Midpoint Review Portfolio
Malisa Suchanya
2016
Autobiography

Ever since I can remember, I loved to draw, and coming from a family of creative minds, my passion was taken seriously. And by the age of 14, I could not put the pencil down. It became clear that I wanted to draw for the rest of my life. I wanted so badly to be an artist that people would look up to. I wanted the fame and success that would make my parents proud. And that was all I wanted up till my graduation from the Rhode Island School of Design in 2014. But ultimately, I felt empty. Like I was chasing something that I never be satisfied with. Doubt became frustration, frustration turned to anger and I was angry with myself. I was plagued with the question, “Why am I making art? What meaning does it have?”

And after having had some time to meditate on this problem I thought back to my teachers at RISD.

Mary Jane Begin and Fred Lynch, two individuals who taught me at The Rhode Island School of Design, felt more like parents rather than teachers. Their concern, authenticity and encouragement showed me that teachers are people with real influence. They didn’t just care about my art; they cared about me as a person. With their help, I was able to discover so many facets of my art and myself that I was never aware of and hence became confident in myself as an artist. I started to believe that I was capable of succeeding in anything I put my mind to. And then, it became clear that a path I had to pursue was one where I would emulate everything that they were to me, a teacher in the arts.

I hope to eventually be a teaching artist impacting lives of children, teenagers and adults in the bay area. I hope to be someone the look up to as a teacher and a mentor, and that I will instill in people a love for creating and expressing themselves. I want to show my audience and students that there is a future in the Arts and the amazing impact art has on humanity and the world.

Ultimately, when it comes back to the foundation of who I am and what I want to do in life, I just want to make an impact. I want to be someone that helps others to not just draw or paint better, but to find a sense of empowerment or introduce a new outlook on life. And I believe that the platform of art is such an amazing way to reach out to people and to make a change.
May 1, 2016

To Whom It May Concern:

I am writing to wholeheartedly endorse Malisa Suchanya. She would make an outstanding teacher and is a proven and talented artist.

I first met Malisa in March of this year when she was invited to take part in our Miyazaki Spirit show at my gallery Sketchpad in San Francisco. It was immediately clear that not only is Malisa talented as an artist but that she also has a fantastic can do attitude. Amongst the dozen or so artists invited to take part in the show, Malisa was the ONLY artist to devote much of her free time to help us at the gallery to prepare for the show. The show itself was an overwhelming success and really would not have been possible without the help we received from Malisa.

Malisa is also a very amicable, self-driven and eager individual who is ready to take on new challenges. For example, during the show, we expected a large turnout but nothing like the estimated 10,000 guests that ended up coming through in just two days. Our small staff was overwhelmed and once again, Malisa saw that we needed help and without hesitation jumped right in to assist us with directing the huge line outside and running whatever errands or tasks we needed to keep on top of everything going on. In addition to her great attitude and self-motivated nature, Malisa proved that her art also stands out as she ended up being one of the top selling artists in the show!

I'm convinced Malisa will be as great an asset to you as she has been to us at Sketchpad. Please feel free to contact me if you'd like any additional information.

Sincerely,

Joe Ching
owner/curator
Sketchpad gallery
To Whom It May Concern:

RE: Malisa Suchanya

I am so pleased to recommend Malisa Suchanya for a position as an art educator as I have confidence in her ability to prepare and present art lessons that will meet your expectations as well as support student efforts in their attempts to complete an art exercise and/or project.

Malisa served an art education internship under my direction for several weeks in the Fall of 2015 at Yick Wo Elementary School. I appreciated her enthusiasm and flexibility to address the changing circumstances and special requests of the classroom teachers. Her gift to connect to students and appreciate their level of interest as well as their ability made her presence welcome.

Malisa is not only well versed in art but has an amazing exacting eye for detail and possesses good organizational skills for this work. My only regret is that she could not be with us longer. We all miss her gentle ways and smile.

Respectfully,

Linda Eckmann
Art Consultant
K through 5th grade
Yick Wo Elementary School
Artworks
2013-2016
Soba Store
Micron Pens, 8” by 10”, 2013

A Warm Evening
Watercolor and Gouache, 8” by 10”, 2013
How pretty... What I'd give to look pretty... just like you...

Do not be afraid. I am a spirit who lives in this shrine. I've been watching you come here for days...

Hello

ehh... who are you
Billie Holiday
Graphite, 11” by 17”, 2013
It Grows from Inside
Graphite and ink, 11” by 17”, 2014
Botanical
Watercolor and Gouache, 12” by 12”, 2016
Oh! Kyoto. Alleyway
Watercolor and Gouache, 12” by 16”, 2014
Floating Island, Iwakura
Watercolor and Gouache, 12” by 16”, 2014
Over the Bath House
Watercolor and Gouache, 12” by 16”, Floating Island, Iwakura
Summary of Selected work and Artistic Style

My ultimate hope is to become a successful practicing teaching artist who has a vibrant and busy array of projects and this year has been fruitful in that aspect. At this point, there isn’t a strong running theme to my work, but my artistic hand has been steadily developing over the course of my practice.

I often work monochromatically when in the sketching phase and out collective visual information from my environments, and I try to incorporate a strong use of colors in my finalized illustrations. The subjects that I gravitate towards the most are organic forms found in nature and the beauty of the human body. I love creating a relationship between the two subjects and sometimes pushing it to a point of one consuming the other, however, my strongest pieces are created when I have a story or an experience in mind. As seen in the *Oh Kyoto* and the *Floating Island* illustration, I was reflecting my experience of my stay in Japan in 2013. That experience is so deeply rooted in my memory and aesthetic influence that it lingers on till this day as I take on new projects.

My style is often said to be detail oriented and intimate, with my paintings often times being relatively small. Size has always been a challenge for me to break out of and as I develop, I’ve been slowing increasing the size of my surfaces to force my hand to grow in different areas. But size aside, I hope that my illustrations will ignite the imagination in my viewers to find the story within the image. I want to invite them into a world that may seem mildly familiar at first and upon a second read, suddenly seem a little fantastical.

I have chosen these 10 images to not only show the flexibility in my style, but they are representative of my strongest and most personal works. The last piece that I have chosen to present was the fourth piece of a series of paintings created for the recent *Mikazaki Spirit* show that was held at the Sketchpad gallery, SF. It’s an interpretation to one of my favorite animated films, *Spirited Away*, and the first that I had ever seen from the Studio Ghibli franchise; it was also the strongest piece of the series and was commissioned directly from the gallery. This piece marks a turning point in my art and my practice, giving me a real sense of validation of my worth and position as an artist. It represents my strongest skills and it reflects my competency to tell a story and impact my viewers. Keeping the size small, the work remains intricate and invites the view to lean in close to take in the details and get lost in the world I have created.
Art Making Reflection

1) What is the artwork based on? Include a title, brief description, and an image.

The artwork is called “An Unconventional Still Life” and it involves creating a traditional still life made up of a minimum of four personal objects that hold some kind of sentimental value to the artist. The unconventional aspect of the project lies in incorporating a self-portrait into a still life. It can be a simple reflection seen in one of the objects or it can be imaginative like imposing a shrunken figure of the artist into the still life. The project has the potential to be whacky and fun or it can be more subtle and quiet, it all depends on what the artist chooses to say about her or himself.

2) What art materials and tools did you use to make this artwork? What alternative materials and tools might be used to make this or a similar artwork? In addition to stating the alternatives, describe the audience that would benefit by using the alternatives?

I used graphite on a 12” by 16” drawing paper. Alternative materials that could be used would be charcoal, conte, and pastels. This would depend on the teacher as well as the student’s skill level. Each medium has different characteristics and will react differently on the same surface, and thus each material would teach the student to work in a specific method. Graphite allows for a lot of control and accurate details, but if the student decides to use charcoal, the process of drawing will be different. They would have to let go of some of that control, work on a bigger scale, and start with bigger shapes. Charcoal and conte will force the students to work in a loose method and suggest the details rather than try to define it to its finest potential.

3) What art skills did you utilize to make the artwork? At what grade/age level would students be expected to acquire or have these skills? What modifications could be made for younger or older students?

Some of the skills that I utilized was being able to draw from observation, accurately plotting the objects onto my surface, being able to draw straight and controlled lines without the aid of a ruler, and understanding how to achieve contrast via the use for values. The appropriate age level to attain these skills would be 16 to 18 years old, as students as this age will be able to better understand how to deconstruct a complex setup into more basic shapes, have stronger hand eye coordination, and would be able to follow the step by step process of shading the objects.

Modifications that could be made for younger students could be the reduction of number of objects as well as the reduction of complexity of the object. Teachers teaching a group of 12 year olds might want to focus more on line work, building the ability to draw straight lines as well as
how to draft the objects on the paper by using big and basic shapes. The size of paper might have to be reduced as well, but it should still be big enough to challenge students to draw bigger and gain more confidence in their hand eye coordination.

4) What art vocabulary would you use to communicate about this artwork of the process of making this artwork? Include definitions of the terms. At what grade/age level would students be expected to acquire or have this vocabulary? What strategies would be useful for teaching this vocabulary?

- **Value**: The degree of light and dark in a work of art.
- **Contrast**: A principle of art that refers to the arrangement of opposite elements (light vs. dark colors, rough vs. smooth textures, large vs. small shapes, etc.) so as to create visual interest, excitement, and drama.
- **Gridding**: A methodical and meticulous method of plotting lines on the page in order to get a more accurate drawing.
- **Thumbnail sketches**: Quick and abbreviated drawings; usually done very rapidly and with no corrections, often an inch or two high.
- **Emphasis**: An area or object within the artwork that draws attention and becomes a focal point.
- **Composition**: The placement or arrangement of visual elements or ingredients in a work of art, as distinct from the subject of a work.

High school students would be expected to have acquired this vocabulary and the definitions of each term will be highlighted through the use of a slide show. The teacher can also ask the students to try to explain the terms before the lesson starts in order to get a feel for what the class does and does not know. If there is a term that the class is unfamiliar with or is a little more complex, the teacher can take more time to explain the definition and ask and answer student questions.

5) What procedures did you follow to make this artwork? List the essential steps in order. How could the process be modified for students with different artistic abilities?

There are a few main procedures to follow to create this artwork. The first of which was to sketch out ideas of how I want to compose the still life and self-portrait. I created a total of four thumbnail sketches of possible ideas of how I wanted the end project to look like. I then set up the objects and played around with the composition, taking pictures of each setup to compare which I liked better. After I had found a suitable composition, I started to plot the objects onto the page to get an accurate drawing of the object’s proportion to each other as well as filling out the space of the page effectively. This involves sketching the large shapes first and measuring the size as well as the distance between objects. It involves using the pencil very lightly at first to
make correcting mistakes very easy. After the objects have been accurately sketched onto the page, I start to draw in more details of the objects as well as plot in my self-portrait.

The next procedure is to roughly fill in the objects with a light, consistent shape with the graphite pencil and smoothing it out with a paper towel; this creates a middle shade that makes it easier to plot the dark spots as well as highlights. Shadows are layered on with the pencil slowly and highlights are created by using the kneadable eraser. This process is repeated accordingly and it often takes about seven to ten layers to start seeing the form of the objects start to appear.

It took a total of seven hours to complete this project and it would most likely take students longer to complete it, so it would be highly suggested to students to start early and plan out the project to avoid being unable to complete the project. In terms of modifications, the size of the paper could be reduced accordingly and for students who might have a disability, rulers may be permitted to aid them in plotting and drawing straight lines.

6) What did you find most rewarding about making this artwork? What do you think your students would find most rewarding about making this artwork?

I found the most rewarding part of the project to slowly see the transformation of the objects as layers are added to give each object more dimension and form. It’s a slow and methodical process that requires a lot of time, but I really enjoy creating the illusion of depth on paper. I think if students allow themselves to invest in the process, they too will find a sense of satisfaction of slowly seeing their objects come to life. Adding in a playful self-portrait will hopefully add to that excitement and help students create a piece of work that shows others who they are, what is important to them and reveal what kind of personality they have.

7) What did you find most challenging about making this artwork? What do you think your students would find most challenging about making this artwork? What did you do to address your challenges? What would you do to address your student's challenges?

The first factor that was challenging is that the project takes a lot of time to complete; from the setup, sketching and the final drawing. The drawing took me roughly five hours to complete and this is still a good amount of time. Students may take twice as long, leading to a eight to ten hour drawing process that doesn’t include all the work needed to plan out the drawing.

My instruction to my students would then to really think about planning out the project. But allotting time to set up, sketch and draw, they would have a rough idea on how to slip up the work for the week. The final drawing should be given enough time for students to be able to
draw for an hour and take a 20-minute break, or however they feel works best for them. It is very important to keep the eyes fresh and rested.

Another challenge is of course, getting an accurate drawing of the objects before even starting on the shading. Even after drawing for 14 years, it’s still a challenge to get accurate proportions and positions of the objects.

There are a few tricks to get the hang of this process, but it really comes down to practice. And this is what I would stress most to my students. That the most important thing would be try their best and keep practicing. I would introduce a few exercises that would improve their hand eye coordination as well as ability to draft on the paper, such as blind drawings and measuring the size of an object in comparison to another.

8) **How did you learn to make this artwork? What strategies are useful for teaching to make it?**

I practiced a lot with still lifes and drawing from observation, many times using a pen in order to build my confidence in drawing and also to move on from mistakes. I learned about contour drawing, using line weight, and observing objects that I have very little visual understanding of and that were unfamiliar to me were all part of the practice.

I would definitely use the strategies that I learned in college to teach my students how to better draw from observation. I would have blind drawing exercises, bring in an object that is not commonly seen in daily life and continually support my students with advice and encouragement; highlighting their strengths and acknowledging their struggles. I would also introduce simple exercise like drawing 100 straight lines, which might seem boring and pointless at the time, but really helps with building a confident hand.

9) **Is your artwork successful? Why or why not? What criteria would be useful for assessing the success of your students’ artwork?**

I personally think that my work wasn’t a success since it still felt a little stiff and dry. This could be due to the position of the figure and how it isn’t really interacting with the objects, but overall, in terms of the technical standards, I feel that it was successful.

I would use creativity as well as understanding of technical skill as two of my main criteria to assess my student’s work. I don’t expect my student’s work to be fully accurate, or their shading to be extremely sensitive, but if they are using one or two of the skills that was introduced in class, they will be given a good grade.
The project also has a short written assignment that would accompany the finished drawing that explains the concept behind it and that will really help me see what the student was trying to communicate, the creativity in their composition as well as the amount of effort put into the project.

10) What was the greatest insight you had during the process of reflecting on this artwork and how would you apply it to your teaching?

My greatest insight would on the importance of still life and its ability to strengthen drawing and observational skills. Often times, still lifes are seen to be dry and boring, but there are many artists still pushing the boundaries, creating works that brim with questions and ideas about life and death. This shows that still life is just another subject matter that can be pushed and pulled in many different directions if the artist wants to.

Back to the main point, strong observational skills are essential to building a strong drawing foundation, and are needed to gain understanding of proportion, perspective, depth, value and so on. If the individual is able to hone that skill, the other, more complex skills will follow. I would definitely try to inspire my students to take the process seriously and challenge them to push beyond that they think they are able to do. I hope that when they see what they are capable of, and are proud of what they are created, it will motivate them to apply the same care into not just future projects but their studies as well.
Curriculum Unit Overview:
Empower the Self

Grade/ Age Level: Grade 10, 15-16 years olds, Beginner to Intermediate.

Lesson and Time Frame:

- Lesson 1: Art Production - Skill Building 2 - 90 minute class period
- Lesson 2: Visual Literacy 1 - 90 minute class period
- Lesson 3: Culture and History 1 - 90 minute class period
- Lesson 4: Art Production - Art making Lesson 2 - 90 minute class period
- Lesson 5: Art Criticism 2 - 90 minute class period

Unit Rationale:
At any stage in life it is extremely important to build a habit of looking inward and reflecting on the self. Learning about which events have shaped one’s personality, fears, hopes and passions are facets that are vital to understand and also reflect into the world. Students will create a series of projects that revolves around the theme of self. Through this growth in understanding oneself, I hope to create in my students a sense of worth and empowerment, and a curiosity that will eventually extend beyond themselves.

Objectives/Student Learning Outcomes:
Students will be able to:
- Improve their skill in drawing from observation.
- Approximate the basic forms of the objects by using guidelines.
- Create a drawing that is proportionate.
- Create depth by overlapping objects in the drawing.
- Improve their skill of shading and rendering different surfaces.
- Create an original composition and pay attention to lighting.
- Create a simple narrative that accompanies the drawing.

Focus Artwork:

Lorna Simpson, (1960-present)
Wigs, 1994, Waterless Lithograph on Felt
Materials and Resources:

- Worksheet
- Computer
- Projector
- Slideshow
- Paper 12” by 16”
- Graphite Pencils
- Still life objects
- Lamps
- Handouts
- Large boards for poster mock up

Vocabulary:

- Conceptual Art: art in which the idea presented by the artist is considered more important than the finished product, if there is one.
- Contrast: refer to the arrangement of opposite elements (light vs. dark colors, rough vs. smooth textures, large vs. small shapes, etc.) in a piece so as to create visual interest, excitement and emphasis.
- Composition: The placement or arrangement of visual elements or ingredients in a work of art, as distinct from the subject of a work.
- Emphasis: An area or object within an artwork that draws attentions and becomes a focal point.
- Focal point: An area in the composition that has the most significance, and area that the artist wants to draw attention to.
- Gridding: A methodical and meticulous method of plotting lines on the page in order to get a more accurate drawing.
- Mock up: A working sample for reviewing format, layout and content.
- Multimedia Art: An innovative discipline that seeks to unify a large range of art forms. This is creatively achieved by combining an array of artistic insights and crafts such as film, literature, performance, music and sound, drama, visual arts, or design.
- Racial Identity: A sense of group or collective identity based on one's perception that he or she shares a common heritage with a particular racial group.
● Still life (still lifes): A work of art depicting mostly inanimate subject matter, typically commonplace objects which may be either natural (food, flowers, dead animals, plants, rocks, or shells) or man-made (drinking glasses, books, vases, jewelry, coins, pipes, and so on).
● Superimposed: place or lay (one thing) over another, typically so that both are still evident.
● Thumbnail sketches: Quick and abbreviated drawings; usually done very rapidly and with no corrections, often an inch or two high.
● Value: The degree of light and dark in a work of art.
**Curriculum Unit**

**Time frame:** 1 semester  
**Age group:** High school  
**Target group:** Urban youths  
**Location:** After school programs/community courses

**Theme:** Identity and building the self

Lorna Simpson, (1960-present)  
*Wigs, 1994*, Waterless Lithograph on Felt

**Goal:**  
To create a series of projects that revolves around the theme of self. Through this growth in understanding oneself, I hope to create in my students a sense of worth and empowerment, and a curiosity that will eventually extend beyond themselves.

**Objectives:**  
Students will be able to:  
- Build an active habit of reflection and sketching.  
- Give and accept constructive criticism.  
- Give confident presentations on their projects.  
- Draw comfortably from observation.  
- Create original and interesting compositions for drawings or paintings.

**Lesson Plan for each area of focus:**  
**History and Culture:**  
- Visit to museums to learn about the effects of identity in history and culture.  
- Research projects on chosen artists that students might feel connected to through cultural similarities.

**Visual Literacy:**  
- Creating a poster for a movement or cause using art and design principals.
Class discussions about famous artworks to learn about different art elements and principals.

Art Production/Making:
- Still life exercise
- “An unconventional still life” project

Art Criticism:
- Presentation of assignments and class critiques.
- Creating blogs for their process and artworks, and having each student post feedback on each blog.
- “I Like and I Wonder” critique.
**Lesson Title:** Skill Building  
**Grade Level:** High school  
**Time frame:** 2 - 1 ½ hour class period

**Description:**  
Students will practice drawing from still lifes and learn about composition, plotting an image and creating the illusion of form by shading. Students will learn how to use guidelines and grids to create a drawing that pays attention to proportion as well as practice rendering different textures and surfaces.

**Objectives/ Student Learning Outcomes:**  
Students will be able to:  
- Improve their skill in drawing from observation.  
- Approximate the basic forms of the objects by using guidelines.  
- Create a drawing that is proportionate.  
- Create depth by overlapping objects in the drawing.  
- Improve their skill of shading and rendering different surfaces.

**Focus Artworks:**

Brian Duey  
Graphite Pencil, 2007

**Art:**  
- Graphite  
- Paper 12” by 16”  
- Still life objects  
- Lamps
Instructional:
- Computer
- Projector
- Handouts

Procedures:

Direct instruction
- Still lifes, handouts and materials should be prepared before class starts, depending on the materials and time available. There might be one or two still lifes.
- Short presentation of still life and elements of art.
- Introducing terms such as form, shading, composition and guidelines/grids.
- Handouts are given out.
- Explain to the class the goal of the assignment and break down of the project’s time line and procedures.
- Students are given the materials and can start drawing from the still life.
- One on one assistance and guideline will be given to students who need more help.
- Students will draw until the end of class.
- There should be 10 minutes set aside to clean up.

Independence practice
- Students are to create 1 still life at home and draw directly from observation.
- Each still life needs to have a minimum number of 5 objects and have at least 3 different surfaces.
- Students are required to think about composition and lighting when setting up the still life.
- Photographs of the still lifes are required.
- 1 drawing sized at 12” by 16” is due the following class.

Accommodations and/or modifications:
- Reduce the number of objects needed to be in the still life.
- Reduce the size of the paper.
- Guide student one on one about how to use guidelines and grids to get a more accurate drawing.
- If a student shows a strength in a specific area, the teacher can show a student who might be struggling and have him or her see examples of work.
- If a student is unable to draw a straight line, allow for a ruler to be used.

Vocabulary:
- Contrast: A principle of art that refers to the arrangement of opposite elements (light vs. dark colors, rough vs. smooth textures, large vs. small shapes, etc.) so as to create visual interest, excitement and drama.
- Gridding: A methodical and meticulous method of plotting lines on the page in order to get a more accurate drawing.
• Still life (still lifes): A work of art depicting mostly inanimate subject matter, typically commonplace objects which may be either natural (food, flowers, dead animals, plants, rocks, or shells) or man-made (drinking glasses, books, vases, jewelry, coins, pipes, and so on).
• Value: The degree of light and dark in a work of art.

Criteria for assessment:
Did students:
• Follow all the steps?
• Complete the drawing for the homework assignment?
• Provide photograph of the still life?
• Utilize guidelines to get a more accurate drawing?
• Utilize the full page?

Methods of assessment:
Teacher checks for understanding by asking questions regarding the use of thumbnail sketches and contrast in artworks, and will clarify information when needed. Notes can be taken by the teacher of each student's work and seeing if the student is attentive to advice and instruction.
<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drawing</td>
<td>Drawing is expressive and detailed. Shapes, patterns, shading and texture are used to add interest to the drawing. Student has great control and has experimented.</td>
<td>Drawing is expressive and somewhat detailed. Some use has been made of pattern, shading, or texture. Student has pretty good understanding of drawing.</td>
<td>Drawing has few details. It is primarily representational with very little use of pattern, shading and texture. Student needs to improve control over the medium.</td>
<td>Drawing lacks a lot of detail or is unclear what the drawing is intended to be. Student has shown very little control over the medium.</td>
</tr>
<tr>
<td>Time/Effort</td>
<td>Class time was used wisely, student was productive in class and it is clear that the student worked hard at home on the assignment.</td>
<td>Class time was used wisely; student could have put in more time and effort at home.</td>
<td>Class time was not always used wisely, but the student completed the assignment.</td>
<td>Class time was not used wisely and the student did not complete the assignment.</td>
</tr>
<tr>
<td>Design/Composition</td>
<td>Student applies design principles (such as unity, contrast, balance, movement, emphasis, and center of interest) with great skill.</td>
<td>Student applies design principles (such as unity, contrast, balance, movement, emphasis, and center of interest) with fair skill.</td>
<td>Student is struggling to apply design principles (such as unity, contrast, balance, movement, emphasis, and center of interest).</td>
<td>Student does not appear to be able to apply most design principles to his or her work.</td>
</tr>
</tbody>
</table>
Lesson Title: History and Culture  
Grade Level: High School  
Time Frame: 1 - 90 minute class period

Description:
Students will be introduced to Lorna Simpson’s life and work, as well as the cultural context surrounding the work she created. Students will learn about the medium and style that Lorna Simpson worked in and be introduced to other forms of works that talk about identity. Students will then read an article about Lorna Simpson and will respond with a one-page reflection essay that will involve expressing what they have learned as well as a personal reflection on how the article relates to their own lives.

Objectives/ Student Learning Outcomes:
Students will be about to:
● Summarize Lorna Simpson’s works and inspiration.
● Elaborate on how the works effects and relates to them.
● Describe the style of work.
● List at least 3 different forms of identity.

Focus Artwork:

Lorna Simpson, (1960-present)  
Wigs, 1994, Waterless Lithograph on Felt

Instructional Resources:
● Slideshow  
  By Holland Cotter, March 2, 2007  
● Worksheet  
● Computer  
● Projector
**Procedures:**

**Anticipatory set**
- Teacher asks if anyone knows what *Racial Identity* is, and what it means to the students.
- Ask if race is important to students and if they feel it defines who they are.
- Ask if there any stereotypes students are aware of and if they fight them or conform to them?

**Direct Instruction**
- Review the plan for the class.
- Distributes worksheets and review understanding with students.
- Present the Power point.
- Asks questions about the artwork such as “what do you think she is trying to confront with the text?”
- At the end of the presentation, ask the students if they have any questions or comments.

**Guided practice**
- Students will read the article as teacher walks around to answer any questions.

**Independent practice**
- Students will work on their one page essay at home and hand it in the following lesson.

**Accommodations/ modifications:**
- English language learners will be provided a handout with important vocabulary and definitions.
- Students with learning disabilities will be paired with a stronger classmate to work on the written assignment.
- Visual or hearing-impaired students will be seated in front.

**Vocabulary**
- **Conceptual Art:** Art in which the idea presented by the artist is considered more important than the finished product, if there is one.
- **Multimedia Art:** An innovative discipline which seeks to unify a large range of art forms. This is creatively achieved by combining an array of artistic insights and crafts such as film, literature, performance, music and sound, drama, visual arts, or design.
- **Racial Identity:** A sense of group or collective identity based on one's perception that he or she shares a common heritage with a particular racial group.
- **Superimposed:** Place or lay (one thing) over another, typically so that both are still evident.

**Criteria for Assessment:**
- Did students:
  - Describe why Lorna Simpson’s work is so important?
  - Distinguish the different forms of identity?
  - Reflect on their own identity?
Methods of Assessment:
Teacher checks for understanding by asking question and clarify information when needed. Notes can be taken by the teacher of each students work and seeing if the student is attentive and focus in class.
Lesson Title: Visual Literacy  
Grade/Age Level: High school  
Time Frame: 1 - 90 minute class period

Description:
Students will learn about the principle of design: emphasis; how it is created and the effects it has on the viewer. Via a PowerPoint presentation, students will learn about how different artists use emphasis in their paintings to create a clear message or highlight a subject of interest. After which, students will be given a handout and asked to read it before being separated into groups of 3 to 5 to work collaboratively on a poster. Each group will be given the same theme revolving around identity, which could be race, gender or cultural. After the group has created a poster mock-up, they will present it to the class and get feedback. For homework, students complete the poster collectively.

Objectives/Student Learning Outcomes:
Students will be able to:
● Clearly identify and explain what emphasis is in an artwork
● Work collaboratively with classmates
● Conceptualize an idea in a limited amount of time
● Control what is noticed first in the poster

Focus Artwork:

Title and date: Infinite Possibilities, 2011  
Artist name and lifespan: Vu Dinh Tuan, born 1973  
Medium: Works on paper, Watercolor on silk

Instructional Resources:
● Power point presentation  
● Computer  
● Projector  
● Emphasis Handout  
● Paper and pencils  
● Large boards for poster mock up
Procedures:
Anticipatory Set
- Teacher starts by asking what the class knows about emphasis.
- Teacher asks about how emphasis can be seen in daily life.

Direct Instruction
- A 20-minute presentation of emphasis in art.
- Introducing terms such as contrast, focal point and isolation.
- Teacher engages with the class asking questions of what they see in the artwork.
- Teacher checks for understanding and answers any questions.
- Handouts and project outline are given out to the students.

Guided Practice
- Students will read the handout and project outline for ten minutes.
- Teacher answers and questions and separates students into groups of three to five.
- Students have 30 minutes to discuss and create a simple mock up of the poster.
- Each group will present for two minutes and teacher will take note of the poster and offer suggestions.
- There will 10 minutes left for clean up.

Independent Practice
- Students will meet as a group outside of class to complete the poster
- They will have to bring it to class the following week to hand it in.

Accommodations and/or Modifications:
- English Language learners will be given an extra sheet that includes definitions to all the terms taught in class.
- English Language learners will be placed in a group that has students who are fluent in English.
- Students who are less sociable or have difficulty working in teams will placed with students who are friendlier.

Vocabulary:
- Contrast: refer to the arrangement of opposite elements (light vs. dark colors, rough vs. smooth textures, large vs. small shapes, etc.) in a piece so as to create visual interest, excitement and emphasis.
- Emphasis: An area or object within an artwork that draws attentions and becomes a focal point.
- Focal point: An area in the composition that has the most significance, and area that the artist wants to draw attention to.
- Mock up: A working sample for reviewing format, layout and content.

Criteria for Assessment:
Did students:
- Identify emphasis used in artworks?
- Work together cooperatively and communicate in a positive manner?
- Create a poster that successfully utilized emphasis?
**Method of Assessment:**
Teacher checks for understanding by asking questions during the presentation and answers questions when needed. Teacher takes note of students working in group and checks in with students about progress and ideas.

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<tbody>
<tr>
<td>Design</td>
<td>Poster was well designed and successfully used emphasis to create a focal point.</td>
<td>Poster was well design and used emphasis to create a focal point. Some improvements could be made.</td>
<td>Poster was completed but emphasis was not used successfully.</td>
<td>Poster was not complete and emphasis was not used successfully.</td>
</tr>
<tr>
<td>Group Effort</td>
<td>Student was very keen and able to work collaboratively in the group, constantly giving suggestions and feedback.</td>
<td>Student showed interest in participating in the group and gave suggestion and feedback.</td>
<td>Student showed little interest in participating in the group, but showed some involvement.</td>
<td>Student did not show interest in participating in the group.</td>
</tr>
<tr>
<td>Time/Effort</td>
<td>Class time was used wisely. Student was productive in class and worked hard at home on the assignment.</td>
<td>Class time was used wisely however student could have put in more effort at home.</td>
<td>Class time was not always used wisely, but the student completed the project.</td>
<td>Class time was not used wisely and the student did not complete the project.</td>
</tr>
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</table>
A work that is too much the same can become dull and monotonous. For example, a work composed of just one shape may be unified, but it will not hold your attention. Variety, or contrast, is achieved by adding something different to a design to provide a break in the repetition (Figure 11.2). When different art elements are placed next to each other in a work of art, they are in contrast (Figure 11.3). This type of contrast, or variety, adds interest to the work of art and gives it a lively quality.

Almost every artist uses contrasting elements to balance unifying elements. Wide, bold lines complement thin, delicate lines. Straight lines contrast with curves. Free-form shapes differ from geometric shapes. Rough textures add interest to a smooth surface. Colors can contrast in limitless ways. The degree of contrast may range from bold to subtle. The amount of difference between the elements depends on the artist's purpose.

**Activity**

**Variety and Contrast**

**Applying Your Skills.** Look through ArtTalk and find works of art that show bold contrast of line, shape, color, value, and texture. List one work for each kind of contrast. Explain how the contrast was created.

**Computer Option.** Make a simple design using five or six shapes. Overlap some shapes. Choose the Selection tool and Copy and Paste commands to make five copies of the design on the same page. Leave the original design unchanged but alter the rest to show a type of variety. Change color schemes, contrasts, and value as well as line thickness and textures. Use the Bucket fill or Selection tool to make changes quickly.

**Emphasis**

Have you ever underlined an important word or phrase several times in a letter? Have you ever raised the volume of your voice to make sure the person you were talking to understood a key point? These are just two ways that people use emphasis to focus attention on the main points in a message.
In advertisements, music, news stories, your lessons at school, and your day-to-day communications, you see and hear certain ideas and feelings being emphasized over others.

**Emphasis** is the principle of art that makes one part of a work dominant over the other parts. Artists use emphasis to unify a work of art. Emphasis controls the sequence in which the parts are noticed. It also controls the amount of attention a viewer gives to each part.

There are two major types of visual emphasis. In one type, an element of art dominates the entire work. In the other type of emphasis, an area of the work is dominant over all the other areas.

### Emphasizing an Element

If the artist chooses to emphasize one element, all the other elements of the work are made subordinate, or less important. The dominant, or most important, element affects the viewer’s perception of the total work. This element also affects the way in which all the separate items and elements in the work are perceived.

Sometimes the dominant element is so strong that the whole work seems to be drenched in that element. Rauschenberg’s *Red Painting* (Figure 11.4) is saturated with the color red. Even though he has used a variety of textures to create different areas, the redness takes on a meaning all its own. It affects the viewer’s perception of the painting as a whole. It also affects the viewer’s perception of the separate parts of the work.

### Emphasizing an Area

Sometimes a specific area in a work of art is emphasized. This area, called the focal point, is the first part of a work to attract the attention of the viewer. The other areas are subordinate to the focal point. Beaux used value like a spotlight to emphasize one important area—a focal point—in her painting *Ethel Page* (Figure 11.5).
It is possible for a work of art to have more than one focal point. Artists must be careful about this, however. Too many focal points cause the eye to jump around and will confuse the viewer. Artists must also determine the degree of emphasis needed to create a focal point. This usually depends on the purpose of the work.

Of course, a focal point is not necessary. Many artists don’t create a focal point in their works (Figure 11.6). When artists do create focal points, they are usually careful not to over-emphasize it. They make certain that the focal point is unified with the rest of the design.

Artists use several techniques to create a focal point in a work of art. Following are some examples of these techniques.

**Contrast.** One way to create a focal point is to place an element that contrasts with the rest of the work in that area. One large shape, for example, will stand out among small ones. One angular, geometric shape will be noticed first among rounded, free-form shapes. A bright color will dominate low-intensity colors, while a light area will dominate a dark design (Figure 11.7). An object with a smooth texture becomes a focal point in a design filled with rough textures.
Isolation. Artists sometimes use isolation to create a focal point and thereby emphasize one part of their work. They do this by putting one object alone, apart from all the other objects (Figure 11.8). This draws the viewer's eye to the isolated object.

Location. Location is another method used to create a focal point for emphasis. A viewer's eye is normally drawn toward the center of a visual area. Thus, something near this center will probably be noticed first. Because the exact center is a predictable location, most artists place the objects they wish to emphasize a bit off center. They select a location a little to the left or right of center and a little above center (Figure 11.9).

Figure 11.9 The 12-year-old subject looks as if she were standing in the center of the painting. If you measure, you will find that the artist, Anguissola, has placed most of the face and body left of the center of the work.

**Poster Project**

Goal:
Create a poster around the theme of racial identity. Highlight something that you feel, collectively as a group, is important to illustrate and use the design principle: Emphasis to create an interesting poster that has a strong focal point. It is important to brainstorm as a group and have an open discussion of the many possibilities for this project. The poster can be created by any medium and can be mixed medium.

Criteria:
- Poster must be a minimum of 16” by 24”.
- If asked, each student must be able to highlight how he or she contributed to the development and execution of the poster.
- Poster need not have text, although text is highly encouraged.
- Poster can be created using any medium, mix medium is acceptable.

Timeline:
One week to complete the project.
Lesson Title: Art Making
Grade Level: High school
Time frame: 2 - 90 minute class period

Description:
Students will create their own arrangement of objects that they feel best represents their personality, passions and or memories, and compose a drawing that includes a self-portrait of them either interacting with the object, as a reflection that can be seen on a reflective surface or even a photograph of themselves as a part of the still life.

Objectives/ Student Learning Outcomes:
Students will be able to:
- Improve their skill in drawing from observation.
- Create thumbnail sketches.
- Create an original composition and pay attention to lighting.
- Create a simple narrative that accompanies the drawing.

Focus Artwork:
Malisa Suchanya
An Unconventional Still Life, Graphite on drawing paper

Materials and resources:
Art:
- Graphite
- Paper 12 by 16
- Still life objects
- Lamps

Instructional:
- Computer
- Projector
- Handouts
Procedures:

Week 1

Direct instruction

- Still lifes, handouts and materials should be prepared before class starts, depending on the materials and time available. There might be one or two still lifes.
- Short presentation revising the lesson on still life and introduction to some of the teacher’s personal works.
- Introducing terms such as emphasis, composition and thumbnail sketches.
- Handouts are given out.
- Explain to the class the goal of the assignment and break down of the project’s timeline and procedures.
- Students are given the materials and will start practicing quick sketches, which will be thumbnail sized.
- Students will have to draw 4 rectangle boxes (4” by 5”) on their paper (8” by 10”).
- Students will draw from the still life for 5 minutes and rotate to the next seat after each round. There will be 6 cycles of this exercise.
- For the second exercise, students will draw from the still life for 20 minutes on a full 8” by 10” paper.
- They rotate to the next seat after each round. There will be 2 cycles for this exercise.
- One on one assistance and guideline will be given to students who need more help.
- Students will draw until the end of class.
- 10 minutes will be set aside to clean up.

Independent practice

- Students are to brainstorm ideas for their independent drawing.
- They must consider what objects they have at home, where they will create the set up, and using appropriate lighting.
- Students are to work on their short narrative to accompany the drawing. This can be done before or after the drawing is completed.
- They must complete at least 5 thumbnails (each set-up should include a minimum of 3 to 5 objects) of different ideas of the composition of the items as well as where they will incorporate the self portrait.
- Students are to start and complete their personal still life. It will be due the following week.
- Photographs of the still life, 5 thumbnail sketches, a one page essay about the project and the final drawing are due the following class.

Accommodations and/or modifications:

- Reduce the number of objects needed to be in the final still life.
- Reduce the size of the paper.
- Guide student one on one about the thumbnail sketches and instruction on drawing.
- Rulers will be allowed for students with physical or mental disabilities.
Vocabulary:

- Composition: The placement or arrangement of visual elements or ingredients in a work of art, as distinct from the subject of a work.
- Contrast: A principle of art that refers to the arrangement of opposite elements (light vs. dark colors, rough vs. smooth textures, large vs. small shapes, etc.) so as to create visual interest, excitement and drama.
- Emphasis: An area or object within the artwork that draws attention and becomes a focal point.
- Still life (still lifes): A work of art depicting mostly inanimate subject matter, typically commonplace objects which may be either natural (food, flowers, dead animals, plants, rocks, or shells) or man-made (drinking glasses, books, vases, jewelry, coins, pipes, and so on).
- Thumbnail sketches: Quick and abbreviated drawings; usually done very rapidly and with no corrections, often an inch or two high.
- Value: The degree of light and dark in a work of art.

Criteria for assessment:

Did students:

- Follow all the steps?
- Complete a final drawing for the homework assignment?
- Utilize the full page

Methods of assessment:

Teacher checks for understanding by asking questions regarding the use of thumbnail sketches and contrast in artworks, and will clarify information when needed. Notes can be taken by the teacher of each student's work and seeing if the student is attentive to advice and instruction.
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<tr>
<td>Drawing</td>
<td>Drawing is expressive and detailed. Shapes, patterns, shading and texture are used to add interest to the drawing. Student has great control and has experimented.</td>
<td>Drawing is expressive and somewhat detailed. Some use has been made of pattern, shading, or texture. Student has pretty good understanding of drawing.</td>
<td>Drawing has few details. It is primarily representational with very little use of pattern, shading and texture. Student needs to improve control over the medium.</td>
<td>Drawing lacks a lot of detail or is unclear what the drawing is intended to be. Student has shown very little control over the medium.</td>
</tr>
<tr>
<td>Time/Effort</td>
<td>Class time was used wisely, student was productive in class and it is clear that the student worked hard at home on the assignment.</td>
<td>Class time was used wisely, student could have put in more time and effort at home.</td>
<td>Class time was not always used wisely, but the student completed the assignment.</td>
<td>Class time was not used wisely and the student did not complete the assignment.</td>
</tr>
<tr>
<td>Design/Composition</td>
<td>Student applies design principals (such as unity, contrast, balance, movement, emphasis, and center of interest) with great skill.</td>
<td>Student applies design principals (such as unity, contrast, balance, movement, emphasis, and center of interest) with fair skill.</td>
<td>Student is struggling to apply design principal (such as unity, contrast, balance, movement, emphasis, and center of interest).</td>
<td>Student does not appear to be able to apply most design principles to his or her work.</td>
</tr>
</tbody>
</table>
Lesson Title: Art Criticism
Grade Level: High School
Time frame: 2 - 90 minute class period

Description:
For the first part of this project, students will create a blog for the works that they have completed over the semester. Each student must have a minimum of three completed projects on the blog. A reflective journal entry per each blog post is highly encouraged but not compulsory. Students must have process photographs for each project, including the sketching phase, three images of creating the project and the end product. It is important for the student to explain his or her process and the reasons they made certain decisions. For the second part, students will give a short presentation of one of their projects, explaining to the class their concept and process, after which they will receive feedback on their work. Part three of the project would be to check out each other’s blogs and leave constructive criticism on each blog. Students must highlight one good trait of the work and one constructive idea that will help their peers improve.

Objectives/ Student Learning Outcomes:
Students will be able to:
- Create a simple blog.
- Take good quality and well selected photographs of their work.
- Decide for themselves the best way to represent their work.
- Give constructive feedback to their classmates using strong visual language.
- Present their work to their class, highlighting the concept as well as technique behind the piece.
- Build confidence in public speaking.

Focus Artworks:
Malisa Suchanya,
Self portrait, 2012, Oil on Canvas

Materials and resources:
Art:
- Digital camera. Phone cameras are expectable but not ideal
- Computer
Instructional:
- Digital camera. Phone cameras are expectable but not ideal
- Computer
- Personal blog that can be used as an example

Procedures:
Week 1
Anticipatory set
- Teacher checks in with the class about how they are feeling about their projects and how they are doing overall.
- Teacher asks if anyone uses a blog and if so, what for. Students are asked if they follow any blogs or artist’s website and if so, are encouraged to share who and why they are following their work.
- Students are asked if they feel it is important to put their work out there and to think about the pros and cons for that process.

Direct instruction
- Preparation for this project will be ongoing throughout the semester. Students will be required to take photographs of their work for each project.
- Teacher will go through a short presentation to show the class a personal blog and explain the benefits of having a space to show progress works as well as final details.
- Teacher will run through the importance of professional development and explain how this applies to all facets of life and to a wide variety of jobs; not just art.
- A short tutorial about how to create a blog will be given. Students who are not familiar with creating blogs will be advised to take notes.
- Criteria for the assignment will be explained clearly, assignment handouts are given out and any questions answered.
- Free time for students to collect their images, and one to one instruction can be given at this time. If students are ready to go and have a laptop, or if there are computers available, they may start working on their blogs.
- Students are free to consult the teacher at this time about the project and to ask for clarification or advice.
- A short pop quiz will be given out at the end of the class to test for understanding of the different elements and principals of art. Test scores will not affect the students’ overall grade.

Independent practice
- Students are to complete their blogs at home.
- Students are to prepare for a short two to three minute presentation of one of their works in class for the following lesson.
- They must explain three main aspects of their work that includes the idea/concept behind the piece, process/technique they used to complete the piece and something interesting they learned about the art making or themselves through the process.
Week 2

Anticipatory set
- Check in with students about how the project went. Get feedback about struggles or benefits of the project.
- The teacher will run through some basic ethics of critiques and set a few rules for the students to follow, for example, students must remain respectful and courteous during critiques.

Direct instruction
- The students will present their artwork briefly and explain their idea, process and something new they had learned through the process.
- The class will give feedback for a maximum of five minutes per student.
- After everyone has presented their work, students will be asked to present their blogs and get feedback from their classmates about the aesthetic, layout and quality of photographs.
- If time permits, the teacher will go through as many blogs as possible, if not, then just a few students will present their blog.

Independent practice
- Students will continue to work on their blogs if needed.
- Students will need to leave feedback on each blog as the take home assignment. Teacher will check each blog to read the feedback, take note of the quality of critiquing and if any student skipped commenting on a blog.

Accommodations and/or modifications:
- If the student has a disability that doesn't allow him or her to complete the projects in time, the minimum amount of projects to be seen on the blog can be reduced accordingly.
- One to one instruction on how to take photographs of their work throughout the semester will be implemented.
- Pairing up one student with another student who is technologically savvy to create the blog together.
- If a student has a problem with presenting, the teacher can help the student by guiding him or her with questions and help them prepare a script before the critique. All students should present in front of the class.

Vocabulary:
- Critique: A detailed analysis and assessment of something.
- Professional Practice: Is where a student is required to extend knowledge and skills within a practical environment

Criteria for assessment:
Did students:
- Follow all of the steps and included the needed number of photographs to represent their work?
- Complete their blog?
- Comment on each of their classmate’s blog?
- Give a clear and concise presentation of their work?
- Did students critique each other in a respectful and constructional manner?

Methods of assessment:
Teacher checks in with questions regarding the importance of documenting works and the benefits of using social media for profession practice. Teacher will clarify information if needed. A worksheet will be given out at the end of the first part of the lesson to refresh the student’s understanding of the elements and principals of art. Teacher will check to see if students use the visual language successfully when critiquing their peer’s work.
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<tbody>
<tr>
<td>Time and Effort</td>
<td>Class time was used wisely, Student was productive in class and it is clear that the student worked hard at home on the assignment.</td>
<td>Class time was used wisely; student could have put in more time and effort at home.</td>
<td>Class time was not always used wisely, but the student completed the assignment.</td>
<td>Class time was not used wisely and the student did not complete the assignment.</td>
</tr>
<tr>
<td>Quality of Documentation</td>
<td>Photographs were of high quality and represented the process and work very accurately. Student went above and beyond the criteria.</td>
<td>Photographs were acceptable and of good quality. It represented the process and work well. Student did exactly what the criteria needed.</td>
<td>Photographs were of poorer quality, (pixilated, bad lighting) making it hard to see the process and works. Student followed the number of pictures needed.</td>
<td>Photographs were of very poor quality (pixilated, bad lighting) making it hard to see the process and works. Student did not complete the assignment.</td>
</tr>
<tr>
<td>Personal Reflection of Work</td>
<td>Student was able to reflect on the work and express the idea, struggle and success of the piece very clearly. Made very good use of visual language terms.</td>
<td>Student was able to reflect on the work and express the idea, struggle and success of the piece clearly. Made some use of visual language terms.</td>
<td>Student reflected a little on the work and made little use of visual language terms.</td>
<td>Student did not reflect on the work and made no use of visual language terms.</td>
</tr>
<tr>
<td>Presentation</td>
<td>Student was able to give a clear, concise, organized and confident presentation of their work. Student was very well prepared.</td>
<td>Student was able to clearly explain their work and was prepared. Student seemed nervous and presentation was short.</td>
<td>Student was not organized and failed to talk about all three criteria. Student seemed nervous and presentation was short.</td>
<td>Student was not organized or prepared and only managed to talk about one of the criteria. Presentation was short and inadequate.</td>
</tr>
</tbody>
</table>