

Token Response 2.0 Lesson Plan

Listening to the Artist's Voice

OBJECTIVES

1. Students will be able to formulate questions about what artists do both technically and conceptually.
2. Students will be able to formulate specific questions relevant to a particular artist's work.
3. Students will be able to formulate open-ended questions that stimulate artists to reflect on their work.

AUDIENCES

Listening to the Artist's Voice is appropriate for middle-school students to adults who are able to consider another person's viewpoint.

TOKENS

In addition to the five Artist's Voice tokens, you may wish to draw and title a "Make Your Own Token" to represent a factor relevant to your participants, or even invite participants to draw and title their own "Make Your Own Tokens".

VENUES

Listening to the Artist's Voice requires the involvement of an artist interested in engaging in conversation with viewers of their work, for example as part of an artist-in-the-schools program, an artist talk or lecture at a gallery or museum, a visit by an artist in a college studio class, in an artist's studio, on Zoom or Skype or another computer-facilitated conversation.

ARTWORKS AND INFORMATION

Listening to the Artist's Voice requires that participants are able to experience one or more works by an artist who is available to engage them in conversation. Experiencing original artworks is ideal, though high-quality reproductions may be more appropriate in some venues.

Participants will benefit from some background information about the artist, such as an artist's statement, key life experiences of the artist, and basic information (title, medium, date, etc.) about the artwork/s.

ACTIVITY

The artist may wish to introduce themselves or prefer that the teacher/facilitator make an introduction. In other situations, participants might be given brief, written information before meeting with the artist in person. The quality of questions will improve if time is available for participants to carefully view the artwork/s before and/or while formulating their questions for the artist.

Distribute Listening to the Artist's Voice worksheets to all participants and read the instructions aloud. With a small group, individuals can develop questions independently. With a larger group, you may wish to divide participants into pairs or trios assigning each one token as the focus for their question formulation.

TRANSITION TO GROUP DISCUSSION

With a small group, you can open the conversation by asking participants to take turns asking one question, proceeding as the artist's responses suggest and as time allows. With pairs or trios allow time for participants who formulated questions about the same token to huddle and prioritize their questions before posing their questions to the artist.

As conversation continues, participants and the artist may turn the discussion to the interrelatedness of making factors (tokens) in art making. With time for reflection, participants may be able to compare and contrast their own art making (or other visual decision making) to that of the artist with whom they have conversed.

IDEAS FOR GENERATING GROUP DISCUSSION



Participants may appreciate that inspiration can come from situations they have never before considered, that inspirations may continue through a series of works, or that inspiration may evolve as the artist works.



Participants may come to understand the depth of knowledge and commitment of an artist to their materials, or, the role of chance in the selection of materials.



Even though the hand token suggests physical manipulation processes, participants may also discover conceptual aspects of art making, such as critical decision making, revisions, and refinement.



Participants may learn how an artist's work draws on many aspects of their experience in art and beyond.



Participants have an opportunity to better appreciate the range of challenges faced by an artist, not only technical, but also conceptual, and also how sometimes working through challenges can stimulate new ideas and leads to new skills.

ARIZONA AND NATIONAL ANCHOR STANDARDS BASED OF FOUR ART PROCESSES

Creating, Presenting, Responding, & Connecting



Creating #1 Generate and conceptualize artistic ideas and work
Connecting #10: Synthesize and relate knowledge and personal experiences to make art

Participants may be inspired not only by the artist's work but may also consider tapping a broader range of their own interests for inspirations for art making.



Creating #2: Organize and develop artistic ideas and work

Participants may reflect more deeply on the potential of particular traditional, unfamiliar, or unusual materials.



Creating # 3 Refine and complete artistic work

Presenting #5: Develop and refine artistic techniques and work for presentation

Participants may better appreciate the importance of considering their artwork critically and reflecting on their own judgments about when their work is complete.

EXTENSION OPPORTUNITES TO ADDRESS OTHER ANCHOR STANDARDS

Responding #7 Perceive and analyze artistic work

Responding #8: Interpret intent and meaning in artistic work

Participants will engage in careful perception and analysis of the artist's work as they formulate questions and hear the artist's responses. They will have an opportunity to compare their own initial conclusions about meaning in the work with the artist's stated intentions.