

## Human/Animal/Machine (Part 2 of 2) LESSON PLAN

*Lesson Plan Prepared by Abby Walsh, IG: @whippersnabs*

### GOALS

Thrive Collective provides project-based learning that teaches both art and life skills. To the extent possible, every lesson plan provides three clear goals—artistic learning, project participation and applicable life lesson. For this project, the goals include the following:

1. Artistic learning - This class will focus on introducing a creative process that will give students multiple opportunities to stretch their imagination by asking them to reach beyond their initial thoughts/ideas to explore more of what is available to them in storytelling and image making.
2. Project Participation - By the end of the class, students will have a pitch for an image/story that communicates unusual relationships, as well as a process for creative ideation that helps them to arrive at surprising outcomes.
3. Applicable life lesson - Students will learn to understand new and effective ways at breaking down chunks of information/data and analyze them before processing them into decisions. These actions will help students become more adaptable at creative problem solving skills.

### MATERIALS

Paper

Pencil

Media of their choice (Students can cut out images from magazines, use paint, markers, pencils, photos, or any other visual materials)

### EXPECTATIONS

This lesson builds on the previous class by creating thumbnails which can possibly be paired with a written/storytelling component that could help aid students in the creative ideation process or used in tandem with a writing assignment for another class.

### WHAT TO SHOW

The following are examples of art that include the combination of human/animal/machine in the piece. These works should serve to inspire creativity in students as well as get them excited about the project. Encourage students not to copy the art but use it as a place to start for ideas.



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Step 1 links:

[Ramen Bowl](#)  
[Lemonade](#)  
[Everyday Life](#)  
[Faces](#)  
[Cellphones](#)  
[Shoes](#)  
[Elephant Man](#)  
[Eagle Logo](#)

Step 2 links:

[ABC of Art - Space](#)  
[ABC of Art - Emphasis](#)  
[Playing Field with Pears](#)  
[Principles of Design](#)

Step 3 links:

[Color Studies/Blocks](#)  
[Graphic Art](#)  
[Annotated Mark Making](#)

Not every student identifies as an artist or enthusiastically embraces an art project. You should not feel frustrated if students choose not to engage with a particular lesson. Hopefully, in time, you will be able to present less interested students with various opportunities to engage with the process and add value with their creative input. Many students will need a boost in confidence to feel like they have the ability to be creative and successful in conveying their thoughts through art. Showing a masterpiece beyond their skill level can be discouraging and convey the message that this level of finish is to be expected. Using simple drawings and shapes within their skill level to demonstrate work will benefit them more. Similarly, using examples that are too simple will fail to engage the student and result in losing their interest. Choose age-appropriate examples and demonstrations to use that meet them at their level.

## WHAT TO TELL

This project focuses on thoughtfully choosing three subjects - a human, an animal and a machine - by creating a piece that shows them interacting with each other. By learning how to notice details, students will craft new and more interesting narratives. After choosing their favorite thumbnail, students will do a few simple sketches and consider which one tells the story the best.



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## CLASS OUTLINE (35-55 Minutes)

### PROJECT: Human/Animal/Machine - Material Development

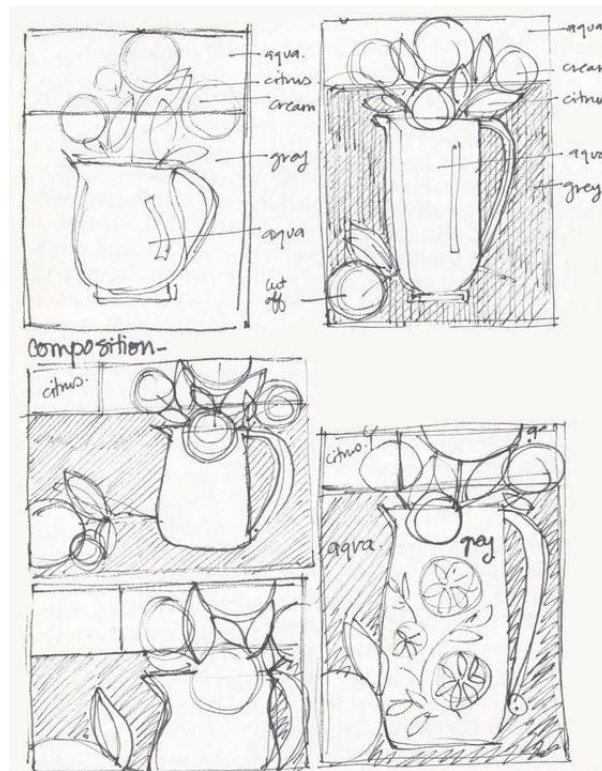
#### OBJECTIVE

- Develop a series of thumbnails combining the three chosen elements to introduce some more space and play into composing an image in order to create beyond the first idea or attempt.
- Research and Thumbnailing help set up an intellectual rigor/process that can be applied in lots of different contexts. Focus on this is foundational to the outcome.
- Students explore the process of developing a storyline and experimenting with multiple drawings in order to create a final piece that reflects their vision.
- The concepts of space and emphasis will be introduced to help students broaden their drawing ability.
- The final critique should focus on what students discovered in this process about their ideas and their drawings. It's also important to point out how all voices are worth being considered, no matter the skill level because each one can add value to the creative process. Critiques can be hard, so it is important to facilitate a safe space and help students understand the value of positive input in order to learn and grow. This helps students adapt to positively accepting critiques, suggestions and ideas in other environments.

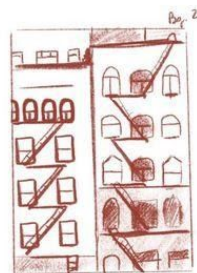
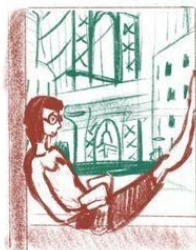
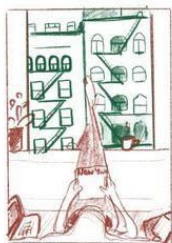
#### STEP 1: INTRODUCTION (5-10 minutes)

##### DEMO

Showing these examples gives some context about the value of trying out multiple versions of the same thing, as well as starting to peel back some of the depth of thought that has gone into designing everything in the world around them. These images should be used to set up a context where the value is placed on exploration and trying new things rather than focusing on making one perfect image.



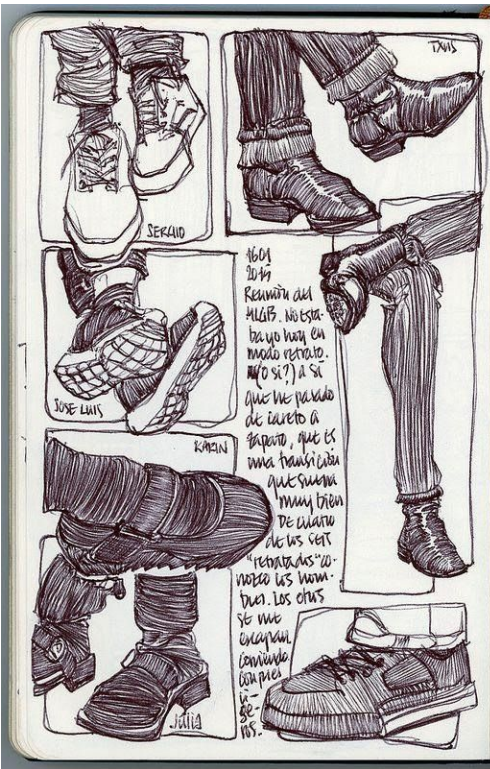
## Every Day Life



- fog on top from coffee (for title)
- less space on the bottom
- go simple
- get inspired by Turner-Walker









### CLASS WORK

Let students absorb these images then engage in group dialogue. Allow students to pick which one was most memorable and start by asking the below questions.

### GROUP CHECK-IN

Use the following questions to help students engage and begin to understand the designers' and artists' thought processes:

- What do you notice?
- What thumbnails are you most drawn to?
- Why are you drawn to that one/those ones?
- What story is the designer trying to convey through the imagery?



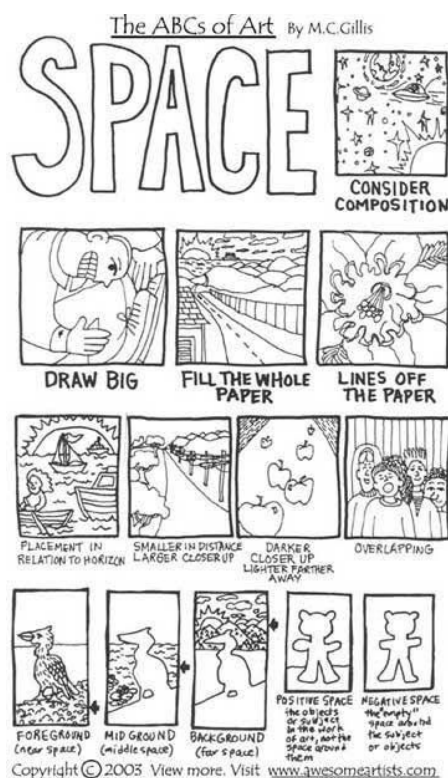


*Note: This is not about telling students, or lecturing about a process, but merely about holding space for them to explore their relationship to what they are seeing in the images. Allow students to develop their own critical thinking rather than directing conversation in any specific way. This allows students to contribute their unique perspectives as well as be inspired by other points of view. Try as much as you can during this entire lesson to respond to the same questions you are asking them – to empower their own internal diagnostic sense, rather than perpetuating a crippling sense of hierarchy where knowledge is something given by a superior rather than innate and accessible through their own senses and reasoning skills.*

## STEP 2: INTRO TO ART PRINCIPLES (10-15 minutes)

### DEMO

This section is about revealing some of the thought processes that go into the foundation of designing a composition. Pick some parts to describe more specifically and ask the students what they notice or respond to about each principle. Let this be an introduction to the idea of how to make conscious choices without expecting yourself or your students to try to absorb the bigness of this aspect of art making.





## Principles of Design

These are the standards or rules to be observed by Artists in creating works of Art; they are how to create and organize Artwork. When elements are utilized with the principles in mind, outstanding Artwork is created.



### Balance

A distribution of visual weight on either side of the vertical axis. Symmetrical balance uses the same characteristics. Asymmetrical uses different but equally weighted features.



### Contrast

The arrangement of opposite elements (light vs. dark, rough vs. smooth, small vs large, etc...) in a composition so as to create visual interest.



### Emphasis

Used to make certain parts of an Artwork stand out. It creates the center of interest or focal point. It is the place in which an Artist draws your eye to first.



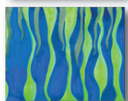
### Movement

How the eye moves through the composition; leading the attention of the viewer from one aspect of the work to another. Can create the illusion of action.



### Pattern

The repetition of specific visual elements such as a unit of shape or form. A method used to organize surfaces in a consistent regular manner.



### Rhythm

Regular repetition of, or alternation in elements to create cohesiveness and interest.



### Unity

Visually pleasing agreement among the elements in a design; It is the feeling that everything in the work of Art works together and looks like it fits.





## CLASS WORK

After sharing these concepts, ask students how some of these things could help make their idea more interesting in how they have arranged the elements of their drawings. Have each student choose at least one different concept from space and one from emphasis to incorporate into their drawing.

## GROUP CHECK-IN / PRESENTATIONS

Give students some time to consider their options, and open up the floor for students who may want to ask for help. Encourage students to show and talk about what they are changing.

If any students need help with ideas, encourage the class to give feedback.

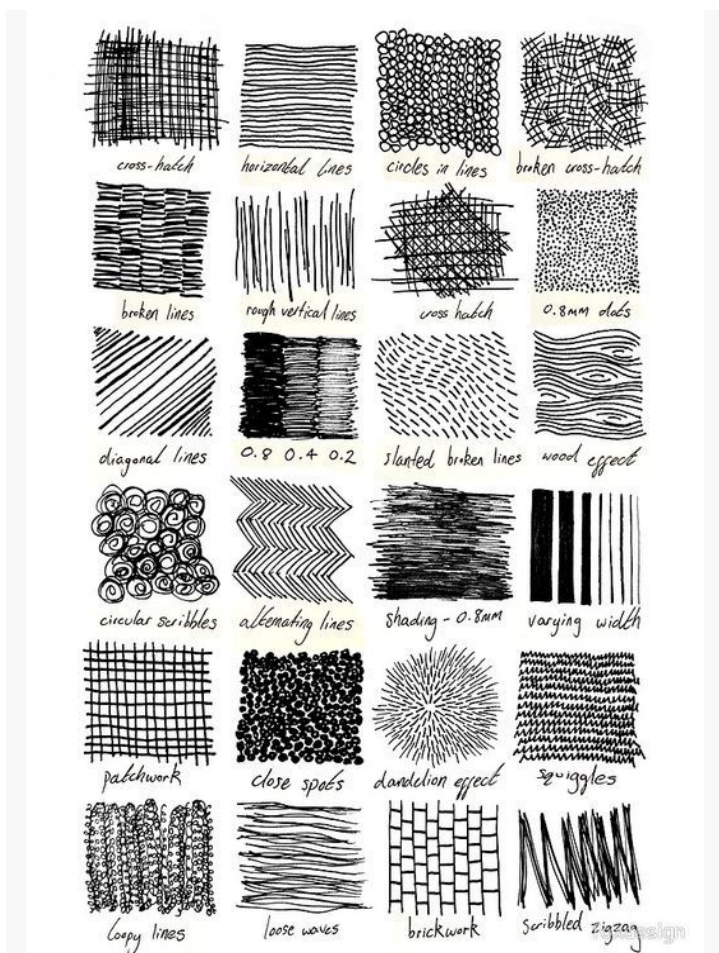
*Note: Later explorations of these concepts may have more of a foundation to sink into if it feels vaguely familiar, so we are using this assignment to begin to lay tracks for real understanding later. As beings with neurological development, familiar is often associated with safety, so creating low stakes engagement with it can give students more opportunities to feel like the subject is approachable rather than potentially overwhelming in the future.*

## STEP 3: INTRO TO COLOR STUDIES (10-15 minutes)

### DEMO

These images show a few different ways to start playing with media that continues to focus on making conscious choices about the mood and feeling we might want to create in a piece. Our color and texture choices can change the time of day, make us feel sadness, nostalgia, happiness, or give us a sense of distance, where dark objects recede into the background and lighter objects look right up close. Choosing a single pop of color or simple texture in the middle of elaborate ones can lead our gaze into the story we want to tell.





## CLASS WORK

While a full series of color studies might not be feasible with the time allotted, continuing to make space for exploring possibilities before starting the final helps students start to understand how much more there is to say and do than what comes to mind at first. An important thing to talk about while playing with media choice is how different combinations make things in the piece more emphatic or less important in their composition. For the final presentations, students are expected to illustrate their favorite idea and how they would manifest it rather than presenting a refined piece of art. This may be presented as just a series of simple sketches with some color/texture implied throughout.

Things for students to consider while doing this part:

- What is the focal point or most important thing that tells your story in this piece?
- How can you use color or line weight or shading to tell us that?
- What do you want us to feel while looking at your piece?
- Are there certain colors or kinds of shadows that remind you of those feelings?
- What details are most important to include?



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## GROUP CHECK-IN / PRESENTATIONS

While students start exploring on their own, ask if anyone needs help figuring out their story. This does not need to be a critique, but rather a moment for everyone to see the range of approaches and interests, in order to reinforce how much is possible, and how valuable everyone is in expressing their individual processes. Be sure to engage with each student in some capacity to encourage them and make sure they feel good about their choices.

*Note: Please remember this is not about right and wrong or memorizing the definition of a color/value study, but a lower stake, less prescriptive container for doing their own research and coming to their own empowered conclusions. By not telling students what to do, they can engage with their feelings/desires/curiosities. The project work is there to provide enough direction and constraints to give their exploration a focus.*

## STEP 4: PROJECT/CONCLUSION (10-15 minutes)

### CLASS WORK

Have students choose their favorite thumbnail and then do a few simple sketches. Consider which sketch tells the story the best. They should focus on creating symbolism and meaning with their images. Encourage them to also explore any of the aspects of design that add value to their story. With the amount of time given, students may not finish their work but they should have something to present to the class about how they would execute a final drawing.

## GROUP CHECK-IN / PRESENTATIONS

There are no right or wrong drawings so the final presentations should be a celebration of the process. Choose a few students to share about their art. Use the following questions as a guide to help students explore their designs:

- How do you feel about where your piece is heading?
- What do you think is the most successful part?
- Was there anything surprising in this process?
- What about this process feels valuable, or like something you might use again?
- Does anyone else want to talk about what they feel or notice about this work?

*Note: The final piece is not about producing a “good” work, but rather it is a culmination of their explorations. Questions that lead back to what they are curious about or looking to explore are more valuable than critiquing in terms of value judgements. Students should be inspired by the process and less concerned about a perfect drawing.*