



FOUNDATIONS IN VISUAL ARTS

CURRICULUM SUPPLEMENT

ART SHOW!

DIGITAL MEDIA ARTS

UNIT **7**

dma.edc.org



the James Irvine foundation



Education Development Center, Inc.

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Essential Activities

Students should complete these activities in order to experience the full breadth of the unit, develop essential skills, and gain knowledge of the art and design concepts addressed in the unit:

- *Work on the Exhibition* (Activities 1A.1–3): Students discuss themes and a title for the exhibition, share their progress on exhibition work, and visit the exhibition space.
- *Presentation Portfolios* (Activities 1A.4, 1C, and 2A.3): Students create a portfolio showcasing their best work, write a letter that reflects on their learning, and participate in a teacher conference. See *Notes on Timing* for alternate suggestions about when to complete this work.
- *Designing Exhibition Sections* (Activity 1B.2): Students work in curation teams to design their section of the exhibition.
- *Career Fair* (Activities 1D and 2C): Students prepare a presentation on the arts, media, and entertainment career they have been researching. See *Notes on Timing* for alternate suggestions about when to complete this work.
- *Preparing for the Exhibition* (Activities 2A and 2B): Students prepare their artwork for the exhibition and install their work.
- *Opening Reception* (Part 3): In this culminating activity for both the unit and the course, students participate in the opening of their exhibition.

Optional Activities

These activities may be omitted (or done at other points during the course) if students need to spend additional time developing their fundamental art skills:

- *Exhibition Visit* (Activity 1B.1): The class visits a gallery, museum, community center, or other venue with an exhibition of art, and observes how the work is displayed. If field trips are difficult or if time is an issue, this activity can be omitted; however, you should show students some online examples of gallery spaces or art exhibitions to help guide them as they design their own exhibition (see *Media and Resources* in the unit for suggestions). If you omit this activity, be sure to have students complete Journal 2 during Activity 1B.2.

Notes on Timing

- This unit is designed to be the culminating unit for the course, with students starting work on the exhibition at the beginning of the spring semester (during Unit 5). However, depending on your students and

your timeline for the year, you may wish to have the exhibition sooner; for example, you could complete Unit 7 before completing Unit 6 (in which case, students' work from Unit 6 would not be included in the exhibition). Preparation for an exhibition takes a good deal of work and planning; you may also want to begin the planning process in the fall semester rather than wait until spring.

- Throughout this unit, presentation portfolio activities are interspersed with other activities. You may instead have students complete all the portfolio activities at the end of the unit or semester. If you choose this option, you will need to have another activity for students to work on while you conduct the portfolio conferences (for example, they might work on their career fair presentations).
- As the unit is structured, students begin working on the career fair in Activity 1D and then continue throughout the rest of the unit. It may be less disruptive to have students work on and hold the career fair at the beginning or the end of the unit, or at another time during the semester.
- You can use the additional activity described in this supplement, either during Activity 1B.2 or Activity 2B.2, to support students' work on the exhibition.
- As you consider how much time students need to complete each activity you choose to use from this supplement or from the unit, be sure to leave enough time for them to revise their artwork.

Additional Skill-Building Activity

Mapping Out an Exhibition

Contributed by Naomi Kadinoff, Visual Arts Teacher, The School of Arts and Enterprise, Pomona, California

Planning to install an exhibition requires students to visualize how the gallery space will look when displaying two-dimensional and three-dimensional works of art. In this activity, students create dummy versions of their artwork that they can move around the gallery space. This process gives students a sense of how to group works of art together and where to position them.

Note: This activity can be completed as part of the exhibition design process during Activity 1B.2, once teams have shared their initial exhibition designs, or during Activity 2B.2 as a preliminary step before students hang the actual artwork. Activity 1A.3 must be completed before this activity.

Step 1 of this activity can take place in the classroom, but the remainder of the activity requires access to the exhibition space and assumes that there is no artwork currently on the walls.

Art Skills Taught and Practiced

- Exhibition design

Materials

- Measuring tape
- Scissors
- Butcher paper or large roll of inexpensive paper
- Colored markers
- Two-dimensional work that will be included in the exhibition
- Masking tape
- Optional: Any three-dimensional work that will be included in the exhibition, and stands for each piece
- Sketchpads and pencils OR equipment needed to install the artwork (see list on pages 51–52 of the unit)

Vocabulary

Exhibition sequence: The layout of works of art or the grouping of work in an exhibition.

Exhibition traffic/circulation patterns: The general route that visitors take as they travel through a gallery or other exhibition space.

Proximity: Closeness or nearness in space.

Rhythm: Intentional, regular repetition of design elements to achieve a specific effect or pattern.

Sightlines: Imaginary lines connecting the viewer to a work in an exhibition.

Procedure

Note: Prior to this activity, curation teams should have selected their artwork for exhibition and have a preliminary exhibition design.

1. Working in their curation teams, have students make dummies of the two-dimensional works of art they've chosen by measuring each work, cutting out butcher paper in pieces of the same size, and making rough sketches in colored marker of each work. Tell them that the sketches are just working dummies, so they should only make rough compositional representations of the artwork with just enough visual information to trigger their memories about each piece.
2. Remind the class that each team will have its own section within the exhibition and that the artwork each team has chosen relates to a specific theme. Tell students that a single wall may be able to hold more than one team's chosen work, if the space is well-organized. Remind

students that work can be stacked, salon-style, to optimize the use of space, though the work should be near to eye level for the best viewing.

Note: See *Teacher's Notes: Different Approaches to Exhibition Design* on page 30 of the unit for more information about approaches to displaying artwork.

3. Take the class to the exhibition space. Have teams work together to fill out the *Gallery Investigation* handout below, and make changes to their exhibition designs as necessary based on their responses.
4. Ask each team to share their Gallery Investigation findings and discuss whether the class wants to change any of the space allocations for each team that were made during Activity 1A.3: Visiting the Space.
5. Have teams use masking tape to attach their dummy artwork to the wall, using their exhibition design as a guide.
6. Optional: If they brought any three-dimensional artwork to the space, have students place each piece on its stand in the exhibition space, according to the exhibition design. Remind students to consider whether the three-dimensional artwork is designed to be seen from the front or viewed from all sides.
7. Once the dummy pieces have been installed, have students check the sightlines for each grouping of work and consider how the groupings flow into one another. Ask them to look for a sense of rhythm as they move from one area of the exhibition space to the next. Strategically placed artwork in an exhibition space can set up a rhythm that creates a dynamic sense of movement through the space.
8. Have students adjust the placement of the dummy pieces of work based on their investigation, and then either make a detailed sketch of the placement (if they are not installing the artwork right away) or begin installing the work.

Encourage students to do the following as they work:

- Use sightlines to check the alignment and flow of artwork
- Be intentional about the traffic or circulation patterns in the exhibition space
- Place artwork at or close to eye level

Tell students that they shouldn't do the following:

- Hang artwork much above or below eye level
- Spend too much time sketching dummy artwork



Handout: Gallery Investigation

As you walk through the exhibition space with your team, think about the following:

- How do you want people to move through the space?
- How can you place the work so that viewers naturally move from one space to another in the direction that you would like them to go?
- What are the sightlines for the different artwork? (*Sightlines* can be thought of as imaginary lines connecting the viewer to the artwork, with no obstacles to get in the way of seeing the work.)

Next, imagine how a gallery visitor would interact with the room(s). Walk through the exhibition area again as you discuss the following questions with your team. Record your responses:

- As visitors enter your section of the art show, which piece of artwork do you want them to view first? Is there a piece that you would like to showcase for the exhibition (for example, one that especially fits the theme of the exhibition)?
- What direction are visitors likely to move in as they walk through your section?
- Are there any “dead” spots where visitors might stop moving or lose interest? What can you do to place the artwork so that doesn’t happen?
- Do you have any small or delicate artwork that should be viewed close up or in a quiet area? Where can you place these pieces?
- Is there any large-scale work that requires more space so visitors can back up and view it from a distance? Where can you place pieces like this?



Assessment

This activity addresses the following California Visual and Performing Arts Content Standard:

2.3 (Advanced) Assemble and display objects or works of art as a part of a public exhibition

See *Sample Rubric* in this supplement for a rubric assessing students' exhibition design.



Media and Resources

Top 10 Tips to Great Museum Exhibit Design

<http://sensingarchitecture.com/1713/top-10-tips-to-great-museum-exhibit-design/>

Artist, Emerging: How to Hang Artwork

<http://artistemerging.blogspot.com/2006/08/hanging-artwork.html>



Sample Rubrics

Developed by Tara Plachowski, Data and Instructional Coach, The School of Arts and Enterprise, Pomona, California

The following rubric provides an example of how you might assess students' work for the exhibition in *Unit 7: Art Show!* You can align the levels in the rubric to whatever grade scale your school or district requires. You can also use half-steps (i.e., 1.5, 2.5, 3.5) when the students' work includes qualities from two different levels.

Exhibition Curation and Design Rubric (Unit Project)

	4—Advanced	3—Meets the Standard	2—Approaches the Standard	1—Does Not Meet the Standard
Curation	In addition to the qualities of the “3” level, the team has chosen works of art that complement and contrast with one another in engaging and vivid ways.	The exhibition section has a clear and cohesive theme that is represented in the repetition of elements and/or the expression of ideas in each work chosen. All the work in the team’s section shares a common experience, tells a similar story, or clearly builds on one idea.	The theme may not be entirely clear to all audience members. Most of the pieces are related to one another, but a few may seem random or unrelated.	The work in the team’s exhibition section seems randomly chosen, or there may be several competing and unrelated themes in the team’s work.
Sequencing and Design	In addition to the qualities of the “3” level, the team has arranged the works of art so that they reflect on one another in extremely compelling ways. The framing and/or positioning of the artwork add to the theme or story of the event in subtle yet evocative ways.	The team demonstrates a clear understanding of the use of design tools to organize the work in the exhibition section, including the effective use of sightlines and the placement of works of art in rhythmic patterns, using the repetition of color, value, shape, form, and texture to unify the exhibition visually. The work in the section is sequenced in a logical and visually pleasing way. The work is neatly and professionally framed and arranged.	The team demonstrates a basic understanding of the use of design tools to organize the work in the section, including a basic use of sightlines and the placement of some of the pieces in rhythmic patterns to unify the exhibition visually. Some of the work may seem out of sequence, illogically placed, or hung where viewing is not optimal. Some of the framing or placement seems crooked or sloppy.	The team demonstrates no understanding of the use of design principles to organize the work in the section. The team has not used sightlines or the placement of work in rhythmic patterns to unify the section visually. Most of the work seems out of sequence, illogically placed, or hung where viewing is difficult. Most of the framing or placement seems crooked or sloppy. It does not appear that much thought was put into the section.
Student Self-Evaluation				
Teacher Evaluation				

Differentiation Strategies

If you are working with English language learners or students who have difficulty reading, you may need to spend additional time during the unit discussing and defining unfamiliar terms. These terms may include the vocabulary words defined in the unit and additional words or phrases used in the student handouts (see Words from Student Handouts, below). For additional differentiation strategies, see *Foundations in Visual Arts Supplement: English Language Learner Instructional Strategies*.

Word Walls

When thoughtfully used, Word Walls can be a powerful visual aid for all students trying to master new vocabulary. A Word Wall is simply a display of frequently used or content-specific vocabulary words on large cards attached to a designated location in the room where all students can see them. For more information about Word Walls, see the Curriculum Supplement for *Unit 1: Getting to Know You*.

Words from Student Handouts

The following words used on student handouts may need to be defined and their meanings reinforced for some students. (These words appear in addition to the vocabulary words defined in the unit.) You can use the Word Wall strategy or other literacy strategies (e.g., those suggested by specialists at your school or identified through research) to support students as necessary.

Handout 1: Unit 7 Overview

- Exhibition
- Influence
- Reception
- Sequencing

Assessment Checklist 1: Unit 7 Project

- Cohesive
- Compelling
- Curation

Handout 3: Creating Your Presentation Portfolio

- Clarify

Assessment Checklist 3: AME Career Research Project

- Association
- Intended

Handout 5: Unit 7 Career Information

- Assurance
- Freelancer
- Innovations
- Insight
- Kiosks
- Tedious
- Varied

Handout 6: Career Fair

- Aspects
- Culminating

