

risd | Department of Teaching + Learning in Art + Design

[Ruchi Pathak]

School Grade Level Course - Middle school (7th-8th grade)	
CONCEPTUAL FRAMEWORK	
Unit Title: Reminiscence	
Unit Concept: Reminiscence is revisiting and recollecting old stories/experiences, most often with a positive feeling. Using, transforming and manipulating visual arts media provides unique ways for artists to reflect on and reminisce about their past.	
Lesson Title: Reminiscence of Movement	
Lesson Concept: Movement is constant from the inception of being. The use of movement for manipulation of visual artistic media can be instinctual and incognizant, leading to a new form of meaning making.	
Lesson Objectives/ Student Learner Outcomes	Evaluation Criteria/Evidence of Success
<ol style="list-style-type: none"> 1. Recognize and acknowledge the omnipresence of movement and its ubiquitous influence on visual arts through research of artworks that imbibe the essence of motion, to be viewed and reflected upon collaboratively. <i>Connecting, Responding</i> 2. Understand the notion of reminiscence through a short group conversation. Identify personal reminiscence involving active movement. Collaborate in groups to then work on specific movements (could be rhythmic, choreographic or random). <i>Connecting, Creating</i> 3. Work in groups and manipulate visual art media to translate the movements into a form of two dimensional artwork (working on transition from 4D of movement in time to 2D), while documenting the same. <i>Creating</i> 4. Display the final output of the exercise and analyze response and engagement of the viewers towards the hybrid nature of your artwork. Hold discussions with peers about their artwork and reflect upon their creative process. <i>Presenting, Responding</i> 	<ol style="list-style-type: none"> 1. Peer discussions to be primarily a collaborative conversational process providing evidence of participation, research effort, understanding of concepts (movement and visual art). 2. Identification of personal reminiscence in context to movement provides evidence of comprehension of the lesson concept. Collaboration effort also viewed as an evaluation criteria. 3. Students visual artwork will depict their reminiscence of movement. Their artwork will also show the manipulation of and experiments with media through movement. 4. Observation and analysis of viewer's interaction with their artwork forms an important aspect of evaluation. Students share their creative process explaining the material choices, sequencing and expected alternative output, if any.
Assessment Strategies:	
<ol style="list-style-type: none"> 1. Observation of group discussions. 2. A short conversation with each group while they are collaborating ideas. Written and photo documentation of the session. 3. Video documentation of the students works while in progress. 4. Photo documentation of the display, peer review and a short self-reflective written or visual essay. 	

Visual References/Precedents



Separation
Edvard Munch



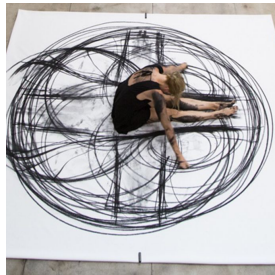
Harnessing the future
Umberto Boccioni



Toil Today Dream Tonight
Vincent Van Gogh



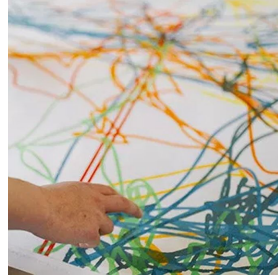
Leaping horse
M F Hussain



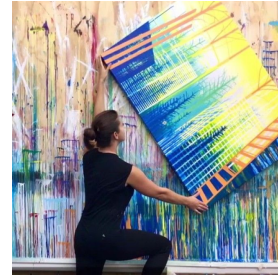
Heather Hansen
(Dance + charcoal art)



Ushio Shiohara
(Boxing + painting)



Dana Potter
(tracing movement of mouse)



Amy Shakleton
(gravity art)

Vocabulary:

Reminiscence: the enjoyable recollection of past events; collection in literary form of incidents and experiences that someone remembers.

Essence: the intrinsic nature or indispensable quality of something, especially something abstract that determines its character.

Movement: Movement is the design element that operates in the fourth dimension - time. Movement is the process of relocation of objects in space over time. We can speak of movement as literal or compositional. The physical fact of movement is part of certain designed objects; we are speaking here of literal movement.

Omnipresent: present in all places at all times.

Incognizant: lacking knowledge or awareness of.

Kinetic Visual Art: In visual art, the term kinetic art, derived from the Greek word *kinesis*, refers to works that incorporate real or apparent movement. It explores how things look when they move, so in its widest definition, kinetic art embraces a huge number of different art forms, as well as media types and styles.

Abstraction: Abstraction indicates a departure from reality in depiction of imagery in art.

Visual movement: the effect produced through the use of a compositional principle whereby each area or element of a work causes the viewer's eyes to be directed to another area of the same work; there is not a particular focal or "resting" point which dominates the composition.

ADVANCED PREPARATION	
Universal Design (Modifications): Provision of modification for students with limited movement (ex: wheelchair bound student) They would still be a part of the group assignment but movements will be designed taking their restriction into consideration.	
Instructional Support Materials: <ol style="list-style-type: none"> 1. Laptop preloaded with presentation and references 2. Screen 3. DSLR camera 4. Video camera 5. Phone for audio recordings 6. Supporting readings, books and visual references 7. Music 	Supplies: <ol style="list-style-type: none"> 1. Heavy weight paper:A1 size (100 sheets) 2. Muslin fabric (as required) 3. Wood blocks and nails (only if required to create a canvas board) 4. Newspapers (as many as possible) 5. Cardboards and drawing boards (as required) 6. Scissors/fabric shears (5-10) 7. Box cutters (5-8) 8. Adhesives: Glue/hot glue/fabric glue 9. Charcoal/acrylic paint/watercolors/dry pastels/fabric paints/markers 10. Gloves/aprons/masks/protection glasses 11. Caps or bandanas/shoe protectors
Safety Procedures: <ul style="list-style-type: none"> • Be careful while using scissors/shears and cutters • Most paints will be permanent so preferably wear old clothes • Also make sure to wear mask and protective eyewear • If not using gloves, make sure you wash away the paints properly 	Classroom Arrangement: <ul style="list-style-type: none"> • Session 1: 4 tables spread out in the classroom. 4-6 students at each table, sitting such that everyone can view the presentation. After presentation, students sit at the same tables but facing such that they can view each other for the discussion to be followed. • Session 2: Initially students may sit at the tables. The tables are then pushed to the periphery of the classroom to make space for movement explorations • Session 3: Students may use any part of the classroom space with the teacher's permission. They may also request use of open space outside of the classroom if needed for the manifestation of their artistic idea (availability and permission of which is subject to teachers approval). • Session 4: Exhibit could be in the classroom or a dedicated gallery space in school.
Sources: <ul style="list-style-type: none"> • https://www.theartstory.org/movement-expressionism.htm • http://www.energyartmovement.org/members/#.W8Dx9WhKiM8 • https://www.washingtonpost.com/archive/lifestyle/1978/01/08/the-meaning-of-abstract-in-the-world-of-dance/216ac626-4b87-42f6-8548-a06efcf33313/?noredirect=on&utm_term=.984ae25425b0 • https://www.trendhunter.com/trends/movement-art • http://risdmuseum.org/ • https://www.metmuseum.org/learn/educators/lesson-plans • http://www.theteachersguide.com/Artlessonplans.html 	

LEARNING PLAN	
Stage 1: Motivation	<p>Session 1: Visual Presentation and Open Discussion (2 hours)</p> <ul style="list-style-type: none"> • First half hour introduction to concept • Next one hour for personal research followed by open discussion • Last half hour for introduction to lesson plan <ul style="list-style-type: none"> • Materials required <ol style="list-style-type: none"> 1. Laptop/smartphone 2. Reference books • The schedule <ol style="list-style-type: none"> 1. Introduction to movement in context of visual art 2. Visual references of paintings by classical artists that are representational sources of this concept 3. Students find visual references, artists' works, readings and/or any related information through an internet search (on laptop/smartphone) and book references. They may also pull out images of relevant artwork of their own or someone they know. 4. Students come together for an open discussion sharing their learning from the quick research and their views and ideas on movement in relation to visual art. • Essential Questions: <ol style="list-style-type: none"> 1. What importance does movement hold in visual art? What is kinetic visual art? 2. Historically, what techniques have artists used to depict movement in visual arts? 3. How are the techniques used by contemporary artists to imbibe motion different from classical techniques? 4. How does depiction of movement in realism differ from that in abstraction?
Stage 2: Exploration	<p>Session 2: Discussion and Collaboration (2 hours)</p> <ul style="list-style-type: none"> • First 15 minutes introduction to concept • Next 15 minutes spent on selection of personal reminiscence • 15 minutes for collaboration • Time left, utilized by students for planning and choreographing <ul style="list-style-type: none"> • Materials Required <ol style="list-style-type: none"> 1. Pen/paper 2. Drawing and painting tools (as required) 3. Laptop/smartphone (as required) • The schedule <ol style="list-style-type: none"> 1. Introduction to the concept of reminiscence and the project as a whole, followed by a discussion and clarification to questions if any. 2. Identification and selection of a personal reminiscence involving active movement by the students. They may use various thinking tools, for ex. they may use image references or describe the reminiscence through a short essay. 3. Students now identify similarities in the nature of movement amongst their reminiscences. The teacher can aid the group formation of balanced groups for ease of collaboration. 4. The students work in groups to understand the commonalities of the movements involved in their reminiscence stories. They can play out the movements, experiment with paints on a smaller scale and explore the potential of their plan. They are to design their creative process and choreograph movements which would be executed in the next session to create the artwork. 5. By the end of the session, the groups are to present the teacher with their idea and a material list.

	<ul style="list-style-type: none"> • Essential questions: <ol style="list-style-type: none"> 1. What are the considerations/criteria of collaboration? 2. How can a group work in synergy? What roles do you have to undertake in a group effort? 3. How does exchange of ideas work in a collaborative set-up? 4. What is the role of spontaneity, play and harmony in designing a creative process? <p><u>Session 3: The movement of reminiscence (2 hours)</u></p> <ul style="list-style-type: none"> • First 15 minutes to set up • The rest of the class to execute their creative process • Materials as required • The schedule <ol style="list-style-type: none"> 1. Students spend the first few minutes on setting up their workspace 2. They use the choreographed movements to manipulate the visual art media of their choice to create their artwork. 3. Every group will have a unique creative process. 4. They may choose to document their creative process and would be provided with the necessary aid/help for documentation upon prior request. 5. Students may seek the teachers help if the implementation of the creative process does not go as planned. Modifications are acceptable since exercise is very experimental in nature. • Essential Questions: <ol style="list-style-type: none"> 1. What is the importance of cooperative effort and harmony in a time-bound group exercise? 2. How to switch roles in a group during a crisis? 3. How to handle/modify the creative process if unable to execute it as planned? 4. How to navigate from the fourth dimension of movement to a 2 dimensional visual output? 5. How does interplay of material, gravity, force/impact and other physical factors influence the narrative in the creative process?
Stage 3: Reflection	<p><u>Session 4: Presentation and Reflection (2 hours)</u></p> <ul style="list-style-type: none"> • The schedule: <ol style="list-style-type: none"> 1. All groups are expected to present their final artwork to their peers, teachers and staff. 2. Students are encouraged to share their art-making process and journey, their learnings and experience of working collaboratively. 3. Observers are welcome to interact with the artworks (upon consent of the group). • Essential Questions: <ol style="list-style-type: none"> 1. What was your journey through this collaborative exercise like? What did you learn about yourself and your role in this group activity? 2. What is your takeaway in terms of the lesson concept? How has your perception of art and movement changed after the art making process? 3. What did you learn from your peers creative process?

