

* Exemplary Unit Plan



**UTOPIAN
LANDSCAPES**

Grade: 5th

Unit Key Concepts: Responding & Creating

Number of Lessons: Six (6)

Class Days: Tuesday & Thursday (2x/WK)

Class Period Time: 11:15–11:50 (40 minutes)

BIG IDEA

ARTISTS ENVISION BETTER WORLDS THROUGH THEIR ARTWORK.

ESSENTIAL QUESTIONS(S)

- What are utopians/utopian landscapes?
- How do artists represent utopias? Why might artists explore utopias in their work?
- What would your utopian world look like? How is it similar or different from some of your classmate's utopias?
- How do utopias make us look at our own society critically and inspire us to make the world a better place?

LEARNING OBJECTIVES

- What utopias are.
- About landscapes and surrounding vocabulary.
- How to respond to and interpret many examples of artwork and visual culture that imagine better worlds.
- About artists Nelly Toll and William Scott, their art, and contexts that helped determine goals for designing/redesigning places.
- How artists use the subject of utopia to explore and communicate ways in which our lives, community, and world can be made better.
- Explore what they and their classmates envision in utopian versions of their own communities.

NYS STANDARDS

VA:Cr2.3.5a – Document, describe, and represent constructed environments of regional or historical significance.

Enduring Understanding: People create, respond to, and interact with objects and places in ways that define, shape, enhance, and empower their lives.

Essential Questions:

- How do objects and places shape lives and communities?
- How do artists and designers determine goals for designing or redesigning objects, places, or systems?
- How do artists and designers create works that effectively communicate ideas or influence people's lives?

VA:Re8.1.5a – Interpret art by referring to contextual information and analyzing subject matter, characteristics of form and use of media

Enduring Understanding: People gain insight into meanings of artwork by engaging in a process of art criticism.

Essential Questions:

- How does knowing and using visual art vocabularies help us understand and interpret works of art?
- How can the viewer "read" a work of art as text?
- What is the value of engaging in a process of art criticism?

VOCABULARY

BACKGROUND The space in between the foreground and background. Placed in the middle of the landscape.

CITYSCAPE A picture of a city. It is a type of a landscape that includes man-made things – like buildings and streets.

CONTEXT All of the things about the artwork that might have influenced the art or the artist. This could include: when the art was made and where it was made.

DEPTH Space that goes back in the picture. Things look closer or further away on the page.

DYSTOPIA The opposite of utopia. In fiction, it is often a near-future society where current social trends are taken to nightmarish extremes.

FOREGROUND The space closest to the viewer. Placed at the bottom of the landscape.

HORIZON Line The place where sky meets land.

LANDSCAPE A picture of land. Usually shows nature, but can also show humans or human activity (aka cityscapes).

MIDDLE GROUND the space furthest from the viewer. Placed at the top of the landscape.

PLACEMENT Objects that are farther away are closer to the horizon line.

SHADING Adding shading and shadows to two dimensional shapes can make them appear three dimensional.

SUBJECT MATTER What you see in artwork (images or material). What an artists depicts.

SIZE Objects that are far away appear smaller. Objects that are closer to the viewer appear larger.

UTOPIA An imaginary place that is ideal or perfect.

INSTRUCTIONAL TECHNOLOGY AND EQUIPMENT

- | | | |
|----------------------------|----------------------------------|----------------------------------------------|
| - Chalkboard or Whiteboard | - Projector USB | - Websites
(referenced in Lesson Plans) |
| - Computer | - School-issued iPads or laptops | - Student names listed
on popsicle sticks |
| - Headphones | - Speakers | |
| - Pens/Pencils | - Sticky Notes | |
| - PowerPoint | - YouTube | |

PRE-REQUISITE LEARNING

Prior to this lesson students will know the following in order to be successful:

- How to work collaboratively in groups or pairs.
- What the classroom rules and procedures are and what the consequences are for now following them.
This includes Do Now exercises, assigned seating, how to participate in classroom discussions (raising hands and respectfully listening when others are speaking), and how table folders/distribution of materials works.
- How to keep and use a sketchbook.
- How to hold and use pencils, markers and paint brushes with decent hand control.
- How to safely use scissors.
- Where art materials, tools, projects, and sketchbooks are kept.

RATIONAL

(Taking into account a developmental range both lower and higher than that of an 10-11 year old, and also taking into consideration the younger 9 and older 12 year old students in a fifth grade classroom).

BIG IDEA

- Having students envisioning a better world encourages them to think critically about what is happening in their direct communities and lives. It also gives them an opportunity to envision ways in which it could be improved. This could then lead to dialogue and hopefully down the line in their lives.
- I would make this my first unit for a class to allow myself and the class to get to know everyone and what their perspectives and thoughts are like. It would inform me of some of my student's interests on an individual level and what they feel strongly about which could help inform following unit content ensuring lessons are relevant and engaging for the students. Giving the student choice from a variety of materials to use to create their art will allow me to assess what they are comfortable and successful in using and what they are not which will help inform what areas need to be worked on in the future.

ARTISTS

- I chose two artists (both painters) from different racial backgrounds, genders and ages. Both overcame/are overcoming adversity through their art. Toll is a Holocaust survivor who created watercolor paintings while in hiding. In her paintings she "dared to dream, imagining a better world that manifested in her creation[s]." Scott is an artist living with an intellectual disability who uses his art to imagine a better world for example he transforms his hood into a peaceful place full of love and dancing.

VISUAL CULTURE/MEDIA

- I have also incorporated various elements of visual culture/media that are familiar to the students, cross over into music, history, and pop culture/television to show the scope of utopias and how they are used to shape history and contemporary minds.

SKILLS Yardsticks: Child and Adolescent Development Ages 4-14 (2017) by: Chip Wood

- By learning the different components of a landscape, student will be enabled to create depth in their artwork.
- Through a multi-step creation process, students will gain the tools necessary to brainstorm and plan compositions.
- Using a variety of mediums as well as a collage component will teach the students how to problem-solve and overcome obstacles in their creation processes.
- 9 year-olds benefit from the use and practice of fine motor skills (cutting, drawing, and painting).
- 9 year-olds also are beginning to become more aware of issues dealing with fairness and justice.
- There are chances for the class to work as a group and solve problems together: Class discussions, group brainstorming, peer critiques. Children who are developmentally in the 10 and 11 year-old range benefit from these collaborative learning activities.
- Children who are at 10 years-old developmentally also enjoy classifying and organizing, so dividing landscapes into their part will hopefully help to engage the students. 11 year-olds particularly love arguing and debating.
- 11 year-olds enjoy the challenge of reasonably hard work which will help the student persevere through any hardships in the art making portion of the project.
- 11 year-olds are able to see the world from different cultural perspectives. This will not only aid the students in interpreting the art of Toll and Scott through the contexts they were created in, it will help the students create their utopias with others in their communities in mind and to empathize with other's utopian landscapes.
- 12 year-olds are even more self-aware and possess greater insight and empathy than they did at age 11.
- 12 year olds also care more about peers' opinions than those of their teachers which is why peer-critiques (the T.A.G. Process) are used in this unit.
- 12 year-olds are increasingly able to plan and organize thoughts and work. This asset is capitalized on by the multi-step creation process.

OTHER RESOURCES/REFERENCES

Art project inspiration: <https://purnimasampat.wordpress.com/2016/09/17/3d-landscapes/>

The Noun Project for Icons: <https://thenounproject.com/>

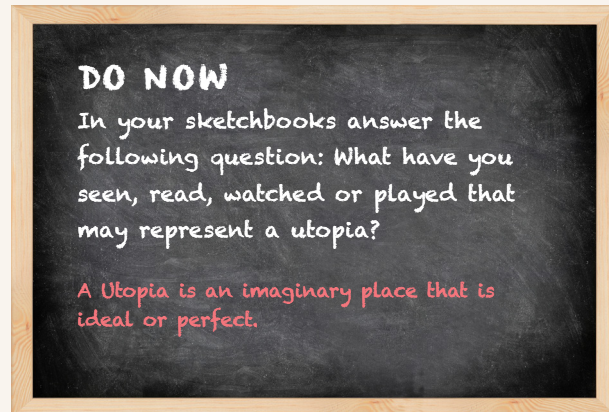
QR code generator: <https://www.qr-code-generator.com/>

Yardsticks: Child and Adolescent Development Ages 4-14 (2017) by: Chip Wood

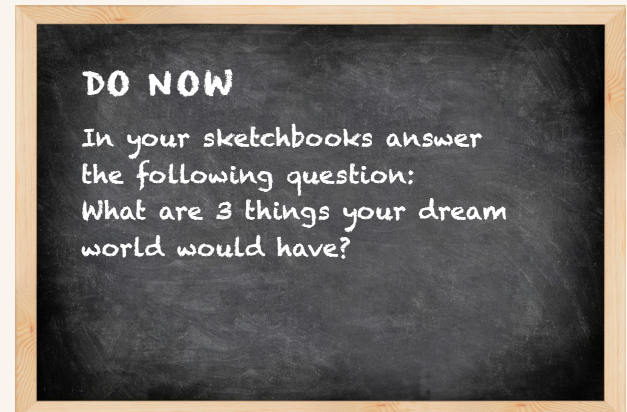
ASSESSMENT

DO NOWS

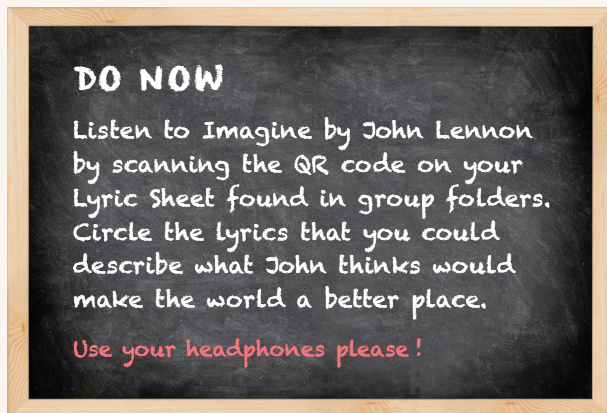
Day 1



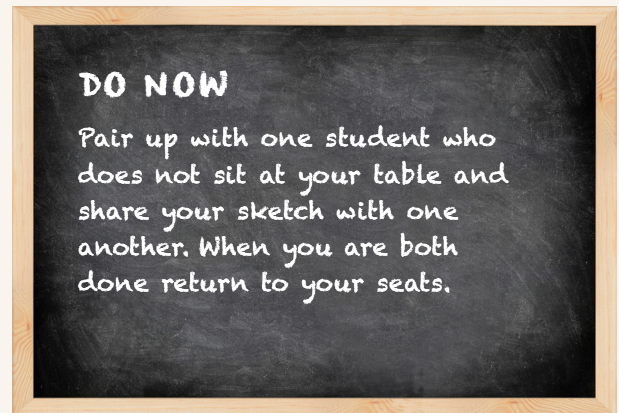
Day 2



Day 3



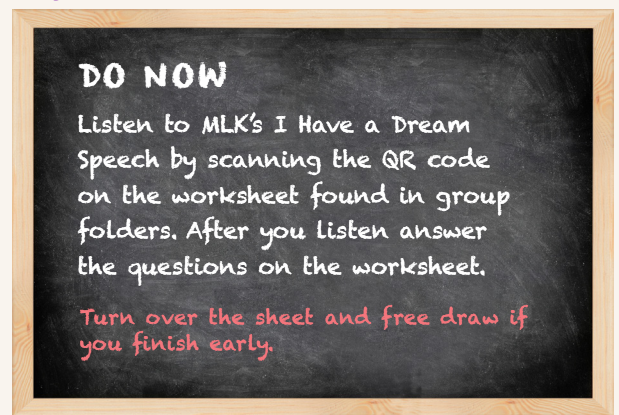
Day 4



Day 5



Day 6



NAME: _____

I SEE...

I THINK...



**I CONNECT
THIS TO...**

I WONDER...

I SEE...

I THINK...



**I CONNECT
THIS TO...**

I WONDER...

SEE THINK CONNECT WONDER (STCW) sheets to be administered to students to fill out during PowerPoint: Toll during slide 16 and Scott during slide 21.

TICKETS OUT THE DOOR

NAME: _____

Today I discovered...

I still need to work on...

I am really excited for...

NAME: _____

What is something your classmate (that you paired up with at the beginning of class) including in their utopian landscape?

Perforated Section

As students hand in the tickets, the teacher will punch this section with one of the fun shape stampers (reference photo below) and then tear off stamped stub for students to keep. Teacher holds on to larger portion with answers for formative assessment purposes.



Front

NAME: _____

1. What is the title of your utopian landscape?

2. What subject matter did you include in your work and why?

3. Why did you make your artwork?
(What inspired you to make the scene you did?)

3. How did you make your artwork?
(What materials and techniques did you use. Include vocab words.)

4. Connect your personal utopia to Nelly Toll's or to William Scott's.

Back

Passports Out the Door

These answers will be used to generate student artist statements.

SELF-ASSESSMENT RUBRIC (Student Use)

NAME:

SELF ASSESSMENT

Utopian Landscapes	★★★★★	★★★★☆	★★★☆☆	★★☆☆☆
Understanding of Landscapes ☆☆☆☆☆	My utopian landscape shows I mastered what a landscape is made up of. It has a foreground, middle ground and background, as well as a horizon line. I created depth by making objects smaller as they get closer to my horizon line and larger as they get closer to my foreground.	My utopian landscape shows that I understand what a landscape is made up of — it has a foreground, middle ground and background, as well as a horizon line.	My utopian landscape shows that I somewhat understand what a landscape is made up of — it has two of the following: foreground, middle ground and background, as well as a horizon line.	My utopian landscape shows I do not understand what a landscape is made up of — it has only one of the following: foreground, middle ground or background (a single plane).
Thoughtful Connections ☆☆☆☆☆	My landscape solves problems I see in the world and encounter in my community. I clearly connected my own work to that of William Scott or Nelly Toll in my artist statement.	My landscape solves problems I see in the world. I somewhat connected my own work to that of William Scott or Nelly Toll in my artist statement.	My landscape solves problems I see in the world or encounter in my community. I tried to connect my own work to that of William Scott or Nelly Toll in my artist statement.	My landscape does not solve problems I see in the world and encounter in my community. And I did not connect my own work to that of William Scott or Nelly Toll in my artist statement.
Envisioned Landscape Layout ☆☆☆☆☆	I DID ALL 3 OF THE FOLLOWING: 1. Brainstormed ideas to come up with many possibilities of what my utopia was made of. 2. Sketched and revised my layout before moving onto final paper. 3. Thought about the order I use my materials in so that my final artwork looked the way I wanted it to.	I DID 2 OF THE FOLLOWING: 1. Brainstormed ideas to come up with many possibilities of what my utopia was made of. 2. Sketched and revised my layout before moving onto final paper. 3. Thought about the order I use my materials in so that my final artwork looked the way I wanted it to.	I DID 1 OF THE FOLLOWING: 1. Brainstormed ideas to come up with many possibilities of what my utopia consisted of. 2. Sketched and revised my layout before moving onto final paper. 3. Thought about the order I use my materials in so that my final artwork looked the way I wanted it to.	I went into creating my final utopian landscape with no planning ahead of time.
Clear Examples ☆☆☆☆☆	My utopian landscape clearly shows ways my world can be improved. I included at least 5 elements to communicate examples of how.	My utopian landscape shows ways my world can be improved. I included 3 elements to communicate examples of how.	My utopian landscape somewhat shows ways my world can be improved. I included 1 element to communicate this.	My utopian landscape does not show ways in which my world can be improved.
Artist Statement ☆☆☆☆☆	I can say how and why I made my utopian landscape by describing 3 of the following: layout (using vocab words), materials and techniques I used, and reasons why I included certain objects.	I can say how and why I made my utopian landscape by describing 2 of the following: layout (using vocab words), materials and techniques I used, and reasons why I included certain objects.	I can say how and why I made my utopian landscape by describing 1 of the following: layout (using vocab words), materials and techniques I used, and reasons why I included certain objects.	I cannot say how and why I made my utopian landscape.
On Time: ☆☆☆☆☆ Craftsmanship: ☆☆☆☆☆		Comments:		

Student self-assessment almost matches teacher rubric exactly, the big difference is student will fill in stars (value of stars provided on teacher rubric) according to how they feel they did in the different areas of assessment. The average of this rubric will then be averaged with the teacher's grade to produce the student's final grade.

SUMMATIVE RUBRIC (Teacher Use)

Student Name:

Teacher Grade:

Student Grade:

Final (Avg Grade)..... / (100 PTS)

Utopian Landscapes	★★★★★ 20 PTS	★★★★☆ 15 PTS	★★★☆☆ 10 PTS	★★☆☆☆ TRY AGAIN!
Understanding of Landscapes PTS	Their utopian landscape shows that they have mastered what a landscape is made up of. It features a foreground, middle ground and background, as well as a horizon line. They created depth by making objects smaller as they get closer to the horizon line and larger as they get closer to the foreground.	Their utopian landscape demonstrates that they understand what a landscape is made up of — It features a foreground, middle ground and background, as well as a horizon line.	Their utopian landscape demonstrates that they somewhat understand what a landscape is made up of — It features two of the following: foreground, middle ground and background, as well as a horizon line.	Their utopian landscape demonstrates that they do not understand what a landscape is made up of — It features only one of the following: foreground, middle ground or background (a single plane).
Thoughtful Connections PTS	Their landscape solves problems they see in the world and encounter in their community. I clearly connected my own work to that of William Scott or Nelly Toll in their artist statement.	Their landscape somewhat solves problems they see in the world or encounter in their community. They somewhat connected their own work to that of William Scott or Nelly Toll in their artist statement.	Their landscape does not address problems they see in the world or encounter in their community. They tried to connect their own work to that of William Scott or Nelly Toll in their artist statement.	Their landscape does not solve problems they see in the world and encounter in their community. And they did not connect their own work to that of William Scott or Nelly Toll in their artist statement.
Envisioned Landscape Layout PTS	They did all 3 of the following: 1. Brainstormed ideas to come up with many possibilities of what their utopia consisted of. 2. Sketched and revised their layout before moving onto final paper. 3. Thought about the order they used their materials in so that their final artwork looked the way they wanted it to.	They did 2 of the following: 1. Brainstormed ideas to come up with many possibilities of what their utopia consisted of. 2. Sketched and revised their layout before moving onto final paper. 3. Thought about the order they use their materials in so that their final artwork looked the way they wanted it to.	They did 1 of the following: 1. Brainstormed ideas to come up with many possibilities of what their utopia consisted of. 2. Sketched and revised their layout before moving onto final paper. 3. Thought about the order they use my materials in so that their final artwork looked the way they wanted it to.	They went into creating their final utopian landscape with no planning ahead of time.
Clear Examples PTS	Their utopian landscape clearly shows ways their world can be improved. They included at least 5 elements to communicate examples of how.	Their utopian landscape shows ways their world can be improved. They included 3 elements to communicate examples of how.	Their utopian landscape somewhat shows ways their world can be improved. They included 1 element to communicate this.	Their utopian landscape does not show ways in which their world can be improved.
Artist Statement PTS	They can say how and why they made their utopian landscape by describing 3 of the following: layout (using vocab words), materials and techniques they used, and reasons why they included certain objects.	They can say how and why they made their utopian landscape by describing 2 of the following: layout (using vocab words), materials and techniques they used, and reasons why they included certain objects.	They can say how and why they made their utopian landscape by describing 1 of the following: layout (using vocab words), materials and techniques they used, and reasons why they included certain objects.	They cannot say how and why they made their utopian landscapes.
On Time: / (10 PTS)		Comments:		
Craftsmanship: / (10 PTS)			
			
			

EVALUATION

- What did the students bring to the conversation about personal utopias?
- What connections did students make to topics outside of art through the theme of utopia?
- How did the students apply what they learned in the watercolor technique lesson to their art project?
- What did they bring outside the taught techniques to the project?
- What did students seem to struggle with or need more clarity on? How can I improve that in the future?
- What materials and did the student gravitate toward using? What did they avoid? Which materials did they struggle with and how can I meet those needs in future lessons?

INSTRUCTIONAL SEQUENCE

Procedures that students should be familiar with:

1. When students first walk in they should go to the shelf that houses their **sketchbooks** and bring theirs back to their table. Sketchbooks are where students should take notes, sketch and keep handouts (sketchbooks are folders with prongs in center to hold sketch pages and handouts). On their way out students will return sketchbooks to shelf.
2. Students should know when they take a seat after retrieving materials they should focus their attention onto a board that has an updated **Do Now** exercise written on it. These are short prompts to give the students something to do to get them thinking about the day's objectives/content before the class actually gets going. It also keeps the children occupied and helps them settle in. Under the Do Nows further instructions can be written. For example, if it is an art-making day and the students are continuing to work on a painting then "When you are finished with your Do Now, grab your painting from the rack and bring it back to your desk. Wait until the teacher gives you further instructions to continue." Can be written underneath.
3. Children will sit at assigned tables that are color coded. Each table has a **folder** which is how the teacher passes out worksheets, graded papers and other materials to students and how they turn in such papers. Students should know to check the folders when they walk in and to return necessary contents before they leave. This saves the teacher time before, during and after class. All papers should be put into folders before a student arrives. Baskets with materials like pencils and erasers should be placed at each desk.

DAY 1

PREP

Have Do Now up on board for children to read as they come in the classroom (this a procedure that the students will do every day). In group folders have a vocab list and a STWC worksheet (double sided) for each student to use during the presentation.

KEY CONCEPT

Artists use their work to imagine better worlds (utopias). Artists use foreground, middle ground and background to create scenes of their utopias.

SCHEDULE (40 MINUTES)

1. Students settle in. [3 min]
2. Do Now: In your sketchbooks answer the following question: What have you seen, read, watched or played that may represent a utopia? A Utopia is an imaginary place that is ideal or perfect. [5 min]
3. PPT on Artists and Utopias [30 min]
 - Students should have vocab list, STWC sheet, and writing utensil out during PPT
 - Introduce Big Idea/Key Concept
 - Define utopias and landscapes along with supporting vocabulary. Ask students to participate by using vocab lists to answer questions and fill in some blanks.
 - See Think Wonder Connect Worksheet (STWC) activity during slide 14 and slide 19.
 - Watch two artist videos – Nelly Toll and William Scott.
 - Discuss how Toll and Scott's depiction of utopias as well as the impact of contexts.
4. Return sheets to folder and exit out the Door [2 min]

MATERIALS NEEDED FOR THIS LESSON

- | | | |
|--------------------------------|---------------------------------|--------------------|
| - Do Now (Day 1) | - Project Reference Sheet | - Vocab List |
| - Utopian Landscape PowerPoint | - Student Sketchbooks | - Writing Utensils |
| - Group Folder | - STWC Worksheet (double-sided) | |

DAY 2

PREP

Have Do Now up on board for students to read as they come in the classroom. Have the Spongebob clip ready to play. One Brainblast worksheet per student should be placed in folders. Baskets with pencils and erasers should be at every table.

KEY CONCEPT

I can imagine my own utopia..

SCHEDULE (40 MINUTES)

1. Students settle in. [3 min]
2. Do Now: In your sketchbooks answer the following question: What are three things that your dream world would have? [5 min]
3. Engagement Video (Community): [Spongebob: S02E16 Squidville](#) [5 min]
 - Discuss how Squidward thought that only having what he liked would make him happy, but it did not. What else is more important than only including things that you enjoy in your perfect world? Where do others fit in? [7 min]
4. Introduce project [8 min]
 - Students will create their own utopian landscapes using foreground, middle ground, and background. Have students point out what is what.
 - Show exemplar, explain it will be mixed media, go over the process the class will follow (brainstorm, sketch, share, final paper, artist statement, and then hang in the hall).
 - Go over main points on what a successful project looks like on Rubric.
5. Revisit Do Now with Brainblast! Worksheet which prompts the students to think about and record things that would make where they live a better place. Have students think about what the goals of this project are (what is listed on the rubric). [10 min]
 - While students are brainstorming their own personal utopias, circulate the room asking open-ended questions and listening to gauge understanding and engagement.
6. Return sheets to folder and exit out the Door [2 min]

MATERIALS NEEDED FOR THIS LESSON

- | | | |
|-------------------------|----------------------------------|---------------------------------|
| - Brainblast! Worksheet | - Group Folder | - Student Sketchbook |
| - Do Now (Day 2) | - Rubric | - Vocab Lists (in sketchbooks)s |
| - Exemplar | - Spongebob Clip | - Writing Utensils |

DAY 3

PREP

Have Do Now up on board for students to read as they come in the classroom. One "Imagine" Lyric worksheet per student should be placed in folders along with sketching paper and Tickets out the door. Baskets with pencils and erasers should be at every table. Have students names on popsicle sticks in a jar for the round robin exercise).

KEY CONCEPT

Sharing Perspectives

SCHEDULE (40 MINUTES)

1. Students settle in. [3 min]
2. Do Now: Listen to *Imagine* by John Lennon by scanning the QR code on your Lyric Sheet Found in group folders. Circle the lyrics that you could describe what John thinks would make the world a better place. [5 min]
3. Have students present their lists in a round-robin format. Write answers on board. The resulting master list will provide a cumulative overview of the classes understanding and application of new knowledge. It will also open students up to new ideas and allow them to get to know their classmates better. [10 min]
4. Students will work on sketching what their scene will look like. [17 min]
Instructions:
 - 1) Look at the list for help when thinking about what you want to include?
 - 2) Think about how you will create space in your scene – remember foreground, middle ground, and background and horizon line. Also remember depth and how the scale of objects change.
5. Clean up, Ticket Out the Door 1, and Exit [5 min]
 - I discovered, I still need to work on, I am really excited for...

MATERIALS NEEDED FOR THIS LESSON

- | | | |
|-------------------|---------------------------|--------------------|
| - Do Now (Day 3) | - Project Reference Sheet | - Vocab List |
| - Exit Ticket 1 | - Student's 1:1 device | - Writing Utensils |
| - Group Folder | - Student's Headphones | |
| - Lyric Worksheet | - Student Sketchbooks | |

DAY 4

PREP

Have Do Now up on board for students to read as they come in the classroom. Have all materials listed under art materials out and ready for demo. Also have exemplar ready for reference. Baskets with pencils and erasers should be at every table, as well as a basket with: scissors, colored pencils, glue sticks, markers, crayons, and chalk pastels at each table,

DEMONSTRATION DAY

SCHEDULE (40 MINUTES)

1. Students settle in. [3 min]
2. Do Now: Pair up with one student who does not sit at your table and share your sketch with one another. When you are both done return to your seats [5 min]
3. Demonstration [12 min]
4. Clean up, Ticket Out the Door 2, and Exit [5 min]
 - What is something your classmate (that you paired up with at the beginning of class) including in their utopian landscape?

MATERIALS NEEDED FOR THIS LESSON

- | | | |
|------------------|---------------------------|---------------------|
| - Do Now (Day 4) | - Markers | - Sketchbooks |
| - Erasers | - Paper | - Watercolor Paints |
| - Exit Ticket 2 | - Paint brushes | - Water Cups |
| - Final Paper | - Project Reference Sheet | - Writing Utensils |
| - Glue sticks | - Scissors | |
| - Group Folder | - Scrap Paper | |

DAY 5

PREP

Have Do Now up on board for students to read as they come in the classroom. Tables should have all necessary art materials available for each student so they do not need to retrieve anything (except possible more paper towels or water if painting). Group folders should have one Passport Out the Door for each student at table.

WORK DAY

SCHEDULE (40 MINUTES)

1. Students settle in. [3 min]
2. Do Now: Grab utopian landscape and begin working. You should aim to finish this today, if you need to come in during other periods or if you want to take home to finish the coloring process you may. [5 min]
3. Individual Work Time [27 min]
 - Teacher will circulate around
 - Finish project today. Students can take home to finish the coloring process.
4. Clean up, Passport Out the Door, and Exit [5 min]
 - Artist Statement prompt (these will be displayed with artwork in hallway):
 1. What is the title of your utopian landscape?
 2. What subject matter did you include in your work (what things did you put into your scene? Why)?
 3. Why did you make your artwork (what inspired you to make the scene you did)?
 4. How did you make your artwork (what materials and techniques did you use - include vocab words)?

MATERIALS NEEDED FOR THIS LESSON

- | | | |
|-------------------|---------------------------|--------------------------------|
| - Colored Pencils | - Markers | - Vocab Lists (in sketchbooks) |
| - Do Now (Day 2) | - Paper | - Watercolor Paints |
| - Erasers | - Paint brushes | - Water Cups |
| - Exemplar | - Project Reference Sheet | - Writing Utensils |
| - Group Folder | - Rubric | - Writing Utensils |
| - Glue sticks | - Sketchbooks | |

DAY 6

PREP

Have Do Now up on board for students to read as they come in the classroom. One MLK Speech worksheet per student should be placed in folders along with Self Assessment Sheets, a TAG instruction sheet and TAG sticky notes. Baskets with pencils and erasers should be at every table.

WORK DAY

SCHEDULE (40 MINUTES)

1. Students settle in. [3 min]
2. Do Now: Listen to MLK's I Have a Dream Speech by scanning the QR code on the worksheet found in group folders. After you listen, answer the questions on the worksheet. Turn over the sheet and free draw if you finish early. [5 min]
3. Class Discussion. Topic based off of MLK's speech and all the other pieces of art and visual culture we looked at, what is the purpose of imagining better worlds or utopias in art? [12 min]
4. Peer review activity: TAG the Artist. [10 min]
5. Self Assessment Sheet [10 min]
6. Congratulations on creating personal individual utopian landscapes and exit [2 min]

MATERIALS NEEDED FOR THIS LESSON

- | | | |
|-------------------------------------|-------------------------|--------------------------------|
| - Do Now (Day 6) | - Self Assessment Sheet | - Vocab Lists (in sketchbooks) |
| - Group Folder | - Student's 1:1 Device | - Tag Instruction Sheet |
| - MLK Worksheet | - Student's Headphones | - Writing Utensils |
| - Posts-its labeled with "T- A- G-" | - Student Sketchbooks | |

ARTISTS



Nelly Toll

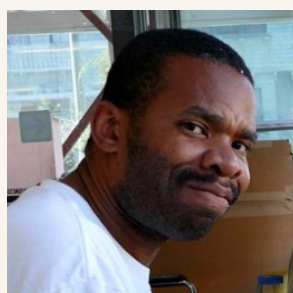
ARTWORK + VIDEOS + SOURCES



Nelly Toll,
*A Week in the Country:
Washing Clothes
in a Creek* (1944).
Watercolor.

Video
https://www.youtube.com/watch?v=dMRvHPsCQul&feature=emb_logo

More info on Toll
<https://www.massillonmuseum.org/nelly-toll>



William Scott



William Scott,
Untitled (undated);
Acrylic on paper.
15 x 19.875 in.

Video
<https://www.youtube.com/watch?v=GmROlj7AbGw>

More info on Toll
<https://art21.org/artist/william-scott/>

MEDIA / FILM / VIS. CULTURE



Spongebob
S02E16: Squidville (2001)

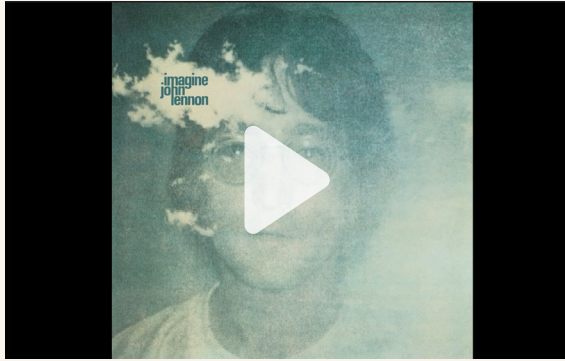
Video
https://www.youtube.com/watch?v=Hzj7mToRHAM&list=PL6sULfrX-q8XzLvx_HV6_-V31KuGswZTzA&index=21&t=0s

HANDOUTS + DISCUSSIONS

Discuss

How Squidward thought that only having what he liked would make him happy, but it did not. What else is more important than only including things that you enjoy in your perfect world? Where do others fit in?

MEDIA + SOURCES



Imagine (1971) | Song by John Lennon

Video

<https://www.youtube.com/watch?v=rAn-AWxtHvo>

Lyric Source

<https://www.azlyrics.com/lyrics/johnlenon/imagine.html>

Lennon Image Source

<https://lennonordie.tumblr.com/post/54688235832/transpar-ent-john>

DO NOWS + DISCUSSIONS

Do Now

Listen to *Imagine* by John Lennon by scanning the QR code on your Lyric Sheet Found in group folders. Circle the lyrics that you could describe what John thinks would make the world a better place.



I Have a Dream Speech Martin Luther King Jr. (1963)

Video

<https://www.youtube.com/watch?v=fR-PRWhMGM>

MLK Image Source

<https://www.kissclipart.com/dr-martin-luther-king-jr-clipart-martin-luther-kin-3955to/>

DO NOWS + DISCUSSIONS

Do Now

Listen to MLK's *I Have a Dream* Speech by scanning the QR code on the worksheet found in group folders. After you listen, answer the questions on the worksheet. Turn over the sheet and free draw if you finish early.

Discussion

Topic based off of MLK's speech and all the other pieces of art and visual culture we looked at, what is the purpose of imagining better worlds or utopias in art?

HANDOUTS

NAME: _____



IMAGINE

BY JOHN LENNON (Released 1971)

Imagine there's no heaven
It's easy if you try
No hell below us
Above us only sky
Imagine all the people living for today

Imagine there's no countries
It isn't hard to do
Nothing to kill or die for
And no religion too
Imagine all the people living life in peace, you

You may say I'm a dreamer
But I'm not the only one
I hope some day you'll join us
And the world will be as one

Imagine no possessions
I wonder if you can
No need for greed or hunger
A brotherhood of man
Imagine all the people sharing all the world, you

You may say I'm a dreamer
But I'm not the only one
I hope some day you'll join us
And the world will be as one



NAME: _____



I HAVE A DREAM

Speech by Dr. Martin Luther King Jr. (1963)

Based off of this clip of Dr. Martin Luther King Jr.'s famous speech, what do you think his utopia might look like?

Connect this speech to John Lennon's song *Imagine*.

Connect this speech to Nelly Toll's work.

Connect this speech to William Scott's work.

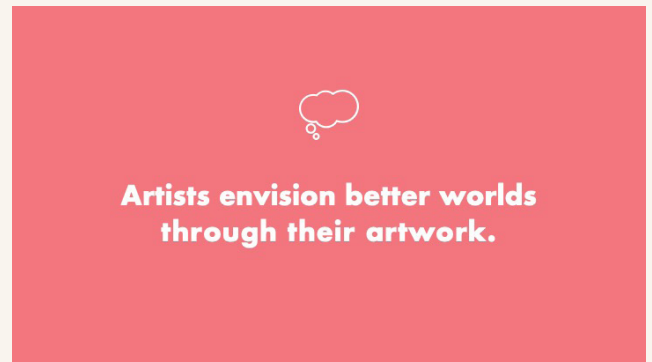


UTOPIAN LANDSCAPE POWERPOINT

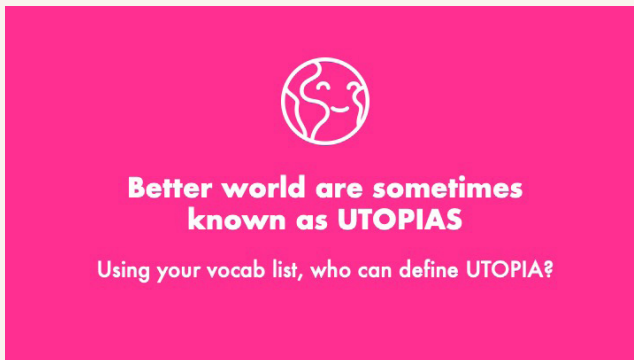
Slide 1



Slide 2



Slide 3



Slide 4



Slide 5



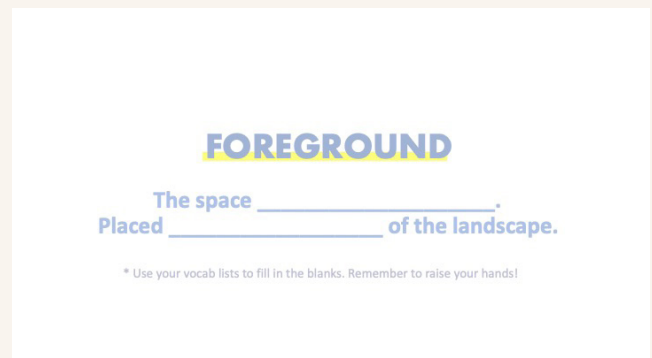
Slide 6



Slide 7



Slide 8



Continued...

UTOPIAN LANDSCAPE POWERPOINT

Slide 9



Can you point out where the **FOREGROUND** is on *The Starry Night*?

Slide 10

BACKGROUND

The space _____.
Placed _____ of the landscape.

* Use your vocab lists to fill in the blanks. Remember to raise your hands!

Slide 11



Can you point out where the **BACKGROUND** is on *The Starry Night*?

Slide 12

MIDDLE GROUND

The space _____.
Placed _____ of the landscape.

* Use your vocab lists to fill in the blanks. Remember to raise your hands!

Slide 13



Can you point out where the **MIDDLE GROUND** is on *The Starry Night*?

Slide 14

HORIZON LINE

The place where _____.

* Use your vocab lists to fill in the blanks. Remember to raise your hands!

Slide 15



Can you point out where the **HORIZON LINE** is on *The Starry Night*?

Slide 16



Nelly Toll, *A Week in the Country: Washing Clothes in a Creek* (1944). Watercolor.

Continued...

UTOPIAN LANDSCAPE POWERPOINT

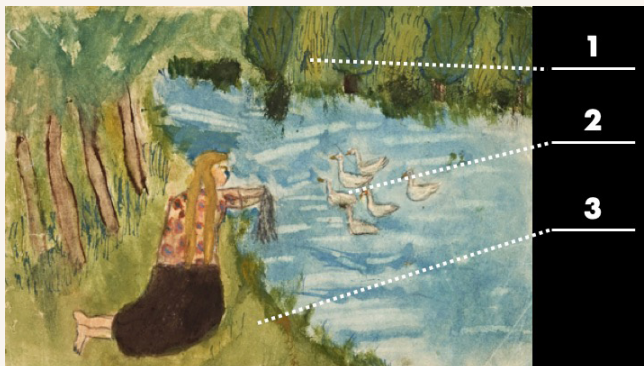
Slide 17



Slide 18



Slide 19



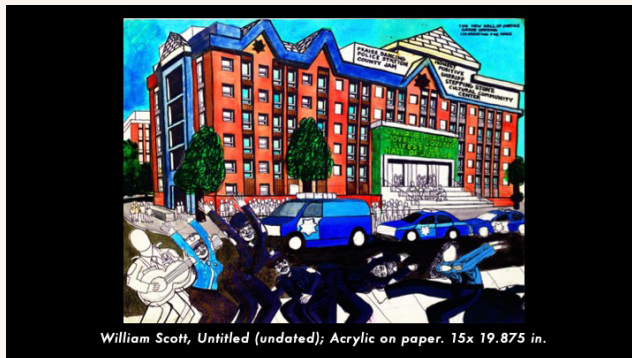
Slide 20

Let's Discuss...

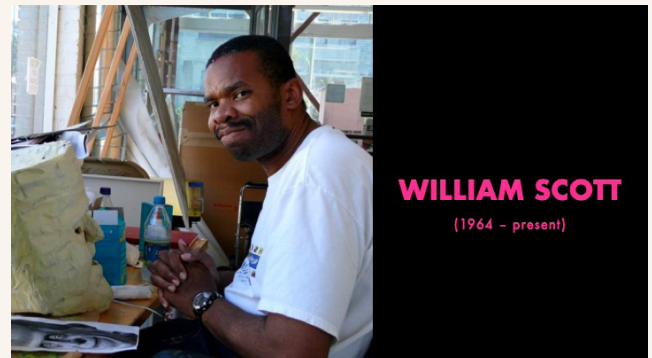
1. How do you think Nelly Toll represented a better world in art work? **Why** do you think that?
2. Why might have Nelly decided to show her utopia like this?



Slide 21



Slide 22



Slide 23



Slide 24



Continued...

Slide 17

Let's Discuss...

1. How do you think William Scott represented a better world in art work? **Why** do you think that?
2. Why might have William decided to show his utopia like this?



ART PROJECT – TEACHER EXEMPLAR



UTOPIAN LANDSCAPES VOCABULARY LIST

BACKGROUND The space in between the foreground and background. Placed in the middle of the landscape.

CITYSCAPE A picture of a city. It is a type of a landscape that includes man-made things – like buildings and streets.

CONTEXT All of the things about the artwork that might have influenced the art or the artist. This could include: when the art was made and where it was made.

DEPTH Space that goes back in the picture. Things look closer or further away on the page.

DYSTOPIA The opposite of utopia. In fiction, it is often a near-future society where current social trends are taken to nightmarish extremes.

FOREGROUND The space closest to the viewer. Placed at the bottom of the landscape.

HORIZON LINE The place where sky meets land.

LANDSCAPE A picture of land. Usually shows nature, but can also show humans or human activity (aka cityscapes).

MIDDLE GROUND the space furthest from the viewer. Placed at the top of the landscape.

PLACEMENT Objects that are farther away are closer to the horizon line.

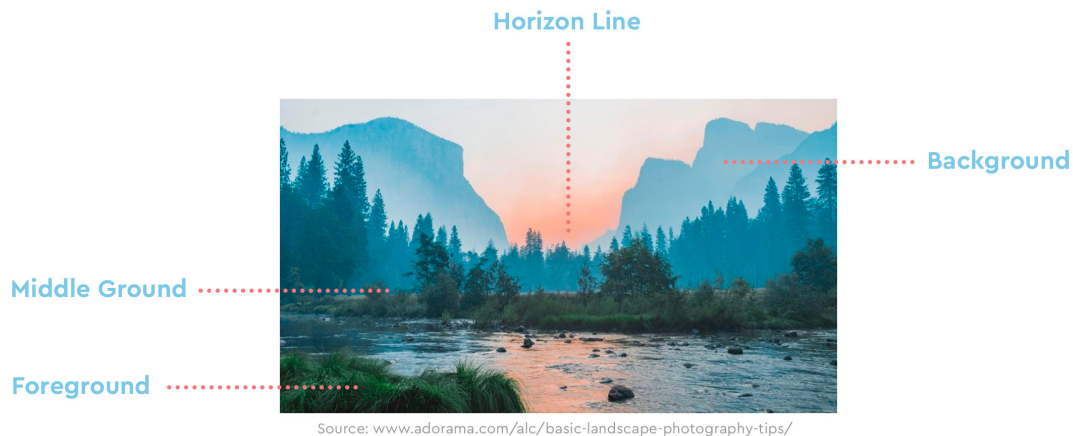
SHADING Adding shading and shadows to two dimensional shapes can make them appear three dimensional.

SUBJECT MATTER What you see in artwork (images or material). What an artists depicts.

SIZE Objects that are far away appear smaller. Objects that are closer to the viewer appear larger.

UTOPIA An imaginary place that is ideal or perfect.

UTOPIAN LANDSCAPES REFERENCE SHEET



BIG IDEA

Artists envision better worlds through their artwork.

Better world are sometimes known as **UTOPIAS**

Artists often show these utopias with landscapes or cityscapes.

One way to show SPACE in your landscape is to overlap parts of an artwork to create a foreground, middle ground, background and a horizon line.

Back

Brainblast!

NAME:

What are problems you experience in your community/neighborhood?

How can you make that better?

What are problems in the world that you would like to see change?

Does your utopia look like your community/neighborhood but better?
Or does it look totally different and fully re-Imagined?

What is or isn't in the sky?

What is or isn't on the ground?

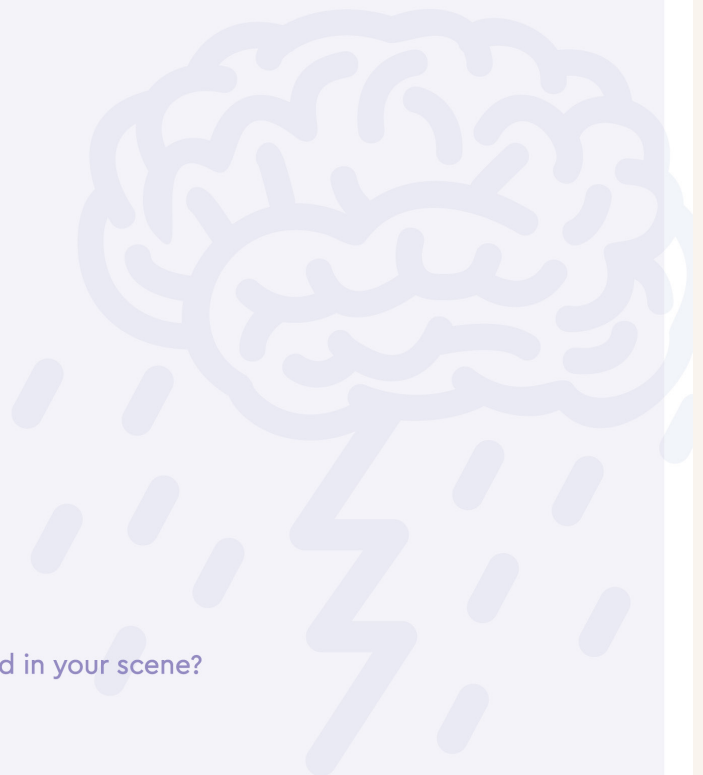
What does your utopia sound like?

What does your utopia smell like?

Where do people live?

Where do people walk and play?

What kinds of buildings could be included in your scene?



* Utopian Landscape Project

Name: _____



STEPS

1. Think about how you can apply your sketch to this new layout. What will be in the foreground, middle ground, and background?

TIP

Remember to also include your horizon line and to create depth objects close to the line will be smaller and objects further away will be bigger.

2. Sketch out your design lightly with pencil on the foldout. Do you want to make objects on separate paper and paste them on?

3. Begin coloring. You can use one or a mix of: colored pencils, markers, and watercolors.

TIP

Layer lots of colors lightly with colored pencils and press hard at the end to blend the colors.

TIP

Feel free to mix watercolors on paper (gradient wash) or color lightly over dried watercolor paint to add in more colors.

MATERIALS

Colored Pencils

Landscape Foldout

Eraser

Glue Stick

Markers

Pencil

Scissors

Sketches

Watercolors

EXAMPLE



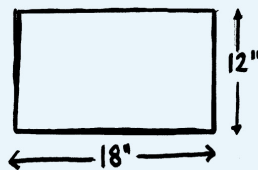
MORE TIPS

- Don't forget to also color the back of your foldouts!
- Watercolors are great for filling in large backgrounds with colors.
- If you mess up with colored pencils try erasing.
- You can always cut and paste on new paper to fix mistakes and recolor.

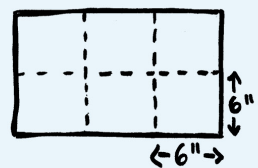
* Landscape Foldout Instructions

Materials needed for this setup:

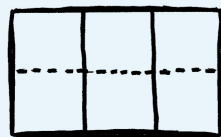
- Paper - Ruler - Exacto Knife - Books or heavy
- Pencil - Scissors (for scoring) flat object



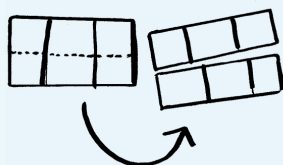
Paper: 18"(w) x 12"(h)
Watercolor paper (cold or hot press)



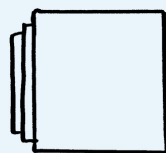
Divide the 12" height in half (two 6") and the 18" length into thirds (three 6").



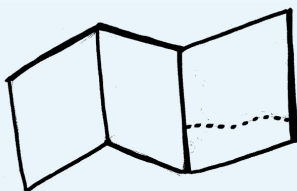
Score vertical lines (2) measured.



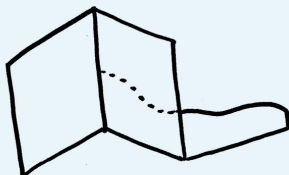
Cut along the horizontal line giving you two pieces that measure 18"(w) x 6"(h)



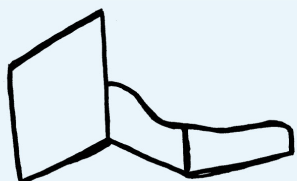
Fold the pieces into thirds, accordion style.



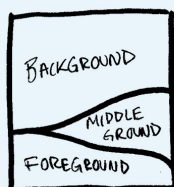
Unfold the piece. Starting on the right-most panel, cut from around 2" (from the bottom) up to around 3" moving from right to left and sloping scissors as you cut to create gentle hills



Beginning where you left off on the middle panel, repeat sloping cutting motion so you add another 1"/1.5", again moving from left to right.



Stop at the seam of the third and left-most panel. Cut toward the top, following the edge up.



Re-fold. You can now see what will be foreground, middle ground and background.



You have now created the base for your student's utopian landscape on which they can color or paint. If they want to cut and paste paper/new shapes on top to break the planes you have created that is encouraged.

TIP: Place landscapes under something heavy and flat to compress them and keep the folds relatively shut. Do this after student finishes project as well.



DIRECTIONS:

1. Put this sheet in the middle of your table where everyone can see it.
2. Take one of the sticky notes in your group folder. When music starts playing, stand up and walk around the classroom to look at other's Utopian Landscapes.
3. When the music stops, you stop! Take a seat at the art you are in front of and fill out your sticky note according to what you see in the art in front of you.
4. When done, stick it to the work.

If you are done early try to figure out if your classmate's work is similar to yours.