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12 Lessons

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Emma Robinson

May 10, 2020

12 Lessons^{*1}

¹ In various states of completion

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² * denotes a concept for a lesson

A Journal entry: January 30, 2019

As someone new to teaching, I find comfort in templates. I have searched far and wide for lesson plan templates, I have read scholarship on the process of lesson planning, and I have asked friends, coworkers, family members, and professors how to begin lesson planning, how to format lesson plans so that everything is accounted for.

Much to my dismay, I have been met with one answer far and wide: there is no “right” way to lesson plan.

Coming into this process I ran from feedback. I winced at the thought of critique. More so, I hid from the idea of even showing my work to others. It felt weird and raw and bare to show someone work I felt so uncertain about. I had never *really* been a teacher! Sure I’ve sat in a classroom, I’ve served as a teachers aide of sorts, I’ve been a camp counselor, I’ve taught most certainly, but I’ve never *really* been a teacher.

Some Thoughts

Above is an entry from my journal which I wrote during winter break. It's funny to come across this now. When I wrote this I was still in the beginning stages of creating my senior project and I felt like I was incredibly behind. Even now as I finish editing this today on May 10th 2020, just over three months later on the project's brand new due date, I still feel as though this project is in its beginning stages. I think that is because I never got the opportunity to put any of these plans into action, never got to see how children and their families responded or reacted to these fun little activities I've thought up. Besides my friends, Founder's Day, senior week, and commencement I think the opportunity to realize one of these lesson plans is what I have missed the most about my final few months of senior year. I am sorry I cannot give you any footage of me teaching or pictures of kids taking part in my lessons, but instead I give to you is a reflection on what I have done despite the constant change going on around us all and a project which is somewhere between its start and finish.

Despite my abbreviated time on campus, I feel as though I have learned more this year than I could have ever anticipated- about life, about people, and about what it means to be a teacher. One thing I have learned about lesson planning is particular is that a lesson plan can be just about anything. There is no singular format which a lesson plan must follow, no one-size-fits-all solution. Every area of study, every subject, topic, and every individual teacher requires their own nuanced approach. I believe my project reflects this, as I generally stick to a format which I have developed with a few omissions and additions depending on what I felt each individual lesson calls for. However, I feel I cannot present my work to you without acknowledging the way every teacher, professor, and mentor has left their mark on me and, therefore, this project. While I will try to save most of my appreciation for the acknowledgments section, I must mention a few things I feel have played a huge role in helping this project take its

shape.

I am so grateful for the education classes I have taken at Vassar and the generosity and kindness my professors have shown me. Their knowledge, guidance, and reassurance have played an enormous role in shaping my approach to teaching and to lesson planning. The wisdom they have imparted on me has laid the groundwork upon which I have built my teaching philosophies and pedagogical approaches. I am also unendingly grateful for the many opportunities I have had to experience teaching first hand, through classes, jobs, and internships.

The very existence of this project is due in no small part to the education department of Dia: Beacon. First, I must say the impressive collection of art found at Dia: Beacon is nothing short of inspiring. I loved spending every Friday enveloped in the magic and beauty that place holds. I miss it so much. But even more than that I miss the amazing members of the education department- their unending wisdom and gentle guidance has been so valuable to me as I have grown as both a student and an educator. Alex, Meagan, and Valerie of the Dia education team are three people I admire so much. They seem to have an answer to just about anything we interns would throw at them, but what I admire even more is the way they would encourage us to search for our own answers and to never be afraid to explore and think for ourselves. When teaching about and engaging with art it is perhaps most important to keep an open mind and to be able to be receptive to all viewpoints. Alex, Meagan, and Valerie certainly taught us this by example.

While I am incredibly sad I never got to lead a tour group of second graders through the galleries or bring any of these lesson plans to life, the pandemic did offer me an entirely new and unexpected position as a teacher. In my education seminar, Education 361, Math and Science in the Elementary Classroom, professor Jaime Del Razo came up with a wonderful idea for what our class could do instead of lecturers through zoom. On

March 26th 2020, professor Del Razo and the 10 members of our class founded “S.O.A.P”, or Science Online Afterschool Program. That day we decided on what grades we each would teach and what topics our lessons would cover. In a time with limited synchronous learning opportunities and school closures across the country, we felt we had the unique opportunity to offer elementary students a chance to learn from us, as we also learned from them. April 2nd, one week after the founding of S.O.A.P., I logged onto zoom and taught four first graders how to tell time. It was a bit of a whirlwind but basically overnight we all became teachers. We each ran our own classroom, developed our own weekly lesson plans, and solo taught our individual classes. It was an amazing experience. S.O.A.P. taught me so much about all the prep work that goes into teaching and the importance of having a lesson plan that works for *you*.

Because I was teaching from the floor of my house with my computer propped up on a chair and I have no printer at home, a few times my lesson plan was hand written on a piece of paper and taped to the wall next to me. When I did this, the format was often just a step by step guide of what questions to ask, which videos to show, and an accompanying pacing guide to keep my class on track. Because each class was only one hour and covered a quite specific topic, it was important to carefully think out the number of minutes each section of the lesson would take. I found this experience, while it was much more similar to teaching in a school classroom rather than at a museum, really helped me edit my lesson plans for this project. Due to the more free and explorative nature of my lessons in this project, I realized I did not need an incredibly detailed pacing guide, a basic breakdown of the few main segments of the lessons would suffice. There is more flux and flow involved in the lessons I have planned here compared to my hour long math and science lessons. I also realized my materials sections were also very different. In my lessons for S.O.A.P. the materials would often be simply a pencil and paper, while it was necessary to go much further into detail in my lessons with this project.

However, something I have realized through my experiences with S.O.A.P. and in creating this project is that my lessons plans mainly need to make sense to *me*. Of course, I am turning this project in to be graded and with the intention for other eyes to see it, but the medium of the lesson plan is not like the academic paper or the essay or an article. It is not typically a published thing. *Plan* is in the name! It is something to be put in action, not to be read passively. So, that being said, I am so sorry that I am unable to present to you any footage of me putting these plans into action and I must ask the reader to use a bit of imagination.

What I am trying to do in this project is take the exciting ideas I have in my head and get them down on paper so that I can think out every little detail and create a plan for how everything will go, from preparation to deconstruction. In this project I am the artist and the educator. My goal with each of these projects is to teach through action, to present opportunities for learners to explore these various topics themselves in an active, hands on way. I want each and every participant to feel like an artist, to become an artist, and to appreciate what goes into the process of creating art. When you are in a museum you are not typically acting as an artist- you are a viewer, a visitor, an observer. By bringing people into the museum and having them become the artists- I think there is something radical about that. To have your art displayed in the museum space, however briefly, is empowering and beautiful! I am passionate about bringing humanity to art, as well as to teaching and learning. Every single one of these projects is hands-on, learner centered. Those are probably two of my biggest values but, perhaps more than anything, I want learners to have fun.

There are many different lenses through which you could read this thesis. Of course, you can read it like you are critiquing it and aiming to give me a grade. I understand that, as it is literally what you are doing. But I would like to invite you, welcome you even, to read this from the point of view of a brand new educator- as I am sure you once were and as I am now.

Or maybe you can read these lesson plans as if you are the learner- imagine yourself participating in the art in a hands on way, imagine yourself creating and learning at the same time. However you choose to interact with this project, I hope that you have fun reading it. I hope you smile, or laugh, or use your imagination to picture some of my stranger, more abstract ideas. This project is by no means perfect and it is not entirely what I had envisioned at the beginning of the year. Especially now, things are in constant flux and are changing constantly. So, I hope you will take this for what it is- one person's attempt to imagine a world where we can learn by creating together and please, dear reader, try to have fun!

Introduction to the Project

The lessons in this project are modeled after the Saturday Studios which take place at Dia: Beacon. Each Saturday Studio has about 30 participants and takes place on the second Saturday of the month from 10:30am to noon. Dia: Beacon is the space I have imagined these lessons to take place in for planning purposes, but they could really happen anywhere! I hope to take these lessons with me post-graduation and I really, truly hope I will be able to bring them to life one day.

For the sake of visualization, I will put some photos of the spaces here. First, the learning lab, then the lawn space:



12 Lessons*

January Concept- Art Form: Silk Screen

February Concept- Art Form: Dance

March Concept- Art Form: Social Sculpture

April Concept- Art Form: Poetry

Art Practice: Eco Printing

What is eco printing?

Eco printing is an art practice in which plants and other organic materials are applied directly to fabrics. This process naturally dyes the fabric and creates a contact print of whatever natural material was used. The simplest method of eco printing is done by pounding the flowers, leaves, etc. into the fabric.

Materials

A few yards of any plain white or off-white linen, a few rolls of any sort of tape, one or two pairs of fabric scissors, scraps of cardboard cut into 40 12x18 inch rectangles, 5 rolls of plastic wrap, (OR recycled plastic from the Curation department!) about 40 tools with which to pound the fabric, such as hammers or mallets (Check with Curation, artist educators, etc. to outsource these and experiment with different tools to see what works best and is safest)

The Natural Resources (the exact amount is difficult to say, so I will list only the types of materials to have- the amount of each is to the reader's discretion): dried tree leaves, fresh tree leaves, pine needles, blades of grass, dandelions, a variety of local flowers, clovers, small berries, etc.



Location

Dia: Beacon learning lab

Space Breakdown

Containers of various organic materials will be placed throughout the room so that each area of the room has a wide variety of plants and leaves.

Containers of hammers, as well as containers of linen different sized, cut shapes of linen, will also be placed throughout the room.

I. Cushions surround a raised platform- participants can use the platform as a work surface.

II. Middle floor space with raised platform- the floor will be clear for participants to use as work space, and another raised platform will be available on the left side of the room.

III. Far Carpeted Area- a long wooden table and chairs will be set up to create more workspace for families. The remaining yards of linen will be found back here alone with a staff member and fabric scissors so that participants can request a unique shape be cut out for them.

Art Practice: Eco Printing

Description

Saturday Studio participants will learn about eco printing and the way natural materials can be used to dye and alter fabrics by practicing the art first hand.

Plan of Action

Set Up (Friday Before): Cut scrap cardboard into about 40 (depending on RSVP) cardboard rectangles, cut plastic into an equal number of pieces, cut a few yards of linen into squares and rectangles of 4x4 inches, 8x8 inches, 12x12inch, 6x9 inches, and 12x18 inches with an approximately equal number of each. Gather your natural materials.

Set Up (9:30-10:30am): Organize your materials across the room in different containers.

Intro (10:30-40am): Introduce the program by asking learners if they have ever made a print, and if they know what a print is? Then explain that there are two main design methods, although learners are certainly encouraged to create their own methods. The first method creates a mirrored image and is achieved by covering half the fabric with natural materials, folding the empty fabric over the material, covering the top layer with plastic, and pounding to create their design. The second method is to simply cover the whole piece of fabric with materials, place plastic on top of your organic matter, and pound to create your design. Demonstrate both techniques as you explain them.

Create! (10:40-11:55am): Participants will be free to spread out across the room to work on their eco print. If they would like to cut their own shape from linen, they can go to the back of the space where a staff member will be to with the remaining yards of linen to help them cut their custom

shape.

Clean Up (11:55-12:30am): Around 11:55 inform participants that we will be wrapping up in 5 minutes. Remind families to take their eco prints with them! Return all supplies to the closet and hammers/mallets to their appropriate owner. Either throw out or reuse or repurpose all remaining natural materials.

Vision Board: What Could Our Eco Prints Look Like?



Art Practice: Action Painting

What is action painting?

Action painting is a style of painting which places value upon the physical process of painting. This style of art is typically rather abstract and motions such as splattering, spilling, smearing, pouring, and dripping are often used. Notable figures in the art world who have utilized action painting include Jackson Pollock, Lee Krasner, and Willem de Koonig.

Materials

Two large tarps, approximately 10x20 feet, a few pairs of scissors one large roll of white craft/butcher paper, about 100 sheets of 12x18 inch white construction paper, about 40 paint brushes of various sizes, ranging from small detail brushes to large painter's brushes, 100 disposable spoons, two 12 packs of 32 oz liquid tempera paint in assorted colors, a variety of bowls or containers- perhaps disposable- in which paint can be poured/mixed, two folding tables, two buckets full of water, and a few black sharpies.



Location

Dia: Beacon- field behind the galleries

Space Breakdown

Both tarps will be placed in the grassy field behind the galleries. They will

be a few feet apart from each other and a few feet into the grass. Set up the blankets from the learning lab in front of the tarps so that visitors can lounge on them. Tarp I will have the large white craft/butcher paper rolled out so that it stretches from one end of the tarp to another, height-wise, or so that 20 feet of paper are rolled out. Bowls of each paint color from one set of tempera paints will be placed on either side of the paper, along with half of the assorted brushes and half the spoons spread out around the tarp.

Empty bowls to mix paint colors will be distributed around the tarp, as well. A bucket of water will sit to the side of the tarp where participants can come to wash their brushes.

Tarp II will be spread out so that people can easily pass between the two tarps with ample room. Bowls of all 12 colors of paint will be lined up in the middle of the tarp. Brushes and spoons will be distributed on either side of the bowls of paint. Nearby tarp II will be a folding table where the white construction paper is ready for participants to take and extra bowls, brushes, and paint can be found. Sharpies will be placed here as well. Next to this table will be another bucket for participants to wash their brushes in.

The second folding will be where snacks and coffee art set up. Place wherever is convenient.

*If weather does not permit an outdoor workshop, this same setup can be relocated to the learning lab. If inside, tarps should be taped down using painters tape.

Art Practice: Action Painting

Description

Saturday Studio participants will come to understand the practice of action painting through hands on experience. They will work individually, as well as collaboratively with other participants, to create abstract works.

Plan of Action

***In advertising this event, emphasize that wearing clothes you do not mind getting messy are encouraged and that this event is outdoors, so dress accordingly.**

Set Up (9-10:30am): Set up tarps and supplies as detailed in the Space Breakdown. Fill two bowls with each paint color, so that each tarp has one bowl of all 12 paint colors. Test out the viscosity of the paint by dipping a brush in and flicking it onto a test piece of paper. If the paint works well for the activity make no alterations. If the paint is a bit too thick, add a splash of water to each bowl and stir. Repeat this until the paint is thin enough to splatter well but thick enough to retain its integrity.

Intro (10:30-40am): As guests filter in, have them gather on the grass in front of the two tarps where blankets are located. Encourage them to help themselves to snacks and coffee. Once all have made their way into the space, give a short introduction to the event. Ask questions such as “Who has ever painted something? What about splatter painting?” “Has anyone heard of Jackson Pollock?” “Can anyone tell me what abstract means?”, and allow time for sharing. Then, summarize the responses and direct guests on the two different tarps and what will be happening on each.

On tarp I, emphasize that this work will be one large collaborative piece of art, while tarp II will be more individual, although individuals are always welcome to work together. Ask for a volunteer to help show the group the

different ways one can splatter paint to create different looks and designs.
Encourage participants to go back and forth between the two tarps.

Emphasize that this type of art, “action art”, is just as much about the act of creating as it is about the finished product. Encourage participants to experiment with different methods of getting the paint to the paper.

Create! (10:40-11:55am): On tarp I, participants will work together simultaneously across the tarp to splatter paint onto the large roll of paper. If they wish to manipulate the paint by painting directly on the paper, that is great! Participants should feel free to explore and experiment with different techniques. Participants will move around the tarp to get to different colors of paint, which will add to the collectivism of the art, as all of their painting will be combined.

On tarp II, participants can grab a piece of white construction paper from the nearby table and bring it to the tarp to paint it as they like. Sharpies will be found on this table and participants will be encouraged to write their name on their paper so they are able to find it later and take it home.

Clean Up (11:55-12:30am): About 5 minutes before Studio ends, announce that it will be ending soon so guests should finish any remaining edits, etc. Be sure to have the photographer get photos of the large artwork on tarp I, as well as some participants and their individual pieces. Students are welcome to take home their individual art and, if desired, the large piece from tarp I can be cut up so pieces of it can be taken home. When participants have gone, return all supplies to the learning lab supply closet and dispose or recycle all trash.

Objectives

-Learners will practice creating collaborative art, as well as individual art.

- Learners will be encouraged to express themselves openly through art.
- Learners will learn and grow through play and exploration.
- Continue to foster community at Dia by engaging with the broader Beacon community.

Art Practice: Self Portraiture

What is a self portrait?

A self portrait is, simply, an artistic representation of the artist done by the artist themselves. Throughout the history of art the self portrait has taken many different forms, from photography to painting to sculpture.

Materials

Many small handheld and upright mirrors, one body length upright mirror, large sized construction paper- about 50 plain white pieces and 50 of assorted colors, the pencils, colored pencils, oil pastels, markers, crayons, paint markers, yarn, glue sticks, liquid glue, tissue paper, craft paper scraps, scissors, beads, pipe cleaners, etc from the learning lab closet.

Location

Dia: Beacon learning lab

Space Breakdown

- I. Section I filled with cushions, blankets, and chairs for participants to sit comfortably.
- II. The middle floor space will be mostly clear and available to use as work space. There will be a full body mirror against the left wall where learners can observe themselves and reference when creating their self portrait.
- III. In the far carpeted area a large wooden table and chairs will be set up. There will be a small handheld or upright mirror at each seat where learners can observe themselves

Art Practice: Self Portraiture

Description

The point of this project is not to be photorealistic, although that is certainly an option, but rather to practice self expression in a very direct way. Learners may wish to represent themselves in a variety of ways, whether it be a literal interpretation or a more abstract one.

Plan of Action

Set Up (9-10am): Place a small mirror at each seat of the wooden table. Place the body length mirror against the left wall in the middle of the room. Distribute the various materials throughout the room so that each section

Intro (10:30-40am): As guests filter in the will likely gather on the cushions, near the coffee and snacks, and generally in the front of the lab. Once all have made their way into the space, give a short introduction to the event. Ask questions such as “Who knows what a self portrait is?”, “Has anyone ever drawn themselves?”, etc. and allow time for sharing. Then, summarize what has been shared and explain the self portrait project. Ask learners to create a piece of art they feel is a self portrait. Tell them the mirrors are available for them to reference but they do not have to use them if they wish to work from memory.

Create! (10:40-11:55am): Learners will work to create their self portraits with whatever materials they wish to use.

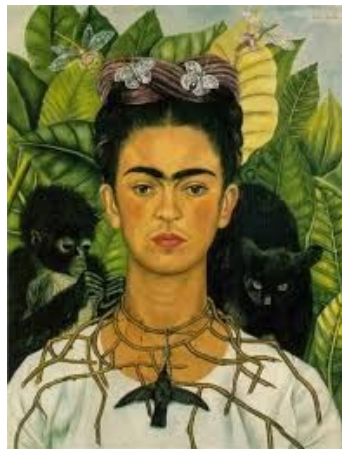
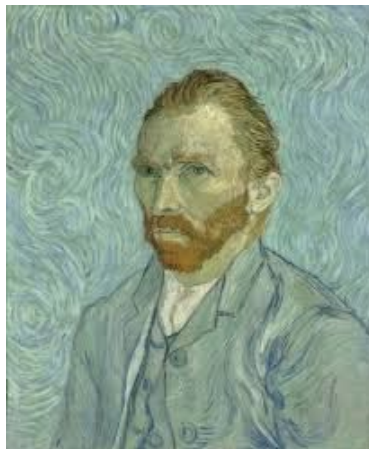
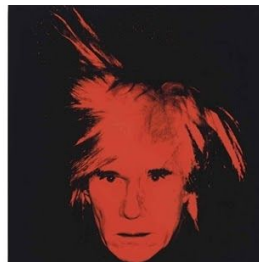
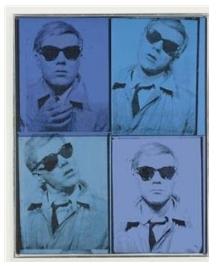
Clean Up (11:55-12:30am): About 5 minutes before Studio ends, announce that it will be wrapping shortly, telling learners they have 5 more minutes to complete their self portrait. Usually, things wrap up quite naturally around this time. Be sure to have the photographer get pictures of any artists with their finished product who would like their picture taken. Self portraits will be taken home and all materials should be returned to the

learning lab closet.

Objectives

-Explore self-representation through art

What Self Portraiture Can Inspire Learners?



Art Practice: Quilting

What is a quilt?

A quilt is a recursive art form: tiny scraps of fabric come together to form individual squares which, when sewn together, construct the quilt itself. A quilt is also a collaborative art form, created in community: each contribution to the quilt is constitutive, informative, and communicative.

Materials

Quilt I: 300 pieces of multicolored construction paper, 300 pieces of multicolored tissue paper, 1 roll of butcher paper, 100 pieces of watercolor paper, 15 sets of watercolor paints and paint brushes, 5 shallow bowls of water, 100 multicolored acrylic paint marker pens, assorted colored pencils/crayons/markers from supply closet, 30 glue sticks, 10 bottles of white school glue, 30 pairs of scissors (majority kid-friendly), assorted yarn, fabric scraps, string from the supply closet.

Quilt II: about 5 yards of a neutral colored fabric for quilt backing, assorted scrap fabrics- purchased (i.e. sales section of fabric store) and from supply closet, yarn, string, ribbon from supply closet, 15 pairs of scissors capable of cutting fabric, 15 small bottles of fabric glue, one large bottle of fabric glue.

Location

Dia: Beacon learning lab

Space Breakdown

I. Cushions surround a raised platform- individual pieces will be created for

the paper quilt (Quilt I).

II. Middle floor space- where the quilts will be compiled, piecing together the individual squares.

III. Far Carpeted Area- individual pieces will be created for the fabric quilt (Quilt II).

Art Practice: Quilting

Description

Saturday Studio participants will work to create individual pieces of two different quilts: one made of paper products and one made of fabric. They will then come together to compile the individual pieces into the two respective quilts, with assistance from parents and staff.

Plan of Action

Set Up (9-10am): Arrange materials for Quilt II in back of the learning lab, arrange materials for Quilt I in front on a raised platform, placing cushions around it. Place the roll of butcher's paper for Quilt I and the fabric for the backing of Quilt II in the center of the room, ready to be used. Coffee and snacks will be placed on a table near the front of the room.

Intro (10:30-40am): As guests filter in they will likely gather on the cushions, near the coffee and snacks, and generally in the front of the lab. Once all have made their way into the space, give a short introduction to the event. Ask questions such as "Who knows what a quilt is?" "Has anyone ever made a quilt?" "What materials do you think are used to create a quilt?" and allow time for sharing. Then, summarize the definition of quilt used above and direct guests on the three different parts of the room and what will be going on in them.

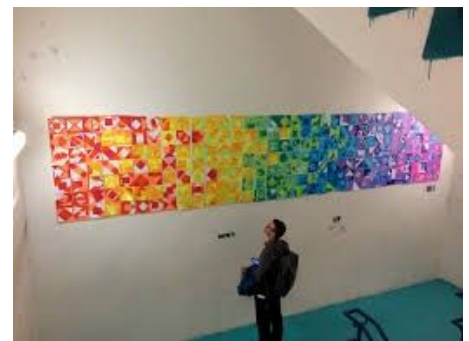
Create! (10:40-11:55am): Guests will work on their individual pieces of the quilts. They will be able to roam freely between all areas of the room, making as many pieces of both quilts as they wish. When they are done with a singular piece or multiple pieces, they will bring them to the center of the room and staff will assist them in adding their pieces to the respective quilts. Some guests may take a particular interest in helping arrange the quilt, rather than creating individual pieces.

Clean Up (11:55-12:30am): About 5 minutes before Studio ends, announce that it will be ending soon so guests should finish any remaining pieces. Be sure to have the photographer get pictures of both finished quilts. If desired, the quilts can be disassembled at the end so pieces can be taken home.

Objectives

- Practice a collaborative art form by combining the work of individuals
- Community building
- To learn and grow through play and exploration

Vision Board: What Could Our Quilt Look Like?



Art Practice: Soak Stain

Why Soak-Stain?

“There are no rules. That is how art is born, how breakthroughs happen. Go against the rules or ignore the rules. That is what invention is about.”

— Helen Frankenthaler



Materials

One very large tarp/drop cloth or three smaller ones, 30-50 9x12 canvas boards (depending on rsvp number), 3-5 sets of 10 multicolored liquid watercolors, 10-15 spray bottles filled with water, 200 small disposable cups.

Location

Dia: Beacon- lawn outside the galleries

Space Breakdown

A large tarp or three smaller tarps will be placed in the grassy field behind the Dia galleries, secured to the ground. On a table near the tarp(s) there will be individual canvases for each family, paints, cups, and spray bottles full of water. On a separate table there will be snacks and coffee. Have blankets from the learning lab in front of the tarp(s) where people can sit.

Art Practice: Soak Stain

Plan of Action

Set Up (9-10am): Set up the tarp(s) on the lawn, securing them down with spikes. On one table place all the supplies for the project so they are easily accessed by families. On the other table arrange the snacks and coffee.

Intro (10:30-40am): As guests filter in they will likely gather on the blankets, near the coffee and snacks, and in front of the tarps. Once all have made their way into the space, give a short introduction to the event. Talk about the different ways to mix colors. Ask questions such as “Who can tell me what color you get when you mix blue with red?” Encourage learners to experiment with color mixing. Give a brief introduction to Helen Frankenthaler’s work and her process is creating her soak-stain art. Demonstrate the process of soak-staining. Spray the canvas lightly with water so that it is just damp. Then select the colors you wish to use, pour them into small cups carefully, and pour your paint onto your canvas, letting it soak in.

Create! (10:40-11:55am): Learners will be free to experiment with color mixing, the amount of paint they use, and how they distribute it to create different effects.

Clean Up (11:55-12:30am): About 5 minutes before Studio ends, announce that it will be ending soon so guests should finish up their pieces. Learners can take their creations home- give each family a plastic bag to carry their painting in. Return paints and leftover supplies to the learning lab closet and dispose of or clean tarps.

What Can Soak-Stain Look Like?



Art Practice: Photography & Collage

Materials

Enough recycled cardboard to construct a large, multidimensional structure which can be moved through, approximately 15 large boxes plus 15 boxes/slabs of various sizes. Potentially triangular wood reinforcements or boards of plywood to increase structural integrity.

200 sheets of photo paper, printer (already located in the learning lab), 30-40 pairs of scissors, various forms of adhesive- 200 glue dots, 3 rolls of clear tape, 3 rolls of painter's tape, 30 glue sticks, 10 bottles of white school glue, about 10 black sharpies and 2 sets of 12 multicolored sharpies.

*potentially have polaroids or a camera which can easily be printed from on hand and/or photos of the museum and the art pre-printed in case families are having difficulties taking photos on their own. Also, potentially have newspapers/magazines to add to the photo collage.

Location

Dia: Beacon galleries, outdoor space, and learning lab

Space Breakdown

Learning Lab

I. Cushions surround a raised platform- have the printer set up so that families can begin printing their photos as soon as possible. Have one set to print emailed photos and one set to be able to be connected to a device directly. Have scissors and glue set up on the raised platform for participants to utilize.

II. Middle floor space- have this area as free as possible so that families can spread out and work on cutting/editing their photos however they like before adding them to the collage.

III. Far Carpeted Area- this is where the cardboard structure will be located. When guests return from taking photographs and have prepared them they will bring their photos here and paste them to the structure's interior and exterior.

Art Practice: Photography & Collage

Description

Participants will explore the museum space through the art of photography, taking photos of the people, art, architecture, and images which speak to them. In a way, this is curating the museum by seeing it through their individual phone or camera lense. Then, by collaging these photos onto a structure, we are, in a way, recreating the museum. By taking the photos of individuals and combining them onto a new structure, participants will reimagine and reform the museum through their art. This is a very learner-centered museum experience, as I want all participants to feel like a real part of the museum.

Plan of Action

Set Up (Friday before the event): Utilizing recycled cardboard boxes, etc. construct a large, simplistic cardboard structure- a fort of sorts- that children (and possibly adults) can enter and move through. See photos below for some general concepts.



Set Up Part II (Day of, 9-10am): Finish assembling the cardboard structure if necessary.

Intro (10:30-40am): Allow guests to filter in and situate themselves in the

room, get snacks, coffee, etc. Begin by asking questions such as “Who has ever taken a picture? What do you take pictures of? Do you ever take pictures in the museum? What do you do with your pictures?” before explaining the activity.

Photography Time (10:40~11am): Send families out into the museum to take photos, encouraging them to take photos of the art, themselves, them interacting with the art, going to the outdoor spaces of the museum, etc.

Tell them to return around 11am, or earlier if they are finished. Tell families they can be sending their photos via email to the education department email so that staff can be printing the photos as they go

Objectives

- To explore the art and practices of photography and collage
- To build community
- To center the experience of the visitor/participant/learner in the museum experience

Art Practice: Weaving

What does it mean to weave?

To weave is to interlace strands of material. This is the very broad definition I will be using to define the terms of this project.

Materials

Project A: Two 200-foot rolls of twine in two different colors, i.e.



Scrap cardboard cut into 150 pieces approximately 3 inches across and 5 inches tall. A small slit should be cut into one of the 3 inch sides on each piece of cardboard. Lengths of twine will be cut and wrapped around these pieces and the slit will be used to secure the end of the twine. Two sets of 48 count giant construction paper cut into long strips approximately 2 inches thick.

Project B: Two short wire frames (found in the Dia supply room), 7-10 different rolls of yarn- color, texture, width, and material should vary! 10 sets of child safe scissors.

Project C: Eight large (i.e. approx. 5 feet long) strips of wool felt.

Location

Dia: Beacon learning lab

Space Breakdown

I. Section I filled with cushions, blankets, and chairs for children and parents to sit comfortably.

II. The middle floor space will be divided into two sides. The right hand side is where Project A of materials will be set up. Twine will be wrapped around the two large pillars sitting on this side of the room. Participants will be able to weave their strips of paper between the pieces of twine. The left hand side is where the materials of Project B will be set up. The two wire frames will be placed about 6 feet apart and one strand of yarn will connect them. Scissors and the balls of yarn will be set up on a table for participants to use.

III. In the far carpeted area the eight pieces of wool felt from Project C will be on the floor which I will weave into a square as part of the demonstration.

Art Practice: Weaving

Description

Saturday Studio participants will come to understand the art of weaving through experience. They will work individually, as well as collaboratively with other participants, to create woven works.

Plan of Action

Set Up (Friday before the event): Cut the scraps of cardboard as detailed in Materials. Cut the twine into pieces long enough to wrap around the two pillars in the center of the learning lab by taping one end of the twine to the first pillar and walking around the second, creating a large loop of twine. Cut the twine and wrap each cut piece around one of the cardboard scraps, creating about 150 little rolls of twine.

Cut the large colored construction paper into strips about two inches thick with the paper cutter found in the learning lab. Distribute them between two containers of any sort.

Set Up Phase II (9-10am): Place the rolls of yarn and scissors on the table in the middle floorspace against the left wall. Place the wire frames in this section a few feet apart and tie one piece of yarn attaching them as a model for what participants will be doing. On the right side of the middle floorspace, place the small rolls of twine made on Friday into a container near the two pillars. Place the large wool felt in the far carpeted area, pre-woven into a square.

Intro (10:30-40am): As guests filter in they will likely gather on the cushions, near the coffee and snacks, and generally in the front of the lab. Once all have made their way into the space, give a short introduction to the event. Ask questions such as “Can anyone tell me what it means to weave?” “Has anyone ever woven something before?” “What materials can

you weave?” and allow time for sharing.

Give a run down of exactly what will be happening in each section. First, begin with the wool felt. Show participants how the square was woven- emphasizing the over-under pattern. Maybe ask a volunteer to come help you re-weave a section of it. Then, move to the wire stands and show how you tied a piece of yarn between the two, kind of like a spider’s web. Tell them they can use any yarn available however they wish between the two.

Finally, demonstrate how families will work together to wrap the twine round the two pillars and secure them. This is hard to explain in writing but visually makes a lot of sense. The end product should have all the twine wrapped closely together around the pillars so that the cut strips of paper can be woven between them. Encourage families to explore all areas of the room!

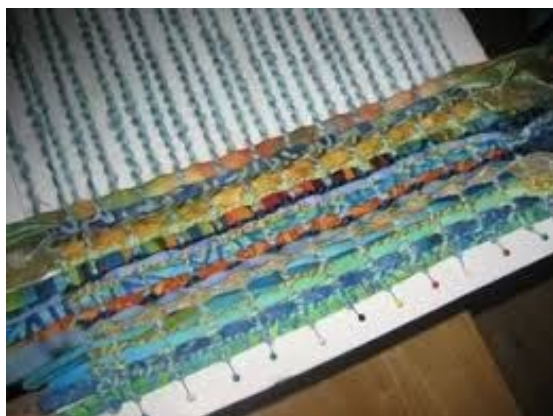
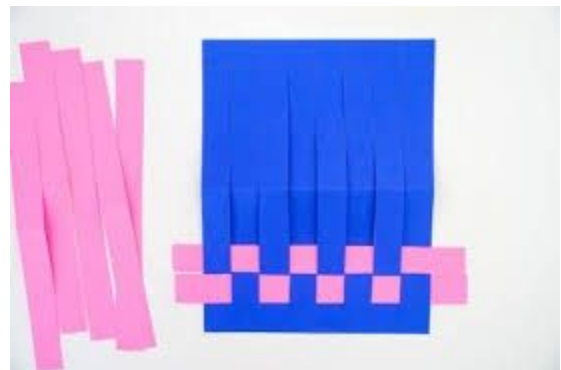
Create! (10:40-11:55am): Participants can go between all three activities as they will be happening simultaneously. They can play around with the wool felt however they like, they can braid the yarn, tie it to itself, between the structures, etc. Families and staff will be working to wrap all twine around the pillars. Once this is done (about 10:55am) bring out the containers of strips of paper and tell participants to begin weaving! They will create a beautiful, colorful, collective work of woven art through unconventional methods!

Clean Up (11:55-12:30am): About 5 minutes before Studio ends, announce that it will be ending soon so guests should finish any remaining weaving they wish to do. Be sure to have the photographer get pictures of all areas of the room in their completed state.. If desired, the pieces of the two projects from the middle of the room can be cut/removed from the greater project and taken home. Otherwise, disassemble everything and recycle/throw out all scraps.

Objectives

- Learners will explore the art of weaving through many different materials and methods.
- Learners will practice fine motor skills by weaving the strips of paper through the twine.
- Learners will come to grasp the typical over-under pattern of weaving through practice.
- We will all learn and grow through play and exploration.

Vision Board



December Concept- Art Form:Jewelry Making

Acknowledgments + Thanks

WHEW! That's done! Maybe I am being too informal but this is my acknowledgments section so maybe that is ok. There are so many people who have helped me reach this point, so many who believed in me even when I did not believe in myself.

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P.S. If you are reading this, THANK YOU TOO!