

Art Made from Found Materials

Subject: Art Grade Level: 11th and 12th grade Estimated Time: 4 weeks

Enduring Idea or Theme: Working with Found Materials

National Core Art Standards or State Standards:

VA.912.C.1.7 Analyze challenges and identify solutions for three-dimensional structural problems.

VA.912.C.2.8 Compare artwork, architecture, designs, and/or models to understand how technical and utilitarian components impact aesthetic qualities.

VA.912.C.3.1 Use descriptive terms and varied approaches in art analysis to explain the meaning or purpose of an artwork.

VA.912.S.2.1 Demonstrate organizational skills to influence the sequential process when creating artwork.

VA.912.O.3.1 Create works of art that include symbolism, personal experiences, or philosophical view to communicate with an audience.

VA.912.H.1.3 Examine the significance placed on art forms over time by various groups or cultures compared to current views on aesthetics.

What broad, overarching understandings are desired of students?

- Art and the materials used to create art can influence how we see the world around us.
- Some works of art are made from "unconventional" art materials.
- Art can be used to portray personal experiences and feelings in both abstract and representational ways.

What are the overarching “essential” questions that this unit is based on?

- What can art be made from?
- How do artists find and collect the materials they use to make art?
- How do artists use found materials in their artworks?
- Where do artists get their ideas?

As a result of this unit, students will be expected to demonstrate an understanding of:

- What determines the value of a work of art.
- How different artists use found materials in their artworks.
- How certain techniques and practices are used to incorporate found materials into art.
- How to utilize found objects to create a 2-D and 3-D artwork.
- How to think about and construct found materials in an abstract way.
- How to think about and construct found materials in a representational way.

What “essential” and unit questions will focus the lesson activities of this unit?

- How do artists use different found materials in their works?
- How can I (as an artist) incorporate found materials into my art?
- How can art that uses found materials make us more aware of our surroundings?
- How can I (as an artist) make people think about their surroundings in new ways?

Key Vocabulary or Concepts:

Found Material, Collage, Abstract, Representational, Sculpture, Architecture, Rendition

Major Learning Activities:

As a class we will be looking at different artists that use various found materials in their artwork. Questions will be posed during each lesson will encourage ideas related to the essential questions and essential vocabulary of the lesson. As a class we will also discuss the instructions of the studio portion of the lesson and how it relates to the artworks viewed. This will give students the basic knowledge of the subject that they need to understand the purpose of the studio assignment, as well as give them ample examples to reference for inspiration for their artmaking. There will also be a brief demonstration of different techniques and methods students could use to construct their artworks.

Lesson One Title: Collage and Found Materials

Grade Level: 11th and 12th

Estimated Completion Time: 2 weeks

Overview

This lesson focuses on the idea of incorporating found materials into 2-D art, specifically in the form of a collage. Students will view various works of art that follow this practice by contemporary artists. These include contemporary works such as Cachi by Matthew Grimes, 42nd on Warren by Terry Rosen, Self Portrait by Annegret Soltau, Yosemite by Jakie Leishman, and Mask by Wangechi Mutu (see references). As a class we will discuss what found materials we observe in these works, where we think the artists collected these materials, what conventional art materials we think the artist may have used (and why), and how these pieces make us feel, if anything at all. The students will demonstrate their understanding of these ideas by creating their own abstract found material collage based on how a city that they’ve been to or read about makes them feel. They will be expected to utilize a majority of the page when creating their collages that will incorporate concepts discussed in the lesson such as material ideas/usage, construction ideas, collection ideas, and conveying meaning/feeling through their work.

Enduring Ideas/Essential Questions

- What are found materials?
- Where can we find found materials?

- What are some examples of contemporary artists that use found materials in 2-D art?
- How can I incorporate found materials into my own 2-D art?
- How can I use ‘conventional’ art supplies along side found materials in my artwork?

State Learning Standards

- VA.912.C.3.1 Use descriptive terms and varied approaches in art analysis to explain the meaning or purpose of an artwork.
- VA.912.S.2.1 Demonstrate organizational skills to influence the sequential process when creating artwork.
- VA.912.O.3.1 Create works of art that include symbolism, personal experiences, or philosophical view to communicate with an audience.
- VA.912.H.1.3 Examine the significance placed on art forms over time by various groups or cultures compared to current views on aesthetics.

Lesson Objectives

As a result of this lesson, the students will be able to:

(a) define what found material art is and demonstrate their proficiency by using found objects in their artworks; (b) assess the work of different contemporary artists who use found objects/materials and identify the found materials they use (c) discuss how they could use similar materials and tactics in their own work and implement those ideas into their collage.

Tools and Materials

8 ½ “ x 11” sheet of cardstock, collection of found materials that can be used in a 2-D artwork (magazines, newspapers, junk mail, string, fabric, leaves, shrubbery), scissors, sewing needles, assortment of adhesives (white glue, glue sticks, hot glue, Modge Podge), assortment of conventional drawing/painting materials (pencil, crayon, marker, charcoal, paint) for students to choose from and incorporate into their work.

Introduction

Begin the lesson by displaying the work Cachai by Matthew Grimes on the board via projector.

While students are analyzing the piece, ask initial discussion questions such as:

- What do you think this piece is about?
- What different materials do you see in this piece?
- How does this piece make you feel?

At the end of the discussion reveal that this artwork is in fact an artwork comprised of different posters, signs and papers found on the street. Ask students questions such as:

- What would you label this artwork as? A painting? A drawing? Something else? (This question is meant to direct students to begin discussing the definition of collage).
- What are different ways you can use found materials to create art?
- How can you use conventional art materials as well as found materials in an artwork? How do you think this artist (Matthew Grimes) did that?

Provide a brief demonstration via the Elmo following this discussion. Show students the best tactics to use to construct their piece using good craftsmanship. Examples include:

- Using hot glue to glue down more complicated items such as leaves, sticks or string.
- Using Modge Podge to create an even surface layer atop magazine or other paper elements.
- How to use string to add a 'stitch' effect like Annegret Soltau uses in her work.
- How to best incorporate different conventional art materials atop of the found materials.
- How to plan your work out before you glue anything down on the surface.

Procedure

1) Students will have the choice of using a collection of found materials provided by the teacher but are encouraged to bring a variety of their own found materials if possible. Found materials provided by the teacher will have been equally distributed to each workstation prior to students coming into the classroom. This allows all students to have access to an equal amount of materials. The 8 ½" x 11" cardstock paper and scissors will also be pre-distributed on student's workstations prior to entering the class. However, adhesive materials will not be distributed at this time. Students will be asked to keep the teacher provided materials, as well as their own personal materials in bins or cardboard trays with their names on them. Shared items, such as scissors, will stay on the workstations for the next class to use.

2) Students will use their scissors to alter their found materials (as they please) and experiment with different abstract ways of arranging their items on the cardstock. After they have come up with a composition that they are pleased with, it will be checked off by the teacher if it is satisfactory and the student will be allowed to begin adhering their found materials to their cardstock. If students run out of time in class before beginning or finishing the adhering process, those students will take a photo of their un-adhered work via phone or digital camera provided by the teacher and reconstruct it next class.

3) Students will have a total of 4 class hours to complete the creative process of creating their collages. If needed, students will be given an additional class period to add any embellishments they see fit with conventional art materials, or to finish up work on their collages. If possible, all student work will be displayed in the hallway or somewhere throughout the school. After student work is taken down from the display, it will be added to student's personal portfolios.

Distribution

As stated above, the found materials that are to be provided by the teacher, as well as cardstock and scissors will be equally distributed on student's workstations before students arrive into the classroom. This allows for fairness when choosing certain materials and also eliminates potential chaos related to students going about the room trying to take or borrow certain materials from other groups. Adhesive materials (when ready to be used) will be located in a neutral territory somewhere throughout the room where students can come up freely to take what they need. Hot glue guns will have a specific station

throughout the room and will be used on a first come, first served basis. This will be monitored, of course, so students do not take advantage of the time they are using the hot glue gun. Conventional art materials (when ready to be used) will be located in a specific area of the classroom, again, so students can retrieve them freely when they are ready to begin this part of the process if they so choose.

**Students at the beginning of each class (after the first distribution day is done) will be called up by the teacher by work station to retrieve their in progress works from their bin.

Collection/Clean-Up

Students will be allocated a certain amount of time for clean-up depending on the length of the class. Found material provided by the teacher will remain on the workstations and will be placed in an organized manner by 'type' of found material (i.e. paper, leaves, magazines, string, etc.). Students that have found materials that have not been glued down yet will be given a large zip lock bag in which they will write their name on and store in their portfolio for safe keeping. Student's cardstock will also be kept within student's portfolios for safe keeping. All other materials such as glues and conventional art materials will be returned to their rightful and original place within the classroom.

Closure

Have students present their collages individually to the class. Have the student who is presenting not say anything about their artwork. Allow students in the audience to speculate about what feelings/emotions the student presenting is trying to convey about their chosen city through their artwork. When speculation time is over, allow the student presenting to explain to the students in the audience if they were right or wrong about what they were trying to convey and why.

Assessment

Students will be evaluated on the checklist provided below:

- Did the student use mostly found materials in their collage? Yes/No
- Did the student's artwork resemble what the definition of 'collage' is? Yes/No
- Is the student's craftsmanship satisfactory? Yes/No
- Is the student's collage 'abstract' based on the definition? Yes/No
- Did the student take up a majority of the page with their collage? Yes/No
- How well did the student incorporate found materials into their collage? Very Well/Satisfactory/Not Well

Artists or Works of Art Studied

- Matthew Grimes, Cachai, <https://matthew-grimes.format.com/work#2>
 - o The teacher should emphasize questions included in the introduction portion of this document as well as Grime's use of paper found materials and use of space on the page.

- Terry Rosen, 42nd and Warren, <http://terryrosen.com/blog/category/exhibits/P10/>
- o The teacher should emphasize the simplicity and lack of busyness in this collage.
- Annegret Soltau, Self Portrait, <https://tinyurl.com/y3js3doe>
- o The teacher should emphasize the use of photography and stitching in this collage. They should also recognize the emotion put forth by this collage.
- Jackie Leishman, Yosemite, <https://www.singulart.com/en/artworks/jackie-leishman-yosemite-23-289443>
- o The teacher should emphasize how the artist uses conventional art materials in a subtle way to enhance their collage.
- Wangechi Mutu, Mask, https://www.saatchigallery.com/artists/wangechi_mutu.htm
- o The teacher should emphasize the powerful emotion behind this collage as well as the use of layering larger pieces of paper.

References

-, T. (2020, February 03). Collage Artists that Every Art Teacher Should Know. Retrieved October 02, 2020, from <https://theartyteacher.com/collage-artists/>

Baker, H. (2014, January 14). Top 10 Collage Artists: Hannah Höch to Man Ray. Retrieved October 02, 2020, from <https://www.anothermag.com/art-photography/3318/top-10-collage-artists-hannah-hoch-to-man-ray>

Gallery, S. (n.d.). Wangechi Mutu. Retrieved October 02, 2020, from https://www.saatchigallery.com/artists/artpages/wangechi_mutu_mask_2.htm

Rosen, T. (n.d.). Work. Retrieved October 02, 2020, from <http://terryrosen.com/blog/category/exhibits/P10/>

Yosemite 23 by Jackie Leishman (2018) : Work on paper Acrylic, Collage on Paper. (n.d.). Retrieved October 02, 2020, from <https://www.singulart.com/en/artworks/jackie-leishman-yosemite-23-289443>

•Chile 2015/14. (n.d.). Retrieved October 02, 2020, from <https://matthew-grimes.format.com/work>

Curriculum Resources: <https://pin.it/2jf8kuR>

Need to find:

A variety of found materials I can provide for students (i.e. magazines, papers, things from nature, strings/ribbons, etc.).

Formative/Summative Assessment:

During the unit students will demonstrate their learning by filling out ‘exit slips.’ The exit slip will be required to be filled out in order to leave the classroom that day. Examples of prompts for the exit slips include:

- In your own words, what is the definition of the word ‘collage’?
- Name 5 examples of found materials.
- Who was your favorite collage artwork/artist we covered and why?

At the end of the unit students will demonstrate their learning of collage and found materials by presenting their collage to the class and participating in compositional and metaphorical discussion about other student’s collages.

Lesson Two Title: Sculpture and Found Materials

Grade Level: 11th and 12th

Estimated Completion Time: 4 weeks

Overview

This lesson focuses on the idea of using found materials to create 3-D art, specifically in the form of a sculpture. Students will view various works of art that follow this practice by contemporary artists. These include pieces such as *A Floating City Sculpture* by Nina Lindgren, *Beyond the Pleasure Principle* by Sarah Lucas, *Line of Control* by Subodh Gupta, *HEAVEN (What did you expect?)* by Bruce Rosensweet, as well as various works by David Lipson, Kambel Smith, and Beverly Buchanan (see references). As a class we will discuss what found materials we observe in these works, how we think the artist secured these found materials together in order to create a 3-D form, what conventional art materials we think the artist may have used (and why), and how these pieces make us feel (if anything at all) or what we believe the artist is trying to convey emotionally. The students will demonstrate their understanding of these ideas by creating their own 3-D found material sculpture inspired by a common architecture type in the city of their choosing. They will be expected to create a sculptural rendition of a their chosen style of architecture made mostly of found materials and that is NOT a replica a famous landmark or building in their chosen city, but is based off of common architecture types in their chosen city. Students will be expected to incorporate concepts discussed in the lesson such as material ideas/usage, construction ideas, and collection ideas.

Enduring Ideas/Essential Questions

- How can art influence the way we see the world around us?
- What can be made out of?
- How are art and architecture related?
- What are some examples of contemporary artists that use found materials in 3-D art?
- How can I incorporate found materials into my own 3-D art?

State Learning Standards

VA.912.C.1.7 Analyze challenges and identify solutions for three-dimensional structural problems.

VA.912.C.2.8 Compare artwork, architecture, designs, and/or models to understand how technical and utilitarian components impact aesthetic qualities.

VA.912.F.2.2 Examine a broad spectrum of art-related careers to identify potential employment opportunities that involve construction, management, and/or sale of aesthetic or utilitarian objects.

Lesson Objectives

As a result of this lesson, the students will be able to:

(a) demonstrate prior knowledge by defining what found material art is and demonstrate their proficiency by using found objects in their artworks (b) assess the work of different contemporary sculpture artists who use found objects/materials and identify the found materials they use (c) discuss how they could use similar materials and construction tactics in their own work and implement those ideas into their own sculpture (d) compare art and architecture and identify the similarities between the two subjects (e) recognize different styles of architecture and interpret one style into a representational 3-D sculpture

Tools and Materials

Collection of found materials that can be used in a 3-D artwork (fabric, string, leaves, shrubbery, sticks, scrap wood, cardboard, wire, buttons, beads, bottles, etc.), scissors, box cutters, assortment of adhesives (white glue, glue sticks, hot glue), assortment of conventional drawing/painting materials (pencil, crayon, marker, charcoal, paint) for students to choose from and incorporate into their work.

Introduction

For bell work, we will briefly review the definition of found object art. Students will brainstorm different items that could potentially be used in found object art by participating in a ‘sticky note storm’ activity. In this activity, students will be asked to write down as many examples of found objects as they can (within two minutes) on individual sticky notes. After the two minutes is up, students will come and stick their sticky notes on a large poster board at the front of class, creating a collaborative resource for students to use in this second lesson. This touches on my essential question, ‘What can art be made out of?’ After bell work, students will be introduced to 3-D found object sculpture by a series of example artworks that will be displayed via projector. These examples include *A Floating City Sculpture* by Nina Lindgren, *Beyond the Pleasure Principle* by Sarah Lucas, *Line of Control* by Subodh Gupta, *HEAVEN (What did you expect?)* by Bruce Rosensweet, as well as various works by David Lipson, Kambel Smith, and Beverly Buchanan (see references). The final example image will be that of Beverly Buchanan, as her work is the focus of this lesson. Multiple examples of her work will be shown, and we will identify what unique materials she has chosen to use in her work and how she includes small details to help the sculpture come to life. Ask questions such as:

What is the found material used in this piece that you find most interesting? Why?

Look closely at the piece, what small details can you identify? How does this add to the overall success of the piece?

We will also discuss the inspiration behind her sculptures such as southern architecture and houses where black tenant farmers once lived. This will open up discussion for how art and architecture can be related.

Students will then be posed with the question, ‘What type of homes or architecture are/were common in a city that you’ve been to or know of?’ Examples will be shown, such as brownstone homes in New York City or bungalow style homes in Tampa, etc. Students will then be asked to research a specific type of architecture common in a city of their choice and create a sculptural rendition of it using found objects. This relates to my essential question of, ‘How art can influence how we see the world around us?’ by asking students to see constructed forms of architecture in the world and interpret them into artistic sculptures.

Procedure

- 1) Students will have the choice of using a collection of found materials provided by the teacher but are encouraged to bring a variety of their own found materials if possible. Found materials provided by the teacher will be equally distributed to each workstation prior to students coming into the classroom. This allows all students to have access to an equal amount of materials. Adhesive materials will also be distributed on student’s workstations prior to students entering the room. There will be one hot glue gun provided for each workstation that will be located in a specific area of the classroom. Students will work as a group to choose the order of who gets to use the hot glue gun. Students will be encouraged to bring their own hot glue guns if possible. Students will be asked to keep their chosen teacher provided materials, as well as their own personal materials in bins or cardboard trays with their names on them for next class.
- 2) Before beginning the construction process, students will sketch out their ideas for their sculpture, including plans for what found materials will make up specific parts of their sculpture. Students will be allowed access to the internet in order to look at photos of their chosen architecture type while sketching. This sketch will be required to be presented and be deemed as satisfactory by the teacher before beginning the construction process.
- 3) After they have come up with a composition that they are pleased with and it has been checked off by the teacher, students will be allowed to begin the construction of their sculpture. Students will be expected to work off of their sketches to create this sculpture and likeness should be evident. However, slight alterations while in the building process are expected and accepted. It will be communicated with students that these sculptures should not exceed 12 inches in either direction.
- 4) Students will have a total of 10 class hours to complete the creative process of creating their collages. If needed, students will be given an additional class period to add any embellishments they see fit with conventional art materials, or to finish up work on their sculptures. If possible, all or some student work will be displayed in the hallway or another location throughout the school. After student work is taken down from the display, it will be digitally documented, and students will be allowed to take their sculptures home.

Distribution

As stated above, the found materials that are to be provided by the teacher, as well as adhesive materials will be equally distributed on student’s workstations before students arrive at the classroom. This allows for fairness when choosing certain materials and also eliminates potential chaos related to students going about the room trying to take or borrow certain materials from other groups. Hot glue guns will be located in a specific territory somewhere throughout the room. Each workstation will be provided with one hot glue gun and will work as a group to come up with a system of who uses it when. Students are encouraged to bring in their own hot glue guns if possible. Conventional art materials (when ready to be used) will be located in a specific area of the classroom so students can retrieve them freely when they are ready to begin this part of the process if they so choose.

****Students at the beginning of each class (after the first distribution day is done) will be called up by the teacher by workstation to retrieve their in-progress works from their bin.**

Collection/Clean-Up

Students will be allocated a certain amount of time for clean-up depending on the length of the class. Found material provided by the teacher will remain on the workstations and will be placed in an organized manner by 'type' of found material (i.e. sticks, leaves, bottles, string, etc.). Students that have found materials that have not been adhered yet will be given a large zip lock bag in which they will write their name on and store in their bin for safe keeping. All other materials such as glues and conventional art materials will be returned to or remain in their rightful and original place within the classroom.

Closure

At the conclusion of the lesson, students will be required to write a brief one page summary about the city they chose, the type of architecture they chose, the found materials they chose to use in their sculpture, and why. We will then have an informal critique during class where students will share their summaries with the class and peers in the audience will give feedback in regard to their sculpture. Students will display an example photo of their chosen architectural type via the projector during their presentation so we can compare likeness.

Assessment

Utilize the rubric below to assess student's work:

	Poor (16-10)	Average (17-19)	Good (20-22)	Exceptional (23-25)
Creativity	The work shows no evidence of original thought.	The work lacked earnest originality.	The work shows satisfactory originality.	The work shows a unique level of imaginative and original thought.
Craftsmanship	The work is very sloppily executed, and deficiencies are very recognizable.	The work is satisfactory but shows some lack of attention in regard to the construction process. Deficiencies are present.	The work shows neatness and there are very minimal deficiencies.	The work shows outstanding and neat construction methods. The student went above and beyond in taking time to construct their sculpture. There are very minimal if no deficiencies.
Use of Found Materials	The work does not use any found materials.	There is a satisfactory amount of found materials used.	The work uses an above average amount of found materials.	The student used only found materials to construct their sculpture. Conventional art

				materials were used for embellishment only.
Clarity	The work does not represent the student's chosen architectural type.	The work is satisfactory in representing the student's chosen architectural type.	The work represents the student's chosen architectural type.	The work clearly represents the student's chosen architectural type and goes above and beyond in providing specific details.
Summary	The student's summary does not include any of the criteria required in the summary.	The student's summary includes most of the criteria required in the summary.	The student's summary includes the criteria required in the summary.	The student's summary goes above and beyond when describing the criteria required in the summary.

Comments:

Artists or Works of Art Studied

- Works and information related to Beverly Buchanan:
 - <https://thejohnsoncollection.org/beverly-buchanan/>
 - <https://www.artsy.net/artwork/beverly-buchanan-old-colored-school-detail>
 - <http://www.annarbor.com/entertainment/u-m-caas-buchanan/>
 - https://www.google.com/search?q=beverly+buchanan+shacks&rlz=1C1CHBF_enUS811US811&source=lnms&tbm=isch&sa=X&ved=2ahUKEwjYn8v8o_vrAhXFrFkKHAlhAk_oQ_AUoAnoECBwQBA&biw=1366&bih=625
 - The teacher should emphasize questions included in the introduction portion of this document.
- Works and information related to Kambel Smith:
 - <https://www.philadelphiacfa.org/events/kambel-smith-philadelphia>
 - <https://www.inquirer.com/news/philadelphia/kambel-smith-art-sculptures-paintings-philadelphia-20190130.html>
 - The teachers should emphasize the medium being used in his works as well as his inspiration which comes from the city that he lives in.
- Works and information related to David Lipson:
 - <https://principlearttalk.com/2018/02/13/technique-tuesday-found-object-sculpture/>
 - The teacher should emphasize the artist's use to metal found objects in his work.
- Example work by Bruce Rosensweet:
 - <https://www.brucerosensweet.com/projects/architecture/view/2210>
 - The teacher should emphasize the architectural elements of this piece as well as the found materials used.
- Example work by Subodh Gupta:

- <https://mymodernmet.com/subodh-gupta-line-of-control/>
 - The teacher should emphasize the use of combining found materials to create different shapes.
- Example work by Sarah Lucas:
 - <https://www.tate.org.uk/art/artworks/lucas-beyond-the-pleasure-principle-t07820>
 - The teacher should emphasize the use of everyday, unaltered household objects as found materials in this work.
- Example work by Nina Lindgren:
 - <https://www.ignant.com/2016/03/08/a-floating-city-sculpture-by-nina-lindgren/>
 - The teacher should emphasize the use of found materials to create architectural structures, as seen in this piece.

References

Gallery, B. (2019, July 03). Technique Tuesday: Found Object Sculpture. Retrieved October 13, 2020, from <https://principlearttalk.com/2018/02/13/technique-tuesday-found-object-sculpture/>

Bruce Rosensweet. (n.d.). Retrieved October 13, 2020, from <https://www.brucerosensweet.com/projects/architecture/view/2210>

Editors, A. (2015, December 23). 9 Wacky and Wonderful Found-Object Sculptures From Across Art History. Retrieved October 13, 2020, from https://www.artspace.com/magazine/art_101/book_report/phaidon-history-of-found-object-sculpture-list-53384

Tribe, Y., Shovava, Day, T., Comma, & Colorsheets, V. (2016, June 16). Massive Mushroom Cloud Made of Kitchen Utensils. Retrieved October 13, 2020, from <https://mymodernmet.com/subodh-gupta-line-of-control/>

Tate. (n.d.). 'Beyond the Pleasure Principle', Sarah Lucas, 2000. Retrieved October 13, 2020, from <https://www.tate.org.uk/art/artworks/lucas-beyond-the-pleasure-principle-t07820>

A Floating City Sculpture By Nina Lindgren. (2019, August 29). Retrieved October 13, 2020, from <https://www.ignant.com/2016/03/08/a-floating-city-sculpture-by-nina-lindgren/>

Farr, S. (2019, February 07). Philly artist who 'just happens to be autistic' is gaining praise for his massive building sculptures: We The People. Retrieved October 13, 2020, from <https://www.inquirer.com/news/philadelphia/kambel-smith-art-sculptures-paintings-philadelphia-20190130.html>

Fleisher/Ollman Gallery. (n.d.). Retrieved October 13, 2020, from <https://www.philadelphiacfa.org/events/kambel-smith-philadelphia>

Beverly Buchanan. (n.d.). Retrieved October 13, 2020, from <https://thejohnsoncollection.org/beverly-buchanan/>

Beverly Buchanan: Old Colored School (detail) (2010). (n.d.). Retrieved October 13, 2020, from <https://www.artsy.net/artwork/beverly-buchanan-old-colored-school-detail>

(n.d.). Retrieved October 13, 2020, from <https://www.google.com/search?q=beverly+buchanan+shacks>

Cantu, J. C. (n.d.). U-M gallery showcasing masterful assemblages of Beverly Buchanan. Retrieved October 13, 2020, from <http://www.annarbor.com/entertainment/u-m-caas-buchanan/>

Curriculum Resources: <https://pin.it/2jf8kuR>

Need to find:

A variety of found materials the teacher can provide for students (i.e. fabric, string, leaves, shrubbery, sticks, scrap wood, cardboard, wire, buttons, beads, bottles, etc.).

Formative/Summative Assessment:

At the end of each week in class, students will receive an index card and will critique themselves on their progress thus far in regard to the project. Students will be required to use this format:

So far I think my project is successful because (brief explanation of things that are successful)_____.

However, I could improve my project thus far by doing/adding/changing (brief explanation of things to do/add/change)_____.

This will get students thinking about their projects more deeply. Students will be required to turn their cards into a basket near the front door on their way out of class. Make it clear to the students that they should write something different about their project each week. Students will also turn one of these in at the end of the lesson when their sculpture is completed.