

# Conservation Wildlife Foundation of NJ: *Species on the Edge*

## Representing Endangered Species through *VISUAL ART* Project Curriculum

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Grade Level: 5

5-6 Lessons

### I. UNIT SUMMARY

Through the study of a Collage and the factors affecting the Habitats of endangered species in NJ, students will be able to identify and then apply elements of art (line, color, form, texture, shape, and space) and the principles of design (balance, proportion, scale, rhythm, emphasis and cohesion.) Each student will create a visual composition that includes a map of NJ, represented through from their own unique and personal perspective, based on the research each of them has already done. Using collage techniques to represent the Habitat of the endangered species they have chosen and a figural representation of the species itself either through the use of collage techniques or drawing, each student will find a way to represent their own interpretation of “their NJ”.

### II. UNIT RATIONALE

*“You cannot get through a single day without having an impact on the world around you. What you do makes a difference and you have to decide what kind of a difference you want to make.” —Jane Goodall*

***Humans** are now responsible for causing changes in the environment that hurt **animals** and plant species. We take up more space on Earth for our homes and cities. We pollute **habitats**.  
... **Human** activity often changes or destroys the **habitats** that plants and **animals** need to survive.*

*Habitat loss is the greatest threat to New Jersey's wildlife and the leading cause for the loss of species from extinction...Habitat loss is the destruction of habitat. Habitat fragmentation is the degradation, destruction, or alteration of once continuous habitat when we alter and “chop up” the environment. Humans are the main cause for the loss of habitat. Wildlife that used to live there are usually displaced or killed. It is the leading cause for the loss of species from extinction.*

---CWF website: <http://www.conservewildlifenj.org/species/threats/>

### III. BIG IDEA

Using ART as a means for exploration and understanding of what humans are doing to cause the loss of Habitat and so many different species to be on the edge of extinction.

### IV. ENDURING UNDERSTANDINGS

Students will learn about an endangered species in NJ and the factors leading up to what causes the endangerment of that species. Students will engage with the ways humans are directly impacting the well being of the species and harming its habitats. (Overarching enduring understanding.) Students will grasp the concept that they have an impact on the environment and the well being of these species through choices they make through a student centered investigative art making process (The how.). It

is *critical* for students be exposed to the ways they have a connection to the environment and how they contribute to the overall health of the planet and its species by the choices they make in order to gain attunement to their surroundings and broader environment (Motivation for learning).

Through the development of a visual art piece that addresses these connections and concerns, students have an opportunity to contribute to an awareness and understanding of the importance of conservation and caring for the environment. In addition, the elements of art and the principles of design act as a universal, visual language that can be used to communicate their ideas to a broader community. Visual art making can also be an opportune or ideal process for students of all abilities and learning styles to explore, experiment, and engage with concepts, connections, and occurrences of their world.

## **V. ESSENTIAL QUESTIONS**

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- How can art be used to affect society's awareness about human actions that directly affect endangered species?
- How can learning about what causes a species to become endangered provide us with a better understanding of the overall health of the environment?
- Why is it important to understand how the habitats of endangered species are being affected by choices humans are making?

## **VI. VOCABULARY**

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- Habitat: the environment where an organism lives; its home
- Chain Reaction: a series of things that happens, events, each one caused by the one that came before
- Collage: a piece of art made by sticking various materials such as photographs, pieces of paper, fabric or other 3D materials onto a backing, a combination or collection of various things.
- Map - a diagram or picture of a place that shows physical features of that place by **showing** information about the land, the water, the roads, the population, the direction (N, S, E, W) etc.
- Scale: the size of an object in relationship to another object
- Literal or Realistic art: the realistic representation of the subject matter
- Abstract art: does not try to represent the subject matter realistically, but instead uses shapes, forms, colors & textures
- Found objects (materials): an art term used to describe *objects that are used for making art that are not normally considered materials that art is made from.*

## **Vii. REFERENCES**

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Artist References:

Romare Bearden: *The Block; Jazz*

Wachengi Mutu: *History Trolling; Even; Beneath Lies the Power*

Robert Rauschenberg: *Retrospective I; Door; Mother of God; Inlet; Solar Elephant*

Hannah Höch

Raoul Hausmann

Joseph Cornell

Julien Pacaud

Sarah Eisenlohr

Ben Giles

Kieron Cropper

Dessilava Terzieva

Matthew Cusick

Hugo Barros

Laura Redburn

Rube Goldberg

Peter Fischli & David Weiss: *The Way Things Go*

Mark Lombardi

Literary References:

*My Life with the Chimpanzees* – an autobiography for young readers by Jane Goodall, copyright 1988.

## **VII. Visual Art: National Core Standards**

### **Artistic Process - Creating**

***Anchor Standard 1: Generate and conceptualize artistic ideas and work.***

*Enduring Understanding:* Creativity and innovative thinking are essential life skills that can be developed.

*Essential Questions (s):* How does collaboration expand the creative process?

***National Core Standards:*** VA:Cr1,1.5a: Combine ideas to generate an innovative idea for art making.

***Anchor Standard 2: Organize and develop artistic ideas and work.***

*Enduring Understanding (s):* Artist and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.

Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks. People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.

*Essential Question(s):* How do objects, places and design shape lives and communities? How do artists and designers create works of art or design that effectively communicate?

***National Core Standards:***

VA:Cr2.2.5a Demonstrate quality craftsmanship through care for and use of materials, tools, and equipment.

VA: Cr2.3.5a: Identify, describe, and visually document places an/or objects of personal significance.

***Anchor Standard 3: Refine and complete artistic work.***

*Enduring Understanding:* Artist and designers develop excellence through practice and constructive critique, reflection on, revising, and refining work over time.

*Essential Question:* How does collaboratively reflection on a work help us experience it more completely?

***National Core Standards:***

VA:Cr3.1.5a: Create artist statements using art vocabulary to describe personal choices in art making.

**Artistic Process – Presenting**

***Anchor Standard 6: Convey meaning through the presentation of an artistic work.***

*Enduring Understanding:* Artworks presented by artists, museums or other venues communicate meaning and a record of social, cultural, and political experience resulting in the cultivation of appreciate and understanding.

*Essential Questions:* How does the presenting and sharing of artworks influence and shape ideas, beliefs and experiences? How do artworks presented, cultivate appreciation and understanding?

***National Core Standards:***

VA:Pr6.1.5a: Cite evidence about how an exhibition in a museum or other venue presents ideas and provides information about a specific concept or topic.

**Artistic Process – Responding**

***Anchor Standard 7: Perceive and analyze artistic work***

*Enduring Understanding:* Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.

*Essential Questions:* How do life experiences influence the way you relate to art? How does learning about art impact how we perceive the world?

***National Core Standards:***

VA:Re.7.1.5a: Compare one’s own interpretation of a work of art with interpretation of others.

VA:Re.7.2.5a: Identify and analyze cultural associations suggested by visual imagery.

**Anchor Standard 8: *Interpret intent and meaning in artistic work.***

*Enduring Understanding:* People gain insights into meanings of artworks by engaging in the process of art criticism.

*Essential Questions:* How can the viewer “read” a work of art as text? How does knowing and using visual art vocabularies help us understand and interpret works of art?

***National Core Standards:***

VA: Re8.1.5a: Interpret art by analyzing characteristics of form and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and mood conveyed.

**Artistic Process – Connecting**

**Anchor Standard 10: *Synthesize and relate knowledge and personal experiences to make art.***

*Enduring Understanding:* Through art making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experience.

*Essential Question(s):* How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through art making?

***National Core Standards:***

VA: Cn10.1.5a: Apply formal and conceptual vocabularies of art and design to view surroundings in new ways through art making.

**Anchor Standard 11: *Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.***

*Enduring Understanding:* People develop ideas and understandings of society culture, and history through their interactions with and analysis of art.

*Essential Question(s):* How is art used to impact the views of a society? How does art preserve aspects of life?

**National Core Standards:**

VA: Cn11.1.5a Identify how art is used to inform or change beliefs, values, or behavior of an individual or society.

**VIII. UNIT OBJECTIVES**

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- Students will be able to identify, analyze and discuss works of art that include collage and collage with mixed media.
- Students will apply the elements of art and the principles of design in the creation of their artwork.
- Students will create a plan for and preliminary sketch of a large collage and mixed media piece of artwork.
- Students will demonstrate basic literacy of collage techniques by cutting and gluing paper and found materials to complete their NJ State Habitat map and endangered species figure, working with layers of material.
- Students will create artwork based on their ability to interpret the information found in their research about endangered species and their habitats into visual language, using techniques of collage.
- Students will create a work of art through the application of the elements of art and principles of design inspired by collage techniques of artists, such as Wachengi Mutu, Romare Bearden, Robert Rauschenberg among others.
- Students will demonstrate their understanding of a balanced and finalized visual composition.
- Students will demonstrate their overall understanding of the techniques of collage by sharing their final work with the class and discussing their choices and intention.

**IX. UNIT ASSESSMENT**

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Each student will create the final art piece, demonstrating his or her mastery of the concepts learned. Through the development of the project the students will show that they have acquired the skills needed to create a collage, including the use of scissors, brush & glue, and the implementation of the elements of art and the principles of design in their overall project design.

## X. LEARNING PLAN

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### LESSON 1: (60 minutes)

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#### **SPECIES on the EDGE Art Project Overview**

We will be making a visual art piece a poster for the *Species on the Edge* contest. The poster must have two main parts: either a drawing or collaged figure of the species you have chosen AND an outline of the state of NJ that is made in the form of collage. The layers of the state collage should represent the Habitat with the layers of color, texture, shapes, images, etc that you choose to use in the collage art form. There are optional elements that you may choose to use in the poster, which we will also explore in this unit: the chain reaction of events that have led to the endangerment of your species, remembering that humans are the responsible for the endangerment of all of the species on the edge....

**LEARNING OBJECTIVE:** Students will deepen their understanding of the importance of *HABITAT*; identify aspects of their own and what they depend on. They will identify and describe what makes their own “Habitat” support their growth and development.

#### **MATERIALS:**

Each student will need

- Sketch book
- Markers or pencils
- A roll of blue painters tape, masking or duct tape

#### **DO NOW/WARM UP:**

*Discuss briefly: **What so we know about Habitats?***

(This discussion serves as a Review of what they have already learned through the Species on the Edge essay development curriculum.)

- CWF defines Habitat as “the type of environment a species lives in (wetlands, desert, forest)”.
- What kind of habitat do humans need?
- Discuss the kind of habitat we humans live in and need to thrive in NJ... (climate, terrain, local food, etc.)
- What things do we need to survive, stay healthy, and grow?

**ART MAKING ACTIVITY:** Exploring *Our Own Habitats – making them visual...*

**Guided Practice:** Students should reflect on what makes their *personal* HABITATS comfortable.

- Students will write *speed lists* in their sketchbooks, using the following Prompt. “Make a speed list of everything in your own, personal habitat that helps you to thrive. Your list should include

describing words, as well as physical description (cozy, warm, quiet, etc.)"--- Time this activity: 1-2 minutes.

- Students will *Turn & Talk* to share this list with a partner. Tell them to notice what factors they have in common.
- Students will create a simple line drawing or sketch of their *Personal Habitat* (house, room, apartment, mobile home, etc.), including as many of the items from their Personal Habitat Speed List, as possible. Tell students to use the whole page for this visual composition. --- Time this activity: 5 minutes.
- Give each student 3 short pieces of tape (1 ½" long approx.).
- Students will *Turn & Talk* to share their sketches with the same partner again, but this time exchange sketchbooks with that partner. Once students exchange sketchbooks, instruct them to choose three different spots within the drawing to put the three pieces of tape. Then each student should give the sketchbook back to its owner.
- Students observe their Personal Habitat sketch with three sections of it covered. (1 minute)

### **CLOSING:**

#### **Group Discussion** (5 minutes)

- Share your Personal Habit sketch with us... Why did you include the things that you did? What about those things help you to thrive?
- What parts of your Personal Habitat have been covered with tape or taken away?
- So if those three things were no longer available, what would you do? How would your daily life be changed? What affect would that have on you over the long run?

#### **Reflection Question:** (Students write in their sketchbooks)

- Are there any ways that you can relate your experience of having parts of your Personal Habitat covered and blocked out with the experience that endangered species might have?

## **Lesson 2: OPTIONAL LESSON (60 minutes)**

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### ***We Are a Part of the Chain Reactions Impacting Endangered Species?***

**LEARNING OBJECTIVE:** Students will deepen their understanding of what chain reaction is and how different actions initiated by humans have led to the endangered status of the species they have chosen to work with through experiential exercises and learning about artists who use “chain reactions” as an art making form.

#### **MATERIALS:**

- Slide Show, *Chain Reaction Artists* (See PowerPoint in Resource folder)

Each student will need:

- A large sheets of drawing paper
- Markers, pencils, crayons, colored pencils – (some choices of tools for drawing and writing)

#### **DO NOW/WARM UP:**

- Instruct students to observe the demonstration in the front of the room ---- Have many dominoes standing on end on a table. Set them about ½” apart from one another in a line or a curve and demonstrate a chain reaction, by gently tipping the first domino over so that it falls and knocks into the next domino in the line. This will create a “chain reaction” causing each of the dominoes to fall.
- Ask students to briefly explain what happened.

Choose ONE or both of the following activities to deepen their experiential learning about what a *chain reaction* is:

- Play *ZIP, Zap, Zop* by standing in a circle to demonstrate chain reaction. (See resource/instruction sheet for directions.)
- Play *Electricity Game* by dividing the group in half and standing in two lines to demonstrate chain reaction. (See resource/instruction sheet for directions.)

#### **Group Reflection Discussion (5 minutes)**

- What did these three activities have in common?
- What happened the same way in each of these three activities/demonstrations?

#### **GUIDED LEARNING: Slide Show - *What is a chain reaction?***

Teacher begins the PowerPoint slide show which defines a *Chain Reaction* in the context of this discussion (*a series of events each caused by the previous one; a number of events triggered by the same initial event*) and gives examples of artists who have used this concept as a form for making

artwork and gives the prompts for students to create a visual sketch of a *chain reaction* in relationship to the factors that have led to the endangerment of their species.

(Slides include, 3 examples of artist's representing chain reactions)

1. Peter Fischli & David Weiss, *The Way Things Go*, 2 minute excerpt

<https://www.youtube.com/watch?v=s-dndbRAR30>

2. Rube Goldberg (3 minute video suggested)

<https://www.rubegoldberg.com/rube-tube/>

3. Mark Lombardi (slides only of his work)

**Group Discussion:** (5 minutes)

What are these artworks about?

How are these artists using the concept of a *chain reaction* to communicate something? What are they showing/doing?

**ART MAKING ACTIVITY:** *Visualize the Chain Reaction that has impacted your species...*

**Guided Practice/Teacher Demonstration:**

Draw a series of circles, each connected to one another by lines, in the style of Mark Lombardi, using a bold line. Within each of those circles make a visual mark, a simple sketch that symbolizes one factor in the chain reaction that has led to this species endangerment.

*Supplemental Resources* (if needed):

<http://www.conservewildlifenj.org/species/fieldguide/>

<https://www.njfishandwildlife.com/tandespp.htm>

**INDEPENDENT PRACTICE:**

- Students will brainstorm a list of the things that have led to the endangerment of the species they have chosen and write a list in their sketchbooks. (This should be a review of what they've already learned through their research for the Essay portion of the contest!)
- Students will draw a series of circles, each connected to one another by lines, in the style of Mark Lombardi, using a marker on their large sheet of paper.
- Students will make a visual mark or simple sketch that symbolizes one factor in the chain reaction that has led to this species endangerment.

**CLOSING:** (10-15 minutes)

- Students will divide into small groups of 3 or 4 and share their work with one another.

- Each student will briefly explain the overview of what they have represented visually

### **LESSON 3: Introduce Collage as a Form (60 minutes)**

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**LEARNING OBJECTIVES:** Introduce students to range of collage artists and techniques & have them create background for their Collage Map. We will be using collage as a technique to represent the habitat and some of the chain reaction/changes in this habitat for the species you have chosen.

As we look at these artists we will consider their work within the framework of the elements of art making that they employ (line, color, shape, form, texture, space) and the principles of design (balance, proportion, scale, rhythm, pattern, emphasis and unity).

#### **MATERIALS:**

- Slide Show, *What is Collage?* (See PowerPoint in Resource folder)

Each student will need:

- 8 ½"x11" standard drawing paper for creating sketches/plans of overall poster composition
- Pencils

#### **GUIDED LEARNING: Slide Show - *What is Collage?***

Teacher begins the PowerPoint slide show, which defines a *Collage* as

“a technique of an **art** production, primarily used in the visual **arts**, where the artwork is made from putting together different forms and materials, thus creating a new whole”, and gives examples of artists who have used this form for making artwork. Teachers will use the Discussion Questions to guide the students’ thinking, as he/she moves through the slides (29 total). Teachers should note that emphasis and focus is placed on three artists: Wagechi Mutu, Romare Bearden, and Robert Rauschenberg. Several other artists’ work, however, is shown as examples of the range of collage as a form.

Within the slide show the following art terms are defined with examples:

- Abstract art
- Literal or Realistic art
- Scale
- Found object art

#### **Group Discussion to facilitate along with the slide show:**

*(Teachers should use these questions, pausing to discuss and examine some of the specific pieces of art. \*\* Note: Be sure to point out the many layers that Romare Bearden, Wagechi Mutu and Robert Rauschenberg use)*

- What feeling or idea does this piece communicate?
- What do you notice about how the artist used color? Texture? Line? Scale? Contrast? Pattern?
- What kinds materials have they used?
- How many layers of materials do you see?
- What about the overall composition is most interesting to you?
- Are there *literal* parts of this composition? Are there *abstract* parts of this composition? Why do you think the artist made the choices they did?
- What else do you notice?

### **ART MAKING ACTIVITY: Creating a layout for *Species on the Edge* Poster**

#### **Guided Practice/Teacher Demonstration:**

#### **TEACHER EXPLAINS:**

- There are **two** main, compositional elements that the *Species on the Edge* poster **must include**. In addition to those two, there are two *optional* elements.

The two main compositional elements that **must be included** are:

1. Visual representation of the endangered species they have chosen either as a collaged figure OR as a drawn figure. Either way, this figure will be cut out and integrated into the overall poster composition with the NJ state map collage.
2. A collage created in the shape of the state of NJ that includes visual representation of the habitat of the endangered species students have chosen. Students should decide if they want this to be a COMBINATION of the Healthy habitat and the Damaged habitat. This collage in the shape of NJ will be bordered with a bold black contour line.

The two **OPTIONAL** compositional elements that **CAN be included** are:

1. OPTIONAL ELEMENT: Students can choose to include some representation of the Chain Reaction(s) they created in the overall poster composition.
2. OPTIONAL ELEMENT: Students can choose to include some marker or indication of where they live, within the NJ state collage in the overall poster composition.

*\*\*Teacher's Note: In planning their overall composition, students should be encouraged and instructed to plan on filling the entire poster with color and texture beyond the placement of their collage map and collaged or drawn species model. In the final visual composition, none or very little of the white background paper should be showing.*

**Thinking Questions To Post in Classroom:** Write on the board or on big sheets to be visible and displayed throughout the rest of the Unit, so that students can refer back to them over the next few classes during their *creation process!* Review these questions with students as they prepare to make their posters.

- Will you make your poster with the long side vertically or horizontally?
- How big will you make your collage map in relationship to the overall layout?
- Where will you place it within the overall 12" x 18" or 11" x 17" space?

- Where will you place your endangered species figure in relationship to the map collage?
- Will your NJ state Habitat Collage map and endangered species figure overlap?
- How will do your overall shapes, colors, textures work together?
- How will you fill all of the space of the poster?
- Are you working toward a feeling of balance in the overall composition?
- Remember to consider: line, color, form, texture, shape, space, proportion, scale, rhythm, pattern....use your knowledge of the elements of art and the concepts of design!
- Remember to have FUN!

***TEACHER DEMONSTRATES:***

*Sketch* a rough poster layout that includes (at least) the placement of the **two main** compositional poster elements: The figure of a Species on the Edge AND The NJ State Map outline. Use 8 ½” x 11” sheet of drawing paper. Focus your Demonstration on considering Space, Shape and Scale in the overall layout.

**INDEPENDENT PRACTICE:**

- Students will each get an 8 ½” x 11” sheet of drawing paper and pencils.
- Students will each develop a sketch of their overall poster lay out, including the place, scale and spatial relationship of The NJ State Map outline AND The figure of a Species on the Edge.
- Students will decide if they want to include the OPTIONAL elements of their Chain Reaction(s) markers of where they live in this overall plan

**CLOSING:** *In preparation for beginning collage work next lesson, ask students to reflect on the kinds of materials they are interested in using? What kinds of materials make sense to use in connection with your species?*

**HOMEWORK:** collect, find, bring in any materials or found objects they may want to use in their collages.

*\*\*Teacher’s Note: Remind students that materials included on poster cannot be more than ¼” in depth.*

## **LESSON 4: Beginning the Posters...(60 minutes)**

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**LEARNING OBJECTIVES:** Review of last week's learning & creation of texture painting for body of endangered species & beginning construction of collage.

### **MATERIALS:**

- Wide paint brush for creating texture
- Standard size sheets of 98lb-- 100lb mixed media paper recommended
- Large (12"x18" or 11"x17" sheets of heavy weight white art paper (98lb-- 100lb mixed media paper recommended) or poster board
- Acrylic paints, make a range of colors available, including black
- Cups of water for rinsing brushes
- Wide paint brush for creating texture
- Paint mixing trays or Styrofoam plates
- Pencils
- Glue, glue brushes
- Scissors
- Template/Outline of the NJ State map

Collage materials that are available in the classroom AND those *found* by the students: (Suggested: colored paper, old newspapers, old magazines, cut up photographs, wallpaper samples, collected and found materials such as bits of fabric, plastic, foil, buttons, sticks, bottle caps, wire, etc. etc.)

### **ART MAKING ACTIVITY: Creating the Species on the Edge Posters**

#### **GUIDED PRACTICE/DEMONSTRATION:**

##### **TEACHER EXPLAINS & GIVES MINI DEMONSTRATIONS OF EACH STEP...**

to students that before beginning overall construction of their poster on the BIG paper, they will be creating a texture painting that will dry and then be used as some of the material for cutting up to make their *endangered species*. Once they complete the texture painting, they should move on to STEP #2 and STEP #3.

##### *STEP #1:*

- *Making paper to use for your Endangered Species or to be included in your NJ State map collage:* Use three colors of acrylic paint and a wide texture brush. Choose an endangered species and the colors based on that species. Demonstrate mixing the paint in different combinations on the paint tray in order to get variations. Using the brush and big paint strokes, cover a sheet of heavy weight paper (100 lb. recommended) with the wide brush.

*\*\* Teacher's Note:* The focus of the demonstration and the painting is to cover the paper completely to show texture and variations in the color. \*Cover the entire sheet and emphasize that the color should be varied and not one, flat color.

#### STEP #2:

- Using 11" x 17" or 12" x 18" sheet of paper for the poster, teacher will demonstrate cutting out, placing and gluing the NJ State Map-shaped template (whatever size it is)\* onto the poster sheet of paper.
- Using a pencil and map template as a guide to draw the shape of the NJ map, in whatever size they want onto the large poster sheet.

#### STEP #3:

- Using scissors, glue, and a glue brush demonstrate placing one piece of paper or collage material at a time down within the map outline, creating a base layer of color and texture. Brush a thin layer of glue over the whole surface of the piece to be glued down.
- Stress that the collage composition should fill the outline; right up to the edges and that the use of the whole map space and layering should to be used to represent the Habitat (Healthy and/or Damaged) of their endangered species.

*\*\*Teacher's Note:* No matter what size the NJ State Map-shaped template is that students are being given, teachers should be clear that this is meant only as a guide for shape and placement. They should be encouraged to create their collage maps as large as possible, in order to create full and bold overall compositions on the 11x17 or 12x18 sheet. (i.e. If the NJ State Map-shaped template has been copied on 8 ½" x 11" paper, students should not feel limited and simply trace the cut out map at that size. They should think big and use that as a guide to draw a larger map in a size suitable for their overall composition. Remind them that making collages is all about layering shapes, images, color, and textures to create their composition.

#### **INDEPENDENT PRACTICE:**

- Students will mix paint and make texture paintings to be cut up for making of their endangered species or for use in their NJ State Map collage. Names on the back of their sheets! Set aside to dry.
- Students will use a pencil and NJ map template (see resource folder) as a guide to draw the shape of the NJ map onto the large poster sheet. They may want to refer back to their drawing of the layout.
- Students will use scissors, glue and a glue brush to create their NJ State Map (Habitat) Collage.

## **CLOSING**

- Bring more materials for their collages from home, if there are other things you want to include in your overall composition.

## **LESSON 5: Continuing the Creation of the Posters... (60 minutes)**

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**LEARNING OBJECTIVES:** Review of last week's learning & continue the process of making the posters.

### **MATERIALS:**

- Acrylic paints, make a range of colors available, including black
- Cups of water for rinsing brushes
- Wide paint brush for creating texture
- Paint mixing trays or Styrofoam plates
- Pencils
- Markers
- Crayons
- Glue, glue brushes
- Scissors
- Sketchbooks

### **INDEPENDENT PRACTICE:**

- Students will continue working on posters, creating the map collage and the endangered species figure through drawing or creating a collage
- Students can use their texture painting to cut shapes for use with the visual representation of their endangered species figure.
- Students will continue the work of putting the poster together as a cohesive composition
- Upon completing the map collage, students should use a wide paintbrush to outline the NJ state Habitat map collage.

**CLOSING:** Reflection Questions in Sketchbook (5 minutes)

- What final touches are you imagining in your overall composition?
- How will you fill all of the white space and the background to complete your composition?
- Will you incorporate your *Chain Reaction* artwork into the final composition? How?
- Will you add a visual marker of the place where **you** live in NJ? How?

**LESSON 6: Completing the Posters (60 minutes)**

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**LEARNING OBJECTIVES:** Review of last week's learning & completing the process of making the posters.

**MATERIALS:**

- Acrylic paints, make a range of colors available, including black
- Cups of water for rinsing brushes
- Wide paint brush for creating texture
- Paint mixing trays or Styrofoam plates
- Pencils
- Markers
- Crayons
- Glue, glue brushes
- Scissors
- Sketchbooks

**INDEPENDENT PRACTICE:**

- Students will read their answers to the Reflection Questions at the end of last class, as a reminder of where they left off in the creative process

- Students will incorporate any additional surface layers, lines, color, markings to the State map Habitat collage and/or to the endangered species figure
- Students will finalize the overall composition, filling in any white space on the 12"x18" or 11"x17" sheet.
- Students will consider their overall composition and ask themselves:
  - Have I used all of the space?
  - How do my shapes, colors, textures, patterns, and lines work together?
  - Does my overall composition have a feeling of balance?

### **CLOSING GALLERY & DISCUSSION:**

- Students will clean up art materials and lay their work out for others to see
- Students will walk around the classroom, viewing one another's work (10 mins.)
- Students go back to their own work and have an *Artist's Presentation* session, where they offer one another feedback that is positive and constructive.

#### **Guided Feedback Questions for Students:**

1. What feeling or idea does this piece communicate?

*The main feeling I get from your poster is...*

*The main idea that I get from your poster is...*

2. What about this piece is really strong as a visual composition?

*I think the strongest part of your overall poster composition is...*

3. What do you like most and why?

*I really like the way...*