

Unit Plan Outline

- I. Enduring Theme: Fantasy
 - a. Topic: Transformation
 - b. Grade level: 3rd grade, 4th nine weeks

- II. Rationale

Children live in a world of fantasy. Their imaginative play, the shows and movies they watch, the books they read nearly all deal with one or another aspect of fantasy. At the same time, they are literal in their thinking and perception of the world around them.. That which is not real is “fake.” The aim of this unit is to enable students to understand fantasy as manipulation of context and content, versus fake as manipulation of material with the intent to deceive. They will also understand that applying their innate creativity and imagination to fantasy gives them permission to go beyond the boundaries of rationality and into something fantastical in a safe and appropriate context.

- III. Essential Questions
 - a. What is the difference between fantasy and fake?
 - b. How can we express ideas through fantasy?
 - c. How do artists transform real into fantasy?

- IV. Unit Objectives
 - a. Students will begin to grasp the concept of fantasy in art.
 - b. Students will understand the different motivations behind fantasy and fake.
 - c. Students will understand that their dreams and imagination are endless sources of fantastical inspiration.
 - d. Students will create abstract paintings, one-point perspective drawings, and mixed media collages centered around fantasy
 - e. Students will understand and apply line, shape, color, value(tints and shades), perspective, emphasis, and unity

- V. GLE’s
 - a. See Instructional Guide, 4th nine weeks

- VI. Assessment
 - a. Continuous and ongoing through the use of multiple devices such as
 - i. Group participation
 - ii. Rubrics
 - iii. Artist statements

- iv. other teacher chosen assessments

VII. Lesson 1: Knowledge Building

a. Artists

- i. I and the Village, by Marc Chagall
- ii. Sunny Side of the Street, by Phillip Evergood
- iii. Chart paper
- iv. Postcard prints

b. Materials

- i. Chart paper
- ii. Postcard prints

c. Procedures

- i. Whole-class discussion about reality, fantasy, and fake. Compare images of reality, specifically Sunny Side of the Street and I and the Village. On chart paper, list characteristics of fantasy and reality. Discuss fake in terms of intent to deceive. Create Venn diagram for fantasy and fake.
- ii. Small group activity: sort postcard images into real and fantasy. Students will defend their choices.

VIII. Lesson 2: Personal Connection/Production

a. Artists

- i. A Chagall rooster painting
- ii. The Persistence of Memory, by Salvador Dali
- iii. Works by Darren Waterston
- iv. Catalan Hunter or similar, by Joan Miro

b. Materials

- i. 12x18 or larger paper
- ii. Tempera or acrylic
- iii. Brushes, water, palettes, etc.

c. Procedures

- i. Discuss dreams. Have some students share dreams they've had. How do they seem real? What is unreal about them?
- ii. Look at artworks. What do these artworks have in common with your dreams? (color, distortion, content, discomfort . . .) On board, list commonalities between student dreams and the artworks.
- iii. Hold brief discussion about fantasy landscapes. Review landscape terms. Review composition, unity, variety, asymmetrical balance, value, tint, shade.

- iv. Demonstrate mixing tints and shades
- v. Students will create fantastical dreamscapes paintings.

IX. Lesson 3: Knowledge Building/Production

- a. Artists
 - i. Ackerman
 - ii. Hopper
- b. Materials
 - i. Pencils
 - ii. Rulers
 - iii. 12x18 drawing paper
 - iv. Colored pencils or watercolor pencils
- c. Procedures
 - i. Discuss Hopper's works, focusing on perspective.
 - ii. Examine Ackerman's works, looking at how he combines perspective and fantasy
 - iii. Guide students through steps to create a one-point perspective building.
 - iv. Students will use their imagination to create a fantasy setting for their building, using colored pencils or watercolor pencils.

X. Personal Connections/Production

- a. Artists
 - i. George Crewdson images
 - ii. Magritte's train picture or others
- b. Materials
 - i. Journals, pencils
 - ii. Photos/magazine images
 - iii. Paper for background
 - iv. Paper scraps
 - v. Scissors, glue
 - vi. *Computers with photo-manipulation software
- c. Procedures
 - i. In journals, answer following questions:
 - What is your favorite place? Why? How could you make it scary?
 - What is your least favorite place? Why? How could you make it better?
 - What place seems scary to you? Why? How could you make it funny?
 - ii. Look at Crewdson images and the Magritte. How have they manipulated their environments? How does scale affect their work? How do these images portray fantasy? What seems as if it could be real? What is magical about them? How can we take one of your photos and add something unexpected to turn it into a fantastic place?
 - iii. a*. Students will manipulate images by putting places and objects that don't go together together digitally.

iii. b. Students will manipulate images by cutting and pasting manually. If cameras are not an option, could cut images from magazines.

*Ideal situation – if computers and software are available, and if money is available for buying cameras and developing photos.