

☐ Please note: You will be submitting one full lesson plan using this template.

**Art Educators:** Sam Bachman and Dalton Kendrick

**Project Title:** Collecting Cacophony

**Grade level:** Middle School (11 years old)

**Estimated # of students:** Approximately 250

**Pennsylvania Visual Arts Standards:**

9.1.5 B: Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts.

9.1.5 E: Know and demonstrate how arts can communicate experiences, stories or emotions through the production of works in the arts.

9.1.5 J: Apply traditional and contemporary technologies for producing, performing and exhibiting works in the arts or the works of others.

9.2.5 A: Explain the historical, cultural and social context of an individual work in the arts.

9.3.5 F: Know how to recognize the process of criticism in identifying and analyzing characteristics among works in the arts.

9.4.5 D: Explain the choices made regarding media, technique, form, subject matter, and themes that communicate the artist's philosophy within a work in the arts and humanities.

### **PROJECT HYPOTHESIS + SIGNIFICANCE**

As artists we observe and play with the materials present in our lives, so as art educators it is important to teach the practice of play and exploration through observation. Collecting Cacophony goes beyond the visual arts and explores the arts as they relate to sound and reappropriation. This lesson holds importance because it is not only guiding the development of optical and auditory observation, but it also displays individualized choices while simultaneously exposing the different ways we see and value the sensory world. By observing objects and looking at their form and function, students will explore the potential of a diverse body of objects to take on new meaning and representation through the sounds they can create and capture via an Ipad and Garageband. The lesson will demonstrate that materials do not have a fixed purpose and that they can, through elements of bricolage, own and expand the potential of that object through self expression and language making. Students will be introduced to the art of John Cage, Frank Zappa, and David Byrne to expose them to art historical references that explore environmental sounds, diverse objects used in sound production, and make work by layering sounds that are often thought of as being disparate to generate their own sound collages. Students will then be instructed on the functions of the sound recorder, left to explore a designated area around the Arts Cottage to collect sounds in small groups, and will then be taken to a computer lab in Patterson to edit their sounds together into a short audio piece. In these settings both instructors will work with the students asking questions to promote further inquiry. Assessment will be based upon verbal and visual documentation centered around the students presenting and articulating the goals of their work and how they relate to the examples and structure of the assignment.

***Questions to consider:** WHY have you chosen this theme, issue, or concept? Does the theme/issue/concept take into account issues of diversity, social justice, and equity, as well as learners' interests? What pedagogical or institutional philosophy guides your decisions? What theories of curriculum underscore your unit, lesson, and teaching?*

### **LESSON + LEARNER OUTCOMES**

Learners will experience new ways of seeing and listening while creating works though the technological aspects of documentation and arrangement. This documentation will also be

used for assessment purposes. Students will develop an increased awareness of the diverse functions and possibilities of materials, as demonstrated through the new ways they implement them in their documentation. Students will gather new understandings of the roles of documentation and the ways in which it can be applied as an art form. Students will also develop communication skills that go beyond traditional verbal language and into the arrangement of non-representational sounds.

- Students will utilize materials in new ways, as demonstrated through the documentation that presents the ways in which they produced and gathered their sounds.
- Students will develop new understandings of visual and auditory communication methods as they discuss the purpose and meaning of their projects.
- Students will have an increased understanding of the various ways technology, music, and diverse media have played a role within art making in the last half century.
- Each student will produce a personal 10 to 15 second sound collage that contains at least 5 sampled and arranged sounds, one of which must repeat throughout the entire duration of the track.

**Questions to consider:** *Does the project include clearly identified outcomes tied to themes, issues, or concepts? What **will** the learners learn? Does the project relate to Pennsylvania Standards in the visual arts? WHAT are you going to teach [studio, art history, criticism, visual culture, social issues, aesthetics, integration of other subject matter]? Does the project involve subject matter and activities that **contextualize** and examine relationships and ideas between artistic/aesthetic materials, skills, processes and concepts and social, cultural, political, and historical dimensions? WHO are you going to teach [age, grade-level, backgrounds, prior knowledge, gender, ethnicity, learner interests, special needs, gifted and talented, etc]? How will you make accommodations and adaptations for individual learners, for groups, the whole class?*

## **MATERIALS NEEDED FOR LESSON**

**Questions to consider:** *What materials, equipment, and facilities are required in order to teach this project? Does the project clearly identify any potential safety issues or considerations?*

### **A. Art Educator Materials**

1. Names tags
2. Sketchbooks
3. Markers, Pens and Pencils
4. 20- 25 Handouts for students
5. 2 Teacher plan/organizational handout
6. Projector, Adapter(s), Computer
7. PowerPoint presentation
8. Lesson Sample – iTunes File
9. Speakers
10. Sound Recorder
11. USB adapter(s)
12. External Hard drive for backing up student files
13. Cameras/ Camera Phones for documenting

### **B. Learner Materials**

1. Name tags
2. Sketchbooks
3. Pens, Pencils, Markers
4. Project Handout
5. ~10-20 Sound Recorders – depends on available if 10, 2 students will share
6. ~20 pairs of headphones

**C. Instructional Resources**

- PowerPoint presentation with images of objects that will be used to brainstorm and discuss potential sounds
- YouTube videos of John Cage's 4'33", Frank Zappa playing a bicycle on the Steve Allen Show, and David Byrne's organ building installation
- Personal stories and experiences that relate this back to collections

**PROJECT ORGANIZATION**

***Questions to consider:***

***PEDAGOGICAL APPROACHES:*** To facilitate this lesson, the instructors will begin by presenting a small presentation on our overall theme for the class, collections. The instructors will then provide examples and offer a short period to brainstorm. The students will break off into small groups to take part in group investigation, sharing their findings of interesting sounds and methods of sound production while being scaffolded by the questions of the instructors. The instructors will then focus on students presenting their research through editing the sounds together. A small critique will allow the instructors to gather feedback and conduct methods of assesment and documentation.

**QUESTIONS:** The instructors will begin by approaching who likes music and asking the students to define what music is. Then we will ask them to define what noise is, offering their personal interpretations and understandings to us, as instructors. We will then, present materials and ask if they can think of different ways to make sounds with objects and if that changes the way they feel about the object or understand the object. We will then utilize the overall theme for the course to guide questions about how do collections function. What would a collection of sounds look like or sound like? Do we need to collect the objects as well as the sounds? Do the sounds represent the objects as a whole or parts of the objects? The instructors can also ask how many ways they can present the sounds? Finally, in critique a lot of the questions will be emergent and attend to the student's own inquiry but they will be asked if they felt that their collection of sounds was presented in a sucessful manner and why they felt that it was or was not.

**Initiating the Project (Provocation):** Instructors will focus on using novel art making practices as well as novel examples to engage the students. With collections being at the forefront of the activity, space is opened up for each student to document an object or various objects that they relate to, challenging them to stump others with the sounds or come up with the most creative sound. The space of the classroom can be a supplement to this lesson by providing unconventional materials and giving the students opportunities to explore those materials in new and interesting ways as well as documenting the sounds of the room by guiding their attention to the space through visual cues.

**Project Sequence:** Below---this is the 'meat and bones' of your planning! We will spend a considerable amount of thought and time here! This is the part of this template that correlates to the wayfinding theory we have been sharing in class: Please note that while I have used a chart in this template to help you guide your planning, in reality, these

pathways and the elements that comprise them should intersect with one another and support one another. You need not travel them in sequence.



<b>Pathway 1</b>			
<b>Pedagogical Approach/Art Educator Actions</b>	<b>Learner Actions</b>	<b>Documentation + Assessment Strategies</b>	<b>Design of Environment</b>
<p>(9:00- 9:20)            Teachers welcome students into Arts Cottage and hand out flyers, nametags and sketchbooks as they arrive. Teachers will begin an introductory activity that will last seven minutes. The teachers will prompt students to go around the circle clockwise and to say their name and then name sequentially all the students before them. When the circle is finished, the process will be repeated in a counter-clockwise motion. After names are established, students will introduce their personalities by describing their own personal collections. Students will be asked to work on sketchbooks and prompts will be available if they are having trouble deciding what to draw. These prompts will focus on what they collect, ways of representing collections, how they would order other people's collections. This activity will continue until 9:10, as students filter in. This</p>	<p>(9:00- 9:20)            Students will come into classroom, receive a nametag and a sketchbook and sit down and explore prompts and ideas. Instructors will prompt students struggling with sketchbook individually.</p>	<p>(9:00- 9:20)            Instructors will utilize notebooks and recording tools to document student's interests that arise in conversation and in sketchbook work.</p>	<p>(9:00- 9:20)            The classroom will be structured with tables arranged in a rectangle with students sitting on the outside. Baskets or cups with drawing utensils will be presented in an organizational format.</p>

<p>will be an activity that repeats each week as a basis student exploration and reflection, and the sketchbooks will not only be used as introductory tools but also as a form of collection and as a part of many other lessons as part of the process of personal documentation. Sketchbooks as both collections of drawings and thoughts will be presented and encouraged as a part of the thought process throughout the semester. At the end of sketchbook time, students will be informed that the activity for the day will be starting. Teachers will ask students about themselves, ask what they collect and begin to document the interests and actions of the students through conversation.</p> <p>(9:21-9:35)  Teachers will discuss nature of art as observation and collection, and explain to the students what they will be exploring through a short PowerPoint presentation on collections (approximately 3-5 minutes)  Teachers will show three short videos on sound artists: John</p>	<p>(9:21-9:35)  Students will sit in chairs and face the projector screen while paying attention to the instructor's presentation. Students will answer questions in a thoughtful manner. The students will take notes on the hand out to help guide their collecting. Students will ask questions that come</p>	<p>(9:21-9:35)  Teachers will record student responses on blackboard/ word document projected and save it. Student's responses will be used as a basis for assessment and to inform instructors if further examples or explanations need to be provided. Students will also display their problem</p>	<p>(9:21-9:35)  The environment will have a projector at the back of the room while a PowerPoint presentation and videos are displayed at the front of the room. Various objects will be located around the room and teachers will travel throughout the space to demonstrate various ways to utilize objects</p>
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<p>Cage, David Byrne, Frank Zappa to give art historical examples of artists working with sound and to provide a basis for brainstorming.</p> <p>Teachers will present objects and show various ways to approach getting sounds while recording as part of a demonstration.</p> <p>Teachers will demonstrate how to use the sound recorders and present teacher sample and video to show students ways of completing the assignment and ways to make it their own.</p> <p>Questions will include:      Do objects only make one sound? Does an objects sound influence the way you understand it? Can sounds be a collection? How would you represent collections of sounds? How is a song a collection? What about an album? What do collections tell you about the people who have them? How can you use sound to express yourself? How can you use sound to better understand the world around you?</p> <p>Instructors will list response on blackboard and encourage students to write down strategies that they could use in their projects.</p>	<p>forward to guide the development of the project or their personal understanding.</p> <p>Students will offer ideas of how to get sounds out of objects presented as part of brainstorming.</p>	<p>solving and creative patters by providing solutions to the teachers' questions of how to get sounds out of objects during the brainstorming phase.</p>	<p>and the space to make and record sounds.</p> <p>Sound Recorders will be stored until after demonstrate, then they will be presented to the students at their desk one by one or in groups depending on the availability of the technology.</p>
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<p>Teachers will use examples to ask students the difference between music and noise, discussing intent and production, as well as the “rules” that construct musical form.</p> <p>Teachers will distribute handouts for project with examples and directions for the project.</p> <p>(9:36-10:00) Teachers will demonstrate how to record sounds on the sound recorders Teachers will distribute sound recorders Students will be placed into small groups Teachers and students will go around the Arts Cottage and Patterson building in pairs collecting a minimum of 5 sounds and a maximum of 7 sounds Teachers will guide students understanding through asking questions about the purpose of materials, how the sound represents the object, and to prompt them to explore objects and sounds they may not have initially considered</p> <p>(10:01- 10:35) Teachers will walk students to the computer lab in Patterson</p>	<p>(9:36-10:00) Students will stay in groups of 2 within the parameters assigned by the instructors Students will use their sound recorders to collect 5-7 sounds. It can be 5 sounds from 5 different objects or 5 different sounds from one object. Students will create a record of what sounds they recorded and how in their sketchbooks Students will explore new objects and ways to document their sound Students will respect materials.</p> <p>(10:01- 10:35) Students will walk respectfully to computer lab The students will wait</p>	<p>(9:36-10:00) Teachers will record conversation, images, and video of students to record growth and understand. Teachers will ask questions about sounds being produced, assumptions about sounds, and negotiate how students are experimenting with making sounds.</p> <p>(10:01- 10:35) Teachers will use the students work as a piece of primary documentation</p>	<p>(9:36-10:00) Students will explore various environments and deal with issues both inside and out of buildings. Instructors will scaffold the experience of these environments through questions and ask students to respect the space and boundaries assigned</p> <p>(10:01- 10:35) Students will be working in a computer lab and will see demonstrations on the</p>
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<p>Teachers will instruct students to not disturb other people in the lab.</p> <p>Teachers will have already logged students into the computer prior to class</p> <p>Teachers will demonstrate how to transfer audio files from the sound recorders to the computers</p> <p>Teachers will demonstrate in front of the class how to open Garageband and set up a new document, limited to a 10 to 15 second sound collage</p> <p>Teachers will demonstrate how to edit and stack sounds in Garageband</p> <p>Teachers will explain the parameters of the lesson, students must repeat one sound for the whole 10 to 15 second span of the track and that students must use all 5 tracks</p> <p>Teachers will distribute headphones and encourage students to start working</p> <p>Teachers will back up students files from sound recorders.</p> <p>Teachers will show students how to export sounds collages to Itunes when complete and collect the raw data and final file to be put on the class hard drive</p>	<p>for instruction and respect the computers</p> <p>Students will listen and follow steps presented by teachers to set up their Garageband project</p> <p>Students will transfer files from the sound recorder to computer</p> <p>Students must wear headphones while editing</p> <p>Students will begin to create their sound collages by repeating at least one of the five sounds and layering in the others.</p> <p>Students will export the sound collage to Itunes when done and will alert the teacher to backup their files and transfer them to the class computer.</p>	<p>Teachers will take photos and video of the students in progress of creating their sound collage</p> <p>Students will have a check list of elements needed in their sound collage</p> <ul style="list-style-type: none"> <li>-5-7 sounds</li> <li>-1 sound repeats</li> <li>-Must be between 10 and 15 seconds</li> </ul>	<p>large projector at the front of the room</p> <p>Headphones will be worn to keep volume levels down and focus on the project</p>
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<p>(10:36- 10:50)  Teachers will stop students from working and make sure everyone has completed their sound collage and exported it to Itunes  Teachers will ask students to begin to share sound collage and ask them about how they made their sounds, captured them, and how they felt about how they represented their sound collections, how collecting sounds changed the way they interpret and inhabit the world, and in what other ways could sound collections be presented?</p>	<p>(10:36- 10:50)  Students will share 10 to 15 second sound collage  Students will discuss their experiences and how they chose to represent their collections of sounds  Students will discuss what they learned from their increased focus on learning and how that shaped the way they presented their collection</p>	<p>(10:36- 10:50)  Instructors will copy down responses, and list important ones on the board in a word document, which will be saved for documentation.  The sound collages will be exported and saved on the class computer as part of a larger system of documentation</p>	<p>(10:36- 10:50)  Students will focus their attention to a large screen in the front of the room and after sharing their sound collages will center in between the isles to talk about their experiences, findings, and questions</p>
<p>(10:51-11:00)  Teachers will discuss how sounds are parts of larger collection  Teachers will introduce next weeks collection topic  Teachers will tell students about meeting at the BJC next week.  Teachers will confirm students names and emails, parent's emails and names, and distribute a piece of paper with information on next weeks field trip to parents  Teachers collect sketchbooks, data from computers and shut down technology  Instructors go home</p>	<p>(10:51-11:00)  Students listen to teachers closure  Students confirm or correct contact information that teachers have  Students give parents handouts on next weeks field trip  Students ask relevant questions and provide feedback from the day  Students hand in sketchbooks, sound recorders, and other materials collected throughout the class  Students go home</p>	<p>(10:51-11:00)  Students' work is collected as part of documentation methods.  Teachers work on blog post after class to share documentation with other classmates and parents</p>	<p>(10:51-11:00)  Students are dismissed from Patterson Building</p>

## ENDING THE PROJECT

**Closure of Project:** The students will be instructed to wrap up their projects after a 5-minute warning. After the students are done, the instructors will have them export the sound collage to iTunes and play them one by one. After each student's sound collage has been played, they will discuss the project, how they felt about sounds and the collecting and presenting components through a small critique.

- A. **Transition to next lesson:** At the end of class, the instructors will discuss how they used technology to document and present a collection and how that will occur next week. It will also be presented that the students will be having a field trip to the Great Bug Fair at the Bryce Jordan Center and that they will be using their iPads to collect data on the various collections present at the event and to gather research for future projects in the class.

## DOCUMENTATION AND ASSESSMENT OF STUDENT LEARNING

Student's work and audio video samples from their process will serve as documentation of their learning. This will provide instructors with an understanding of how well students comprehend the prompts and historical references presented as well as demonstrating gaps and areas of improvement for the instructors. This documentation will be presented to students and parents alike in a condensed version after class on the course Tumblr site ([collectiondissection.tumblr.com](http://collectiondissection.tumblr.com))

Students will experience a diverse and novel method of making art and meaning out of raw materials and data.

Students will experience art making through conceptual and technological practices while using art as a language to convey thoughts and represent findings.

Students will utilize this lesson to learn how to approach objects and materials from different perspectives and to question the functions of components when considering collections.

Students will learn how to articulate what was effective and ineffective in the art making process through exploring their work and others during the critique.

**Questions to consider:** *HOW will you evaluate and assess learning? How will you include authentic assessment methods that will "reach" all types of learners? How are your assessment measures tied to learning objectives and standards? Do your plans include specific strategies and criteria for formal and informal assessment of learning and understanding? How will you evaluate your own teaching? How will you inform/include families in what happened in your class? How will you exhibit/share learners' work? In what forms? What will be included?*

## REFERENCES TO MATERIALS CONSULTED (Please list in standard APA bibliographic style)

Peop Hoofd. (2010, October 1). *John Cage 4'33"*. Retrieved from <http://www.youtube.com/watch?v=zY7UK-6aaNA>

Ozokanalla. (2009, October 27). *Frank Zappa's Bicycle Debut*. Retrieved from <http://www.youtube.com/watch?v=izDvYokFU7U>

Roundhouse London. (2009, August 17). *Playing the Building: An Installation by David Byrne*. Retrieved from <http://www.youtube.com/watch?v=K6cvCafcPGQ>