sensory, attentional, cognitive, emotional, and motor capacities" (2001, p. 2). In his research, Jensen (2001) also found the arts enhanced concentration, motivation, and achievement in other academic areas. The research goes beyond correlations to academic achievement, art education has been found to facilitate development of the thalamus and amygdala in the brain (Jensen, 2001).

The world that students are being prepared for is increasingly becoming a post-data society where access to facts and information is widely available but the ability to think well and formulate creatively will be highly valued (Jensen, 2001). Crafting an education which promotes creative thinking and problem solving should include a

healthy dose of art education (Eisner, 2002; Jensen, 2001; Perkins, 1994). However strong brain development is only one part of creating the next generation of happy, healthy, engaged citizens.

The Human Experience Through Art

Art education should also be supported because it is an indispensable part of the human cultural and emotional experience (Dewey, 1934; Jensen, 2001; Perkins, 1994). Dewey argued that "esthetic experience [of art] is a manifestation, a record and celebration of the life of a civilization, a means of promoting its development, and is also the ultimate judgment upon the quality of a civilization" (1934, p. 339). Engaging in art is a "process of both communication and discovery" with society and cultural meaning making (Bell-Hanson, 2008, p. 5).

If art education is evaluated only on its ability to enhance achievement in other subjects, it will soon be apparent that it falls short in such a role (Hetland, 2007; Jensen, 2008). Instead, art should be seen as an essential part of the human experience, and should be a requisite part of each citizen's education. Politicians and education policymakers alike are narrowly focused on state and national standards which will create economic benefits (Nelling, 2003). But is there not more to adulthood than financial success? Should not the aim of education be to prepare children for not just a job but a well lived life?

Joy and Art

Art, encompassing the entirety of the human experience, also spans the spectrum of human emotion. For our purposes here, we will explore specifically the emotion of joy

and how art and joy are intrinsically linked. Joy and its accompanying emotions such as pleasure and happiness are powerful emotions. As said by Charles Eames, the great designer, “Who is to say that pleasure is useless?” (as cited in Smith, 2008, p. 123). When students are engaged with art experiences there is often an ease of enjoyment: a kindergartener creating new colors from mixing paint for the first time, or an older student spinning clay into a beautiful vase, or viewing the vivid colors of a Vincent van Gogh painting (Tanner, 1997; Reilly, 1974). For students, “art is a means to engage all their senses for learning and expression” (Hurwitz & Day, 2001, p. 64). These are experiences which spin within us satisfaction, beauty, happiness, curiosity, awe, and joy (Dewey, 1934). It is when we encounter these emotions that we are most alive and most human.

Children do not begin their school career wondering how they can contribute to the global economy and do well on tests, but instead they focus on enjoying the process of learning for its own sake (Hurwitz & Day, 2001). They begin as curious excited beings who hunger for knowledge. Through art, we are reminded of what is essential in creating a thriving citizen (Greene, 2001). The essential mode of being is motivated by the sheer excitement of joy and discovery.

Motivation

This section will focus on the understanding and research of motivation. Specifically intrinsic motivation and the effects of rewards, punishments, and other forms of extrinsic motivation. Secondly, joy and happiness will be explored as a means of motivation.

Intrinsic Motivation

What does and does not motivate people runs contrary to popular knowledge. The carrot and stick approach is used frequently in American culture, extending from sticker charts in our schools to speeding tickets on our roads (Deci, Koestner, & Ryan, 2001; Sansone & Harackiewicz, 2000). The rewards and punishment system is prevalent but the proof that it succeeds in motivating the desired behavior remains elusive (Deci et al., 2001; Sansone & Harackiewicz, 2000). In fact, much of the research indicates that external rewards have diminishing returns (Deci et al,. 2001; Sansone & Harackiewicz, 2000; Pink, 2009). One of the first studies on this negative effect on intrinsic motivation involved a group of preschoolers and rewards for completing drawings (Pink, 2009). Psychologists Lepper and Greene found that the children that received rewards were *less likely* to draw later on, than the children who received no reward (as cited in Pink, 2009). This is not a one time occurrence either. The same phenomenon has been demonstrated in 128 experiments by different researchers spanning over three decades (Sansone & Harackiewicz, 2000; Pink, 2009).

If the rewards and punishment systems stifle intrinsic motivation, what will promote intrinsic motivation instead? These motivators are more elusive than sticker charts or threats of punishment, but they also promise to be more effective. A few of these motivators which lead to greater performance are “enjoyment of the work itself, genuine achievement, and personal growth” (Pink, 2009, p.18). If such soft, intangible goals like enjoyment and growth seem like goals for the free spirit, perhaps we should reconsider (Pink, 2009). Efforts to reduce the human brain and human efforts to that of a

machine are ineffective and plainly misguided (Carey, 2014; Pink, 2009). People are not compatible with simple energy in, energy out methods, nor do they respond predictably to rewards and punishments. Minds are less machine and more metaphysical, "sensitive to mood, to timing, to circadian rhythms, as well as to location, environment" (Carey, 2014, p. xiii). For humans, the desire for understanding for the sake of comprehension can be just as motivating as straight out hedonism (Weiner, 1979).

In my research, themes of curiosity, intrinsic motivation, and enjoyment continued to circle around each other. Intrinsic motivation responds to intellectual curiosity, which in turn can fuel effort and pleasure (Leslie, 2014; Weiner, 1979). Stickers and other forms of extrinsic motivation are clearly not the most effective way to induce effort (Sansone & Harackiewicz, 2000). Therefore effort and motivation must be closely tailored to individual students and what brings them joy and fulfillment.

Enjoyment Leads to Higher Motivation

Pleasure, joy, and happiness can lead to greater motivation and success (Achor, 2010; Pink 2009). It may seem silly and redundant to stress that the opposite is not also true, but that is the very idea that is often promoted. People often believe that high motivation and success will lead to joy and happiness, but people are often terrible predictors of happiness (Achor, 2010). Instead, people become motivated when they are happily engaged with their work, and when they are happily engaged, they are more likely to be successful.

In one study of this phenomenon conducted by Harvard Business School professor Teresa Amabile, artists were given two different assignments, first to create

commissioned and secondly to produce non-commissioned artworks (as cited in Pink, 2009). Then the artworks were given to a panel of accomplished artists and curators to judge the results. The non-commissioned artworks were rated significantly higher in terms of creativity, leading Amabile to conclude that the joy that artists experienced working on artworks for the fun of it, lead to higher quality work (Pink, 2009). Enjoying one's work is not just more fun; it produces better work and higher success.

Experiential Learning

Experiential learning is a method of education which allows the student to explore and experience the content instead of the teacher simply informing the student of the content (Roberts, 2012). This flexible method can be employed in many ways in a spectrum of student experiences. The experiential learning method has its philosophical roots in the works of John Dewey (Wurdinger & Carlson, 2010). This section will develop the historical roots of experiential learning and some of its variants. Finally, it will introduce the idea of experiential learning as a highly motivational method and also one which fosters joy in the learner.

Brief History of Experiential Learning

Experiential learning is a wide umbrella, and includes many methods of thought and practice such as problem-based, project-based, service learning, and place-based learning (Wurdinger & Carlson, 2010). However, all of these methods include the basic tenet of education that learning is more than the collection of facts, but that it draws on the individual's thoughts and experiences in the world and the individual's actions of application of knowledge (Pearce, 1999; Wurdinger & Carlson, 2010).

Many of the roots of experiential learning are attributed to John Dewey who put forth a cycle of learning and inquiry which begins with perplexity, followed by observation, then hypothesis, and finally testing (as cited in Wurdinger & Carlson, 2010). Perplexity could be a real world problem that requires a solution, or perhaps a question posed by a teacher. This perplexity then creates in the student a desire and curiosity to find solutions and more information (as cited in Wurdinger & Carlson, 2010). This quest is then developed into a project, experience, or test. Students would then reflect and draw conclusions. Dewey felt strongly that good learning needed to include the application of knowledge, which would be some sort of project or experience; for he believed that the mere memorization of facts is not true learning (as cited in Wurdinger & Carlson, 2010).

While much of the focus of experiential learning has been on the history of Western thought, and men such as John Dewey, it is worth noting that this method of education also has strong roots in the histories of women, African-American communities, and the Native American traditions (Roberts, 2012).

Experiential Learning: Increasing Motivation and Success

Prior to experiential learning philosophies, the prevailing belief was that dense textbooks and lecture style classes were the most efficient modes of education (Wurdinger & Carlson, 2010). But Dewey rightly believed that it was the application, not the recall, of knowledge which lead to higher creativity and motivation (Wurdinger & Carlson, 2010). Dewey found that his methods could lead to increased student interest and ensuing success and motivation (Tanner, 1997). This idea is not Dewey's alone, and has been supported by substantial research (Tanner, 1997). When students are actively

involved with the learning process they become personally invested and motivated (Tanner, 1997).

Developing Joy Through Experiential Learning

Authentic and meaningful experiential learning often creates a sense of enjoyment. Experiential methods often place the teacher in a role of facilitator, aiding students to "recognize, explore, and *celebrate* logical rigorous thought and elegant reasoning" [emphasis mine] (Pearce, 1999, p. viii). Experiential learning, by its nature invites students to be joyful, excited partners in education. Teaching methods which allow for wider outcomes than narrow learning objectives also leave room for students to study through incidental learning (Noddings, 2003). Experiential learning philosophy places trust in the child's innate curiosity and pleasure in discovery as a fundamental part of the learning process (Pearce, 1999; Roberts, 2012).

Beginning in infancy, children learn by doing: by exploring and examining. Children learn in this fashion for the sheer enjoyment of exploring (Pearce, 1999). When students are allowed to explore and interact with the content, they are more likely to enjoy the process, and more likely to learn more deeply (Wurdinger & Carlson, 2010). Joy is not an insignificant thing, it is a powerful indicator of engagement (Litman, 2005).

Joy

For the purposes of this discussion, joy includes expressions and feelings such as satisfaction, enjoyment, delight, pleasure, and happiness. These qualities may be observed or self reported, but will always remain a relative measure. Social scientists have tried to quantify happiness in terms of Subjective Well-Being, through a series of

questions, but this is, well, subjective depending on many variables of the self-reporting person (Noddings, 2003). Despite being an area of study which is more difficult to measure, an increasing amount of research is casting light about what makes us happy. For examples, we now know that joy and happiness have a measurable and direct effect on motivation and success, and when we are happy we are more likely to become successful (Achor, 2010; Haidt, 2006). For these reasons, joy should be considered a worthy pursuit in education equal to academic studies.

What the Research Says on Happiness

In some respects, less is known about what makes us happy compared to what makes us unwell; up until 1998, for each study on happiness there were seventeen studies on depression and other mental illnesses (Achor, 2010). It is telling that our society focuses so much on illness and dysfunction, but as it is said, an ounce of prevention is worth a pound of cure. From the research that has been conducted, a consensus has formed: our brains work best when we are happy and positive (Achor, 2010; Ben-Shahar, 2007; Haidt, 2006). To be clear, simple positive thinking and looking into a mirror and mimicking positive words is not what the research claims as the cause of happiness and joy (Burroughs, 2012). What else is known about the science of happiness?

Happiness is a physical reaction in our brains. As intangible feelings and emotions can be, they are the result of very real chemical reactions, namely dopamine which has an active role in alertness, attention, but also curiosity, imagination, creativity and learning (Achor, 2010; Klein, 2006). Dopamine is a neurotransmitter that not only makes us happy, but increases motivation (Klein, 2006). How does dopamine do all this?

Dopamine acts in three ways: to improve energy for interesting things, to fuel the recall of good memories, and finally to activate and control our muscles (Klein, 2006).

But what sort of experiences and environments release dopamine? What contributes to happiness and joy? The science of happiness used to indicate that much of it was hereditary- that some people just had more sunny dispositions, but research has started to indicate otherwise (Achor, 2010; Haidt, 2006; Klein, 2006). Researchers who have used twin studies to investigate this question have found that fifty to eighty percent of one's happiness can be attributed to genetics (Haidt, 2006). But genetics are just the starting point. So after genetics, what tops the list of happiness-creators? Having meaningful goals in one's life, focusing on having an optimistic and grateful outlook, and investing in strong social networks (Achor, 2010; Klein, 2006; Noddings, 2003). While money cannot buy happiness outright, money when used to buy experiences (such as vacations) will increase happiness although purchasing things (such as a new car) will not increase happiness (Haidt, 2006). A few other things that have been proven to boost happiness include meditation, altruism, picking something to look forward to, creating a positive environment, exercise, meaningful work, developing a skill or character trait, and spending money on experiences and people (Achor, 2010; Ben-Shahar, 2007). One interesting thing about this happiness-inducing list is many of these things people can control, and can be encouraged in a classroom setting.

Teaching to Create Happiness

What does the research say that is applicable in the classroom? How can happiness be increased in the classroom? A mounting amount of research indicates that

educators should be very concerned about the happiness and joy of their students since it plays a large part in making students smarter (Achor, 2010). When people are happy and positive, amazing things happen: they become "smarter, more motivated, and thus more successful" (Achor, 2010, p. 37). It should be noted that it does not work the other way around. When people are more successful or rich it does not correlate with more happiness (Achor, 2010; Haidt, 2006; Klein, 2006; Noddings, 2003). But happy people are more productive, better at leadership, and even get sick less (Achor, 2010; Klein, 2006). Happiness acts in the opposite way that stress acts on the body (Klein, 2006).

The list of reasons to promote happiness and joy are compelling, and there are many ways that happiness can be fostered in the classroom. Some reasons are simple and seemingly small: if students are comfortable and laugh in class they will learn more easily (Klein, 2006). Other reasons to foster joy and other positive feelings are more complex to achieve, but just as worthy of exploration. Stanford University professor Noddings (2003) argues that education should including "free gifts" or educational experiences for the sake of enjoyment. She finds tests and quizzes are often counterproductive and that instead, teachers should provide "lots of aimless but delight-filled walks in the fields of learning" (Noddings 2003). She further contends that the testing of concepts such as dactylic hexameter or iambic pentameter kill the joy of reading poetry (2003). Noddings is not the only one to find a correlation between enjoyment and engagement. Herzberg, a psychologist and professor, found that enjoyment of the work at hand, personal growth, and authentic achievement lead to greater satisfaction and greater performance (Pink, 2009).

One such way that this works is when dopamine is released in the brain. When people feel happiness and pleasure, a surge of dopamine acts as a reward (Haidt, 2006; Klein, 2006). In behaviorist terms, this acts as a reinforcer, rewarding that specific behavior and thus encouraging the behavior (Haidt, 2006). For students, this means that they are more likely to repeat behaviors, or participate in learning activities which brought them enjoyment and happiness. Whether students are dragging their feet or raising their hands excitedly to answer a question, dopamine is playing a large part.

Even the perception of what is supposed to make us happy can affect our motivation and happiness. According to Palmer, teachers start with an uphill battle when students arrive already believing that work is suffering, and leisure is pleasurable (Ben-Shahar, 2007). But this perception can be flexible. In a curious 1930 experiment by Donald Hebb, six hundred students were instructed that homework was optional, misbehavior would be rewarded with recess, and good behavior would result in more homework (Ben-Shahar, 2007). Amazingly enough, within a few days students learned that they preferred school work to play time (Ben-Shahar, 2007). When given the opportunity, meaningful work can be a powerful motivator and contributor to happiness.

The Joy/Curiosity Link which Fuels Learning

Enjoyment and curiosity are linked in a way that drives interest, motivation, and willingness to learn (Leslie, 2014; Litman, 2005). Curiosity can seem like an intangible quality. But for my purposes, I will follow Litman's definition as a "desire to know, to see, or to experience that motivates exploratory behaviour directed towards the acquisition of new information" (2005, p. 793). Many studies have shown that people (as

well as other animals) will demonstrate sustained interest when their curiosity is piqued (Sansone & Harackiewicz, 2000; Litman, 2005; Messinger, 1998). An early investigation of this idea was put forth by Berlyne in *Conflict, Arousal, and Curiosity* which explored the roots of curiosity behavior (1960). The two prevailing ideas were that people develop interest because it is rewarding to come to understand something which was previously unknown, or alternatively that interest creates enjoyment, causing people to seek an equilibrium of not too much and not too little enjoyment (Berlyne, 1960, Litman 2005). In 1974 Berlyne tested these ideas by presenting participants with six reproductions of painting and reported the correlation between the complexity of the artworks and the levels of interest and pleasure of the participants (as cited in Messinger, 1998). Several studies have investigated Berlyne's hypothesis and while the results have been mixed, many have found a correlation between pleasure and complexity of the artworks (Messinger, 1998). While the type of artworks varied in these experiments and the results were not always perfectly in line with Berlyne's findings, the results still found that people will sustain interest longer and feel more enjoyment for artworks which were more complex (Messinger, 1998). An inherent part of curiosity is the enjoyment and rewarding feelings which accompanies this pursuit of new knowledge (Litman, 2005).

Curiosity is then the intellectual expression of intrinsic motivation, it is learning for the sake of learning. It not only has the power to cause motivation and enjoyment, but this curiosity trait is linked to higher intelligence, higher creativity, and higher success (Leslie, 2014). Unfortunately, the American school system has not historically trained students to be creative, curious explorers of knowledge, but instead has trained students

for specific jobs (Leslie, 2014). This trend persists even when companies are trying to hire more creative, curious people who know how to learn, and solve complex problems (Jensen 2001; Leslie 2014).

Conclusion

While researching the literature on these topics, I have come to believe that we need to rethink how we view education. Many public schools focus on making students successful as defined as being college ready, but academic and economic success should not be the only goal of education (Noddings, 2003). Instead of focusing on benchmarks and workskills, we need to think more broadly. We need to envision what kind of future we want for our children. As for me, I want my students to be happy, kind, and hardworking.

During my undergrad at the University of Minnesota Duluth, a professor in the education department led us through a thought exercise which has stuck with me. She asked us to think about a child in our lives which we loved dearly and deeply, a child for whom we wanted the best. She then said, that every student in our classes, that child is the most loved child for someone. When I began viewing my students in this light it deeply changed what I wanted to accomplish in our schools. My goals shifted from covering the curriculum to envisioning what they needed as a growing, whole person. For my students, it is not enough to master academics, and go on to be financially successful adults, I want them to be happy and curious.

I believe that art education is fundamentally an essential part of instilling happiness and joy in students. Art education has many benefits, from strengthening other

academic areas to stronger brain development and better critical thinking skills (Jensen, 2008). While this is valuable enough, participating in art is simply integral to being human and participating in our cultural heritage.

While the study of art gives insight into some of the greatest human accomplishments, it also just brings joy. Where we find joy, we will also find motivation, curiosity, and engagement (Achor, 2010; Haidt, 2006). These qualities are the seeds for all learning. Not only are joy and happiness conducive to learning, they are endpoints. Many people spend their lives searching for these qualities. At the end of the day, what do we want beyond success? Without happiness, money, job promotions, and academic achievements are just another stop on an endless achievement-athon. We can do better.

The research on joy and happiness offer many solutions and paths. For art education, experiential learning offers a path which is in line with the research on promoting happiness. Experiential learning promotes student investment and motivation (Tanner, 1997). By viewing students as inquisitive explorers of the world, students are more likely to be happily engaged in learning. Through this research I have come to see this method as an important key to bringing more joy into education.

During my training as a teacher, the first lesson template that I was asked to use began as many do, with objectives and learning targets derived from state education standards. Instead, I think it would be more meaningful and constructive to begin in a different way. Let us explore lessons which start with questions for the educator: what from this is worth remembering in twenty years? How does this create meaningful connections and relationships? Will this lesson increase my students' love of art? Will

this lesson bring more joy into my students' lives? From there, let us create better objectives and learning targets.

CHAPTER THREE

Methodology

Introduction

In my own teaching in elementary art, I believe that my students' developmental needs include: mastering hand-eye coordination, becoming comfortable with a variety of art materials, learning some art history, and most importantly, developing a love of exploring art. I believe the best way to achieve this is to introduce students to several important artists and art styles, and then to spend as much time as possible creating their own artworks. I view my role as a teacher as more of a springboard for their own experiences.

This led me to believe that I needed a different kind of curriculum. I needed a curriculum for my students which would trust their curiosity, expose them to beautiful exciting artworks, and give them first hand experience exploring. I needed curriculum which was exploratory in nature and filled them with joy, because if they did not learn to love art, what was the point? This led me to a driving question: *In what ways can experiential learning methods increase joy and motivation in art education?* For me, the answer has been in the development of this curriculum.

This chapter explains my research, process, and the methods of the curriculum development. This chapter also gives some background information on my students and their community. I also cover thoughts on the intended audience for the curriculum that will be covered in chapter four. All of these elements will set the stage for the curriculum in chapter four in this capstone.

Process, Theories, and Curriculum

I began this process by selecting which lessons in my current curriculum needed to be improved the most. I knew that the new curriculum needed to deepen my students' understanding of art history and give them experience with different art materials. But this new curriculum also needed to promote experiences which would lead to joy in creating and exploring artworks.

With this assessment of my curriculum's needs in mind, I selected the framework of Understanding by Design (UbD) for constructing lessons (Tomlinson & McTighe, 2006; Wiggins & McTighe, 1998). As a grounding theory for all of my work, I decided to follow experiential learning methods for delivering content (Roberts, 2012; Wurdinger & Carlson, 2010). The design of my curriculum follows many of the traditional designs, beginning with the desired outcomes, and constructing learning activities from there, to be followed by assessments (Wiggins & McTighe, 2006). However, along with traditional outcomes, such as standards and benchmarks, I felt that it was imperative to include joy as a key standard.

While many art teachers at the elementary level may see their students once a week, the implementation of this curriculum in my particular school district is a little different. I teach each of my classes twice a month for fifty minutes per class. Many of the lessons are stand alone lessons, meaning one fifty minute class, but some are taught over two to three classes.

Each lesson in this curriculum has been crafted for the best possible delivery. Each lesson takes into account the research on promoting happiness and joy, student

motivation, and experiential learning. Through this curriculum students will be able to improve, gain skills, and apply specific art knowledge and techniques in their artworks.

Assessments of student artwork by observation of their application of techniques in their artwork is also included (Eisner, 2002). Contrary to what some people may believe, evaluating a student's artwork is not difficult and assessment and evaluation are quite measurable and necessary (Eisner, 2002) . A few of the simpler assessments in this curriculum include noting participation in group and partner discussions, or noting that a student explored a new idea or technique. While the documentation of these assessments are not always necessary for the teacher, they can be helpful in larger department assessments or in common formative assessments between fellow art teachers. The most useful assessment for the teacher is often the final project rubric. These include age-appropriate guidelines and thoughts on appropriate quality. These assessments include thoughts on when follow up conversations are necessary with students, and the purpose of feedback in elementary art.

Intended Audience and Participants

One of the K-5 schools where I teach is a STEAM (science, technology, engineering, arts, and math) magnet school. The students at my STEAM school tend to be creative, academic risk-takers. It has been my experience that my students at this school are comfortable with engineering and inventive challenges, somewhat perfectionist, and they are also very academically focused. In 2016 according to the Minnesota Department of Education (MDE) the school student population was by race 66.4% White, 18.7% African American, 9.5% Hispanic, the remaining percentages of

students being 5% Asian/Pacific Islander, and .5% American Indian (2016). The percentage of students receiving free and reduced lunch was 33%, English Learner population was at 8.4%, students in the Special Education program were 6.8%, and the rate of students experiencing homelessness was at .7% (MDE, 2016).

I chose these lessons with my students since they already have a solid grounding at their school in experiential learning. This curriculum was a natural extension of the groundwork that had already been in place. However, this curriculum could have easily been a part of any school where children crave a hands-on approach.

Like many teachers in the public school setting, my students will go on to study and practice in many fields outside of the arts. My students will be future doctors, plumbers, secretaries, and accountants. While the content specific learning targets of visual arts might not have lasting impact on these students, a love of art will. Cultivating a love of the arts, and a joy of creating will serve these students in whatever field they find themselves. These are lasting experiences which can enrich all lives, across cultures and income brackets.

When I began this research, I had wanted to apply these methods to the whole of my student population. In my current job, I work with students in a K-5 setting, at two different schools within the same district. One school is a STEAM magnet school with a higher level of socio-economic status (SES) students and families. I decided to do my research at the STEAM school since the school already had a strong experiential learning curriculum, and the curriculum I was writing would fit well into the existing pedagogy. The other school is a Title One school, with a lower level of SES, lower scores on state

and federal tests, a higher level of free and reduced lunch (a marker of poverty), higher level of students who do not speak English at home, and generally speaking, the students have higher needs.

I have observed a teaching methodology among some educators, that students must master the basics before engaging in higher thinking level learning activities (Tomlinson & McTighe, 2006). That we must cover all the basic facts before doing something interesting with those facts. I have observed that for some teachers, worksheets come first, and then as a reward for the higher-achieving students, they get to work on doing an interesting project (Tomlinson & McTighe, 2006). I think this is a flawed practice.

It has been my experience that all children benefit from engaging, higher-level thinking lessons (Tomlinson & McTighe, 2006). Lessons which may seem too difficult, or over their heads, are often motivating and spark inquisitive thinking. It is my belief that all students, not just high-achieving students, will find these lessons rewarding.

With that said, I would like to further describe the intended audience for this curriculum. I have included in each lesson the grade level that I used the lesson with, but many lessons with appropriate scaffolding can be leveled up or down. In art education, many concepts spiral: there is Landscape 101, and Landscape 1000. I have crafted this curriculum to be used in a K-5 public school, but art lessons can easily fluctuate between abilities.

While I believe that state and national standards can be easily reached using these lessons and methods, that it not my main intent. The Minnesota state and national

standards in the visual arts will be included in the lessons, but let me be clear that the driving purpose behind these lessons is to introduce children to a love of art. Instead of focusing only on the Elements and Principles of Design, I have chosen to also focus on joy and exploring visual arts. These lessons are intended for the teacher who embraces these goals for their students. Certainly these goals can be used in conjunction with other academic benchmarks since it is my belief that students will achieve higher success when they are happy and engaged with their work. Indeed, students should work hard and reach success. But as adults need good, meaningful work, so do children. The work that they are asked to do in the classroom should be meaningful, interesting, and add to their greater understanding and happiness.

Instructional Setting

The STEAM school where I teach is set in a first-ring suburb in a large metro area in Minnesota. It is a school where students are encouraged to learn by doing and exploring. Student voice is honored, and outdoor learning is an important part of the school's curriculum.

The art instruction at my school is very limited. I only see my students every other week for fifty minutes per lesson. Over the course of a year, I will see my students for seventeen lessons, for a total of about fourteen hours of instruction. There is also no art room, so "art on a cart" is wheeled into the grade level classrooms. Needless to say, our art time is very precious. We have very little time and so the time I do spend with them simply cannot be wasted. Each lesson must be lean, and only include learning activities which support my goals for them, and also have lasting impact.

While I write about my own experiences in my own community, these challenges are common to many art teachers. Limited space, resources, money, and time are constraints with which most art teachers are familiar. Even in schools which are blessed with resources, time can be limited for art education. But it is my hope that even with these limitations, I will present a curriculum which is assessable and possible in settings beyond my own schools.

Methods

The methods for developing this curriculum were twofold. One, the general method for designing curriculum, student goals, and selecting content that is followed by my team of elementary art teachers in my district. Second, after selecting content and student goals, I designed the lessons through the lens of UbD. Understanding by Design was the structure that I gave to the lessons and curriculum. But first I would like to explain my method for selecting content.

Curriculum Content Selection

In the district where I work, there is no bought, pre-packaged curriculum. All visual arts curriculum is developed by my team of fellow elementary art teachers, and the art teachers before us. Often we test out a few lessons, share and reflect together, and modify accordingly. We consider developmental stages, state standards, art history, and what I call medium and subject spirals. Medium and subject spirals are materials and ideas that should be revisited yearly with increased sophistication, such as printmaking or drawing the human figure. For this curriculum, these were some of considerations that I had percolating in my mind. I followed this general method which has been very

successful for our team for selecting the content. For me this meant that I took into consideration our specific school populations, student cultural heritages, and possible cross-curricular connections with other subjects as taught by their classroom teachers. From there I also decided to include joy as a learning target, and to use experiential learning as a conduit for content.

Understanding by Design Format

I found UbD to be a very elegant method for focusing my own planning to create very lean, strong lessons. A key part of UbD is designing with a backward process: start with the desired results, then decide on evidence for those results, and finally plan learning and teaching experiences to facilitate those results (Tomlinson & McTighe, 2006; Wiggins & McTighe, 1998). Another elegant method in UbD is to prioritize content by three standards: content students should be familiar with, content that is important to know, and enduring understandings which should last long after the class has ended (Wiggins & McTighe, 1998). For my elementary art students, I felt that finding joy in art would be among the top enduring understandings. After enduring understandings, would be important knowledge to know. I decided that important knowledge for students to gain would be how to use certain art materials and tools, and some art history. I also wanted my students to be familiar with some art methods and tools, so that they could circle back to those ideas later in their school careers.

Components of the Understanding by Design Lesson

In the UbD process, Wiggins and McTighe construct lessons in three main sections, or as they call them; stages (1998). Stage one is titled Desired Results, stage two is Assessment Evidence, and stage three is the Learning Plan (Wiggins & McTighe, 1998).

Stage one is where the teacher begins at the end with what knowledge and skills the student should understand at the end of the lesson or unit (Wiggins & McTighe, 1998). This should include all of the desired results of the lesson. This section is the place to consider vocabulary, note state or national standards, and all of the essential and enduring understandings.

After all of the end results have been considered, stage two addresses what evidence is needed to know that students have learned what was intended from the lesson (Wiggins & McTighe, 1998). While quizzes, tests, and papers are appropriate in this section, other evidence is more fitting in assessing an elementary art lesson. Acceptable evidence in my own lessons includes participation in tasks, artwork projects, participation in class and pair/share discussions. These will be assessed through checklists and rubrics for final projects.

The last section is the Learning Plan, which finally provides the structure of the learning process (Wiggins & McTighe, 1998). Tools and materials are listed, as well as the time needed. An introduction is provided to activate prior knowledge, give direction to their attention, and provide motivation. Since these are art lessons, they include demonstration directions and scripts, student work time, clean up procedures, and scripts

for art critiques. At the end of this section, extension activities are listed, as well as resources.

Example Lesson of How the Process Works

To pull all these ideas together, let me provide an example of how these methods would work in conjunction to create a third grade lesson. Using the UbD framework, I would identify the enduring understanding. My team identified Georgia O'Keeffe (art history) and drawing with realism and detail (part of the the drawing realistically "spiral") as two "need to know" items for third grade. I would include developing joy through art as another enduring understanding. Other content I would identify as important to know would be state standard benchmarks: identifying elements of art including color, line, and shape, and to identify techniques from two-dimensional media (MDE, 2008). Other ideas I would simply want my students to be familiar with would include drawing skills of proportion, detail, color blending and color mixing.

For many art lessons, the evidence of understanding is the art project. Within the artwork or through verbal explanation, students can make evident their understanding by interpreting, applying, and explaining their knowledge (Tomlinson & McTighe, 2006). Developing joy is less tangible of a benchmark, but "evidence" of this would include student verbal and nonverbal feedback, motivation and curiosity expressed in the content. A student who is discovering joy through art will be enthusiastically involved in the process but not necessarily the product.

In constructing this third grade lesson, I would like to start with joy. Planning activities which facilitate joy should invite students to inspect and examine, test, connect,

and create (Tomlinson & McTighe, 2006; Klein, 2006). Joyful lessons will also give students the opportunity to connect in a meaningful way and experience authentic learning (Wurdinger & Carlson, 2010). Many of these concepts are best experienced at the primary grades as play (Reilly, 1974; Tanner, 1997). For a large part of this particular lesson we would be drawing flowers with oil pastels so I would allow students to explore, investigate, and play with the materials before starting the drawing. After building motivation, and constructing understanding through play, students would then be introduced to art history segment. This would be an overview of Georgia O'Keeffe and her work of detailed flowers, with a focus on visual viewing her work and student discussion of her techniques. A drawing lesson from photographs of flowers would follow, allowing students to practice line, shape, detail, and proportion. Finally, students would be able to apply the knowledge of oil pastel skills which they developed.

Implementation

This curriculum was created with my STEAM school of focus in mind, but I have also found this approach to be successful in my second school. In addition to my teaching in the K-5 settings, I also teach in several center-based special education classrooms. With my special education students (including developmentally-cognitively delayed and autism spectrum) adapted versions of these lessons work well. These lessons are intended to be implemented by an art specialist in an elementary school setting. But it is possible to adapt these lessons to other settings and subjects.

It has been my experience that art is a highly adaptive subject, and lessons can stretch up or down for different ages. The more difficult part is correctly scaffolding a

lesson to the students' abilities. At my schools where art only happens twice a month, my third graders might trail significantly behind third graders at another district where they have art on a weekly basis. Therefore it can be difficult to gauge when some lessons should be taught. The grade level indicated on each lesson should be viewed as a guide of when the appropriate time would be to teach those concepts. In presenting this curriculum to others, I place trust in them as capable educators, able to implement these ideas and lessons. In the end that is the art of the educator; to know their students and adjust accordingly to their needs.

Human Subject Review

This research does involve students as the intended audience for the curriculum, but the research did not include any other qualifying factors according to Hamline's Human Subject Committee application. Therefore this research required a submission of the Exempt Application, since no data of students was collected. The school district in which the research took place did require an application before research was completed, but only if data was to be collected. Photographs and video of students was not used in the final capstone to protect identities. Also there was little or no risk involved to students during this research, students' safety and well-being was protected.

Summary

Chapter three focused on the rationale, methods, participants, and audience of this project. The greater purpose of this capstone is to explore the use of experiential learning methods in fostering joy in art education, specifically, elementary visual arts education within a STEAM setting. The curriculum focuses on instilling a love of exploring art

instead of merely concentrating on state standards. The lessons in chapter four are intended to value process and learning instead of placing merit only on product and artworks. Because I have come to believe that joy is so integral to the learning process, these lessons are also intended to encourage joy and happiness as a focus of learning.

CHAPTER FOUR

Results

Introduction

The focus of this research has been to explore the question, *In what ways can experiential learning methods increase joy and motivation in art education?* The research in this area has shown that experiential educational methods are particularly successful in motivating students and even increasing their sense of happiness (Ben-Shahar, 2007; Noddings, 2003; Wurdinger & Carlson, 2010). While happiness is not listed on any of my state's academic standards in the arts, joy and happiness have been shown to be an important and basic foundation to success (Achor, 2010; Ben-Shahar, 2007; Haidt; 2006). In the end, the role of education should not be to simply memorize facts, but to create happy, successful citizens (Noddings, 2003). Especially in art education, I believe that the aim of teachers should not be to memorize the elements and principles of design, but to explore the world of art and artistic meaning making in a way which enriches and sustains us as a culture.

A Note on Curriculum Design

The process for this curriculum started with the desire to create a joyful art experience for students. In the *in medias res* style, I started at the end: what do I want my students to remember years from now when they are adults. The most natural curriculum design process to choose was then the Backwards by Design process (Wiggins & McTighe, 1998). For that reason, the lessons will start with the overarching

understandings which students should remember, but also any applicable state and national standards.

It should be noted that while I do not believe academic standards are the be-all of teaching goals, they are a necessary part of my fellow teachers' working lives. It has been my experience that many administrators need to have academic standards, benchmarks, and learning objectives to justify the existence of art programs. For ease of convenience, I have included these academic standards for those who require it. I would advise art teachers to not make these standards the main object of their teaching, they are instead a means to an end. I have often had parents and families exclaim to me how much they loved the clay project a student brought home, and how much their child loves art. Never have I had someone tell me how proud they are of their child who really mastered the distinction between actual and implied texture.

That being said, each art teacher knows their classroom and students best. For that reason, I have been upfront at the beginning of each lesson about what the big take-aways are for that lesson. This is so that teachers may glean what is necessary or valuable to them. I have also included a large amount of scripting and discussion prompts. When explaining how to demonstrate art, it is often as they say, like dancing about architecture. But in my experience, a well placed analogy or intentional phrasing can mean the difference between success and tears in an art lesson.

I have also included rubrics for projects. From my experience, grading as a form of feedback can be a contentious issue, especially at the elementary level. I would encourage teachers to solicit verbal explanation from young students if they question

where a student should fall within a rubric. For example, I have often thought a student was scribbling or not following directions, but after talking with them, found they had great enthusiasm and creativity but just lacked some fine motor control.

Another note on rubrics: they can be very good tools for setting expectations on work quality and scope. But wording is everything. I do not recommend using the words good, bad, best, or worst. Instead I recommend describing work as finished or not finished, rushed or taking time, personal best or not working hard, detailed or blank spaces. These word choices can be the difference between students being proud, excited, and diligent or students giving up and throwing their projects away in disappointment.

Lessons to Cultivate Joy and Motivation

The following lessons placed in the appendix are the result of my research on joy, happiness, and motivation in art education. Each lesson is designed to tap into a child's curiosity and desire to explore. Having a chance to explore materials, doodle, and practice is a theme throughout the lessons. The lessons provide a place for children to chase beauty, not to create perfectly aesthetic works of art. Art history is presented as a time to explore ideas and enjoy the gifts of art, not merely reduce artworks to an analysis of the elements and principles of design. First and foremost art is a endowment of our heritage, it is a gift to be given with delight.

Conclusion

The lessons in this capstone are to provide a taste of how education could be implemented. In writing these lessons, it strengthened my belief that our schools should be a place to prepare students for life, not simply vocations. It is not enough to prepare

students to function in an economy; we as teachers should also teach students how to be happy and healthy. As an educator, I feel that it is my great responsibility to shape the next generation of citizens. Through these lessons, I hope that I have accomplished clearing a path for joy. Happiness is a path to engagement, curiosity, success, and motivation, and also improves memory retention (Achor, 2010; Ben-Shahar, 2007; Haidt; 2006). These are commendable goals, and good reasons to teach for happiness. But in the end, I hope that our communities reevaluate the basic purposes of schooling.

CHAPTER FIVE

Conclusion

Introduction

When I began teaching, like many art teachers I rooted my teaching in the elements and principles of design, a smattering of art history, and a strong dose of state standards. Since then, my priorities for my students have shifted quite a bit. How I conducted my classroom took another shift as I explored the question: *In what ways can experiential learning methods increase joy and motivation in art education?*

In all of my research on art education, experiential pedagogy, and joy, my biggest take away was that the state standards are a means to an end. They are not the end goal. I found that experiential methods are motivating and effective ways to teach art. Teaching to foster happiness also increases learning retention (Leslie, 2014; Weiner, 1979). But we should not teach this way because it is efficient. We should teach this way because it makes us happier, better people (Noddings, 2003). All of my research challenged me to look beyond learning targets and to the real goal of education: preparing children for adulthood.

I hope that more stakeholders within education consider the aim of education. We should be reflecting more on what is worthy of our energy, and what we want for our children. Since our time and resources are limited, we need to have a conversation about how effective teaching methods (such as experiential learning and accounting for happiness) can be utilized (Achor, 2010; Pink 2009; Wurdinger & Carlson, 2010).

My own students have responded positively and in unexpected ways to these learning experiences. One reason I believe so strongly in experiential learning lessons which foster joy is that these are the lessons which make students better, happier people *and* are just simply effective teaching (Noddings, 2003). My students have shown me that we can do both: have fun and learn a lot. Unfortunately my efforts to move in this direction are not always supported by administrators or politicians. I believe the one great limitation of this curriculum is that too often, principals and the public do not value or support learning that is not testable or easily measured. Until we recognize the importance of intangible things like the impact of the arts or joyful learning, these things will continue to be undervalued.

Literature Review Revisited

There has been much written on the subject of art education and experiential learning. What I found striking about these subjects was that they were often viewed as a means to an end, but were seen less as valuable experiences in and of themselves. Often these subjects were discussed as ways to accomplish something else: higher motivation or higher math test scores (Bell-Hanson, 2008; Eisner, 2002; Hetland, 2007; Jensen, 2008). Some writers argued for these experiences for their own sake but often that was not the prevailing thought (Jensen, 2008). But when I turned to the research on happiness and joy, I found a different current. Yes, many of the authors touted the physical and financial kick-backs from joy. But many also reflected that this was a goal that should be pursued, not just a side effect. Ben-Shahar even argued that happiness should be added to the three *R*s as *R*evelry (2007).

A good deal of human history has centered around the pursuit of happiness (Haidt; 2006). While the quantification of joy in scientific terms has been a relatively new area of interest in science, philosophers have been pondering happiness for thousands of years (Achor, 2010; Ben-Shahar, 2007; Haidt; 2006). Many religions reflect on what actions and investments of time will bring true and lasting happiness (Haidt; 2006). The current research on joy is rich and captivating. However, I found that few thinkers were examining the connection between education and happiness, or the role of happiness in our schools. Most of the connections I found on these subjects were indirect or not fully examined.

Recommendations for Future Research

While there a couple of philosophers and researchers who have looked directly at the connections between students, education, classrooms, and happiness, there is room for more thought and debate. Many of the conclusions that I drew combined what we know about these subjects in solo. But future research which looked specifically at how happiness and education interact could potentially be very interesting and practical.

I believe that there are two routes that future research could take. The first area of focus would be how a focus on happiness and joy could be utilized as a tool in the classroom. What kinds of learning environments produce happier students? What sorts of teaching methods lessen discomfort and unhappiness and instead promote well-adjusted, content students? To what extent does happiness affect learning, improve test scores, and strengthen memory retention? There are many facets to the connection of happiness and education, and research has barely started to answer these questions.

Another focus of future research would be more of an aims-talk: the aim of education and how happiness factors into our schools. Can the pursuit of happiness for its own sake be a focus of education? What role should education play in our society? As we invest in a child's learning, what outcomes do we want and expect? What kind of society do we want to foster? What kinds of adult citizens do we need and what abilities and qualities are necessary for adulthood? A dialogue of this kind should take place between the various stakeholders: children and families, educators, citizens, community leaders, and political leaders. It is my belief that if we begin to reflect on what is needed for a well lived, productive life, we will unravel the necessary components needed in our schools. If we believe that a joy-filled life is a better life, then that value is worth passing on to the next generation.

Student Reactions

During this research, I started reflecting not only on my teaching daily through the lense of happiness, but also how to get students learning through exploration and experimentation. Some student reactions to my experiments in teaching confirmed my suspicions but some of their reactions surprised me.

In my own teaching I began talking about fun and happiness with my students and discovered a serendipitous thing. As a teacher, I want to encourage students to keep growing and overcome stumbling blocks. Art teachers often promote this growth mindset as referring to a preference to process over product (Hurwitz & Day, 2001). Meaning that, it is more important to learn the techniques and intricacies of painting than to take home a perfect (but easy) painting. This is easier said than done, since everyone, including me,

would like students to have a beautiful painting to take home and hang on the fridge. But this focus can place an undue pressure on perfection and doubles the misfortune of failure (Tough, 2012).

One day, after working hard on an oil pastel drawing, a student told me how frustrated she was and how much she did not like how her drawing was turning out. I could see that she had learned the techniques we had practiced. So I told her that not every drawing is meant to be kept and she didn't need to take it home. I asked her if she had fun anyway playing with the oil pastels. Her mood shifted a little. She nodded her head and said yes, it had been fun. Then she smiled and went back to work.

By asking her to focus on what had brought her joy that day, it was in invitation to focus on the process of learning and not just a final product or assessment. Learning can be difficult and challenging, but it can also be playful and joyful. Having our curiosity satisfied should be a delightful moment. By asking her to focus on the part of the lesson which was fun, she was able to focus on that little spark of joy.

I had expected a focus on happiness to create a classroom environment which fostered curiosity, creativity, and motivation. I did not expect it to be a balm for perfectionism or disappointment. But I found that a little joy can soften the pang of disappointment or failure. Finding moments to celebrate are necessary to weather the frustrations that come with learning.

Accounting for joy in a lesson plan was a new challenge for me. However I did have some prior experience with exploratory learning. All of my experiences in education as both a teacher and a student have confirmed the inefficiency of lecture style teaching

and the benefits of experiential learning. This project has been no exception. But one thing I would like to highlight is that experiential learning has been beneficial to all of my students. From special education students who benefit from sensory experiences to more advanced students who have gained from more open-ended lessons; students from both ends of the socioeconomic spectrums and from all experiences of opportunity and lack of opportunity.

I found that the beauty of experiential methods was how well all students responded. Experiential methods in my lessons had dual utility as hooks for students who had little confidence or experience in that content area, but also as open-ended constructive play which was captivating for students with more substantial prior knowledge.

By focusing my teaching on joy through experiential pedagogy, I found that my students responded very positively. Not only did their grasp of the content improve but they were more motivated and excited to create their own art.

Possible Implications

As I worked through other people's thoughts on art, education, and happiness, one idea stood out to me. What is it that our country wants from education? Is it to prepare future workers for the economy? Or is the purpose of the educational system to prepare children to be adults within society? If our purposes were only to prepare workers, then history, sports, the arts, and many other subjects would be superfluous. Through my research, I came to strongly believe that the purpose of education goes far beyond job prep. The purpose of education should not be to fuel the economy, but instead to help our

children become well rounded, healthy, functioning adults. When education is viewed in this manner, educators must view the child as a whole person not just a future worker. Then we must begin to take into account happiness.

Let us take this possible implication one step further and into the art class. Should the purpose of art education be to teach art skills and techniques? Or can the purpose be for students to have a shared experience of creating art and meaning making while developing a lifelong love of the arts? These questions are perhaps quite relevant for those who are concerned with the opportunity or achievement gap. If we are only focusing on skills, this can easily exacerbate the opportunity gap. I have seen this in my own schools, where students excel who have traveled to art museums or have high quality art supplies at home. At the same time, student who lack those advantages struggle to keep up, and negatively compare their work to the work of their more advantaged peers. But if we instead focus on the experience of joy that art can provide in the classroom, a different narrative is possible. A narrative which focuses on our shared experiences and creates a sense of community through art. It has been argued by Hanley that the arts can provide a unique opportunity to empower students with voice, agency, and feelings of being valued (Hanley, Noblit, Sheppard, Barone, & Bell, 2013). As a proponent of culturally relevant arts education for social justice, she continues that students are transformed through the arts from “cogs in the machinations of the world” to instead “producers of culture” (Hanley, Noblit, Sheppard, Barone, & Bell, 2013, p. 4).

I started my project looking at how happiness could be used as a tool in the classroom. But I think it should be included in discussions on the nature of our education

system. As politicians and administrations craft legislation and educational standards, happiness needs to be apart of the dialogue. In the world of education there are a lot of platitudes that we should "educate the whole child" and yet much of the political emphasis goes to math and reading standards. By shifting the conversation to include happiness, it is possible that it would have a very productive and humanizing effect on our classrooms. Instead of only focusing on the economic futures of our children, focusing on joy invites us to prepare for the many facets of life.

Limitations of the Curriculum

The study of visual art both encompaces the span of human experience and exists within a narrow function of our day to day lives. This slice of curriculum offers only a taste of how the arts can be understood and enjoyed in an experiential process. These lessons are therefore limited in three ways: they do not offer a comprehensive experience of the arts, experiential methods are not covered in depth, and methods to instill happiness are partial.

Comprehensive arts curriculum are rather limited in commercial availability. But in my experience my public school districts do not readily purchase these anyway, instead relying on in-house curriculum development by art teachers. Since these lessons are most likely to be used as an add-on to existing curriculum, the chances of content overlaps or gaps is likely. But since most curriculum is developed and tailored to the time and place of learners, I believe this is not too concerning.

Experiential methods in this curriculum are by no means exhaustive and are more of a taste of how these techniques could look in an art class. However, creating and

learning about art is often at its core experiential. That being said, I believe that teaching art can be complemented by a few specific methods which find their roots in the experiential world such as meaningful play and outdoor education. While these lessons only offer a few examples of these ideas, I hope that they give other teachers a place to start.

Finally, the work of seeking happiness in the classroom is only a seed in these lessons. Pursuing joy as a learning target is often at odds with the agendas of politicians and administrators. It is difficult to measure, test, and report. It is a tough sell in the face of college prep and state testing. Liberal arts education can appear less valuable when reading and math scores are reported in local newspapers, and arts education goes unreported. Student wellbeing along with the arts are both intangible to some extent and vastly under noticed. This makes pursuing either of these efforts difficult. Cultivating joy in education is difficult endeavor which factors into almost every facet in a classroom. Simply trying one or two methods will not always be successful and certainly simply listing joy as a learning target is not enough.

For teachers to truly start addressing the well-being and happiness of their students, they must examine the aim of education and then how each detail of their pedagogy helps accomplish this goal. In my own reflection, I decided that the aim of teaching the color wheel was not to teach the color wheel. The color wheel is a nice tool for artists and designers, but not really needed for adult life. I decided that the aim of teaching the color wheel was the in depth exploration of color relationships and the joy of discovering colors. For me this changed the emphasis of the color wheel lesson away

from the actual color wheel and state standards on color theory and instead to the experience of mixing colors. From there I then examined how students could have an authentic experience with color relationships which was fun, productive, and exciting. I had to consider how to create a learning environment which was safe for experimentation and making mistakes, led to meaningful work, and fostered constructive play. I also wanted to provide platforms for sharing, connecting to others, and developing personal ideas. Simply explaining the color wheel would have been a lot easier.

Providing springboards for joy is not an easy task and no stand-alone mini lesson or I Can statement will do the trick. But if being happy were as simple as flipping a switch, the world would be a different place. Happiness, joy, and many aspects of education, are apart of the alchemy of a life well lived. It is messy and necessary work.

Communicating the Results

In many ways, teaching can be a very isolating profession. Teachers often spend most of their day working solo away from their colleagues. For art teachers, who are often the only teacher at their school in their discipline, it can be even more isolating. It is my hope that by making this capstone available, it will build a bridge to other art teachers. I also hope that teachers from other disciplines will find the research on joy and happiness in the classroom informative regardless of what subject matter they teach. Communicating the results of the curriculum I believe will be most helpful to teachers in my own district, who work with the same students and within the constraints and resources unique to us. But I hope that these lessons will be equally useful to educators outside my locale, made available online through the Digital Commons.

Conclusion

I found that one of the greatest joys while working on this capstone was the time and space to reflect on my own craft of teaching. To be a teacher means to be constantly on one's toes, working without a breath. There is almost never time to ask what our final goals are, or what education's aim should be in today's world. This capstone has been a space for me to do that work of reflection and inquiry.

In my experience as a teacher, administrators and politicians are often in the habit of dictating what is best practice in teaching with little input from teachers. Working on this capstone has been a refreshing change. In these pages I have gone back to the foundational theories in my field and had the space to reexamine these ideas through the lens of my own experience. To then take this knowledge and put it to work in my own classes has been a positive experience. As I came to the end of this capstone I reflected on the aim of education and what is possible within our schools. Our schools can be used to raise more than test scores; we can perhaps raise our spirits.

The work that I do is in some ways a small thing. I show kindergarteners how to mix paint, or sometimes I draw dinosaurs with second graders. I do not make lifesaving decisions in a hospital or save people from burning buildings. I am just one of many teachers that a student will have in their school career. But I believe in the work that I do: it is a small part, but it is important. We learn how to make observations, apply reflective thinking to improve an idea, and create something out of a blank sheet of paper.

Because the time I have with my students is short, I must use the most effective teaching methods. One reason I believe in my curriculum is that I believe it is effective. I

have found that limited lecture time to allow for more exploratory learning and constructive play is time well spent. Creating a learning environment which fosters joy helps students feel comfortable taking risks and facilitates stronger memory retention. These are simply good ideas for better teaching. But I also believe that these teaching methods not only help students achieve more in the classroom but instill a lasting love of the arts, and a more joyful life.

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Appendix A

Kindergarten Lesson: Outdoor Painting with Sidewalk Chalk Paint

Kindergarten Art	Time Frame: 60 minutes

Overview

Students will help make their own sidewalk chalk paint, and then paint outside with their paint.

Stage 1 - Desired Results

Key Standards

Guidelines for Cultivating Joy in Art

- ★ The examination, experience, and creation of art is a fundamental part of the human experience.
- ★ Meaningful experiences, such as experiencing art can bring lasting feelings of joy and happiness.
- ★ Authentic experiences in art should include observation, experimentation, and play.

Minnesota Academic Standards in the Arts

- ★ Strand I: Artistic Foundations
  - ○ Standard 2: Demonstrate knowledge and use of the technical skills of the art form integrating technology when applicable.
    - ■ 0.1.2.5.1 Identify the tools, materials, and techniques from a variety of two and three- dimensional media such as drawing, printmaking, ceramics or sculpture.
- ★ Strand II: Artistic Process: Create or Make
  - ○ Standard 1: Create or Make in a variety of contexts in the arts area using the artistic foundations.

- 0.2.1.5.1 Create original two- and three-dimensional artworks to express ideas, experiences, or stories.

National Core Art Standards

- ★ Visual Arts/Creating #VA:Cr1.1
  - Process Component: Experiment, Imagine, Identify, Investigate, Plan and Make
    - Anchor Standard: Generate and conceptualize artistic ideas and work.
      - V A:Cr1.1.K Engage in exploration and imaginative play with materials.
  - Process Component: Section 3
    - Anchor Standard: Organize and develop artistic ideas and work.
      - V A:Cr2.1.K Through experimentation, build skills in various media and approaches to art- making.

Meaning Making: Essential understandings. Big take-away ideas.	
Students will understand that… ● Colors can be mixed to make new colors	Essential Questions ● What happens when we mix colors? ● What happens when we paint on different surfaces?

Acquisition of Knowledge and Skill	
Important to know and be able to do: ● Use proper brush care ● Mix two colors to create a new color ● Paint a picture of their own imagination	Knowledge and skills to be familiar with: ● Creativity and innovative thinking are essential life skills that can be developed. ● Painting is one way to practice joy.

Essential Vocabulary:
Primary colors, secondary colors, and outdoor classroom

Stage 2 - Assessment Evidence

Students will paint their own unrestricted ideas.
Students will focus on the enjoyable process of painting instead of the final product.

Artwork Rubric

	Developing	Proficient	Exemplary
Artwork Quality	Student rushed, did not draw with intention. Lines maybe experimental, but not scribbled. Did not do their best work.	Student took their time, tried their best. Paint is applied carefully with intention.	Student took their time, tried their best. Paint is applied carefully with fine motor control.
Content & Techniques	Student scribbled or simply poured out their paint.	Student experimented with painting and used their own ideas. They used the paintbrush with intention.	Student experimented with painting and used their own ideas. They used the paintbrush with intention and displayed fine motor control.

Note: When sharing this rubric with students it is important to emphasize work ethic and enjoyment. In elementary art, it is developmentally normal to have various levels of hand-eye coordination and drawing ability. When evaluating an artwork, it also must include observations of the student working and explaining their choices, since the final product may not showcase all of their knowledge. The important skills to focus on are playing and experimenting with art materials, working slowly and purposefully, and doing our best. Simply remember: *process over product*.

Stage 3 - Learning Plan

<table>
<tr><td colspan="2">Outdoor Painting with Sidewalk Chalk Paint
Kindergarten
Time: 60 Minutes</td></tr>
<tr><td>Tools
Bucket- quart to gallon sized
Bucket or jug to hold 1 gallon water
Large stirring spoon
Small brushes
Whistle</td><td>Materials
Dixie cups- one per student
Cornstarch, one box per class
Food coloring (FYI biodegradable but stains)
Paint base- mix 1-2 cups cornstarch in a bucket. It should have the consistency between whole milk and cream.</td></tr>
<tr><td colspan="2">Introduction
1. “Today we are going to make our own paint and then we get to paint outside.”
2. Activate prior knowledge: what are the rules for learning outside
3. Optional: activate prior knowledge on mixing secondary colors.</td></tr>
<tr><td colspan="2">Learning Prep & Student Painting Time
1. Prepare students to use an outdoor learning space.
a. Outdoor learning Rules. Pair/share good ideas then share out to class. Prompt if they missed: where is ok to be, what can we take, how loud. Big rule- it is the same as the classroom, for example no running, no yelling.
b. Discuss safety and whistle rule: 1 whistle means look at me, 2 means come to me, 3 means go back to the door.
2. Outside: Gather students
a. Demonstrate: Show how each student will get one dixie cup of paint base. The teacher will then add in their choice of food coloring. Note: this is the teacher’s choice on how much direction to give them. I found letting them choose two primary colors gave them choice and set them up for success.
b. If it did not get discussed under “outdoor learning rules”, now is a good time to remind them about not using other people’s space, and not painting over other people’s art. Also a good time to set expectations about painting on the sidewalk vs. painting on dirt and plants. Ask me how I know.
c. Pass out paint: Encourage patience as they wait their turn. Having a student appointed “paint brush czar” is handy here for passing out brushes, and later to collect.
d. Student work: Once they have their paint, they can mix and begin painting.</td></tr>
</table>

e. Reinforce: Praise students for following the outdoor learning rules. Now is not the time to paint perfect masterpieces. Encourage students to simply enjoy the process of painting and creating.
f. Running out of paint: When student run out of paint, they can refill their cup with simply water, or "Invisible Paint."
g. Regroup: Give students a minute warning to wrap-up.

Clean Up

1. Assign special jobs: "brush czar", cup collector, door holder, and "caboose" who can double check that no one gets left behind.
2. Motivate: Check and give positive feedback to students who are taking care of their own spot and helping neighbors.
3. Back inside: good time for kindergarteners to take a bathroom break and wash up.

Art Critique

1. Self reflection:
    a. Did I follow the outdoor learning rules ?
    b. Did I have fun?
2. Process reflection with partner
    a. What was fun?
    b. What color did you make?
3. Art Critique with partner, or share out to class
    a. My favorite…
    b. My favorite _____ that someone else made was…
    c. I was surprised when...

Extension plans for after this lesson is complete:

Try mixing paints with different materials such as leaves, berries, spices, etc.

Appendix B

First Grade Lesson: Painted Collage of Coniferous Forests

1st Grade Art	Time Frame: 2-3 classes, 60 minutes each

Overview

Students will mix different tints, shades, and hues on paper. This painted paper will then be cut into shapes to create a forest landscape.

Stage 1 - Desired Results

Key Standards

Guidelines for Cultivating Joy in Art

- ★ The examination, experience, and creation of art is a fundamental part of the human experience.
- ★ Meaningful experiences, such as experiencing art can bring lasting feelings of joy and happiness.
- ★ Authentic experiences in art should include observation, experimentation, and play.

Minnesota Academic Standards in the Arts

- ★ Strand II: Artistic Process: Create or Make
  - ○ Standard 1: Create or Make in a variety of contexts in the arts area using the artistic foundations.
    - ■ 0.2.1.5.1 Create original two- and three-dimensional artworks to express ideas, experiences, or stories.
- ★ Strand I: Artistic Foundations
  - ○ Standard 2: Demonstrate knowledge and use of the technical skills of the art form integrating technology when applicable.
    - ■ 0.1.2.5.1 Identify the tools, materials, and techniques from a

variety of two and three- dimensional media such as drawing, printmaking, ceramics or sculpture.

National Core Art Standards

- ★ Visual Arts/Creating #VA:Cr1.1
  - Process Component: Experiment, Imagine, Identify, Investigate, Plan and Make
    - Anchor Standard: Generate and conceptualize artistic ideas and work.
      - V A:Cr1.1.1 Engage collaboratively in exploration and imaginative play with materials.
    - Anchor Standard: Organize and develop artistic ideas and work.
      - V A:Cr2.1.1 Explore uses of materials and tools to create works of art or design.

Meaning Making: Essential understandings. Big take-away ideas.

Students will understand that…	Essential Questions
• A landscape is an artwork of outside. • Scissors can make many different types of cuts and shapes.	• What does a pine tree look like? • What is a landscape? • What is a collage?

Acquisition of Knowledge and Skill

Important to know and be able to do:	Knowledge and skills to be familiar with:
• Mix paint with proper brush care • Cut paper into shapes such as trees or clouds, • Glue shapes onto paper • Use a horizon line and place shapes so there is a sky and ground	• A forest landscape would have many trees • A sky could have multiple details beyond a sun • Multiple paper cutting techniques • Coniferous forests have unique aspects

Essential Vocabulary: Collage, Landscape, Overlap, and Horizon Line

Stage 2 - Assessment Evidence

Students will mix paint, and paint using proper brush techniques.
Students will create a collage of a forest from their painted paper.
Students will focus on the enjoyable process of painting instead of only the final product.

Artwork Rubric

	Developing	Proficient	Exemplary
Artwork Quality	Rushed, did not use proper brush care techniques. Cutting and gluing skills are unintentional and uncontrolled. Did not do their best work.	Took their time, tried their best. Paint was mixed intentionally and proper brush care was used.	Worked above and beyond usual work expectations. Paint is applied with care and precision. Color choice adds to the composition. Student used several cutting techniques.
Content & Techniques	Student does not attempt to paint according to directions. Student does not attempt to cut purposeful shapes. No ground or sky is attempted.	Attempts and experiments with color and shape. Trees and other landscape forms are recognizable.	Artwork content is a landscape with a developed sky and ground. Several trees are collaged with care. Additional details are added to create an interesting composition.

Note: When sharing this rubric with students it is important to emphasize work ethic and enjoyment. In elementary art, it is developmentally normal to have various levels of hand-eye coordination and drawing ability. When evaluating an artwork, it also must include observations of the student working and explaining their choices, since the final product may not showcase all of their knowledge. The important skills to focus on are playing and experimenting with art materials, working slowly and purposefully, and doing our best. Simply remember: *process over product*.

Stage 3 - Learning Plan

Day One- Painting
1st Grade
Time: 60 Minutes

Tools	Materials
Brushes	Tempera paint
Paint pallets	9x12 drawing paper, 2+ per student
Water cups	Wipes, kid friendly
Drying rack	Scrap paper for collage practice play

Introduction

1. "Today we get to mix different colors of paint. Then we will save our paintings to make into collages next time."
2. Activate prior knowledge regarding painting rules and brush care.

Art Demonstration & Student Work Time

1. Mixing paint and painting collage paper
    a. Demonstrate: Using proper painting techniques, show and explain how to mix paints on a pallet or even directly on the paper.
        i. Draw attention to strength of colors, ex. Only a little blue is needed to turn yellow into green.
        ii. Remind them that we will use these to make our forests next time, so we want to have colors for trees, clouds, suns, etc. This means we can not mix all of our paint into just one color. But it is fun, right? Provide the option to mix what is left at the end to paint a half sheet.
        iii. Ask what colors we will need for our coniferous forests. What colors do we need a lot of? What colors do we need just a little?
        iv. Optional: give half sheets of paper for non-tree objects, ex. Yellow, orange, and white to mix for suns or moons.
    b. Set up (two options)
        i. Table work: distribute supplies to partners or table groups. Assign jobs for set up, ex. Brush manager, paper czar.
        ii. Stations: set up stations by color groups. Assign jobs in the same way.
        iii. Names on paper? Students will have multiple sheets, and it might take an undue amount of effort to write names and pass them out in first grade. Another option (which I recommend) is to collect them all by class, and share paper as a class. When mixing paint, they will often all look similar anyway.
    c. Student work: Students work either in stations or table work.
        i. Pace students by either giving them a set time per station or pacing them by giving them limited colors at a time.
    d. Reinforce: Praise students who are taking their time and following

proper brush care. Celebrate with students who create fun or vibrant colors. Remind them again about making different colors for the forests for next time.

e. Regroup: Give a time warning for clean up. If students want to mix all the colors for mud or bark, now is a good time. Remind them that they still must follow painting rules even if they are excited.

Clean Up

1. Assign special jobs: Brush collector, brush and pallet washers, drying rack helpers, etc.
2. Review locations: Where do projects go? What goes in the recycling? What goes in the trash?
3. Motivate: Check and give positive feedback to students who are taking care of their own spot and helping neighbors.
4. Regroup: get ready for sharing and art critique.

Art Critique

1. Self reflection:
    a. Did I follow painting and brush rules?
    b. Did I mix lots of different colors?
    c. Did I have fun?
2. Process reflection with partner
    a. What was fun? What would I do again?
    b. What was challenging? What would I do differently?
    c. Advice to the next class would be…
3. Art Critique with partner, or share out to class
    a. My favorite part of painting was...
    b. My favorite color that someone else made was…
    c. I was surprised when I mixed the colors _____ and _____.

Day Two- Collage
1st Grade
Time: 60 Minutes or more as needed

Tools	Materials
Scissors Drying rack	Painted paper from last lesson (optional: cut into smaller pieces before class) 12x18 construction paper: black, light blue, dark blue Glue bottles Wipes, kid friendly

Introduction

1. "Today we get to make a collage from our painted paper. We will be making a coniferous forest."
2. Activate prior knowledge regarding pine needle trees and forests.

Art Demonstration & Student Work Time

1. Making a collage
    a. Demonstrate: Making different shapes.
        i. Draw first technique: draw a circle then cut out for a sun.
        ii. Multiples: hold two pieces at once to cut many of the same shape such as clouds. Also fold once or twice and guess how many shapes will result.
        iii. Pine trees: Fold a rectangle in half, cut zig-zag from corner to corner. Cut free-range or draw a line first. Another strategy is to cut a triangle and then either fringe the edges or cut angles with V cuts. Edges can be bent out from the tree to add a small 3D effect. Different strategies can be used depending on the skills of the students.
        iv. Ask for other ideas and demonstrate their ideas.
    b. Set up (two options)
        i. Individual paintings: return each student's work if you choose to label each.
        ii. Shared paintings: pre-cut larger painted sheets into halves or quarters. This will make cutting easier and wastes less paper. Give each student a selection of colors.
    c. Student work: Students work on cutting and making shapes. They can put away scraps and scissors. Before gluing, they can arrange the shapes, trying different compositions.
    d. Reinforce: Praise students who are taking their time and cutting carefully. Celebrate students who have tried multiple shapes and cutting techniques.
    e. Regroup: Let students know they do not need to be done cutting, but we will pause to discuss gluing.
2. Gluing
    a. Demonstrate: Ask for good gluing rules. Prompt for how much glue and what to do if they end up with not enough or too much glue. Also discuss composition, overlapping trees, and trying different ideas before gluing. The 12x18 construction paper will act as the sky while scraps can be used to fill in the ground forming the horizon line. Another option is to skip the horizon line, and place trees at the bottom of the paper.
    b. Student work: Students can either keep cutting at their pace, or start gluing. Give students a choice of background colors which will serve as the sky color.

c. Reinforce: Encourage students who remembered what to do for not enough glue, or too much glue. d. Regroup: Give a time warning and get ready to clean up. Give reminder to write names.
Clean Up 1. Assign special jobs: scrap patrol, material collectors, drying rack helpers, etc. 2. Review locations: Where do projects go? What goes in the recycling? What goes in the trash? 3. Motivate: Check and give positive feedback to students who are taking care of their own spot and helping neighbors. 4. Regroup: get ready for sharing and art critique.
Art Critique 1. Self reflection: a. Did I glue carefully? b. Did I try different shapes? c. Did I have fun? 2. Process reflection with partner a. What was fun? What would I do again? b. What was challenging? What would I do differently? c. Advice to the next class would be… 3. Art Critique with partner, or share out to class a. My favorite part of my collage was... b. My favorite shape that someone else made was… c. I added _____ to make it look like a coniferous forest.

Extension plans for after this lesson is complete:

● Invite students to make a play collage using scraps. Experiment with different cutting techniques. ● Draw a coniferous forest animals in their habitat, including shelters and food sources. ● Where is the Frog?: A Children's Book Inspired by Claude Monet by Géraldine Elschner and Stéphane Girel (2013) ● Henri's Scissors by Jeanette Winter (2013)

Key Resources Used: Websites, books, film clips, etc.

Type of Resource(s):	Name of Resource(s):
Book	Where is the Frog?: A Children's Book Inspired by Claude Monet by Géraldine Elschner and Stéphane Girel (2013)
Book	Henri's Scissors by Jeanette Winter (2013)

Appendix C

Second Grade Lesson: Expressive Monochromatic Self Portraits

2nd Grade Art	Time Frame: 2 classes, 60 minutes each

Overview

Students will view and discuss Andy Warhol's portraits along with other artworks featuring monochromatic color schemes. Students will create self portraits in monochromatic color schemes which communicate feelings through expressions and colors.

Stage 1 - Desired Results

Key Standards

Guidelines for Cultivating Joy in Art

- ★ The examination, experience, and creation of art is a fundamental part of the human experience.
- ★ Meaningful experiences, such as experiencing art can bring lasting feelings of joy and happiness.
- ★ Authentic experiences in art should include observation, experimentation, and play.

Minnesota Academic Standards in the Arts

- ★ Strand I: Artistic Foundations
  - ○ Standard 1: Demonstrate knowledge of the foundations of the arts area.
    - ■ 0.1.1.5.1 Identify the elements of visual art, including color, line, shape, texture, and space.
- ★ Strand II: Artistic Process: Create or Make
  - ○ Standard 1: Create or Make in a variety of contexts in the arts area using the artistic foundations.

- 0.2.1.5.1 Create original two- and three-dimensional artworks to express ideas, experiences, or stories.

★ Strand III: Artistic Process: Perform or Present
- Standard 1: Perform or Present in a variety of contexts in the arts area using the artistic foundations.
  - 0.3.1.5.1 Share and describe a personal artwork.

★ Strand IV: Artistic Process: Respond or Critique
- Standard 1: Respond to or critique a variety of creations and performances using the artistic foundations.
  - 0.4.1.5.1 Compare and contrast the characteristics of a variety of works of visual art.

National Core Art Standards

★ Visual Arts/Creating #VA:Cr1.1
- Process Component: Experiment, Imagine, Identify, Investigate, Plan and Make
  - Anchor Standard: Generate and conceptualize artistic ideas and work.
    - V A:Cr1.1.2 Brainstorm collaboratively multiple approaches to an art or design problem.
- Process Component: Section 2
  - Anchor Standard: Generate and conceptualize artistic ideas and work.
    - V A:Cr1.2.2 Make art or design with various materials and tools to explore personal interests, questions, and curiosity.

★ Visual Arts/Responding #VA:Re7.2
- Process Component: Section 10
  - Anchor Standard: Perceive and analyze artistic work.
    - V A:Re7.2.2 Categorize images based on expressive properties.

Meaning Making: Essential understandings. Big take-away ideas.	
Students will understand that… Monochromatic color schemes utilize one hue and its tints and shades. Colors can convey feelings and ideas.	Essential Questions How do artists communicate?

Acquisition of Knowledge and Skill	
Important to know and be able to do: ● Mix tints and shades of a hue ● Draw faces with different expressions ● Identify monochromatic artworks	Knowledge and skills to be familiar with: ● Tint is a color mixed with white ● Shade is a color mixed with black

Essential Vocabulary:
Monochromatic, self portrait, tint, shade, communicate

Stage 2 - Assessment Evidence

Students will draw 4 or more faces with different expressions.
Students will add color to their faces to compliment the facial expressions.
Students will share their choices and explain their choices.
Students will engage in discussion about artworks.
Students will explore color schemes for fun not just the final product.
Students will share their choices and explain their choices.

Artwork Rubric

	Developing	Proficient	Exemplary
Artwork Quality	Rushed, did not revise pencil lines, scribbled, uncontrolled paint. Color mixing is unintentional. Did not do their best work.	Took their time, tried their best, revised pencil lines. Paint is applied carefully and with intentional color mixing.	Worked above and beyond usual work expectations. Pencil and marker work is careful and precise. Paint is applied with care and precision. Color choice adds to the composition.
Content & Techniques	Faces do not have differing expressions. Details are not present. Tints, shades, and hues are not clearly different.	Each portrait has a different expression. Details are included. Each portrait clearly has at least a hue and its tint and shade.	Each portrait has a unique and highly detailed expression. Each portrait clearly has at least a hue and two tints and two shades.

Note: When sharing this rubric with students it is important to emphasize work ethic and enjoyment. In elementary art, it is developmentally normal to have various levels of hand-eye coordination and drawing ability. When evaluating an artwork, it also must include observations of the student working and explaining their choices, since the final product may not showcase all of their knowledge. The important skills to focus on are playing and experimenting with art materials, working slowly and purposefully, and doing our best. Simply remember: *process over product*.

Stage 3 - Learning Plan

Day One - Art History and Drawing Portraits
2nd Grade
Time: 60 Minutes

Tools	Materials
Pencils	6x9 Drawing paper, 4+ per student

Introduction

1. "Today we are going to look at monochromatic artworks and some portraits. Then we will draw self portraits and next time we get to add color with paint."
2. Alt. Discuss favorite colors and how they make us feel.
3. Alt. Activate prior knowledge on the words monochromatic and self portrait.

Art History

1. Show images or a powerpoint of monochromatic paintings and sculptures.
2. Compare and contrast monochromatic artworks with styles with more colors.
    a. Pair/share: how are they different, how are they the same, is one better? Are they both good in different ways? Why would we make this artistic choice? Do you ever feel like you can't get enough of a color and want to always use that color?
    b. All students should be able to clearly identify monochromatic artworks. Students could share-out, identify with partners, or use sign language "M" for monochromatic or "N" for not monochromatic.
3. Explore Andy Warhol portraits. Students can pair/share, make lists, or share-out.
    a. What words to describe it? Make a list with students. Ex. flat, modern, abstract, bright colors, 2-dimensional, and graphic.
    b. Compare two of the same Warhol portraits that were done in different colors. What feelings are conveyed? What is a "feeling" word that it makes you think of? Ex. Happy, cheerful, or excited. What happens when we change the colors? How does it feel different?
4. Wrap up & Transition.
    a. Ask students to remember how different colors made them feel.
    b. Move their attention to setting up supplies before the demonstration.

Art Demonstration & Student Work Time

1. Drawing self portraits
    a. Demonstrate: Drawing with pencil, draw a face, neck, and shoulders.
        i. Ask students to recall details that should be included.
        ii. Discuss what feeling the portrait should have, and how to do that.
        iii. Play with mouth, eyes, and eyebrows to show how to change expressions.
    b. Student work: At their spots, students will draw at least four self portraits. Each one needs to be a different expression.
    c. Reinforce: Praise students who are drawing slowly, carefully, and lightly. Encourage students to share fun expressions that they drew.
    d. Regroup: Give a time warning. If students aren't finished, they can finish during the next art lesson.

Clean Up

1. Assign special jobs: pencil collector, project collector, etc.
2. Review locations: Where do projects go? What goes in the recycling? What goes in the trash?
3. Motivate: Check and give positive feedback to students who are taking care of their own spot and helping neighbors.
4. Regroup: get ready for critique if time allows.

Art Critique

1. Self reflection:
    a. Did I draw different expressions on each picture?
    b. Do I remember what monochromatic means?
    c. Did I have fun?
2. Process reflection with partner
    a. What was fun? Or went well? What would I do again?
    b. What was challenging? What would I do differently?
    c. Advice to the next class would be…
3. Art Critique with partner, or share out to class
    a. My favorite expression was...
    b. My favorite self portrait that someone else made was…
    c. I was surprised when...

Day One - Expressive Monochromatic Self Portraits
2nd Grade
Time: 60 Minutes

Tools	Materials
Pencils Small paint brushes Paint pallets Water cups Sponges for blotting Drying rack	Self portraits from last time Extra 6x9 drawing paper as needed Newsprint table coverings Tempera paint, including white and black Wipes, kid-friendly

Introduction

4. "Today we are going to add color to our self portraits with paint."
5. Alt. Discuss what colors they may want to use.
6. Alt. Activate prior knowledge on the words monochromatic and self portrait.

Review Art History and Vocabulary

5. Review the Andy Warhol portraits. Students can pair/share, make lists, or share-out.
    a. What does monochromatic mean?
    b. What colors will we need to make a monochromatic color scheme?
    c. What feelings are associated with different colors?
6. Wrap up & Transition.
    a. Ask students to remember how different colors made them feel.
    b. Move their attention to setting up supplies before the demonstration.

Art Demonstration & Student Work Time

2. Monochromatic painting
    a. Demonstrate: Remind student about proper brush and painting rules. Then have student help decide what color would match the picture's expression.
        i. Using that color, experiment with adding white and black to mix tints and shades.
        ii. Remind them to leave room on the palette to mix all of the colors that we will need.
        iii. Ask them again what monochromatic means in their own words. Discuss what happens if we use more than one color to our color scheme. Will it still be monochromatic? Remember that white and black are "freebees" and don't count as extra colors.
    b. Student work: Arrange paint in stations. Each with a color, white, and black. Either let students work at their pace, or set time limits and have everyone move at once.
    c. Reinforce: Thank students for using proper brush and paint rules. Encourage students who are consciously choosing colors to compliment

their portrait's expressions.
   d. Regroup: Give a time warning. Return to their spots, prepare to clean up.

Clean Up

5. Assign special jobs: paintbrush czar, pencil guard, drying rack helper, etc.
6. Review locations: Where do projects go? What goes in the recycling? What goes in the trash?
7. Motivate: Check and give positive feedback to students who are taking care of their own spot and helping neighbors.
8. Regroup: get ready for critique if time allows.

Art Critique

4. Self reflection:
   a. Did I try making tints and shades?
   b. Do I remember what monochromatic means?
   c. Did I have fun?
5. Process reflection with partner
   a. What was fun? Or went well? What would I do again?
   b. What was challenging? What would I do differently?
   c. Advice to the next class would be…
6. Art Critique with partner, or share out to class
   a. My favorite expression and color combination was...
   b. My favorite self portrait that someone else made was…
   c. I was surprised when...

Extension plans for after this lesson is complete:

- Create a cartoon playing with different facial expressions.
- Write a poem about just one color.
- Read *Uncle Andy's* by James Warhola

Key Resources Used: Websites, books, film clips, etc.

Type of Resource(s):	Name of Resource(s):
Images - Website	● Anne Truitt. Installation Views from "Perception and Reflection" October 8, 2009 – January 3, 2010 at the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution. ● http://www.annetruitt.org/exhibitions/anne-truitt-perception-and-reflection/installation

Painting	Anne Truitt, *6 Sept '87 No. 3*, Stephen Friedman Gallery
Paintings of Josef Albers	• *Day + Night VIII from Day and Night: Homage to the Square*, 1963, MoMA • *Patina from Homage to the Square*, 1962, MoMA
Artwork of Andy Warhol - Website	• *Muhammad Ali,* 1978. http://www.christies.com/lotfinder/paintings/andy-warhol-muhammad-ali-4978863-details.aspx • *Muhammad Ali* 1978 http://www.tate.org.uk/art/artworks/warhol-muhammad-ali-by-andy-warhol-ar00394
Book	*Uncle Andy's* by James Warhola (2005)

Appendix D

Third Grade Lesson: Color Inventions

3rd Grade Art	Time Frame: 2 classes, 60 minutes each

Overview

This is a two class unit on color which includes an outdoor color match hunt and a color invention project with mixing paint.

Stage 1 - Desired Results

Key Standards

Guidelines for Cultivating Joy in Art

- ★ The examination, experience, and creation of art is a fundamental part of the human experience.
- ★ Meaningful experiences, such as experiencing art can bring lasting feelings of joy and happiness.
- ★ Authentic experiences in art should include observation, experimentation, and play.

Minnesota Academic Standards in the Arts

- ★ Strand I: Artistic Foundations
  - ○ Standard 1: Demonstrate knowledge of the foundations of the arts area.
    - ■ 0.1.1.5.1 Identify the elements of visual art, including color, line, shape, texture, and space.
- ★ Strand III: Artistic Process: Perform or Present
  - ○ Standard 1: Perform or Present in a variety of contexts in the arts area using the artistic foundations.
    - ■ 0.3.1.5.1 Share and describe a personal artwork.
    - ■ 0.3.1.5.2 Reflect on a presentation based on the feedback of others.

National Core Art Standards

- ★ Visual Arts/Creating #VA:Cr1.1
  - ○ Process Component: Experiment, Imagine, Identify, Investigate, Plan and Make
    - ■ Anchor Standard: Generate and conceptualize artistic ideas and work.
      - ● V A:Cr1.1.3 Elaborate on an imaginative idea.
- ★ Visual Arts/Responding #VA:Re9.1
  - ○ Process Component: Section 12
    - ■ Anchor Standard: Apply criteria to evaluate artistic work.
      - ● V A:Re9.1.3 Evaluate an artwork based on given criteria.

Meaning Making: Essential understandings. Big take-away ideas.	
Students will understand that… ● Elements of art Color ● Features of color: secondary, tertiary, tints, shades, and other colors. ● Artist observe, recognize, and create colors. ● Care of art materials and tools. ● Art and art making can be a source of happiness.	Essential Questions ● How do we mix new colors? ● How can we name new colors? ● Does creating new colors make us inquisitive, curious, and happy?

Acquisition of Knowledge and Skill	
Important to know and be able to do: ● Students will understand how to mix secondary, tertiary, tints, shades, and other colors. ● Students will try experiencing mixing paint into new colors for the enjoyment of it.	Knowledge and skills to be familiar with: ● Students will identify many colors that can be observed in nature and the world around us. ● Create new names for colors such as cheeto-orange. ● Measure out small and large amounts of paint. ● Enjoy mixing colors for the sake of making art, not necessarily for creating “perfect” colors.

Essential Vocabulary:
Tints, shades, primary, secondary, and tertiary colors

Stage 2 - Assessment Evidence

Students will be given swatches of color samples and look for items in nature which are a match.
Students will create as many colors as possible using only the primary colors, white and black.
Students will mix new colors for the delight of creation, not just for the sake of mixing colors.
Students were engaged in mixing colors.
Students shared their findings with others.
Students showed or expressed excitement about their color discoveries.

Artwork Rubric

	Developing	Proficient	Exemplary
Artwork Quality	Rushed, color mixing is unintentional. Did not do their best work.	Took their time, tried their best. Paint is applied carefully and with intentional color mixing. Students were engaged in mixing colors.	Worked above and beyond usual work expectations. Paint is applied with care and precision. Color mixing is intentional. Students showed or expressed curiosity about what colors they could create.
Content & Techniques	Mixed all colors at once. Final project has less than 20 colors.	Practiced mixing a little paint at a time. Final project has at least 20 colors. Each new color is mostly different.	Practiced mixing a little paint at a time. Final project has at least 40 colors. Each new color is subtly different.

Note: When sharing this rubric with students it is important to emphasize work ethic and enjoyment. In elementary art, it is developmentally normal to have various levels of hand-eye coordination and drawing ability. When evaluating an artwork, it also must include observations of the student working and explaining their choices, since the final product may not showcase all of their knowledge. The important skills to focus on are playing and experimenting with art materials, working slowly and purposefully, and doing our best. Simply remember: *process over product*.

Stage 3 - Learning Plan

Color Match Lesson
3rd Grade
Time: 60 Minutes

Tools
Swatches of colors, or 2x2 laminated construction paper swatches in multiple colors
Color wheels
Poster sized paper
Whistle
Green by Laura Vaccaro Seeger
Color, Color, Where Are You, Color? By Mary Koski

Introduction
1. "Today we are going to be learning outside and hunting for colors."
2. Discuss outdoor learning spaces. Pair/share good ideas then share out to class. Prompt if they missed: where is ok to be, what can we take, how loud.
3. Discuss safety and whistle rule: 1 whistle means look at me, 2 means come to me, 3 means go back to the door.

Color Match
1. Demonstrate: explain how to match an item from nature to the card. Discuss, how close is close enough?
2. Reinforce: remind outdoor learning rules, show space boundaries, review how many/big items they may collect. Ex. only take if there are 20 or more, smaller than your thumb.
3. Regroup: inside

Color Sort
1. Discuss: how to arrange and sort found nature objects. Ask students how we should arrange. Ideas could include: color wheel, rainbow, warm or cool colors, etc.
2. Sort: Using large paper students will sort their color swatches and items in groups of 4-5.
3. Document: Take photos of students and their sorted colors.

Reflection
1. Pair/share or class share:
    a. Did colors that we found outside ever "change" or appear different next to other colors? Ex. colors that looked grey in contrast to the green grass or brown dirt, looked totally different when placed next to the color swatch
    b. How did you sort the colors? Which method was the most fun or look the best?

Story Time

a. *Green* by Laura Vaccaro Seeger
b. *Color, Color, Where Are You, Color?* By Mary Koski

Color Inventions Lesson
3rd Grade
60 Minutes

Tools	Materials
Small paintbrushes - one per student Color Wheels - one per table for reference Paint palettes - one per pair of students (plastic lids, disposable palettes, or sheets of finger print paper) Optional: water buckets and paper towels for cleaning between colors. Tip: if "stronger" colors are saved for last, cleaning brushes between colors is less needed and will save on cleaning time.	Tempera paint - red, blue, yellow, white, and black Copies of "Color Invention Grid" - one per student plus extras. Cleaning wipes, kid chemical friendly Optional: Poster sized grid for teacher demonstration

Introduction
"Today we are going to be mixing paint to make our own custom color inventions."
"But first we need to get set up."

1. Assign/decide roles for distributing materials.
2. Assign/decide partner groups.
3. Distribute only yellow paint and a little red.
4. Regroup once all materials and students are ready.
5. Review proper brush and paint care. Remind students to save room on their paint palettes because they will need room to mix about 50 colors.

Art Making

1. Yellow and Red
    a. Demonstrate: start by filling in one box on the grid with just yellow paint. For the next box, paint in mostly yellow, but with just a tiny bit of red. Next box, mostly yellow, but with just a little more red.
    b. Name the colors with the students.
    c. Student work: instruct students to now fill in their first row of in this method, making all the colors they can with just yellow and red.
    d. Reinforce: check and give positive feedback for proper brush care, planning ahead by saving room on pallette for more colors, and diversity of colors. Encourage students to name their color inventions, and label if time allows.
    e. Regroup: Ask student to pause, put brushes down, and listen to the next steps.
2. Yellow and Blue

   a. Demonstrate: fill in the next row in the same way as before but now using yellow and small amounts of blue. Draw their attention to how blue and red seem to be "stronger" colors than yellow.
   b. Motivate: Distribute blue paint and more yellow paint as needed to on-task students.
   c. Student work: Now students will fill in the next row on the grid, or finish up the last row. Empty spaces are ok too, they can go on to the next color. Specific number of colors isn't the goal.
   d. Reinforce: Check and give positive feedback again. If students still had red on their brushes, and it mixed in, this is a good time to positively reflect on the uniqueness of the color. Precision and messiness are both valuable.
   e. Regroup: get ready for next color set.
3. Blue and Red
   a. Demonstrate: fill in the next row in the same way as before but now using red and blue. Draw their attention to how blue and red seem to be of equal "strength."
   b. Motivate: Distribute red paint and more red paint as needed to on-task students.
   c. Student work: Again, going back and finishing, or moving on to new colors. Sometimes students need to be given permission to not finish. Remind them that today is about having fun creating colors, ask them which colors they want to spend time making.
   d. Reinforce: Check and give positive feedback again.
   e. Regroup: get ready for next color set.
4. White
   a. Demonstrate: add white paint to already mixed colors on the palette. Use the word tint to describe colors mixed with white.
   b. Motivate: Distribute white paint and replenish colors as needed to on-task students.
   c. Student work: Again, going back and finishing, or moving on to new colors.
   d. Reinforce: Check and give positive feedback again, specifically to students using the new word tint. Take time to acknowledge students who are taking joy in creatively naming their colors. Beautiful color names (fern green) and gross names (puke green) are equally fun and creative.
   e. Regroup: get ready for next color set.

5. Black
   a. Demonstrate: add black paint to already mixed colors on the palette. Use the word shade to describe colors mixed with black.
   b. Motivate: Distribute black paint and replenish colors as needed to on-task students.

c. Student work: Again, going back and finishing, or moving on to new colors.
d. Reinforce: Check and give positive feedback again, specifically to students using the new word shade.
e. Regroup: get ready to clean up.

Clean Up

1. Assign special jobs: brush collector, brush cleaner, spot cleaners, paint collectors, etc.
2. Review locations: Where do projects go? What goes in the recycling? What goes in the trash?
3. Motivate: Check and give positive feedback to students who are taking care of their own spot and helping neighbors.
4. Regroup: get ready for the Art Critique

Art Critique

1. Self reflection:
    a. Did I mix secondary colors (green, purple, orange)?
    b. Did I mix tertiary colors (red-orange, yellow-orange, blue-purple, etc.)?
    c. Did I mix tints (with white) and shades (with black)?
    d. Did I have fun?
2. Process reflection with partner
    a. What was fun? Or went well? What would I do again?
    b. What was challenging? What would I do differently?
    c. Advice to the next class would be…
3. Art Critique with partner, or share out to class
    a. My favorite color invention that I made was…
    b. My favorite color invention that someone else made was…
    c. A really funny color name was…
    d. I was surprised when I mixed the colors _____ and _____ that they made _____.

Extension plans for after this lesson is complete:

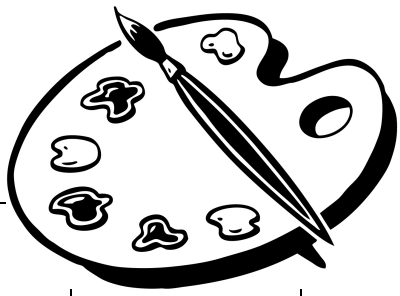
- Rename crayon names in their crayon boxes.
- Make up a story about how a color was created.
- Draw a picture with every color in a marker/crayon box.
- Return to the objects from the color match lesson. Now match objects to their color inventions instead of the swatches.

Key Resources Used: Websites, books, film clips, etc.

Type of Resource(s):	Name of Resource(s):
Book	*Green* by Laura Vaccaro Seeger (2012)
Book	*Color, Color, Where Are You, Color?* By Mary Koski (2004)

50 colors

artist:



Appendix E

Fourth Grade Lesson: Birding with Charley Harper

4th Grade Art	Time Frame: 2-3 classes, 60 minute each

Overview

Students will explore different watercolor techniques, observe birds outdoors, view Charley Harper paintings, and create a final watercolor illustration of a bird.

Stage 1 - Desired Results

Key Standards

Guidelines for Cultivating Joy in Art

- ★ The examination, experience, and creation of art is a fundamental part of the human experience.
- ★ Meaningful experiences, such as experiencing art can bring lasting feelings of joy and happiness.
- ★ Authentic experiences in art should include observation, experimentation, and play.

Minnesota Academic Standards in the Arts

- ★ Strand I: Artistic Foundations
  - ○ Standard 1: Demonstrate knowledge of the foundations of the arts area.
    - ■ 4.1.1.5.1 Describe the characteristics of the elements of visual art, including color, line, shape, value, form, texture, and space.
    - ■ 4.1.1.5.2 Describe how the principles of visual art such as repetition, pattern, emphasis, contrast and balance are used in the creation, presentation, or response to visual artworks.
    - ■ 4.1.1.5.3 Identify characteristics of Western and non-Western

styles, movements, and genres in art.
    - Standard 2: Demonstrate knowledge and use of the technical skills of the art form, integrating technology when applicable.
        - 4.1.2.5.1 Describe the tools, materials, and techniques used in a variety of two- and three- dimensional media such as drawing, printmaking, ceramics or sculpture.
- ★ Strand II: Artistic Process: Create or Make
    - Standard 1: Create or Make in a variety of contexts in the arts area using the artistic foundations.
        - 4.2.1.5.1 Create original two- and three-dimensional artworks to express specific artistic ideas.
- ★ Strand IV: Artistic Process: Respond or Critique
    - Standard 1: Respond to or critique a variety of creations and performances using the artistic foundations.
        - 4.4.1.5.1 Justify personal interpretations and reactions to works of visual art.

National Core Arts Standards
- ★ Visual Arts/Creating
    - Process Component: Experiment, Imagine, Identify, Investigate, Plan and Make
        - Anchor Standard: Generate and conceptualize artistic ideas and work
            - VA:Cr1.1.3 Elaborate on an imaginative idea.
    - Process Component: Section 3
        - Anchor Standard: Organize and develop artistic ideas and work. Enduring Understanding: Artists and designers experiment with forms.
            - VA:Cr2.1.3 Create personally satisfying artwork using a variety of artistic processes and materials.
- ★ Visual Arts/Responding
    - Process Component: Section 10
        - Anchor Standard: Perceive and analyze artistic work. Enduring Understanding: Visual imagery influences understanding of and responses to the world.
            - VA:Re7.2.3 Determine messages communicated by an image.
    - Process Component: Section 11
        - Anchor Standard: Interpret intent and meaning in artistic work.
            - VA:Re8.1.3 Interpret art by analyzing use of media to create subject matter, characteristics of form, and mood.

Meaning Making: Essential understandings. Big take-away ideas.	
Students will understand that… ● Creativity and innovative thinking are essential life skills that can be developed. ● Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.	Essential Questions ● How is abstract or minimalism different from realist art? ● What conditions, attitudes, and behaviors support creativity and innovative thinking? ● What can we learn from our responses to art? How do life experiences influence the way you relate to artworks?

Acquisition of Knowledge and Skill	
Important to know and be able to do: ● Paint wet-on-wet, wet-on-dry, and paint with salt. ● Know that observing, experiencing, and creating art can bring joy into one's life.	Knowledge and skills to be familiar with: ● Paint in a geometric, graphic abstract style. ● Make observations of color and pattern in artworks and outdoors. ● Charley Harper is an artist who paints with a graphic, minimalist, 2-dimensional style.

Essential Vocabulary: abstract, geometric, minimal, wet-on-wet, and wet-on-dry, repetition, pattern, contrast.

Stage 2 - Assessment Evidence

Students will experiment with various watercolor techniques. Students will make observations of bird markings, patterns, and colors while outside. Students will make observations of the patterns, style, and colors in Charley Harper paintings. Students will play with techniques for the sake of curiosity and exploration, not just to master techniques.

Artwork Rubric

	Developing	Proficient	Exemplary
Artwork Quality	Rushed, did not revise pencil lines, scribbled, uncontrolled paint. Color mixing is unintentional. Did not do their best work.	Took their time, tried their best, revised pencil lines. Paint is applied carefully and with intentional color mixing.	Worked above and beyond usual work expectations. Pencil and marker work is careful and precise. Paint is applied with care and precision. Color choice adds to the composition.
Content & Techniques	Does not try to draw abstractly. Details are not present. Does not try watercolor techniques.	Artwork content is an abstract bird. Details are included. Attempts and experiments with watercolor techniques.	Artwork content is an abstract bird with careful details. Watercolor techniques are successfully applied.

Note: When sharing this rubric with students it is important to emphasize work ethic and enjoyment. In elementary art, it is developmentally normal to have various levels of hand-eye coordination and drawing ability. When evaluating an artwork, it also must include observations of the student working and explaining their choices, since the final product may not showcase all of their knowledge. The important skills to focus on are playing and experimenting with art materials, working slowly and purposefully, and doing our best. Simply remember: *process over product*.

Stage 3 - Learning Plan

Day One - Art History and Paint Play 4th Grade Time: 60 Minutes	
Tools Paint brushes Watercups Sponges or paper towels Images of Charley Harper's bird paintings Paint technique examples, finished and to demonstrate	Materials Drawing paper 9x12, one per student Salt Sets of watercolor paints, one per student or one per pair of students Cleaning wipes (kid friendly)

Introduction

1. "Today we are going to see the artwork of Charley Harper and then we get to play with paint."
2. Alt: activate prior knowledge of painting, artists, or cool birds.

Art History

1. Show images or a powerpoint of Charley Harper's artworks of birds.
2. Compare and contrast his style with a more realistic style, ex. John James Audubon
    a. Pair/share: how are they different, how are they the same, is one better? Are they both good in different ways?
3. Explore his style. Students can pair/share, make lists, or share-out.
    a. What words to describe it? Ex. flat, modern, abstract, patterns, bright colors, 2-dimensional, and graphic.
    b. What feelings are conveyed? What is a "feeling" word that it makes you think of? Ex. Happy, cheerful, or excited. Alternatively, what would be the opposite of this?
    c. Bird Identification. Do you recognize any of the birds? Do you know any of the names? Do you see any unique markings that could help us ID it?
4. Wrap up & Transition.
    a. Ask students to remember a bird, pattern, or color combination that appealed to them. Remind them that artists collect good ideas in their memory or in a sketchbook.
    b. Optional: do a quick 1 minute sketch for tomorrow.
    c. Move their attention setting up supplies before the demonstration.

Art Demonstration & Student Work Time

1. Set Up
    a. Assign jobs and have students set up. They will need watercolor paint, water cups, blotting sponge or paper towel, and paint brushes. Salt can be poured into a pile into a cup or sheet of paper, for partners, or groups. Alt: Salt station to isolate mess.
2. Demonstrate
    a. Show three finished, labeled technique examples so they can observe the final dried techniques. Wet-on-wet, wet-on-dry, and paint with salt.
    b. Demonstrate on labeled paper how each technique was done. Stress that these are only a few techniques of many that artists use. Encourage them to discover their own techniques.
3. Student work: Students should have free choice of painting subject and colors. The important part of this activity is to freely experiment and play. If possible, allow for extra paper use.
4. Reinforce: Encourage students who have tried interesting techniques, or color combinations. Call attention to the vocabulary (ex. wet-on-dry) by using it with students and praising students for using it in conversations.

5. Regroup: Give students time to wrap up and get ready to clean up.

Clean Up

1. Assign special jobs: brush washer, cup collector, cup washer, drying rack managers, and wipe distributer.
2. Review locations: Where do projects go? What goes in the recycling? What goes in the trash?
3. Motivate: Check and give positive feedback to students who are taking care of their own spot and helping neighbors.
4. Regroup: get ready for art critique.

Art Critique

1. Self reflection. Think to self, pair/share, exit slip, etc.
    a. Did I try at least three techniques?
    b. Did I discover a new technique?
    c. Did I mix an interesting color?
    d. Did I find a cool color combination?
    e. Did I have fun?
2. Process reflection with partner
    a. What was fun? Or went well? What would I do again?
    b. What was challenging? What would I do differently?
    c. Advice to the next class would be…
3. Art Critique with partner, or share out to class
    a. My favorite technique was…
    b. My favorite _____ that someone else made was…
    c. I was surprised when...

Day Two- Birding & Final Projects
4th Grade
Time: 60 Minutes

Tools	Materials
Bird Guides Paint brushes Watercups Sponges or paper towels Images of Charley Harper's bird paintings Visual rubric Example projects	Color pencils (optional for birding) Watercolor paper 9x12, one per student Salt Sets of watercolor paints, one per student or one per pair of students Pencils Permanent markers, skinny and regular tips Cleaning wipes (kid friendly)

Introduction

1. "Today we are going to go outside to observe birds and then we are going to try Charley Harper's way of drawing and painting birds."
2. Alt: activate prior knowledge of the last art lesson, including favorite artworks and painting techniques.

Outdoor Learning

1. Prepare & Review outdoor learning rules. Bring bird guides, note taking materials or notebooks
2. Outside
    a. Designate working space
    b. Remind what observations we need to remember. Ex. bird markings, colors, and size.
3. Regroup: gather materials and return to the classroom.

Final Projects & Student Work Time

1. Set Up
    a. Assign jobs and have students set up. They will need watercolor paint, water cups, blotting sponge or paper towel, and paint brushes. Salt can be poured into a pile into a cup or sheet of paper, for partners, or groups. Alt: Salt station to isolate mess.
2. Demonstrate
    a. Outline expectations for final project
        i. Subject matter: student choice of bird they observed outside, bird from a guide book, trying a Charley Harper artwork, or inventing their own bird.
        ii. Style: abstract, bold shapes, patterns and colors
        iii. Size: Optional, but discuss options with students

iv. Review visual rubric for quality expectations b. Outline project steps i. Thinking/planning ii. Pencil sketch iii. Permanent marker iv. Watercolor 3. Student work. Budget time. Students may not finish in one day, possibly allow time for the following class. 4. Reinforce: Encourage students who are taking their time, not rushing, trying the techniques from the previous art lesson. Also encourage students who are trying different options: creative new birds, or borrowing good ideas that they observed. Good time to remind them that artists both come up with their own creative ideas and also copy and try out good ideas. 5. Regroup: Give students time to wrap up and get ready to clean up.
Clean Up 1. Assign special jobs: brush washer, cup collector, cup washer, drying rack managers, and wipe distributer. 2. Review locations: Where do projects go? What goes in the recycling? What goes in the trash? 3. Motivate: Check and give positive feedback to students who are taking care of their own spot and helping neighbors. 4. Regroup: get ready for...
Art Critique 1. Self reflection. Think to self, pair/share, exit slip, etc. a. Did I try an abstract drawing techniques? b. Did I remember a painting technique from last time? c. Did I have fun? 2. Process reflection with partner a. What was fun? Or went well? What would I do again? b. What was challenging? What would I do differently? 3. Art Critique with partner, or share out to class a. My favorite technique was… b. My favorite painting that someone else made was… c. I was surprised when...

Optional Day Three- Additional work time 4th Grade Time: 60 Minutes	
Tools Bird Guides Paint brushes Watercups Sponges or paper towels Images of Charley Harper's bird paintings Visual rubric Example projects	Materials Watercolor paper 9x12, one per student Salt Sets of watercolor paints, one per student or one per pair of students Pencils Permanent markers, skinny and regular tips Cleaning wipes (kid friendly)

Extension plans for after this lesson is complete:

- Read *The Boy Who Drew Birds: A Story of John James Audubon* by Jacqueline Davies.
- Apply the design and engineering cycle to our artworks: redesign and create a new artwork.
- Apply the abstract technique to different subject matter, ex. Car, house, different animal.
- Use and apply knowledge of watercolor techniques to a new free choice painting.

Key Resources Used

Type of Resource(s):	Name of Resource(s):
Images of Charley Harper's bird paintings	• *Mystery of the Missing Migrants*, 2008 http://charleyharperartstudio.com/shop/LithographPrints/MysteryMissingMigrants • *October Edibles*, 2008 http://charleyharperartstudio.com/shop/LithographPrints/OctoberEdibles
Book	*Field Guide to the Birds of Eastern and Central North America* by Roger Tory Peterson (2010)
Book	*The Boy Who Drew Birds: A Story of John James Audubon* by Jacqueline Davies (2004)

APPENDIX F

Fifth Grade Lesson: Bookmaking

5th Grade Art	Time Frame: 2 classes, 60 minutes each

Overview

Students will learn about Abstract Expressionism, create an artwork inspired by the Abstract Expressionist, and then create a book with their painting as the cover.

Stage 1 - Desired Results

Key Standards

Guidelines for Cultivating Joy in Art

- ★ The examination, experience, and creation of art is a fundamental part of the human experience.
- ★ Meaningful experiences, such as experiencing art can bring lasting feelings of joy and happiness.
- ★ Authentic experiences in art should include observation, experimentation, and play.

Minnesota Academic Standards in the Arts

- ★ Strand I: Artistic Foundations
  - ○ Standard 1: Demonstrate knowledge of the foundations of the arts area.
    - ■ 4.1.1.5.1 Describe the characteristics of the elements of visual art, including color, line, shape, value, form, texture, and space.
    - ■ 4.1.1.5.2 Describe how the principles of visual art such as repetition, pattern, emphasis, contrast and balance are used in the creation, presentation, or response to visual artworks.

4.1.1.5.3 Identify characteristics of Western and non-Western styles, movements, and genres in art.

- ★ Strand II: Artistic Process: Create or Make
  - Standard 1: Create or Make in a variety of contexts in the arts area using the artistic foundations.
    - 4.2.1.5.1 Create original two- and three-dimensional artworks to express specific artistic ideas.
- ★ Strand IV: Artistic Process: Respond or Critique
  - Standard 1: Respond to or critique a variety of creations and performances using the artistic foundations.
    - 4.4.1.5.1 Justify personal interpretations and reactions to works of visual art.

National Core Art Standards

- ★ Visual Arts/Creating #VA:Cr1.1
  - Process Component: Experiment, Imagine, Identify, Investigate, Plan and Make
    - Anchor Standard: Generate and conceptualize artistic ideas and work.
      - V A:Cr1.1.5 Combine ideas to generate an innovative idea for art-making.
  - Process Component: Section 3
    - Anchor Standard: Organize and develop artistic ideas and work.
      - V A:Cr2.1.5 Experiment and develop skills in multiple art-making techniques and approaches through practice.
- ★ Visual Arts/Responding #VA:Re7.2
  - Process Component: Section 10
    - Anchor Standard: Perceive and analyze artistic work.
      - V A:Re7.2.5 Identify and analyze cultural associations suggested by visual imagery.

Meaning Making: Essential understandings. Big take-away ideas.	
Students will understand that… ● Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals. ● Making objects from hand (such as bookmaking) is a distinct process and creates a unique product.	Essential Questions ● What conditions, attitudes, and behaviors support creativity and innovative thinking? ● What factors prevent or encourage people to take creative risks? ● How does knowing the contexts histories, and traditions of art forms help us create works of art and design? ● Why do artists follow or break from established traditions?

Acquisition of Knowledge and Skill	
Important to know and be able to do: ● Paint in the style of the Abstract Expressionist. ● Bind a book by hand.	Knowledge and skills to be familiar with: ● Various artists of the Abstract Expressionist art movement. ● Names of different bookbinding techniques.

Essential Vocabulary: Abstract Expressionist, abstract, craftsmanship, and nonobjective

Stage 2 - Assessment Evidence

Students will create a painting inspired by the Abstract Expressionist. Students will be able to describe and analyze Abstract Expressionist artworks. Students will craft a book using their paintings as the cover. Students should be able to correctly identify Abstract or Non-objective styles in art. While examining the art as a class, students will use sign language: A for abstract, N for non-objective.

Artwork Rubric

	Developing	Proficient	Exemplary
Artwork Quality	Example: Rushed, did not revise pencil lines, scribbled, uncontrolled paint. Color mixing is unintentional. Did not do their best work.	Example:Took their time, tried their best, revised pencil lines. Paint is applied carefully and with intentional color mixing.	Example:Worked above and beyond usual work expectations. Pencil and marker work is careful and precise. Paint is applied with care and precision. Color choice adds to the composition.
Content & Techniques	Example:Does not try to draw abstractly. Details are not present. Does not try watercolor techniques.	Example:Artwork content is an abstract bird. Details are included. Attempts and experiments with watercolor techniques.	Example:Artwork content is an abstract bird with careful details. Watercolor techniques are successfully applied.

Note: When sharing this rubric with students it is important to emphasize work ethic and enjoyment. In elementary art, it is developmentally normal to have various levels of hand-eye coordination and drawing ability. When evaluating an artwork, it also must include observations of the student working and explaining their choices, since the final product may not showcase all of their knowledge. The important skills to focus on are playing and experimenting with art materials, working slowly and purposefully, and doing our best. Simply remember: *process over product*.

Stage 3 - Learning Plan

Day One - Art History and Painting
5th Grade
Time: 60 Minutes

Tools	Materials
Paint brushes, old brushes work well Watercups Sponges or paper towels Images of Abstract Expressionist paintings Paint technique examples, finished and to demonstrate	Watercolor paper 9x12, one or two per student Large newsprint for covering tables Tempra paint Paint pallets, one per student Cleaning wipes (kid friendly)

Introduction

1. "Today we are going to look at some abstract paintings and then we get to play with paint."
2. Alt: activate prior knowledge of a time when they had fun being messy with paint, using splatters, etc.

Art History

1. Show images or a powerpoint of Abstract Expressionist paintings.
2. Using examples, explain the difference between abstract and non-objective styles. Students should be able to correctly identify. This can be done easily by having students use sign language: A for abstract, N for non-objective.
3. Compare and contrast this movement with a more realistic style, ex. Artists Norman Rockwell or Thomas Hart Benton.
    a. Pair/share: how are they different, how are they the same, is one better? Are they both good in different ways?
4. Explore the movement's style. Students can pair/share or share-out.
    a. How do you think the artists made the paintings? How do you think they felt when they were painting?
    b. What feelings are conveyed? What is a "feeling" word that it makes you think of? Ex. Happy, cheerful, or excited. Alternatively, what would be the opposite of this?
5. Optional: Tell a story. Pick a painting and think up a story that would go with the painting. Share the story out loud.
6. Wrap up & Transition.
    a. Ask students to remember a technique or color combination that appealed to them.
    b. Move their attention setting up supplies before the demonstration.

Art Demonstration & Student Work Time

1. Set Up
    a. Assign jobs and have students set up. They will need tempera paint, water cups, blotting sponge or paper towel, and paint brushes. Old brushes can be used for techniques that are hard on brushes. Students may enjoy breaking the "rules" for proper brush care with old brushes that are already ruined.
2. Demonstrate
    a. This painting will be used for the cover of our books in the following lesson.
    b. Ask students to pick a painting that they saw that has a technique that we could try.
    c. Demonstrate the idea picked. Share ideas for reducing the mess to their own spot, ex. Be a good neighbor. Discuss which techniques can be done with a new undamaged brush or an old brush. Encourage them to discover their own techniques.
3. Student work: Students should have free choice of painting subject and colors.

The important part of this activity is to freely experiment and play. If possible, allow for extra paper use.

4. Reinforce: Encourage students who have tried interesting techniques, or color combinations. Call attention to how much paint we can use before tearing paper. Remind them that this paper will be the cover for our books.
5. Regroup: Give students time to wrap up and get ready to clean up.

Art Critique

1. Self reflection:
    a. Did I… ?
    b. Did I have fun?
2. Process reflection with partner
    a. What was fun? Or went well? What would I do again?
    b. What was challenging? What would I do differently?
    c. Advice to the next class would be…
3. Art Critique with partner, or share out to class
    a. My favorite…
    b. My favorite _____ that someone else made was…
    c. I was surprised when...

Day Two - Book Making
5th Grade
Time: 60 Minutes

Tools	Materials
Needles Awls Long handle stapler (to use in place of needles) Scissors Rulers Examples of handmade bookbinding techniques: Pamphlet-stitch binding, dos-à-dos, and concertina	Printer paper, at least 10 pages per student Glue Pencils Thread Student paintings from last time

Introduction

1. “Today we are going to create books from our paintings that we made last time.”
2. Alt: activate prior knowledge of bookbinding: ask if they ever tried to figure out how books are made, or had a book fall apart and they were able to see the binding.

Art Demonstration & Student Work Time

1. Set Up

a. Assign jobs and have students set up. They will need their paintings from last time but other materials will differ depending on the book binding.
b. Consider using stations for specific tools.

2. Demonstrate
    a. Student paintings from last time will be used for covers for their books.
    b. Choose a binding to feature. A few good first projects to try are: Pamphlet-stitch binding, dos-à-dos, or concertina.
    c. Depending on the students, it may be advantageous to break up the steps. Ex. Demonstrate one step, allow for student work, and then demonstrate the next step.
3. Student work: Students should have free choice of painting subject and colors. The important part of this activity is to freely experiment and play. If possible, allow for extra paper use.
4. Reinforce: Encourage students who have tried interesting techniques. Call attention to precision and craftsmanship, for bookmaking, student will find it is worth the effort to slow down and make careful measurements. Bookmaking can be frustrating and require lots of one on one time, it is a good lesson to encourage students working together and helping each other.
5. Regroup: Give students time to wrap up and get ready to clean up.

Art Critique

1. Self reflection:
    a. Did I… ?
    b. Did I have fun?
2. Process reflection with partner
    a. What was fun? Or went well? What would I do again?
    b. What was challenging? What would I do differently?
    c. What part of my craftsmanship am I most proud? Which part would I like to work on?
    d. Advice to the next class would be…
3. Art Critique with partner, or share out to class
    a. My favorite…
    b. My favorite _____ that someone else made was…
    c. I will use my book for...

Extension plans for after this lesson is complete:

- Explore the difference between abstract artworks and nonobjective artworks with making sorting games such a Memory game.
- Research: Why were artists interested in this style of painting? What historical events and artistic movements preceded and influenced these artists?
- Mini-books: students experiment with new methods while recycling scraps.

Key Resources Used:

Type of Resource(s):	Name of Resource(s):
Images of Abstract Expressionist paintings	● Helen Frankenthaler, *Dream Walk, 1977* ● Jackson Pollock, *Guardians of the Secret*, 1945 ● Willem de Kooning, *A Tree in Naples*, 1960 ● Lee Krasner, *Burning Candles*, 1955 ● Alma Thomas,* *Elysian Fields*, 1973 ● Mark Rothko, *Four Darks*, 1958 *If looking to explore artists of color, Thomas was an African-American painter.
Online Article	11 Female Abstract Expressionists You Should Know, from Joan Mitchell to Almn Thomas by Alexxa Gotthardt (2016). Includes information on notable Abstract Expressionist painters who are often overlooked. https://www.artsy.net/article/artsy-editorial-11-female-abstract-expressionists-who-are-not-helen-frankenthaler
Book	The Guerrilla Girls' Bedside Companion to the History of Western Art by the Guerrilla Girls (1998). Includes a historical fictional interview between Alma Thomas and Lee Krasner.
Book	Bookcraft: Techniques for Binding, Folding, and Decorating to Create Books and More by Heather Weston (2008)