

Lesson Plan #1

I. Overview

Lesson Title: **Edvard Munch: What is He Screaming About?**

Lesson Summary: This lesson explores the expressionist paintings of Edvard Munch, with a primary focus on his most famous painting, *The Scream*. Students will learn about Edvard Munch, and attempt to interpret the meaning behind his famous painting by creating a reactionary artwork that depicts at what the figure might be screaming.

Teacher's Name: Erin Chamberlin

Grade Level(s): 5

Anticipated Class Size: approx. 20-25 students

Class Time/Date: 50 minutes, 1 day per week, 3 sessions

Unit Title: **"Oh, the Horror!"**

Unit Rationale: Although this unit plan may seem simple, it is a great way to get young students to start making, thinking about, and learning about art in a conceptual way. Instead of focusing on *how* a painting or sculpture was made, students must look at the ideas, emotions, and thought processes behind the works. This unit will build on the students' ability to thoughtfully comment on and analyze a work of art using the overlying theme of fear; students will be asked to study older and more contemporary works and discuss/write about the feelings they get from the work, and what they think the work is about (this will be most emphasized in the "Edvard Munch: What Is He Screaming About?" lesson). Students also have plenty of opportunities to apply this method of big ideas and concepts to their own work (through the "Build-a-Monster" lesson featuring works by Tim Burton and John R. Dilworth's *Courage the Cowardly Dog*). Finally, students will have plenty of opportunities to connect this unit to other disciplines (specifically reading and language arts/writing), and reflect on their own lives and the lives of others by writing and illustrating their own short children's book (in the "Conquer Your Fears with Maurice Sendak" lesson). Most importantly, students will be given the challenge of dealing with a tricky subject. The concept of fear is one that people tend to shy away from, and the horror genre in general is considered taboo. However, my belief is that, if students are exposed to possibly controversial subjects early on, and the subjects are dealt with in an appropriate manner, it gives the students the opportunity to learn more about themselves and the world in which they live. Students will become more confident in dealing with tough situations, and in learning about why and how people experience fear, may be able to overcome their own fears.

- a. Big Idea: **Fear**
- b. Enduring Understandings:

- i. Fear is a very real and strong emotion that all living things possess, and it can cause people to think, feel, and act differently when they are faced with fearful situations.
 - ii. Frightening things can be fictional (like in spooky ghost stories), or they can be real-life situations (like being afraid of heights or crowded places).
 - iii. Creative people, especially artists (and also writers, filmmakers, etc.), like to explore what they're afraid of and how it feels, because they can gain insight on themselves, their surroundings, and even their cultures and society.
- c. Background Information: For most students, this lesson will be an introduction to the Expressionist period, as well as to the artist Edvard Munch, though some of them may have seen *The Scream* before. As for the concept of fear, students should obviously know what fear is, and should have some experience with frightening or unnerving situations. Most likely these students will have had some experience with painting, so these skills will be further built upon through practice in mixing colors, planning composition, using expressive brush strokes, as well as practice in painting background scenery. Students will also develop skills in analyzing and interpreting works of art.
- d. Materials/Equipment, Room Arrangement:
 - i. Materials: assortment of tempera paint, brushes of various sizes, sturdy 9" x 12" paper (Bristol board, watercolor paper, etc), cups and spatulas for mixing, paper towels, pencils, rulers, print-outs of Munch's *The Scream*, black matting paper, tape, scissors
 - ii. Room Arrangement: For "museum tour" on Munch and discussion of *The Scream*, chairs will be set up in round-table fashion for optimal discussions, leaving plenty of room for the students to walk around the room; for artmaking activity, students will sit at their work tables in small groups in order to easily share supplies
- e. Vocabulary and References/Sources:
 - i. Vocabulary:
 1. Expressionism: a period of art from the early 20th century in which paintings used bright, bold, or strange colors and sharp or flowing lines to show different emotions
 2. Composition: the way that parts of a 2D work of art, like a painting or drawing, are put together and organized
 3. Color: ROY G. BIV; what we see when light reflects off of objects in certain ways (grass looks green, the sun looks yellow, etc.)
 4. Line: a thin, long mark made by a tool (paintbrush, pencil, pen) that can possibly go on forever; lines have the ability to form shapes
 5. Dynamic: exciting and interesting to the eyes
 6. Phobia: a fear of something (for example, arachnophobia is the **fear** of spiders)

7. Fiction/Non-fiction: fiction is something that does not or cannot exist in real life; non-fiction is something that has happened in real life. We usually use these words when talking about literature.
 8. Analysis: a study of something (this could be an essay, a painting, a piece of music, etc.) followed by one's opinion of it, or what one thinks about it
 9. Interpretation: what one thinks something means, or what one thinks something is trying to say/represent
- ii. Resources:
1. http://en.wikipedia.org/wiki/Edvard_Munch

II. Standards/Objectives

a. **Standards:**

- i. 1.1.5.D.1 Identify elements of art and principles of design that are evident in everyday life
- ii. 1.2.5.A.2 Relate common artistic elements that define distinctive art genres in dance, music, theatre, and visual art
- iii. 1.3.5.D.3 Identify common and distinctive characteristics of genres of visual artworks (e.g. realism, surrealism, abstract/nonobjective art, conceptual art, and others) using age-appropriate terminology, and experiment with various compositional approaches influenced by these genres
- iv. 1.4.5.A.3 Demonstrate how art communicates ideas about personal and social values and is inspired by an individual's imagination and frame of reference (e.g., personal, social, political, historical context)

b. **Interdisciplinary Standards:**

- i. CCSS.ELA-Literacy.SL.5.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 5 topics and texts*, building on others' ideas and expressing their own clearly.

c. **Objectives:**

- i. The students will define fear as a strong negative emotion that is caused by certain imagery or situations, whether they are real or fictional, through class discussion.
- ii. The students will discover and analyze the work of Edvard Munch by participating in a classroom "museum tour".
- iii. The students will interpret the meaning of Edvard Munch's *The Scream* by creating a painting reacting to *The Scream* in the Expressionist style of the artist.

III. Learning Experience

a. *Essential Questions:*

- i. What is fear? What is the difference between phobias (fear of heights) and regular fears (the monster under the bed)?
- ii. How can art be used to explore fears?

- iii. Why did artists like Edvard Munch explore fears (and other emotions) in their work?

b. *Day One*

- i. **Introduction:** The teacher will begin with a simple question posed to the students for discussion: “What is fear?” Teacher will record student answers on the board in a bubble chart format. Teacher may prompt students with further questions if they are struggling, like “What does being scared feel like? What happens to you when you get scared?” and so on. Next, the teacher will ask the question, “What scares you?” These answers will go in a sub-diagram attached to the “fear” bubble chart. Teacher will then go on to break down the students’ answers by defining the word **phobia** (if a student has said they are afraid of spiders, explain that this is known as *arachnophobia*, or the “fear of spiders”, and so on). With this new information, students will be asked to break down their answers for what scares them into two categories on the board: phobias and another category for fictional fears (this can have a silly name like “boogeymen” or “ghoulies and ghosties”). This will be done as follows: the teacher will go through each fear listed, and the students will hold up one of two signs for each; one sign will say “phobia” and the other sign will say “boogeymen”, etc. The teacher will place each fear under each category based on the “votes” the students give.
- ii. **Sequence of Activities/Organizer:** For the remainder of the class period, the teacher will give a short lesson on Expressionism and the artist Edvard Munch. For this lesson, the teacher will guide the students through an art history “museum tour”, bringing them to different posters hung up on the walls of the classroom. Students will volunteer to read each description on the posters and study the images associated with them. The posters will begin with an explanation of Expressionism and some history on the time period, then move on to some examples of artists from that period, and finally give some information on Edvard Munch and his paintings.
- iii. **Closure/Culminating Experience:** For the next class, we will learn more about Munch’s painting *The Scream* and will have a discussion about the painting at the beginning of class. For our activity, we will be trying to interpret what exactly the person in the painting is screaming at, so be prepared to brainstorm and begin drawing out your image next class. For homework, make a list of things you might think the person in *The Scream* is screaming at. Before you go, write on the exit slip provided your name and at least two things you learned today, about fear, Expressionism, and Edvard Munch.

c. *Day Two*

- i. **Introduction:** The teacher will begin class by instructing the students to study the print-outs of Munch’s *The Scream* at their tables. Students will work together in their table groups to talk about how the painting makes them feel, how the painting looks (the colors, lines, composition, etc.), and what they think

Munch may have been feeling or thinking when he painted it. These observations will be shared in a class discussion, and the teacher will have students from each group, one group at a time, come up to the board and write down their observations.

- ii. **Sequence of Activities/Organizer:** The teacher will instruct the students to take out their brainstorming lists that they did for homework. Students will then use their *Scream* printouts and their brainstorming lists to come up with a conclusion as to what the person is screaming about, i.e. their favorite ideas on their lists (try to keep it to a Top 3). Teacher will define composition using quick example drawings on the board and talk about the idea of foreground and background, as well as the elements in a work of art that make for good or bad composition. On scrap pieces of paper or sketchbooks, students will make some sketches using their top 3 ideas, with the teacher giving reminders to include background scenery and think about their composition; from these sketches, students will choose what sketch they will use for their final painting. Once each student has come to this step, the teacher will go around and give them their painting paper, emphasizing that this piece will be their ONLY piece, and once they begin they must use caution and take their time in order to prevent wasting paper. The teacher will stress using very light pencil marks in drawing out their designs, so that they can erase any mistakes easily. Students will be allowed to use rulers for help in making straight lines in their background scenery, and will have the choice to either make the background look like the one in *The Scream*, or create a new background. The teacher will continue to walk around, observe students' progress, and provide help when/if needed.
- iii. **Closure/Culminating Experience:** Before the end of class, the teacher will give a short demo on painting techniques using tempera paint. Teacher will put emphasis on staying inside the lines, not using too much paint, and using smooth, even brush strokes. The teacher will then say that the demo will continue next class, when students will learn more about painting in the Expressionist style and mixing colors as they paint their images. If they have not finished their drawings, they should do so for homework for next class. A few minutes before the end of class, the teacher will conduct a quick survey to the students, asking them to say, by a show of hands, if the fear they chose to convey in their sketches was either a phobia (real-life fear) or a fictional fear. The teacher can make a quick tally on the board to see if one or the other was more popular amongst the class.

d. *Day Three*

- i. **Introduction:** The teacher will begin with a quick 5-minute re-cap of the work done in the last class period. This will involve having the students who are willing share their sketches and the reasons behind their ideas for their paintings. The teacher will then do a quick questionnaire, and ask students if they can remember any facts at all about Edvard Munch, *The Scream*,

Expressionism, or fear; any students who give a clear answer will earn one point in extra credit. Next, the teacher will start getting the students ready to paint. Supplies should all be set out and ready to be used. The teacher will then do a demonstration on how to mix colors effectively, and how to create an Expressionist-style painting using flowing lines and multiple shades of color. Teacher will stress the importance of keeping a cup of water readily available to clean brushes before moving on to different colors, and to use palette knives to mix colors on a palette or separate container.

- ii. **Sequence of Activities/Organizer:** Students will have the remainder of class to paint their images. The teacher should walk around and observe students as they work, and always be ready to assist anyone who is struggling or has questions. Remind them to keep their brushes clean between each color and exercise neatness in applying their brush strokes. When the students are finished, they may place their works on the drying rack to dry. As the paintings dry, the teacher will begin matting them on black mat paper alongside printouts of *The Scream*.
- iii. **Closure/Culminating Experience:** At the end of class, the students will participate in a “gallery walk”; the teacher will hang dry works on the walls and place wet works on the tables, and the students will walk around and take a look at each painting. During this time, students may, one at a time, make positive comments, ask questions, and analyze their peers’ work by raising their hand. Emphasis will be placed on one person speaking at a time, and the teacher may liven up discussion by asking questions, such as “Do you like how your painting turned out?”, or “What was your favorite part of painting? What was your least favorite part?”, or “Why did you choose [insert scary thing here]? What’s the story behind your painting?” This small critique session may extend to the beginning of next class period if need be. For extra credit homework, students may write a page-long narrative of the story behind their paintings using a provided narrative guide.

e. *Adaptations/Modifications:*

- i. **Gifted and Talented:** These students can be given an additional research project that involves researching a different Expressionist artist, such as Marc Chagall, Wassily Kandinsky, Paul Klee, and Willem de Kooning.
- ii. **Visually Impaired:** These students will be given a version of the “museum tour” art history lesson in Braille, and extra help will be given to ensure success in painting their images. If possible, teacher could prepare a line drawing with raised lines for the student(s) based on the idea they want to do, and a color palette with braille labels for each color could be made available.
- iii. **Hearing Impaired:** Be sure that all students (and yourself) speak clearly and articulate during class discussions and critiques. If needed, students with hearing impairments will receive written instructions for the activities and demos done throughout the lesson.

IV. Lesson Analysis

- a. *Student Assessment:* Pre-assessment will occur on Day 1, when students will be asked to define and explain fear, and give examples of scary things/situations. Formative assessment will take place when students complete an exit slip after the art history lesson on Day 1. Final assessment will be the completion of a rubric for each student as well as the gallery walk and critique at the end of the lesson on Day 3.

V. Teacher Example of Artwork, Handouts, Worksheets, etc.

- a. Edvard Munch



i. Portrait of Munch



ii. *The Scream*, 1898

- b. See attached for handouts, rubric, teacher example, etc.

Student's Name: _____

Category	4	3	2	1	0	Score
Understanding of Fear	The student shows an excellent understanding of the big idea, fear, and thoughtfully and effectively applies this knowledge and gained understanding to every aspect of the work done throughout the lesson.	The student shows a good understanding of the big idea, fear, and applies this knowledge and gained understanding to almost every aspect of the work done throughout the lesson.	The student shows a fair understanding of the big idea, fear, and attempts to apply this knowledge and gained understanding to some aspects of the work done throughout the lesson.	The student shows a poor understanding of the big idea, fear, and barely applies or does not apply this knowledge to the work done throughout the lesson.	The student shows no understanding of the big idea, and his/her work done throughout the lesson does not reflect or has nothing to do with the big idea of fear.	
Analysis/Interpretation of Edvard Munch's <i>The Scream</i>	Student paid great attention in class to the information presented on Edvard Munch and <i>The Scream</i> , and used this new knowledge to provide a well-thought and in-depth analysis/interpretation of <i>The Scream</i> , both in class discussions and in their reactionary painting. Their exit slip clearly explained two or more things that they learned about fear and Edvard Munch.	Student paid attention in class to the information presented on Edvard Munch and <i>The Scream</i> , and used this new knowledge to provide a solid analysis/interpretation of <i>The Scream</i> , both in class discussions and in their reactionary painting. Their exit slip clearly explained at least two things that they learned about fear and Edvard Munch.	Student paid some attention in class to the information presented on Edvard Munch and <i>The Scream</i> , and used this new knowledge to provide a fair analysis/interpretation of <i>The Scream</i> . Analysis/interpretation may have been lacking either in class discussions or their reactionary painting. Their exit slip contained two facts about fear and Edvard Munch, but one or more facts may have been unclear.	Student paid little attention in class to the information presented on Edvard Munch and <i>The Scream</i> , and provided a weak analysis/interpretation of the painting in discussion and in their reactionary painting. Their exit slip states less than two facts about fear and Edvard Munch, and may have been unclear.	Student paid no attention in class to the information presented on Edvard Munch and <i>The Scream</i> . There was no attempt at understanding, analyzing and/or interpreting the painting. Their exit slip was not completed or their answers did not relate to the lesson.	

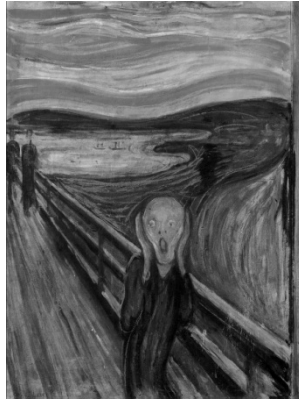
Student's Name: _____

Quality of Reactionary Painting	The student's final painting contains an impressive amount of detail, clearly reflects the techniques learned in the teacher's demos, and shows a comprehensive and clear understanding of <i>The Scream</i> and the concept of fear that it explores.	The student's final painting contains a good amount of detail, reflects the techniques learned in the teacher's demos, and shows a fairly clear understanding of <i>The Scream</i> and the concept of fear that it explores.	The student's final painting contains an average amount of detail, mostly reflects the techniques learned in the teacher's demos, and shows an understanding of <i>The Scream</i> and the concept of fear that it explores.	The student's final painting lacks in detail, shows little understanding of the techniques learned in the teacher's demos, and is unclear in how it relates to <i>The Scream</i> and the concept of fear that it explores.	The student's final painting contains no detail, shows little thought, and does not or barely relate to <i>The Scream</i> and how it deals with fear. OR, painting was not completed/handed in.	
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20-24 = O or Outstanding; 16-21 = S or Satisfactory; 0-15 = U or Unsatisfactory

Name: _____

BRAINSTORM!



WHAT'S THIS GUY SCREAMING AT?

Jot down your ideas below! Keep in mind what we learned today about fear and Edvard Munch. Also, think about any experience you have had with fear. Feel free to doodle your ideas too!

So What Did You Learn Today?

Name:

1. What did you learn about fear?

2. What did you learn about Expressionism and Edvard Munch?

So What Did You Learn Today?

Name:

1. What did you learn about fear?

What did you learn about Expressionism and Edvard Munch?

So What Did You Learn Today?

Name:

1. What did you learn about fear?

What did you learn about Expressionism and Edvard Munch?

Name: _____

Extra Credit: What's the Story?

Now that you've finished your Edvard Munch-inspired painting interpreting *The Scream*, how about you tell us the story behind it? Write a **one-page narrative** telling the story of the screaming man and whatever scary thing you think he was screaming at. Remember to include the basics of a story: the **setting** (where is it taking place?) the **characters** (who/what is in your story?), the **conflict** (what's going on? What's the problem?), the **climax** (screaming man comes face-to-face with his fear!), and the **resolution** (end of the story/how does the screaming man solve his problem?). Earn up to **5 points** extra credit! You can use the space below and on the back of this page, or write your story on a separate piece of paper.