

Curriculum for Visual Arts and Creativity

About the *DoubleTake* Exhibition:

DoubleTake: From Monet to Lichtenstein paired Impressionist and Post-Impressionist paintings from masters such as Claude Monet, Pierre-Auguste Renoir, Edgar Degas and Vincent van Gogh with modern and contemporary works from such artists as Pablo Picasso, Mark Rothko, Jasper Johns and Roy Lichtenstein — all from the private collection of Paul Allen. The intent of these pairings was to underscore the cyclical nature of art history. Impressionist art evolved from breaking the status quo and sometimes even being considered scandalous to becoming so mainstream that Impressionist images are found today on coffee mugs and bed sheets across America. Understanding this original context of Impressionist works can also help us understand what might seem unfamiliar in the 20th and 21st century work with which they were paired. For your students, the curriculum inspired by this exhibition provide opportunities to learn about the history of Impressionism and also to learn how to look at works of art, how to compare them, why to compare works of art, and what themes and new ideas come about from the comparison process. In the curriculum based on *DoubleTake* a selection of images from the exhibition will be available to use throughout the units described below.

About the *DoubleTake* Curriculum:

The three units in this curriculum build on the three main concepts underlying the exhibition as developed by the curator, Paul Hayes Tucker. Each unit takes up to seven to eight class periods to complete. They have been outlined so that you can decide to teach particular lessons or the entire unit. Below is an outline of curator’s exhibition concepts which have become the basis for each unit. Our goal in providing these is to give you a resource for not only learning more about *DoubleTake*, but also to increase students’ visual literacy, creative, and critical thinking skills throughout the curriculum.

Unit 1 – Art Speaks – The elements of art are a language all artists use:

Different artists put the pieces together in different ways to communicate different meanings. Yet, all artists use the language of line, color, shape, form, and texture which means we can “read” any work of art. It also means diverse works can be connected through shared universal themes.

Class	1	Introduction to the Elements of Art
	2	Comparing Works of Art
	3	Finding a Connecting Theme
	4	Finding Themes that Connect to Other Disciplines
	5–7	Creating a Thematic Multi-Media Work of Art
	8	Reflection

Unit 2 – The Creative Process – Artists make conscious decisions:

Knowing that all artists make thoughtful decisions throughout the process of creation helps students appreciate a wide variety of art forms, even if the art seems unfamiliar at first. Unpacking the creative process of other artists' work can help students become more cognizant of their own decision making in the arts and other areas.

Class	1	Introduction to the Creative Process
	2	The Steps of the Creative Process
	3	Developing a Creative Processfolio
	4	Starting the Project and Documenting the Process
	5	Deciding on an Artistic Problem to Solve
	6–7	Creating the Work
	8	Reflection

Unit 3 – Tradition and Rebellion – All art grows from other art:

There is a dynamic within art in which artists follow traditions and then push away from them; sometimes they do both at the same time. In the DoubleTake exhibition, the pairing of Impressionist art with art that comes before and after it highlights the artistic innovations that arise from this cycle of tradition and rebellion. By establishing a system to organize their thoughts on Impressionist works and their precursors and successors, students can then apply this understanding to looking at change and continuity in other areas of study.

Class	1	Two Different Points of View
	2	How Artists Break from Tradition
	3	History of Impressionism
	4–5	Researching History through Works of Art
	6–7	Developing an Organizing System
	8	Transfer Understanding: Tradition and Rebellion in Other Areas

COMPONENTS OF THE UNITS

1. The Big Questions – These are “problems to solve” to present to the students. Finding the solutions to these “problems” gives the students a goal for completing the unit.

2. Project Description – A short statement about knowledge and skills taught in the lesson and description of the project or performance the students will produce.

3. Thinking Skills, Learning Goals and Assessment Criteria – The higher-order thinking skills the students engage in are outlined, under which is described the goal of what the student will know or be able to do. Coordinated with the goal is an assessment criterion which explains what you can look for in order to know whether the student achieved the goal.

4. Outline of Instructional Strategies – Step-by-step directions on guiding the unit. The strategies are broken down by class time. These strategies leads students from warm-up looking activities to be introduced to the theme of the unit to having time to reflect on their work or transfer their understanding to other areas of study.

Alongside the Instructional Strategies are the following aids in teaching the units:

Teacher Tip:

From one educator to another, these are helpful hints or explanations of the intent of the particular step in the unit.



Information Point – For the most part the activities in the units enable the students to gather information on their own, but when it is applicable, brief background information is offered for you to share with the students. Sometimes it is giving short lecture on the topic or providing the students with a hand-out to read or an excerpt of the audio tour to which they can listen.



Discussion Point – Most of the discussion in the units are initiated by looking at a comparison of two works of art, as befits the nature of the DoubleTake exhibition. A Discussion Point offers questions you can use to get students talking about the works of art since they often don't know where to begin and have difficulty getting beyond “I like it/I don't like it” opinions.



Study Sheet – Throughout the units there will be points where a study sheet can be offered to the students for thinking activities such as visual analysis, comparing and contrasting, or analyzing one's own creative process.

5. Next Steps - This section offers ways to extend the lesson further or take the skills and understandings learned in the lesson and apply them to another curriculum areas, in particular music and literature.

6. Assessment Checklist - A checklist outlines each criteria introduced at the beginning of the lessons so that you can review the students' work based on the criteria. The checklist also lists which Study Sheet or project to assess and at what step in the Instructional Strategies you find this assessment point.

The assessment is at a checklist level, allowing you to mark off whether or not students met criteria. If you were to teach the lesson again to the students you might consider assessing them for mastery of understanding the lesson concepts by creating a rubric. Because analyzing and studying works of art is often a new skill for students, we have included checklist instead of rubrics for assessing their work.

7. Appendix - The Appendix includes an outline of the National Standards concepts addressed in the lesson, plus an annotated resource list. You can also find copies of each study sheet in the Appendix.