

# The Lamp Project: Creating for Community

**Grade Level or Special Area:** Visual Arts, Seventh Grade

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**Length of Unit:** Six lessons (approximately six days; one day = 90 minutes)

## I. ABSTRACT

At the beginning of the year, my students and I set three large goals. These goals were set up to promote a purpose for the art students created in class. In assisting my students with their goals, I set up a service-learning project for them. After delving into the Art Nouveau movement students will be ready to do some of their own designing. The project will consist of the students redesigning old lamps and donating them to Habitat for Humanity.

## II. OVERVIEW

### A. Concept Objectives

1. Students will recognize the visual arts as a form of communication. (Colorado Model Content Standard 1)
2. Students will understand how to apply the elements of art, principles of design, and sensory and expressive features of visual arts. (Colorado Model Content Standard 2)
3. Students will understand the visual arts materials, tools, techniques, and processes. (Colorado Model Content Standard 3)
4. Students will understand how to relate the visual arts to various historical and cultural traditions. (Colorado Model Content Standard 4)

### B. Content from the *Core Knowledge Sequence*

1. Seventh Grade Visual Arts: Art History: Periods and Schools (p. 168)
  - a. Post-Impressionism
    - i. Examine characteristics of Post-Impressionism in
      - a) Art Nouveau as a pervasive style of decoration

### C. Skill Objectives

1. Students will maintain a sketchbook of ideas and writings to use as resources and planning tools.
2. Students will develop ideas for a work of art by conducting research and making preliminary sketches.
3. Students will recognize and apply the elements of art.
4. Students will recognize and apply the principles of design.
5. Students will develop their skills by working with many mediums.
6. Students will learn to define and understand service-learning.
7. Students will learn to define and understand Art Nouveau.

## III. BACKGROUND KNOWLEDGE

### A. For Teachers

1. *The Complete Guide to Service Learning*, by Cathryn Berger Kaye, M.A.
2. *Lives of the Great 20<sup>th</sup> Century Artists*, by Edward Lucie, Smith

### B. For Students

1. Seventh Grade: Visual Arts-Impressionism: Examine characteristics of Impressionism in Claude Monet, Pierre Auguste Renoir, Edgar Degas, and Mary Cassatt. (page 168)
2. Seventh Grade: Visual Arts-Post-Impressionism: Examine characteristics of Post-Impressionism in Paul Cezanne, Georges Seurat, Vincent van Gogh, Paul Gauguin, and Henri Toulouse-Lautrec (page 168)

#### IV. RESOURCES

- A. *The Complete Guide to Service Learning*, by Cathryn Berger Kaye, M.A. (this book provides practical ways to engage students in civic responsibility) (Lesson Two)
- B. *Lives of the Great 20<sup>th</sup> Century Artists*, by Edward Lucie Smith (this book provides short biographies, along with pictures) (Lesson One)
- C. Assortment of old decorating magazines (Home and Garden, Budget Living, Country Living, etc.) (Lesson One)
- D. Habitat for Humanity pamphlets (Lesson Two)
- E. Information from your local community volunteer center (in Fort Collins: First Call, [www.firstcall211.org](http://www.firstcall211.org)) (Lesson Two)
- F. Slides of art work representing Art Nouveau, Art Deco, and the Arts and Crafts Movement (Lesson One) (examples may include):
  - 1. William Morris
  - 2. Gustav Klimt
  - 3. Aubrey Beardsley**Slides for designated artists can be ordered through: (Universal Color Slide Company, 1-800-326-1376, [www.universalslide.com](http://www.universalslide.com))**

Internet Sites (many of these sites have wonderful articles, facts, and pictures that can supplement this unit; be prepared to print some interesting articles for the students, if students do not have computer access)

- G. National Gallery of Art: Anatomy of an Exhibition: <http://www.nga.gov/feature/nouveau/nouveau.shtm> (Lesson One)
- H. Wikipedia: Art Nouveau: [http://en.wikipedia.org/wiki/Art\\_Nouveau](http://en.wikipedia.org/wiki/Art_Nouveau) (Lesson One)
- I. National Service Learning Clearinghouse: <http://www.servicelearning.org/> (Lesson Two)
- J. The Artchive: <http://www.artchive.com/> (Lesson One)
- K. The Art Movements Directory: <http://www.artmovements.co.uk/home.htm> (Lesson One)
- L. A History of Industrial Design: [http://www.qdesign.co.nz/designhist\\_arnou.html](http://www.qdesign.co.nz/designhist_arnou.html) (Lesson One)
- M. Artcyclopedia: <http://www.artcyclopedia.com> (Lesson One)
- N. Art Nouveau Furniture: <http://www.artnouveau-furniture.com/> (Lesson One)
- O. Habitat for Humanity: <http://www.habitatcolorado.org/> (Lesson Two)
- P. World Wise Schools Educators: <http://www.peacecorps.gov/wws/service/> (Lesson Two)

#### V. LESSONS

##### **Lesson One: Art Nouveau Decorating (one day, 90 minutes)**

- A. *Daily Objectives*
  - 1. Concept Objective
    - a. Students will understand how to relate the visual arts to various historical and cultural traditions.
  - 2. Lesson Content
    - a. Art Nouveau as a pervasive style of decoration (page 168)
  - 3. Skill Objectives
    - a. Students will maintain a sketchbook of ideas and writings to use as resources and planning tools.
    - b. Students will develop ideas for a work of art by conducting research and making preliminary sketches.
- B. *Materials (for a class size of 30)*
  - 1. Slides of art work representing Art Nouveau, Art Deco, and the Arts and Crafts Movement (examples may include):
    - a. William Morris
    - b. Gustav Klimt

c. Aubrey Beardsley

**Slides for designated artists can be ordered through: (Universal Color Slide Company, 1-800-326-1376, [www.universalslide.com](http://www.universalslide.com))**

2. Assortment of old decorating magazines (Home and Garden, Budget Living, Country Living, etc.)
3. Sketchbooks or drawing paper for each student
4. School glue (30)
5. Scissors (30)
6. Appendix C: Wikipedia Research Page (one for each student)
7. Appendix D: Wikipedia Answer Key (one for teacher reference)
8. Copies of Appendices B, C, D, and E (for teacher reference)
9. *Lives of The Great 20<sup>th</sup> Century Artists*, by Edward Lucie-Smith (for student reference)

C. *Key Vocabulary*

1. *Art Nouveau* is a decorative style that was popular from the late 1800s to the beginning of WWI. It was characterized by an elaborate ornamental style based on asymmetrical lines, frequently depicting flowers, leaves or tendrils, or in the flowing hair of a female.
2. The *Arts and Crafts Movement* was a Victorian style of heavily ornamented interiors displaying many pieces of furniture, collections of small ornamental objects, and surfaces covered with fringed cloths during the latter half of the 19<sup>th</sup> century.
3. *Art Deco* was an art movement involving a mix of modern decorative art styles, largely of the 1920s and 1930s, whose main characteristics were derived from various avant-garde painting styles of the early twentieth century.

D. *Procedures/Activities*

1. Before Class Preparation:
  - a. Become familiar with Lessons Two through Six. Lesson One gives students a background to work from as they proceed with the following lessons. It is a key component in giving the students inspiration for their lamp designs.
  - b. Please read Appendix A: Project Overview to get a sense of the unit.
  - c. Make copies of appendices.
  - d. Become familiar with information on Appendix B: Art Nouveau Information, Appendix C: Wikipedia Research Page, and Appendix E: Lecture and Teacher Notes.
  - e. Students should bring in old magazines from home weeks in advance.
2. Pass out copies of Appendix C: Wikipedia Research Page.
3. Explain to the students that this research is going to assist them in the next project.
4. You will not be discussing Art Nouveau until this research assignment is finished.
5. This worksheet could be completed in a computer lab during one class period, or as homework.
6. Once students have completed Appendix C: Wikipedia Research Page you are ready for a discussion.
7. Outline your discussion on the board using Appendix E: Lecture and Teacher Notes.
8. Provide students with information about Art Nouveau through a slide show and lecture.
9. This lecture is to provide students with information about different styles.

10. Students should show an understanding through a discussion at the end of the lecture when you ask them questions and discuss Appendix C: Wikipedia Research Page.
  11. Once you have gone over the lecture, students will have enough information to begin a sketchbook assignment.
  12. All students need to open their sketchbooks to a clean page.
  13. The students are to think of a room in their house that they would like to redesign.
  14. An assortment of magazines should be at each table.
  15. Each student will be recreating the room of their choice with images from the magazines.
  16. They should cut out pictures of doors, furniture, appliances, color themes, and anything else that will complete their redesigned room.
  17. The pictures should then be glued into their sketchbook, or drawing paper to create a new room.
  18. Students should keep in mind to glue down large background areas first, and details should be last.
  19. As with Art Nouveau, it should be a new style, representing their tastes based on how they have been influenced in their lives.
- E. *Assessment/Evaluation*
1. Use Appendix D: Wikipedia Answer Key to assess Appendix C: Wikipedia Research Page.
  2. Use Appendix K: Sketchbook Rubric to assess the sketchbook assignment.

**Lesson Two: Service Learning (one day, 90 minutes)**

- A. *Daily Objectives*
1. Concept Objective
    - a. Students will recognize the visual arts as a form of communication.
  2. Lesson Content
    - a. Art Nouveau as a pervasive style of decorating (page 168)
  3. Skill Objective
    - a. Students will learn to define and understand service-learning.
- B. *Materials (for a class size of 30)*
1. Habitat for Humanity pamphlets
  2. Information from your local community volunteer center (in Fort Collins: First Call, [www.firstcall211.org](http://www.firstcall211.org))
  3. Appendix F: Service Learning Information (one for teacher reference)
  4. Appendix G: Service Learning Questions (one for teacher reference)
  5. Appendix M: Project Photographs (to show the students)
- C. *Key Vocabulary*
1. *Service-learning* can be used to connect classroom content and skills to community needs. Students are actively participating in the process of understanding, integrating, and applying knowledge from various subject areas as they work to improve their communities.
  2. *Habitat for Humanity* is a national non-profit agency concerned with providing affordable housing for at-need families.
- D. *Procedures/Activities*
1. Before Class Preparation:
    - a. If possible, arrange for spokesperson from Habitat for Humanity or your local community volunteer center to talk to the students.

- b. If you cannot arrange for a spokesperson at this time, use the lecture guidelines and questions in Appendix F: Service Learning Information, and Appendix G: Service Learning Questions.
    - c. Arrange to have pamphlets delivered to the students about Habitat for Humanity and/or service learning
    - d. Become familiar with Habitat for Humanity.
  2. Pass out copies of Appendix F: Service Learning Information, or project it onto the board before your discussion.
  3. Initiate a discussion about the meaning and purpose of service learning.
  4. Address questions students may have, or ask students questions from Appendix G: Service Learning Questions.
  5. Lead into Habitat for Humanity by asking students if they have volunteered for any organizations or have participated in a service-learning project in the past.
  6. Discuss Habitat for Humanity with students:
    - a. Purpose
    - b. Goals
    - c. Donations
    - d. Volunteers
  7. At this time, you may pass out pamphlets to the students.
  8. Discuss how students as an **art class** can work with Habitat for Humanity.
  9. In Fort Collins, Habitat for Humanity has a home supply store where they sell used furniture.
  10. To create ownership, steer the conversation to furniture, and possibly redesigning furniture.
  11. Based on their last sketchbook assignment (Lesson One), how could they team up with Habitat?
  12. I suggested lamps, for the fact that there are many used unwanted lamps, and they could be stored fairly easily.
  13. With the Art Nouveau background, students should be fairly confident to redesign lamps.
  14. Classroom Discussion
    - a. Create excitement
    - b. Collecting/finding lamps
    - c. Donating lamps/money
    - d. Silent auction
  15. At this time, start setting goals for the lamps that need to be collected.
  16. Show the students Appendix M: Project Photographs.
  17. Bonus points may be offered for lamps brought in.
- E. *Assessment/Evaluation*
  1. Use Appendix G: Service-Learning Questions in your classroom Discussion.
    - a. Ask these questions to promote group buy-in and feedback.
    - b. These questions are used to facilitate interest.
    - c. Students should be taking notes, because they will be asked to reflect on the project at the end of this unit.
    - d. At the end of class, check for notes in sketchbook.

### **Lesson Three: The Lamp Plan (one day, 90 minutes)**

- A. *Daily Objectives*
  1. Concept Objectives
    - a. Students understand how to relate the visual arts to various historical and cultural traditions.

- b. Students understand how to apply elements of art, principles of design, and sensory and expressive features of visual arts.
  - 2. Lesson Content
    - a. Art Nouveau as a pervasive style of decoration (page 168)
  - 3. Skill Objectives
    - a. Students will develop ideas for a work of art by conducting research and making preliminary sketches.
    - b. Students will recognize and apply the elements of art.
    - c. Students will recognize and apply the principles of design.
- B. *Materials (for a class size of 30)*
- 1. 20-35 lamps/shades (number of lamps determines if students will work individually or with partners)
  - 2. Always have extra lamps in storage
  - 3. Appendix H: Elements of Art and Principles of Design (one for each student)
  - 4. Appendix I: The Lamp Project: Creating for Community (one for each student)
  - 5. Pencils (30)
  - 6. Masking tape (one per table)
  - 7. Sharpies (two per table)
- C. *Key Vocabulary*
- 1. See Appendix H: Elements of Art and Principles of Design
- D. *Procedures/Activities*
- 1. Before Class Preparation:
    - a. As a school, you should begin collecting lamps three-four weeks in advance depending on the amount you need. (In my class students brought in old lamps for credit, while we also collected lamps from two cooperating Habitat for Humanity stores.)
    - b. Find a place to safely store the lamps. (We stored them in the back of the room on a counter so all kids could see the many lamps coming in.)
    - c. Make copies of appendices.
    - d. Count lamps, and make sure all bases have shades.
    - e. Decide how you will distribute lamps among students. (We had about 170 lamps and 210 students. Some classes could handle working alone while others worked better with a partner. Classes who worked with partners had to be approved by me before this class.)
  - 2. This is an exciting day for the students. (They will want to run into the room and grab their choice lamp!)
  - 3. Have a plan for class selection of lamps.
  - 4. Provide tape and markers for students to identify their selected base and shade.
  - 5. At this time, students should not be mixing and matching bases and shades. (This should already have been done by the teacher.)
  - 6. Partners/Students working alone should take their select lamp back to their table.
  - 7. At this point, pass out Appendix H: Elements and Principles of Design. (My students are given a copy at the beginning of the year, and are always asked to refer to it.)
  - 8. Remind students that elements and principles should be high priority when designing.
  - 9. Remind students of the design concepts of Lesson One.
  - 10. Pass out Appendix I: The Lamp Project: Creating for Community.
  - 11. Read over this with the students.
  - 12. Remind students of these design issues.
    - a. Is there a theme? (Art Nouveau, Modern, country, shabby chic)

- b. Is the design simple, yet creative and thorough?
  - c. Can the work be finished in two-three class periods?
  - d. Does the plan make good use of the actual lamp?
  - e. Do the students have a design in mind that **others** will enjoy?
13. Students should spend the rest of the class period working on Appendix I: The Lamp Project: Creating for Community.
14. The students should turn in their plans for approval.
15. Once all plans have been approved, the class can move forward.
- E. *Assessment/Evaluation*
1. Use Appendix I: The Lamp Project: Creating for Community to evaluate your students at this point. The class should not go forward until all plans are complete.

**Lesson Four: The Shade: Part One (one day, 90 minutes)**

- A. *Daily Objectives*
- 1. Concept Objective
    - a. Students will understand how to apply elements of art, principles of design, and sensory and expressive features of visual arts.
    - b. Students will understand the visual arts materials, tools, techniques, and processes.
  - 2. Lesson Content
    - a. Art Nouveau as a pervasive style of decoration (page 168)
  - 3. Skill Objective
    - a. Students will develop their skill by working with many mediums.
    - b. Students will recognize and apply the elements of art.
    - c. Students will recognize and apply the principles of design.
- B. *Materials (for a class size of 30)*
- 1. Elmer's Glue (gallon)
  - 2. Plastic bowls (15-20)
  - 3. Brushes (assorted classroom pack)
  - 4. Water
  - 5. Dye (Rit Dye)
  - 6. Lamp Shades
  - 7. Newspaper
  - 8. Appendix J: Workday Outline (copies for volunteers)
  - 9. Appendix I: The Lamp Project: Creating for Community (finished from Lesson Three)
  - 10. Appendix H: Elements and Principles of Art (students should have copies from previous lesson)
- C. *Key Vocabulary*
- 1. *Rice Paper* is a thin sheet of paper in which you can see the fibers. It is usually quite decorative.
- D. *Procedures/Activities*
- 1. Before Class Preparation:
    - a. Recruit volunteers for this day.
    - b. Make copies of Appendix J: Workday Outline for volunteers.
    - c. Provide a selection of rice paper in a designated area.
    - d. Mix glue and water 50/50 in bowls.
    - e. Mix Dye (follow instructions).
    - f. Designate bowls and brushes for dye.
    - g. Designate brushes and bowls gluing rice paper.

- h. Provide Newspaper (easier clean-up).
  - i. Approve all lamp plans.
  - j. Pass back Appendix I: The Lamp Project: Creating for Community.
  - 2. **Follow Appendix J: Workday Outline.**
  - 3. Students should only be adding rice paper to their shades or dying their shades today.
  - 4. Rice papering a lampshade is similar to collaging tissue paper.
    - a. Student should paint glue/water mixture on shade.
    - b. Rip a piece of rice paper and place onto shade.
    - c. Paint glue mixture on top of rice paper also.
    - d. Students should neatly wrap rice paper around shade edges.
    - e. Students do not need to rice paper the inside of the shade.
  - 5. Students who have cloth lampshades should dye their shades.
    - a. The dyes should be premixed.
    - b. Students should paint the dye onto their lamp.
    - c. Students should be sure to have enough dye to complete their shade.
    - d. Allow to dry.
  - 6. This should take about 90 minutes if students are concentrating.
  - 7. Leave about 10 minutes for clean-up.
  - 8. All students need to be finished with their shade before moving onto Lesson Five.
- E. *Assessment/Evaluation*
- 1. Use Appendix J: Workday Outline to assess your progress.
  - 2. Students need to be finished with their shade.
  - 3. As the teacher, check work progress, and if some students need more time or extra assistance, provide it before the next class.

**Lesson Five: The Base: Part Two (one day, 90 minutes)**

- A. *Daily Objectives*
- 1. Concept Objectives
    - a. Students will understand how to apply the elements of art, principles of design, and sensory and expressive features of visual arts.
    - b. Students will understand the visual arts materials, tools, techniques, and processes.
  - 2. Lesson Content
    - a. Art Nouveau as a pervasive style of decoration (page 168)
  - 3. Skill Objectives
    - a. Students will develop their skill by working with many mediums.
    - b. Students will recognize and apply the elements of art.
    - c. Students will recognize and apply the principles of design.
- B. *Materials(materials for a class size of 30)*
- 1. Acrylic paint (class assortment)
  - 2. Spray paint (Assortment of colors: Gold, Copper, Silver, Black, White, Primer)
  - 3. Brushes (assorted classroom pack)
  - 4. Masking tape (10-15 rolls)
  - 5. Newspaper (for tables)
  - 6. Sandpaper (fine tooth)
  - 7. Sponges (15-20)
  - 8. Appendix J: Workday Outline (copies for volunteers)
  - 9. Appendix I: The Lamp Project: Creating for the Community (finished from Lesson Three)

10. Appendix H: Elements and Principles of Art (students should have copies from previous lesson)
- C. *Key Vocabulary*
1. *Primer* is a thick white paint used for creating a base so that the next layer of paint will be able to adhere to the object.
- D. *Procedures/Activities*
1. Before Class Preparation:
    - a. Recruit volunteers for this day.
    - b. Make copies of Appendix J: Workday Outline.
    - c. Set-up spray paint stations outside with Newspaper and tape.
    - d. Place all spray paint in a box with a lid that can be taken outside.
    - e. Set up all acrylic paint, brushes, and newspaper on a table.
  2. **Follow Appendix J: Workday Outline.**
  3. Today you will only be working on the base of the lamp.
  4. Students should have Appendix I: The Lamp Project: Creating for the Community, and follow their plans.
  5. Students should start to work on their base.
    - a. Fresh updated paint.
    - b. Work with the base.
    - c. Acrylic paint in layers will create textures.
    - d. Spray paint will keep bases smooth and modern.
  6. Students should try to stay with their plan and keep in mind their shade.
  7. The base and shade should go well together.
  8. Once bases are finished, they need to be stored in a safe area.
- E. *Assessment/Evaluation*
1. Use Appendix J: Workday Outline to assess your progress.
  2. Students need to be finished with their base.
  3. At this point, students should also compare and find that their work resembles their plans.

**Lesson Six: The Finished Lamp: Part Three (one day, 90 minutes)**

- A. *Daily Objectives*
1. Concept Objective
    - a. Students will recognize the visual arts as a form of communication.
    - b. Students will understand how to apply the elements of art, principles of design, and sensory and expressive features of visual arts.
    - c. Students will understand how to relate the visual arts to various historical and cultural traditions.
  2. Lesson Content
    - a. Art Nouveau as a pervasive style of decoration (page 168)
  3. Skill Objectives
    - a. Students will learn to define and understand service-learning.
    - b. Students will develop their skills by working with other mediums.
    - c. Students will recognize and apply the elements of art.
    - d. Students will recognize and apply the principles of design.
- B. *Materials(for a class size of 30)*
1. Beads (assorted packages)
  2. Sequins (assorted packages)
  3. Colorful embroidery thread
  4. Embroidery needles (20)
  5. Gloss medium (one gallon)

6. Acrylic clear coat (four-five cans)
  7. Raffia (one package)
  8. Appendix M: Project Reflection (one for each student)
  9. Appendix L: Project Evaluation (one for each student)
- C. *Key Vocabulary*
- None
- D. *Procedures/Activities*
1. During this class, students can complete final touches to the lamp.
  2. Final touches may include:
    - a. Sewing beads around shade.
    - b. Stenciling a pattern around base.
    - c. Spraying and acrylic gloss or matte sealer on base.
    - d. Raffia
    - e. Sequins
    - f. Other details
  3. Finished students should write their name on a tag and attach it to the lamp.
  4. Finished lamps should be stored or displayed.
  5. All students should complete touch-ups on their lamps.
  6. Clean up.
  7. At this point, you may want to take photographs of students with their finished work.
  8. It is also interesting to take before and after photographs of the lamps.
- E. *Assessment/Evaluation*
1. Use Appendix L: Project Evaluation

## **VI. CULMINATING ACTIVITY**

- A. A Silent Auction or Lamp Sale (All proceeds donated to Habitat for Humanity.)
1. Components of the silent auction
    - a. Planning should take place at least a month before the event.
    - b. Principal's approval
    - c. Location
    - d. Convenient time: 5-7 or while another school wide event is taking place
    - e. Silent auction expert (Parent?)
    - f. Habitat for Humanity
    - g. Parent volunteers
    - h. Student volunteers for setting up the lamps
    - i. Refreshments

## **VII. HANDOUTS/WORKSHEETS**

- A. Appendix A: Project Overview
- B. Appendix B: Art Nouveau Information
- C. Appendix C: Wikipedia Research Page
- D. Appendix D: Wikipedia Answer Key
- E. Appendix E: Lecture and Teacher Notes
- F. Appendix F: Service Learning Information
- G. Appendix G: Service Learning Questions
- H. Appendix H: Elements of Art and Principles of Design
- I. Appendix I: The Lamp Project: Creating for Community
- J. Appendix J: Workday Outline
- K. Appendix K: Sketchbook Rubric

- L. Appendix L: Project Evaluation
- M. Appendix M: Project Photographs

**VIII. BIBLIOGRAPHY**

- A. Kaye, Cathryn, Berger. *The Complete Guide to Service Learning*. Minneapolis: Free Sprit Publishing, Inc., 2004, ISBN 1-57542-133-X.
- B. Lucie-Smith, Edward. *Lives of the Great 20<sup>th</sup> Century Artists*. London: Thames and Hudson Ltd., 1999, ISBN 0-500-23739-5.

## The Lamp Project: Creating for Community

### Project Overview

1. First week of school, we all agree upon the following yearlong goals:
  - a. Students will mat and keep at least one piece of artwork.
  - b. Students will give away at least one piece of artwork as a present.
  - c. Students will sell at least one piece of artwork.
  - d. The fourth goal is created by the student.
2. The Lamp Project: Creating for Community was set up to assist students in reaching goals B and/or C.
3. Planning for the Lamp Project
  - a. Connecting with Habitat for Humanity in Fort Collins/Loveland.
    - Discussing plan
    - Redesigning old lamps and donating silent auction money/redesigned lamps back to Habitat
  - b. Service Learning Grant through District
    - 550 dollars towards supplies
    - Rice paper, spray paint, beads, thread, sequins, etc.
  - c. 220 Students
    - Connecting project with Core Knowledge and District Standards
    - Service Learning information
    - Habitat for Humanity information
    - Project ownership
    - Collecting lamps (Parents, students, community, Habitat for Humanity)  
(We collected 170 Lamps in three weeks.)
  - d. Parent Volunteers/Community Volunteers
    - Contact District for potential volunteers (CSU students)
    - Collection of Lamps (two-three parents)
    - The Lamp Project Supervision (10-12 volunteers scheduled for two-three hours over two days)
    - Silent Auction/Lamp sell set-up
  - e. Project Planning
    - Local Home Depot: Spray Paint
    - Hobby Lobby/Michaels: Beads, sequins, needles, etc.
    - Specialty arts store: Jerry's Artarama, Dick Blick: Rice papers, acrylic paint
    - Set-up of volunteers
    - Set-up of supplies
    - Storing lamps
    - Set-up storage for finished lamps

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- f. Project
    - Students select and make plans for their lamp.
    - Students allowed to see papers and extra (fun!) supplies at this time. (beads, raffia, sequins)
    - Day one-Shade (90 minutes)
    - Day two-Base (90 minutes)
    - Day three-Finish (90 minutes)
      - ✓ Protective coating sprayed on base (gloss or matte)
      - ✓ Beads sewed on shade
      - ✓ Raffia sewed or wrapped onto shade or base
      - ✓ Details and accents at this time
      - ✓ Identification tags tied to lamps
      - ✓ Store in safe place
      - ✓ Plan for 10-15% to be unfinished, broken, or
  - g. Silent Auction/Lamp Sell (Gives students and parents a chance to celebrate their work, and also buy the lamps they worked on.)
    - Advertise well in advance
    - Plan set-up with volunteer parents (We wanted all lamps to be lit up during the auction.)
      - ✓ outlets
      - ✓ extension cords
      - ✓ bid cards
      - ✓ Habitat for Humanity (credit card swipers, etc.)
      - ✓ lamp placement
      - ✓ cashiers
  - h. Celebration
    - School Assembly
    - Newspaper
    - Photographs
    - Reflection
4. Facts
- \$550 grant covered all supplies/materials
  - 210 students (project-some individuals and some partners)
  - 170 lamps collected (some bases didn't have shades)
  - 150 lamps on display in the silent auction (20 missing lamps = broken, unfinished, electric problems)
  - 110 lamps sold at auction
  - remaining lamps sold at Habitat for Humanity stores
  - \$1800.00 donated to Habitat for Humanity through the auction

Appendix B, page 1  
**Art Nouveau Information**

**Explanation**

When looking at Art Nouveau, it is only natural to look at Art Deco and the Arts and Crafts Movement as well. These three movements go hand-in-hand and set the stage for interior design and decorating as we know it today. Before creating lamps, it is suggested that the teacher and students are well aware of these three movements and their characteristics. The following information was adapted from Wikipedia, <http://en.wikipedia.org/>. As a homework assignment, it is strongly suggested that students go to this site and learn about these movements.

**Art Nouveau**

Art Nouveau started in the 1880s and climaxed in years 1892 to 1902. The name "Art Nouveau" derived from the name of a shop in Paris, Maison de l'Art Nouveau, at the time run by Samuel Bing, that showcased objects that followed this approach to design. A high point in the evolution of Art Nouveau was the Universal Exposition of 1900 in Paris, in which the "modern style" triumphed in every medium. In the following decade, mass-production so trivialized Art Nouveau that it was scorned after about 1907, and the term was ascribed a pejorative meaning.

Dynamic, undulating and flowing, curved "whiplash" lines of syncopated rhythm characterize much of Art Nouveau. Another feature is usage of hyperbolas and parabolas. Conventional moldings seem to spring to life and "grow" into plant-derived forms. Japanese wood-block prints with their curved lines, patterned surfaces and contrasting voids, and flatness of their picture-plane, also inspired Art Nouveau. Some line and curve patterns became graphic clichés that were later found in works of artists from all parts of the world. As an art movement it has affinities with the Pre-Raphaelites and the Symbolism movement, and artists like Aubrey Beardsley, Alfons Mucha, Edward Burne-Jones, Gustav Klimt, and Jan Toorop could be classed in more than one of these styles. Unlike Symbolist painting, however, Art Nouveau has a distinctive visual look; and unlike the backwards-looking Pre-Raphaelites, Art Nouveau artists quickly used new materials, machined surfaces, and abstraction in the service of pure design.

Art Nouveau in architecture and interior design eschewed the eclectic historicism of the Victorian era. Though, Art Nouveau designers selected and "modernized" some of the more abstract elements of Rococo style, such as flame and shell textures, in place of the historically-derived and basically tectonic or realistic naturalistic ornament of high Victorian styles, Art Nouveau advocated the use of highly-stylized nature as the source of inspiration and expanded the "natural" repertoire to embrace seaweed, grasses, and insects. Correspondingly, organic forms, curved lines, especially floral or vegetal, and the like, were used.

Art Nouveau did not negate the machine, as other movements such as the Arts and Crafts Movement, but used it to an advantage. For sculpture the principle materials

## **Appendix B, page 2**

employed were glass and wrought iron, leading to sculptural quality even in architecture. Art Nouveau is considered a "total" style, meaning that it encompasses a hierarchy of scales in design —

architecture, interior design, jewellery, furniture and textile design, utensils and art objects, lighting, etc. Art Nouveau is viewed as a forerunner of innovative cultural movements of the 20th century, such as expressionism, cubism, surrealism, and Art Deco.

### **Art Deco**

Art Deco was a movement in decorative arts that also affected architecture. It derived its name from the World's fair held in Paris in 1925, formally titled the Exposition Internationale des Arts Décoratifs et Industriels Modernes, which showcased French luxury goods and reassured the world that Paris remained the international center of style. Art Deco did not originate with the Exposition; it was a major style in Europe from the early 1920s, though it did not catch on in the U.S. until about 1928, when it quickly modulated into the Moderne during the 1930s, the decade with which the concept of Art Deco is most strongly associated today. The term Art Deco was coined during the Exposition of 1925 but did not receive wider usage until it was re-evaluated in the 1960s. Its practitioners were not working as a coherent community. It is considered to be eclectic, being influenced by a variety of sources.

Art Deco is characterized by use of materials such as sharkskin and zebraskin, zigzag and stepped forms, bold and sweeping curves (unlike the sinuous curves of the Art nouveau), chevron patterns, sunburst motif, etc. Some of these motifs were ubiquitous- for example, the sunburst motif was used in such varied contexts as a woman's shoe, a radiator grille, the auditorium of the Radio City Music Hall and the spire of the Chrysler Building. Art Deco was an opulent style and this opulence is attributed as a reaction to the forced austerity during the years of World War I. Art Deco was a popular style for interiors of cinema theatres and ocean liners such as the Ile de France and Normandie.

### **Arts and Crafts Movement**

The Arts and Crafts movement was a reformist movement, at first inspired by the writings of John Ruskin, that was at its height between approximately 1880–1910. The movement influenced British decorative arts, architecture, cabinet making, crafts, and even the "cottage" garden designs of William Robinson or Gertrude Jekyll. Its best-known practitioners were William Morris, Charles Robert Ashbee, T. J. Cobden Sanderson, Walter Crane, Phoebe Anna Traquair, Charles Rennie Mackintosh, Edwin Lutyens and artists in the Pre-Raphaelite movement. The Arts and Crafts movement was part of the major English aesthetic movement of the last years of the 19th century. In the United States, however, the term is often used to denote the style of interior design that prevailed between the dominant eras of Art Nouveau and Art Deco, or roughly the period from 1910 to 1925.

## Appendix B, page 3

The Arts and Crafts Movement began primarily as a search for authentic and meaningful styles for the 19th century and as a reaction to the eclectic historicism of the Victorian era and to "soulless" machine-made production aided by the Industrial Revolution. Considering the machine to be the root cause of all evils, the protagonists of this movement turned away from the use of machines and towards handcraft, which tended to concentrate their productions in the hands of sensitive but well-heeled patrons. Though the spontaneous personality of the designer became more central than the historical "style" of a design, certain tendencies stood out: reformist neo-gothic influences, rustic and "cottagey" surfaces, repeating designs, vertical and elongated forms. In order to express the beauty inherent in craft, some products were deliberately left slightly unfinished, resulting in a certain rustic and robust effect. There were also sentimental Socialist undertones to this movement, in that another primary aim was for craftspeople to derive satisfaction from what they did. This satisfaction, the proponents of this movement felt, was totally denied in the industrialized processes inherent in compartmentalized machine production.

In fact, the proponents of the Arts and Crafts movement were against the principle of a division of labor, which in some cases could be independent of the presence or absence of machines. They were in favor of the idea of the master craftsman, creating all the parts of an item of furniture, for instance, and also taking a part in its assembly and finishing, with some possible help by apprentices. This was in contrast to a shop where everything would be oriented towards the fastest production possible, with one person or team doing all the legs of a piece of furniture, another doing all the panels, another assembling the parts and yet another doing the paint and varnish or other finishing work, all according to a plan laid out by a furniture designer who would never actually work on the item during its creation. The movement sought to reunite what had been ripped asunder in the nature of human work, having the designer work with his hands at every step of creation.

Widely exhibited in Europe, the Arts and Crafts movement's qualities of simplicity and honest use of materials negating historicism inspired designers like Henry van de Velde and movements such as Art Nouveau, the Dutch De Stijl group, Viennese Secessionstil and eventually the Bauhaus. The movement can be assessed as a prelude to Modernism, where pure forms, stripped of historical associations, would be once again applied to industrial production.

In the United States, it spawned complementary and sympathetic movements such as the "mission oak" style furniture embraced by Gustav Stickley, the "Prairie School" of Frank Lloyd Wright, the Country Day School movement, and the bungalow style of houses popularized by Greene and Greene. Studio pottery (exemplified by Rookwood pottery, Bernard Leach in England, and Pewabic Pottery in Detroit) as well as the idiosyncratic furniture of Charles Rohlf's also demonstrate the clear influence of Arts and Crafts movement. Mission, Prairie and the California Craftsman styles of homebuilding remain tremendously popular in the United States today.

(information adapted from: Wikipedia, <http://en.wikipedia.org/>)

Appendix C, page 1  
**Wikipedia Research Page**

Name: \_\_\_\_\_ Block: \_\_\_\_\_

**Directions:**

Internet Address: Wikipedia's Home Page, [http://en.wikipedia.org/wiki/Main\\_Page](http://en.wikipedia.org/wiki/Main_Page)

Use the search tool: Type in key words to find definitions/information to complete this worksheet.

Hint: Many of the other answers can be found by reading further into the three movements.

1. Art Nouveau: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

2. Arts and Crafts Movement: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

3. Art Deco: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

4. Who was Louis Comfort Tiffany? \_\_\_\_\_

\_\_\_\_\_

5. Gustav Klimt was a prominent member of the \_\_\_\_\_ movement.

## Appendix C, page 2

### Directions:

Circle the correct answer.

Hint: Type in key terms, or read further about the three movements.

6. Aubrey Beardsley created most of his artwork using \_\_\_\_\_.
- a. ink
  - b. oil pastels
  - c. watercolors
  - d. pencil
7. This eclectic movement, \_\_\_\_\_ could be characterized by animal motifs and forms.
- a. Impressionism
  - b. Art Deco
  - c. Arts and Crafts
  - d. Post-Impressionism
8. \_\_\_\_\_ was responsible for the Golden Gate Bridge's Art Deco touches and color choice.
- a. Irving Morrow
  - b. Eileen Gray
  - c. Joseph Sunlight
  - d. Edvard Munch
9. \_\_\_\_\_ had a shop where he designed wallpaper, textiles, and furniture during the Arts and Crafts movement.
- a. Louis Sullivan
  - b. Antoni Gaudi
  - c. Pierre Bonnard
  - d. William Morris
10. The \_\_\_\_\_ movement consisted of artists who created work with their own hands, and resisted the Industrial Revolution.
- a. Bauhaus
  - b. Cubism
  - c. Arts and Crafts
  - d. Folk Art

## Appendix D

# Wikipedia Answer Key

1. **Art Nouveau**- Art Nouveau is a decorative style that was popular from the late 1800s to the beginning of WWI. It was characterized by an elaborate ornamental style based on asymmetrical lines, frequently depicting flowers, leaves or tendrils, or in the flowing hair of a female.
2. **Arts and Crafts Movement**-The Arts and Crafts Movement was a Victorian style of heavily ornamented interiors displaying many pieces of furniture, collections of small ornamental objects, and surfaces covered with fringed cloths during the latter half of the 19<sup>th</sup> century.
3. **Art Deco**- Art Deco was an art movement involving a mix of modern decorative art styles, largely of the 1920s and 1930s, whose main characteristics were derived from various avant-garde painting styles of the early twentieth century.
4. Louis Comfort Tiffany- Stained glass, Tiffany glass
5. Gustave Klimt-Art Nouveau Movement
6. a.
7. b.
8. b.
9. d
10. c

## Appendix E

# Lecture and Teacher Notes

### Lesson One

Once students have completed the Wikipedia assignment as homework or in a computer lab, they will be prepared for a discussion/lecture on Art Nouveau and the related Movements. Be familiar with all three movements. Use Appendix B: Art Nouveau Information, and the Wikipedia Site to guide your lecture. This purpose of the lecture is to provide ideas and inspire students.

1. Art Nouveau-Discuss the philosophy and characteristics of this movement.
  - Key artists:
    - Gustav Klimt-mosaic, decorative qualities
    - Aubrey Beardsley-fantasy black ink drawings
2. Arts and Crafts Movement- Discuss the philosophy and characteristics of this movement.
  - Key artists:
    - William Morris-wallpaper prints
3. Art Deco-Discuss the philosophy and characteristics of this movement.
  - Key artists:
    - William Van Alen-Empire State Building

Appendix F, page 1  
**Service Learning Information**

## **What is Service-Learning?**

Service-Learning is a teaching method that combines academic instruction, meaningful service, and critical reflective thinking to enhance student learning and civic responsibility.

Service-learning differs from community service or volunteerism in two distinct ways:

- The service activity is integrated with academic curriculum and content.
- Students engage in structured reflection of their service experiences and apply their learning in real-life activities.

Service-learning can be described as:

- Helps students learn and develop by participating in thoughtfully organized service that is conducted in and meets the needs of communities;
- Is coordinated with an elementary school, secondary school, institution of higher education or community-service program and with the community;
- Helps foster civic responsibility;
- Is integrated into and enhances students' academic curriculum or the education components of the community-service program in which the participants are enrolled; and
- Provides structured time for students or other participants to reflect on the service experience

### Park Service-Learning Model

The four steps to a successful service-learning project:

**Preparation:** Selecting a Project

**Action:** Performing the Service

**Reflection:** Evaluation and Understanding

**Celebration:** Recognition and Closure

1. Preparation includes planning service activities and providing students with the knowledge needed to participate in and benefit from the service activity. Prior to service, students should:
  - Identify the community needs they would like to address
  - Select and plan the specific service activities as they relate to specific learning expectations
  - Help identify and enlist the assistance of service agencies

## Appendix F, page 2

- Receive content area instruction and specific training they will need to conduct the service activity.
2. Action is the service itself. It must:
- Be meaningful
  - Have academic integrity
  - Be developmentally appropriate
  - Provide student ownership
  - Have adequate supervision
3. Reflection is the structured opportunity for students to critically think about their service experience and apply their learning in a broader academic, social and personal context. Reflection activities also provide additional opportunities to link academic work with service activities. There are many different types of reflection activities including:
- Discussion
  - Writing
  - Reading
  - Artistic expression
  - Class projects
  - Presentations
4. Celebration recognizes the students' contributions. It also provides closure to the service activity. Celebrations may include:
- School assemblies
  - Special media coverage
  - Joint celebrations with service partners
  - Certificates
  - Parties
  - Celebration is strengthened if it is related to the service (such as, a party in the park the students helped to restore).

(Pocket Guide to Service Learning, National Dropout Prevention Center, Clemson University, and “Service Learning-Making a World of Difference for Students”, Georgia Department of Education, February, 1997)

(adapted from: Peace Corps World Wise Schools Educators: <http://www.peacecorps.gov/wws/service/>)

Appendix G, page 1  
**Service Learning Lecture Questions**

Service Learning Questions

How will service learning benefit the students?

Conrad and Hedin (1989) hypothesized that well-designed community service programs would have a positive effect on youth in the following areas:

**Personal Growth and Development**

- Self-esteem
- Personal efficacy (sense of worth and competence)
- Ego and moral development
- Exploration of new roles, identities, and interests
- Willingness to take risks, accept new challenges
- Revised and reinforced values and beliefs
- Taking responsibility for, accepting consequences of own actions

**Intellectual Development and Academic Learning**

- Basic academic skills (expressing ideas, reading, calculating)
- Higher-level thinking skills (open-mindedness, problem solving, critical thinking)
- Content and skills directly related to service experiences
- Skills in learning from experience (to observe, ask questions, apply knowledge)
- Motivation to learn and retention of knowledge
- Insight, judgment, understanding the nuances that can't be explained in a book or lecture but are often the most important things of all to know

**Social Growth and Development**

- Social responsibility, concern for the welfare of others
- Political efficacy
- Civic participation
- Knowledge and exploration of service-related careers
- Understanding and appreciation of, and ability to relate to, people from a wider range of backgrounds and life situations

(adapted from (Conrad, D., and Hedin, D. High School Community Service: A Review of Research and Programs. Washington, DC: National Center on Effective Secondary Schools, 1989)

## Appendix G, page 2

### Questions for Students:

- What does the "common good" mean, and why does it matter?
- How do people in our community work for the common good?
- Why serve?
- Why does service matter?
- What can we do to support the common good in our school and community?
- What have I got to give? What have I received from the service of others?
- How far am I willing to go to make a difference?

## Elements of Art and Principles of Design

**A design is an arrangement, a way of organizing something. In arts and crafts, even though we use many different materials, the visual appearance (that is what our eye sees and our brain decodes) can be reduced to six elements of design. They are line, shape, form, space, color, and texture. They are what we organize. They are the tools.**

**The principles of design are how we organize or use the tools. The principles of design are balance, emphasis, movement, pattern, proportion, repetition, rhythm, variety, and unity.**

### Elements of Art

**Line** is a mark with greater length than width. Lines can be horizontal, vertical or diagonal, straight or curved, thick or thin.

**Shape** is a closed line. Shapes can be geometric, like squares and circles; or organic, like free formed shapes or natural shapes. Shapes are flat and can express length and width.

**Forms** are three-dimensional shapes, expressing length, width, and depth. Balls, cylinders, boxes and triangles are forms.

**Space** is the area between and around objects. The space around objects is often called negative space; negative space has shape. Space can also refer to the feeling of depth. Real space is three-dimensional: in visual art when we can create the feeling or illusion of depth, we call it space.

**Color** is light reflected off objects. Color has three main characteristics: hue or its name (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is).

**Texture** is the surface quality that can be seen and felt. Textures can be rough or smooth, soft or hard. Textures do not always feel the way they look; for example, a drawing of a porcupine may look prickly, but if you touch the drawing, the paper is still smooth.

## Appendix H, page 2

### Principles of Design

**Balance** is the distribution of the visual weight of objects, colors, texture, and space. If the design was a scale, these elements should be balanced to make a design feel stable. In symmetrical balance, the elements used on one side of the design are similar to those on the other side; in asymmetrical balance, the sides are different but still look balanced. In radial balance, the elements are arranged around a central point and may be similar.

**Emphasis** is the part of the design that catches the viewer's attention. Usually the artist will make one area stand out by contrasting it with other areas. The area will be different in size, color, texture, shape, etc.

**Movement** is the path the viewer's eye takes through the artwork, often to focal areas. Such movement can be directed along line edges, shape and color within the artwork.

**Pattern** is the repeating of an object or symbol all over the artwork.

**Repetition** works with pattern to make the artwork seem active. The repetition of elements of design creates unity within the artwork.

**Proportion** is the feeling of unity created when all parts (sized, amounts, or number) relate well with each other. When drawing the human figure, proportion can refer to the size of the head compared to the rest of the body.

**Rhythm** is created when one or more elements of design are used repeatedly to create a feeling of organized movement. Variety is essential to keep rhythm exciting and active, and moving the viewer around the artwork. Rhythm creates a mood like music or dancing.

**Variety** is the use of several elements of design to hold the viewer's attention and to guide the viewer's eye through the artwork.

**Unity** is the feeling of harmony between all parts of the artwork creating a sense of completeness. Adapted from: *Kidspace Art*, University of Idaho. <http://www.ets.uidaho.edu/4-H/kidspace/E-P.htm>

**Appendix I, page 1**  
**The Lamp Project: Creating for Community**

Name: \_\_\_\_\_ Block: \_\_\_\_\_

1. Pick a lamp. (Write your name on two pieces of tape, and attach it to the base and shade.)
2. Answer the questions about your lamp design on the lines below.
3. Draw your finished lamp in the box on the back. (Use the magazines at your table or your Art Nouveau sketchbook assignment for ideas.)
4. If you have a partner, write the name of your partner here \_\_\_\_\_.

Complete the following questions about your lamp.

1. In what room of the house would your lamp fit best?  
\_\_\_\_\_
2. What movement does your lamp design resemble? (Art Deco, Art Nouveau, Arts and Crafts)  
\_\_\_\_\_
3. What age would buy your lamp? (teenagers, adults, etc.)  
\_\_\_\_\_
4. What is the theme for your lamp? (This can be simple or complex.)  
\_\_\_\_\_
5. What is your color scheme? (choose up to three colors)  
\_\_\_\_\_
6. What materials will you use?  
\_\_\_\_\_

**Explain the steps you will use to redesign your lamp.**

The Shade

- 1.
- 2.
- 3.
- 4.
- 5.

The Base

- 1.
- 2.
- 3.
- 4.
- 5.

**Appendix I, page 2**

**In this box, please draw your lamp with a pencil.  
Include color, and any new accents. (beads, yarn, ribbon)**



**Cut and glue any pictures or ideas from magazines that helped you create your lamp idea.  
(Color schemes, patterns, shapes)**



## Appendix J, page 1

# Workday Outline

1. **Class Meeting**
  1. Students meet with partners at their tables. (six students per table)
  2. Everyone gets his or her lamps.
  3. All students need their plans in front of them.
  4. Volunteers find a table.
  5. Ms. Sykes addresses the class.
2. **Volunteers introduce themselves to tables**
  1. Students read over their plans
  2. Students get assistance from volunteers.  
(Picking rice papers, getting supplies, etc.)
3. **Decide on the best plan of action (Day 1 = Shades ONLY)**
  - Lampshades
  - Plastic = Spray paint
  - Plastic/hard paper = Rice paper (use watered down glue)
  - Cloth = Dye (especially large shades)
  1. Be aware that the students should NOT destroy their lamps, they are just adding to the design and working WITH the lamp.
4. **Plan of Action: Lamp Base (Day 2 = Base ONLY)**

When spray painting-volunteers take only two students from table outside on patio.)

  - Primer/white coat of paint if needed
  - Spray paint (smooth surfaces)
  - Acrylic paint (textured surfaces)
  - Once all dry, acrylic sealer (gloss or matte)
  - Do not leave spray paint outside!
5. **Volunteers**
  1. Keep students on track.
  2. Help students keep their ideas simple.
  3. Students need to keep in mind their lamp is being designed for other people.
  4. If there are questions that you don't know ask....
  5. Don't be afraid to experiment.
6. **Distributing Materials**
  1. One student from each table can go to sinks, and get paint, brushes, and glue that may be needed.
  2. If using rice papers/students need a bowl of water-glue and brushes to attach paper.
    - To save paper students should rip and collage the paper onto shade.
  3. Only the teacher determines who gets rice paper/or any materials at the front of the room. (Students need to have complete plans, before given extra materials.)

## Appendix J, page 2

7. **Clean up (Announced by teacher)**
  1. Last 15 minutes of class (wash brushes, clean up tables)
  2. Students put things back where they belong
  3. Finished lamps will be put in designated spot.  
(Assign parts of the room to certain classes to stay organized.)
  4. Volunteers help supervise.

## Appendix K Sketchbook Rubric

Student: \_\_\_\_\_

### Points

1-Does not meet expectations

2-Average grasp of directions, showed some skill

3-Above average art skill, exceptional skill with media, followed all directions

4-Above and beyond expectations for this lesson, creativity and skill

1. An understanding of elements and principles shows within the work.

1      2      3      4

2. Students used the medium techniques discussed in class.

1      2      3      4

3. An understanding of the theme shows within the work.

1      2      3      4

4. The student followed all directions.

1      2      3      4

5. The sketchbook assignment looks and is complete.

1      2      3      4

Total Points: \_\_\_\_\_/20

Additional Comments:

Appendix L  
**Teacher Evaluation**  
The Lamp

Student: \_\_\_\_\_

Points

1-Does not meet expectations

2-Average grasp of directions, showed some skill

3-Very good idea of the class, followed all directions

4-Above average art skill, exceptional skill with media

5-Above and beyond expectations for this lesson, creativity and skill

1. An understanding of art elements and principles shows within the work.

1      2      3      4      5

2. A movement, such as Art Nouveau reflects in the style of the lamp.

1      2      3      4      5

3. The shade shows strong craftsmanship

1      2      3      4      5

4. The base of the lamp is refinished and matches the shade.

1      2      3      4      5

5. The student followed all directions and stayed on task.

1      2      3      4      5

6. The lamp was finished on time.

1      2      3      4      5

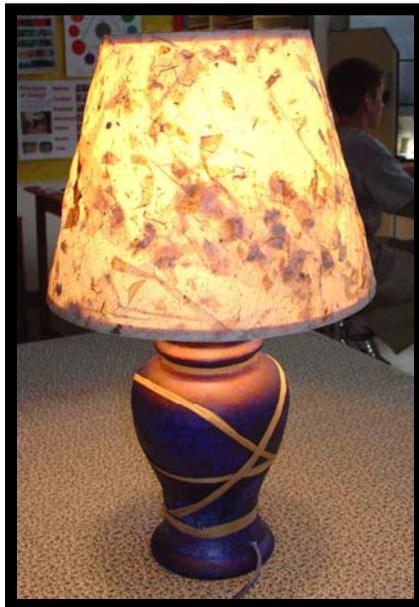
Total Points: \_\_\_\_\_/30

Additional Comments:

## Appendix M Project Photographs



An eclectic display of lamps awaiting their fate.



A finished lamp