

## **Lesson 1:** Intro to Identity

### Objectives:

Students will read handouts on Erikson's theory of identity formation.

Students will write journal responses, 75-100 words long, addressing their own beliefs on identity formation and their own experiences with identity formation and using at least two direct references to the handout either supporting or arguing these points.

Students will participate in class discussions on their thoughts of identity formation.

As a class, students will discuss how Wegman is addressing the issue of identity formation in "Family Combinations."

### Materials/supplies:

Handouts with outline of Erikson's Theory on Identity Formation

DVD: Art: 21 season 1, episode: "Identity"

DVD player and television and/or computer with data presenter

Students should have journals/sketchbooks throughout the whole unit; you may want to assemble such things with plain paper hole-punched into folders with wing-tabs if sketchbooks are not readily available.

### Instructional Strategies/Procedures:

Presentation of Erikson's theory of identity formation along with handouts that highlight these stages.

Class discussion: have students share some personal experiences from each stage applicable so far in their lives.

Discussion Questions:

Can you identify some things in your life that have happened during these stages that might support this theory? Do your experiences line up with what Erikson is talking about?

Teacher presentation of Wegman's artworks including "Family Combinations" and show clips from the Art:21 video segment on "identity."

Assign students journal responses, 75-100 words long, addressing their own beliefs on identity formation and their own experiences with identity formation and using at least two direct references to the handout either supporting or arguing these points.

Students will bring in photos of themselves next class period of themselves and family for next day; they can take images from the Internet of people that have inspired them also, if family images are not available.

Artists/works: Erikson's theory on identity formation, William Wegman "Family Combinations," 1972

Evaluation:

Participation; Did the student participate in some (10), most (20), or all (30) activities and class discussions?	Comprehension: Did the student utilize 2 (5-9pts), 3 (10-14pts), or 4 (15-20pts) of the vocab words from the handout to write their journal response?	Completion: Student completed journal entries on time and handed in on time.	Craft: Was the journal response aligned with class discussions (10pts), legible, of correct grammar, and in complete sentences(5pts)?	Comprehension: Did the student use one (10pts), two (15pts) or three(20pts) examples from their own life?	Total
___/30 points	___/20 points	___/15 points	___/15 points	___/20 points	___/100 points

Interdisciplinary:

Psychology is being integrated with Erikson.

Computer Technology is being integrated with Photoshop.

Handout for Erikson's Theory on Identity formation

Erik Erikson was one of the earliest psychologists to be really interested in identity. Erikson studied every part of our lives and put those parts into stages. He explained what changes happen in each stage, and provided a standard for evaluating whether people were properly passing through those stages.

>Wikipedia.org<

*We go through life forming an identity based on our experiences, through how we handle each new situation we are put into. New challenges form our identity. Erikson stated that we go through these stages developing either of the two options of personality traits in response to our experiences.*

The Erikson life-stages:

Basic Trust vs. Mistrust - Infant stage

Autonomy vs. Shame and Doubt - Toddler stage.

Initiative vs. Guilt - Kindergarten

Industry vs. Inferiority - Around age 6 to puberty.

Identity vs. Role Confusion - Teenager

Intimacy vs. Isolation - Young adult

Generativity vs. Stagnation - the Mid-life crisis.

Ego Integrity vs. Despair - old age.

Erikson also lists four types of personalities that develop directly from the eight stages and personal experiences:

Identity diffusion; when a person lacks both a sense of having choices in life and interest in committing even to those unchosen roles that he or she occupies.

Foreclosure is when a person has not chosen much in the past, but is willing to commit to values, goals, or roles in the future.

Moratorium is when a person displays a kind of flightiness, ready to make choices but unable to commit to them.

Achievement is when a person makes identity choices and commits to them.

**Answer these questions in full sentences, use the back if you need more space.**

Which stage do you fall in right now?

What characteristics do you see yourself acquiring?

How do you see these eight stages leading to one of the four personality traits for you?

## **Lesson 2:** Continue Introduction to Identity

### Objectives:

Students will review and be able to identify and give examples of Erikson's life stages.

Students will combine images of themselves and friends or people they have been influenced by and photoshop them in the style of Wegman's combinations to create new identities for themselves.

\*\*\*If photoshop is not available, students will combine elements of the images in collage format to create a new face with the features.

### Materials/supplies:

Computer lab equipped with Adobe Photoshop or some other program that uses layers, and selection tool, cut and paste, blur, dodge and burn, layer filters with color balance and layer masks.

At least one scanner

OR

construction paper for mounting collages

scissors

glue sticks

### Instructional Strategies/Procedures:

Review Erikson's life stages by projecting image of handout on board and asking for some examples from each stage.

Students will have their photos ready, and if not, must look for images to alter on the Internet or in magazines.

Demonstration in Photoshop: how to merge photos using filters to get similar combination results as Wegman.

OR

Demonstration on collage cut and paste techniques: how to use the different elements of the photos to get new face combinations.

Tracing the pictures is also a good technique to use because then the images can be used more than once.

Students must use at least 2-4 elements to create the new faces.

Evaluation:

Participation; Did the student participate in some (10), most (20), or all (30) activities and class discussions?	Comprehension: Did the student create an image using 2 (5-9pts), 3 (10-14pts), or 4 (15-20pts) elements to create original images?	Completion: Student completed images on time and handed in on time.	Craft: Was the image well crafted with clear cuts and clean appearance? Was the image how the student intended it to look?	Total
___/30 points	___/20 points	___/25 points	___/25 points	___/100 points

### **Lesson 3:** Identity in Culture

#### Objectives:

Students will participate in group discussions about what defines culture after being given lists of words that either describe culture or not. Groups will pick out which words describe culture, and share with the whole class.

Students will be able to identify characteristics of works from: Frida Kahlo, Lezley Saar, Alison Saar, Michael Ray Charles, and Edgar Heap of Birds.

Students will be able to name specific examples from the artists work and how the artists are referencing their culture in their work.

Students will write journal entries and make sketchbook entries of what things they feel have been cultural influences on their identity.

(Some previous knowledge of socio-political history and culture in the United States is needed for in-depth discussion on history of cultures.)

#### Materials/supplies:

Each student should have one journal, can be loose leaf paper in a folder or in a three-ring binder.

Each student should have one sketchbook, can be loose leaf plain paper in a folder or in a three-ring binder.

#### Instructional Strategies/Procedures:

Introduction to the ideas of culture with groups' discussion on the definition of culture. Hand out pre-made lists to each group and have them discuss and decide which words best describe culture. Have each group share what they discussed with the class. Ask for supporting ideas and examples from life that explain why they chose the words from the list.

Class discussion is directed toward:

What is culture? How is your personal culture defined? Where does it come from? (Your parents, friends, city, country, school, religion?)

How do you express it? (In objects, clothing, attitude, professions?)

Do we define ourselves with culture?

Presentation of artists and works in slide show with short introduction to each artist, with an aesthetics discussion on each

artist's work and its relation to their personal culture.

Questions: What elements make the art unique? How can you tell that it is from a specific culture? What are some connections between these artists? (Not just ethnic, but social class and interest groups) What makes them unique? How does growing up as a minority affect our self-images?

If previous knowledge is present, discussion on socio-political history and culture, i.e. Mexican Revolution, slavery, etc. by asking for some examples of cultural conflict in American history.

Assign journal entries to be due the next time the class meets. The entries have to be at least 50-100 words explaining why they feel they associate with one or more specific cultures. Students must provide two different examples from those cultures that they exhibit at least some of the time in their lives.

Students will sketch 3-7 things that represent themselves in their culture.

Students portray themselves with items they believe represent their culture around them. Students might depict themselves dressed a certain way, doing certain activities or holding specific objects. While making these sketches, students should be considering the STYLE in which they are drawn to convey a certain culture.

The sketchbook page should also be collected at the end of the hour, or if needed, they may take them home to finish and turn in with the journal entries.

Artists/works: Frida Kahlo "Self-Portrait" (1940), Lezley Saar "Tale of the Tragic Mulatto" art and rap, Alison Saar "Topsy Turvey" sculpture, Michael Ray Charles "(Forever Free) 'Servin with a Smile'" (1994), Edgar Heap of Birds "Standing Before You"

Evaluation:

Participation; Did the student participate in some (10), most (20), or all (30) activities and class discussions?	Comprehension: Did the student create an image using 3 (10pts), 5 (15pts), or 7 (20pts) cultural elements?	Completion: Student completed images on time and handed in on time.	Craft: Was the image well crafted with attention to style? Was the image how the student intended it to look?	Total
___/30 points	___/20 points	___/25 points	___/25 points	___/100 points

Interdisciplinary:

History: the Mexican Revolution (Kahlo grew up during this time), Leon Trotsky and the Russian October Revolution, Black slavery and the USA, the colonization of the USA and the impact on the Native Americans, immigration of Europeans to America (for religious freedom and free land)  
Civic Studies/current events: Mexican-American culture, African-American culture, Native American culture



## **Lesson 4:** Identity in Gender Roles

### Objectives:

Students will participate in class discussion on what gender roles are and the difference between gender roles, stereotypes, and expressing one's gender pride.

Students will select magazine images that explicitly example gender roles to use in creating their self-portrait boxes.

Students will bring in found objects that exhibit typical gender roles, objects that are inherently “female” or “male.”

Students will decorate the boxes according to the student's view of themselves as a gendered being.

Students will be able to explain how each element they used can be considered gender-specific citing specific examples/uses from history and present day.

### Materials/supplies:

Boxes of any size, shape, or medium

Wood shadow boxes for each student

Paint and brushes—any variety, tempera, acrylic, watercolor

Paper for cutting out shapes, preferably with some weight

Self-hardening clay

Magazines, internet images for image cutting-out

Printouts from internet of images

Pencils, colored and graphite, watercolor

Any variety of found objects

Adhesives: glue, tape, chewing gum, etc.

Scissors

### Instructional Strategies/Procedures:

Class discussion of typical gender roles follows lecture including questions like:

What is a gender role? Define the gender roles we hold in our modern American society today. Have gender roles remained the same throughout history? Do other cultures follow these? Are there exceptions in our society? How are these exceptions handled? Are they accepted? What are some reasons they might not be accepted?

\* \*Tips for Discussion: Guide the discussion to the conclusion: Differences to the norm or standard make people uncomfortable and cause people to try to conform or force others to conform.

Artists will be presented and discussed in class with slide lecture focusing on their ways of addressing the issue of gender role.

Questions: How are these artists expressing themselves? Are gender role stereotypes present? Give some examples of these stereotypes artists are using in their art. Why are stereotypes used? Are stereotypes acceptable? (no! Artists use them to show that they are not acceptable). Have you ever been offended by a gender stereotype? (boy likes pink, girl loves outdoors and getting dirty) Conclusion: How do you know when a stereotype is being used and not just an expression of their gender?

Students are instructed to select magazine or internet images for use in their shadow box. They must be able to explain why they chose that object and write about it later. If it is a strong composition, the viewer will be more able to understand the message, so don't forget our design elements while assembling these.

Students may create three-dimensional objects with the clay and can use cut-outs and a variety of materials already familiar to them.

If some materials are not familiar, demo these before allowing students to gather their supplies.

Students will not sign their artwork, but turn in their project to be assessed by another student with the worksheet. Have students fill out the worksheet to assess another student's work, and this worksheet they are to sign and turn in.

Next, the student gathers their own art and writes 3-5 sentences addressing its meaning, citing specific examples of gender role imagery in their work.

Artists/works: Eleanor Antin "The King of Solana Beach" (1974), Barbara Kruger "Not Stupid Enough," Andy Warhol, "Self Portrait" Janine Antoni "Loving Care" Lucas Samaras, "Box #105" (1977), Guerrilla Girls poster "Don't Stereotype Me!" and "The Advantages of Being a Woman Artist"

Evaluation:

Participation; Did the student participate in some (10), most (20), or all (30) activities and class discussions?	Comprehension: Did the student create an image using 3 (10pts), 5 (15pts), or 7 (20pts) gender elements?	Completion: Was the assignment turned in on time (10) and complete (10)?	Comprehension: Did the student fill out the worksheet with some (5) most (10) or all (15) of the information? Did the worksheet results support or contradict the artwork's meaning?	Comprehension: Student's own write up on the meaning of their own work with 3 (5), 5 (10), or 7 (15) supporting examples.	Total
___/30 points	___/20 points	___/20 points	___/15 points	___/15 points	___/100 points

Interdisciplinary: History and sociology in gender role study.

## **Lesson 5:** Identity in Emotions

### Objectives:

Students will discuss in groups what emotions are, make a list of those, and find definitions for their list of emotions through discussion.

Students will discuss as a class these definitions and give examples of situations in which emotions are displayed.

Students will be able to give examples that show that emotions are something we as humans all share.

Students will be able to explain how an emotion is expressed in art using specific examples such as; "the artist is using a warm pallet to describe a happy feeling."

Students can identify different ways artists use the design elements to express emotion, and how they handle the medium to express emotion.

Students will also define Content and Form as a class; how it relates to the expression of emotions in art.

Students will brainstorm by writing down emotions that they feel describe themselves and make sketches that show these emotions.

Students will make 5 thumbnail sketches of their compositions for their acrylic paintings. (Style may range from abstract to realistic, student choice).

Along with thumbnail sketches, short explanations will be written and turned in, 3-5 sentences long, of why their top three sketches are exemplary examples of their emotions. Students include examples that show how we are united with emotions; empathy.

### Materials/supplies:

Students' sketchbooks and journals

### Instructional Strategies/Procedures:

Students are broken into groups to discuss emotions, what they are and give a definition, making a list of common emotions.

As a class, make a list of these common emotions on the board for them to refer back to.

Class discussion on how artists might express these emotions in their work through color choice, design of composition's elements, shapes and how the medium is handled. Content is discussed: What is content? How do artist's use it? Form is discussed: What is form? How is it related to content?

Artists and their work are presented and discussed through slide show.

Discussion questions: what are some similarities between these artists? Do we all share similar emotions? Are our emotions what makes us human and similar? We all react differently to situation, but are there basic emotions that connect us? What is empathy? How do these artists evoke it?

Meetings with individual students to review their preliminary sketches are required after the first day. (The instructor should meet with students that are ready first, and give the class period to those still working out their sketches.)

Due to the personal content that can be associated with this assignment, class critique and evaluation will be held until final assignment is turned in.

Artists/works: Vincent Van Gogh, "Self portrait with Bandaged Ear," Jackson Pollack, "Number 8," (1949), Mark Rothko, "Orange and Yellow" (1956), Janine Antoni, "Lick and Lather,"

### Evaluation:

Students turn in group lists of emotions at the end of class (15pts), Students participate in class discussion (25pts), Students turn in sketches that exhibit emotions weak(10pts), well (20) or strong (30), Students turn in explanations of how their sketches are examples of emotions using 3 examples(10pts), 4 examples (20) or 5 examples (30).

## **Lesson 6:** Continue Identity in Emotions

### Objectives:

Students will create a painting ranging from 11"X 15" to 36"X 28" (size is student choice, but must be able to give reason why they chose the size they did) working from their sketch made the class period before.

Students will fill out handout on Feldman's Model for another student's work.

### Materials/Supplies:

Gesso  
Acrylic paint  
Stretched canvas or gessoed paper or masonite board  
Acrylic or oil paint  
Paint brushes  
Water or pre-mixed medium depending on type of paint

### Instructional Strategies/Procedures:

Review with students some basics of design.

Questions for review: What makes a good composition? How do we express our emotions using color, brush strokes, and space clues?

Conclusion questions: Is Feldman's model the only way to evaluate an artwork? Is art criticism important? Does Feldman's model apply to other things that are not considered art?

Evaluation: After finishing the paintings, they will be traded as anonymously as possible with other students to evaluate using Feldman's model. Have students evaluate on a piece of lined paper to be displayed with the artwork in the hall.

*Feldman's Model (make handout if this is not a review):*

**Description:** This part should include the obvious description of the work of art. You should be able to picture the painting in your head without having ever seen it before.

**Analysis:** This should explain what type of composition the painting is displaying, what color scheme is used, the way the paint was applied, but no opinions yet.

**Interpretation:** Finding meaning behind all the visual clues that are given in the artwork, stating specifically what you feel the idea is

behind the artwork, and fully supporting with evidence in the artwork.

**Judgement:** How well do you think this painting works? Use opinions supported with facts taken from the previous steps.

Vocab: (most will be taken from previous knowledge of composition and color theory, but here's a review that can be projected for the class to refer to)

Composition types:

Spiral

Quadrant

sequential

asymmetrical

golden mean

Space clues:

Perspective

Elevation on page

Scale/ relative size

Atmospheric perspective; light/ dark, warm/cool

Overlap

Clarity of details

Emotions expressed through art:

brush stroke- aggressive/calm/downward/horizontal

colors

color juxtaposition

Previous knowledge of color theory:

Color wheel basics

Color schemes

Color mixing

Evaluation:

Participation; Did the student participate in some (10), most (20), or all (30) activities and class discussions?	Comprehension: Did the student utilize some (5-9pts), most (10-14pts), or all (15-20pts) of the vocab to create a work of art portraying an emotion or self-expression?	Comprehension: Did the student follow Feldman's model and support their responses?	Completion: Did the student show a level of completion in their art and evaluation paper?	Craft; was the project intentional? Was it how the student intended it to look?	Total
___/30 points	___/20 points	___/20 points	___/15 points	___/15 points	___/100 points

Interdisciplinary:

Psychology; personal emotions, Sociology; how individuals are connected through emotions.



## **Lesson 7:** Changing Identity

### Objectives:

Students will participate in class review of Erikson's life stages.

Students will participate in class discussion on how identity changes with age.

Students will journal/sketch their personal timeline of identity growth.

Students will bring in images of themselves as younger students and use them to compile a collage in Photoshop with images found on the Internet that show their development as an individual.

### Materials/supplies:

Student journal/sketchbook

Student images from previous years (can be taken from home pictures or if necessary use old student ID photos or yearbook photos)

Computer lab equipped with Photoshop and color printer, and one scanner.

Foam board and black mat board to mount prints onto, and appropriate adhesive, and mat board cutter.

**\*\*Tip:** If Photoshop or another program of equivalency is not available, simply print out photos and collage with magazine cuttings. In this case, you need scissors, glue, and a paper to adhere everything to.

### Instructional Strategies/Procedures:

Present Erikson's life stages again as review from lesson one, project the handout they received then onto the board.

Class discussion on how identity changes as we age.

Questions for discussion:

What are some reasons your identity has changed as you have grown? How are you more aware of your identity? Do others notice your identity changing? Is it a positive or negative thing when someone's identity changes?

Photoshop demo may be needed if there is no previous knowledge of the program.

Demonstration of matting techniques, but the mat cutter is too sharp for students to use, so the process must be completed by the teacher. Knowledge of how to present finished artwork in a professional manner is emphasized in the demo.

Artists/works: Rembrandt “Self Portrait” (1640) and “Self Portrait” (1669), (review Kahlo), Jackson Pollack.

Evaluation:

Participation; Did the student participate in some (10), most (20), or all (30) activities and class discussions?	Comprehension: Did the student utilize some (10), most (15), or all (20pts) of the vocab to create a work of art portraying an emotion or self-expression?	Comprehension: Did the student follow Feldman’s model and support their responses with some (10), most (20), or all (30) of the categories?	Completion: Did the student show a level of completion in their art (7) and evaluation paper(8)?	Craft; was the project intentional(7)? Was it how the student intended it to look(8)?	Total
___/30 points	___/20 points	___/20 points	___/15 points	___/15 points	___/100 points

Interdisciplinary:

Psychology; Erikson's life stages

## **Lesson 8:** Identity in Fashion

### Objectives:

Students will develop a new persona for themselves through fashion, and create at least 8 thumbnails of their new personas in their sketchbooks.

Students will create “dolls” of themselves from found objects that exemplify this new persona.

Students will write a supporting essay, 50-100 words, for why the objects chosen fit the persona is due at time the final project is due.

### Materials/supplies:

Handouts of excerpts from “Fashion, Culture, and Identity” and “Ways of Seeing”

Found objects; both provided by instructor and by students. Found object ideas:

Dolls for un-assembling

cardboard

Fabric

Old clothing

Thread and needles

Accessories (shoes, handbags, belts, hats)

assortment of small toys

bakeable clay

wire

wire bending tools (needle nose pliers are great, and the kind that double with a wire-cutting center are even better!)

scissors

fabric or sharpie markers

paint, acrylic

paint brushes

\* \*Tips: Go to Goodwill or Salvation Army on half-off days.

Encourage students to bring in items that they do not want anymore for their own use or for swapping with other students. Ask other teachers for help and parents for donations.

### Instructional Strategies/Procedures:

Presentation of (very brief) overview of fashion history and short discussion of current trends and why these trends happen.

Presentation of excerpts from books “Fashion, Culture and Identity” by Fred Davis and “Ways of Seeing” by John Berger.

Presentation of stereotype images of personas we find in society today: the biker, the businessman, the dumb blonde, etc. (discuss how stereotypes are based on little or limited knowledge of a group of people; usually on race, ethnicity, religion, sexual orientation or some other category.) Use the Guerrilla Girls poster images to show extreme examples of these stereotypes.

A paragraph of the persona is due before beginning the actual assembly of the doll. (This is just a rough draft to be checked by the instructor.) Give time for students to complete at least 3-5 sentences about what they are choosing for their costume, and why it shows their identity. The finished essay is due the next time the class meets.

*\*\*\*\*\*Students should be reminded of previous lessons and what they chose to represent themselves in their culture, their signature, their emotions, and their gender.\*\*\*\*\**

Artists/works: Michael Anstendig "New Yorkers Adorned and Transformed," John Berger, "Ways of Seeing" and Fred Davis "Fashion, Culture, and Identity" book excerpts

#### Evaluation:

Participation; Did the student participate in some (10), most (20), or all (30) activities and class discussions?	Comprehension: Did the student utilize some (10), most (15), or all (20pts) of the vocab to create a work of art portraying identity in fashion?	Comprehension: Did the student include some (10), most (20), or all (30) supporting reasons why they chose the images and items they did?	Completion: Did the student show a level of completion in their art (7)and supporting paper (8)?	Craft; was the project intentional? (7) Was it how the student intended it to look(8)?	Total
___/30 points	___/20 points	___/20 points	___/15 points	___/15 points	___/100 points

Interdisciplinary: This is the summary lesson! All previous knowledge from lessons 1-6 is included, so almost all disciplines are included.