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A Study of Copying in Art Education:

Historical Approaches and Contemporary Applications

Hanna Schaffer

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Abstract

This paper explores the use and results of copying throughout art history and art education. While history shows that many artists taught their students by encouraging them to copy their own art, the use of it has declined based on modern school policies against plagiarism. Researchers claim that copying reduces creativity in young students, while many other studies show that it in fact both boosts confidence in younger students and promotes the production of original and aesthetically new art. Based on research and implemented plans, the paper discusses possible uses of copying in the public school art classroom and whether it is a beneficial method of teaching artistic practices.
A Study of Copying in Art Education:

Historical Approaches and Contemporary Applications

The educational system is a shape shifter. Society develops over time, research is completed, and what is present in schools today is quite different from anything in schools fifty, ten, or even five years ago. Take a step back even further through multiple centuries: what our modern schools are like currently were not even a shimmer in the eye of an educator in the 15th century. Schools were geared towards specific subject areas, and education was for the basics and meant to provide students with a base knowledge. As far as art is concerned, it was instructed in the academy, passed down through familial relationships, or taught through apprenticeships. Due to the linear nature of the subject, it is clear that as artists were learning and working, they were constantly referencing other famous preceding creations. What was popular in the museums and galleries may have been their source of inspiration, and often, the way to gain skills comparable to the masters was to copy their works directly. To learn how to paint the skin with a soft glow as Rembrandt or achieve a sense of Caravaggian drama, how better to learn than to attempt to recreate it just as they had?

Copying in Art History

Directly copying a work is a fine way to practice, and it was certainly used successfully throughout the ages. As a more modern age was entered, schools began to teach multiple subject areas, and the classroom as is known today developed into the norm. Following the same timeline, as the typical classroom became more and more common, the idea of copying was used less and less. Rather than inspiring students, copying was, and often still is, seen as a lack of creativity. The ethical motives against copying made it a subject of contention throughout the educational system. Certainly now, teachers oppose the idea, often lowering grades or dismissing
complete projects if a student is caught “cheating” by using another student’s ideas. This negative connotation of copying has created an avoidance of the possible use of it in a beneficial way. However, studies show that when used correctly, copying can enhance a student’s ability to learn and retain information.

**Historical Examples**

Directly copying a work of art was clearly a successful method of instruction used openly throughout art history. One of the most prevalent examples of copying is found surrounding 17th century painter Caravaggio, as discussed in Alfred Moir’s text-essay, “Caravaggio and His Copyists”. Many artists, probably conventional students of the time, were simply interested in making a response to his work or replicating his style in an attempt to develop their own, but there were others who made direct duplicates, and others yet who were considered “professional copyists” (Moir, 1976). Even the artist himself would copy his own work, likely in practice or so that works could be displayed in multiple locations. Copies were used for a variety of purposes, such as simple studies, souvenirs, replacements, or substitutes, and replication continued into the 18th and 19th centuries. However, “no seventeenth-century print (or drawing) succeeds in recreating the quality of his paintings” (1976). When examining the hundreds of copies of Caravaggian work, most of them are hardly more than outlines and shading. It seems that the artist encouraged people to duplicate his work, understanding that there would hardly be any results that came close to his quality, and those that were would be used only to further the extent of his reputation. Jack W. Meiland, whose essay “Originals, Copies, and Aesthetic Value” is found in Denis Dutton’s compilation of writings on the subject of forgery entitled *The Forger’s Art: Forgery and the Philosophy of Art*, touches on the subject of the effectiveness of copying. He quotes Germain Bazin when saying of the Impressionists, “All… formed their style by
copying the old masterpieces in the Louvre which they found especially suited to their own
temperament… [they] only used these pictures as exercises in painting and copied them exactly.”
(1983).

However, copying was not always used positively or progressively, and our disapproving
view on the action today developed out of the negative uses that occurred over the past few
centuries. As is the nature of humans and with those who copy, deceit was an expected
conclusion. Copies completed by extremely skilled Caravaggists could sell the work as an
original. While the initial intentions of forgery were to progress and develop art, it took a turn for
the worse. Viewers, especially those with an untrained eye, struggled to tell the difference
between an original work and a copy, and many were quite mistaken. Forgers took advantage of
their skill to make a profit from the public’s lack of knowledge. Even today, “we have enough
difficulty in separating the dubious from the authentic even with the assistance of photography
and of rapid, cheap, efficient, and dependable transportation of both ourselves and objects”
(Moir, 1976). Meiland’s essay also breaches the topic of creativity within originality. While the
aesthetic value of a copy may be at the same level of the original, the copy should be rated lower
because of its lack of creativity and unwillingness to try something new. “It should be noted that
creativity is a property of the artist, while originality is a property of the work” (Meiland, 1983).
By copying, artists are postponing the natural flow of artistic styles. They remain in the past and
respond to work only out of admiration.

In more recent history, copying has been used to benefit the progression of art. Each
artistic movement is considered a reaction to predecessors, as influences are clearly recognizable
throughout the timeline. Ideas may have been copied, but the themes were then transformed into
something new. Additionally, the development of Cubism provides an interesting example. As
two working artists, Pablo Picasso and Georges Braque created pieces that were almost identical. As the style grew, the artists freely worked together and copied each other’s ideas, showing all aspects of Cubism and what it could do. If they had been working individually, perhaps the style would not have been as successful. In this instance, copying was used to benefit the entire artistic community.

The example of appropriation also makes its way into the copying conversation. Taking an image for your art that is not your property breaches the line between inspirational copying and downright stealing. However, pop artists of the mid-1900s such as Andy Warhol did so freely. When looking at Warhol’s *Campbell’s Soup Cans* or his work featuring Marilyn Monroe, it is clear that he directly took images he did not photograph or design to use in his art. However, he transformed them into designed pieces of art by using a grid layout and bold colors. His use of copying as a pop artist becomes a statement about aesthetics and combining the images of everyday with the fine art of a museum.

**Copying Contemporarily**

While many educational professionals in the visual arts realize the benefit of copying, there is a certain reluctance to use it as a legitimate teaching method, perhaps because of the standards set against it by the educational system. In today’s world, it would be unreasonable to expect anyone to go through an apprentice style study, but it wouldn’t be so hard to imagine a lesson in which students copied a famous piece of art. However, many resources discourage the use of copying, the strongest argument being the complete loss of creativity. For students in general throughout the public school system, copying is labeled as plagiarism, no matter what class you are in. Neil Kokemuller, writing for the education section of news-centered website Seattle Pi, states, “Creativity is the ability to develop or generate something original and unique.
COPYING IN ART EDUCATION

Plagiarism is, by definition, imitation, which is the opposite of creativity” (2013). The Goshen College website has a page dedicated to art education, under which there is a section entitled “Eleven Classroom Creativity Killers”, written by Marvin Bartel. He asserts that, “Real artwork is based on the child’s own experience, memory, observation, and/or imagination. Real artwork is not borrowed from other children or other artists” (2013). While his final point is that students should steal the work as a whole to make it their own, it is obvious that he discourages the taking of an idea from another individual.

However, after considering these points, copying can actually still be very beneficial to students. Multiple studies have been done on the subject, with results often showing more positive effects than downsides. Copying may even be a natural progression for young children discovering their artistic talents. Nancy Smith’s study entitled “Copying and Artistic Behaviors: Children and Comic Strips” focuses on different types of copying developed by children. While copying is often condemned, she explains that many times children think of it on their own initiative. As long as it is not mindless or unnatural, copying can promote expressive behaviors. “Some contemporary proponents of copying cite its value as a means of learning the graphic conventions of representation,” (Smith, 1985). Copying can also give children a boost in “confidence in their ability to draw” as they can better focus on style and technique when the stress of inventing a composition is not present. Additionally, Kentaro Ishibashi, a student in the graduate program of Nagoya University in Japan, also completed an experiment that tested how copying could actually facilitate creativity, rather than the contrary idea that it crushes it. Giving student groups objects to draw, his experiment gathered results that showed more interesting and creative drawings completed by students who saw a professional artist’s work before creating their own. While final pieces were not copied directly from the artist’s drawings, the group that
imitated the style in their own work, as well as the group who first copied the artist’s work before creating their own pieces, created art that was more original and more aesthetically pleasing. It seems that “getting to know the processes by copying could deepen knowledge of the products” (Ishibashi, 2006).

**Bringing Copying Into School**

Of course, bringing a lesson using copying into the public school system is an interesting challenge. Many schools take very clear and direct steps to inform students that copying is dishonest and against policy. Students caught taking someone else’s work or claiming an idea to be their own are punished. An art teacher who allows a student to replicate an existing work is not promoting originality at the standards that schools and parents expect. However, based on art history and the studies covered, it is certainly possible to use copying beneficially in the art classroom and should be encouraged. Art teachers interested in using a copying method in a classroom setting will need to be very intentional about clearly stating guidelines and reasons to their students, and this will be different across the grade levels.

If the ultimate goal for the art teacher is to promote students’ originality and creativity, copying can and should be a step along the way. There are many opportunities to use copying in a lesson, whether it is as a brainstorming method, a way to develop technique, or even as a finished project. Students need to be constantly reminded that they cannot sell the idea for the work as their own, and projects can perhaps be titled ‘A Study of A Certain Artist’s Famous Painting’ or ‘Replication Practice’. Projects don’t have to be entirely copied either, and could also be based on recreating a composition but changing the medium of the work, or trying to match the style and technique of an artist but inventing their own image. In exploring all of these possibilities of using copying beneficially in the classroom, I have come up with developed unit
plans to use them in multiple grade levels (3-4, 7-8, 11-12). They have been designed to be easily adjustable to varying schedules and classrooms.

The elementary plan starts with quick copying stations, which allows students to replicate a work of art placed at a table for a short amount of time before rotating to another station. Then they have a longer period of time to copy one selected piece of art. Finally, they have the opportunity to recreate a famous painting with their bodies, which the teacher photographs. The artworks should be selected by the teacher and prepared ahead of time to avoid students bringing in work for more mature audiences.

For the middle school lesson, I wanted to start with more discussion. I planned the first day to be a video day, where we would watch some examples of copying in music videos to encourage them to critically think. I also found a video from The Creator’s Project website which provided a summary of Kirby Ferguson’s study of the use of copying within creativity. After watching each video, a discussion would be held to hear if what students thought about copying had changed. The second day of the project would be the art history portion, where I could share my findings and summarize my research. Then, students would be allowed to look through the art history textbooks for artworks they would like to copy or search for suggested pieces. Two works would be chosen and directly copied using colored pencils. Part two of the project encouraged students to combine and transform the two artworks completed in part one. The challenge would be to pull elements from each work to create a unique and original piece of art, using colored pencils or oil pastels. Finally, the students would have a chance to critique and share their projects together.

The high school plan is very similar to the middle school plan. Students will have more freedom in how they search for their artworks to emulate and what medium they complete it in.
However, the goal should be to find contemporary art. Students are often exposed to the paintings of the great movements of the past, but don’t spend enough time studying contemporary and recent art. They will choose one piece to directly copy and then be expected to transform that into a new, original piece of art, combining their interests and styles with the copied art. Their lesson also includes a graded reflection paper and is finished with a critique.

**Implemented Plans**

During my student teaching experiences, I was able to put my elementary and middle school plans into use. My goal was to teach it once at each placement, taking note of the students’ reactions and if their opinions changed. I adjusted my lessons to suit the classes I would work with.

At the elementary level, I decided to do it with the Art Enrichment group, which was a club for 5th graders and something they had to apply to get into. I knew these students would be enthusiastic about art and willing to try the project with me. I was teaching with one teacher who worked at two elementary schools within the district, so I saw two Art Enrichment groups that I was able to work with. They came for an extra session of art once during the 6 day cycle, but their time was very short and only half an hour. It took some flexibility to be able to work with this time, but luckily, the art project was only using colored pencils and not anything that took a long time to clean up. I made a short art history presentation to go along with my information. I planned out the questions I would ask the students to spur discussion; for example: Is copying OK in school? Why/Why not? Do you think copying can be used for good?

Considering the length of time I would be at this placement, I decided to shorten the project into three days. Day 1 would include the presentation, guided discussion, and quick copy practice, where each table had a different work of art and students had the chance to copy for a
short amount of time before rotating. Day 2 would be the longer copying session, and I looked for more appropriate pictures of art I could print for the students to choose from so they had the opportunity to get into more detailed copyings. During Day 3, students would become the painting, and I would photograph them recreating famous works of art with their bodies.

Both groups really surprised me with their enthusiasm throughout this project. Even the discussion, which is a difficult thing to make successful in the art classroom sometimes, was full of excited comments and ideas. On the first day, I gave them my history presentation, and led the discussion. We made a chart comparing good and bad uses of copying, to be reviewed and added to for each remaining class. By the last class, the students had only good things to add. They really enjoyed the quick copy stations and wanted more time to work on the details. During the second class, I allowed them to spend the whole time working on one artwork, focusing on the details. When I announced that the next class was the next part of the project, many students were unhappy and asked for more time to copy. They were enjoying it greatly, so I adjusted the schedule to give them one more day to work on the details. On the concluding day, we prepared to set up the artworks with our bodies. I found a few paintings that included groups of people to show on the projector while the students got arranged at the table, such as *The Last Supper* by da Vinci and Jacques Louis David’s *Oath of the Horatii*. This day was so much fun at both schools. It was a very different form of copying and making art than the students had ever experienced.

To finish up the lesson, we discussed copying a final time. My goal throughout the project was to change their point of view on copying in the art room, and they definitely had more positive thoughts on copying than they originally had. I was sure to enforce the fact that when they copy, they must continue to grow and develop so that they can develop their own artwork.
When I got to the middle school, I decided to try the lesson with the 8th graders to get the biggest age difference possible. I saw two 8th grade groups every day, and they came in first thing every morning. Each class came in for a 45-minute period. Because I saw them so frequently, I was able to do the project as I had originally planned it, with a few adjustments here and there for how I wanted timing to go specifically and what materials were available. My cooperating teacher’s room was well stocked with art history books, so I encouraged the students to use these as they searched for pieces to copy. The district works on a “Bring Your Own Device” (BYOD) policy, which makes it possible to use students’ smart phones and tablets as part of a lesson. Knowing this, I allowed the 8th graders to search online for their artworks if their perusal through the art history books turned up no results. Again, I prepared questions to ask them during the first day to help spur discussion. I found links to the videos I wanted to show that were not blocked by the district’s Internet provider, and I created worksheets for them to fill out while they were watching. A chart was included on the worksheet so each student could list his or her own positive and negative opinions on copying. I put together the main points of my research on a PowerPoint and prepared an example to show. I decided to combine the art history lesson with the first day of the project to get the students working on their projects sooner.

When we got to the art-making portion of the unit, I was surprised that most of the students used the art history textbooks rather than their electronic devices. *Starry Night* was a popular choice, as well as works by Picasso. I encouraged the students to combine not just subject matter, but colors, styles, and compositions, and many students took this advice. I saw really concentrated effort in a few students, and their resulting copies are very good in the sense that it is clear what they copied and that they were paying attention to the specific stylistic choices made by the original artist. Their projects were graded on the points made on the
worksheets, where I could see if they were thinking critically about copying, the completion of two direct copies, and the effort and creativity put into the combination piece.

**Reflection**

I’m very pleased with how the lesson went with the fifth graders. I consider it a successful attempt at changing their mindsets on copying. Our final chart had multiple points that the students came up with for both positive and negative results of copying. The students really enjoyed the project and were very engaged throughout the process. Their final copies impressed me! Many of them put a lot of effort into it. They absolutely loved the final part of the project, the painting recreation. Our groups were too big to include everyone in the painting, so the extra students were dubbed “Creative Directors”, and they were in charge of arranging the other students to be in the correct positions. I tried to make it fair by allowing the students who were the Creative Directors to pick their desired character for the next painting, but some students really enjoyed the role and requested it each time. Unfortunately, my time with this group was rather short, and I could not spend the desired amount of time on the end reflection and discussion. Based on the first discussion, the aspects discussed while making the chart, and their reactions to the artwork, however, I can conclude that I achieved my goal of bringing copying into the public school art room in a positive way at the elementary level.

Teaching the project at the middle school was also a success. I had much more time to work with the students, which made the project feel much more complete. Although the discussion was slow at first, I think that the students really grasped the concept I was going for once we started the project. Some students really impressed me with how much effort they put into the copyings, and many products were very creative combinations. I believe that I was successful at the middle school level as well, based on the first discussion, the points written on
the students’ worksheets, and the ingenuity of the combination pieces. Again, time ended up
being an issue with finishing this project. I would have felt more successful if we had had more
time to discuss the proper use of copying, hear more students’ thoughts, and actually hold a
critique as a way to finalize and close out the project. Because of how much work I need to
complete for my student teaching experience as a whole and the timeline of how students handed
in completed work, I was not able to spend this much time on the project. A teacher in his or her
own classroom may be able to come back to the discussion and hold a critique, but unfortunately,
I was not able to as a student teacher with limited time in the classroom. Regardless of this
shortcoming, I enjoyed seeing the students work with the art history books and let their creative
juices flow while combining their chosen pieces.

Conclusion

Copying is a viable method for teaching art and should have continued use in the art
classroom, assuming that teachers take responsibility for ensuring that their students understand
the implications that come with it. It is important to foster the growing creativity in children, and
even though there are some that say copying squashes creativity, there are plenty of detailed
studies that show just the opposite. Additionally, copying has been proven throughout art history
as helpful to those learning art. Based on my research findings and teaching experience, I will
continue to implement and encourage the use of copying in the public school art classroom as a
way to foster creativity and explore artistic techniques.
References


Lesson Plans

Attached from this point forward are my copying project unit plans for the elementary, middle, and high school groups. Each unit consists of individual lesson plans for each day of the project and is designed to be easily adjustable for a specific school setting.
Hanna Schaffer
The Art of Copying – Elementary
Lesson 1: Introduction and Art History

Unit Essential Questions:
How can I appropriately use copying in art that will inspire my future creations and develop my technique?
What are the ethical ways we can use copying in the classroom?

Grade Level(s): 3-4

Lesson Essential Questions: What is copying in art?

Lesson Description: In this lesson, students will be given an introduction to the unit of copying. First, there will be a discussion to get students talking. A short presentation will be given simultaneously, displaying questions for students to answer, showing copied images. Do students think copying is acceptable or not? Can an artist claim something was inspiration and get away with it? This lesson also contains the art history portion of the unit. Students will be presented with brief material covering the appropriate usage of copying and appropriation throughout art history, including Caravaggio and his copyists and the Pop art movement. At the end of the lesson, students will take an easy review quiz of the material.

Pennsylvania Academic Standards:
- 9.1.3.C: Recognize and use fundamental vocabulary within each of the arts forms.
- 9.1.3.H: Handle materials, equipment and tools safely at work and performance spaces.
- 9.3.3.C: Know classification skills with materials and processes used to create works in the art.
- 9.4.3.A: Know how to respond to a philosophical statement about works in the arts and humanities.

Instructional Objective(s) At the end of this lesson, students will be able to:
- understand the usage of copying throughout art history
- identify the pros and cons of copying as proven throughout history

Instructional Activities and Procedures:
Anticipatory Set:
- Warm Up Discussion: 8-10 minutes
○ What is copying? Good or bad?
○ Why do you think you aren’t allowed to copy someone else’s work?
○ Who thinks the use of copying is OK? Why? Who doesn’t? Why not?
● Review of essential questions: 1 minute
● Transition into presentation: 1 minute

Guided Practice:
● Art history presentation: 15-20 minutes
  ○ How was copying used in history?
    ■ Apprenticeships
    ■ Masters workshops
    ■ Forgery
    ■ Appropriation
  ○ Caravaggio
  ○ Picasso vs. Braque
  ○ Andy Warhol
  ○ Moments we can see development
● Discussion: 8-10 minutes
  ○ Questions provided to students to encourage participation
    ■ Does anyone know any famous artists who copied?
    ■ Can copying be beneficial?
    ■ Would you ever copy someone else’s work? Why or why not?

Independent Practice:
● Quiz: 10 minutes
  ○ easy pop quiz: review of presentation materials
● Review of quiz: 5 minutes
  ○ Trade with a partner

Closure:
● Sit quietly before dismissal

Summative Assessment: Students will be reminded of the essential questions at the end of class. Quiz will be collected and graded for effort.

 Modifications and Accommodations: Lesson will be accommodated as necessary.

Resources: Powerpoint, projector, quiz materials, crayons, colored pencils, markers, paper

Hanna Schaffer
The Art of Copying – Elementary
Lesson 2: Copying Practicing

Unit Essential Questions: How can I appropriately use copying in art that will inspire my future creations and develop my technique? What are the ethical ways we can use copying in the classroom?

Grade Level (s): 3-4

Lesson Essential Questions: How do I copy a piece of art?

Lesson Description: During this lesson, students will be practicing copying for periods of time. There will be six stations set up, each with a famous piece from art history. The students will be able to pick three to copy. At the end of class, there will be a discussion about copying and whether their idea of it has changed since the beginning of the unit. The stations will be tables with a divided number of chairs surrounding it. There will be one big image taped to the middle of the table, with enough smaller copies for each student to use while they copy.

Pennsylvania Academic Standards:
- 9.1.3.C: Recognize and use fundamental vocabulary within each of the arts forms.
- 9.1.3.H: Handle materials, equipment and tools safely at work and performance spaces.
- 9.3.3.C: Know classification skills with materials and processes used to create works in the art.
- 9.4.3.A: Know how to respond to a philosophical statement about works in the arts and humanities.

Instructional Objective(s) At the end of this lesson, students will be able to:
- discuss their ideas on copying and how it can be useful to art
- begin to understand the copying process

Instructional Activities and Procedures:
Anticipatory Set:
- Discussion and directions: 5 minutes
- Introduction of pieces: 5 minutes

Guided Practice:
- Transition into work time: 5 minutes
● Students should pick their first station… first come first serve! If seats fill up they will have to choose another.

**Independent Practice:**
● Copying practice 1: 12-15 minutes
● Copying practice 2: 12-15 minutes
● Copying practice 3: 12-15 minutes

**Closure:**
● Turning in of materials: remaining time
● Clean up
  ○ sit quietly when finished
● Dismissal

**Summative Assessment:** Students will be reminded of the essential questions at the end of class. Collected materials will be graded for completion and direction following. Students will be assessed during the copying time for following of directions, involvement, and appropriate effort.

**Modifications and Accommodations:** Lesson will be accommodated as necessary.

**Resources:** tables and chairs for stations, art printouts, paper, markers, colored pencils, crayons
Hanna Schaffer  
*The Art of Copying – Elementary*  
*Lesson 3-4: Working time*

**Unit Essential Questions:**  
How can I appropriately use copying in art that will inspire my future creations and develop my technique?  
What are the ethical ways we can use copying in the classroom?

**Grade Level(s): 3-4**

**Lesson Essential Questions:** How can I effectively copy a popular piece of art and gain an understanding of technical skills used to create it?

**Lesson Description:** The next two lessons are working periods. Students will be given materials necessary to make drawn replicas of an art piece that they choose in the first class. The teacher will have a selection of appropriate pieces to choose from. Students can choose to work with pencils, colored pencil, or markers, and materials will be provided for table groups.

**Pennsylvania Academic Standards:**
- 9.1.3.C: Recognize and use fundamental vocabulary within each of the arts forms.  
- 9.1.3.H: Handle materials, equipment and tools safely at work and performance spaces.  
- 9.3.3.C: Know classification skills with materials and processes used to create works in the art.  
- 9.4.3.A: Know how to respond to a philosophical statement about works in the arts and humanities.

**Instructional Objective(s)** At the end of this lesson, students will be able to:  
- have a better understanding of technical skills needed to copy a piece

**Instructional Activities and Procedures:**

**Anticipatory Set:**
- Day 1: Review of selected pieces: 7 minutes  
  - Pair/Share - explain why you like your piece  
- Day 2: Collection of materials - students can go right to working or approach teacher with questions

**Guided Practice:**
• Directions: 5 minutes
• Demonstration (Day 1): 10 minutes
  ○ setting up paper
  ○ techniques for copying
• Distribution of materials: 5 minutes
  ○ have pencil and marker boxes set out on counter
  ○ student volunteers get a box of each for their table or group to share

**Independent Practice:**
• Work time: 30-45 minutes
  ○ be available for questions if need to stay at desk
  ○ roam around to ensure students are staying on task
  ○ continual check on understanding

**Closure:**
• Clean up
• Return of materials
• Storage of project

**Summative Assessment:** Students will be reminded of the essential questions at the end of class. Projects will be graded according to rubric.

**Modifications and Accommodations:** Lesson will be accommodated as necessary.

**Resources:** rough paper, good paper, rulers, pencils, colored pencils, markers, erasers
Hanna Schaffer
*The Art of Copying – Elementary*
*Lesson 5-6: Class Painting Recreation*

**Unit Essential Questions:**
How can I appropriately use copying in art that will inspire my future creations and develop my technique?
What are the ethical ways we can use copying in the classroom?

**Grade Level (s): 3-4**

**Lesson Essential Questions:** How can I recreate a scene from a famous painting with my classmates?

**Lesson Description:** In this lesson, students will be choosing a famous painting from a selection provided. They will spend one lesson preparing props, costumes, and the set. The following class will consist of arranging the scene, shooting the photos, and choosing a final one to display. Costumes can be simple - think about using sheets, cardboard, rulers... allow students to be creative in this dress-up activity. Depending on the size of the class and the availability of teaching assistants, class can be split up into groups to complete the assignment.

**Pennsylvania Academic Standards:**
- 9.1.3.C: Recognize and use fundamental vocabulary within each of the arts forms.
- 9.1.3.H: Handle materials, equipment and tools safely at work and performance spaces.
- 9.3.3.C: Know classification skills with materials and processes used to create works in the art.
- 9.4.3.A: Know how to respond to a philosophical statement about works in the arts and humanities.

**Instructional Objective(s)** At the end of this lesson, students will be able to:
- work effectively in a team setting
- recreate a painted scene using their bodies and props

**Instructional Activities and Procedures:**

**Anticipatory Set:**
- Day 1: Choose a painting
- Day 2: Get into costume if necessary
**Guided Practice:**
- Provide a game plan for the students
  - How will you recreate the scene?
  - What materials will you use?
  - Who should stand where?

**Independent Practice:**
- Allow the students to work as a team, providing instruction and keeping students on task
- Teacher will help with final arranging and shooting of photo

**Closure:**
- Clean up
- Return of materials
- Examination of final image
- Last day: final discussion
  - Thoughts changed on copying in art?
  - What did you like about copying?
  - What didn’t you like?
  - What was easy/hard?

**Summative Assessment:** Students will be reminded of the essential questions at the end of class. Projects will be graded according to rubric.

**Modifications and Accommodations:** Lesson will be accommodated as necessary.

**Resources:** cardboard, paper, rulers, tape, glue, paint, scrap cloth, sheets, felt, hats, (anything students find can be used)
Hanna Schaffer  
*The Art of Copying – Middle*  
*Lesson 1: Discussion*

**Unit Essential Questions:**
How can I appropriately use copying in art that will inspire my future creations and develop my technique?  
What are the ethical ways we can use copying in the classroom?

**Grade Level(s):**  7-8

**Lesson Essential Questions:**  What is copying and how is it used in art?

**Lesson Description:**  In this lesson, students will be given an introduction to the unit of copying. A presentation will be given, bringing up the question of the ethics of copying in art. Can an artist claim something was inspiration and get away with it? Additionally, students will engage in discussion surrounding the concern of creativity: does copying enhance our creative abilities or the opposite? *The Creator’s Project* website will be introduced and students will watch the video on the elements of creativity.

**Pennsylvania Academic Standards:**
- 9.1.8.A: Know and use the elements and principles of each art form to create works in the arts and humanities.
- 9.1.8.D: Demonstrate knowledge of at least two styles within each art form through performance or exhibition of unique works.
- 9.1.8.H: Demonstrate and maintain materials, equipment and tools safely at work and performance spaces.
- 9.2.8.A: Explain the historical, cultural and social context of an individual work in the arts.
- 9.3.8.A: Know and use the critical process of the examination of works in the arts and humanities.
- 9.3.8.F: Apply the process of criticism to identify characteristics among works in the arts.

**Instructional Objective(s)** At the end of this lesson, students will be able to:
- have an understanding of the ethics of copying
- form an opinion on copying and its effects on creativity
- identify the positive and negative roles copying play in art

**Instructional Activities and Procedures:**
Anticipatory Set:
- Warm Up: 12 minutes
  - Excerpts from the Kagemu, Lorella Cuccarini, and Beyonce videos
  - Think/Pair/Share
- Introduction to project and essential questions: 2 minutes
- Transition into presentation: 1 minute

Guided Practice:
- Presentation: 10 minutes
  - Brief explanation of videos
    - Something to think about: lawsuits versus credit for inspiration
  - Copying used in all art forms
  - Discouraged in schools
- Creator's Project Video: 12 minutes
- Response and Discussion: 8-10 minutes
  - Questions provided to students to encourage participation
    - How many of you think there is a problem with copying?
    - Does anyone know any famous artists who copied?
    - Can copying be beneficial?

Independent Practice and Closure:
- Reflection: Remaining class time
  - Students should begin to write a one-page reflection on the topics discussed in class
  - What is not finished is homework
  - Creator's Project link sent home

Summative Assessment: Students will be reminded of the essential questions at the end of class. One page reflection will be graded for content, correct restatement of ideas from class period, proper grammar and paper format; rubric will be used.

Modifications and Accommodations: Lesson will be accommodated as necessary. Students missing class will be sent the presentation and website and will need to turn in one-page reflection.

http://vimeo.com/67717078 (@2:30, @4:00)
Hanna Schaffer

The Art of Copying – Middle
Lesson 2: Art History

Unit Essential Questions:
How can I appropriately use copying in art that will inspire my future creations and develop my technique?
What are the ethical ways we can use copying in the classroom?

Grade Level (s): 7-8

Lesson Essential Questions: How has copying been used effectively throughout art history?

Lesson Description: This lesson contains the art history portion of the unit. Students will be presented with material covering the appropriate usage of copying and appropriation throughout art history, focusing on Caravaggio and his copyists and the Pop art movement. At the end of the lesson, students will take a review quiz of the material.

Pennsylvania Academic Standards:
- 9.1.8.A: Know and use the elements and principles of each art form to create works in the arts and humanities.
- 9.1.8.D: Demonstrate knowledge of at least two styles within each art form through performance or exhibition of unique works.
- 9.1.8.H: Demonstrate and maintain materials, equipment and tools safely at work and performance spaces.
- 9.2.8.A: Explain the historical, cultural and social context of an individual work in the arts.
- 9.3.8.A: Know and use the critical process of the examination of works in the arts and humanities.
- 9.3.8.F: Apply the process of criticism to identify characteristics among works in the arts.

Instructional Objective(s) At the end of this lesson, students will be able to:
- understand the usage of copying throughout art history
- identify the pros and cons of copying as proven throughout history

Instructional Activities and Procedures:

Anticipatory Set:
● Warm Up: 6-8 minutes
  ○ Hand in homework (one page reflection)
  ○ Discussion and review of previous lesson’s material
  ○ Who thinks the use of copying is ethically OK? Why? Who doesn’t? Why not?
● Review of essential questions: 1 minute
● Transition into presentation: 1 minute

Guided Practice:
● Art history presentation: 30 minutes
  ○ How was copying used in history?
    ■ Apprenticeships
    ■ Masters workshops
    ■ Forgery
    ■ Appropriation
  ○ Caravaggio
  ○ Picasso vs. Braque
  ○ Andy Warhol
  ○ Moments we can see development

Independent Practice:
● Quiz: 10 minutes
  ○ easy pop quiz: review of presentation materials

Closure:
● Review of quiz: 5 minutes
  ○ Trade with a partner
● Dismissal

Summative Assessment: Students will be reminded of the essential questions at the end of class. Quiz will be collected and graded for understanding.

Modifications and Accommodations: Lesson will be accommodated as necessary.

Resources: Powerpoint, projector, quiz materials
Hanna Schaffer

*The Art of Copying – Middle*

*Lesson 3: Artist Exploration*

**Unit Essential Questions:**
How can I appropriately use copying in art that will inspire my future creations and develop my technique?
What are the ethical ways we can use copying in the classroom?

**Grade Level (s):** 7-8

**Lesson Essential Questions:** How has copying been used effectively throughout art history?

**Lesson Description:** During this lesson, students will be given time to explore artists - stick to 18th-20th century work (Impressionism - Surrealism maybe). By the end of class, they should have chosen two artists and paintings to focus on for the first part of their project.

**Pennsylvania Academic Standards:**
- 9.1.8.A: Know and use the elements and principles of each art form to create works in the arts and humanities.
- 9.1.8.D: Demonstrate knowledge of at least two styles within each art form through performance or exhibition of unique works.
- 9.1.8.H: Demonstrate and maintain materials, equipment and tools safely at work and performance spaces.
- 9.2.8.A: Explain the historical, cultural and social context of an individual work in the arts.
- 9.3.8.A: Know and use the critical process of the examination of works in the arts and humanities.
- 9.3.8.F: Apply the process of criticism to identify characteristics among works in the arts.

**Instructional Objective(s) At the end of this lesson, students will be able to:**
- formally describe a artwork and artist
- provide reasoning and defend choices made

**Instructional Activities and Procedures:**

*Anticipatory Set:*
- Discussion and directions: 7 minutes
○ class should be held in computer lab if possible, or use laptops in classroom, or BYOD (bring your own device)

Guided Practice:
- Transition into work time: 2 minutes

Independent Practice:
- Independent exploration: 45 minutes
  - Research
  - Writing
    - Students should write a one paragraph statement about their selected artists
      - brief bio, materials used often, etc.
    - Why they chose the pieces and how they hope to accomplish replicating them
  - Sketching

Closure:
- Turning in of materials: remaining time
  - Photo printout of selected works
  - written materials
  - Sketches
- Dismissal

Summative Assessment: Students will be reminded of the essential questions at the end of class. Collected materials will be graded for completion and direction following.

Modifications and Accommodations: Lesson will be accommodated as necessary.

Resources: computer lab or laptops for students
Hanna Schaffer

The Art of Copying – Middle
Lesson 4-5: Working time

Unit Essential Questions:
How can I appropriately use copying in art that will inspire my future creations and develop my technique?
What are the ethical ways we can use copying in the classroom?

Grade Level (s): 7-8

Lesson Essential Questions: How can I effectively copy a popular piece of art and gain an understanding of technical skills used to create it?

Lesson Description: The next two (or three if necessary) lessons are working periods. Students will be given materials necessary to make drawn replicas of the art pieces that they chose in the previous class, and are free to work on the pieces as they see necessary. Students can chose to work with pencils, colored pencil, or markers.

Pennsylvania Academic Standards:
- 9.1.8.A: Know and use the elements and principles of each art form to create works in the arts and humanities.
- 9.1.8.D: Demonstrate knowledge of at least two styles within each art form through performance or exhibition of unique works.
- 9.1.8.H: Demonstrate and maintain materials, equipment and tools safely at work and performance spaces.
- 9.2.8.A: Explain the historical, cultural and social context of an individual work in the arts.
- 9.3.8.A: Know and use the critical process of the examination of works in the arts and humanities.
- 9.3.8.F: Apply the process of criticism to identify characteristics among works in the arts.

Instructional Objective(s) At the end of this lesson, students will be able to:
- have a better understanding of technical skills

Instructional Activities and Procedures:
Anticipatory Set:
- Day 1: Review of selected pieces: 7 minutes
  - Write down some difficulties you foresee coming up in your copying
○ Pair/Share
• Day 2: Collection of materials - students can go right to working or approach teacher with questions

**Guided Practice:**
• Directions: 5 minutes
• Demonstration: 5 minutes
  ○ setting up paper
  ○ techniques for copying
• Distribution of materials: 5 minutes
  ○ have pencil and marker boxes set out on counter
  ○ student volunteers get a box of each for their table or group to share

**Independent Practice:**
• Work time: 40-50 minutes
  ○ be available for questions if need to stay at desk
  ○ roam around to ensure students are staying on task
  ○ continual check on understanding

**Closure:**
• Clean up
• Return of materials
• Storage of project

**Summative Assessment:** Students will be reminded of the essential questions at the end of class. Projects will be graded according to rubric.

**Modifications and Accommodations:** Lesson will be accommodated as necessary.

**Resources:** rough paper, good paper, rulers, pencils, colored pencils, markers, erasers
Hanna Schaffer
*The Art of Copying – Middle*
*Lesson 6-9: Independent Creation and Work Periods*

**Unit Essential Questions:**
How can I appropriately use copying in art that will inspire my future creations and develop my technique?
What are the ethical ways we can use copying in the classroom?

**Grade Level (s): 7-8**

**Lesson Essential Questions:** How can I effectively create a piece that is inspired by my selected work, but not directly copied from it?

**Lesson Description:** During the next three to four lessons, students will be coming up with ideas for a unique piece that has obvious inspiration from the previous copied works, and then creating a new piece based on those ideas. This piece will be a combination of their chosen pieces, as they choose elements from each to create one image. Students should begin with small sketches which will be shown to teacher before materials are handed out. The majority of these lessons should be work time.

**Pennsylvania Academic Standards:**
- 9.1.8.A: Know and use the elements and principles of each art form to create works in the arts and humanities.
- 9.1.8.D: Demonstrate knowledge of at least two styles within each art form through performance or exhibition of unique works.
- 9.1.8.H: Demonstrate and maintain materials, equipment and tools safely at work and performance spaces.
- 9.2.8.A: Explain the historical, cultural and social context of an individual work in the arts.
- 9.3.8.A: Know and use the critical process of the examination of works in the arts and humanities.
- 9.3.8.F: Apply the process of criticism to identify characteristics among works in the arts.

**Instructional Objective(s)** At the end of this lesson, students will be able to:
- develop styles learned through copying to create a unique piece
- describe the influence using formal language

**Instructional Activities and Procedures:**
Anticipatory Set:
- Association practice: 10 minutes
  - Play classical music in background
  - Students will have 5 minutes of time to write down ideas
    - start with one word each that represents the subjects or ideas of each piece that they copied
    - play the word association game or just write related ideas
    - small sketches
- Pair/share for 5 minutes

Guided Practice:
- Planning and sketch time: 10-15 minutes
  - Be available for input and advice
  - Use associated words to guide ideas
  - Students should have idea approved by teacher before moving on

Independent Practice:
- Work time: 20-25 minutes
  - Students should prepare materials
  - Enlarge sketch onto final base
  - Students who finish quickly can start coloring their final piece
  - Students who need more time may take sketches home but these will be checked at the beginning of the next class period
- The remaining class periods (2-4 more lessons) should be dedicated working periods (entirely independent practice) where students have access to class materials and teacher input

Closure:
- Clean up
- Return of materials
- Storage of project

Summative Assessment: Students will be reminded of the essential questions at the end of class. Projects will be graded according to rubric.

Modifications and Accommodations: Lesson will be accommodated as necessary.

Resources: rough paper, good paper, rulers, pencils, colored pencils, markers, erasers
Hanna Schaffer

*The Art of Copying – Middle*

*Lesson 10: Final Critique and Discussion*

**Unit Essential Questions:**
How can I appropriately use copying in art that will inspire my future creations and develop my technique?
What are the ethical ways we can use copying in the classroom?

**Grade Level(s): 7-8**

**Lesson Essential Questions:** How can I discuss my own work of art using correct terminology?
How can I assess my peers’ work of art and offer beneficial feedback?

**Lesson Description:** This is the final lesson of the copying unit. Completed projects are due at this date. The class will begin with a group critique. Projects will be displayed, whether by attaching to walls/board, laying on tables, mounting on easels, etc.

**Pennsylvania Academic Standards:**
- 9.1.8.A: Know and use the elements and principles of each art form to create works in the arts and humanities.
- 9.1.8.D: Demonstrate knowledge of at least two styles within each art form through performance or exhibition of unique works.
- 9.1.8.H: Demonstrate and maintain materials, equipment and tools safely at work and performance spaces.
- 9.2.8.A: Explain the historical, cultural and social context of an individual work in the arts.
- 9.3.8.A: Know and use the critical process of the examination of works in the arts and humanities.
- 9.3.8.F: Apply the process of criticism to identify characteristics among works in the arts.

**Instructional Objective(s)** At the end of this lesson, students will be able to:
- formally assess their own and their peers’ works
- appropriately discuss art

**Instructional Activities and Procedures:**

*Anticipatory Set:*
• Set-up: 5 minutes
  ○ students are responsible for selecting an appropriate area to display their work
  ○ may have to display in shifts depending on available space and size of work
  ○ students should have copied work readily available to display as well

Guided Practice:
• Critique: 30 minutes
  ○ Each student should introduce their work, show their first pieces, and describe which parts they took from both
    ■ can also discuss difficulties, what went well, favorite part of piece, etc.
  ○ Get students talking
    ■ ask other students what they like about their piece
  ○ Watch for student involvement and participation
• Discussion about copying: 10 minutes
  ○ provide questions such as:
    ■ Describe the themes you pulled from the work you copied?
    ■ Did you learn any new techniques from completing these works?
    ■ What were challenges you encountered that you didn’t expect?
    ■ How do you feel about copying in the classroom? In the art classroom?
    ■ Was it beneficial to copy a famous work first?
    ■ Do you think creativity was hindered?

Closure:
• Project turn in and storage: 3 minutes
• Dismissal

Summative Assessment: Students will be reminded of the essential questions at the end of class. Projects will be graded according to rubric.

Modifications and Accommodations: Lesson will be accommodated as necessary.

Resources: final projects
Hanna Schaffer
*The Art of Copying – High*
*Lesson 1: Discussion*

**Unit Essential Questions:**
How can I appropriately use copying in art that will inspire my future creations and develop my technique?
What are the ethical ways we can use copying in the classroom?

**Grade Level (s):** 11-12

**Lesson Essential Questions:** What is copying and how is it used in art?

**Lesson Description:** In this lesson, students will be given an introduction to the unit of copying. A presentation will be given, bringing up the question of the ethics of copying in art. Can an artist claim something was inspiration and get away with it? Additionally, students will engage in discussion surrounding the concern of creativity: does copying enhance our creative abilities or the opposite? *The Creator's Project* website will be introduced and students will watch the video on the elements of creativity.

**Pennsylvania Academic Standards:**
- 9.1.12.A: Know and use the elements and principles of each art form to create works in the arts and humanities.
- 9.1.12.B: Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts.
- 9.1.12.D: Demonstrate specific styles in combination through the production or performance of a unique work of art
- 9.1.12.H: Incorporate the effective and safe use of materials, equipment and tools into the production of works in the arts at work and performance spaces
- 9.3.12.A: Explain and apply the critical examination processes of works in the arts and humanities.
- 9.3.12.G: Analyze works in the arts by referencing the judgments advanced by arts critics as well as one’s own analysis and critique.

**Instructional Objective(s)** At the end of this lesson, students will be able to:
- have an understanding of the ethics of copying
- form an opinion on copying and its effects on creativity
- identify the positive and negative roles copying play in art

**Instructional Activities and Procedures:**
Anticipatory Set:
- Warm Up: 12 minutes
  - Excerpts from the Kagemu, Lorella Cuccarini, and Beyonce videos
  - Think/Pair/Share
- Introduction to project and essential questions: 2 minutes
- Transition into presentation: 1 minute

Guided Practice:
- Presentation: 10 minutes
  - Brief explanation of videos
    - Something to think about: lawsuits versus credit for inspiration
  - Copying used in all art forms
  - Discouraged in schools
- Creator’s Project Video: 12 minutes
- Response and Discussion: 8-10 minutes

Independent Practice and Closure:
- Reflection: Remaining class time
  - Students should begin to write a one-page reflection on the topics discussed in class
  - What is not finished is homework
  - Creator’s Project link sent home

Summative Assessment: Students will be reminded of the essential questions at the end of class. One page reflection will be graded for content, correct restatement of ideas from class period, proper grammar and paper format; rubric will be used.

Modifications and Accommodations: Lesson will be accommodated as necessary. Students missing class will be sent the presentation and website and will need to turn in one-page reflection.

Video and Close Captioning

Hanna Schaffer
The Art of Copying – High
Lesson 2: Art History

Unit Essential Questions:
How can I appropriately use copying in art that will inspire my future creations and develop my technique?
What are the ethical ways we can use copying in the classroom?

Grade Level (s): 11-12

Lesson Essential Questions: How has copying been used effectively throughout art history?

Lesson Description: This lesson contains the art history portion of the unit. Students will be presented with material covering the appropriate usage of copying and appropriation throughout art history, focusing on Caravaggio and his copyists and the Pop art movement. At the end of the lesson, students will take a review quiz of the material.

Pennsylvania Academic Standards:
- 9.1.12.A: Know and use the elements and principles of each art form to create works in the arts and humanities.
- 9.1.12.B: Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts.
- 9.1.12.D: Demonstrate specific styles in combination through the production or performance of a unique work of art.
- 9.1.12.H: Incorporate the effective and safe use of materials, equipment and tools into the production of works in the arts at work and performance spaces.
- 9.3.12.A: Explain and apply the critical examination processes of works in the arts and humanities.
- 9.3.12.G: Analyze works in the arts by referencing the judgments advanced by arts critics as well as one’s own analysis and critique.

Instructional Objective(s) At the end of this lesson, students will be able to:
- understand the usage of copying throughout art history
- identify the pros and cons of copying as proven throughout history

Instructional Activities and Procedures:
Anticipatory Set:
Warm Up: 6-8 minutes
- Hand in homework (one page reflection)
- Discussion and review of previous lesson’s material
- Who thinks the use of copying is ethically OK? Why? Who doesn’t? Why not?
- Review of essential questions: 1 minute
- Transition into presentation: 1 minute

Guided Practice:
- Art history presentation: 30 minutes
  - How was copying used in history?
    - Apprenticeships
    - Masters workshops
    - Forgery
    - Appropriation
  - Caravaggio
  - Picasso vs. Braque
  - Andy Warhol
  - Moments we can see development

Independent Practice:
- Quiz: 10 minutes
  - easy pop quiz: review of presentation materials

Closure:
- Review of quiz: 5 minutes
  - Trade with a partner
- Dismissal

Summative Assessment: Students will be reminded of the essential questions at the end of class. Quiz will be collected and graded for understanding.

Modifications and Accommodations: Lesson will be accommodated as necessary.

Resources: Powerpoint, projector, quiz materials
Hanna Schaffer

The Art of Copying – High

Lesson 3: Contemporary Artist Exploration

Unit Essential Questions:
How can I appropriately use copying in art that will inspire my future creations and develop my technique?
What are the ethical ways we can use copying in the classroom?

Grade Level (s): 11-12

Lesson Essential Questions: How has copying been used effectively throughout art history?

Lesson Description: During this lesson, students will be given time to explore contemporary artists. By the end of class, they should have chosen one artist, piece, and medium to focus on for the first part of their project.

Pennsylvania Academic Standards:

- 9.1.12.A: Know and use the elements and principles of each art form to create works in the arts and humanities.
- 9.1.12.B: Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts.
- 9.1.12.D: Demonstrate specific styles in combination through the production or performance of a unique work of art
- 9.1.12.H: Incorporate the effective and safe use of materials, equipment and tools into the production of works in the arts at work and performance spaces
- 9.3.12.A: Explain and apply the critical examination processes of works in the arts and humanities.
- 9.3.12.G: Analyze works in the arts by referencing the judgments advanced by arts critics as well as one’s own analysis and critique.

Instructional Objective(s) At the end of this lesson, students will be able to:
- formally describe a contemporary artwork and artist

Instructional Activities and Procedures:

Anticipatory Set:
- Discussion and directions: 7 minutes
  - class should be held in computer lab if possible, or use laptops in classroom, or BYOD (bring your own device)
**Guided Practice:**
- Transition into work time: 2 minutes

**Independent Practice:**
- Independent exploration: 45 minutes
  - Research
  - Writing
    - Students should write a one paragraph statement about their selected artist
      - background, ethnicity, materials used often, etc.
    - Why they chose the piece and how they hope to accomplish a replicate
  - Sketching

**Closure:**
- Turning in of materials: remaining time
  - Photo printout of selected work
  - written materials
  - Sketches
- Dismissal

**Summative Assessment:** Students will be reminded of the essential questions at the end of class. Collected materials will be graded for completion and direction following.

**Modifications and Accommodations:** Lesson will be accommodated as necessary.

**Resources:** computer lab or laptops for students
Hanna Schaffer  
*The Art of Copying – High*  
*Lesson 4-5: Working time*

**Unit Essential Questions:**  
How can I appropriately use copying in art that will inspire my future creations and develop my technique?  
What are the ethical ways we can use copying in the classroom?

**Grade Level (s):** 11-12

**Lesson Essential Questions:** How can I effectively copy a popular piece of art and gain an understanding of technical skills used to create it?

**Lesson Description:** The next two (or three if necessary) lessons are working periods. Students will be given materials necessary to make a replica of the contemporary art piece that they chose in the previous class, and are free to work on the piece as they see necessary.

**Pennsylvania Academic Standards:**
- 9.1.12.A: Know and use the elements and principles of each art form to create works in the arts and humanities.
- 9.1.12.B: Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts.
- 9.1.12.D: Demonstrate specific styles in combination through the production or performance of a unique work of art
- 9.1.12.H: Incorporate the effective and safe use of materials, equipment and tools into the production of works in the arts at work and performance spaces
- 9.3.12.A: Explain and apply the critical examination processes of works in the arts and humanities.
- 9.3.12.G: Analyze works in the arts by referencing the judgments advanced by arts critics as well as one’s own analysis and critique.

**Instructional Objective(s) At the end of this lesson, students will be able to:**
- have a better understanding of technical skills

**Instructional Activities and Procedures:**

**Anticipatory Set:**
- Day 1: Review of selected piece: 7 minutes  
  o Write down some difficulties you foresee coming up in your copying
Pair/Share
- Day 2: Collection of materials - students can go right to working or approach teacher with questions

Guided Practice:
- Directions: 5 minutes
- Collection of materials: 5 minutes

Independent Practice:
- Work time: 40-50 minutes

Closure:
- Clean up
- Return of materials
- Storage of project

Summative Assessment: Students will be reminded of the essential questions at the end of class. Projects will be graded according to rubric.

Modifications and Accommodations: Lesson will be accommodated as necessary.

Resources: paint, paper, panel boards, pencils, charcoal, erasers, water, etc.
Hanna Schaffer  
*The Art of Copying – High*  
*Lesson 6-9: Independent Creation and Work Periods*

**Unit Essential Questions:**  
How can I appropriately use copying in art that will inspire my future creations and develop my technique?  
What are the ethical ways we can use copying in the classroom?

**Grade Level(s):** 11-12

**Lesson Essential Questions:** How can I effectively create a piece that is inspired by my selected work, but not directly copied from it?

**Lesson Description:** During the next three to four lessons, students will be coming up with ideas for a unique piece that has obvious inspiration from the previous copied work, and then following through with those plans. Students should begin with sketches and outline plans (material usage, colors, etc.) to teacher before materials are handed out. The majority of these lessons should be work time.

**Pennsylvania Academic Standards:**
- 9.1.12.A: Know and use the elements and principles of each art form to create works in the arts and humanities.
- 9.1.12.B: Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts.
- 9.1.12.D: Demonstrate specific styles in combination through the production or performance of a unique work of art.
- 9.1.12.H: Incorporate the effective and safe use of materials, equipment and tools into the production of works in the arts at work and performance spaces.
- 9.3.12.A: Explain and apply the critical examination processes of works in the arts and humanities.
- 9.3.12.G: Analyze works in the arts by referencing the judgments advanced by arts critics as well as one’s own analysis and critique.

**Instructional Objective(s)** At the end of this lesson, students will be able to:  
- develop styles learned through copying to create a unique piece  
- describe the influence using formal language

**Instructional Activities and Procedures:**  
*Anticipatory Set:*
• Association practice: 10 minutes
  ○ Play classical music in background
  ○ Students will have 5 minutes of time to write down ideas
    ■ start with word that represents the subject or idea of the piece that they copied
    ■ play the word association game or just write related ideas
    ■ develop new concept or subject matter
    ■ small sketches are OK but developed sketch time comes next
  ○ Pair/share for 5 minutes

**Guided Practice:**
• Planning and sketch time: 15-20 minutes
  ○ Be available for input and advice
  ○ Use associated words to guide ideas
  ○ Students should have idea approved by teacher before moving on

**Independent Practice:**
• Work time: 20 minutes
  ○ Students should prepare materials
  ○ Enlarge sketch onto final base
  ○ Students shouldn’t really start painting today unless they are staying after class but colors should be thought of
• The remaining class periods (2-4 more lessons) should be dedicated working periods (entirely independent practice) where students have access to class materials and teacher input

**Closure:**
• Clean up
• Return of materials
• Storage of project

**Summative Assessment:** Students will be reminded of the essential questions at the end of class. Projects will be graded according to rubric.

**Modifications and Accommodations:** Lesson will be accommodated as necessary.

**Resources:** paint, paper, panel boards, pencils, charcoal, erasers, water, etc.
Hanna Schaffer
*The Art of Copying – High*
*Lesson 10: Final Critique and Discussion*

**Unit Essential Questions:**
How can I appropriately use copying in art that will inspire my future creations and develop my technique?
What are the ethical ways we can use copying in the classroom?

**Grade Level (s):** 11-12

**Lesson Essential Questions:** How can I discuss my own work of art using correct terminology?
How can I assess my peers’ work of art and offer beneficial feedback?

**Lesson Description:** This is the final lesson of the copying unit. Completed projects are due at this date. The class will begin with a group critique. Projects will be displayed, whether by attaching to walls/board, laying on tables, mounting on easels, etc.

**Pennsylvania Academic Standards:**
- 9.1.12.A: Know and use the elements and principles of each art form to create works in the arts and humanities.
- 9.1.12.B: Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts.
- 9.1.12.D: Demonstrate specific styles in combination through the production or performance of a unique work of art
- 9.1.12.H: Incorporate the effective and safe use of materials, equipment and tools into the production of works in the arts at work and performance spaces
- 9.3.12.A: Explain and apply the critical examination processes of works in the arts and humanities.
- 9.3.12.G: Analyze works in the arts by referencing the judgments advanced by arts critics as well as one’s own analysis and critique.

**Instructional Objective(s)** At the end of this lesson, students will be able to:
- formally assess their own and their peers’ works
- appropriately discuss art

**Instructional Activities and Procedures:**
*Anticipatory Set:*
- **Set-up:** 5 minutes
  - Students are responsible for selecting an appropriate area to display their work.
  - May have to display in shifts depending on available space and size of work.
  - Students should have copied work readily available to display as well.

**Guided Practice:**
- **Critique:** 30 minutes
  - Each student should introduce their work, what artist they copied and were influenced by, show copied work if not displayed, medium used.
    - Can also discuss difficulties, what went well, favorite part of piece, etc.
  - “Constructive criticism sandwich on compliment bread” from others.
    - 2 positive things surrounding a “needs improvement”
  - Watch for student involvement and participation.
- **Student led discussion about copying:** 10 minutes
  - Provide questions if necessary.
    - Describe the themes you pulled from the work you copied?
    - Did you learn any new techniques from completing these works?
    - What were challenges you encountered that you didn’t expect?
    - How do you feel about copying in the classroom? In the art classroom?
    - Was it beneficial to copy a famous work first?
    - Do you think creativity was hindered?

**Closure:**
- Project turn in and storage: 3 minutes
- Dismissal

**Summative Assessment:** Students will be reminded of the essential questions at the end of class. Projects will be graded according to rubric.

**Modifications and Accommodations:** Lesson will be accommodated as necessary.

**Resources:** final projects, display space