

STANDARDS		
THIRD	FOURTH	FIFTH
<p>3.VA:Cr1.1 Elaborate on an imaginative idea.</p> <p>3.VA:Pr5 Identify exhibit space and prepare works of art, including artists' statements, for presentation.</p> <p>3.VA:Re7.2 Determine messages communicated by an image.</p>	<p>4.VA:Cr1.1 Brainstorm individual and collaborative approaches to a creative art or design problem.</p> <p>4.VA:Pr5 Analyze the various considerations for presenting and protecting art in various locations, indoor or outdoor settings, in temporary or permanent forms, and in physical or digital formats.</p> <p>4.VA:Re7.2 Analyze components in visual imagery that convey messages.</p>	<p>5.VA:Cr1.1 Combine ideas to generate an innovative idea for art-making.</p> <p>5.VA:Pr5 Develop a logical argument for safe and effective use of materials and techniques for preparing and presenting artwork.</p> <p>5.VA:Re7.2 Identify and analyze cultural associations suggested by visual imagery.</p>
SIXTH		
<p>6.VA:Cr1.1 Combine concepts collaboratively to generate innovative ideas for creating art.</p> <p>6.VA:Cr2.3 Design or redesign objects, places or systems that meet the identified needs of diverse users.</p> <p>6.VA: Re 7.2 Analyze ways that visual components and cultural associations suggested by images influence ideas, emotions, and actions.</p>		

Students Need To Know	Students Are Able To Do
<p>3rd Grade:</p> <ul style="list-style-type: none"> • How to expand on creative ideas • Differences between spaces to display works of art • Language to describe and discuss works of art <p>4th Grade: How to create plans independently or collaboratively for works of art. Analyze considerations for displaying work of art in different locations. Analyze meaning conveyed through a work of art.</p> <p>5th Grade: How to combine ideas to create an original work of art. Discuss techniques for displaying works of art. Analyze cultural associations conveyed through a work art.</p> <p>6th grade How to collaborate to combine ideas to create original works of art. Design spaces for displaying artwork to meet the needs of diverse users. Analyze meaning and cultural associations conveyed through a work of art</p>	<p>3rd Grade:</p> <ul style="list-style-type: none"> • Create plans for original works of art. • Differentiate between exhibition places in response to audiences • Use appropriate arts language to discuss works of art <p>4th Grade: Independently or collaboratively create a plan for a work of art. Determine considerations for displaying works of art in specific locations. Hypothesize or suggest meaning conveyed through a work of art.</p> <p>5th Grade: Combine ideas to create an original work of art. Discuss appropriate techniques for displaying works of art. Discuss cultural associations conveyed through a work art.</p> <p>6th grade Collaborate to combine ideas to create original works of art. Create spaces for displaying artwork that meets the needs of diverse users. Discuss meaning and cultural associations conveyed through a work of art</p>

Formative Assessment	Teacher observation of students engaged in discussion and creating an artwork that meets the criteria of a commissioned artwork.
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<p>Vocabulary for the Lesson</p> <p>Vocabulary for the Lesson continued</p>	<p>Artist intent: The reason, purpose or message the artist was attempting to convey in the creation of a work of art.</p> <p>Commission: The act of requesting the creation of a piece, often on behalf of another for payment to the artist. Artwork may be commissioned by private individuals, by the government, or businesses.</p> <p>Criteria: Principles, features or qualities that direct attention to significant aspects of a work and provide guidelines for assessing its success.</p>
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Patron: A financial supporter of the arts. Someone who pays for, or commissions works of art to be made. A patron will establish the criteria for what the finished work wants to represent and look like.

Materials Needed

Drawing paper/copy paper/ butcher paper
Pencils
Coloring media (crayons, markers, colored pencils, as available)

Teaching Strategies

An artist can have several reasons for creating an artwork, for example, narrative (storytelling), religious (to evoke religious praise or faith), or historical documentation. Artists also create work to express their personal emotion(s). It is also important to keep in mind, artists often create works because they are hired or paid to create works. This is called a commission.

This lesson focuses on understanding how art can be created to meet specific criteria, whether that's an artist being commissioned to create a portrait, or an artist trying to have their personal artwork displayed in an important show at the downtown library. Often, artists must work within specific criteria to meet the client's needs and requests.

Teacher Tips

An art museum in San Diego, The Timken has a large collection of historically important commissioned portraits. They also have great descriptions of the artworks and artist bios.

<http://www.timkenmuseum.org/collection/mrs-thomas-gage/>

The San Diego Airport has a large Public Art program, which invites artists to submit proposals.

<http://arts.san.org/portfolio-item/san/>

Research and find a local museum or local artwork to use as part of your lesson. The artwork chosen here is a piece created for San Diego.

PART 1

Look, observe, discuss

Show commissioned works of art and discuss possible reasons for its purpose.

An example of this is the mural "SAN" located on the exterior of the administrative building at the San Diego Airport.

See end of document for more examples of commissioned works of art

When asking questions in “look, observe, discuss”, leave questions open ended while helping students understand artwork may meet the criteria for certain people but perhaps not for others. The process of choosing artwork for a show or exhibition is subjective based on a set of criteria the patron has determined.

It is important to note, the Four Step Critique is an art criticism model intended to facilitate deep observation, thinking and dialogue about artwork. Engaging in all steps of the critique process may be overwhelming and laborious for young student artists. It’s important for teachers to select key questions that will engage students to uncover the learning targets for the lesson.



1st artwork in series of Murals commissioned by the San Diego International Airport Authority. San Diego, California USA. 2013 - 2015

<http://www.sandiegouniontribune.com/news/sdut-new-commuter-terminal-mural-lindbergh-field-2014apr09-story.html>



Diego Rivera
City Club of the San Francisco Stock Exchange, 1930



Warhol’s “Society Portraits”
(Karen Kain, Jane Fonda)
Commissioned by Subjects

PART 2

The Four Step Art Critique is a model used by some art historians and critics to discuss and analyze works of art. Teachers can engage students in one or more steps of this critique process to engage deeper consideration and discussion about works of art.

Step 1: Describe: Share artworks with students and discuss the work.

Ask:

- *What do you see? (Description only), What objects are in the image?*
- *What media was used to make the work? (Paint, pencil, pastel)*
- *What colors do you see? Are the values and colors in the work light, dark? Bright, dull?*

**Visual Thinking Strategy: VTS
Option (For third grade):**

- What is going on in this picture?
- What do you see that makes you say that?
- What more can we find?

Visual Thinking Strategies offers a method for making a “close read” of an artwork that is a more organic process of interpreting a work of art than the 4 step critique. It is important to note the ultimate goal in looking at and discussing artwork with students is to engage learners in a close read of the artwork that engages and builds artistic literacy.

- *Is the work busy (with lots of visual elements happening) or simplistic (only one or a few visual elements happening)?*

Step 2 and 3: Analyze and Interpret: In small groups, or with an elbow partner, talk about the things identified in Step 1. Discuss the possible meanings or purposes the artist had for including those things/elements.

Ask

- *Why do you suppose the artist chose to make this work about this subject or to include these objects?*
- *Why do you suppose the artist chose this media to create this work with?*
- *What do you think the artist was trying to say by using the colors, values, shapes, textures they used in the work?*
- *What do you suppose the artist might be trying to communicate through this piece? What do you suppose the artists’ intent was?*
- *What does the artwork tell us about the culture, (people, place, time, context) it was created in or for?*

Step 4: Judgment/Evaluation: Again, sharing in small groups or with elbow partner discuss whether or not students feel the work was successful. Students first determine who they suppose the work was commissioned by teachers may need to support students in determining the patron. What do you think was the patrons’ criteria for the artwork?

Ask:

- *Who do you think commissioned this artwork?*
- *Why do you suppose the patron wanted this artwork to be made? What purpose do you think this artwork serves?*
- Do you think the artwork fits the criteria the patron was looking for (if using the SAN example, the client would be the airport).
- Does the artwork seem to fit and belong in the location/setting it was created?

PART 3:

Collaborate and Brainstorm

Determine location for an original artwork. Students will work in teams to develop a plan for the artwork. Students will be creating a hypothetically commissioned work of art.

Examples:

1. *Design a mural for the entrance of the Gold Rush Museum, or the local botanical gardens, or the front office of the school.*
2. *A portrait of a famous animal or the visiting ambassador from planet Zurg.*
3. *(Create your own an idea relevant to your school, community or city)*

Present the students with the success criteria for the hypothetically commissioned artwork. Success criteria should be identified and communicated to students for the scenario provided. If time permits it's ideal to develop the criteria list as a whole group.

Sample Success Criteria for example #1 above:

- Includes images and/or symbolic representation for the Gold Rush (i.e., gold miner) to create an original work of art
- Must include diverse identities and indicators of cultural identities.
- Must include the name of the museum and fit the location it is intended for
- Must use colors that represent the natural environment of the California regions

Plan and practice

Working alone or preferably in collaborative partnerships, students plan an original artwork with available materials to meet the specific criteria established by the class or teacher. This plan should include a sketch and written description of what the artist(s) intends to create.

Create

Once students have a plan (AKA proposal) and have gotten approval, based on established success criteria, they will move forward with creating their design.

Students will use the knowledge and skills they learned from the previous three X-Ploration lessons, observational drawing; using shapes to construct complex objects, creating depth through fore, middle and background and creating shading in works of art.

PART 4: **Discuss and Reflect**

During the Create step, pause students about halfway through the process to check their progress. This is a good time for students to do a gallery walk to share ideas, progress and feedback.

Butcher paper can be used to allow students to work on large scale images that will replicate a mural.

An extension could be to choose a person or small team to serve as the “Patron”. Students can present their artwork to them.

Encourage students to think through how their interpretation of the prompt might differ from an interpretation by another artist.

Once plans (or actual works) have been created, as a whole group or in small groups, have the students self-assess and talk about how their work meets the patrons’ success criteria.

Ask:

- *How did you (your team) meet the client’s requirements?*
- *Provide specific examples to explain how you (your team) met the success criteria?*
- *How does your final work represent the diversity and/or culture the patron requested?*
- *How did you (your team) communicate/include cultural identity or personal expression in the artwork?*

Finally, students will prepare a short artist statement to accompany their finished work.

Possible Sentence Starters:

- *I created this work to show...*
- *In this work I want others to see...*
- *I think my patron will be satisfied because...*
- *Etc.*

Extension: Preservation of artwork

Discuss how to store artwork properly. Talk about the importance of name placement (Name should be small enough to not become the subject of the artwork, and legible enough to read clearly). Artwork should be stored/kept flat and should not be folded or wrinkled.

Preserve Artwork: Portfolio

Package or prepare all four artworks from the X-Ploration lesson series to be sent home or given to the classroom teacher.

NOTES and REFLECTIONS



Leonardo DaVinci
The Sistine Chapel Ceiling
Commissioned by Pope Julius II



Guernica
Commissioned by Spanish Republic Government



Mona Lisa
DaVinci

Believed to be a commissioned portrait of Lisa Gherardini Giocondo



Portraits of the Obamas, Kehinde Wiley and Amy Sberald



Famed Patron, Peggy Guggenheim