



Grade/s: 9-12

Enduring Idea: Nature

Integrated Discipline: Science and Social Studies

Unit Title: Nature: Naturally an Inspiration

Unit Designer: Katie Pfrommer

Unit Description: What is truly man made? Humans use nature for their fundamental needs, desires, communications with one another, as well as their understanding of the world. This multidisciplinary unit explores the enduring idea of nature within art and man-made objects. Learners will use inspiration from nature to create a batik inspired by many cultures from around the world.

Images: Japanese Print, CMA 1972.16



1977.18



Moonlight, Ralph Alber Blakelock CMA1999.16



Charger, Anonymous CMA1965.44



Armoire, Louis Majorelle CMA1997.20



Tree Spirit, 1997.7.55



Red House, Leo Twiggs 2011.16.1



Key Concept: Humans can use nature for their fundamental needs, desires and communication with others.

Essential Question: How do individuals use forms of nature for purpose, need or function?

CCSS Art: Standard 1: The student will demonstrate competence in the use of ideas, materials, techniques, and processes in the creation of works of visual art.
VAH1-1.2 Describe ways that different materials, techniques, and processes evoke different responses in one who is creating or viewing artworks.
VAH1-1.3 Communicate ideas through the effective use of a variety of materials.

Integrated CCSS: [CCSS.ELA-Literacy.RST.9-10.3](#) Follow precisely a complex multistep procedure when carrying out experiments, taking measurements, or performing technical tasks, attending to special cases or exceptions defined in the text.

Learning Outcomes:

- Prior to the introduction of the unit, learners will experiment with wax resist through a motivator activity.
- Learners will discuss the enduring idea nature and explore how it can be manipulated through materials to create something with purpose and how it used as inspiration for art making.
- Learners will study the art making and historical context of batik within African and Asian cultures.
- Learners will explore the role of nature in art and objects.
- Learners will compare and contrast the selected artworks from the Columbia Museum of Art collection and discuss the influence of nature within each artwork. Learners will discuss which of these is made for art or function or both.
- Learners will research and sketch a variety of compositions inspired by nature.
- Learners will select one composition (or a combination of more depending on the design) to create a fiber arts batik using wax resist and immersion techniques demonstrated.
- Learners will select one of the exemplar artworks from Handheld Art to complete a written Feldman critique.
- Learners will study and apply color theory by working in groups to complete the second motivator activity. Upon completion of this activity, learners may use this poster as a reference for color choices in their batiks.
- Learners will observe the batik demonstration and over the course of several classes, create individual batiks based on the enduring idea nature.
- Learners will write a Feldman critique and reflection after the completion of the artwork.

Motivator:

- Motivator Activity One: Learners will experiment with wax resist using crayons and water colors on paper.
- Motivator Activity Two: Learners will work in groups to use scraps of muslin and prepared dyes

to create an assigned portion of the color wheel, along with various tints and shades of each color. Because of the limitations of black, yellow, red, and blue dyes, learners will have to apply color theory to achieve secondary and tertiary colors, as well as tints and shades. Learners will experiment with dipping fabrics for various increments of time, along with dipping in alternating colors to achieve a variety of colors. Learners must log immersion times and include colors on class poster to use as a reference.

Day Breakdown: Day One: Wax-resist motivator activity and introduction to the enduring idea *Nature*.
Day Two: Introduction to *Nature: Naturally an Inspiration* unit and study/discussion of selected CMA works of art. Discussion of the role nature plays in art making. Begin Feldman critique of chosen CMA work.
Day Three: Introduction to batik, including teacher demonstration. Teacher explains in detail the step by step batik process including proper handling and transporting of the wet dyed fabric to the outdoor clothesline. Learners divide into groups to begin second motivator activity (see "Motivator").
Day Four: Begin first fifteen minutes with Feldman critique of CMA work. Continue group work on motivator activity. Begin research and brainstorming composition ideas for batik.
Day Five: Begin first fifteen minutes with Feldman critique of CMA work. Review Batik and compile color strips made from each group into a color wheel and tints and shades chart. Finish research/brainstorming compositions.
Day Six: Begin first fifteen minutes with written Feldman critique of CMA work. Review of Batik process. Learners begin to transfer designs onto paper, trace in dark marker, then place muslin over design and trace in black Sharpie.
Day Seven through Ten: Review of batik process and color theory. The teacher meets with each learner to discuss the individual color step process. The learners take notes and label their paper template designs noting the color step process working from light to dark. Limitations for the number of colors used may

need to be set by the teacher because of time constraints. After the consultation with the teacher, learners work in studio and begin with the areas that will remain white/natural by applying wax or begin soaking in the lightest color of dye. The batik must dry between each color immersion. Once a color is achieved for the assigned area of the composition, it must be hung to dry. Then the learner applies wax to mask that area and moves to the next color. That process is repeated until the only areas of fabric that are exposed are lines and shapes that will be black.

Day Eleven: Demonstration of removing the wax using an iron on a medium setting. The learner places the finished dried batik between pieces of newspaper and irons the paper, ensuring the iron is constantly moving. When paper fills with wax, it must be replaced. This process is repeated until the fabric is free of wax and is no longer stiff from wax. Once complete, use fabric scissors to trim the edges.

Day Twelve: Review and summary of the process and enduring idea *Nature*. Students will complete a self-assessment rubric and write a Feldman critique based on their artwork.

Materials:

- Pre-washed muslin cut to size
- Paper cut to the same size
- Fabric scissors
- Sharpies
- Electric skillet (one per four students)
- Brushes for wax in various sizes
- Tjanting tools
- Pitcher or jug to measure water
- Procion Dyes (Jet Black, Bright Golden Yellow, Cobalt Blue, Fire Engine Red)
- Soda Ash
- Table Salt
- Measuring cup and measuring spoons
- Large spoons to stir dye bath
- Large plastic bins with lids for emersion dye bath
- Buckets or bins to transport wet batiks to clothesline
- Tongs
- Outdoor clothesline and clothespins (have rainy day contingency plan)

- Frames and push pins (to raise fabric from sticking when waxing)
- Irons
- Lots of newspaper (non-glossy)
- Hairdryer on a medium or cool setting (optional) to speed drying times. (Careful not to melt wax)
- Paintbrushes and containers of concentrated dye (optional for certain areas where colors cannot be achieved by dipping. For example: a red flower on a green background.)

Resources: Supplementary batik artists:
maryedna.com/gallery/batik
leotwiggs.com

Assessment: Formative Assessments:

- Rubric for Final Drawing
- Written Feldman Critique/reflection on portrait drawing

Summative Assessments:

- Checklists: letter, written critique, work ethic, class discussion.
- Written Reflection/Critique on CMA artwork

Student examples:



