

Georgia State University

## ScholarWorks @ Georgia State University

---

Art and Design Theses

Ernest G. Welch School of Art and Design

---

Spring 5-13-2011

### Visual Culture within Comprehensive Art Education and Elementary Art Curriculum

Amanda J. Muirheid  
*Georgia State University*

Follow this and additional works at: [https://scholarworks.gsu.edu/art\\_design\\_theses](https://scholarworks.gsu.edu/art_design_theses)

---

#### Recommended Citation

Muirheid, Amanda J., "Visual Culture within Comprehensive Art Education and Elementary Art Curriculum." Thesis, Georgia State University, 2011.  
doi: <https://doi.org/10.57709/1925217>

This Thesis is brought to you for free and open access by the Ernest G. Welch School of Art and Design at ScholarWorks @ Georgia State University. It has been accepted for inclusion in Art and Design Theses by an authorized administrator of ScholarWorks @ Georgia State University. For more information, please contact [scholarworks@gsu.edu](mailto:scholarworks@gsu.edu).

VISUAL CULTURE WITHIN COMPREHENSIVE ART EDUCATION  
AN ELEMENTARY ART CURRICULUM

by

AMANDA J. MUIRHEID

Under the Direction of Dr. Melody Milbrandt

ABSTRACT

This thesis addresses why a comprehensive art education curriculum needs to merge with visual culture in order to better serve current elementary students today. The review of literature supports this theory and proves that the two approaches work together to make learning relevant and effective. The units of study provided make up a guideline that show teachers how to include visual culture into the current comprehensive art education structure. This allows students to bring their own ideas and experiences into the classroom, and results in making the visual arts more personal. Following this curriculum will help students own their education and ultimately gain higher level thinking and learning in the visual arts as well as other subject areas.

INDEX WORDS: Advertising, Authentic instruction, Comprehensive art education, Discipline based art education, Social perspectives, Visual culture

VISUAL CULTURE WITHIN COMPREHENSIVE ART EDUCATION  
AN ELEMENTARY ART CURRICULUM

by

AMANDA J. MUIRHEID

A Thesis Submitted in Partial Fulfillment of the Requirements for the Degree of

Master of Art Education

in the College of Arts and Sciences

Georgia State University

2011

Copyright by  
Amanda J. Muirheid  
2011

VISUAL CULTURE WITHIN COMPREHENSIVE ART EDUCATION  
AN ELEMENTARY ART CURRICULUM

by

AMANDA J. MUIRHEID

Committee Chair: Melody Milbrandt

Committee: Melanie Davenport

Kevin Hsieh

Electronic Version Approved:

Office of Graduate Studies

College of Arts and Sciences

Georgia State University

May 2011

## ACKNOWLEDGEMENTS

First and foremost I would like to thank all of the members of my committee: Dr. Mildbrandt, Dr. Davenport, and Dr. Hsieh. Thank you all for your encouragement, dedication, constructive criticism, and support throughout this educational process. Continue to be inspirations for all of your students because we really do appreciate all that you do.

Secondly, I wish to thank my parents: Mr. David Muirheid and Mrs. Sondra Muirheid. My parents taught me well, inspired me to make something of myself, and always put me first whenever I needed their help. They were always willing to assist me whether financially, emotionally, or any way they possibly could. To this day my parents continue to help me whenever I need them. Thank you both for making sacrifices all those years. Thank you so much for being proud of the person I turned out to be even if you didn't agree with all of the choices I made in life. I love you Mom and Dad! Nate and I appreciate your hard work and moral values.

Lastly, I want to thank Jimmy Hernandez for always being there for me. Whenever I feel like giving up he is always there to remind me that people are good, persistence is success, and life is a wondrous pleasure. Most importantly, he supports me and treats me with respect whether he agrees or disagrees with me. I will be there to support and cheer you on when you go for your Masters. Thank you Jimmy and I love you always.

## TABLE OF CONTENTS

ACKNOWLEDGEMENTS .....	iv
LIST OF FIGURES .....	vii
INTRODUCTION .....	1
<i>Need for the Study</i> .....	2
<i>Purpose of the Study</i> .....	3
<i>Methodology</i> .....	4
<i>Research Questions</i> .....	7
<i>Limitations</i> .....	8
<i>Operational Definition of Terms</i> .....	8
REVIEW OF LITERATURE .....	11
<i>Visual Culture Includes all Experiences Inside and Outside of the Classroom</i> .....	11
<i>Visual Culture Includes Multiple Cultures</i> .....	12
<i>Visual Culture Transforms Individuals</i> .....	13
<i>Visual Culture Transforms Society</i> .....	15
<i>Visual Culture Fits into our Technologically Focused Society</i> .....	16
<i>Visual Culture Helps Students Own their own Education</i> .....	17
<i>Visual Culture Paves the Way of the Future</i> .....	18
RESOURCE CURRICULUM GUIDE .....	20
<i>Advertising with Andy Warhol – Grade 1</i> .....	20
<i>Advertise Your Favorite School Subject – Grade 1</i> .....	31
<i>Selling Your Art – Grade 1</i> .....	38
<i>Keith Haring &amp; Advertising – Grade 3</i> .....	42

<i>Subway Communication – Grade 3</i> .....	49
<i>Interpretation &amp; Art – Grade 3</i> .....	54
<i>Subway Installation – Grade 3</i> .....	58
<i>Implied Messages in Advertising – Grade 5</i> .....	61
<i>Create a Magazine Ad with an Implied Message – Grade 5</i> .....	72
<i>Interpretation – Grade 5</i> .....	78
DISCUSSION OF THE CURRICULUM .....	83
<i>Suggestions for Implementing the Curriculum</i> .....	83
<i>Reflections on Curriculum Development</i> .....	87
CONCLUSIONS .....	90
<i>Implications for the Field of Art Education</i> .....	90
<i>Recommendations for Further Research</i> .....	93
REFERENCES .....	96
APPENDIX .....	98
<i>Annotated Bibliography of Website Resources for teaching Visual Culture &amp; Advertising</i> .....	98



## LIST OF FIGURES

Figure 1.....	23
Figure 2.....	23
Figure 3.....	24
Figure 4.....	24
Figure 5.....	25
Figure 6.....	25
Figure 7.....	26
Figure 8.....	26
Figure 9.....	26
Figure 10.....	27
Figure 11.....	27
Figure 12.....	27
Figure 13.....	28
Figure 14.....	28
Figure 15.....	65
Figure 16.....	66
Figure 17.....	67
Figure 18.....	67
Figure 19.....	68

## INTRODUCTION

Curriculum is the backbone of education, and making sure that current curriculum is effective is an arduous and continuous task. Without a solid and updated curriculum, educators will have to fight even harder for the subject's validity in schools. Although many popular theories and ideas come and go as trends within education, discipline-based art education (DBAE) took hold in the 1980s. I believe that DBAE has given definition to the subject by breaking down a large body of knowledge into basic disciplines in a well-organized and comprehensive way. Siegesmund (1998) reminds us that "unless art education is perceived as providing a body of knowledge worth knowing, it will remain marginalized" (p. 209). Therefore, DBAE has helped justify art as an important subject which must remain in schools. If DBAE is so successful, then why change the curriculum? Even though DBAE is a great starting point for curriculum providing teaching in the areas of art production, history, criticism, and aesthetics, it is lacking the reflective interpretation of visual culture (Pauly, 2003). Other educators believe the same thing. According to Freedman (2003), "Fine art is still critically important, but it is only one form of visual culture worthy of study" (p. 20). She goes on to explain that visual culture must be included in the curriculum because we are in a "new artistic renaissance" which demands education in the future "to teach students about the power of imagery and the freedoms and responsibility that come with that power" (p. 20).

Contemporary art educators need an approach to teaching art that recognizes the value of art knowledge embedded in the curriculum, but one that also investigates the "complex networks of meaning and power within which images are connected" (Pauly, 2003, p. 267). The most recent revision on art education curriculum is in the form of an authentic and comprehensive one. Anderson & Milbrandt (2005) explain that "authentic education focuses on teaching and learning

and addresses real-world issues and meanings beyond school and thus guides the curricular structure of art for life: comprehensive art education” (p. 7). This is why I believe that a comprehensive art education needs to merge with visual culture to better meet the demands of students at present.

### *Need for the Study*

Students learn best when they can pull ideas and experiences from their own lives and add these into their course work at school, and pulling from visual culture “would continue to confirm the importance of teaching to the full breadth of visual images available to us” (Blandy & Bolin, 2003, p. 246). Students can relate to fine art images, but expanding the images studied to appreciate “the broadest possible range of objects, artifacts, spaces, expressions, and experiences” will ultimately contribute more to the learning process (Blandy & Bolin, 2003, p. 246).

Adding visual culture will also increase interest. For example, struggling students may have little motivation to learn about Degas’s *The Dance Class*, how to multiply double digits, or how to write an essay about making a peanut butter and jelly sandwich, but they love video games. Couldn’t it be possible that an art teacher might better reach these students by letting them create an art project that has something to do with their favorite appropriate video game so that they may begin to enjoy school? Delacruz (2009) favors this idea as she reminds us, “Caring teachers listen and learn about students’ needs, interests, and talents, gaining deeper insights about how to build lessons and plan for individual student progress” (p. 16). Allowing students to bring aspects of their personal visual culture into the lessons will strengthen the comprehensive art education curriculum by adding this missing element. Mirzoeff (1999) explains, “The gap between the wealth of visual experience in postmodern culture and the ability

to analyze that observation marks both the opportunity and the need for visual culture...” (p. 3). He suggests that children are overwhelmed by visual imagery throughout their lives, and not just in school. Whether intentional or not, this imagery is playing a large role in shaping the lives of young students.

The gap between the reality of artists’ sensibilities and the theoretical apparatus of much (especially academic) art criticism suggests that the understanding of the relation between fine art and visual cultures needs a major conceptual overhaul more in keeping with what’s actually going on. (Drucker, 1999, p. 37)

Schools need to deal with visual culture imagery that students see in their daily lives to make education more relevant for all students. I accomplished this task by following the comprehensive art education theory and by creating lesson plans which focus on visual culture for the elementary classroom.

### *Purpose of the Study*

I fused visual culture and comprehensive art education together in a curriculum to allow students to learn about the visual arts in a holistic approach. Bolin & Blandy (2003) agree that “art education would be more readily served by embracing far-reaching holistic forms and practices that can be critically examined through the interdisciplinary, multidisciplinary, and transdisciplinary methods” (p. 246). The combination of a comprehensive art curriculum and visual culture will pull from many disciplines and will allow students to be more successful because these strategies are “tools to help teachers reach reluctant students and learn about youth culture outside of the classroom” (Williams, 2008, p. 18). When students bring their own “youth culture” into the art lessons they will be more engaged and ultimately gain higher level thinking and learning. Freedman (2003) supports this claim by reminding us that “important learning

outcomes cannot always be predicted and, in art education, the best outcomes are often those that are beyond ‘the box’ of the objectives in their creativity, imaginativeness, and originality” (p. 112-113). A comprehensive art curriculum and visual culture will work together to cover basic objectives while also providing the opportunity for students to seek out higher level learning outcomes.

After studying visual culture in art education I created a series of lesson plans (which is equal to a unit topic of study) for first, third, and fifth grades, for a total of ten lessons. The lesson plans are designed to be examples for art teachers so they may see how to implement visual culture into their daily classes and apply these topics in their studies. These lessons follow the current Fulton County Curriculum standards for the 2010-2011 school year. It is easy to cover state and national standards within a curriculum that combines a comprehensive art education with visual culture, and students from kindergarten through high school will greatly benefit from such a curriculum. The following lessons each include visual culture as a part of a comprehensive art education program. In summary, I hope these examples inspire teachers to create their own lesson plans that are authentic so that students will pull their own lives and observations into each lesson.

### *Methodology*

I did not field test any of the lessons, so there is no student data represented. Instead, I created an annotated bibliography of website resources (p. 99) that can help teachers teach the advertising and visual culture units that I created. More information on the websites is provided in the Suggestions for Implementing the Curriculum section of the paper (p. 83). The websites may also be used as student resources or inspirations for creating additional lesson plans about

visual culture and advertising. I also included reflections on my research and on the lesson plans that I wrote.

I created three units of study, one for first grade, one for third grade, and one for fifth grade. Each unit focused on advertising and social perspectives, but featured different art production tasks and media. Since visual culture encompasses so much, I needed to narrow my topic down to a select theme in order to focus on the important ideas. The chosen theme was advertising because it is influential to young students, and because the teacher can guide this topic in many different directions.

One big idea I wanted first grade students to understand is that advertising selects specific social groups to advertise to and I wanted them to be able to discuss how this is accomplished. When viewing an advertisement students should be able to find clues that tell them who the advertisement is meant for; for example, a toy commercial is meant to attract the attention of kids. Makeup commercials are designed for women, and most video game commercials and ads are created for men. The students would have to think about their target audience in order to complete the art project, and would focus on elementary students as their target group.

For third grade, I wanted the students to understand that there are many different ways to advertise and that art is a form of communication which reaches many people. I wanted them to use the Feldman Method to evaluate art so that they would think about how the viewer will interpret their own piece. They would need to choose an appropriate message to advertise to the world. This would entail choosing a topic that is appropriate for the public since they would have no control of who could see the art, as well as one that could be easily communicated through drawing. The final lesson on installation is a one day lesson which would help students get involved with the art show concept and would get them thinking about displaying work.

As for fifth grade, I wanted students to understand that advertisements contain hidden messages that influence our decision to purchase the specified object or item. For example, when a soda commercial shows a pop star drinking the beverage instead of a non-famous person, this will influence some people to buy the soda because of the famous person and not the actual soda itself. Another example is a weight loss commercial that shows before pictures of overweight people alone, and then shows the same people after losing weight with other people having fun. The hidden message here is that if you lose weight you will make more friends. Students would need to watch some commercials and view some magazine ads in order to discuss the hidden messages and design their own ad which “sells” something using a hidden message.

Each unit would span four to five weeks of instruction, with each class being forty-five minutes once a week. I wrote the lesson plans between October 2010 and January 2011. I used the Fulton County Standards because I currently teach in Fulton County, at S. L. Lewis Elementary School. The standards were new this year because they had recently been updated. This is the first school year to use the new standards which changed from four topic categories of Production, History, Criticism, and Aesthetics to five topic categories. The five categories are Meaning & Creative Thinking, Contextual Understanding, Production, Assessment & Reflection, and Connections. The new standards are similar to the previous ones, but they have been expanded to include more ideas and to be more comprehensive. The committee who developed these standards began by starting with the National Standards and the Georgia Performance Standards, but then added additional and more detailed standards. Fulton County art teachers need only to follow their own list of standards because the National and State Standards are embedded in the curriculum.

When I began writing, I came up with the art production task related to advertising that I wanted each grade level to accomplish. I sketched a word web and jotted down my ideas to see how each idea connected with a comprehensive art education curriculum and the five areas of the Fulton County Standards. After this brainstorming task, I filled out an art curriculum chart for each grade level to outline the lessons. This included me combing through the Fulton County Curriculum Standards focusing on the pacing charts to correctly pull the standards which best complimented and went along with my lesson plan ideas. After doing so, I then concluded that the best unit that my advertising/visual culture lessons fit into was “Art is a Language.” The Fulton County school year is divided into four main “units” of Art is a Language, Art is a Creative Form of Communication, Art is a Personal Experience, and Art is a Universal Experience. Each “unit” is designed to cover nine weeks, so each one is a quarter of the school year which goes along with the four different grading periods. These units would be taught at the beginning of the school year, from August through October. We are required to teach specific standards during the specific unit of the grading period. I selected visual culture images, artworks, artists, or other images that went along with each art production task and that would stimulate discussion. Each unit entails students comparing and contrasting fine art images to visual culture within the theme of advertising.

### *Research Questions*

Questions I explored which guided my research during this curriculum project are:

1. In what ways might I teach visual culture in a comprehensive art education curriculum?
2. In what ways can visual culture be taught sequentially through a study of advertising using the Fulton County Standards?



3. In what ways might I ask students to compare traditional art images to visual culture?
4. What can I learn about my teaching by designing this curriculum?

### *Limitations*

One large limitation for completing this project was not having any student data represented because I was not able to field test the lessons. The first unit of planned instruction (Art is a Language) ended in mid-October, and was almost over by the time the lessons were written, since I began writing them in the beginning of October. The lessons did not fit correctly into the school year for testing. I feel that if I was able to test at least one of the lessons, then the reflections would be stronger and more helpful to other teachers. Another limitation to my study was the absence of additional lesson plans for kindergarten, second, and fourth. I wanted to create them in order to show more sequential learning, but I ended up running out of time to create more lessons. Fulton County's district requirements that standards must be taught at a specific time of year ultimately limited my freedom and made field testing lessons extremely difficult.

### *Operational Definition of Terms*

#### Discipline-Based Art Education (DBAE)

DBAE began as a theory for art education curriculum designed by the Getty Center for Education in the Arts in the 1980s. The four areas of study in a DBAE curriculum include art production, art history, criticism, and aesthetics.

#### Visual Culture

Visual culture is a movement which centers on the belief that all visual imagery shapes the way we live our lives. The breadth of visual images include the fine arts, tribal arts, folk arts,

advertising, television, film, videos, performance, architecture, clothing, video and toy design, theme parks, and other forms of visual production and communication.

### Authentic Instruction

Authentic instruction connects to real life, promotes active construction of knowledge, and develops intellectual and emotional skills. The opposite of authentic instruction would be passive learning such as rote memorization of facts and figures.

### Comprehensive Art Education

This theory for art education curriculum centers on the belief that the study of art will help prepare students for success in school and beyond because it emphasizes the construction of meaning through depth of learning and real-world connections. The purpose of a comprehensive art education curriculum is to foster a life-long appreciation for art and learning by understanding that art has intrinsic as well as extrinsic value.

### Advertising

The act or practice of calling public attention to one's product, service, or need through paid announcements in newspapers, magazines, television or radio commercials, brochures, on billboards, etc.

### Social Perspectives

A concept within visual culture which deals with the educative power of positions and opinions expressed by individuals in social groups through visual forms.

### Meaning & Creative Thinking

This content area of the Fulton County Standards develops creativity, critical-thinking, perceptual awareness, and problem solving skills through dialogue and essential questions.

### Contextual Understanding

This area of the Fulton County Standards encourages students to recognize the impact of art on history and different cultures and how history and culture have influenced art.

### Production

This content area of the Fulton County Standards teaches students to communicate meaning and develop skills through the media drawing, painting, sculpture, ceramics, fiber arts, printmaking, and digital media techniques.

### Assessment & Reflection

This content area of the Fulton County Standards deals with students learning to describe, assess, interpret, and critique, and reflect upon artworks.

### Connections

This content area of the Fulton County Standards requires students to make connections to other disciplines and to the world. They learn to understand, appreciate, and generate their own ideas about art, culture, and the human condition. They also learn how to justify judgments about art and determine the intent of an artwork as representational, structural, or expressive.

### Art is a Language

Art is a Language is the first unit of study in the Fulton County Curriculum which comprises the first nine weeks of the school year. This unit focuses on art as a form of communication as its own visual language.

## REVIEW OF LITERATURE

There are hundreds of books, magazines, and literature on the internet about visual culture as it pertains to art education. Educators continuously struggle with the decision of how to adjust the curriculum in order to keep up with changing times. Despite the lack of consensus for a perfect curriculum among educators, it is clear that art education may need to expand to include more aspects of visual culture because of the influence that imagery has on today's adolescence. Pauly (2003) states that visual images "influence how children, adolescents, and teachers learn, perform, or transform their identities, values, and behaviors" (p. 264). The term visual culture can be defined as "all that is humanly formed and sensed through vision or visualization and shapes the way we live our lives" which encompasses "the fine arts, tribal arts, advertising, popular film and video, folk art, television and other performance, housing and apparel design, computer game and toy design, and other forms of visual production and communication" (Freedman, 2003, p. 1). Since visual culture includes almost everything, shouldn't teachers pay attention to this broad topic of discussion? The following review is taken from many different sources in order to address the need for the inclusion of a study of visual culture in the curriculum.

### *Visual Culture Includes all Experiences Inside and Outside of the Classroom*

All experiences shape our lives, and visual culture is included among these everyday experiences. Amburgy, Keifer-Boyd, and Knight (2009) state it simply as, "Visual culture is significant because it presents ideas and stories that shape people's lives" (p. 46). Sometimes these influential life experiences happen in school, but they can also happen outside of school. In fact, many educators would argue that most critical life altering experiences occur outside of school where the teacher has little or no control of the situation. Freedman (2003) tells us that

these experiences happen “inside and outside of schools, at all educational levels, through the objects, ideas, beliefs, and practices that make up the totality of humanly conceived visual experience” (p. 2). Since all experiences help to shape a young student’s life and not just the subjects studied in school, students need to be able to discuss these visual experiences in order to understand them. Freedman (2003) also states, “The process of learning to make and adequately respond to the complexities of the visual arts is unlikely to occur without guidance,” which is a cautious reminder of why students need to discuss these visual images in the classroom (p. xi). Just as outside experiences can hinder learning experiences inside the classroom, I believe that discussion inside of the classroom can enhance experiences outside of the classroom.

### *Visual Culture Includes Multiple Cultures*

Drucker (1999) reminds us that “the contest has always been set up by art historians already convinced of the intrinsic superiority of European models” (p. 39). If schools limit visual studies to the Western art history cannon, then that curriculum leaves out an important part of our visual lives. Selecting reproductions from famous artists of different backgrounds is not sufficient for teaching deep cultural understanding because visual culture is more than studying paintings and drawings, for it is also every visual image seen in everyday life along with the cultural elements that exist within that image. Teachers need to integrate multiple cultures into the curriculum so that students will see how these cultures fit into art history, production, criticism, and aesthetics. Amburgy, Keifer-Boyd, & Knight (2003) ask the important question, “as we recognize different systems of cultural values, beliefs, practices, and institutions, will we continue with the cultural mindset that regards our own culture as superior to others and consequently a model for all cultures” (p. 46). Hence the task is for educators to use visual culture images to aid teaching for deep understanding in the visual arts. Children understand

misguided attempts at integrating diversity, so the images studied in art class should reflect many different cultures. Mirzoeff (1999) agrees because the everyday life is a “transcultural experience of the visual...[that]is, then, the territory of visual culture” (p. 26).

We must continue to work on developing the necessary skills in order to carefully read the cultural symbols of the world (Blandy & Bolin, 2003). Duncum (2001) reminds us that “observing the new visibility of culture is not the same as understanding it,” so schools need to take action on helping students interpret these cultural meanings (p.103). Students should be allowed to discuss meaning according to different views, beliefs, and cultures since there is never one precise correct answer that triumphs over all other answers. As described by Freedman (2000), “Without a context, a painting is just paint on canvas. With context, a painting is a work of art” (p. 318). Including visual culture images with fine art reproductions will prevent cultural exclusions and allow students to study transcultural images which will bring greater understanding of information among different cultures.

#### *Visual Culture Transforms Individuals*

Siegesmund (1998) believes that art education “is a tool for historical and moral instruction capable of transforming individuals” because of schools and the nature of reconstructivist pedagogy (p. 201). Buck-Morss (2005) agrees by saying, “Visual Studies can provide the opportunity to engage in a transformation of thought on a general level” (p. 47). Art education and visual culture can work together to help transform individual thought because all imagery greatly affects the formation of schemas. Freedman (2000) says, “Students have concerns, they ask questions, interpret imagery, and make judgments” (p. 323-324). These judgments should not be ill-conceived, but arrived at with thorough debate and deliberation.

For example, as a young girl subconsciously determines how women should look in order to be attractive to society she probably turns to cartoon women and dolls, such as current popular Disney, Bratz, and Barbie characters. The little girl takes in the large eyes, long legs, large chest, and grows up to realize that she does not look like these dolls which are exaggerated to the point of illusion. Are these observations harmless? Maybe they are. Could these observations be emotionally dangerous? Quite possibly yes. Freedman (2000) sees “clothing, perfume, and cosmetic advertisements suggesting that buying a product will make us more individual, while fitting us better into the stereotype” (p. 316). When young girls place too much pressure on themselves to fit into a stereotype, their thoughts can sometimes become distorted from reality and damaging results may occur. Culturally citizens know that young females suffer from low self-esteem, depression, and eating disorders related to body image more so than males. According to the U.S. Department of health and human services, “The U.S. has a social and cultural ideal of extreme thinness. Women partially define themselves by how physically attractive they are,” with the first contributing factor listed being “culture” (Para. 4). Pauly (2003) sees these ideas visually observed and unconsciously taken in as cultural narratives. She goes on to explain, “These narratives refer to how history is told, what is considered culturally valuable, how social identities are imagined, who is considered beautiful, and what is more possible to think or imagine in the future” (p. 264). All these narratives seep into our schemas and affect the way we see, think, and feel about the world. It can be years past secondary education before a damaged female’s psyche realizes that she took these harmful images too seriously. Studying visual culture images and concepts of beauty at the elementary level may help young women realize that there are many definitions of beauty and that women do not have to accept stereotyped symbols because everyone is different.

### *Visual Culture Transforms Society*

Not only does art education and visual culture transform individuals, but they also influence society in considerable ways. “Using visual forms as an agency to advance various social, cultural, political, and educational ends has a long history” (Sullivan, 2003, p. 196). These visual forms deal with social perspectives in the form of critique and expression, as well as cultural response from different groups of people (Freedman, 2003). For example, access to the arts was limited in the past to people in the upper class. Women were discouraged from becoming artists for quite some time and were even banned from showing their art. Adu-Agyem & Ross (2008) remind us how some artists from the past have “helped shed light on the contemporary bias against the acceptance of women’s art in important venues” (p. 34). Studying art history along with visual culture images in the art room can help students understand how authentic healthy images of and by women can powerfully transform society.

Another way that visual culture can transform society is because it is “a tactic with which to study the genealogy, definition and functions of postmodern everyday life from the point of view of the consumer, rather than the producer” (Mirzoeff, 1999, p. 3). He is suggesting that society as a whole is empowered because they can determine the meaning of images from their own perspectives instead of being told what to believe. The control is placed back into the hands of the viewer. Drucker (1999) reminds us that “insidious is the assumption that the terms of identity in class, ethnic, racial, or gendered terms can be read from images that themselves often articulated the stereotypes according to which social lines were drawn and then policed” (p. 44). Dominant social entities routinely use imagery to influence public opinion because many citizens accept images as “truth” and fail to critique politically motivated images. Thanks to visual culture, “old divisions between high and low have become irrelevant in relation to issues such as



identity, representation, and ideology” (Amburgy, Keifer-Boyd, & Knight, 2003, p. 45) These are just some of the ways that visual culture continues to transform society and the way people interpret visual imagery.

*Visual Culture Fits into Our Technologically Focused Society*

In an increasingly global and technological world, it is even more important that visual culture be included in the curriculum. Blandy and Bolin (2003) support the observation of changing times as stating:

The expanding pervasiveness and influence of the Internet and the continuing refinement of electronic communication affirms the significance of networks and the systemic interdisciplinary, multidisciplinary, and transdisciplinary thinking that is required for fully participating in, appreciating, and understanding, life in this new century. (p. 258)

Blandy and Bolin (2003) would argue that visual culture is not all that needs to be implemented into the art curriculum, but at least they agree that a satisfactory art education needs to address our technologically progressive society. In fact, Mirzoeff (1999) observes that “the most striking features of the new visual culture is the growing tendency to visualize things that are not in themselves visual,” for example, inside the body or out in space beyond our human sight (p. 5). Even though sight is not the only way to learn, the world’s focus on the visual is becoming more prevalent due to advances in technology.

Delacruz (2009) believes that “teacher’s conceptualizations about the relationships between art education, technology, young people, and world conditions are now of utmost importance” (p. 13). With this new technology and global society comes a new set of skills. When our young students graduate and move into the real world they will see that no matter what job or major they acquire, they will be faced with difficult tasks that require multitasking

and problem solving that may come from different areas of school. In this complicated time “even highly specialized professionals realize that solving some of the most serious and important problems of the world demands interdisciplinary and cross-disciplinary knowledge” (Freedman, 2003, p. 17). Since this is the case, education should follow this pattern within the curriculum to help students transfer cross-disciplinary solutions and ideas to real life situations. The more knowledge one has can increase problem solving skills which are an asset to any employer. A focus on visual culture in a comprehensive art curriculum will help teach students that all areas of life are connected, and encourage them to expand their thoughts and ideas across many different disciplines.

#### *Visual Culture Helps Students Own their own Education*

Most importantly, visual culture will allow students to take control of their own education. In fact, developing a “visual culture art education involves students more actively and democratically in the making, adjusting, and implementing of its curriculum” (Li, 2007, para. 11). Duncum (2002) supports this idea because “critical understanding and empowerment are best developed through an emphasis on image-making where students have some freedom to explore meaning for themselves” (p. 6). Again, if students can bring their own experiences into the classroom, then they will be more motivated to learn and to make valuable connections. Students will learn to make connections in art class to the world around them which includes school subjects, theme parks, TV commercials, movies, music, toys & games, church, magazines, and more. Efland (2004) claims, “The visual culture orientation shows promise of reconnecting the arts within the cultural mainstream after a century of relative isolation” (p. 239). When art is no longer isolated from other subjects the importance of the discipline will be self-evident.

Using visual culture images in the art classroom helps to hook the interests of the students. Williams (2008) taught a comic book lesson to her students and now claims that “teaching visual culture provides a bridge between the traditional art classroom and the world of images in which children are gladly submerged” (p. 14). Allowing students to study and discuss comic books (or some other subject among visual culture) in comparison to fine art reproductions will capture interest and keep students engaged and motivated to learn since they are already fascinated with comic books.

### *Visual Culture Paves the Way of the Future*

Art educators seem unified in a belief that art education can make a difference in an increasingly complex, interconnected world, and that art classrooms are places where young people may make meaningful connections to the culture, stories, and experiences of others. (Delacruz, 2009, p. 15)

Even though all school subjects should eventually follow this lead, art education can pave the way for this new approach to education in this complicated and revolutionary visual society. Duncum (2001) believes that this growing need for visual culture will not decrease in the future because as “developed societies increase their reliance on visual imagery, so will the need for understanding it,” and that art educators “are in a good position to contribute to the emerging field of visual culture by reconfiguring our own” (p. 109). This reconfiguration of art education is necessary to keep up with changing times, as well as help give structure and better define the purpose of art education. I feel Dr. Siegusmund (1998) defines art best when he says:

It is, however, a realm of feeling, sensory concepts, and exquisitely varied forms of human representation that give us insight into what it means to be in, relate to, and comprehend. Or, even more succinctly, to have knowledge of the world. (p. 212)

Studying visual culture naturally fits into this definition of art because it helps students gain deeper understanding of our world.

In the next section I will present three units of instruction for grades first, third, and fifth. Each unit of study will follow the comprehensive art education curriculum and focus on advertising. These lessons are designed to inspire young students to make connections between their own interests, visual culture, and the art projects. Students will understand that art education is more than an elite series of artworks chosen by privileged leaders and more about individual choices and cultural communications. They will compare and contrast images from the art world with images from their personal experiences in the world. Each final art product from these lessons will be unique, but each will meet the required standards showing in-depth learning. I hope these lessons will be valuable to elementary art teachers, but I encourage teachers to use professional judgment to alter or add to the lessons presented here to maximize the potential of their own classes and to best meet the needs of their individual students. I also encourage teachers to create their own art lessons which include visual culture.

## RESOURCE CURRICULUM GUIDE

*Advertising with Andy Warhol – Grade 1*

Duration: One 45 minute class

By: Amanda Muirheid

Unit 1: Art is a Language

**Fulton County Board of Education Standards Covered:**Meaning and Creative Thinking

VA1MC.1 Engages in the creative process to generate and visualize ideas.

- a. Uses a sketchbook for visual/verbal planning and self-reflection.
- c. Generates multiple visual images.

VA1MC.3 Selects and uses subject matter, symbols, and ideas to communicate meaning.

Contextual Understanding

VA1CU.2 Views and discusses selected artworks, cultures, and artists (to include a minimum of six artists/cultures per year).

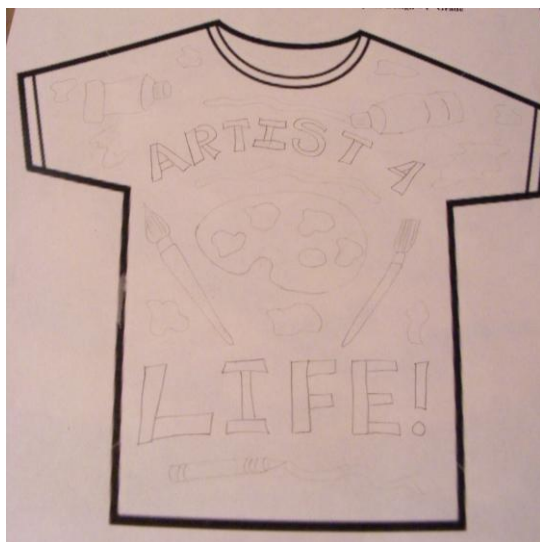
- c. Identifies artist and culture.

**Lesson Theme:** Students will become familiar with the Pop artwork of Andy Warhol and see how his work communicates meaning and is a form of advertising.

**Objectives:** The students will...

1. view and discuss Andy Warhol reproductions as art and as advertising.
2. give examples of how an artwork communicates meaning.
3. sketch symbols and designs which represent their favorite school subject.





**Sample:**

**Resources:**

Getting to Know the World's Greatest Artists Andy Warhol, Mike Venezia, Children's Press.

Andy Warhol PowerPoint Presentation (slightly altered) taken from:

<http://www.fultonschools.org/dept/curriculum/art/PowerPoints.htm>

Fulton County Curriculum Guide

**Vocabulary:**

1. Andy Warhol
2. Pop Art
3. Advertising
4. Symbols

**Introduction/Motivation:**

The students will naturally be excited to see the bright pop images of Andy Warhol in the PowerPoint Presentation and will also be eager to answer questions and discuss the images.

**Instructor's Procedures:**

*(Day 1) – 45 minutes*

1. The teacher will begin the introduction by showing the students the PowerPoint Presentation.
2. The teacher will ask the students the following questions:
  - ❖ What kinds of images do you see in pop art? (Famous people, food, cartoon characters, etc.)
  - ❖ Why do you think Andy Warhol liked popular images? (His background in advertising, to help make others interested in art, etc.)

- ❖ What do you think he is trying to tell us with his art? (What messages can we get from the art?)
  - ❖ What other things could be pop art?
  - ❖ What is advertising? (Making us want to buy a product or watch a TV show, etc.)
  - ❖ How is his art like advertising? (Is the art like a TV commercial or magazine ad?)
  - ❖ If Andy Warhol were alive today and still creating art, what do you think you'd see in his work? (Current pop celebrities and objects, etc.)
  - ❖ Do you like his work? Why or why not?
  - ❖ If you were trying to advertise a school subject, what would you draw? (For example, Art you could draw a paintbrush, a clay tool, etc.)
3. The teacher will check for understanding on what is Pop Art and how Andy Warhol's art is like advertising.
  4. Next, the teacher will ask the question, "If you were trying to advertise your favorite school subject, what symbols or pictures would you draw?"
  5. The Teacher will also define the word symbol to make sure students know what a symbol is.
  6. After discussing examples, the teacher will explain the drawing task, which is for them to choose their favorite school subject and draw symbols or pictures that will advertise the subject. The teacher will draw some examples on the board to help the students come up with ideas. They should draw 3 or more drawings.

### **Materials and Materials Management:**

- ❖ Images of Andy Warhol's Art – 13 images:
  1. Self-Portrait, 1986 (Slide 1)
  2. Self-Portrait with Skull, c. 1977 (Slide 2)
  3. Self-Portrait, 1966 (Slide 4)
  4. Mickey Mouse, c. 1981 (Slide 5)
  5. Elizabeth Taylor, 1963 (Slide 8)
  6. Flowers, 1964 (Slide 9)
  7. 100 Cans of Soup, 1962 (Slide 10)
  8. Banana, c. 1967 (Slide 12)
  9. Turquoise Marilyn, 1962 (Slide 13)
  10. Muhammad Ali, c. 1970s (Slide 14)
  11. Liza Minelli, 1979 (Slide 15)
  12. Campbell's Soup Can, 1964 (Slide 16)
  13. Marilyn Monroe, c. 1962 (Slide 17)
- ❖ Sketchbooks
- ❖ Pencils
- ❖ Erasers
- ❖ The teacher will use a projector to show the PowerPoint Presentation
- ❖ The teacher will use the weekly helpers to distribute and collect sketchbooks

## PowerPoint Presentation:

Slide 1



Figure 1

Slide 2

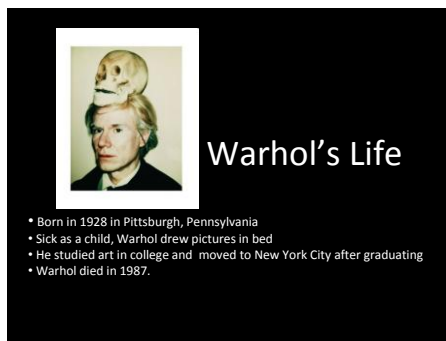
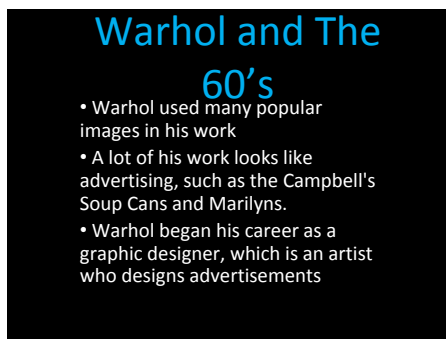


Figure 2

Slide 3





Slide 4

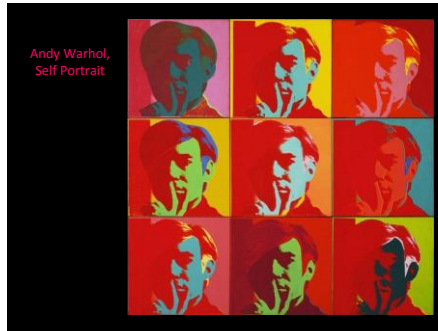


Figure 3

Slide 5

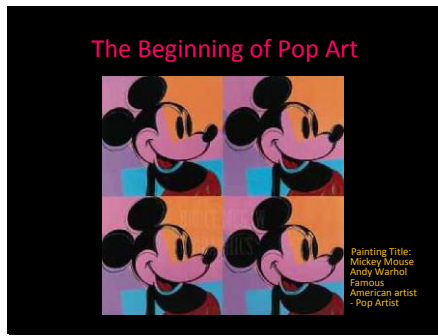
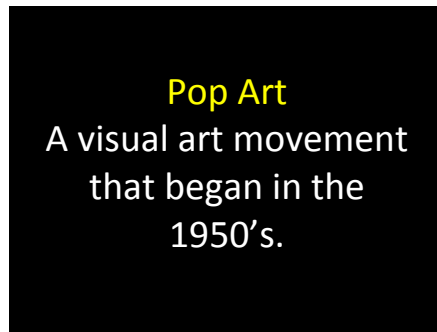


Figure 4

Slide 6



Slide 7



Slide 8

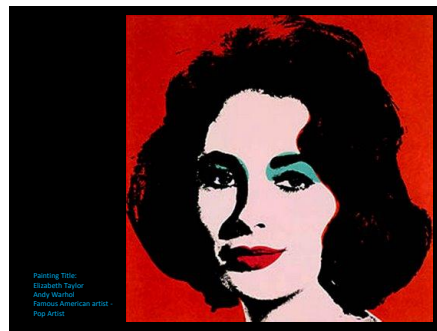


Figure 5

Slide 9



Figure 6

Slide 10



Figure 7

Slide 11

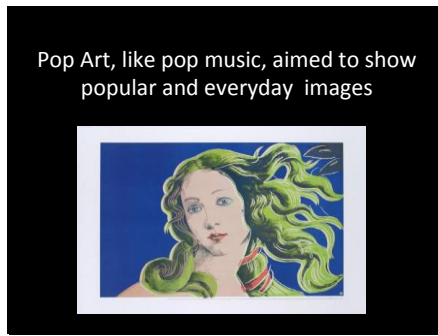


Figure 8

Slide 12



Figure 9

Slide 13



Figure 10

Slide 14



Figure 11

Slide 15

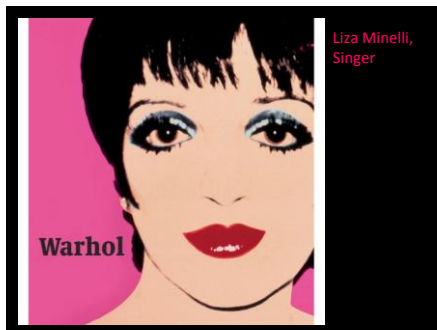


Figure 12

Slide 16



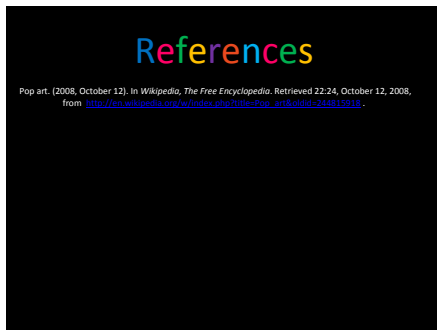
Figure 13

Slide 17



Figure 14

Slide 18



## **Student Procedures:**

*(Day 1) – 45 minutes*

1. The students will view the PowerPoint Presentation about Andy Warhol and Pop Art.
2. The students will volunteer to answer the following questions:
  - ❖ What kinds of images do you see in pop art? (Famous people, food, cartoon characters, etc.)
  - ❖ Why do you think Andy Warhol liked popular images? (His background in advertising, to help make others interested in art, etc.)
  - ❖ What do you think he is trying to tell us with his art? (What messages can we get from the art?)
  - ❖ What other things could be pop art?
  - ❖ What is advertising? (Making us want to buy a product or watch a TV show, etc.)
  - ❖ How is his art like advertising? (Is the art like a TV commercial or magazine ad?)
  - ❖ If Andy Warhol were alive today and still creating art, what do you think you'd see in his work? (Current pop celebrities and objects, etc.)
  - ❖ Do you like his work? Why or why not?
  - ❖ If you were trying to advertise a school subject, what would you draw? (For example, Art you could draw a paintbrush, a clay tool, etc.)
3. The students will verbally explain what is Pop Art and how Andy Warhol's art is like advertising.
4. The students will then answer the questions, "If you were trying to advertise your favorite school subject, what symbols or pictures would you draw?" by giving examples to the teacher.
5. The students will learn what a symbol is and give examples of what symbols represent.
6. After discussing examples, the students will choose a favorite school subject and draw symbols or pictures that advertise the subject. They will use the remaining class time to brainstorm and draw at least 3 different images.

## **Closure/Review:**

The teacher will verbally review the lesson's content, including the vocabulary words. The review is completed at the end of class after clean up and is used as a ticket out the door where the students answer the questions to line up. Each table must answer one question correctly, and if they cannot then the other students in the class may help them out.

## **Assessment:**

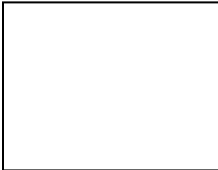
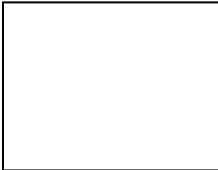
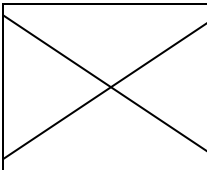
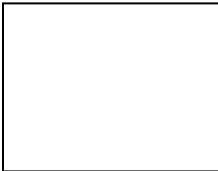
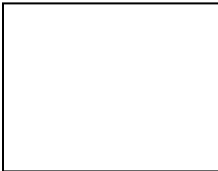
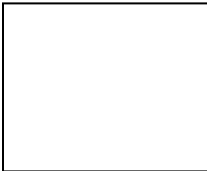
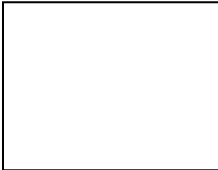
The students will receive formative assessment during the discussion. The review at the end of class provides summative assessment. The practice sketches the students complete in their sketchbooks may be evaluated with a rubric.

**Assessment Questions:**

1. Did the student view artworks by Andy Warhol and discuss them?
2. Did the student give any ideas for what the artwork might mean based on the visual image?
3. Did the student sketch 3-5 symbols to represent their favorite school subject?

**Assessment Instrument:****Sketchbook Practice Drawing Rubric:**

Name \_\_\_\_\_

	Yes (2 points)	No (0 points)	Partly (1 point)
1. Did the student choose a favorite school subject?			
2. Did the student draw symbols or pictures to advertise the school subject?			
3. How many symbols or pictures did the student draw?	3 or more drawings		1-2 drawings

S = 5-6 points

N = 3-4 points

U = 0-2 points

I got \_\_\_\_\_ points, so my grade is a(n) \_\_\_\_\_

Teacher Comments:

*Advertise Your Favorite School Subject – Grade 1*

Duration: Two 45 minute classes

By: Amanda Muirheid

Unit 1: Art is a Language

**Fulton County Board of Education Standards Covered:**

Production

VA1PR.1 Creates artwork based on personal experience and selected themes.

- a. Creates artworks to express individual ideas, thoughts, and feelings from memory, imagination, visualization, environment and observation of real objects. Uses a sketchbook for visual/verbal planning and self-reflection.
- b. Identifies and creates artwork emphasizing one or more elements and principles of art (e.g., color, line, shape, form, texture).

VA1PR.2 Understands and applies media, techniques, and processes of two-dimensional works of art (drawing, painting, printmaking, mixed-media) using tools and materials in a safe and appropriate manner to develop skills.

- a. Creates art works that attempt to fill the space in an art composition.

Connections

VA1C.2 Develops life skills through the study and production of art.

- b. Takes care in craftsmanship.

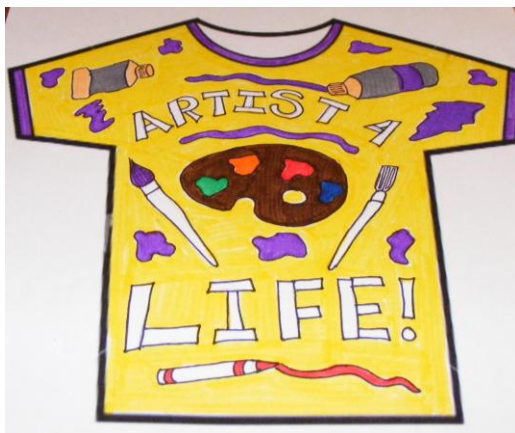
**Lesson Theme:** Students will become familiar with the visual culture topic of advertising, specifically in that advertising caters to specific groups. Students will also design a t-shirt that advertises a school subject for elementary students.

**Objectives:** The students will...

1. view advertisements aimed at children and discuss how we know they are made for children, i.e. what specific clues tell us this is true.
2. design a t-shirt advertising their favorite school subject for the social group of elementary students.



**Sample:**



**Resources:**

Advertisements such as magazine clippings or TV commercials  
 Andy Warhol PowerPoint Presentation (slightly altered) taken from:  
<http://www.fultonschools.org/dept/curriculum/art/PowerPoints.htm>  
 Fulton County Curriculum Guide

**Vocabulary:**

1. Advertising
2. Visual Culture

**Introduction/Motivation:**

The advertisements will grab the students' attention. They will love explaining what clues in the advertisements tell us that it is made for children, and they will love designing a t-shirt meant for other students their own age.

**Instructor's Procedures:**

*(Day 1) – 45 minutes*

1. The teacher will begin the lesson by briefly discussing advertising and visual culture.
2. The teacher will ask the students the following questions:
  - ❖ What is advertising? (The act or practice of calling public attention to one's product, service, need, etc., in order for people to purchase it)
  - ❖ What are some forms of advertising? (Newspapers, magazines, radio, television, billboards, internet, etc)
  - ❖ Are advertisements for everyone, or are some meant specifically for certain groups of people?
  - ❖ How can we figure out who the advertisement is meant for? (What clues give that information away?)

- ❖ If you were advertising something for a child your age, what would you do to get their attention?
  - ❖ Do you think advertising is art? Why or why not?
3. The teacher will then briefly discuss visual culture, and mention how some people think art is visual culture while other people do not.
  4. Next, the teacher will show the students some advertisements and the students will have to guess who the ads are meant for and explain why they think so.
  5. After this activity, the teacher will introduce the art making task of designing a t-shirt for elementary students. The teacher will explain how they can use the sketches they began the week before and build upon those to design the shirt, and how they may want to include a little writing on the shirt. They must also try to fill up the t-shirt space so there are no blank parts.
  6. The teacher will show examples and answer any questions the students have about their art task.

*(Day 2) – 45 minutes*

1. The teacher will review advertising and visual culture with the students, emphasizing the fact that ads are designed for particular groups of people.
2. After the review, the teacher will demonstrate how to color neatly with markers using complementary colors to make the t-shirt designs really stand out. The teacher will explain that the students may add other colors, but complementary colors must be used as part of the design and for the most important parts.
3. The teacher will help students and monitor the art making task.
4. The teacher will conduct clean up at the end of class.

### **Materials and Materials Management:**

- ❖ Images of advertisements for children (\*Optional: recorded commercials):
  1. Self-Portrait, 1986 (Slide 1)
  2. Self-Portrait with Skull, c. 1977 (Slide 2)
  3. Self-Portrait, 1966 (Slide 4)
  4. Mickey Mouse, c. 1981 (Slide 5)
  5. Elizabeth Taylor, 1963 (Slide 8)
  6. Flowers, 1964 (Slide 9)
  7. 100 Cans of Soup, 1962 (Slide 10)
  8. Banana, c. 1967 (Slide 12)
  9. Turquoise Marilyn, 1962 (Slide 13)
  10. Muhammad Ali, c. 1970s (Slide 14)
  11. Liza Minelli, 1979 (Slide 15)
  12. Campbell's Soup Can, 1964 (Slide 16)
  13. Marilyn Monroe, c. 1962 (Slide 17)
- ❖ T-Shirt Templates (the outline of a t-shirt on a 9"x11" paper)
- ❖ Pencils
- ❖ Erasers

- ❖ The teacher will use a projector to show the advertisements (or a VCR/TV to show the TV commercials)
- ❖ The teacher will use the weekly helpers to distribute and collect materials

### **Student Procedures:**

*(Day 1) – 45 minutes*

1. The students will listen to a brief discussion about advertising and visual culture.
2. The students will answer the following questions:
  - ❖ What is advertising? (The act or practice of calling public attention to one's product, service, need, etc., in order for people to purchase it)
  - ❖ What are some forms of advertising? (Newspapers, magazines, radio, television, billboards, internet, etc)
  - ❖ Are advertisements for everyone, or are some meant specifically for certain groups of people?
  - ❖ How can we figure out who the advertisement is meant for? (What clues give that information away?)
  - ❖ If you were advertising something for a child your age, what would you do to get their attention?
  - ❖ Do you think advertising is art? Why or why not?
3. Next, the students will look at some advertisements and guess who the ads are meant for and explain why they think so.
4. After this activity, the students will listen to the instructions for the art making task of designing a t-shirt for elementary students.
5. The students will view some examples, and then ask any questions they need to in order to understand the assignment.
6. The students will use the remaining class time to draw their design onto the t-shirt template, filling up the space with drawings or words.

*(Day 2) – 45 minutes*

1. The students will help the teacher with a brief review about advertising and visual culture. They will explain how advertisements are designed for particular groups of people.
2. After the review, the students will view a demonstration on how to color neatly with markers. The teacher will mention to the students that using complementary colors (such as red and green) will help make the t-shirt designs stand out. The students will answer questions to show their understanding.
3. The students will use the remaining class time to finish coloring their t-shirt design.
4. The students will participate in cleaning up with the teacher monitoring.

**Closure/Review:**

The teacher will verbally review the lesson's content, including the vocabulary words. The review is completed at the end of class after clean up and is used as a ticket out the door where the students answer the questions to line up. Each table must answer one question correctly, and if they cannot then the other students in the class may help them out.

**Assessment:**



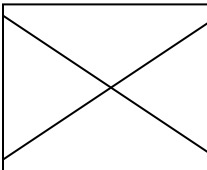





The students will receive formative assessment during their art making time. The review at the end of class provides summative assessment. The t-shirt design will receive a grade based upon a rubric.

**Assessment Questions:**

1. Did the student recognize and explain which clues in the advertisements tell us that they are made for children?
2. How did you advertise your favorite school subject for students your age?
3. Do you think other students your age will want to buy your t-shirt? Why or why not?

**Assessment Instrument:****Favorite School Subject T-Shirt Design Rubric:**

Name \_\_\_\_\_

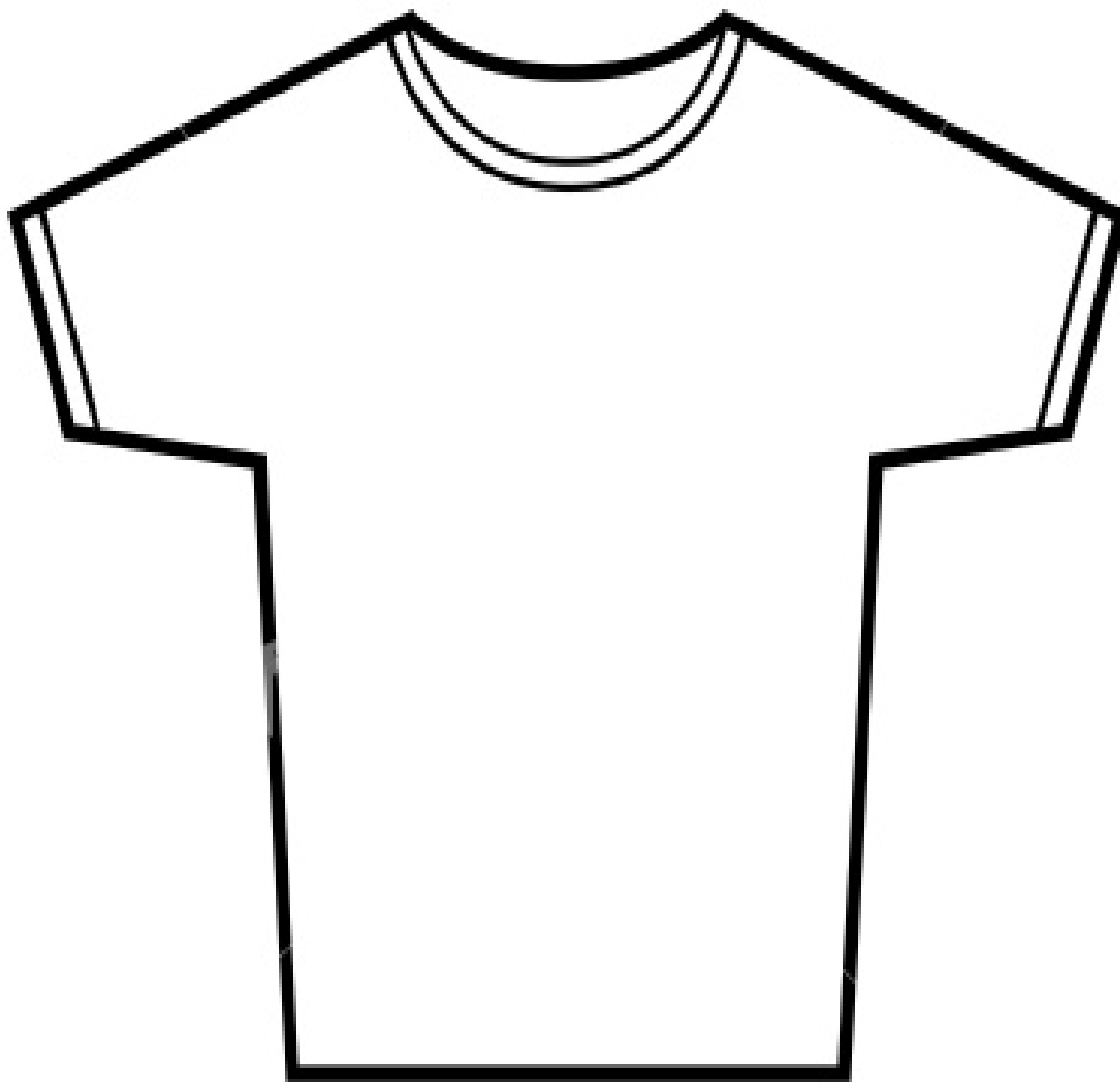
	Yes (2 points)	No (0 points)	Partly (1 point)
1. Did the student choose a favorite school subject?			
2. Did the student draw symbols or pictures to advertise the school subject?			
3. Did the student color neatly with markers?			Some sloppy and some neat
4. Did the student use his or her time wisely and finish the design?	100% finished	50-99% finished	less than 50% finished

S = 7-8 points  
 N = 5-6 points  
 U = 0-4 points

I got \_\_\_\_\_ points, so my grade is a(n) \_\_\_\_\_

Teacher Comments:

Name \_\_\_\_\_ T-Shirt Template Design – 1<sup>st</sup> Grade



## *Selling Your Art – Grade 1*

Duration: One 45 minute class

By: Amanda Muirheid

### **Fulton County Board of Education Standards Covered:**

#### Production

VA1AR.1 Discusses his or her artwork and the artwork of others.

- a. Shows an interest in art.

VA1AR.2 Uses a variety of approaches to understand and critique works of art.

- a. Describes and examines two artworks identifying similarities and differences.
- c. Compares and contrasts artwork based on subject, theme, and or elements.

**Lesson Theme:** Students will view, discuss, and evaluate the class work.

**Objectives:** The students will...

- 1. critique their own work.
- 2. evaluate and give feedback on the work of their peers.

**Sample:** N/A

#### **Resources:**

Fulton County Curriculum Guide

#### **Vocabulary:**

- 1. Critique
- 2. Evaluation

#### **Introduction/Motivation:**

The students will be eager to share which t-shirt designs they would purchase and explain why. They will also enjoy giving feedback on how well students achieved the objectives.

#### **Instructor's Procedures:**

*(Day 1) – 45 minutes*

- 1. The teacher will begin the lesson by briefly discussing critique techniques. For example, the teacher will be sure to mention that mean comments are not allowed, but constructive (positive) comments are ok. Also, that it is ok to say which shirts they would buy but that they must give reasons for their picks.

2. The teacher will ask the students the following questions:
  - ❖ Which t-shirt design captures the interest of students your age and how?
  - ❖ Which t-shirt had a great use of complementary colors?
  - ❖ Is there a t-shirt design here that could be better if the artist did something differently? What?
  - ❖ Is there a shirt design here that makes you want to buy it, even if it isn't about your favorite school subject? If so why?
  - ❖ Do any of these designs remind you of Andy Warhol's work? Why or why not?
  - ❖ Do any of these shirts look like they were made for girls or boys only? Why?
  - ❖ Do you think adults would like to buy any of these designs, why or why not? Is there an artwork here that has excellent craftsmanship? Point it out!
  - ❖ Which do you like the most and why?
  - ❖ If you could buy three shirt designs, which ones would you buy and why?
  - ❖ What is something you learned during this art unit?
  - ❖ What did you like the most about this art project? Why?
  - ❖ What did you like least about this art project? Why?
3. If class time remains, the teacher can have students work on extensions such as creating an add for anything of their choice, or drawing in their sketchbooks. The teacher could also optionally give a written assessment on the unit.

### **Materials and Materials Management:**

- ❖ Student artworks
- ❖ The teacher will use the weekly helpers to distribute and collect materials

### **Student Procedures:**

*(Day 1) – 45 minutes*

1. The students will listen to a brief discussion about critiquing and evaluation.
2. The students will answer the following questions:
  - ❖ Which t-shirt design captures the interest of students your age and how?
  - ❖ Which t-shirt had a great use of complementary colors?
  - ❖ Is there a t-shirt design here that could be better if the artist did something differently? What?
  - ❖ Is there a shirt design here that makes you want to buy it, even if it isn't about your favorite school subject? If so why?
  - ❖ Do any of these designs remind you of Andy Warhol's work? Why or why not?
  - ❖ Do any of these shirts look like they were made for girls or boys only? Why?
  - ❖ Do you think adults would like to buy any of these designs, why or why not? Is there an artwork here that has excellent craftsmanship? Point it out!
  - ❖ Which do you like the most and why?
  - ❖ If you could buy three shirt designs, which ones would you buy and why?
  - ❖ What is something you learned during this art unit?



- ❖ What did you like the most about this art project? Why?
  - ❖ What did you like least about this art project? Why?
3. If time remains, the students will either create an add for anything of their choice, draw in their sketchbooks, or complete a written exam on the information covered during the unit.

**Closure/Review:**

The teacher will verbally review the lesson's content, including the vocabulary words. The review is completed at the end of class after clean up and is used as a ticket out the door where the students answer the questions to line up. Each table must answer one question correctly, and if they cannot then the other students in the class may help them out.

**Assessments:**

The students will receive evaluation in the form of participation. Did the students listen and participate in the critique making appropriate comments and suggestions?

Andy Warhol & Advertising Unit Test:

Name \_\_\_\_\_

1. Circle the picture below that is an Andy Warhol artwork:



2. Circle the word below that is NOT an advertisement:

a. Billboard                      b. Book                      c. TV Commercial

3. What is talking and discussing artwork called?

a. A Test                      b. A Pop                      c. A critique

Grading Scale: 2-3 correct = S

1 correct = N

0 correct = U

I got \_\_\_\_\_ out of 3 correct, so my grade is a(n) \_\_\_\_\_

*Keith Haring & Advertising – Grade 3*

Duration: One 45 minute class

By: Amanda Muirheid

Unit 1: Art is a Language

**Fulton County Board of Education Standards**



Contextual Understanding

VA3CU.1 Investigates and discovers the personal relationship of artist to community, culture, and world through making and studying art.

b. Discovers personal relationship to community, culture, and world through making and studying art.

VA3CU.2 Views and discusses selected artworks, cultures, and artists to include a minimum of six per year.

**Lesson Theme:** Students will become familiar with the artist Keith Haring and his work. They will understand how he communicated his ideas to the world.

**Objectives:** The students will...

1. view and discuss Keith Haring reproductions as art and as advertising.
2. give an example on how interpreting artwork can vary from person to person.
3. write about a Keith Haring artwork using the Feldman Method.

**Sample:** N/A

**Resources:**

Haring, by Alexandra Kolossa

Keith Haring Journals by Penguin Books

I Wish I Didn't Have to Sleep! By Prestel

Keith Haring Journey of the Radiant Baby by Bunker Hill Publishing, Inc.

Fulton County Curriculum Guide

**Vocabulary:**

1. Keith Haring
2. Advertising
3. Symbols
4. Visual Culture

### Introduction/Motivation:






The students will naturally be excited to see the bright and interesting drawings of Keith Haring. The book I Wish I Didn't Have to Sleep will be a fun motivator which will tap into the student's creative side as each offer suggestions on interpretation.

### Instructor's Procedures:

*(Day 1) – 45 minutes*

1. The teacher will begin the introduction by reading the first two pages of the book I Wish I Didn't Have to Sleep.
2. Next, the teacher will show the students some of the artworks in the book asking the following questions:
  - ❖ What do you see in this artwork?
  - ❖ Describe Haring's use of colors?
  - ❖ Why do you think Haring drew figures like this?
  - ❖ What do you think he is trying to tell us with his art?
  - ❖ What do you think the meaning (interpretation) of this artwork is?
  - ❖ What is Haring advertising?
  - ❖ How is his art like advertising?
  - ❖ What are some other forms of advertising?
  - ❖ How does he use symbols in his work?
  - ❖ What would you do if you walked in the subway and saw his art?
  - ❖ If Keith Haring were alive today and still creating art, where do you think you would see his art? Why?
  - ❖ Do you like his work? Why or why not?
3. After discussing and offering interpretations for his work, the teacher will briefly explain the Feldman Method for writing about art, going over describe what you see, analyze the work, interpret the work, and judge the work. This will be done by having the class discuss each of the four areas using an artwork in the book.
4. The teacher will check for understanding, and then give each child a small Keith Haring picture and a Feldman Method writing worksheet.
5. The Teacher will help students complete this writing task and remind the students that they must write at least 3 complete sentences for each of the four areas.
6. The teacher will conduct clean up at the end of class.

### Materials and Materials Management:

- ❖ Images of Keith Haring's Art including but not limited to:
  -  Radiant Baby
  -  Subway Drawings
  -  Murals
  -  Sculptures
  -  Untitled Works
- ❖ Feldman Method Worksheet

- ❖ Pencils
- ❖ Erasers
- ❖ The teacher will gather the students on the carpet to read and discuss the book
- ❖ The teacher will use the weekly helpers to distribute and collect materials

### **Student Procedures:**

*(Day 1) – 45 minutes*

1. The students will listen to the first two pages of the book I Wish I Didn't Have to Sleep.
2. Next, the students will view and discuss some of the artworks in the book answering the following questions:
  - ❖ What do you see in this artwork?
  - ❖ Describe Haring's use of colors?
  - ❖ Why do you think Haring drew figures like this?
  - ❖ What do you think he is trying to tell us with his art?
  - ❖ What do you think the meaning (interpretation) of this artwork is?
  - ❖ What is Haring advertising?
  - ❖ How is his art like advertising?
  - ❖ What are some other forms of advertising?
  - ❖ How does he use symbols in his work?
  - ❖ What would you do if you walked in the subway and saw his art?
  - ❖ If Keith Haring were alive today and still creating art, where do you think you would see his art? Why?
  - ❖ Do you like his work? Why or why not?
3. After discussing and offering interpretations for his work, the students will listen to the description of the Feldman Method for writing about art in order to understand the four areas of describing what you see, analyzing the work, interpreting the work, and judging the work. The students will help the teacher complete this task by volunteering answers in a class example using an image from the book.
4. Next, each student will receive a small copy of a picture of a Keith Haring artwork and a Feldman Method writing worksheet.
5. The students will use the remaining class time to complete this writing task.
6. The students will participate in clean up time at the end of class.

### **Closure/Review:**

The teacher will verbally review the lesson's content, including the vocabulary words. The review is completed at the end of class after clean up and is used as a ticket out the door where the students answer the questions to line up. Each table must answer one question correctly, and if they cannot then the other students in the class may help them out.

**Assessment:**

The students will receive formative assessment during the discussion. The review at the end of class provides summative assessment. The Feldman Method worksheet will be evaluated based upon a rubric.

**Assessment Questions:**

1. Did the student view and discuss Keith Haring reproductions as art and as Advertising making at least one comparison and one contrasting statement?
2. Did the student discuss the idea that interpretations of artwork can vary from person to person by giving two different examples of interpretations for one artwork?
3. Did the student write about a Keith Haring artwork using the Feldman Method using complete sentences and using evidence in the artwork to guide and support their answers?

**Assessment Instrument:****Feldman Method Worksheet Rubric:**

Name \_\_\_\_\_

	Yes (2 points)	No (0 points)	Kind of (1 point)
1. Did the student describe the Keith Haring image using at least 3 complete sentences?	3 or more sentences	No complete sentences	1-2 sentences
2. Did the student analyze the Keith Haring image using at least 3 complete sentences?	3 or more sentences	No complete sentences	1-2 sentences
3. Did the student interpret the Keith Haring image based on what is seen in the artwork using at least 3 complete sentences?	3 or more sentences	No complete sentences	1-2 sentences
4. Did the student judge the Keith Haring image and explain a reason why using at least 3 complete sentences?	3 or more sentences	No complete sentences	1-2 sentences

8 points = 100 A  
 7 points = 88 B  
 6 points = 75 C  
 5 points = 63 F  
 4 points = 50 F

I got \_\_\_\_\_ points, so my grade is a(n) \_\_\_\_\_

Teacher Comments:

Feldman Method Worksheet

Name \_\_\_\_\_

Keith Haring Image # \_\_\_\_\_

**Directions: Use the Feldman Method to write about your artwork below.**

1. Describing: What do you see? (List all things, colors, shapes, lines, patterns, forms, values, and textures that you see in your picture using at least 3 complete sentences.)

---

---

---

---

---

---

---

2. Analyzing: How is the picture put together? (How are all those things you listed arranged? Is there a background, middle ground, and foreground? Is there overlapping? What's at the top and bottom? Is there anything most important in your picture?) Write at least 3 sentences.

---

---

---

---

---

---

---



3. Interpreting: What does this artwork mean and why do you think it means that? (Use things you see in the artwork to come up with an idea about what the artist is trying to communicate using at least 3 complete sentences. What does this work of art mean? What is it trying to tell us?)

---

---

---

---

---

---

4. Judging: Do you like the work of art? (Make sure you explain why you like it or why you do not like it using at least 3 complete sentences.)

---

---

---

---

---

---



## *Subway Communication – Grade 3*

Duration: Two 45 minute classes

By: Amanda Muirheid

Unit 1: Art is a Language

### **Fulton County Board of Education Standards Covered:**

#### Meaning and Creative Thinking

VA3MC.1 Engages in the creative process to generate and visualize ideas.

- a. Uses a visual/verbal sketchbook for planning and self-reflection.

VA3MC.2 Formulates personal responses to visual imagery

- a. Responds to big ideas, universal themes, and symbolic images to produce images with richer and more personal meaning.



#### Production

VA3PR.1 Creates artwork based on personal experiences and selected themes.

- a. Creates artworks to express individual ideas, thoughts, and feelings from memory, imagination, and observation.

VA3PR.2 Understands and applies media, techniques, and processes of two-dimensional art processes (drawing, painting, printmaking, mixed-media) using tools and materials in a safe and appropriate manner to develop skills.

- a. Creates drawings and paintings with a variety of media.

#### Connections

VA3CU.1 Applies information from other disciplines to enhance the understanding and production of artworks.

- d. Creates works of art inspired by universal themes (e.g., self, family, community, world).

VA3CU.2 Develops life skills through the study and production of art.

- a. Manages goals and time.
- f. Takes care in craftsmanship.

**Lesson Theme:** Students will choose a big idea to communicate to the world in a Keith Haring style.

**Objectives:** The students will...

1. select a big idea.
2. draw symbols in a Keith Haring style to communicate their big ideas.
3. create subway drawings with chalk to share their big ideas with others.

**Sample:****Resources:**

Haring, by Alexandra Kolossa

Keith Haring Journals by Penguin Books

I Wish I Didn't Have to Sleep! By Prestel

Keith Haring Journey of the Radiant Baby by Bunker Hill Publishing, Inc.  
Fulton County Curriculum Guide

**Vocabulary:**

1. Keith Haring
2. Style
3. Advertising
4. Big Ideas
5. Craftsmanship

**Introduction/Motivation:**

The teacher will get the students excited about drawing like Keith Haring by selecting some volunteers from the class to pose in order to draw them. The students will quickly catch on and begin sketching drawings based on big ideas.

**Instructor's Procedures:**

*(Day 1) – 45 minutes*

1. The teacher will briefly review Keith Haring, advertising, and communicating ideas.
2. Next, the teacher will choose a few students to come to the front of the class to pose, and the teacher will draw them in the Keith Haring style.

3. After this demonstration, the teacher will ask the students, “What are big ideas?” The teacher will write down the answers on the board to generate a list of ideas.
4. The teacher will then introduce the student’s drawing task by explaining that they must select one big idea and draw a picture in a Keith Haring style which communicates this big idea. The teacher can draw some examples on the board and discuss with the students.
5. The teacher will also mention the use of symbols, and then check for understanding.
6. The teacher will help students with their sketches about their big ideas.
7. The teacher will conduct clean up at the end of class.

*(Day 2) – 45 minutes*

1. The teacher will review the art making task and offer suggestions/tips.
2. The teacher will answer any questions the students have about their drawings.
3. Next, the teacher will demonstrate how to select the best drawing based on the big idea to draw on black paper with white chalk, just like Keith Haring did!
4. The teacher will assist students with completing their subway drawings.
5. The teacher will conduct clean up at the end of class.

### **Materials and Materials Management:**

- ❖ Sketchbooks
- ❖ Pencils
- ❖ Erasers
- ❖ Images of Keith Haring to reference
- ❖ Drawings on the board for examples
- ❖ Black paper 12” x 24”
- ❖ White Chalk
- ❖ The teacher will use the weekly helpers to distribute and collect materials

### **Student Procedures:**

1. The students will listen and participate in a brief review about Keith Haring, advertising, and communicating ideas.
2. Next, the students will volunteer to pose and be drawn by the teacher in a Keith Haring style.
3. After this demonstration, the students will help the teacher compile a list of big ideas on the board.
4. The students will then pay attention to an introduction of the art making task, of selecting one big idea to communicate through a Keith Haring style drawing.
5. The students will watch a demonstration and offer ideas about how to use symbols to help communicate their ideas.
6. The students will then use the remaining class time to sketch about 1-3 drawings based upon a big idea.
7. The students will participate in clean up at the end of class.

*(Day 2) – 45 minutes*

1. The students will listen to a review about the art making task.
2. They will ask any questions for clarification about their drawings if needed.
3. Next, the students will view a demonstration about choosing the best drawing based on the big idea to draw on black paper with white chalk.
4. The students will complete their subway drawing.
5. The students will participate in clean up at the end of class.

**Closure/Review:**

The teacher will verbally review the lesson's content, including the vocabulary words. The review is completed at the end of class after clean up and is used as a ticket out the door where the students answer the questions to line up. Each table must answer one question correctly, and if they cannot then the other students in the class may help them out.

**Assessment:**

The students will receive formative assessment during their art making time. The review at the end of class provides summative assessment. The subway drawing will receive a grade based upon a rubric.

**Assessment Questions:**

1. What are some big ideas?
2. Did the student brainstorm big ideas and draw 3 or more pictures to communicate the idea in the style of Keith Haring?
3. Did the student create a subway drawing which communicates a big idea to the world successfully using at least 3 symbols?
4. Do you think others will understand your big idea, and why or why not?

**Assessment Instrument:****Subway Drawing Rubric:**

Name \_\_\_\_\_

	Yes (2 points)	No (0 points)	Partly (1 point)
1. Did the student brainstorm many different big ideas?	More than 3	None	1-2 ideas
2. Did the student draw the picture in a Keith Haring style well?	Yes very well	Not at all	I tried, but it could be better
3. Did the student successfully communicate their big idea using at least 3 symbols?		No symbols	1-2 symbols
4. Did the student finish the work using good time management?	100% finished	Less than 50% finished	Between 50-99% finished
5. Did the student have good craftsmanship?	All the work is neat	All is sloppy	Some is neat and some is sloppy

10 points = 100 A

9 points = 90 A

8 points = 80 B

7 points = 70 C

6 points = 60 F

5 points = 50 F

I got \_\_\_\_\_ points/10 so my grade is a(n)\_\_\_\_\_

Teacher Comments:

*Interpretation & Art – Grade 3*

Duration: One 45 minute class

By: Amanda Muirheid

**Fulton County Board of Education Standards Covered:**

Assessment and Reflection

VA3AR.1 Discusses his or her artwork and the artwork of others.

VA3AR.2 Uses a variety of approaches to understand and critique works of art.  
 d. Discusses how the elements and principles of design contribute to the composition in an artwork.

**Lesson Theme:** Students will evaluate their own work and the work of others.

**Objectives:** The students will...

1. critique their own work.
2. evaluate and give feedback on the work of their peers.

**Sample:** N/A

**Resources:**

Haring, by Alexandra Kolossa

Keith Haring Journals by Penguin Books

I Wish I Didn't Have to Sleep! By Prestel

Keith Haring Journey of the Radiant Baby by Bunker Hill Publishing, Inc.

Fulton County Curriculum Guide

**Vocabulary:**

1. Critique
2. Evaluation

**Introduction/Motivation:**

The students will be eager to share their ideas on which subway drawings clearly communicate the big idea. They will also enjoy giving feedback on which artworks they like the best.

## **Instructor's Procedures:**

*(Day 1) – 45 minutes*

1. The teacher will begin the lesson by briefly discussing critique techniques. For example, the teacher will be sure to mention that mean comments are not allowed, but constructive (positive) comments are ok.
2. The teacher will ask the students the following questions:
  - ❖ Which artwork has a great use of line and how?
  - ❖ Which artwork has a great use of shapes and how?
  - ❖ Choose one artwork to talk about how the artist used space in it.
  - ❖ Point out any usage of texture in an artwork. How does this enhance the design or help communicate meaning?
  - ❖ Point out a great use of pattern in an artwork.
  - ❖ How did a student use rhythm in the drawing?
  - ❖ Which artwork is well balanced and how?
  - ❖ How did the artists emphasize their big idea?
  - ❖ How does a subway drawing have harmony?
  - ❖ How does a subway drawing have unity?
  - ❖ Which artist has great variety in his or her drawing?
  - ❖ Which artwork looks like a Keith Haring work and why?
  - ❖ Guess the interpretation/big idea of this artwork? Why do you think so? The artist can then explain the actual big idea/intent afterwards.
  - ❖ Is there an artwork with an unclear interpretation and why?
  - ❖ What could the artist have done to more clearly communicate the meaning?
  - ❖ Is there an artwork here that has excellent craftsmanship? Point it out!
  - ❖ Which do you like the most and why?
  - ❖ What would people say if they saw this in the subway? Why would they take time to stop and look?
  - ❖ What is something you learned during this art unit?
  - ❖ What did you like the most about this art project? Why?
  - ❖ What did you like least about this art project? Why?
3. If class time remains, the teacher can administer a written test on the information covered during the unit.

## **Materials and Materials Management:**

- ❖ Student artworks hung up to view
- ❖ The teacher will use the weekly helpers to distribute and collect materials
- ❖ Written test
- ❖ Pencils
- ❖ Erasers



**Student Procedures:***(Day 1) – 45 minutes*

1. The students will listen to a brief discussion about critiquing and evaluation.
2. The students will answer the following questions:
  - ❖ Which artwork has a great use of line and how?
  - ❖ Which artwork has a great use of shapes and how?
  - ❖ Choose one artwork to talk about how the artist used space in it.
  - ❖ Point out any usage of texture in an artwork. How does this enhance the design or help communicate meaning?
  - ❖ Point out a great use of pattern in an artwork.
  - ❖ How did a student use rhythm in the drawing?
  - ❖ Which artwork is well balanced and how?
  - ❖ How did the artists emphasize their big idea?
  - ❖ How does a subway drawing have harmony?
  - ❖ How does a subway drawing have unity?
  - ❖ Which artist has great variety in his or her drawing?
  - ❖ Which artwork looks like a Keith Haring work and why?
  - ❖ Guess the interpretation/big idea of this artwork? Why do you think so? The artist can then explain the actual big idea/intent afterwards.
  - ❖ Is there an artwork with an unclear interpretation and why?
  - ❖ What could the artist have done to more clearly communicate the meaning?
  - ❖ Is there an artwork here that has excellent craftsmanship? Point it out!
  - ❖ Which do you like the most and why?
  - ❖ What would people say if they saw this in the subway? Why would they take time to stop and look?
  - ❖ What is something you learned during this art unit?
  - ❖ What did you like the most about this art project? Why?
  - ❖ What did you like least about this art project? Why?
3. If time remains, the students will take a written exam on the information covered during the unit.

**Closure/Review:**

The teacher will verbally assess students during the critique for formative assessment. The written exam will provide summative assessment.

**Assessments:**

The students will receive evaluation in the form of participation, and a grade on the written exam.

Keith Haring & Advertising Unit Test:

1. Circle the picture below that is a Keith Haring artwork:



2. Where did Keith Haring draw his pictures to communicate to the world?
- a. in the mall                      b. in the subway                      c. on billboards
3. What did Haring use to help communicate meaning in his drawings?
- a. symbols                      b. form                      c. texture
4. What is NOT a big idea?
- a. Family                      b. Community                      c. Puppy Dogs
5. What is evaluating artwork by discussion called?
- a. a Critique                      b. a Talk                      c. a Test

Grading Scale: 5 correct = 100 A  
 4 correct = 80 B  
 3 correct = 60 F  
 2 correct = 40 F  
 1 correct = 20 F  
 0 correct = 0 F

I got \_\_\_\_\_ out of 5 correct, so my grade is a(n) \_\_\_\_\_

### *Subway Installation – Grade 3*

Duration: One 45 minute class

By: Amanda Muirheid

### **Fulton County Board of Education Standards Covered:**

#### Production

VA3PR.4 Participates in appropriate exhibition(s) of artworks.

b. Participates in exhibit.

**Lesson Theme:** Students will transform the exhibit space into a subway station.

**Objectives:** The students will...

1. create subway decor.
2. help hang up work and decor.
3. write about the experience.

**Sample:** N/A

#### **Resources:**

Haring, by Alexandra Kolossa

Keith Haring Journals by Penguin Books

I Wish I Didn't Have to Sleep! By Prestel

Keith Haring Journey of the Radiant Baby by Bunker Hill Publishing, Inc.

Fulton County Curriculum Guide

#### **Vocabulary:**

1. Exhibit
2. Installation

#### **Introduction/Motivation:**

The students will be eager to share their ideas about turning the exhibit space in the hallway into a subway station. They will also enjoy seeing the work up on the walls and hearing feedback from their peers.

### **Instructor's Procedures:**

*(Day 1) – 45 minutes*

1. The teacher will discuss exhibit space and what an installation is, and ask the question, "How can we turn our hallway into a subway station?"
2. The teacher will show pictures of the subway walls so that students can see what they look like.
3. The teacher will distribute butcher paper to the tables and instruct some of the students to either create an ad for the wall (like a movie or product poster), some will tape the artwork to the paper, and some will create a subway station sign.
4. The teacher will then take the class quietly into the exhibit space and work with the students to hang up the ads, station sign, and the artwork.
5. The teacher will view the installation with the class and briefly discuss the results.
6. The teacher will guide the students back to class and get ready for dismissal.

### **Materials and Materials Management:**

- ❖ Student artworks to hang
- ❖ Tape
- ❖ Butcher paper to make ads, signs, and hang up art onto
- ❖ Stickki Clips
- ❖ (Optional: Hot Glue if needed)
- ❖ Pictures of subway station walls
- ❖ The teacher will use the weekly helpers to distribute and collect materials
- ❖ The teacher can use a PowerPoint Presentation to view subway walls or print out pictures from the internet to view at the tables

### **Student Procedures:**

*(Day 1) – 45 minutes*

1. The students will discuss exhibit space, what an installation is, and answer the question, "How can we turn our hallway into a subway station?"
2. The students will look at pictures of the subway walls to see what they look like.
3. The students will participate in making a sign as a subway ad, a sign saying the subway station name, or taping the student artwork to butcher paper.
4. The students will then go quietly into the exhibit space and help assist in hanging up the ads, station sign, and the artwork in the hallway.
5. The students will view the installation and briefly discuss the results.
6. The students will then go back to class and get ready for dismissal.

**Closure/Review:**

The teacher may have students write about the experience in their sketchbooks for assessment.

**Assessments:**

The students will participate in the installation experience and may also write about it in their sketchbooks.

**Assessment Questions:**

1. Did the student contribute to the installation by helping their group create subway décor?
2. Did the student write at least 5 complete sentences about the experience?

*Implied Messages in Advertising – Grade 5*

Duration: One 45 minute class

By: Amanda Muirheid

Unit 1: Art is a Language

**Fulton County Board of Education Standards Covered:**

Meaning and Creative Thinking

VA5MC.1 Engages in the creative process to generate and visualize ideas.

- a. Uses a sketchbook for visual/verbal planning and self reflection.
- b. Formulates visual ideas by using a variety of resources (e.g., books, magazines, Internet).
- e. Develops fluency, flexibility, and elaboration of ideas in the development of a work of art.

VA5MC.3 Selects and uses subject matter, symbols, and/or ideas to communicate meaning.

- a. Generates different viewpoints for making and interpreting a visual image.

Contextual Understanding

VA5CU.1 Investigates and discovers the personal relationship of artist to the community, the culture, and world through making and studying art.

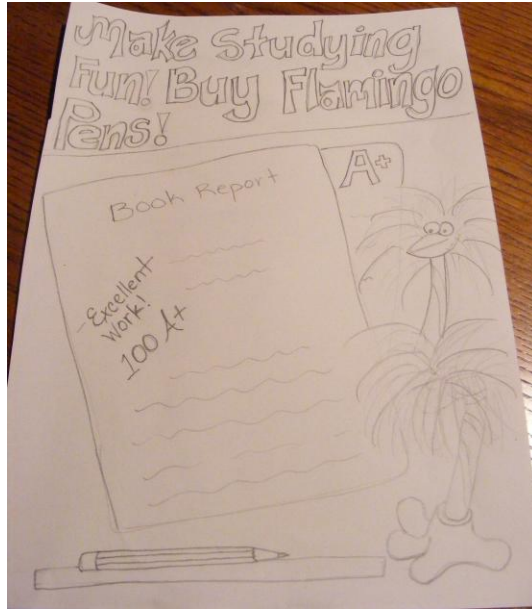
- a. Interprets visual clues in artwork and makes accurate statements about he functions/purposes of particular artworks and the culture or artist that produced them.

VA5CU.2 Views and discusses selected artworks, cultures, and artists (to include a minimum of six artists/cultures per year).

**Lesson Theme:** Students will understand how art and visual culture are powerful means of communication.

**Objectives:** The students will...

1. compare and contrast art reproductions and ads, pointing out 2 similarities and 2 differences.
2. explain how advertising contains implied messages.
3. brainstorm at least 3 ideas for creating an ad that contains an obvious message about selling a product or service, as well as an implied message using at least 2 visual clues to communicate the message.
4. write an explanation of their implied message in their sketchbooks.

**Sample:****Resources:**

The Annotated Mona Lisa A Crash Course in Art History From Prehistoric to Post-Modern, by Carol Strickland, Ph.D.

<http://en.wikipedia.org/wiki/Advertising>

<http://pbskids.org/dontbuyit/advertisingtricks/>

Fulton County Curriculum Guide

**Vocabulary:**

1. Visual Culture
2. Advertising
3. Implied Messages

**Introduction/Motivation:**

The students will enjoy looking at ads and explaining the “hidden messages.” They will also be excited to design their own ad containing an implied message.



**Instructor’s Procedures:**

*(Day 1) – 45 minutes*

1. The teacher will begin the discussion on visual culture, advertising, and implied messages via PowerPoint Presentation.
2. The teacher will ask the following questions during the discussion:
  - ❖ What is advertising?
  - ❖ What are some forms of advertising?
  - ❖ How do art and advertising come together?
  - ❖ What could these images be advertising?

- ❖ Who are they advertising to?
  - ❖ What is the obvious message of the ad?
  - ❖ Are there any implied messages?
  - ❖ What is the evidence to suggest the implied messages?
  - ❖ How are advertisements and art alike?
  - ❖ How are they different?
  - ❖ What are some ways that images can contain implied messages?
3. After discussing and offering explanations of implied messages in the ads and art images, the teacher will introduce the art making task: Choosing a product or service to advertise which contains an implied message.
  4. The teacher will answer any questions the students have about their assignment or the topics discussed during the presentation.
  5. The teacher will help the students brainstorm ideas for creating their ads.
  6. The teacher will conduct clean up at the end of class.

### **Materials and Materials Management:**

- ❖ Images of Advertisements
  - Diet Coke
  - Coca-Cola
  - Gillette Products
- ❖ Art Images:
  -  Duchamp, "The Fountain," 1917
  -  Bourke-White, "At the Time of the Louisville Flood," 1937
- ❖ Sketchbooks
- ❖ Pencils
- ❖ Erasers
- ❖ The teacher will use a PowerPoint Presentation to discuss images
- ❖ The teacher will use the weekly helpers to distribute and collect materials
- ❖ The teacher may want to have students look on the computer to find images to draw from if students choose real products/services to advertise



**PowerPoint Presentation:**

## Hidden Messages in Advertising and Art

Fifth Grade

Slide 1

### What is Advertising?

- Advertising is a form of communication intended to persuade an audience to purchase products, ideals, or services.
- It includes the name of a product or service and how that product or service could benefit the consumer, to persuade a target market to purchase or to consume that particular brand.
- These messages are usually paid for by sponsors and viewed via various media. Advertising can also serve to communicate an idea to a large number of people in an attempt to convince them to take a certain action.

Slide 2

### What are some forms of advertising?

- Magazine Ads
- Commercials on TV
- The Radio
- Billboards
- Newspaper Ads
- Cars – decals or painted on
- Internet
- Signs
- T-shirts
- Brochures
- Art

Slide 3

## How do art and advertising come together?

- Advertising is a part of visual culture
- Visual culture is a part of art education which believes in studying anything we see in our everyday lives
- Art contains messages, and advertising contains obvious as well as implied messages

Slide 4

## Let's view some examples

- What could these images be advertising?
- Who are they advertising to?
- What is the obvious message of the ad?
- Are there any implied messages?
- What is the evidence to suggest the implied messages?

Slide 5

## Diet Coke

- What is the obvious message of this artwork?
- What is the implied message?
- How do we know?



Slide 6

Figure 15

## Diet Coke

- The obvious: This is advertising the drink Diet Coke.
- The implied message: Drink this and you will be skinny
- What clue(s) tell us this? "All Curves. No Calories." They are making a visual connection with the curve of the bottle and the curve of a person's body.
- Who is this advertising to? Women

Slide 7



Duchamp, "Fountain," 1917.

What is the obvious message of this artwork?  
What is the implied message?  
How do we know?

- Let's try another example

Slide 8

Figure 16

## Readymades

- The obvious: This is a picture of a urinal turned on it's side sitting in front of a painting. He changed the concept of what is art and how it is presented.
- What does this mean?
- The implied message: The meaning of an artwork is more important than a finished work, and that something is art if it is intentionally presented as art (For example, he placed the urinal in a museum, so therefore it must be art)
- What clues tell us this: R. Mutt. "Whether Mr. Mutt with his own hand made the fountain or not has no importance. He chose it... (he) created a new thought for that object." Also, placing it in a museum in front of a painting supports the idea that the artist's presentation/intention justifies this piece as art.

Slide 9





What is the obvious message of this artwork?  
 What is the implied message?  
 How do we know?

- Let's try another example

Slide 10

Figure 17

### Santa Coca-Cola Ad

- The obvious: Drink Coca-Cola
- The implied message: If children are good they will want to drink Coca-Cola, and then they might get to see Santa
- What clues tell us this: Santa Claus is smiling, holding the cola while looking at the little girl and the little girl is happily reaching up to him
- Who is this ad aimed at? Children

Slide 11

### Bourke-White, "At the Time of the Louisville Flood," 1937.



- What is the obvious message of this artwork?
- What is the implied message?
- How do we know?

Slide 12

Figure 18

## Bourke-White Photograph

- The obvious: Promoting America: "There's no way like the American way"
- The implied message: Reveals the gap between the American dream and what was really going on in 1937 in America
- What clues tell us this: In front of the sign is a breadline of unemployed Americans during the depression, and the happy family is white while the breadline consists of African-Americans who are not smiling.

Slide 13

## Gillette Ad

- What is the obvious message of this artwork?
- What is the implied message?
- How do we know?



- Let's try one last example

Slide 14

Figure 19

## Gillette Ad

- The obvious: Buy Gillette Products
- The implied message: If you use Gillette products, you will attract women
- What clues tell us this: The woman next to the man
- Who is this advertising to? Men

Slide 15

## Compare and Contrast

- How are advertisements and art alike?
- How are they different?
- What are some ways these images can contain implied messages?

Slide 16

## Your Assignment

- You will choose a product or service real or imaginary
- You will design a magazine ad (1 page) which advertises this product or service but also contains an implied message
- You must decide who the product is advertised for
- You will sketch out your design and create a painting using at least 3 different values

Slide 17

### Student Procedures:

*(Day 1) – 45 minutes*

1. The students will participate in a discussion on visual culture, advertising, and implied messages by viewing and discussing a PowerPoint Presentation.
2. The students will answer the following questions during the discussion:
  - ❖ What is advertising?
  - ❖ What are some forms of advertising?
  - ❖ How do art and advertising come together?
  - ❖ What could these images be advertising?
  - ❖ Who are they advertising to?
  - ❖ What is the obvious message of the ad?
  - ❖ Are there any implied messages?
  - ❖ What is the evidence to suggest the implied messages?

- ❖ How are advertisements and art alike?
  - ❖ How are they different?
  - ❖ What are some ways that images can contain implied messages?
3. After discussing and offering explanations of implied messages in the ads and art images, the students will listen to the teacher introduce the art making task: choosing a product or service to advertise which contains an implied message.
  4. The students will ask any questions they have about their assignment or the topics discussed during the presentation.
  5. The students will use the remaining class time to brainstorm 3 or more ideas and sketch out drawings to create their ads.
  6. The students will participate in clean up at the end of class.

### **Closure/Review:**

The teacher will verbally review the lesson's content, including the vocabulary words. The review is completed at the end of class after clean up and is used as a ticket out the door where the students answer the questions to line up. Each table must answer one question correctly, and if they cannot then the other students in the class may help them out.

### **Assessment:**

The students will receive formative assessment during the discussion. The review at the end of class provides summative assessment. The teacher can grade the student's sketches based on a rubric.

### **Assessment Questions:**

1. Did the student compare and contrast art reproductions and ads, pointing out at least 2 similarities and 2 differences?
2. Did the student explain how advertising can contain implied messages?
3. Did the student brainstorm at least 3 ideas for creating an ad that contains an obvious message about selling a product or service, as well as an implied message using at least 2 visual clues to communicate the message?
4. Did the student write an explanation of their implied message using at least 1 complete sentence in their sketchbook?



**Assessment Instrument:****Advertisement Sketch Rubric:**

Name \_\_\_\_\_

	Yes (3 points) 3 or more ideas	No (1 points) 1 or none	Kind of (2 point) 2 ideas
1. Did the student brainstorm at least 3 ideas for an advertisement?			
2. Did the student draw at least 2 visual clues to communicate an implied message in the advertisement?	Yes, 2 or more	No, none	1 clue
3. Did the ad successfully advertise a product or service? (the obvious message)	Yes	No	Kind of
4. Did the student write an explanation of the implied message in his or her sketchbook using 1 or more complete sentence?	Yes, 1 ore more	No, nothing	Kind of (not complete sentence)

12 points = 100 A  
 11 points = 92 A  
 10 points = 83 B  
 9 points = 75 C  
 8 points = 67 F  
 7 points = 58 F  
 6 points = 50 F  
 5 points = 42 F  
 4 points = 33 F

I got \_\_\_\_\_ points, so my grade is a(n) \_\_\_\_\_

Teacher Comments:



*Create a Magazine Ad with an Implied Message – Grade 5*

Duration: three 45 minute classes

By: Amanda Muirheid

Unit 1: Art is a Language

**Fulton County Board of Education Standards Covered:**

Production

VA5PR.1 Creates artwork based on personal experiences and selected themes.

- b. Makes design decisions as the result of conscious, thoughtful planning and choices.

VA5PR.2 Understands and applies media, techniques, and processes of two-dimensional art processes (drawing, painting, printmaking, mixed-media) using tools and materials in a safe and appropriate manner to develop skills.

- a. Produces drawings and painting with a variety of media.
- f. Identifies and creates value by mixing tints and shades. Uses value to create depth and model form.

Assessment & Reflection

VA5AR.2 Uses a variety of approaches to understand and critique works of art.

- b. Explains features of a work, including media, subject matter, and formal choices, that influence meaning.

Connections

VA5C.2 Develops life skills through the study and production of art.

- a. Manages goals and time.
- d. Takes care in craftsmanship.

VA3CU.2 Develops life skills through the study and production of art.

- a. Manages goals and time.
- f. Takes care in craftsmanship.

**Lesson Theme:** Students will create a magazine ad painting which advertises a product or service but also contains an implied message.

**Objectives:** The students will...

1. select products or services to advertise and write down the selections in their sketchbooks.
2. draw a one page ad which advertises the service or product but also contains an implied message communicated with at least 2 visual clues.

3. state the implied message of their ads verbally.
4. neatly paint the ad using at least 3 different values to create depth and model form.
5. finish their work using good time management.

**Sample:**



**Resources:**

The Annotated Mona Lisa A Crash Course in Art History From Prehistoric to Post-Modern, by Carol Strickland, Ph.D.

<http://en.wikipedia.org/wiki/Advertising>

<http://pbskids.org/dontbuyit/advertisingtricks/>

Fulton County Curriculum Guide

**Vocabulary:**

1. Ad
2. Value
3. Tint
4. Shade
5. Craftsmanship

**Introduction/Motivation:**

The teacher will get the students excited about creating an ad with an implied message by showing and discussing examples. The students will sketch out their painting and be able to verbally explain what the implied message of their drawing contains and what evidence or visual clues suggests so.

## **Instructor's Procedures:**

*(Day 1) – 45 minutes*

1. The teacher will briefly review Advertising, visual culture, and implied messages with the class.
2. Next, the teacher will show teacher and student examples to the class and discuss these with the class. The teacher will ask the students these questions:
  - ❖ What is this advertising?
  - ❖ What is the implied message?
  - ❖ How do you know that is the implied message?
  - ❖ Who is this advertisement aimed at? How do we know?
  - ❖ Does this ad look finished or should the artist add anything?
  - ❖ What are some more ideas?
3. After this discussion, the teacher will answer any questions that the student have about their project, and also remind students not to draw too many small details since they will be painting.
4. The teacher will then assist students with their task of drawing out their advertisements on the white drawing paper, and helping students find images to draw from using the internet.
5. The teacher will conduct clean up at the end of class.

*(Day 2) – 45 minutes*

1. The teacher will review advertising and implied messages briefly.
2. Next, the teacher will demonstrate how the students will paint their drawings and how to create tints and shades to model form and create depth.
3. The teacher will answer any questions the students have about painting.
4. The teacher will then assist students with their painting task.
5. The teacher will conduct clean up at the end of class.

*(Day 3) – 45 minutes*

1. The teacher will review painting techniques, tints, and shades with the class, showing a second demonstration of painting if necessary.
2. The teacher will answer any questions the students have about their art making task.
3. The teacher will use the remaining class time to help students finish their paintings.
4. The teacher will conduct clean up at the end of class.

## **Materials and Materials Management:**

- ❖ Sketchbooks
- ❖ Pencils
- ❖ Erasers
- ❖ White drawing paper 9" x 12"
- ❖ Brushes (medium and small sizes)

- ❖ Water container and water
- ❖ Palettes
- ❖ Paints (all colors including black and white)
- ❖ Paper towels
- ❖ Soap for washing hands
- ❖ Art shirts
- ❖ The teacher will use the weekly helpers to distribute and collect materials

### **Student Procedures:**

*(Day 1) – 45 minutes*

1. The students will listen and participate in a brief review about advertising, visual culture, and implied messages.
2. Next, the students will view and discuss the teacher and student examples while answering the following questions:
  - ❖ What is this advertising?
  - ❖ What is the implied message?
  - ❖ How do you know that is the implied message?
  - ❖ Who is this advertisement aimed at? How do we know?
  - ❖ Does this ad look finished or should the artist add anything?
  - ❖ What are some more ideas?
3. After this discussion, the students will ask questions about their art project for clarification.
4. The students will then use the remaining class time to draw out their advertisement on the white drawing paper. They may need to use the internet to select specific pictures to draw from.
5. The students will participate in clean up at the end of class.

*(Day 2) – 45 minutes*

1. The students will listen and participate in a brief review about advertising and implied messages.
2. Next, the students will view a demonstration on how to paint and on how to create tints and shades to model form and create depth.
3. The students will ask questions for clarification.
4. The students will paint about half of their ad, using at least 3 different values to create depth and form.
5. The students will participate in clean up at the end of class.

*(Day 3) – 45 minutes*

1. The students will help the teacher briefly review painting techniques and how to create tints and shades. They will view a second demonstration if necessary.
2. The students will ask questions as needed.
3. The students will use the remaining class time to finish painting their ad.

4. The students will participate in clean up at the end of class. If any students finish early they may draw in their sketchbooks or browse some of the advertising websites appropriate for children.

**Closure/Review:**

The teacher will verbally review the lesson's content, including the vocabulary words. The review is completed at the end of class after clean up and is used as a ticket out the door where the students answer the questions to line up. Each table must answer one question correctly, and if they cannot then the other students in the class may help them out.

**Assessment:**

The students will receive formative assessment during their art making time. The review at the end of class provides summative assessment. The advertisement will receive a grade based upon a rubric.

**Assessment Questions:**

1. Did the student select a product or service to advertise and write down the selection in their sketchbooks?
2. Did the student draw a one page ad which advertises the service or product but also contains an implied message communicated with at least 2 visual clues?
3. Did the student state the implied message of their ads verbally?
4. Did the student neatly paint the ad using at least 3 different values to create depth and model form?
5. Did the student finish their work using good time management?

**Assessment Instrument:****Magazine Ad Painting Rubric:**

Name \_\_\_\_\_

	Yes (3 points)	No (1 points)	Kind of (2 point)
1. Did the student select a product or service and write it down in his or her sketchbook?	<input type="text"/>	<input type="text"/>	<input type="text"/>
2. Did the student draw at least 2 visual clues to communicate an implied message in the advertisement?	Yes, 2 or more <input type="text"/>	No, none <input type="text"/>	1 clue <input type="text"/>
3. Did the student verbally explain the implied message of their ad?	Yes <input type="text"/>	No <input type="text"/>	Kind of <input type="text"/>
4. Did the student use at least 3 different values (tints & shades) to create form and depth?	Yes, 3 or more <input type="text"/>	No, only 1 value <input type="text"/>	2 Values <input type="text"/>
5. Did the student finish the project using good time management?	Yes, 100% <input type="text"/>	No, <50% <input type="text"/>	50-99% finished <input type="text"/>

15 points = 100 A  
 14 points = 93 A  
 13 points = 87 B  
 12 points = 80 B  
 11 points = 73 C  
 10 points = 67 F  
 9 points = 60 F  
 8 points = 53 F  
 7 points = 47 F  
 6 points = 40 F  
 5 points = 33 F

I got \_\_\_\_\_ points/10 so my grade is a(n)\_\_\_\_\_

Teacher Comments:

### *Interpretation – Grade 5*

Duration: One 45 minute class

By: Amanda Muirheid

### **Fulton County Board of Education Standards Covered:**

#### Assessment and Reflection

VA5AR.2 Uses a variety of approaches to understand and critique works of art.

- a. Develops multiple strategies for responding to and reflecting on artworks (e.g., formal and informal art criticism techniques).

**Lesson Theme:** Students will evaluate their own work and the work of others.

**Objectives:** The students will...

1. critique their own work.
2. evaluate and give feedback on the work of their peers.

**Sample:** N/A

#### **Resources:**

The Annotated Mona Lisa A Crash Course in Art History From Prehistoric to Post-Modern, by Carol Strickland, Ph.D.

<http://en.wikipedia.org/wiki/Advertising>

<http://pbskids.org/dontbuyit/advertisingtricks/>

<http://www.admongo.gov/>

Fulton County Curriculum Guide

#### **Vocabulary:**

1. Critique
2. Evaluation

#### **Introduction/Motivation:**

The students will be eager to share their ideas on which ads successfully communicates a hidden message while advertising the product or service. They will also enjoy giving feedback on which artworks are the most successful.

## **Instructor's Procedures:**

*(Day 1) – 45 minutes*

1. The teacher will begin the lesson by briefly discussing critique techniques. For example, the teacher will be sure to mention that mean comments are not allowed, but constructive (positive) comments are ok.
2. The teacher will ask the students the following questions:
  - Which artwork has a great use of value to create depth? Point it out!
  - Which artwork models form well by using tints and shades? Point it out!
  - Choose one artwork to talk about how the artist advertised the product or service well and how?
  - Choose one artwork where the advertisement may be unclear or could be better for the product or service and give the artist your suggestions.
  - Choose one artwork where the implied message is obvious and discuss how. (What evidence suggests so?)
  - Choose one artwork where the implied message is not obvious and discuss ways the artist could better communicate the message.
  - Which artwork would be successful in a magazine as an advertisement as well as in a museum as a finished artwork? Explain.
  - Which artwork reminds you of the ads we saw in the PowerPoint Presentation and why?
  - Is there an artwork here that has excellent craftsmanship? Point it out!
  - Which do you like the most and why?
  - Are any of these ads/artworks convincing you to want to purchase the product or service? If so why?
  - What is something you learned during this art unit?
  - What did you like the most about this art project? Why?
  - What did you like least about this art project? Why?
3. If class time remains, the teacher can administer a written test on the information covered during the unit.

## **Materials and Materials Management:**

- ❖ Student artworks hung up to view
- ❖ The teacher will use the weekly helpers to distribute and collect materials
- ❖ Written test
- ❖ Pencils
- ❖ Erasers



## **Student Procedures:**

*(Day 1) – 45 minutes*

1. The students will listen to a brief discussion about critiquing and evaluation.
2. The students will answer the following questions:
  - Which artwork has a great use of value to create depth? Point it out!
  - Which artwork models form well by using tints and shades? Point it out!
  - Choose one artwork to talk about how the artist advertised the product or service well and how?
  - Choose one artwork where the advertisement may be unclear or could be better for the product or service and give the artist your suggestions.
  - Choose one artwork where the implied message is obvious and discuss how. (What evidence suggests so?)
  - Choose one artwork where the implied message is not obvious and discuss ways the artist could better communicate the message.
  - Which artwork would be successful in a magazine as an advertisement as well as in a museum as a finished artwork? Explain.
  - Which artwork reminds you of the ads we saw in the PowerPoint Presentation and why?
  - Is there an artwork here that has excellent craftsmanship? Point it out!
  - Which do you like the most and why?
  - Are any of these ads/artworks convincing you to want to purchase the product or service? If so why?
  - What is something you learned during this art unit?
  - What did you like the most about this art project? Why?
  - What did you like least about this art project? Why?
3. If time remains, the students will take a written exam on the information covered during the unit.

## **Closure/Review:**

The teacher will verbally assess students during the critique for formative assessment. The written exam will provide summative assessment. If optional the teacher can have the students go onto one of the kid friendly websites about advertising like admongo to further explore advertising.

## **Assessments:**

The students will receive evaluation in the form of participation by a teacher's observation checklist, as well as a grade on the written exam.

## Advertising &amp; Hidden Messages Unit Test

Name: \_\_\_\_\_

Look at the picture below and answer the following questions.



1. What is this advertising? \_\_\_\_\_

14. How do you know? \_\_\_\_\_

15. What do you think is the hidden message?

\_\_\_\_\_

16. What evidence supports your hidden message?

\_\_\_\_\_

\_\_\_\_\_

17. Fill in two colors into the blanks below:

\_\_\_\_\_ is a tint, and \_\_\_\_\_ is a shade.

Grading Scale: 5 correct = 100 A

4 correct = 80 B

3 correct = 60 F

2 correct = 40 F

1 correct = 20 F

0 correct = 0 F

I got \_\_\_\_\_ out of 5 correct, so my grade is a(n) \_\_\_\_\_

## Teacher's Observation Checklist for Critique

Did the student...

- ☐ point out a use of good value to create depth?
- ☐ give an example where tints and shades modeled form well?
- ☐ discuss how and why an ad is successful?
- ☐ give suggestions on how to make an ad better
- ☐ discuss implied messages and explain how they are communicated well in one of the examples, or give suggestions on how to communicate an implied message better
- ☐ give and support an opinion on which ad would be successful as advertising and as art
- ☐ compare or contrast one ad with an ad in the PowerPoint Presentation
- ☐ point out an ad with excellent craftsmanship
- ☐ talk about a favorite ad and explain why it is successful
- ☐ choose an ad that is persuasive and explain why it is influencing you
- ☐ give an example of something you learned during this project
- ☐ discuss something you liked most or least about the project and explain why

### Grading Scale:

10 - 12 checks = 100 A

I got \_\_\_\_/12 checks so my grade is a(n) \_\_\_\_\_

7 - 9 checks = 90 A

Teacher Comments:

4 - 6 checks = 80 B

1 - 3 checks = 70 C

0 checks = 60 F

## DISCUSSION OF THE CURRICULUM

### *Suggestions for Implementing the Curriculum*

Since I did not implement the curriculum, I created an annotated bibliography of website resources (p. 99) to help teach visual culture and advertising to elementary students. Based on my experience teaching I believe that first grade students will enjoy seeing the Andy Warhol images because they are bright, fun, and full of familiar objects. The teacher would want the students to name famous people they know and compare those people to the people in the PowerPoint Presentation in order for the students to make that connection since they probably will not know the people. The PowerPoint Presentation is designed to introduce students to the work of Andy Warhol, giving minimum information about his life in order to focus on how his art is like advertising. Having exposure to the images is the most important thing, as well as getting the students to think and answer questions about the work. The students should be able to provide answers and come up with ideas for symbols which represent a school subject. The teacher could prompt students if necessary, for example a tennis shoe can represent P.E. When the students color their t-shirt design they could be encouraged to use complementary colors. The teacher could introduce this topic by simply saying these two colors are a team because they go together and help the design pop or stand out. The students would not have to use them and should not be evaluated on that.

I wanted first grade students to understand that advertisers select specific groups to cater to, and this would be accomplished by having students design a t-shirt for other students of the same age. The teacher should make that connection during discussions and during the final art lesson which includes students giving a rationale of why or why not they would buy the shirts. If many students wish to buy the shirt then the artist accomplished the task of creating the

advertisement for elementary students. The class as a whole could discuss what parts of the shirt make the design formidable. For more advanced students, the teacher could use the website <http://www.adcouncil.org/default.aspx?id=61> to show effective campaigns such as “Smokey the Bear” and have the students discuss why this ad was so successful, and what groups the advertisement was designed to affect.

Another fun extension would be for the teacher to show images from the website [http://inventorspot.com/articles/it\\_art\\_or\\_advertising\\_12022](http://inventorspot.com/articles/it_art_or_advertising_12022) and have students discuss why they think the image is art or advertising and why. This also connects with the discussion on Warhol and how his art is like advertising. I think that the teacher should pull the images into a separate PowerPoint Presentation because there is one image that needs to be censored. Lastly, the teacher could show images from [http://inventorspot.com/articles/it\\_art\\_or\\_advertising\\_12022](http://inventorspot.com/articles/it_art_or_advertising_12022) and connect these Dr. Seuss images with his stories. The teacher could tie art and advertising into a language art unit in a very effective way, and this would make a great separate unit of study as well.

I think that third graders would be hooked instantly with the opening activity which teaches how to draw like Keith Haring, but also introduces good practice with interpreting artworks. The main idea that students would need to know is that advertising comes in many different forms. Besides the regular class discussions, the teacher could use the kid friendly site <http://pbskids.org/dontbuyit/advertisingtricks/> to help teach about ads. The students should enjoy this online site with games and quizzes as well as lab time. Another great idea would be for the teacher to create a one day lesson based on the lesson plan from [http://www.educationworld.com/a\\_tsl/archives/03-1/lesson033.shtml](http://www.educationworld.com/a_tsl/archives/03-1/lesson033.shtml) which talks about designing a campaign for a sports team. This could be a good way to assess the students by

putting them in groups and having them describe the campaign strategy, coming up with as many different forms of advertising as possible.

Another important idea from the third grade unit is about interpreting art. I believe this difficult task is necessary for third graders to dive into because they should think about how their own message would be received by the viewers. The teacher should stress that conclusions must be supported by the visual imagery in the artwork, and also that different interpretations are possible. The students may have their idea in their head, but this does not mean that others can understand their idea, so students would need to make their argument clear by using lots of visual clues in the work. The activity on interpreting Keith Haring's work would help the students understand this interpretation process.

The final lesson on installation would be a way for students to become aware of displaying work, the installation process, and the connection that artists have in showing their work. The website [http://inventorspot.com/articles/it\\_art\\_or\\_advertising\\_12022](http://inventorspot.com/articles/it_art_or_advertising_12022) (minus the one image of the woman) is a great site to aid in the discussion of installations. The students could talk about how the artists displayed their work and how the advertisers got their message across. Since all art and advertising is a form of communication, students could also view and discuss advertisements from the website [http://inventorspot.com/articles/it\\_art\\_or\\_advertising\\_12022](http://inventorspot.com/articles/it_art_or_advertising_12022), which contains top advertisements, jingles, and slogans. This could be an extension of the lessons for further discussion on communication within art and advertising.

The fifth grade unit involves studying advertisements and finding the obvious as well as the hidden messages. I feel that students should become aware of the influence imagery has on people and that they must carefully critique what the source is really trying to say. I believe that students will delight in answering questions about the opening PowerPoint Presentation images

as well as enjoy being a detective who discovers the true meaning behind the ads. All might not figure out the true meaning, but with practice I believe students will begin to critically evaluate the imagery they see. Students will also be extremely motivated and excited to paint because painting is always a favorite. However, the teacher should explain to the students that painting small details may be difficult so they need to keep their ad simple with large shapes. Also, the teacher should stress that at least one object must appear to have form based on the artist using tints and shades, so the entire ad cannot be designed as flat. For example, the desk, background, and papers are flat in the example (p. 73), but the pen and lettering have form. Students should use tints and shades to model form in at least one part of the ad. Some students may have a difficult time modeling form, so the teacher might want to have the students watch a demo and practice modeling a sphere with paint before painting their ad.

The teacher will definitely want to use the website <http://www.admongo.gov/> to help teach this fifth grade unit if possible. The site would be excellent for students exploring ads and figuring out what the ad is actually saying, what does it want me to do, and who is responsible for the ad? Because the site is kid friendly, students could explore freely without the teacher having to censor the site. The website <http://pbskids.org/dontbuyit/> is another great kid friendly site which would have students questioning commercials, taking quizzes, and exploring what they think about advertising. These would be great resources to support the lessons or to use as extensions.

Another fantastic idea for teachers would be to show the video from the website [http://www.dove.us/#/features/videos/default.aspx\[cp-documentid=7049579\]/](http://www.dove.us/#/features/videos/default.aspx[cp-documentid=7049579]/) which shows how a model's face is made up before the picture is taken. This is a visual and obvious example of how you cannot trust what you see to be true, and how ads are manipulated to the point of being

fake. In fact, this topic itself can be a great idea for a unit of study. Another good tie to this topic is to read the information on the website [http://www.media-awareness.ca/english/resources/educational/handouts/advertising\\_marketing/common\\_ad\\_strats.cfm](http://www.media-awareness.ca/english/resources/educational/handouts/advertising_marketing/common_ad_strats.cfm), which talks about common advertising strategies. This would be a good opening activity to get the kids thinking about ads and how they are trying to manipulate us.

### *Reflections on Curriculum Development*

The creation of art units and lessons is a process containing creative thinking, backwards design, and revision. I began this study not knowing exactly what I wanted to do. This was a problem because my proposal was not detailed enough, and I had to narrow down my topic in order to focus on one major idea. Once I accomplished this the lessons began to flow and make sense. I realized that you could write a lesson you are so proud of, only to have it critically reviewed and demanded to be changed into something you like less. I also realized that you can write a lesson that you are not happy with, and then have the review turn in your favor and help you adjust the lesson so that it is stronger and better. Having professors read my lesson plans was a bit daunting, but in the end I now know that it is a positive process that will help me become more flexible and open to criticism. I feel successful in my units and feel as if they are strong with much learning opportunity embedded. I feel as if they are easily adaptable for teachers to use for different students of different levels. I also feel that the websites will help teachers to come up with their own ideas for creating lesson plans based in visual culture.

One less successful portion of my lessons began with the limiting nature of the standards. Having a creative idea for a great lesson plan gets a teacher excited, but then trying to fit that idea into the appropriate time to teach those standards during the year is a guideline Fulton County teachers must follow, but to me it is a drawback. If I could pick and choose the



standards I wanted then I could write lessons without much restriction, but because I had to stay within one unit of standards it was a little difficult to work out. I discovered that I begin with a broad topic (advertising) and an art project (painting an ad) and then work backwards. Before writing a lesson plan I search the standards and pull out the ones that fit or make sense. It can be awkward trying to find enough standards for particular lessons, while at other times it can be overwhelming to try and narrow down the standards to have an appropriate number. As far as the standards go I have a hard time trying to cover them all, especially when a school year has many surprises. I try to cover as many as possible, which is somewhere between 75-95% of the total standards that we are required to teach during an academic school year. Each year I work on planning lessons in the summer and try to effectively cover all of the standards and improve from year to year.

Another success I feel within these lessons is that they all can connect to other areas of core subjects and life. The students can bring their own interests into these projects, which is very important to me in order for them to take ownership of their own education. For example, in the t-shirt design the students choose their own favorite school subject to advertise. If students love physical education then they can bring their experience with P.E. into the art classroom. I find it essential to build in some freedom of choice into my lessons so that my students enjoy the projects more.

Choice also forces students to be creative and come up with their own ideas. In the subway communication lesson for third grade they can select their own appropriate message to advertise to the world, and this allows students to select big ideas from their own culture since visual culture includes multiple cultures. Instead of selecting a topic everyone must express an

opinion on, having each student choose their own topic will ensure their individual voices are being heard and expressed. The final project would have more meaning to each student.

The fifth grade lessons would help students contemplate how visual culture transforms individuals and society because of the implied messages in advertising. Creating their own implied message would help students to better analyze and interpret visual culture. I have confidence that these skills would benefit students greatly and help them to adapt to our technologically advancing society. I always felt that teachers should be teaching their lessons filled with student choices when I was in school, so I try to teach this way to benefit my students. The current trend in education is taking creativity and choice out of the curriculum, but I will use these in curriculum planning as long as I can.

## CONCLUSIONS

### *Implications for the Field of Art Education*

These lesson plans connect directly to current art education theory because they contain solid, authentic instruction which keeps art as the main focus with intrinsic values, but also link to real life situations and other core subjects to support a holistic education. Since the DBAE format is no longer sufficient, art educators are debating how to alter the curriculum to keep up with changing times and prepare students with the skills they need to be successful in the world. Visual culture can be the missing puzzle piece in the educational picture.

Visual culture has been a fiery topic in art education for years, and seems to gain ground with each new generation. Its inclusion in the curriculum is an obvious necessity, right along with technology and creativity. This is because visual culture can bring outside experiences of life into the classroom, provide different points of view which allow students to develop a less culturally biased view of the world, and because it fits naturally into our ever changing society. The simple fact that visual culture shapes lives and changes perspectives is enough to provide credible rationale for inclusion, but visual culture also helps students become motivated which helps them own their own education.

These lessons were designed so that teachers may see how to focus on a big idea and construct lesson plans that follow the curriculum, teach standards, teach sequential learning, and offer an innovative opportunity for students to get excited about learning and about creating a unique art project. The first question which guided my research was, “In what ways might I teach visual culture in a comprehensive art education curriculum?” The answer is there are many ways. I chose to work with advertising as a subject and then intersect art education with that, but there are many ways to achieve this goal. Teachers can focus on different topics such as

identity, technology, or social constructions. The key to a comprehensive art education curriculum is that the students participate in dialogue which makes them think and question. The essential component of teaching visual culture is that the students are seeing and discussing images from life which are not just fine art images. Combining different types of images can be a greater support to each lesson than restricting images to the art textbook, and will also result in greater interest on the students' behalf. The teacher can still teach standards and big ideas, but can also allow students to bring more personal topics of interest into the classroom. Students will focus more attention on their work and ultimately learn more and reach higher levels of learning.

The second question guiding my research was, "In what ways can visual culture be taught sequentially through a study of advertising using the Fulton County Standards?" Advertising can be taught sequentially because each grade level studies advertising but focuses on a different aspect of it. For example, first graders would learn about advertising and how it focuses on specific groups, while fifth graders would discover hidden messages in advertisements. Each year students dive deeper into the content and build upon previous knowledge and experience with advertising and visual culture. The most difficult part of this question is regarding the Fulton County Standards. This could be because teachers are still not familiar with the new standards and format. Perhaps in time writing sequential lesson plans which follow the standards well may become easier. In the meantime it is possible to do so, but the teacher may need to change lesson plans to fit the standards better and abandon certain creative ideas or thoughts in order to fit their lessons into the school year effectively.

The third question which guided my research was, "In what ways might I ask students to compare traditional art images to visual culture images?" The way I would have first grade

accomplish this task is by focusing on the Pop artist Andy Warhol and asking students, “How are these images like advertisements and how are they different?” Third grade would tackle this chore by focusing on the way artists can express messages to the world by studying Keith Haring’s work. They would need to discuss different ways advertisements can be shown and compare Haring’s work to advertisements. As for fifth grade, they would dive into this topic by seeing fine art images and magazine ads one after the other, answering the same questions about both to find the true meanings (and hidden messages) behind these images. However the teacher decides to use visual culture images in the lessons, they will work well with fine art images as long as the teacher chooses images that are connected visually or connected through a big idea.

The last question which guided my research was, “What can I learn about my teaching by designing this curriculum? From developing these lessons I learned that the teacher must be focused on one specific idea in order to gather appropriate images and teach clear lessons. This is the only way that each lesson will flow into the next one. If the teacher is not narrowly focused on one topic then the students will study different ideas each year and there will be less sequential learning from year to year. I also learned that the guiding standards are not set up well for sequential learning of the same topics; therefore, it will be difficult to accomplish each year. The standards are set up well to build upon art skills such as drawing, painting, and clay. Clay is a major part of every grade level’s standards, beginning with pinch pots for kindergarten and gradually developing coil, slab, and other hand building techniques throughout first, second, third, fourth, and fifth grades. Big ideas such as visual culture, identity, or technology do not seem to be taught sequentially within the curriculum from kindergarten through fifth grade. There are bits and pieces of standards which deal with those topics, but they do not necessarily appear in each grade level.

The most valuable feature of my advertising units I would like to share with other teachers is the way they can take a lesson and adapt it however they would like as long as they are following the standards. After getting to know your students, teachers may need to alter lessons to better inspire and motivate. For example, if a particular class is highly into music, instead of creating an advertisement of anything they want, the teacher may decide to have students create advertisements for musicians or create CD cover designs. The teacher may decide to have students work in groups to create an advertisement instead of individually. Basically, these lessons are simply examples and guidelines so that teachers can go their own direction while still teaching a comprehensive art education combined with visual culture.

#### *Recommendations for Further Research*

One idea I would love to research and design a unit of study on is beauty. This idea would probably work better at the middle and high school level, but is relevant to art education and visual culture nonetheless. The fifth grade unit on hidden messages is connected to the idea of what you see is not always what you get. The largest idea in a visual culture class is how to interpret and understand images such as commercials and magazine ads. I think all would benefit from a unit on beauty which teaches students how to interpret visual imagery as well as exposes the fake images in advertising. The video from the website <http://www.dove.us/#/features/videos/default.aspx?cp-documentid=7049579/> would be a great way to begin the discussion and introduce students to the way that people are changed and altered in ads. Another good eye opener is the visual game from the website <http://demo.fb.se/e/girlpower/retouch/retouch/index.html> which shows all the ways the model is altered by the computer to produce the image on the magazine cover. The students can drag the toolbar to see the before and after of each specific trait like eye color, hair, and skin. This unit

would teach students not only to be critical of what they see in advertisements, but also to realize that these images are not real and that they should not try to live up to those ridiculous standards. This idea would be a great tie into identity and self-esteem.

Another research idea I think is needed is one on curriculum standards and how they are written in order to produce sequential learning. This study should be done by coming up with great units of study (such as identity or technology) and then seeing how easy it is to fit these lesson ideas into different curriculum standards. I think that educational standards are morphing slowly into one day lessons where everyone across the country is doing the exact same thing, which is a scary thought. This may be because of the current fixation on testing and accountability, but standards should be comprised of what needs to be taught and not how or when they need to be taught.

The idea of multi-modal art education came up during my research, and this would be a fascinating topic to study. This is based on the way that boundaries are being blurred, subjects are crossing, and the visual is mixing with other sensory experiences. I would love to study artists that use the sense of smell, taste, and touch in their work and see what these effects can have on art education and visual culture. Every year kindergarten and first grade students still want to put art materials and supplies in their mouths to see what they taste like. Elementary students would be enthralled by multi-modal art because they are in a stage where they are still experiencing the world through all senses instead of focusing customarily on the visual sense.

The way that society is becoming a global and technological world is another topic of interest to study. Since some schools are not keeping up with new technological demands, how is this going to affect school and the visual arts? Computers and the internet are changing education by offering different experiences and opportunities to students and we are just

beginning to see affects from the exponential curve that technology is following. Most art teachers I talk with use technology as a means to present information or gather information, but not typically as a means to produce artwork. A study on how art teachers can use technology in the classrooms with example lesson plans for all levels (elementary through secondary) would be beneficial to all.

Finally, the idea of installations and the presentation of artwork is a fascinating topic that very much crosses the line between art and visual culture. I would like to study this idea and see how to use installations in the classroom and in the school. Not essentially viewing and discussing installations by taking virtual tours, but how can art teachers work with students to transform a part of the school turning that area into an installation? I touched on this idea in the third grade lesson when the students (with the teacher's guidance) turn the hallway into a subway station with ads and artworks. This idea of transforming parts of the school into installations may be beneficial to principals if they approve of the transformations because the school's appearance and image is a direct reflection on the principal.

I hope to see more research in the area of visual culture colliding with a comprehensive art education in terms of curriculum development for all ages, but especially elementary students. This is because I feel that the elementary level is the most crucial level because it is the beginning of education. Students form their opinions of school and each subject from pre-kindergarten which sets the stage for lifelong learning. Educators need to foster interest and motivation in these early years so that students will want to continue learning all their lives and never drop out of school. I believe studying in an art program based on this research that is thorough and can be adapted easily to individual students' interests can be the medium to accomplish this tremendous task.



## REFERENCES

- Adu-Agyem, J. & Ross, M. (2008). The evolving art of Ashanti Kente weaving in Ghana. *Art Education*, 61(1), 33-38.
- Amburgy, P. M., Keifer-Boyd, K., & Knight, W. B. (2009). Three approaches to teaching visual culture in K-12 school contexts. *Art Education*, 56(2), 44-51. Retrieved from <http://www.jstor.org/stable/3194021>
- Anderson, T., & Milbrandt, M. K. (2005). *Art for Life: Authentic Instruction in Art*. Boston: McGraw Hill.
- Blandy, D., & Bolin, P. E. (2003). Beyond visual culture: Seven statements of support for material culture studies in art education. *Studies in Art Education*, 44(3), 246-263.
- Buck-Morss, S. (2005, January). Images in the mind: Visual studies and global imagination. *ArtUS*, 5/6, 47-53.
- Delacruz, E. M. (2009, September). Art education aims in the age of new media: Moving toward global civil society. *Art Education*, 62(5), 13-18.
- Delacruz, E. M., & Dunn, P. C. (1995). Dbae: The next generation. *Art Education*, 48(6), 46-53. Retrieved from <http://www.jstor.org/stable/3193571>
- Drucker, J. (1999). Who's afraid of visual culture? *Art Journal*, 58(4), 37-47. Retrieved from <http://www.jstor.org/stable/777910>
- Duncum, P. (2001). Visual vulture: Developments, definitions, and directions for art education. *Studies in Art Education*, 42(2), 101-112. Retrieved from <http://www.jstor.org/stable/1321027>
- Duncum, P. (2002). Clarifying visual culture art education. *Art Education*, 55(3), 6-11. Retrieved from <http://www.jstor.org/stable/3193995>

- Efland, A. D. (2004). The entwined nature of the aesthetic: A discourse on visual culture. *Art Education*, 45(3), 234-251. Retrieved from <http://www.jstor.org/stable/1320971>
- Freedman, K. (2000). Social perspectives on art education in the U.S.: Teaching visual culture in a democracy. *Studies in Art Education*, 41(4), 314-329. Retrieved from <http://www.jstor.org/stable/1320676>
- Freedman, K. (2003). *Teaching Visual Culture*. Columbia University: Teachers College Press.
- Gaudelius, Y. M., & Garoian, C. R. (2004). The spectacle of visual culture. *Studies in Art Education*, 45(4), 298-312.
- Li, Y. J. (2007). Teaching visual culture in the 21<sup>st</sup> century art classroom. *Translations*, 16(2).
- Mirzoeff, N. (1999). *An Introduction to Visual Culture*. London: Routledge.
- Pauly, N. (2003). Interpreting visual culture as cultural narratives in teacher education. *Studies in Art Education*, 44(3), 264-284.
- Siegesmund, R. (1998). Why do we teach art today? Conceptions of art education and their justification. *Studies in Art Education*, 39(3), 197-214.
- Sullivan, G. (2003). Seeing visual culture. *Studies in Art Education*, 44(3), 195-196. Retrieved from <http://www.jstor.org/stable/1321008>
- U.S. Department of Health & Human Services. Body image: Loving your body inside out. Para. 4. Retrieved from <http://www.womenshealth.gov/bodyimage/eatingdisorders/>
- Williams, R. M. (2008). Image, text, and story: Comics and graphic novels in the classroom. *Art Education*, 61(6), 13-19.

## APPENDIX

*Annotated Bibliography of Website Resources for teaching Visual Culture & Advertising*

All sites censored for children will say (Safe for kids). If not specified then assume each site and all content must be previously viewed and censored by the teacher. Some sites may strictly be for the teacher for research purposes.

<http://adage.com/century/>

An online version of the 1999 the magazine *Advertising Age* special edition called "The Advertising Century" which includes top ad campaigns, jingles, slogans, and a timeline of the century's most important advertising-related events.

<http://www.adcouncil.org/default.aspx?id=61>

Historic campaigns that made a difference including Smokey the Bear and Women in War Jobs

<http://www.admongo.gov/>

*Online game: Who is responsible for the ad, what is the ad actually saying, and what does the ad want me to do? (Safe for kids, requires flash); Teacher link: lesson plans, videos*

<http://www.advertisementave.com/>

Top 50 rated TV ads and ads searchable by category

[http://artsedge.kennedy-center.org/educators/lessons/grade-6-8/Discovering\\_National\\_Parks.aspx](http://artsedge.kennedy-center.org/educators/lessons/grade-6-8/Discovering_National_Parks.aspx)

Lesson Plan: Students in grades 5-8 will learn about National Parks and the artist's role in their design and creation, with the culminating activity that students design an ad campaign.

[http://artsedge.kennedy-center.org/educators/lessons/grade-6-8/Media\\_1\\_Basics.aspx](http://artsedge.kennedy-center.org/educators/lessons/grade-6-8/Media_1_Basics.aspx)

Lesson Plan: Students in grades 5-8 will learn about marketing and its influence and draw a toy ad.

[http://artsedge.kennedy-center.org/educators/lessons/grade-6-8/Media\\_2\\_Concepts.aspx](http://artsedge.kennedy-center.org/educators/lessons/grade-6-8/Media_2_Concepts.aspx)

Lesson Plan: Students in grades 5-8 will explore key concepts in advertising and design ads.

[http://artsedge.kennedy-center.org/educators/lessons/grade-6-8/Media\\_3\\_Products.aspx](http://artsedge.kennedy-center.org/educators/lessons/grade-6-8/Media_3_Products.aspx)

Lesson Plan: Students in grades 5-8 will assume roles in an imaginary company to discuss marketing strategy.

<http://demo.fb.se/e/girlpower/retouch/retouch/index.html>

Showing all the ways a magazine cover girl is edited (before and after) (Safe for kids in high school)

[http://www.dove.us/#/features/videos/default.aspx\[cp-documentid=7049579\]/](http://www.dove.us/#/features/videos/default.aspx[cp-documentid=7049579]/)

A 1 minute video showing how the real model is edited for a makeup billboard (Safe for kids)

[http://www.educationoasis.com/curriculum/LP/LA/fact\\_opinions\\_ads.htm](http://www.educationoasis.com/curriculum/LP/LA/fact_opinions_ads.htm)

A lesson plan on fact v. opinion in advertisements for 6-8 grades

[http://www.educationworld.com/a\\_tsl/archives/03-1/lesson033.shtml](http://www.educationworld.com/a_tsl/archives/03-1/lesson033.shtml)

Lesson Plan: Students in grades 3-12 will promote a sports team by creating press releases, business cards, ads, or commercials.

[http://inventorspot.com/articles/it\\_art\\_or\\_advertising\\_12022](http://inventorspot.com/articles/it_art_or_advertising_12022)

Is it art or advertising? (safe for kids except one image of a woman made out of peaches)

<http://library.duke.edu/digitalcollections/adaccess/>

Ad\*Access: Over 7,000 advertisements printed in U.S. and Canadian magazines between 1911-1955.

<http://www.media->

[awareness.ca/english/resources/educational/handouts/advertising\\_marketing/common\\_ad\\_strats.](http://www.media-awareness.ca/english/resources/educational/handouts/advertising_marketing/common_ad_strats.cfm)

[cfm](http://www.media-awareness.ca/english/resources/educational/handouts/advertising_marketing/common_ad_strats.cfm)

Common advertising strategies

<http://orpheus.ucsd.edu/speccoll/dsads/index.shtml>

An online collection of ads by Theodore Geisel (Dr. Seuss)

<http://pbskids.org/dontbuyit/>

TV V. Life quiz, question the commercial, and what do you think? (Safe for kids, requires flash)

<http://pbskids.org/dontbuyit/advertisingtricks/>

Advertising tricks, food tricks, what is an ad, and be the ad detective (Safe for kids, requires flash)

<http://www.pbs.org/wgbh/pages/frontline/shows/cool/>

A report on the creators and marketers of popular culture for teenagers (broken into 6 video files)

<http://xroads.virginia.edu/~UG00/3on1/tobaccoads/ads.htm>

Art in Advertisements including comics