

OVERVIEW

LESSON TITLE: Avant Garde Dress

TEACHER NAME: Sarah Brown & Lori Bertonazzi

UNIT OF STUDY/TOPIC: Where Do I Fit In?

GRADE LEVEL: 8 & 9

CLASS TIME: 270 Minutes 3 Days 3 Sessions

RATIONAL/BACKGROUND INFORMATION

The goal of this lesson is to make our students reflect on everything that they have learned thus far, as well as to have an understanding of our small community. Artistically, students will work on thoughtful construction of collage through a mixed media approach. Teamwork is vital in this lesson as well as their social development. At the age of our students, they "Often are more inclined to daydream, to watch rather than perform" (Emphasis Art 207). Our students in particular have been very quiet and this lesson is an opportunity to get them not only thinking about the world around them, but expressing their viewpoint artistically. Instead of shouting out their views through mouth, they will shout out their views in a 3-D structure. Again, teamwork and communication play is an important factor in this lesson. Throughout the program, students have been creating artwork somewhat alone. They have had individual projects. For this final lesson, students will be creating a piece of art collaboratively. The design and construction must be cohesive. Neatness and craftsmanship is vital in this lesson.

At the introduction of this lesson, students should have an awareness of advertising, advertising techniques, gender identity, gender bias, and women's roles in a historical context. With those concepts in hand, students should execute a piece of artwork addressing their feelings as a group. Communication and understanding are key efforts that need to be made by teachers and students. From this lesson, we want students to develop interpersonal skills.

MATERIALS/EQUIPMENT

- Mannequin
- Scissors
- Hot glue gun/sticks
- Pre-painted/printed canvas
- Various colored fabrics
- Sewing needles/thread
- Thimbles
- Buttons
- Bendable wire
- Wood scraps
- Cardboard
- Dress

ROOM ARRANGEMENT

Students will work in the black room for its spacious qualities. Tables will be placed around the perimeter of the room.

VOCABULARY (REVIEW)

- Abstract expressionism
- Symbolism/Color symbolism
- Logos
- Positive and negative space
- Gender identity
- Gender bias

REFERENCES/SOURCES

- Gender Identity PowerPoint
- Wachowiak, Frank and Robert D. Clements. Emphasis Art: A Qualitative Art Program for Elementary and Middle Schools. 8th Edition. Boston, Massachusetts: Pearson, 2006.

STANDARDS/OBJECTIVES STANDARDS

1.1 Aesthetics

1.1.8 A. Knowledge

1. Examine works of art that communicate significant cultural beliefs or set of values.
2. Use domain-specific vocabulary relating to symbolism, genre, and performance technique in all arts areas.
3. Analyze how art is often defined by its originality.

Students will examine and discuss clothing design in terms of how its function (comfort, entertainment) is reflected by its design (form, color, material, shapes). They will also analyze how the artist expresses their own imagination and voice in each of the pieces.

1.1.8 B. Skills

3. Express how art is inspired by an individual's imagination.

Students will express their own vision by creating a design for a dress that serves a specific function. (3-D art vs. actual dress)

1.2 Creation and Performance

1.2.8 D. Visual Art

1. Incorporate various art elements and principles in the creation of works of art.
2. Explore various media, technologies and processes in the production of two and three-dimensional art.

Students will use line, color (color relationships, artistic expression, color symbolism), shape, form, positive and negative space, and texture to create a unified composition.

3. Identify form, function, craftsmanship, and originality when creating a work of art.

Students will have to carefully decide the message that the dress will communicate and how to do it in a visually appealing and carefully crafted way.

1.4 Critique

1.4.8 A. Knowledge

1. Explain the process of critique using the progression of description, analysis, interpretation, and evaluation.

Students will informally critique one another's design in terms of aesthetics, form, function, visual appeal, etc.

1.5 History/Culture

1.5.8 A. Knowledge

2. Examine how the social and political environment influences artists in various social/historical/political contexts.

Students will compare and contrast different dresses from fashion perspective and art perspective and how these reflect the values of our culture.

STANDARD 3.2 (Writing) all students will write in clear, concise, organized language that varies in content and form for different audiences and purposes.

D. Writing Forms, Audiences, and Purposes (exploring a variety of forms)

14. Maintain a collection of writing (e.g., a literacy folder, or a literacy portfolio).

OBJECTIVES

Students will be able to:

- Evaluate the effectiveness of each other's designs before carefully creating one cohesive product.
- Collaboratively design a dress that challenges the traditional role of the female artist.
- Relate their designs that we have discussed throughout the program. (I.e. positive and negative space, color symbolism/relationships, etc.)
- Translate their designs into a visual piece of art.
- Apply the sewing, collaging, gluing, cutting, and building methods when constructing the dress.
- Compare and contrast the forms and functions of art versus fashion.
- Reflect on their artistic and personal growth.
- Define one concept we have discussed throughout the semester in written form (Screen printing, visual culture, gender bias, etc.)

LEARNING EXPERIENCE

INTRODUCTION

- Topic Question: (Show World of Wearable Art Images)
 - What do you find interesting?
 - What are the dresses made from? (*fabric, balloons, found objects, etc.*)
 - What are the functions? (*to wear, art, entertainment, etc.*)
 - What color choices? (*bright, dark, warm, cool, etc.*)
 - Are the dresses visually stimulating? Why or why not? (*Yes, they are expressive. No, they are not original*)
 - What are the shapes within the dresses?

- Which one is the most appealing? Why?
- Which one is the most unappealing? Why?
- Association: (Show Mixed-media dresses)
 - What do you find interesting?
 - What are the dresses made from? (*fabric, balloons, found objects, etc.*)
 - What are the functions? (*to wear, art, entertainment, etc.*)
 - What color choices? (*bright, dark, warm, cool, etc.*)
 - Are the dresses visually stimulating? Why or why not? (*Yes, they are expressive. No, they are not original*)
 - What are the shapes within the dresses?
 - Which one is the most appealing? Why?
 - Which one is the most unappealing? Why?
- Visualization: What will be the function of our dress?
 - How will the dresses form reflect its function?
 - What is going to be our overall theme of the dress?
 - Think about everything we have gone over with you this semester.
 - How will you accomplish all of these goals?
- Transition: Look over your sketches from last class. Do you want to make any changes after seeing the work of other artists? Things to consider:
 - How are you going to create a dress that is visually appealing but conveys a message/theme at the same time?
 - How will you incorporate variety?
 - How will you unify the composition?
 - How will you create color relationships?
 - What shapes are you going to use? Think about positive and negative space.
 - What textures/fabrics do you want to incorporate?
 - How are we going to physically build the dress? (*Start from top and work our way down*)

SEQUENCE OF ACTIVITIES (Outline Procedures Step-by-Step)

- Informal critique:
 1. Hang your sketches from last week on the wall.
 2. What part of your drawing do you find to be the most appealing?
 3. What theme does your dress say?
 4. How did you use variety, unity, shape, color, texture, etc?
 5. What do you like about others' sketches?
 6. What is our overall theme?

When students and teachers agree upon a common theme and design, construction will begin.

- Instruction:
 1. Construct the skeleton of the dress. (Gather materials that will be used to make the basic form of the dress such as wire, wood, cardboard, etc.)
 2. Gather fabrics and begin to cut out shapes and arrange them.
 3. Once they have worked with them a little on the table, they can begin to pin them onto the dress.
 4. Demo: Stitching

- Gather thread.
 - Cut 10-inch piece of thread.
 - Run the thread through the eye of the needle.
 - Pull about 3 to 4 inches of the thread through.
 - To make a knot at the end. (Loop thread around finger four times, then roll off the tip of the finger. Pull tight.)
 - Show basic stitch for attaching canvas.
5. Demo: Gluing
- Gather glue.
 - Lift flap of material that overlaps.
 - Align the flap with glue and place back to its original location.
 - Hold fabric together so they bond.
- If the students want to incorporate another way of attaching the fabric (i.e. Knotting, braiding, weaving, etc. the teacher will work one on one with the student.
 - Be sure to work from the top down. Be precise! No string sticking out. No glue globs.

CLOSURE/CULMINATING EXPERIENCE

Informal critique:

- Did we get our message/theme across? How?
- Did you accomplish creating a texture? How?
- How does this dress represent us?
- Did anything change through the process of creation?
- How does this dress address all the concepts we have talked about throughout the program?
- How does it feel create a single piece of art with other people? Was it difficult/easy?
- How do you think you have grown through these seven weeks?
- Do you think differently, as an artist, about yourself, about the world around you?

ADAPTATIONS/MODIFICATIONS

Teachers will already be working one on one with each student. Therefore, if there are any difficulties, the teachers will be right there to guide them.

LESSON ANALYSIS

STUDENT ASSESSMENT

- See rubric.
- Journal Entry 5: At the end of class, students will take 10 minutes to reflect on the following:
 - Tell me about one significant concept, artists, and piece of artwork that you have learned through this semester.
 - Define it.
 - Tell me about the process that is involved.
 - Were there any artists involved? Who were they? What were they trying to do? What was their choice of medium?
 - How does this affect you?

- How has this changed your perception as an artist?

SELF-REFLECTION

I. Instructional Planning and Strategies – Teacher candidates understand instructional planning, design long and short terms plans based on knowledge of subject matter, students, community, and curriculum goals, and employ a variety of developmentally appropriate strategies to promote critical thinking, problem solving and the performance skills of all learners.

(4.3) Identifies strategies to create learning experiences that make subject matter meaningful for students, addresses a variety of learning styles, encourages students to pursue their own interests and inquiries and helps students connect their learning to personal goals. (NJPTS 4.9)

Time management had been an issue throughout the unit. For this particular lesson, time management became a minor dilemma when I realized that the size of the dress was going to become very time consuming. To fix the amount of time for the lesson to be completed, both my assistant teacher and I decided to extend the amount of class sessions with approval of the students' parents. (The lesson changed from 1 session to 3 sessions.)

To allow the students to critically think over the design of the dress, images were shown of various artists making functional/non-functional dresses as art forms through the fashion industry and the visual arts. The creation of the dress allowed for students to critically behave to color composition and spatial composition. The dress was to become a visual piece of all the knowledge and information the students and teachers had obtained throughout the program.

Collaboration and Partnerships – Teacher candidates build relationships with parents, guardians, families and agencies in the larger community to support students' learning and well-being.

(9.2) Establishes respectful and productive relationships to develop cooperative partnerships with diverse families, educators and others in the community in support of student learning and well-being. (NJPTS 9.8)

In previous lessons, students had been able to work collaboratively on a small scale. In The Avante Garde Dress Lesson, they would have to utilize their communication and "teamwork" skills to work on a much larger scale. In this lesson, it was important for the students to communicate with one another because although the dress was to signify all our differences, it was also to be a cohesive design and to look as though a lot of thought was put into the dress's creation. Unfortunately, for the last two sessions of the lesson, one of our students was absent. Therefore, the student to teacher ratio had changed. It was no longer two students of the same approximate age to two teachers of the same approximate age. The fear of being too dominate to the lone student had made me nervous but when the actual lesson was conducted and I had adjusted the classroom environment, there seemed be more of a lax situation. With the absence of one student, it had also created more work for both teachers.

II. The motivation excited the students. In the Feminist Art lesson, students were introduced to the idea of Lesson 6. They created sketches based upon their own

experiences of what a dress design should look like. When the students were presented with an avante garde dress PowerPoint, they expanded their original sketches. The images of different artists work allowed the students to be observers from to different art form and later become the creators. When both students were in attendance, the student who would be absent the next two sessions seemed disengaged. She would watch her classmate and teachers create work and seemed lost as to where to start. To get her moving, both teachers decided to help give her ideas as to where to go by asking questions and showing examples of their own work. One student was able to translate her ideas and designs into the visual piece.

Since there was an absence of one student, the original ending to the lesson was not able to happen. We wanted the students to be able to connect the various lesson together and give us an idea of how they felt about the entire program. A final critique of their artwork was to show their progression as an artist but was only able to happen with one student. Therefore, the smaller amount of people for the discussion made the informal critique more centered around that specific student. The final critique and discussions with the one student was assessed by her progression as an artist and her own thoughts on her individual development. If there would be something to change about this lesson, it would involve being prepared for the absence of a student and to manage time more wisely.