

Land Art

Class/Grade Advanced Studio

Length of Lesson 3 Classes

Essential Questions

How does making art attune people to their surroundings?

How does the presentation of artwork affect how the viewer perceives and interacts with the work?

Central Focus of the Unit

Students use Land Art as a means to apply a deeper understanding of environmental conservation, ecology, and the common theme in literature; Person vs. Nature. They interpret their process and use new vocabulary to describe their methods during critique.

Learning Objectives

Students will be able to:

- Collaborate with a peer to create a mature Earthwork.
- Properly document their work of Land Art through photography. Be able to use academic language/accountable talk during critique to discuss and reflect upon works of art.
- Plan and execute a work of Land Art that...
 - conveys a message to inform and influence opinion.
 - demonstrates interaction with space and time.
 - shows a thoughtful selection and use of materials effective use of the Principles of Design.

Student Connections

Students will be able to connect to the unit as they will create a work of Land Art in a place they have a connection with, Central Park. Students will also document their progress and final piece using familiar equipment, their smartphones or a camera.

Assessment

Pre-Assessment: In a “do-now” students will explore how they think the theme Person vs Nature can influence art.

Formative Assessment:

- Students will participate in an in-progress small group critique to discuss their ideas for their work of Land Art.
- Students will complete 2 exit tickets.
- Students will be polled on foundational knowledge, opinions, or where they are in their learning.

Summative Assessment:

- 3-5 Photographs that document the student’s work of Land Art
- An artist statement explaining the concept behind the students’ work of Land Art and their works’ connection to either environmental conservation, ecology, or Person vs. Nature.
- Active and thoughtful participation during the final critique.
 - A rubric is attached at the end of the unit. The unit is comprised of three lessons, all lessons will be assessed in one rubric.

Materials + Equipment

Student journals/sketchbooks, writing utensils, student Chromebooks, PowerPoint presentation, choice of natural materials from Central Park, Smartboard, teacher samples of artwork, smartphones/cameras.

Art Historical References



Robert Smithson
Spiral Jetty
1970



Ana Mendieta
Untitled
1972-76



Andy Goldsworthy
Gutter Water - Night
March 5, 2010



Alan Sonfist
Time Landscape
1965-Present.



Maya Lin
Storm King Wavefield
2007-2008



Agnes Denes
Wheatfield - A Confrontation
1982.

Vocabulary: Land Art/Earthworks, conceptualism, minimalism, ephemeral, contemporary art, white cube, ecology, environmental conservation, rule of thirds, framing, focus, depth, background/middleground/foreground, and symmetry.

Language Supports: Vocabulary will be supported through the use of handouts, PowerPoint presentations, video clips, posters, visual aids, and written artist statements.

Day 1: Introduction to Land Art	
Motivation	Do-Now: How can the theme Person vs Nature can influence art? Key Questions: How can we define Land Art? How can time and space influence art?
Presentation of Lesson Objectives	Present the concept of Land Art and have a class discussion comparing and contrasting different types of Land Art. Hand out copies of Rubric; go over lesson criteria. Hand out copies of "Literature: 7 Types of Conflict" worksheet. Students will begin to brainstorm and research concepts for their work of Land Art in pairs. Students will share their ideas and concepts with their peers.
Modeling/ Demonstration	Since this is a discussion based lesson there will be no modeling demonstration.
Transition and Work Period	Students will choose partners and begin their research using their Chromebooks. Students must connect the concept behind their piece to conservation, ecology, or Person vs. Nature. I will walk around to check for comprehension.
Closure	Students will end the class in a in-progress critique in small groups. Pairs should have a concept proposal ready for production, if not they must finish it for homework.

Day 2: Making Your Earthwork (Field Trip)

Motivation	Students will do a think-pair-share to brainstorm ideas and share with the class. As a class we will review the meaning of Land Art. Groups will share their ideas with the class
Presentation of Lesson Objectives	Students will execute their work of Land Art and document the process and final product.
Modeling/ Demonstration	We will go over field trip rules including, keeping an eye on time, safety rules, and park etiquette.
Transition and Work Period	Students will use the entire period to execute their plan for the work of Land Art in Central Park.
Closure	We will meet back an hour before the school day is over. Students will share their experiences and challenges of creating their work of Land Art. Students will be reminded to turn in their documentation (3-5 photos) of their work of Land Art to Google Classroom, accompanied by an artist statement.

Day 3: Present, Critique, & Reflect

Motivation	We will have a quick discussion about what students found interesting about the bacteria painting session.
Presentation of Lesson Objectives	Students will carefully create at least two monoprints using their grown Petri dish plates. Students will then seal the prints with adhesive spray mount and a coat of matte finish.
Modeling/ Demonstration	Printing To avoid leaks, condensation drips or leaked growth from staining the print, add the second identical disinfected stencil onto the grown plate. Carefully and without moving around, place a fitted paper into the dish. Rub paper gently and evenly. Move your index and middle finger in a circular motion.

	<p>Using disinfected tweezers slowly remove the print from the plate. Hand movement should be away from the plate not upwards. Allow the print to dry in an empty Petri plate. Once the bacteria is sufficiently dry apply one coat of adhesive spray mount to the print. Allow the adhesive spray mount to dry and then add a coat of Matte finish.</p> <ul style="list-style-type: none"> • The coating is an essential part of the process because sealing the print will 'freeze' the bacteria into place. This will allow for safe handling. Both the spray mount and the matte finish will prevent the live organisms from continuing to grow and decay. • Once the print is dry the teacher will laminate each print for extra safe handling.
Transition and Work Period	<p>Students will once again work in groups of four to ensure that everyone is following the proper printing directions and safety rules. The directions will be displayed on the Smartboard and the Biology teacher and I will be closely observing students and providing assistance.</p>
Closure	<p>Each group will pile up their sealed prints in empty Petri plates so they can dry. Students will follow lab procedures for clean-up.</p>

Day 4: Critique	
Motivation	<p>Do-Now: Explore the role of time and place in artmaking. Key Questions: How do the concepts of our Artworks relate to ecology, conservation, or Person vs. Nature? Review: A student will volunteer to describe Land Art in her/his own words.</p>
Presentation of Lesson Objectives	<p>Students will participate in a class critique. Students will complete an exit ticket.</p>
Modeling/ Demonstration	<p>As a class, we will review critique etiquette. I will model the sticky note and critique sandwich technique using one of the historical examples used previously in the lesson.</p>
Transition and Work Period	<p>All of the photographs will be printed and displayed for everyone to see.</p>

	<p>Students will participate in a gallery walk, where they will write on post-its with thoughts, comments, or questions about their peers' work.</p> <p>Finally, we will critique all work of Land Art starting with reading the sticky notes</p> <p>Students are encouraged to use the “sandwich critique” technique, sandwiching constructive criticism between two compliments.</p>
Closure	<p>Reflection: Exit Ticket</p> <p>What did you well in this assignment?</p> <p>What is one thing you would change?</p>

Differentiation

Whole Class:

The whole class will be provided with a tiered lesson to meet the needs of various students, access to visual aids, handouts with skill breakdowns, and access to clear directions.

Groups of students with similar needs:

Groups of students with similar needs will be provided with additional stations to reinforce specific concepts.

Individual students:

Individual students will receive extra one-on-one demos, modified working times for students who need additional time. Students who work quickly will be able to create additional stencils and help students who need additional help with cutting stencils. Accommodations to materials and techniques will be provided on an individual basis.

Students with IEP's or 504 plans will be reviewed and implemented on a case by case basis.

NYS Learning Standards for the Arts — Visual Arts (VA)

- Cr 1. Generate and conceptualize artistic ideas and work.
- Pr 4. Select, analyze, and interpret artistic work for presentation.
- Re 7. Perceive and analyze artistic work.
- Re 8. Interpret meaning in artistic work.
- Cn 10. Synthesize and relate knowledge and personal experiences to inspire and inform artistic work.

New York State 11th-12th Grade Reading Standards 11-12R:

- 11-12R2: Determine two or more themes or central ideas in a text and analyze their development, including how they emerge and are shaped and refined by specific details; objectively and accurately summarize a complex text. (RI&RL)
- 11-12R3: In literary texts, analyze the impact of author's choices. (RL) In informational texts, analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop. (RI)

Rubric

Category	Accomplished Artist	Developing Artist	Beginning Artist
Use of Materials	Thoughtful application & choice of materials. 5 points	Proficient application & choice of materials. 3-4 points	Lacks demonstration of thoughtful application and choice of materials. 0-2 points
Collaboration with Peer	Respectfully and equally worked with partner. 5 points	Equal distribution of work between partners. 3-4 points	Did not collaborate or did not respect peer's views/ideas. 0-2 points
Execution of Land Art	Land Art was mature and extremely thoughtful in concept and execution. 5 points	Land Art was creative and individual in concept and execution. 3-4 points	Land Art looks more like a work in progress than a complete artwork. 0-2 points
Documentation of Artwork	Documentation clearly and creatively presents artwork. 5 points	Documentation clearly presents artwork. 3-4 points	Documentation is blurry or missing. 0-2 points
Presentation of artwork during critique and use of academic language.	Student used accountable talk during critique and excellently implemented new vocabulary into discussions. 5 points	Student used accountable talk during critique and attempted to implement new vocabulary into discussions. 3-4 points	Student did not use accountable talk / struggled to use new vocabulary. 0-2 points
Total Score	___/25		