

Unit 2: How do I see my identity?

Lesson One: Inside vs. Outside Mandala



Lesson Two: Abstracted Self-portrait



Lesson Three: Lifeline



Unit 2: How do I see my identity?*Unit Overview*

This unit is designed to help students apply the critical thinking skills they have started to develop in Unit One to issues regarding their identity. They will be challenged to use symbolic imagery to represent their personality, personal history and social affiliations from various perspectives. This objective is coupled with the introduction of the Elements and Principles of art. The projects within this unit will strengthen the students' use of line, value, form and shape while working with media such as pencil and charcoal.

Enduring Understandings

- My identity is informed by my personality and my social affiliations.
- Everyone has individual traits and qualities that make them original and unique.
- Often times, the way people see me is different from how I feel on the inside.

Essential Questions

- How are identities formed?
- What makes me unique?
- Is the way other people see me different than how I see myself?

*"My mother said to me, 'If you become a soldier, you'll be a general; if you become a monk, you'll end up as the Pope.'
Instead, I became a painter and wound up as Picasso."*

- Pablo Picasso

Unit 2: How do I see my identity?

Unit Objectives

Students will know:

- Key terms related to identity such as self-portrait, character, and personal history;
- Types of art that deal with identity such as self-portraiture, Mandalas, and timelines;
- Historical information about self-portraiture;
- The work of historical and contemporary Buddhist Mandala artists;
- The work of artists working with pattern and tessellation such as Paul Klee and M.C. Escher;
- The Color Field movement and its associated artists;
- Characteristics of abstract art;
- The work of abstract portrait artists such as Edward Weston and Karin Rosenthal;
- Aspects of color theory and color mixing;
- Artistic techniques such as charcoal, conte crayon, pen and ink, acrylic paint, and watercolor;
- Clean up and care processes for dry and wet media.

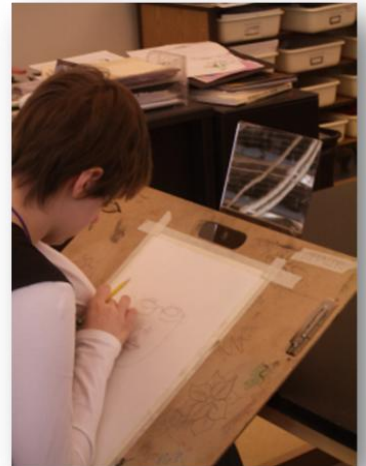
Students will be able to:

- Discuss the history and characteristics of Mandala art;
- Discuss the history and characteristics of self-portraiture;
- Discuss their personal feelings about what makes a piece of art a self portrait;
- Interpret aspects of their identity through visual symbols in their art
- Interpret aspects of their figure and personal history through abstraction;
- Create an effective composition in pen and ink in the style of a Mandala;
- Create an effective composition in charcoal and conte crayon that successfully uses value to create a sense of space;
- Create an effective abstracted image in watercolor and acrylic paint;
- Create representational and abstract compositions that convey the same message;
- Convey a clear message in their artwork;
- Discuss their artistic choices using appropriate vocabulary;
- Participate in a group critique of their work.

Unit 2: How do I see my identity?

Massachusetts Curriculum Frameworks for Visual Art 9-12

- 1. Methods, Materials and Techniques**
1.14 - Students will demonstrate a mastery of tools and techniques in one medium
- 2. Elements and Principles of Design**
2.13 - Students will use color, line, shape and form in 2d and 3d work and identify the use of these elements in the compositions of others
2.15 - Students will create artwork that demonstrates the elements and principles of design in establishing a point of view, a sense of space or mood
- 3. Observation, Abstraction, Invention and Expression**
3.9 - Create 2D and 3D artwork that explores the abstraction of ideas and representations
- 4. Drafting, Revising and Exhibiting**
4.12 - Students will choose and prepare artwork for exhibition and be able to discuss their choices
- 5. Critical Response**
5.11 - Analyze a body of work, or the work of one artist, explaining its meaning and impact on society, symbolism, and visual metaphor
- 8. Concepts of Style, Stylistic Influence and Change**
8.7 - Identify works, genres, or styles that show the influence of two or more cultural traditions, and describe how the traditions are manifested in the work



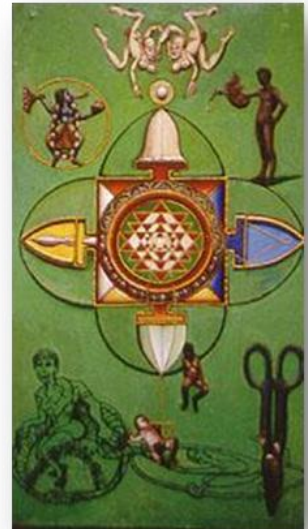
Unit 2: How do I see my identity?

Lesson One: Inside vs. Outside Mandalas

10 class periods

Lesson Description

This lesson challenges students to examine their identity through their own eyes and the eyes of others. Students will depict this dichotomy visually in the format of a Mandala. A Mandala, meaning 'containing essence' in Sanskrit, is an illustration containing concentric circles and patterns. In spiritual traditions such as Buddhism and Hinduism, Mandalas can depict a symbolic representation of the self. Through this project, students will use the Mandala format to create a composition that illustrates their perspective of themselves on the inside circles and other people's view of them on the outside. Students will discover how to represent significant aspects of their identities visually through creating symbolic images and patterns.



Gregory Gillespie. *Mandala and Shears*, 1995-96

Enduring Understandings Essential Questions

- Artists use symbolic images that represent aspects of themselves to create autobiographical artwork.
- Mandalas utilize principles of art such as pattern, rhythm, and repetition to create aesthetically intriguing compositions that convey meaning.
- How do artists represent their identities visually?
- What is the significance of a Mandala design?



Evidence of Learning

- Mandala style composition in pen and ink that symbolizes differing perspectives on their identity
- Class discussions
- Teacher observation
- Group Critique

*Unit 2: How do I see my identity?***Lesson One: Inside vs. Outside Mandalas**

10 class periods

Benchmark Product

A successful project is defined as a composition that utilizes the Mandala format of concentric circles with repeating patterns and rings that features symbolic imagery depicting a student's identity from their perspective and the perspective of others. The composition will demonstrate the student's thoughtful consideration of the symbolic imagery they chose to incorporate and will illuminate how the student interprets their own identity. The monochromatic composition will demonstrate a command of line and space as well as careful use of the medium, pen and ink.

Key Vocabulary

- *Mandala*
- Concentric circles
- Monochrome
- Pattern
- Tessellation
- M.C. Escher
- Paul Klee
- Line
- Space

Resources

Paramasukha-Chakrasamvara Mandala, Nepal, 1100

Five Deity Mandala, Tibet, 17th century

Mandala of the Naropa Tradition, Tibetan, 19th century

Paul Klee, *Gradation, Red-Green*, 1921

M.C. Escher, *Circle Limit III*, 1959



Lejandra, Grade 12

Materials

- Pencils
- Erasers
- Sketch paper
- Drawing paper
- Broad tip pen
- Ink

*Unit 2: How do I see my identity?***Lesson Two: Abstracted Self-portrait**

10 class periods

Lesson Description

This lesson challenges students to broaden their definition of self-portraiture. Students will explore portraits created by artists such as Edwards Weston and Karin Rosenthal that blur the line between figural and abstract imagery. Using a digital camera, students will shoot images of their own body that render their likeness unrecognizable. From printouts of their photos, students will crop into the image to create a successful composition to recreate in charcoal and conte crayon. On midtone paper, students will create a monochromatic drawing of their abstracted self-portrait.

Enduring Understandings Essential Questions

- Artists have chosen to depict their portrait throughout history as a means sharing aspects of themselves and preserving their image.
- It is the judgment of the artist to define what counts as a self-portrait. Each artist will have a unique way of capturing their likeness visually.
- Why would an artist choose to create a self-portrait?
- Does a self-portrait have to be recognizable?

Karin Rosenthal, *Vortex*, 1994*Evidence of Learning*

- Drawing Exercises
- Digital Photograph
- Abstracted figural composition in monochromatic charcoal and conte crayon
- Written reflection
- Class discussions
- Teacher observation
- Group Critique

Resources

- Edward Weston, *Nude*, 1925
 Edward Weston, *Nude*, 1927
 Karin Rosenthal, *Island*, 2001
 Karin Rosenthal, *Lingering Light*, 1991
 Karin Rosenthal, *Blackwater Nude*, 1993

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Lesson Two: Abstracted Self-portrait

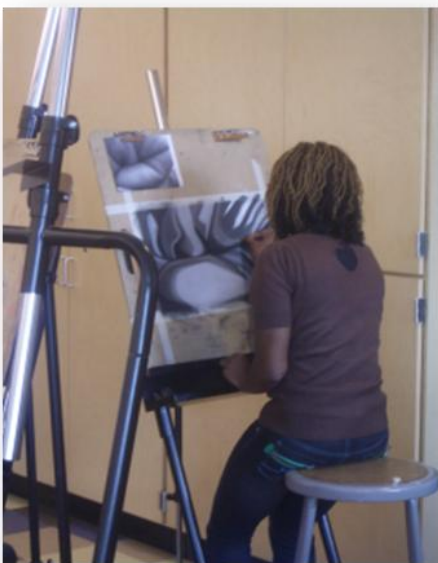
10 class periods

Benchmark Product

A successful project is defined as a composition created with charcoal and conte crayon that depicts an abstracted image of the student's figure. The composition should demonstrate the student's ability to create value and a sense of space with the selected media. The drawing should employ an engaging, thoughtful composition based upon the student's digital photograph.

Key Vocabulary

- Value
- Space
- Semi-abstraction
- Figure Drawing
- Self-portrait
- Monochrome



Laura, Grade 12

Materials

- Sketch paper
- Newsprint
- Charcoal
- Conte crayon
- Digital camera
- Computer
- Printer
- Midtone paper (grey, sepia)

*Unit 2: How do I see my identity?***Lesson Three: Lifeline**

15 class periods

Lesson Description

This lesson challenges students to apply their understanding of abstraction and introduces them to color theory. For this two part project, students will interpret their personal history through abstract painting, using only a primary color palette. First, using a long strip of watercolor paper, students will paint a freehand, abstracted visual timeline of their lives from birth until today – conveying significant events and periods through their treatment of color relationships and custom color mixing. Once the timeline is completed, students will choose three small sections of their compositions to recreate in acrylic. The paintings, displayed as a triptych, will represent three moments in the students' lives.

Enduring Understandings Essential Questions

- Color choices can vastly impact a work of art. Color mixing allows the artist to create any color from red, blue, and yellow.
- The colors selected for a composition can affect the mood, feeling, and emotion conveyed through the work.
- Why is knowledge of color theory an important tool for visual artists?
- How does color help an artist convey meaning in their work?

*Resources*Kenneth Noland, *Beginning*, 1958Clyfford Still, *1957 D1*, 1957Morris Louis, *Where*, 1960Ronnie Landfield, *Rite of Spring*, 1985Helen Frankenthaler, *Mountains and Sea*, 1952Mark Rothko, *Magenta, Black, Green on Orange*, 1947*Evidence of Learning*

- Freehand visual timeline in watercolor
- Three abstract compositions in acrylic paint
- Artist statement
- Class discussions
- Teacher observation
- Group Critique

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Lesson Three: Lifeline

15 class periods

Benchmark Product

The successful project is defined as a watercolor painting depicting a timeline of the student's life through abstract images and primary color mixing. The timeline should demonstrate the student's ability to visually interpret memories, emotions, and experiences without relying on representational imagery and by making deliberate color choices. The acrylic paintings should demonstrate the student's ability to create dynamic, thought-provoking abstract compositions. In the media of watercolor and acrylic, the student should convey the student's command of color theory, line, and space.

Key Vocabulary

- Color theory
- Primary colors
- Secondary colors
- Tertiary colors
- Complementary colors
- Analogous colors
- Color Field movement
- Abstract Expressionism



Stephanie, Grade 11

Materials

- Watercolor paint
- Watercolor paintbrushes
- Watercolor paper strips 4"x36"
- Pencils
- Erasers
- Canvases 9"x9"
- Acrylic paint
- Acrylic brushes