

Title	<p>"Home Away from Home" a lesson on Home, Displacement, and Functional Flexibility*</p> <p style="text-align: right;">*see vocabulary</p>
Summary	<p>In this lesson, students will explore the concepts of home and displacement after viewing works from the Iranian Art Exhibit at UMass Dartmouth's campus gallery. Then, they will use repurposed materials through <i>functional flexibility</i> to find creative representations of their interpretation of this concept. This lesson combines the understandings of contemporary global issues, as well as knowledge of cognitive psychology with design techniques applied to the visual arts to provide an understanding of how to stretch creative limits in visual expression.</p>
Grade/Level	<p>High School Visual Arts Portfolio</p>
Time Frame	<p>5 50-minute class sessions</p>
Modifications	<p>Students may make multiple works Students may create either 2D or 3D works of art Students may use only their own materials if they choose Visiting the exhibit at UMass Dartmouth is optional but encouraged. If the student does not visit, they must research online using the gallery webpage</p>
Subject(s)	<p>Visual Art</p>
Standards	<p>CCO Visual Arts 9-12:</p> <p style="padding-left: 40px;">6 Students describe and analyze how visual artists use and have used materials, inventions, and technologies in their works.</p> <p>21st Century Skills:</p> <p style="padding-left: 40px;">Flexibility and Adaptation: Adapting to varied roles and responsibilities and working effectively in a climate of ambiguity and changing priorities.</p> <p>National Core Arts Standards:</p> <p style="padding-left: 40px;">VA:Cr1.2.IIa Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.</p>

Overarching Goal SMART	<p>By the end of this lesson, students are able to apply the skills of functional flexibility to explore and empathize with the idea of displacement in a mixed media artwork. This knowledge opens students minds to the possibility of expressing ideas creatively with new and unusual materials, and to connecting with others by making art that is meaningful not only to themselves, but to others who can connect with the difficult topics they explore. With careful planning, sketching, and documentation, students will assess their own creative process and continually revise their artwork to be the best representations of their unique concept. As a transferrable skill, students can apply the skill of <i>functional flexibility</i> to solve real world problems using objects they encounter in everyday life.</p>
*Understandings and Lesson Objectives	<p>Students will demonstrate the ability to create a mixed media artwork that shows knowledge of the <i>functionally flexible</i> characteristics of particular media, materials, and tools chosen among the repurposed materials provided. (21st Century Skills: Flexibility and Adaptation & National Core Arts Standard:VA:Cr1.2.IIa).</p> <ul style="list-style-type: none"> • I can use at least three repurposed materials in my mixed media artwork (NCAS) • I can identify and use the techniques for <i>functional flexibility</i> in my planning documents. • I can make at least two transformations to each of the repurposed materials in my artwork. (21st Century Skill) <p>Students will conceptualize, organize, and complete their artworks to be presented at the end of the lesson. (21st Century Skills: Flexibility and Adaptation).</p> <ul style="list-style-type: none"> • I can generate ideas for my artwork through brainstorming in my process journal. • I can make sketches to plan how my artwork will look in my process journal. • I can revise my piece as needed with my process journal. (21st Century Skill) • I can present my work in class using my artist statement. <p>Students will describe and analyze how visual artists use and have used functional flexibility in their works (CCO Visual Arts 9-12: 6).</p> <ul style="list-style-type: none"> • I can analyze how the selection of different materials informed the works of the artists from the PowerPoint.

	<ul style="list-style-type: none"> I can connect the concepts of functional flexibility to the Iranian artwork from the exhibit at UMass Dartmouth.
Essential Questions	<ul style="list-style-type: none"> What does home mean to us? What are the consequences of displacement?
Guiding Questions	<ul style="list-style-type: none"> How would you feel if you needed to leave your home forever? If you were displaced, how would you bring home with you? What objects, concepts, materials etc. remind you of home? How do people around the world who are displaced (refugees, immigrants, etc) feel when they have lost their home? What is functional fixedness? How does it apply to my everyday life? To art? How can I be more <i>functionally flexible</i>? How can functional flexibility relate to the global issues of displacement we have discussed?
Knowledge and Skills	<p>Knowledge:</p> <ul style="list-style-type: none"> Concepts of home, displacement, and functional flexibility etc. Definitions of key terms. <p>Skills:</p> <ul style="list-style-type: none"> Functional Flexibility Creating mixed media artworks <p>Building Upon:</p> <ul style="list-style-type: none"> Discussion Brainstorming Sketching Planning Writing Gluing and taping Safe scissor use 2D and 3D design

Performance Task/ Activity	<p>The performance task for this lesson is to plan, sketch, design, and create a mixed media artwork about home and displacement using at least three repurposed materials. For each repurposed material, students are challenged to transform and incorporate the item in at least two ways. There will be a presentation of each student's artwork at the end of the lesson, where each student is instructed to explain their concept and process using their artist statement, informed by their process journal. This will prepare students to find creative uses for everyday materials they encounter in their life and for many problem solving situations. Through this lesson, students will also engage in the design process of planning, sketching, and revisions for a final presentation of their work.</p>
Motivation	<ul style="list-style-type: none"> ● Teacher will show Phil Hansen's TED Talk <i>Embrace the Shake</i> about creative problem solving using unique materials. <ul style="list-style-type: none"> ○ Teacher will then lead a discussion about the video, focusing on the artists process and the different works shown ● Teacher will present a PowerPoint discussing what functional fixedness and <i>functional flexibility</i> are through examples. During this PowerPoint, students will fill out key terms and answer questions by examining the interesting artworks of Nicholas Gentry, Lisa Hoke, and Andy Goldsworthy, who all use functionally flexible techniques. ● Practice Activity: Teacher will tell the students to brainstorm on a blank piece of paper in their packets as many different ways as they can think of to use a crayon and then go around sharing each groups ideas for using the crayon. <ul style="list-style-type: none"> ○ if students get stuck, refer to the methods from the PowerPoint ○ (some answers might include: writing, drawing, resist, rubbing on the side, melting to make candles, melting to dye soap, chopping up and gluing to a surface as decorations, waterproofing a surface, and building a pixelated image by stacking them). ● Teacher will then present works from the Iranian Art exhibit at UMass Dartmouth's Campus Gallery. <ul style="list-style-type: none"> ○ Teacher will lead discussion on the concepts of home and displacement. ○ Teacher will ask students to look for functional flexibility in these artists works, just as they did with the first three artists.

Assessment/ Rubrics	<ul style="list-style-type: none"> ● Rubric ● PowerPoint worksheet (which checks students understanding of the terms and artists methods for overcoming functional fixedness) ● Process Journal ● Review questions (which ask students to apply functional flexibility to the works of the Iranian art exhibit) ● Artist Statement
Routines	<ul style="list-style-type: none"> ● Students will keep all their supplies at their spots (since these students are the only ones in this classroom) ● Five minutes before each class session ends, students will wash brushes and palettes if used ● Students will use the hot glue gun station safely, and unplug the glue gun when they are done ● During critique, each student will each contribute one comment that says what the artist did well, and one comment on what the artist could improve going forward.
Instructional Approaches	<p>Design Thinking</p> <ul style="list-style-type: none"> ● The teacher will guide students as they work toward successful designs through applying problem-solving techniques. The teacher will give the broad prompt of “Home Away from Home” and assist the students in applying the design process through brainstorming, sketching, planning, designing, revising and presenting to peers. <p>Studio Based</p> <ul style="list-style-type: none"> ● Teacher instructs students as they spend most of the lesson time working on their independent studio artworks within the constraints of the lesson. The teacher will demonstrate safe use of materials such as the hot glue gun and scissors, and give students individual guidance on how to construct their 2D or 3D assemblage artworks. Much of the pedagogy is through the individual students’ design processes in the studio setting.
Sequence of Activities	<p>Day 1: Introduction</p> <p>Day 2-3: Brainstorming and sketching</p> <p>Day 4: Review questions and beginning of creation</p> <p>Days 5-7: Creation of final works</p> <p>Days 8-9: Completion of work and artist statement, critique.</p>

Differentiate d Instruction and Adaptations	<ul style="list-style-type: none"> • Introduction includes video, discussions, vocabulary and artwork in PowerPoint, a follow-along packet with questions and areas for writing notes, and a hands on demonstration of functional flexibility. This combination of visuals, audio, speaking, writing, and physical interaction with media accesses many types of learners. • This lesson is very open ended, allowing students to use materials they are most comfortable with, but still challenging them to incorporate unexpected items.
Resources	<p>American Psychological Association. (2018). APA dictionary of psychology: Functional fixedness. Retrieved October 28, 2018, from https://dictionary.apa.org/functional-fixedness</p> <p>Duncker, K., & Dashiell, John F. (1945). <i>On Problem-Solving</i>, 58(5), 1-113.</p> <p>Efland, A. D. (2009). <i>Art and cognition: Integrating the visual arts in the curriculum</i> (Language and Literacy Series). New York: Teachers College.</p> <p>Funderburg, L. (2015, December 04). Andy Goldsworthy: Natural Man. Retrieved from https://www.architecturaldigest.com/gallery/andy-goldsworthy-book-ephemeral-works</p> <p>Gentry, N. (2019). NICHOLAS GENTRY. Retrieved from https://www.nickgentry.com</p> <p>Guthrie, A. (2018). Artist Biography: Andy Goldsworthy. Retrieved from https://www.nga.gov/press/archive/andy-goldsworthy/andy-goldsworthy-bio.html</p> <p>Iris, E. (2017). Home iri5. Retrieved from https://www.iri5.com/</p> <p>Kolber, J., & Margol, B. (2014, June 18). Brain games: Use it or lose it. Retrieved from https://www.youtube.com/watch?v=gal7N6J3rAc</p> <p>Hoke, L. (2010). Lisa Hoke. Retrieved March 14, 2019, from https://www.lisahoke.com/pages/index.php</p>

	<p>Lowenfeld, Viktor. (1975). <i>Creative and mental growth</i>. Macmillan Publishing Co.</p> <p>Massachusetts Art Education Association. (2018). Art All-State Massachusetts. Retrieved from https://massarted.com/art-all-state/</p> <p>McCaffrey, T. (2018). <i>Overcome any obstacle to creativity</i>. Rowman & Littlefield.</p> <p>Munoz-Rubke, F., Olson, D., Will, R., & James, K. H. (2018). Functional fixedness in tool use: Learning modality, limitations and individual differences. <i>Acta Psychologica</i>, 190, 11-26. doi:10.1016/j.actpsy.2018.06.006</p> <p>Ness, R. B. (2015). Promoting innovative thinking. <i>American Journal of Public Health</i>, 105, S114-S118. Retrieved from http://libproxy.umassd.edu/login?url=https://search.proquest.com/docview/1659937599?accountid=14573.</p> <p>Perkins, J. (2015). Jane Perkins. Retrieved February 2, 2019, from http://www.bluebowerbird.co.uk/info.htm</p> <p>Reader, M. (2018). Michelle Reader - Sculpture from recycled and unusual materials. Retrieved February 2, 2019, from http://www.michelle-reader.co.uk/</p> <p>Smith, D. K., Paradise, D. B., & Smith, S. M. (2000). Prepare your mind for creativity. <i>Association for Computing Machinery. Communications of the ACM</i>, 43(7), 110-116. Retrieved from http://libproxy.umassd.edu/login?url=https://search.proquest.com/docview/237046404?accountid=14573</p>
Materials	<ul style="list-style-type: none"> ● 15 Sharpie markers ● 25 12"x12" pieces of cardboard ● 25 Plastic shopping bags ● 2-3 Hot glue guns ● 100 Glue gun sticks ● 25 Scissors

	<ul style="list-style-type: none"> ● 15 Scotch Tapes ● *Classroom set acrylic paints ● *Classroom set paint brushes ● 4 rolls of string ● Various found objects (that are both sanitary and safe with minimal supervision) in bulk (75+) such as: <ul style="list-style-type: none"> ○ Egg cartons ○ Water bottles ○ Slinkys ○ Scrunchies ○ Plastic utensils ○ Paper clips ○ Clothes pins ○ Old CDs ○ Cassettes ○ Spare board game pieces ○ Sponges ○ Old clothes ○ Rocks ○ Seashells <p>*optional</p>
Key Words / Vocabulary	<ul style="list-style-type: none"> ● Displacement: the enforced departure of people from their homes, typically because of war, persecution, or natural disaster. ● Bias: prejudice in favor of one thing or idea over another, which can often be misleading or false. ● Functional Fixedness: a cognitive bias which causes one to perceive objects as only being able to serve the purpose for which they are designed ● Functional Flexibility: the overcoming of functional fixedness ● Deconstruction: to take something apart to reveal the individual parts and their mechanisms. ● Recombination: the combining of two or more objects or materials in unlikely or novel ways to serve a new purpose.
Appendices	<ul style="list-style-type: none"> ● “The Overcoming of Functional Fixedness as Applied to Visual Arts Education” (literature review for further clarification of functional fixedness in relation to the visual arts and education)

Karen Keller
Dartmouth High School
Lesson Plan

- PowerPoint “Functional Fixedness and *Functional Flexibility* in Artmaking”
- PowerPoint "Home Away from Home" with images from Iranian Art Exhibit
- Student packet including:
 - Rubric
 - PowerPoint Worksheet
 - Process Journal
- Review Questions sheet on Iranian Art Exhibit
- <https://www.youtube.com/watch?v=gal7N6J3rAc>
- https://www.ted.com/talks/phil_hansen_embrace_the_shake/discussion

Exemplar



Functional Fixedness and “Functional Flexibility”

In Artmaking





<https://www.youtube.com/watch?v=gal7N6J3rAc>

Functional Fixedness

- A **bias** is something we assume based on our previous experiences.
- **Functional fixedness** is a *bias* we all experience which causes us to see objects as only being able to serve the purpose for which they are designed.
- Functional fixedness is what keeps us from seeing a pencil as something that can do more than write or draw.

“Functional Flexibility”
is the overcoming of
Functional Fixedness

Functional Flexibility

Someone who has “functional flexibility” can see a pencil as a:

- Building material
- Carving tool
- Straightedge
- Etc...

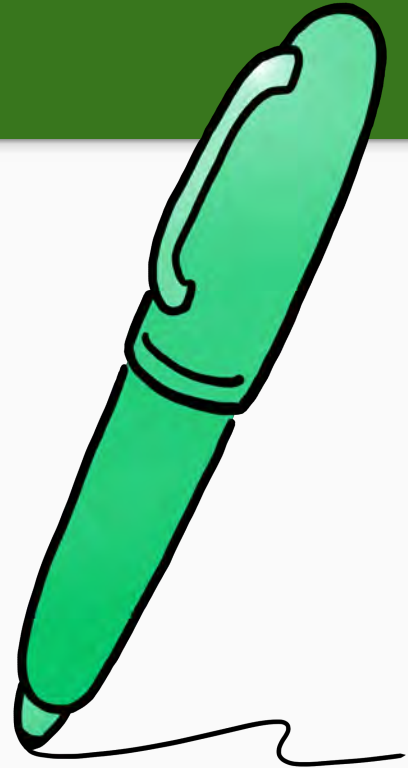
How to go from being
Functionally Fixed to
Functionally Flexible:

Recognizing the Bias

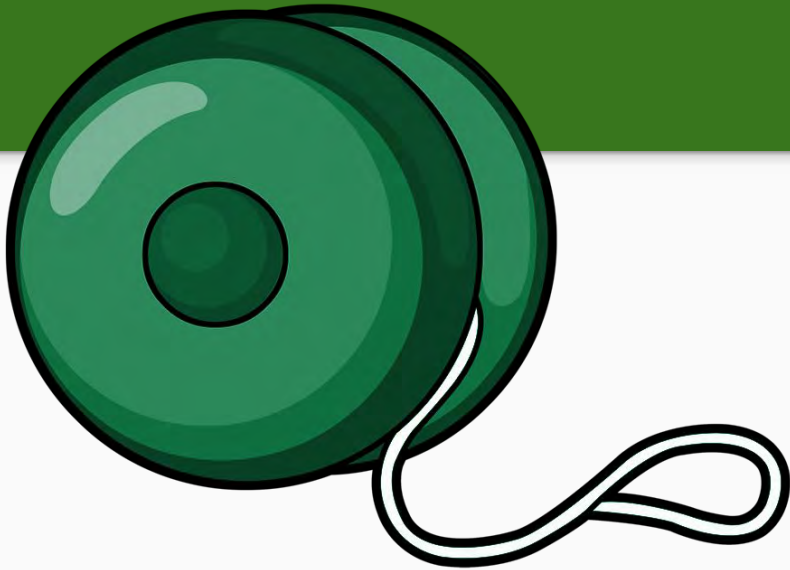
Recognizing when your prior knowledge is getting in the way of you using something in a new way:

“I don’t have a ‘chip-clip’ for my half-eaten bag of pretzels, but maybe other things in the room could do the same job”

“This is a pen, and I know it’s usually used for writing, but it also has a clip on the side which could hold together my bag of pretzels”



Deconstruction



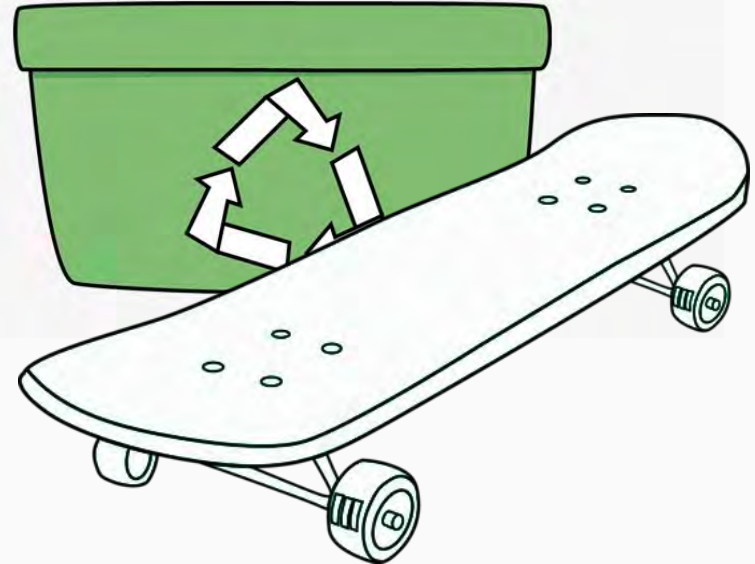
Take apart something to see the components and use those separately:

“I have a broken yo-yo, maybe I can use the string and plastic disks in different projects in the future”

Recombination and Rearrangement

Putting together two things that normally don't go together to serve a new function:

“Lets attach this recycling bin to my skateboard to make a moving cart!”



Let's Look at some
functionally flexible
artists:

Nicholas Gentry



Painting using old floppy disks as
the canvas

Guess Who 2018 Oil paint & used computer disks on wood
169cm x 99cm

Lisa Hoke



Installation made with cardboard packaging, foils, cans, hardware and glue

Dolce Croma, 2018, Cardboard Packaging, foils, cans, hardware and glue, 55 x 14 x 2 feet
Nuvola Lavazza Headquarters Torino, Italy

Andy Goldsworthy

Impermanent
installations and
sculptures made
in nature using
nature's found
materials



Dolce Croma, 2018, Cardboard Packaging, foils, cans, hardware and glue, 55 x 14 x 2 feet
Nuvola Lavazza Headquarters Torino, Italy

Random Item Activity!

How many ways can you think to use the item I am giving your group?



Your Artistic Challenge:

Use your “Functional Flexibility” skills to make...

An artwork using three or more repurposed materials

Each material must be transformed in at least two different ways

EXTRA CREDIT: bring in an item from home (must first be approved by me) to incorporate into your sculpture

Works Cited

- American Psychological Association. (2018). APA dictionary of psychology: Functional fixedness. Retrieved October 28, 2018, from <https://dictionary.apa.org/functional-fixedness>
- Duncker, K., & Dashiell, John F. (1945). *On Problem-Solving*, 58(5), 1-113.
- Efland, A. D. (2009). *Art and cognition: Integrating the visual arts in the curriculum* (Language and Literacy Series). New York: Teachers College.
- Funderburg, L. (2015, December 04). Andy Goldsworthy: Natural Man. Retrieved from <https://www.architecturaldigest.com/gallery/andy-goldsworthy-book-ephemeral-works>
- Gentry, N. (2019). NICHOLAS GENTRY. Retrieved from <https://www.nickgentry.com>
- Guthrie, A. (2018). Artist Biography: Andy Goldsworthy. Retrieved from <https://www.nga.gov/press/archive/andy-goldsworthy/andy-goldsworthy-bio.html>
- Kolber, J., & Margol, B. (2014, June 18). Brain games: Use it or lose it. Retrieved from <https://www.youtube.com/watch?v=qal7N6J3rAc>
- Hoke, L. (2010). Lisa Hoke. Retrieved March 14, 2019, from <https://www.lisahoke.com/pages/index.php>
- Lowenfeld, Viktor. (1975). *Creative and mental growth*. Macmillan Publishing Co.
- Massachusetts Art Education Association. (2018). Art All-State Massachusetts. Retrieved from <https://massarted.com/art-all-state/>
- McCaffrey, T. (2018). *Overcome any obstacle to creativity*. Rowman & Littlefield.
- Munoz-Rubke, F., Olson, D., Will, R., & James, K. H. (2018). Functional fixedness in tool use: Learning modality, limitations and individual differences. *Acta Psychologica*, 190, 11-26. doi:10.1016/j.actpsy.2018.06.006
- Ness, R. B. (2015). Promoting innovative thinking. *American Journal of Public Health*, 105, S114-S118. Retrieved from <http://libproxy.umassd.edu/login?url=https://search.proquest.com/docview/1659937599?accountid=14573>
- Perkins, J. (2015). Jane Perkins. Retrieved February 2, 2019, from <http://www.bluebowerbird.co.uk/info.htm>
- Reader, M. (2018). Michelle Reader - Sculpture from recycled and unusual materials. Retrieved February 2, 2019, from <http://www.michelle-reader.co.uk/>
- Smith, D. K., Paradise, D. B., & Smith, S. M. (2000). Prepare your mind for creativity. *Association for Computing Machinery. Communications of the ACM*, 43(7), 110-116. Retrieved from <http://libproxy.umassd.edu/login?url=https://search.proquest.com/docview/237046404?accountid=14573>

Home Away from Home

Featured artists:
Armin Akhond
Samira Akhondzadeh
Amir Hossein Bayani
Gohar Dashi
Rooof Dashi
Shadi Ghadiri
Amir Ali Ghosami
Sassi Farasat
Hassan Hazer Moshar
Ghazaleh Hedayati
Rana Javadi
Parisa Karimi
Mehran Mahdavi
Azila Monaghan
Hamed Noori
Suzanne Naghibzadeh
Mojtaba Tahatabaei
Amir Tahatabaei

This exhibition sheds light on how contemporary Iranian artists engage with Iran's ancient heritage, history, and politics. Despite having a tradition deeply rooted in complex historical narratives and aesthetic sensibilities, all the artists featured here reveal their own unique interpretations. While reflecting on history and politics, this exhibition also captures a long-lasting artistic lineage. Displayed in conjunction with historic manuscripts and images on loan from the Ars Libri Ltd Collection in Boston, this exhibition invites us to appreciate the extent to which contemporary Iranian artists build on their heritage to craft a unique artistic idiom.

Contemporary Iranian Art & the Historical Imagination

Curated by Armin Akhond & Hamed Noori
8 September 2019 - 10 October 2019
Kirkland Hall

10/10/19 - 10/10/19





Medieval Manuscript



Medieval Manuscript



The Safavid Era
Miniature Paintings









"Functional Flexibility" Mixed Media Lesson Rubric

Name: -----

	Master	Skilled	Apprentice	Beginner
Students will demonstrate the ability to create a mixed media artwork that shows knowledge of the <i>functionally flexible</i> characteristics of particular media, materials, and tools chosen among the repurposed materials provided. (MACF 1.9 & 21st Century Skills: Flexibility and Adaptation & National Core Arts Standards:V A:Cr1 .2.11a).	<ul style="list-style-type: none"> -At least one additional material from outside of class is repurposed -Three repurposed class materials used. - More than two transformations per repurposed material. 	<ul style="list-style-type: none"> -Two repurposed class materials used -Two transformations per repurposed material. 	<ul style="list-style-type: none"> -One repurposed class material used. -One transformation per repurposed material. 	<ul style="list-style-type: none"> -No repurposed materials used. -No repurposed material transformations.
Students will conceptualize, organize, and complete their sculptures to be presented at the end of the lesson. (MACF 4.9 & 21st Century Skills: Flexibility and Adaptation).	<ul style="list-style-type: none"> -Student brainstorms materials and plans in process journal -Student creates three or more sketches in process journal. -Student documents two or more revisions in process journal. -Piece is completed on time for due date. -Student presents mixed media artwork to the class and explains their process and intent. 	<ul style="list-style-type: none"> -Student brainstorms materials or plans in process journal -Student creates two sketches in process journal. -Student documents one revision in process journal. -Student presents mixed media Artwork to the class and explains their process or intent. 	<ul style="list-style-type: none"> -Student uses in process journal minimally -Student creates one sketch in process journal or one revision. -Student presents incomplete mixed media Artwork to the class. 	<ul style="list-style-type: none"> -Student does not use process journal to brainstorm, sketch or revise. -Student does not present mixed media artwork to the class.
Students will describe and analyze how visual artists use and have used functional fixedness in their works (CCO Visual Arts 9-12: 6).	<ul style="list-style-type: none"> -PowerPoint worksheet shows student identified which of the three "functional flexibility" skills each artist from the PowerPoint used in their art-making process. -PowerPoint worksheet and review questions show student analyzed how the selection of different materials informed the works of various artists 	<ul style="list-style-type: none"> -PowerPoint worksheet shows student identified which of the three "functional flexibility" skills two artists from the PowerPoint used in their art-making process. -PowerPoint worksheet and review questions show student described the selection of different materials of various artists 	<ul style="list-style-type: none"> -PowerPoint worksheet shows student identified which of the three "functional flexibility" skills one artist from the used in their art-making process. -PowerPoint worksheet or review questions show student described the selection of different materials of various artists. 	<ul style="list-style-type: none"> -Student did not do the PowerPoint worksheet or review questions.

Process Journal

Define:

1. Functional Fixedness

2. *Functional Flexibility*

What are the three techniques for *Functional Flexibility*?

1.

2.

3.

How did each artist demonstrate *Functional Flexibility*?

1.

2.

3.

Functional Flexibility: Displacement

Think about what home means to you. Home can be a feeling, group of people, culture, or physical place. Home is a starting point for identity, and can connect individuals and communities. But now think of if you had to lose that. Many refugees must leave everything and everyone they have ever known for their own safety, and enter a new place with a drastically different culture. How does this make you feel? What would you do if this happened to you? Have you ever had an experience like this?

Mind-map below some ideas about displacement:



Process Journal

Name: - - - - -

After learning about functional flexibility: think of some objects, materials, and tools that relate to displacement and how you may deconstruct, recombine, and rearrange these items:

- [illegible]

Process Journal

Name: - - - - -

Sketch:

Initial Ideas?

Process Journal

Name: - - - - -

Sketch:

Plans going forward?

[illegible]

Process Journal

Name: - - - - -

Sketch:

Revisions?

Process Journal

Name: - - - - -

Artist's Statement:

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.