

Mammoth Safari

Envisioning a Lost World

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Sarah W. Starkweather Elementary
1st Grade
2- 50 min classes

Lesson Summary

This lesson begins with a presentation introducing paleoartist Beth Zakien and the paleoart process. The artist introduction is followed by an imaginary safari to a Pleistocene landscape where students will fictionally encounter glaciers and prehistoric animal life. On screen visuals, storytelling, and physical props will be implemented in this part of the lesson so that students will connect real sensory experiences to the world they are asked to envision. For the project portion, students will learn about physical and visual texture and be asked to render both texture types on a fictional creature called the Textured Beast. This project will follow a similar process that paleoartist use by acquiring visual information, envisioning a result based on that information, and physically recreating an artwork based on what they envisioned.

*Throughout time **envisioning** has been essential to creativity and ingenuity.*

Art Standards

VA:Cr1.1.1a

Engage collaboratively in exploration and imaginative play with materials

Art standard 9.1

Students know how to use various media, techniques, and step by step processes to create works of art

History Standards

History 8.1.1.A

Demonstrate an understanding of time

History 8.3.1.C

Identify examples of change



Rationale

Envisioning is a studio habit used in all artistic disciplines and a vital component to creative thinking. Furthermore, it is a useful skill in many other school subjects and in daily life. This lesson exercises the ability to envision by requiring students to imagine various forms, landscapes, sounds, and textures they encounter on an imaginary ice age safari and translate that into a work of art.

Exercising fine motor skills is another important learning goal in this lesson. In a conversation with my cooperating teacher, Mrs. Loveland, I learned that this is an area students have been struggling with in the aftermath of the pandemic. The process of cutting and glueing the yarn on the mammoth is specifically designed to build coordination in this area.

Texture is a formal element of visual art that is emphasized in this lesson. Students are introduced to texture and interact with texture through touch, envisioning, and creating. The diverse interactions can help reach multiple learning types and provide a comprehensive experience that enriches students' understanding and makes the lesson memorable.

The ice age theme was chosen because of a personal curricular goal to **broaden students perceptions of the world**. This journey into deep time asks students to step away from their familiar surroundings and into an ancient landscape with unfamiliar fauna.

Objectives

1. Students will envision visual and textural elements that they will translate into a physical multimedia artwork.
2. Students will use craftsmanship while designing and rendering an arrangement of physical and visual textures on a Textured Beast drawing.
3. Students will describe the difference between physical texture and visual texture in a class conversation.
4. Students will explain how time is arranged on a timeline and identify examples of change on a timeline during the opening presentation.

Key Concepts

- Envisioning is a necessary component of creative thinking
- The sensory experience expressed in a work of art can be diversified and enhanced with the use of texture.

Essential Questions

- How does envisioning help to create works of art?
- How does envisioning help with everyday tasks?
- What does the addition of texture add to a work of art?

Assessment

Pre-Assessment

- Students are asked if they can identify and explain a timeline
- Students are asked if they can explain texture

Formative Assessment

I will observe students as they work to make sure they are filling out their self assessment that indicates they are including envisioning in their artistic process and are properly applying and drawing textures.

Summative Assessment

1. Did you close your eyes and envision the color and placement of the yarn before gluing it down?

yes

no

2. How close was your result to what you envisioned?

1 2 3 4 5 6 7 8 9 10

1. Did you close your eyes and envision the visual texture before drawing it on your Textured Beast?

yes

no

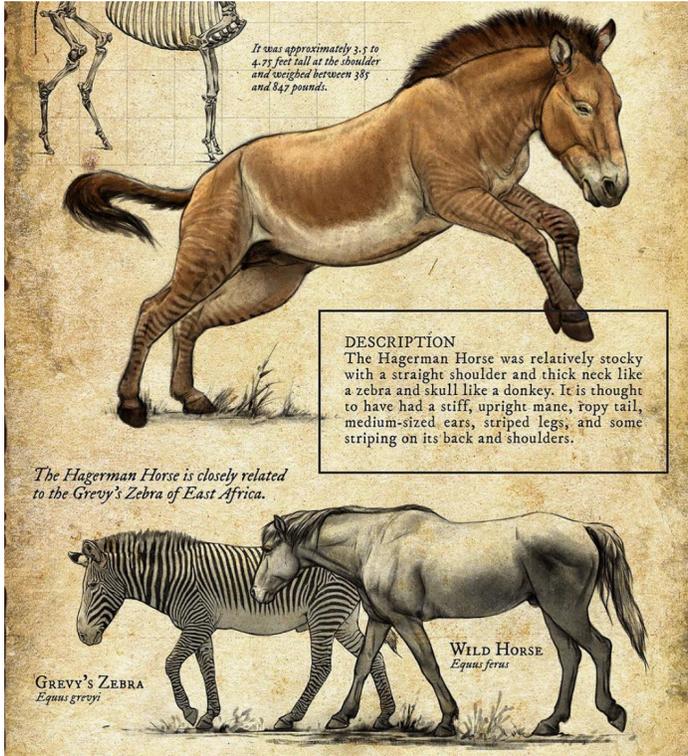
2. How close was your result to what you envisioned?

1 2 3 4 5 6 7 8 9 10

	Proficient	Acceptable	Not met
Craftsmanship of yarn application	Student applied yarn with a clear understanding of hair direction as it moves around a form. There is no excess glue exposed and the spacing of hair is consistent and not sparse.	Student applied yarn with some indication there was an understanding of hair direction as it moves around a form. There is little exposed glue and the spacing of hair is mostly consistent.	The hair is applied in multiple directions and there is no indication that the student understands how hair lays at it moves around a form. There is excesses exposed glue and the hair is sparsely applied.
Craftsmanship of visual texture renderings	The visual texture is neatly drawn with clean sharp lines. The spacing in the texture is consistent and organically spaced.	The visual texture is neatly drawn and a majority of the lines are drawn cleanly. The spacing in the texture has areas where it is consistent and organically spaced.	The visual texture is messy with squiggly line work. The spacing is inconsistent.



Supplementary Materials



Physical characteristics of a Textured Beast

Physical Textures



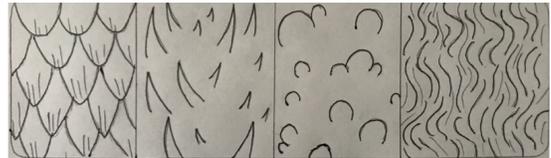
Layered



Upright

1. Textured Beast's have layered hair on either their legs or shoulders. The hair can be any color
2. Textured Beast's have upright hair on either their head or shoulders. This hair can be any color

Visual Textures



Scaly

Prickly

Bumpy

Hairy

These are know types of textures to be found on a Textured Beast's body. Each Orc has at least two of these texture types and their entire body is covered in texture.

Adaptations

- Visual, oral, and tactile experiences are all implemented during the ice age story to help multiple learning types connect to and understand envisioning.

Exemplar



Artists

Beth Zaiken
Landon Peacock

Supplies

- 100 printed Textured Beast drawings
- cut pieces of yarn in multiple colors
- crayons, colors pencils, markers, pencils
- furry blanket
- containers with glue - 4 at each table
- popsicle sticks - 4 at each table
- small flat paintbrush- 4 at each table
- 100 self assessment sheets

Vocabulary

- visual texture
- physical texture
- timeline
- paleoart