

Lesson Plan

Art as a Tool in History

Grade- 9th

Objectives

1. Students will analyze propaganda posters from WW1 and WW2, examining how art can be used to influence public opinion.
2. Students will design their own propaganda posters centered on a current civic issue (war, environment, public health, housing, social justice) applying art principles, knowledge gained from poster examination, and historical context.

Materials

WW1 and WW2 poster examples
Contemporary propaganda posters
Paper or digital canvas
Paint

Resource

<https://online.norwich.edu/online/about/resource-library/history-american-propaganda-posters-american-social-issues-through-propaganda>

Time Requirements

Approximately 5 classes

National Core Standards:

Visual Art

VA:Cr1.2.1a

Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design.

VA:Re.7.1.1a

Hypothesize ways in which art influences perception and understanding of human experiences.

Social Studies

D2.His.1.9-12. Evaluate how historical events and developments were shaped by unique circumstances of time and place as well as broader historical contexts.

D2.His.6.9-12. Analyze the ways in which the perspectives of those writing history shaped the history that they produced.

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VA:Re.7.2.1a

Analyze how one's understanding of the world is affected by experiencing visual imagery.

D4.3.9-12. Present adaptations of arguments and explanations that feature evocative ideas and perspectives on issues and topics to reach a range of audiences and venues outside the classroom using print and oral technologies (e.g., posters, essays, letters, debates, speeches, reports, and maps) and digital technologies (e.g., Internet, social media, and digital documentary).

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Procedure

Introduction

1. Begin the lesson with an inquiry-based discussion on WW1 and WW2 propaganda posters.

-What is propaganda?

-What are the messages in the posters?

- Who is the target audience?

-What medium was used to make this?

- Design elements are displayed/listed on board.
- Small group work to analyze a poster.
- List at least 3 art/design elements, specifically indicating their use. Who is the artist? Who is the audience? What is the intended message?

Contemporary Posters

2. Inquiry based discussion of contemporary posters, show modern day propaganda posters to class

-What kind of issues are we facing today?

- -How do propaganda posters relate to modern means of advertising/social media
- - What are some similarities and differences in old war posters and contemporary posters?
- -What are the messages in the posters?
- - Who is the target audience?

Discuss requirements of the poster- provide rubric for students.

Students research what topics they would like to base posters on and begin sketching.

Poster Creation (2-3 days)

4. Display WW1, WW2, and contemporary poster on board as students work on their posters.

- Students work on poster with traditional materials or digitally (if available).

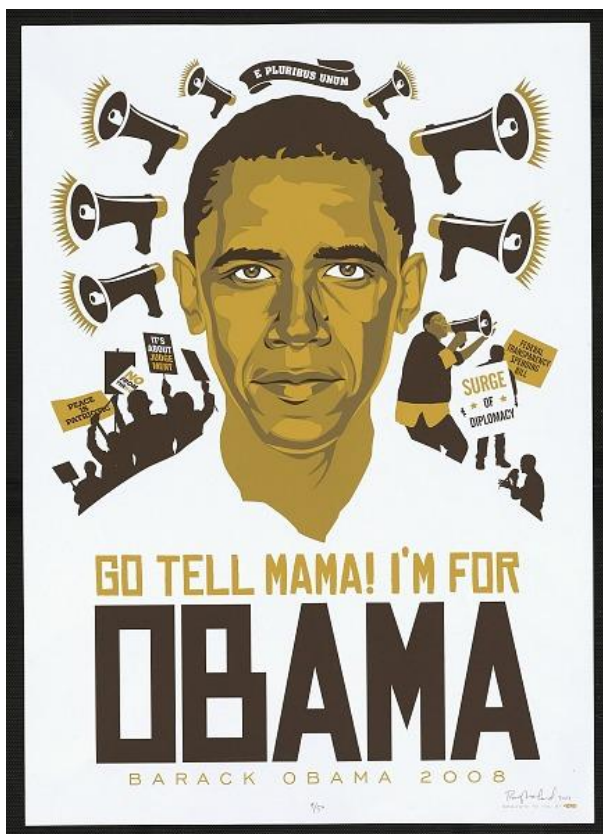
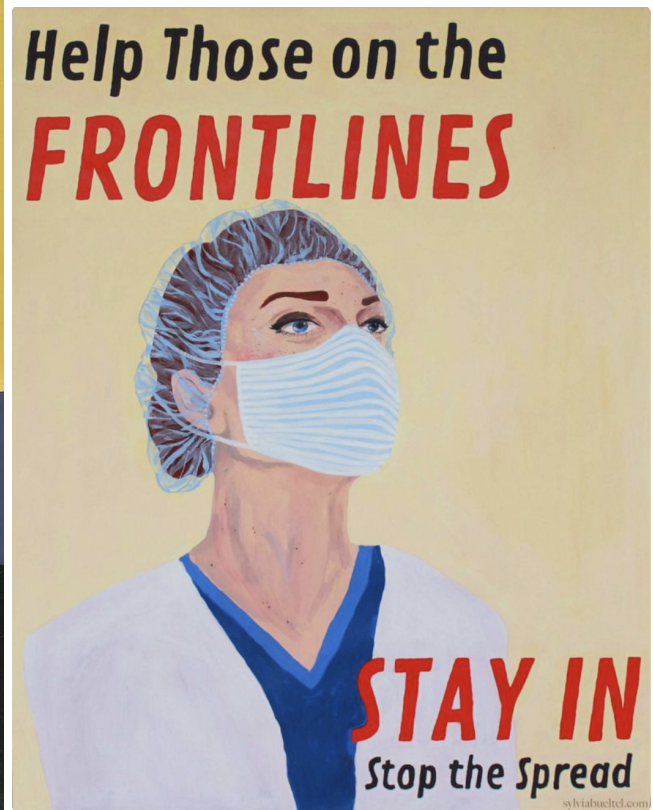
Display, Unit Wrap up

5. Students display posters and presents to class.

Submit a self reflection sheet.

Art as a Tool in History- Supporting Material- War Posters







Elements of Design

Line

An element of design; line is created on a surface with a pointed moving tool. Lines can range in size, width, texture, and presentation. Common types of line are vertical, horizontal, diagonal, zig-zag, and curved.



Ancel E. Nunn, Landscape with Victorian Cottage and Gazebos, 1968, acrylic on panel, 21 inches X 31 inches, Tyler Museum of Art, Tyler, Texas.

Shape

An element of design; shape is a two-dimensional enclosed space that represents either an organic shape or a geometric shape. Geometric shapes include squares, circles, rectangles, triangles and other standard geometric shapes. Organic shapes include natural non-geometric shapes that are developed from curvilinear lines.



Rezalia Cleopatra Thrash, Untitled (Still Life with Dogwood Branch), not dated, oil on canvas, 26 inches X 16.5 inches, Tyler Museum of Art, Tyler, Texas.

Form

An element of design; form is a three-dimensional enclosed space that represents organic and geometric shapes in a third space. Geometric forms include cubes, spheres, triangular prisms, rectangular prisms, and cones. Organic shapes include three-dimensional forms observed in nature, such as trees, rivers, and rocks.



Philip Wade, Icarus Reading, 1994, acrylic on canvas, 36.25 inches X 42.60, Tyler Museum of Art, Tyler, Texas.

Space

An element of design; this term defines the surface area between, before, and behind an object in a composition.



Billy Hassell, Roadrunners Near Marfa, 2007, oil on canvas, 60 inches X 72 inches, Tyler Museum of Art, Tyler, Texas.

Color

An element of design; this term defines the pigments used in a painting. Color can be organized into categories, such as: hues, values, complements, and intensity.



David Bates, Magnolia and Lemon, 1999, woodcut on Japanese paper with over painting, 32.5 inches X 26.5 inches, Tyler Museum of Art, Tyler, Texas.

Value

Value is a spectrum applied to a hue. The color can have a dark value or a light hue. This process of changing the value is caused by adding white for light hues and black for dark hues.



Margie Crisp, Pastoral, 1997, charcoal on paper, 39.0 inches X 22.25 inches, Tyler Museum of Art, Tyler, Texas.

Texture

An element of design; this term defines an artwork's surface. The artist's use of the chosen medium creates either implied or actual texture.



Mihailo Vukelic, Inference, 2001, cast bronze relief sculpture, 8 inches X 50 inches, Tyler Museum of Art, Tyler, Texas.

Principles of Design

Balance

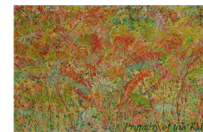
A principle of design; this term defines the arrangement of the presented imagery with the elements of design. It refers to either asymmetrical compositions or symmetrical compositions.



Donald S. Vogel, Self Portrait, 1989, oil on panel, 24 inches X 24 inches, Tyler Museum of Art, Tyler, Texas.

Unity

A principle of design; this term defines how the elements and principles of design are combined within a composition.



Jim Stoker, East Texas Sumac, 2005, oil on linen, 35.75 inches X 54 inches, Tyler Museum of Art, Tyler, Texas.

Variety

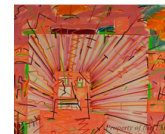
A principle of design; this term defines the combination of imagery, objects, and ideas in an artwork.



Michael Kennenough, Twisting Skies, 2006, acrylic, gesso, and graphite on paper, 30 inches X 22 inches, Tyler Museum of Art, Tyler, Texas.

Emphasis

A principle of design; this term defines the most prominent area in a composition. The viewer's eye is drawn to this point because the artist used a mixture of the elements and principles of design.



Dick Wray, Untitled, 1979, oil on canvas, 65 inches X 79.25 inches, Tyler Museum of Art, Tyler, Texas.

Movement

A principle of design; this term defines the visual movement observed in a painting. This can be identified as kinetic movement or implied movement. Additionally, movement can be defined as how the viewer's eye moves throughout the composition.



Liz Ward, Ghost of the Old Mississippi: Baton Rouge to Donaldsonville, 2014, watercolor, gouache, graphite, and collage, 72 inches X 32 inches, Tyler Museum of Art, Tyler, Texas.

Pattern

A principle of design; this term defines the repetitive imagery and elements of design found in a composition.



Vincent Falsetto, Untitled (CI 05-3), 2005, oil on canvas, 60 inches X 60 inches, Tyler Museum of Art, Tyler, Texas.

Proportion

A principle of design; this term defines the comparative size between objects in the composition. It can refer to the imagery within a painting or the size between a sculpture and a real object.



Frank Tolbert, Black Necked Still, 2015, oil-slick on paper, 40 inches X 44 inches, Tyler Museum of Art, Tyler, Texas.

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Name:

Project reflection

Understanding Propaganda

1. In your own words, what is propaganda?

2. Choose one WWI or WWII propaganda poster we studied. What was the main message of that poster, and who was its target audience?

3. What art/design elements did you notice in that poster? List at least 2 and explain how they were used.

Comparing Past and Present

4. How are propaganda posters from WWI/WWII similar to modern-day posters, advertisements, or social media campaigns?

5. How are they different? Give at least one example.

Poster Design & Creation

6. What modern issue did you choose for your poster, and why?

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7. Which propaganda techniques did you use in your poster? (examples: bold imagery, symbolism, slogans, emotional appeal)

8. Which art/design elements did you use to strengthen your message? (examples: color, contrast, line, composition, text)

9. Who is the audience for your poster, and what message are you trying to communicate to them?

Reflection

10. What was the most successful part of your poster and why?

11. What was the most challenging part of the project? How did you overcome it?

12. If you had more time, what would you add or improve in your poster

Assesment

Summative Assessment- poster design Date:			
Criteria	Proficient	Achieving	Developing
Message & Audience	Poster communicates a strong, clear message; audience is well-defined and fully engaged.	Poster communicates a general message; audience is somewhat clear.	Poster's message is unclear; audience is not identified.
Focus on Current Issues	Poster clearly focuses on a relevant and significant modern issue with depth.	Poster addresses a modern issue, but with limited depth or clarity.	Poster does not clearly connect to a current issue.
Use of Propaganda Strategies	Uses at least 2 propaganda poster techniques (bold imagery, symbolism, slogans, emotional appeal) with strong effectiveness.	Uses 1–2 propaganda poster techniques with some effectiveness.	Little or no evidence of propaganda poster strategies.
Use of Art/Design Elements	Strong, intentional use 2 or more art/design elements (color, contrast, line, composition, text, etc.) enhances message.	Used fewer than 2 design elements; impact is somewhat effective.	Limited or unclear use of design elements; impact is less effective.

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Project quality	The project is finished, with each area or design consider. The poster is whole- no rips, folds, holes.	The project is finished but may have some wear and tear, but nothing that compromises the finished products impact.	The damage impacts the posters impact. Several indications of wear seen on finished project.
Self-reflection	Reflects deeply on all questions and provides written response clearly answering given questions.	Reflects on all or most questions but the written response can be more comprehensive and/or clear.	Gives little or no reflection to questions, and/or the answers don't address the questions.