

# **Pop Artists and Processes**

Danielle Barnes

This is a five lesson unit which deals with three different Pop Artists; Andy Warhol, Jasper Johns, and Claes Oldenburg; as well as their individual and unique processes. The students will not only learn to create work using the new skills needed to master these artists' processes, they will learn about how to talk about and critique art. They will be exploring a variety of materials and building skills using paint, cutouts, felt, and more. The first lesson will teach some basic knowledge about Pop Art in general, and the last lesson will allow the students to express their creativity by creating their own work of contemporary Pop Art. All of these lessons together will give the students a broad understanding of Pop Art. Also, a more specific understanding of how process affects art, how to talk about art aesthetically and historically, and the effect that these influential artists had on the art world.

# Pop Artists and Processes Lesson Plan 1

Name: Danielle Barnes Date: 27 March 2009 Subject: Art Grade Level: 5<sup>th</sup> Time: 1 period

## Preliminary Planning

**Topic/Focus:** The history and development of Pop Art through scanning two images from the Pop Art movement.

**Objectives: The students will be able to:**

- Understand and talk about the differences and similarities between these two works.
- Use the terms: line, shape, space, color and texture correctly when discussing art.
- Identify Pop Art pieces based on style and subject matter.
- Understand how elements and principles combine within an art form to express ideas.
- Describe what effects the piece has visually (through color, composition, and subject matter).

**Materials:** Prints of Roy Lichtenstein's Girl with Hair Ribbon 1965, and Andy Warhol's Marilyn Monroe 1967. Whiteboard/markers. Pencils. Scratch paper.

**Preparation:** Put the two images up in the front of the classroom (magnet them to the white board or pin them to the corkboard). Write the prompt words on the board. Have the desks arranged in groups of four. Have seating arrangement ready. Have the pencils and scratch paper on each table (one piece and one pencil per table).

**Technology used:** None.

**Classroom Setting:** Desks in groups of four (two sets of two facing each other) with the pencils and paper on the desks, and whiteboard to the side of the groups of four. Assigned seats.

**Key Behavioral Reminders:** Raise your hand and wait to be called on before speaking. Listen attentively when others are talking. Make sure that you are thinking artistically, think about the prompt words. Participating is never penalized—If you are thinking something, don't be afraid to say it. Give everyone a chance to speak.

**Anticipated Problems:** Talking about non-art related things may be an issue since we are working in groups. Complaining about seating arrangement. Non-participation may be a problem depending on the day, and the time of day. Over-participation by one student may also be a problem.

### **State Standards:**

- 25.A.1d Visual Arts:** Identify the elements of line, shape, space, color and texture; the principles of repetition and pattern; and the expressive qualities of mood, emotion and pictorial representation.
- 25.A.3d Visual Arts:** Identify and describe the elements of value, perspective and color schemes; the principles of contrast, emphasis and unity; and the expressive qualities of thematic development and sequence.
- 25.A.3e Visual Arts:** Analyze how the elements and principles can be organized to convey meaning through a variety of media and technology.
- 25.B.1** Identify similarities in and among the arts (e.g., pattern, sequence and mood).
- 25.B.2** Understand how elements and principles combine within an art form to express ideas.
- 25.B.3** Compare and contrast the elements and principles in two or more art works that share similar themes.
- 26.A.3e Visual Arts:** Describe how the choices of tools/technologies and processes are used to create specific effects in the arts.

### **Instructional Plan**

**Anticipatory Set:** I want you all to come up here for a couple minutes, and I want you to examine these two works of art. The words that are written underneath things that you should think about. When you have had a good look, I want you to go back to your seats and discuss what you noticed about the pieces with your group. Have one person in your group write down what you are talking about (it doesn't have to be detailed, just give a general list). When you are finished, I want you to sit quietly until everyone is finished, then we will move up here to talk with the whole class about what we have noticed.

### **Sequence of Learning Activities:**

- \* Give the students five minutes to talk about the works in their group. Give them the words media, line, texture, color, space, feelings, and movements as prompts.
- \* Have them write down some of the things they are discussing in their groups on the scratch paper, and hand it in when moving chairs.
- \* Have the students move chairs closer into a semi-circle around the pieces, let each group explain what they discussed with their group, and then go through the discussion questions, making sure that you leave plenty of time for the students to think and answer, discuss and respond before moving to the next question. (Also make sure that they students know that they can go back to a previous question if they need to, or if they have any questions they can ask them as well.)
- \* When you have gone through the questions, give a brief summary of Pop Art, and how the artists began to use new processes to create images of the popular culture of the time.

**Typical Discussion Questions:** What are these pictures of? What kinds of colors do you see? How do the colors make you feel? How are the colors different in the two paintings? Do you like one better than the other, why? How would you describe this art? (line, shape, space, color and texture) How are the images different? Do you know which media these are? (paint, photo, print, graphic) Do you know who these women are? Why do you think the artists chose these women? What do these pictures make you think about these women? (What kind of person do you think they are?) Do you think that these artists should be from the same movement? What do you think their movement should be called, why? What do you know about pop art? Where do you think pop art got its name? Why do you think artists began to make art like this? Do you think that it is good, why? (make sure you relate it to artistic elements, not “prettiness”).

**Closure:** Summarizing and talking about Pop Art and how the artists began to use new processes to create images of the things that were common or popular during that time.

**Assignment:** None.

**Modifications:** Put students who may need extra help into a group with those that stay on task and will include them in the discussion. You may need to give them a print out of the prompt words with their definitions.

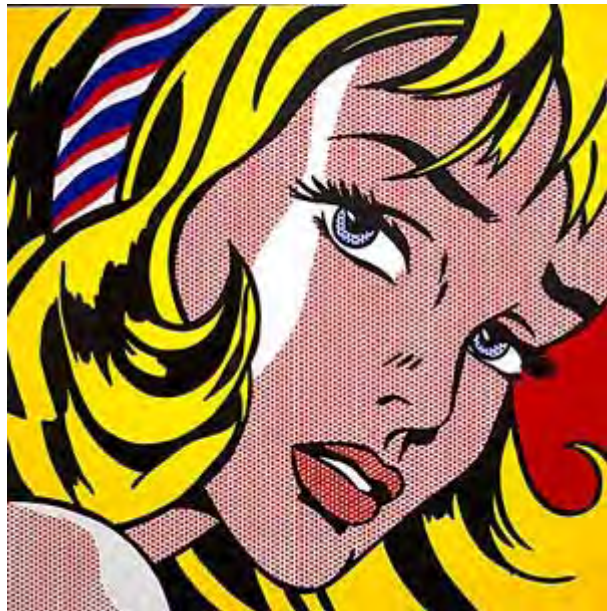
**Rationale:** This lesson teaches the students about a very important and prominent art movement while also teaching them how to talk about the art they are looking at, and how to critique art. It also teaches them how to interact in a discussion group with their peers.

**Extensions:** Deal with Pop art and artists from that movement/time period, and/or their processes.

## **Post-Instructional Reflection**

**Assessment/Evaluation of Student Learning:** Assessment will be based on their contributions to the class discussions (whether or not they were beneficial, and whether or not they contributed), and also what their group records about their group discussions (did they stay on topic and cover the prompt subjects?)

**Evaluation of Student Teaching:** Did the students participate, and were they excited about the subject? Did all of the students learn about how to talk about art? Did the students connect the two works to the Pop Art movement?



## Pop Artists and Processes Lesson Plan 2

Name: Danielle Barnes Date: 6 Feb 2009 Subject: Art Grade Level: 5<sup>th</sup> Time: 2 periods

### Preliminary Planning

**Topic/Focus:** Andy Warhol's style and process

**Objectives:** The students will be able to:

- Understand and talk about the process of Andy Warhol.
- Use the terms: line, shape, space, color and texture correctly when discussing art.
- Collaborate on a project with one other student.
- Identify Andy Warhol's work based on the style.
- Create an artwork that resembles Warhol's style.
- Form an opinion about whether art that is not physically made by the artist should be called their art.

**Materials:** Printed images of Warhol's work, Marilyn Monroe Diptych 1962, Flowers 1964, Four Campbell's Soup Cans 1965, Self-Portrait 1966. A printed image of Andy Warhol. Whiteboard/markers. Posterboard cut into 5.5x4.25 sheets. 8.5x11 Cardstock paper. Acrylic paints (the rainbow colors). Scissors (one for each student). Paintbrushes (1 inch). Masking tape. Pencils. Scratch paper. Calendar pictures for examples.

**Preparation:** Pin images up in the front of the room (magnet them to the white board or pin them to the corkboard). Decide how you will break the class up into groups of two. Have supplies out on the back counter (day 1-paper on one side and pencils and scissors on the other) (day 2- brushes on one side, and paint on the other).

**Technology used:** None.

**Classroom Setting:** Desks in a semi circle with the supplies in the back corner and screen or whiteboard in the front. (partners will sit next to each other)

**Key Behavioral Reminders:** Stay in your seats until instructed to get up and then wait in line to get your supplies. Paint only on paper and clean up after yourselves. Share your paint with your partner- treat them as you want to be treated.

**Anticipated Problems:** Sharing may be an issue since we are working with partners. Talking to partner too much. Not wanting to work with assigned partner.

**State Standards:**

**25.A.1d Visual Arts:** Identify the elements of line, shape, space, color and texture; the principles of repetition and pattern; and the expressive qualities of mood, emotion and pictorial representation.

- 25.B.1** Identify similarities in and among the arts (e.g., pattern, sequence and mood).
- 25.B.2** Understand how elements and principles combine within an art form to express ideas.
- 26.A.1e Visual Arts:** Identify media and tools and how to use them in a safe and responsible manner when painting, drawing and constructing.
- 26.B.2d Visual Arts:** Demonstrate knowledge and skills to create works of visual art using problem solving, observing, designing, sketching and constructing.
- 27.A.2b** Describe how the arts function in commercial applications (e.g., mass media and product design).

## Instructional Plan

**Anticipatory Set:** “Has anyone seen any art that looks like this before?” Show some examples. Talk about where they may have seen them before (museums, t-shirts, internet, (media)) Talk about what it looks like, and what it makes the feel like (see discussion questions). Talk about Andy Warhol (show a picture of him) and talk about how when he made this art he came up with the idea and then had his friends make it for him. Ask if they have ever had an idea and then had someone else make the idea for them (like if they want a lego car and their brother makes it for them) Talk about his process- how he painted the background and then the black overtop of it. Introduce the project by showing them an example of what they are going to make, and giving an outline of how they will make it.

### **Sequence of Learning Activities:**

#### **Period One**

- \* Andy Warhol had a unique style and process, so we are going to work in partners to try to imitate his style and process to make our own art.
- \* Divide the students into groups of two.
- \* Send one partner to get the posterboard, and cardstock, and the other to get pencils, and scissors.
- \* Have the students draw any object they like (have calendar pictures for them to get ideas)- emphasize that they are designing the picture just like Warhol designed his.
- \* have them shade the areas that they want to be black. Then cut out the shaded areas (point out Warhol’s black areas)
- \*trace the cuts onto the cardstock four times. Label where they want certain colors—no black. (again show an example of Warhol’s work)

#### **Period Two**

- \* Trade cardstocks with their partner. (Talk about how Warhol had other people paint his prints) One partner will get some cups of paint (not black), and the other gets brushes.
- \*paint the colors on the partners’ paper according to the labels. (Just like Warhol’s workers did)—Emphasize that they use thin layers!

- \* while it dries have them clean up their paint and brushes and get the black paint.
- \* Help them tape the posterboard cutout over top the dried cardstock and paint black over the cutout areas- repeat for the four pictures.
- \* Give the picture back to their partners and have the student sign them. (Talk about how it was Warhol's art because he designed it even though other people painted it)

**Typical Discussion Questions:** Has anyone seen any art that looks like this before? Have you ever had an idea and had someone else make it for you? What is it a picture of? Why do you think there are four? How would you describe this art? (line, shape, space, color and texture) Why do you think he didn't paint them himself? (to busy, lazy, unable, to give his friends jobs) Do you think that it should be his art if he didn't paint it?

**Closure:** Talk about what they thought about having their partner paint their picture. Is it still your art, or do you think it should be theirs? Do you think Andy Warhol's art should be called his?

**Assignment:** See if you can think of something that someone calls their own even though it was made by someone else. Also, find out where your parents and grandparents are from- for the next lesson.

**Modifications:** Put students who may need extra help into a group of three and have them work with someone who is willing to help them. Make sure that they pick an easier subject with fewer cutouts. Check more often on what they are doing to make sure that they are following the color labels. If needed have them paint a paper and then draw on it with a black marker.

**Rationale:** This lesson teaches the students about a very important and prominent artist while also teaching them how to talk about the art they are looking at. It also teaches them about how the artist can be the one who had the idea for the artwork, not only the one who makes it.

**Extensions:** Deal with Pop art and other artists from that movement/time period. Deal with how art is used in the media, and in the commercial world.

## Post-Instructional Reflection

**Assesment/Evaluation of Student Learning:** Assessment will be based on their contributions to the class discussions (whether or not they were beneficial, and whether or not they contributed), their fulfilling of the process (did they demonstrate that they understood Warhol's' process through their work?), and whether their work fulfills the requirements of the lesson (did they use class time wisely to produce a neat artwork?).

**Evaluation of Student Teaching:** Did the students participate, and were they excited about the subject? Did they enjoy the process, and was the lesson relevant to them? Did they understand the connection of their process to Warhol's process? Did all of the students learn about how to talk about art?



Marilyn Monroe Diptych, 1962



Flowers, 1964



Self-Portrait, 1966



Four Campbell's Soup Cans, 1965

## Pop Artists and Processes Lesson Plan 3

Name: Danielle Barnes Date: 20 Feb 2009 Subject: Art Grade Level: 5<sup>th</sup> Time: 2 periods

### Preliminary Planning

**Topic/Focus:** Jasper Johns' style and process

**Objectives:** The students will be able to:

- Understand and talk about the process of Jasper Johns.
- Use the terms: line, shape, space, color and texture correctly when discussing art.
- Identify Jasper Johns' work based on the style.
- Create an artwork that resembles Johns' style.
- Use Johns' process of suspending the paint.

**Materials:** Prints of Johns' work: Flag 1954 (and detail), Flag Above White with Collage 1955 (with detail), Three Flags 1958, and Flag on Orange Field 1957. A Printed image of Jasper Johns. Whiteboard/markers. 8.5x11 pieces of plywood (sanded on edges). Tempera paints (rainbow colors). Paintbrushes (1 inch and ½ inch). Pencils. Scratch paper. Clear drying glue. Plastic cups. Pictures of flags from different countries (at least the nationalities of the kids in your class).

**Preparation:** Put images of Johns and his work up in the front of the classroom (magnet them to the white board or pin them to the corkboard). Write his name on the board. Have paint and cups next to the glue on the back counter. Have the plywood on a separate pile next to the pencils. Have seating arrangement ready. Have the flags printed out and on sheets the kids can look at.

**Technology used:** A computer to look up flags that are not printed out.

**Classroom Setting:** Desks in groups of six (two sets of three facing each other) with the supplies in the back corner on the countertop and whiteboard to the side of the groups of six. Assigned seats.

**Key Behavioral Reminders:** Stay in your seats until instructed to get up and then wait in line to get your supplies. Paint only on plywood and clean up after yourselves. Share your paint with the people around you- treat them as you want to be treated. Always ask someone to pass the paint, and wait for them to hand it to you.

**Anticipated Problems:** Sharing paint may be an issue since we are working in groups. Talking instead of working might also be a problem since they are facing people and working in a group. Students might not know what their heritage is- if they are adopted or just don't know. Complaining about seating arrangement.

## **State Standards:**

- 25.A.1d Visual Arts:** Identify the elements of line, shape, space, color and texture; the principles of repetition and pattern; and the expressive qualities of mood, emotion and pictorial representation.
- 25.A.3e Visual Arts:** Analyze how the elements and principles can be organized to convey meaning through a variety of media and technology.
- 25.B.1** Identify similarities in and among the arts (e.g., pattern, sequence and mood).
- 25.B.2** Understand how elements and principles combine within an art form to express ideas.
- 25.B.3** Compare and contrast the elements and principles in two or more art works that share similar themes.
- 26.A.1e Visual Arts:** Identify media and tools and how to use them in a safe and responsible manner when painting, drawing and constructing.
- 26.B.2d Visual Arts:** Demonstrate knowledge and skills to create works of visual art using problem solving, observing, designing, sketching and constructing.
- 26.A.3e Visual Arts:** Describe how the choices of tools/technologies and processes are used to create specific effects in the arts.

## **Instructional Plan**

**Anticipatory Set:** Talk about Jasper Johns (show a picture of him) and talk about how when he made this art; how he used wax to suspend the paint. Ask if they know what suspend means. Ask and discuss why he suspended the brushstroke. “What flag is this?” Show the flag paintings. Talk about the students’ heritage, what heritage means. Look at what the flags from different countries look like. Why do you think that Johns painted these flags? Have a discussion about the color he used, and why he painted flags. Talk about being proud of your heritage. Today you will make your own flag paintings relating to your heritage. Introduce the project by showing them an example of what they are going to make, and giving an outline of how they will make it.

### **Sequence of Learning Activities:**

#### **Period One (Discussion and Drawing)**

- \* Johns made a United States flag because that is where he is from; we are going to make the flags of where we are from. We are going to suspend our brushstrokes just like Johns did.
- \* Go through the process of how to get paint (fill the cup up to the first line with glue, and then to the second line with the color).
- \* Have the students write down what flag they want, and then if they don’t know what it looks like, to ask the teacher for the example sheets.
- \* Send one person (whoever is done finding their flag) from each group to get the plywood for their table, and one person to get pencils for their group.
- \* Have the students draw their flags onto the plywood using pencil. Make sure to mention that it doesn’t have to be perfect because they are going to paint over it.

## **Period Two (Painting)**

- \* When they are finished drawing, have them pick which color they are going to use first, and send them to get that color (mixing it with the glue as instructed) and a paint brush.
- \* After the paint is retrieved, supervise and make sure that they are not mixing the paint too much (the paint won't look suspended if they do).

**Typical Discussion Questions:** How would you describe this art? (line, shape, space, color and texture) Why do you think that Johns painted these flags? Why did he want to suspend his brushstroke? (Do you know what suspend means?) How is Jasper Johns' work different from Andy Warhol's? How is it the same? Why do you think they are part of the same movement? Do you know where you are from? Where your parents and grandparents are from? Do you know what the flags look like? Why do countries have flags?

**Closure:** Talk about where each person is from, and how the flags are different. Talk about how their work is like Johns' work. Compare Warhol's work and Johns' work. Talk about which they like better, and whether they think they should be part of the same movement.

**Assignment:** Bring in a small household tool that you will make into a sculpture. (ex. outlet, fork, be creative!)

**Modifications:** Put students who may need extra help into a group with those that work quickly and are willing to help. Help them draw the flag if it has difficult shapes. Check more often on what they are doing to make sure that they are on task.

**Rationale:** This lesson teaches the students about a very important and prominent artist while also teaching them how to talk about the art they are looking at. It also teaches them about the method of suspending the brushstroke, and its importance. As well as how Johns is related to Warhol, and how movements are developed.

**Extensions:** Deal with Pop art and other artists from that movement/time period, and/or their processes.

## **Post-Instructional Reflection**

**Assessment/Evaluation of Student Learning:** Assessment will be based on their contributions to the class discussions (whether or not they were beneficial, and whether or not they contributed), their fulfilling of the process (did they demonstrate that they understood Johns' process through their work?), and whether their work fulfills the requirements of the lesson (did they use class time wisely to produce a neat artwork?).

**Evaluation of Student Teaching:** Did the students participate, and were they excited about the subject? Did they enjoy the process, and was the lesson relevant to them? Did all of the students learn about how to talk about art?



Flag, 1954



Flag (detail), 1954



Flag Above White with Collage, 1955



Flag Above White with Collage (detail), 1955



Three Flags, 1958



Flag on Orange Field, 1957

## Pop Artists and Processes Lesson Plan 4

Name: Danielle Barnes Date: 13 March 2009 Subject: Art Grade Level: 5<sup>th</sup> Time: 2 periods

### Preliminary Planning

**Topic/Focus:** Claus Oldenburg's style and process.

**Objectives:** The students will be able to:

- Understand and talk about the process of Claus Oldenburg.
- Use the terms: line, shape, space, color and texture correctly when discussing art.
- Identify Claus Oldenburg's work based on the style.
- Create an artwork that resembles Oldenburg's style.
- Use Oldenburg's process of making soft sculpture.
- Explain how Oldenburg's work fits into pop art, and how it relates to Warhol and Johns.

**Materials:** Prints of Oldenburg's work: Soft Toilet 1966, Soft Light Switches 1963, Giant Soft Fan 1967, Floor Cake 1962, Three Way Plug 1975, and Floor Burger 1962. A Printed image of Claus Oldenburg. Whiteboard/markers. Felt (all colors—8½ x 11 sheets). Staplers (two per group). Scratch paper. Pencils. Beans or noodles (uncooked). A few extra household/everyday objects for those students who forgot.

**Preparation:** Put images of Oldenburg and his work up in the front of the classroom (magnet them to the white board or pin them to the corkboard). Write his name on the board. Have felt and staplers on the back counter. Have the paper and pencils on the tables. (Keep beans put away until they are needed). Have seating arrangement ready.

**Technology used:** None.

**Classroom Setting:** Desks in groups of six (two sets of three facing each other) with the supplies in the back corner on the countertop and whiteboard to the side of the groups of six. Assigned seats.

**Key Behavioral Reminders:** Stay in your seats until instructed to get up and then wait in line to get your supplies. Clean up after yourselves. Share your stapler with the people around you- treat them as you want to be treated. Always ask someone to pass the supplies, and wait for them to hand it to you.

**Anticipated Problems:** Sharing the stapler may be an issue since we are working in groups. Talking instead of working might also be a problem since they are facing people and working in a group. Complaining about seating arrangement. Too many students forgetting to bring their objects. Staple placement and proportionality of pieces may be an issue—students need to be checked on often.

## **State Standards:**

- 25.A.1d Visual Arts:** Identify the elements of line, shape, space, color and texture; the principles of repetition and pattern; and the expressive qualities of mood, emotion and pictorial representation.
- 25.A.3e Visual Arts:** Analyze how the elements and principles can be organized to convey meaning through a variety of media and technology.
- 25.B.1** Identify similarities in and among the arts (e.g., pattern, sequence and mood).
- 25.B.2** Understand how elements and principles combine within an art form to express ideas.
- 25.B.3** Compare and contrast the elements and principles in two or more art works that share similar themes.
- 26.A.1e Visual Arts:** Identify media and tools and how to use them in a safe and responsible manner when painting, drawing and constructing.
- 26.B.2d Visual Arts:** Demonstrate knowledge and skills to create works of visual art using problem solving, observing, designing, sketching and constructing.
- 26.A.3e Visual Arts:** Describe how the choices of tools/technologies and processes are used to create specific effects in the arts.

## **Instructional Plan**

**Anticipatory Set:** When you hear the word sculpture, what materials do you think of? (marble, cardboard, wood, clay) Do you think of cloth? What objects do you think of people, horses, big metal shapes? Talk about Oldenburg's soft everyday object sculptures. Why do you think that Oldenburg made these everyday objects? Have a discussion about the materials he used, and why he made everyday objects. Why do you think he used these materials instead of cardboard or clay? Would his work make you feel differently if it was made out of cardboard? Talk about Claus Oldenburg (show a picture of him). Introduce the project by showing them an example of what they are going to make, and giving an outline of how they will make it.

## **Sequence of Learning Activities:**

### **Period One**

- \* Oldenburg used un-traditional materials to make everyday objects (just like Warhol and Johns portrayed everyday objects and images). So, we are going to create our own soft sculptures. You were supposed to bring in your own objects today. (Did anyone forget?) We are going to create those objects out of felt.
- \* Go through the process of how to look at your object as planes.
- \* Students will sketch out the planes that create their object on scratch paper.
- \* Walk around the room to help if students are struggling to see planes. Do not allow them to waste too much time sketching because they will recreate them on the felt.
- \* Talk about proportionality, and how the pieces will have to fit together later.

- \* When students have finished sketching, and have checked in with the teacher (pieces should all fit on one piece of felt), they may pick one color of felt, and then transfer their drawings to the felt. (a grid would work nicely) Make sure that their pieces are proportionate!
- \* Once the student is finished, they may begin to cut out their pieces.

### **Period Two**

- \* When students have finished cutting they may retrieve a stapler (limit of two per group) and begin to staple the pieces together (1/4 inch from the edge of the felt) Teacher may want to demonstrate the first two.
- \* Instruct the students to leave a two inch hole at the end so they can fill the sculpture with beans. Give them a cup full of beans when they are finished stapling, and have them fill the sculpture (tell them not to fill it too much- leave it a little saggy like Oldenburg's sculptures were).

**Typical Discussion Questions:** When you hear the word sculpture, what materials do you think of? Do you think of cloth? What objects do you think of people, horses, big metal shapes? How would you describe this art? (line, shape, space, color and texture) Why do you think that Oldenburg made these everyday objects? Why do you think he used these materials instead of cardboard or clay? Would his work make you feel differently if it was made out of cardboard? How is Oldenburg's work different from Andy Warhol's or Jasper Johns'? How is it the same? Why do you think they are part of the same movement?

**Closure:** Talk about the process, and how working with felt to make a sculpture is different than working with cardboard or clay. Talk about how their work is like Oldenburg's work. Compare Oldenburg's work to Warhol's work and Johns' work. Talk about which they like best, and whether they think they should be part of the same movement.

**Assignment:** Bring in an image that represents culture today (an iconic image). No text.

**Modifications:** Put students who may need extra help into a group with those that work quickly and are willing to help. Make sure that they pick a simple object (or have one available for them). Help them to pick out the planes on their object. Check more often on what they are doing to make sure that they are on task.

**Rationale:** This lesson teaches the students about a very important and prominent artist while also teaching them how to talk about the art they are looking at. It also teaches them about the method of creating sculpture out of non-traditional materials, and its importance. As well as how Oldenburg's work is related to Warhol and Johns, and how movements are developed.

**Extensions:** Deal with Pop art and other artists from that movement/time period, and their processes.

## Post-Instructional Reflection

**Assessment/Evaluation of Student Learning:** Assessment will be based on their contributions to the class discussions (whether or not they were beneficial, and whether or not they contributed), their fulfilling of the process (did they demonstrate that they understood Oldenburg's process through their work?), and whether their work fulfills the requirements of the lesson (did they use class time wisely to produce a neat artwork?).

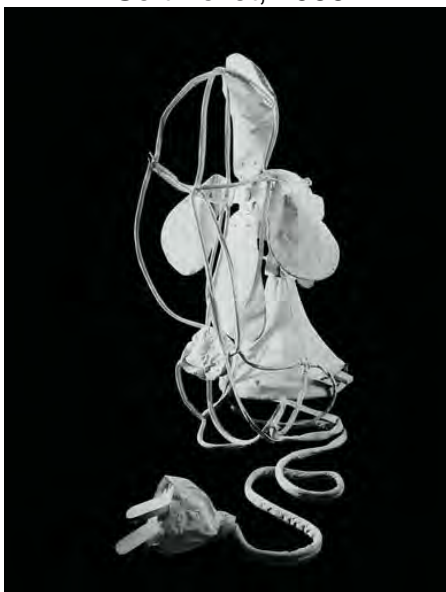
**Evaluation of Student Teaching:** Did the students participate, and were they excited about the subject? Did they enjoy the process, and was the lesson relevant to them? Did all of the students learn about how to talk about art?



Soft Toilet, 1966



Soft Light Switches, 1963



Giant Soft Fan, 1967



Floor Cake, 1962



Floor Burger, 1962



Three Way Plug, 1975

# Pop Artists and Processes Lesson Plan 5

Name: Danielle Barnes Date: 6 March 2009 Subject: Art Grade Level: 5<sup>th</sup> Time: 2 periods

## Preliminary Planning

**Topic/Focus:** Self expression through Pop Art.

**Objectives:** The students will be able to:

- Use everyday images to portray something about themselves.
- Use the terms: line, shape, space, color and texture correctly when discussing art.
- Explain how pop art was involved in culture and how culture was involved in pop art.
- Create an effective contemporary pop art piece by developing their own style.
- Explain how their work relates to Warhol, Johns, and Oldenburg.

**Materials:** The prints of Warhol, Johns, and Oldenburg's work used in the previous three lessons, Paper, Tempera Paints (rainbow colors), Brushes (1 inch and ½ inch), Pencils, Ink Pens, Glue, Colored Pencils, Cardboard, Felt, Scissors, Scratch Paper, Plastic Cups, Whiteboard/markers, Examples of work from previous classes, Family-friendly magazines (for sample images).

**Preparation:** Put images of Warhol, Johns, and Oldenburg's work up in the front of the classroom (magnet them to the white board or pin them to the corkboard). Have all the supplies arranged on the back counter. Have the scratch paper and the pencils on the desks (one per student). Have seating arrangement ready. Have magazines on the tables.

**Technology used:** A computer available for the students to look up everyday images.

**Classroom Setting:** Desks in groups of six (two sets of three facing each other) with the supplies in the back corner on the countertop and whiteboard to the side of the groups of six. Assigned seats.

**Key Behavioral Reminders:** Stay in your seats until instructed to get up and then wait in line to get your supplies. Paint only on paper and cardboard and clean up after yourselves. Share your supplies with the people around you- treat them as you want to be treated. Always ask someone to pass the supplies, and wait for them to hand it to you. Only appropriate images are allowed.

**Anticipated Problems:** Sharing supplies may be an issue since we are working in groups. Talking instead of working might also be a problem since they are facing people and working in a group. Students might have difficulty coming up with an idea for an image or a composition.

### **State Standards:**

- 25.A.1d Visual Arts:** Identify the elements of line, shape, space, color and texture; the principles of repetition and pattern; and the expressive qualities of mood, emotion and pictorial representation.
- 25.A.3e Visual Arts:** Analyze how the elements and principles can be organized to convey meaning through a variety of media and technology.
- 25.B.1** Identify similarities in and among the arts (e.g., pattern, sequence and mood).
- 25.B.2** Understand how elements and principles combine within an art form to express ideas.
- 25.B.3** Compare and contrast the elements and principles in two or more art works that share similar themes.
- 26.A.1e Visual Arts:** Identify media and tools and how to use them in a safe and responsible manner when painting, drawing and constructing.
- 26.B.2d Visual Arts:** Demonstrate knowledge and skills to create works of visual art using problem solving, observing, designing, sketching and constructing.

## **Instructional Plan**

**Anticipatory Set:** Today is for brainstorming. I want you to come up with as many ideas as you can for this project. You are going to create your own contemporary pop art. Do you remember where pop artists got their images and ideas? (media, culture) That is what we are going to do—take images (not text) that are popular today, and that portray something about yourself—that does not mean it is an image you like, it has to be an images that tells us something about you (be prepared to explain in to the class when we are finished). I want you to create it out of any materials you want (if the material you want to use is not in the back, talk to me today). Today I want you to brainstorm at least five images that you could use, and then pick one and sketch it out on the piece of paper you have. Remember the pop artists we have studied, you are going to have to explain why your piece fits into the category of pop art.

### **Sequence of Learning Activities:**

#### **Period One**

- \* Review of pop art lesson and of Warhol, Johns, and Oldenburg's work and processes.
- \* Show some examples of previous classes work for clarification.
- \* Begin brainstorming the five ideas for images. Have them pick one (they must check with the teacher to make sure that they have five before they begin sketching). Make sure they are remembering that it has to portray something about themselves.
- \* Sketch ideas—encourage them to think about process—how are they going to make this fit into the category of pop art?
- \* Begin making the project. Gather materials first, and then begin constructing.

## **Period Two**

- \* Finishing the construction of the project—putting on the final touches.
- \* Write and “artist statement” answering how it fits into pop art, and what it portrays about themselves.
- \* Each student will tell the class what they made and how they think it fits into pop art.
- \* We will have a discussion on whether or not we, as a class, were successful in making contemporary pop art (no individual names allowed).

**Typical Discussion Questions:** Do you remember where pop artists got their images and ideas? How are you going to make your piece fit into the category of pop art? What are some of the characteristics of pop art that we talked about? Does your piece fit into pop art? Why do you think that? What is it telling us about you? How does it do that? Do you think that as a class we were successful in making contemporary pop art? What are some similarities in our work and Warhol's, Johns', and Oldenburg's? Why do you think they could be considered part of the same movement? Why do you think we were or were not successful? What could we have done to make it more successful?

**Closure:** Discuss whether or not the class succeeded in making contemporary pop art, and why or why not (see discussion questions).

**Assignment:** None.

**Modifications:** Put students who may need extra help into a group with those that work quickly and are willing to help. Help students by giving them a style or medium to use if needed (make sure that they pick the image though). Check more often on what they are doing to make sure that they are on task.

**Rationale:** This lesson teaches the students about how to apply an important historical movement to their own work today. It helps them to develop a more extensive understanding of what makes art fit into movements, and how those movements are developed. It also helps them to better develop the skills of how to talk about the art they are looking at. It allows them to express their creativity through a project with loose guidelines.

**Extensions:** Units dealing with other movements and how they developed.

## **Post-Instructional Reflection**

**Assessment/Evaluation of Student Learning:** Assessment will be based on their contributions to the class discussions (whether or not they were beneficial, and whether or not they contributed), their fulfilling of the process (did they demonstrate that they understood what makes pop art through their work?), whether their work fulfills the requirements of the lesson (did they use class time wisely to work hard to produce a neat artwork?), and whether their artist statement is written well and effectively answers the questions.

**Evaluation of Student Teaching:** Did the students participate, and were they excited about the subject? Did they enjoy the process, and was the lesson relevant to them? Did all of the students learn about how to talk about art? Did they connect pop art to their own work?

