Lesson Plan Title: Quilted Self-Portrait/Quilted Partner Portrait Length: 3 days

**Note:** Before you plan and write art experiences; pre-assess your students based on the proposed concepts, enduring understandings, and objectives of the unit/lesson(s). You may also gather this information from (previous) teachers, by reviewing already completed art work, consulting curriculum materials, etc., to get a better understanding of what content students already know *and* what they willneed to know to be successful.

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| **Pre-Assessment:**  ***This will need to be done prior to teaching your lesson.*** Outline the method you will use to determine the skill/knowledge level of your students based on the concepts/enduring understandings/objectives of the lesson. (Hint: turn these into questions.) Be specific in describing what you would recognize as proficient skill/knowledge. |
| * How does working with more than one material add to the expression of a portrait? * What are the parts of the face that make up a portrait? * How do warm and cool color schemes express emotion related to a person’s identity? * What are the similarities and differences of artwork that has a single image versus multiple images? |

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| **Performance:**  **What will students accomplish as a result of this lesson?** This can be presented to students in the form of a story. In this narrative the students take on a role and create a learning product about a specific topic for a certain audience. (RAFT – Role / Audience / Format / Topic) |
| Role: Artist  Audience: Classmate  Format: Paper quilt  Topic: Mixed media partner portrait  You are an artist creating a mixed media portrait of one of your classmates that expresses his or her identity. The portrait will be attached to other students’ portraits to create a paper quilt that expresses the class’s identity. |

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| **Concepts:**  List the **big ideas** students will be introduced to in the lesson. These ideas are universal, timeless and transferrable. Examples of concepts used in art might include: Composition, Patterns, Technique, Rhythm, Paradox, Influence, Style, Force, Culture, Space/Time/Energy, Line, Law/Rules, Value, Expressions, Emotions, Tradition, Symbol, Movement, Shape, Improvisation, and Observation **Look for concepts in the standards, content specific curriculum, etc.** |
| Collaboration, Identity, Style, Symbol |

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| **Enduring Understanding (s):**  Enduring Understandings **show a relationship between two or more concepts**; connected with an active verb. The best enduring understandings not only link two or more concepts; but demonstrate why this relationship is important. Like concepts, they are timeless, transferrable and universal. |
| Artists can use symbols and stylistic choices to express their identity in making collaborative works of art. |

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| **Standards: (All lessons should address all standards.)**  1. Observe and Learn to **Comprehend**  2.Envision and Critique to **Reflect**  3. Invent and Discover to **Create**  4. Relate and Connect to **Transfer** |

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| **Objectives/Outcomes/Learning Targets:**  Objectives **describe a learning experience** with a **condition → behavior (measurable) → criterion.** Aligned to: Bloom’s – Standards – GLEs - Art learning and, when appropriate, Numeracy, Literacy and Technology. **Should be written as:** Objective. (Bloom’s: \_\_\_\_\_ - Standard: \_\_\_\_\_ - GLE: \_\_\_\_\_ -Art learning: \_\_\_\_\_ -Numeracy, Literacy, and/or Technology) |
| 1. Given examples of Faith Ringgold and Dominic Beyeler’s work, students will be able to analyze how working with more than one material adds to the expression of their portraits.    1. Art Learning: Artists and Culture    2. Blooms: Analyze    3. Standard: Reflect    4. GLE: Artists, viewers, and patrons make connections among the characteristics, expressive features, and purposes of art and design.    5. N/L/T:       1. Literacy: Discuss how Faith Ringgold’s work as illustrations compliments the words of a story (such as *Tar Beach*).       2. Numeracy: Understanding how a perimeter and area are important aspects of the image. 2. Using their knowledge on how to draw a portrait, students will be able to produce one large thumbnail sketch of another classmate with pencil and paper in their sketchbook.    1. Art Learning: Ideation    2. Blooms: Create    3. Standard: Comprehend    4. GLE: Artists make choices that express intent and purpose in art.    5. N/L/T:       1. Literacy: Learning the definitions of portrait and symmetry.       2. Numeracy: Understanding that body parts on the face come in pairs or groups (two eyes, two ears, two nostrils, etc); also understanding approximate symmetry. 3. After watching a demonstration on how to draw a portrait, students will be able to reference and gain an understanding of how to draw a proportionally correct face from the demo and apply this to drawing using pencil and paper.    1. Art Learning: Tools and Techniques    2. Blooms: Knowledge    3. Standard: Comprehend    4. GLE: The characteristics and expressive features in art and design allow us to discuss and determine the artist’s intent and purpose.    5. N/L/T:       1. Literacy: Learning the definitions of portrait and symmetry       2. Numeracy: Understanding that body parts on the face come in pairs or groups (two eyes, two ears, two nostrils, etc); also understanding approximate symmetry. 4. After experimenting with watercolor, oil pastel, and sharpie pens, students will be able to assess how the expressive qualities of warm and cool color schemes communicate their partner’s identity in their portrait.    1. Art Learning: Expressive features and characteristics    2. Blooms: Evaluate    3. Standard: 2. Create    4. GLE: Demonstrate basic studio skills with confidence to create meaningful art.    5. N/L/T:       1. Literacy: Learning the definition of mixed media       2. Numeracy: Sequence, order, and planning steps when combining more than one art material. 5. After stitching the drawings together with pipe cleaners, students will be able to compare and contrast how identity is expressed in multiple images versus a single image during the gallery walk activity..    1. Art Learning: Critical Reflection    2. Blooms: Evaluate    3. Standard: Transfer    4. GLE: Works of art connect individual ideas to make meanings related to the community.    5. N/L/T:       1. Literacy: Discussing the visual impact of reading a quilt linearly (from right to left) or or looking sporadically at parts of the composition that stand out.       2. Numeracy: Order and sequence of images. |

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| **Differentiation:**  Explain specifically how you have addressed the needs of exceptional students at both end of the skill and cognitive scale. Describe the strategies you will use for students who are already proficient and need growth beyond what you have planned for the rest of the class, as well as modifications for students with physical and/or cognitive challenges. **Students must still meet the objectives**. |

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| **Differentiation:**  (Multiple means for students to access content and multiple modes for student to express understanding.) | **Access** (Resources and/or Process) | **Expression** (Products and/or Performance) |
| Emily and Nicole: Three of the students in our class still need to finish carving and printing their stamp from the last lesson. We plan to give them about 15-20 minutes after the portrait demonstration to let them finish up. However, we want to make sure that they are able to finish their portrait around the same time as everyone else so they don’t eat up their work time for the final project.  Ben: His class is not allowed to use watercolor, so he will do this assignment with only dry mediums.  Students that have fine motor skill challenges with drawing their portrait can trace over a portrait template to accurately plot where the features of the face go.  Emily and Nicole: Brittany had previously taught portrait painting to students using acrylic/tempera paint. Though we would like to review how to draw a portrait again with students, we would also like to gage how much students remember about portrait drawing with our pre-assessment discussion. | Students that struggle with representational work can have more of a focus on line and shape.  Students with more fine motor skill challenges can focus on making their portrait with one of the mediuams. A dry medium might be better suited for these types of students than watercolor. |
| **Extensions for depth and complexity:** | **Access** (Resources and/or Process) | **Expression** (Products and/or Performance) |
| Students can incorporate other mediums into their work, such as colored pencils and shading with graphite.  Students can experiment with specific watercolor techniques such as salt application, wet-on-wet, layering colors, dry brushing, etc. | Students can spend more time focusing on how to capture the features of their partners’ faces with more technical accuracy.  Students could plan a more detailed background for their portrait. |

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| **Literacy:**  List terms (vocabulary) specific to the topic that students will be introduced to in the lesson **and describe how literacy is integrated into the lesson.** |
| During the gallery walk (see student reflective activity) students will discuss how they read the quilt as an image. Do they naturally read the image from left to right or do they jump around the image when they see interesting colors or marks? Literacy is also explored when talking about how Faith Ringgold incorporates her illustrations with words to tell a story in her book *Tar Beach*. Finally, key vocabulary words are portrait and mixed media.  Portrait: a painting, drawing, photograph, or engraving of a person, especially one depicting only the face or head and shoulders.  Mixed Media: combining more than one art material in one image. |

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| **Materials:**  Must be grade level appropriate. **List** everything you will need for this lesson, including art supplies and tools. (These are the materials students will use.) **List all materials in a bulleted format.** |
| * pipe cleaners * watercolor palettes (Emily and Nicole) * sharpie (Emily and Nicole) * Crayon/pastel (Ben) * sketchbooks * 3 hole punch * paint brushes * water cups * mixed media paper, cut into 9”x12” dimensions * colored construction paper for the border |

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| Resources:List all visual aids and reference material (books, slides, posters, etc. Be specific; include title, artist, etc. Make reference to where the material can be found. (These are the resources used by the teacher to support/develop the lesson.) List all resources in a bulleted format. |
| * The teachers will bring pictures of Faith Ringgold and Dominic Beyeler’s work to show the students, either as a hard copy print or projected onto the SMARTBoard. * The teacher will do a large portrait drawing to demonstrate how to draw face anatomy to the students |

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| **Preparation:**  What do you need to prepare for this experience? **List steps of preparation in a bulleted format.** |
| * Day 1:   + Draw a demo portrait template that has all of the facial features on it in basic shapes. Make enough hard copies to give to each student per class (36 images total between Ben and Emily/Nicole’s class).   + Bring in hard copies of Faith Ringgold and Dominic Beyeler’s work, or project them on the SMARTBoard. * Day 2:   + Lay down tarps on tables if students work with watercolor   + Place watercolor palettes at every student’s table, making sure that each student has their own watercolor palette   + Write down clean-up instructions for watercolor on the board, particularly for making sure the palette tins don’t get muddy and to use soap and water to wash out brushes in sink (paint hand to get the soap into the hairs of the brush)   + Bring at least two blow-dryer for watercolor materials so they dry faster. * Day 2, Tamara’s Class Variations   + Have hand mirrors available.   + Have pastells and colored pencils on every table.   + Set up table by the sink as the watercolor table. * Day 3:   + Cut up pipe cleaners so students can tie and attach their work to each other for the quilt.   + The art instructors will cut wrapping paper, tissue paper, and construction paper into 4” squares for the border. This is something that students will also attach with pipe cleaners. Bring a hole punch. |

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| Safety:Be specific about the safety procedures that need to be addressed with students. List all safety issue in a bulleted format. |
| * Making sure that the floor is clean of water and paint so students don’t slip while making and cleaning up their projects. * Don’t put art materials in mouth * Be mindful of other students’ working space, especially when it comes to using pencils and paintbrushes. Do not poke your neighbor with pencils or brushes. |

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| **Action to** **motivate/Inquiry Questions:**  Describe how you will begin the lesson to **stimulate student’s interest**. How will you pique their curiosity and make them interested and excited about the lesson? **What inquiry questions will you pose?** Be specific about what **you will say and do** to motivate students and get them thinking and ready to participate. Be aware of the varying range of learning styles/intelligences of your students. Some ideas might include: telling a story, posing a series of questions, role-playing, etc. |
| Using Faith Ringgold and Dominic Beyeler’s work as examples, students would be interested to make a portrait that involves and expression of community and stitching their individual portraits together to make one big quilt. It’s something new that they’ve probably never tried before. Also, the portraits themselves are more stylistic and colorful. Students do not have to focus so heavily on technical mastery unless that is something they would like to explore.  **Inquiry Questions:**   * What do you think being expressive in art means? * What main features do all faces have? * Have you ever seen a patchwork quilt? * How are they made? * What does it look like the artist did when they made a quilt? Did they put several separate things together to make one large blanket? |

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| **Ideation/Inquiry:**  Ideation is the creative process of generating, developing, and communicating new ideas, where an idea is understood as a basic element of thought that can be visual, concrete or abstract.List and describe inquiry questions *and* processes you will engage students in to help them develop ideas and plans for their artwork. |
| Students will pair up with each other and draw their partner’s face in their sketchbook with pencil. This thumbnail sketch should be 8’x10”, about the same size as the paper for their final portrait. When they are finished with their drawings, students will experiment with watercolor and oil pastel in their sketchbooks, using a warm and cool color scheme. Using their understanding of how the material works, they will experiment with wet and dry forms of mark-making to capture the emotive qualities of their partner’s identity.  **Inquiry Questions:**   * Is there something unique about the shape of your partner’s eyes, nose, mouth, or ears that express their personality? How can you accentuate that in the drawing? * What kind of emotions and characteristics do you relate to warm and cool color schemes? Does your partner have any of those characteristics? * What do you already know about your partner’s personality based on their interests, hobbies, the way they talk, and the way they interact with others?   **Processes**   * making sure that the portrait include all the parts of the face (eyes, eyebrows, nose, mouth, ears, neck, shoulders, and hair) with approximate symmetry * making sure the thumbnail sketch is drawn with graphite before other materials are explored * seeing if students could push or accentuate certain aspects of their partner’s portrait to capture the traits of their identity * experimenting with warm and cool color schemes of watercolor and oil pastel in the sketchbook * experiment with wet and dry forms of mark-making to capture the emotive qualities of their partner’s identity. |

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| **Instruction:**  Give a detailed account **(in bulleted form)** of **what** you will teach. **Be sure to include approximate time for each activity and instructional methodology: skills, lecture, inquiry, etc.** Include motivation and ideation/inquiry where appropriate; including what student will understand as a result of the art experience |

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| Day 1 | **Instruction** - The teacher will... (Be **specific** about what concepts, information, understandings, etc. will be taught.) **Identify instructional methodology. KNOW (Content) and DO (Skill)**  Circle up (5 minutes):   * + Home teacher does some sort of introductory warm-up activity that gages how students are feeling and sets the learning tone for the rest of the day   Introduction to Faith Ringgold and Dominic Breyer   * + The teacher will make the announcement for the second project that they will be making a quilted self-portrait using mixed media (which means using more than one material on one surface). The teacher will show Faith Ringgold’s work first so students understand that they will make an image with a quilted border surrounding it. One discussion question for the quilt will be about what the parts of a quilt are, and how the parts of the quilt are put together. This leads to the teacher mentioning that students will make portraits that will be stitched together to make one big class paper quilt. Since the students will be working in mixed media, the teacher will show Dominic Beyeler’s work (show at least 2-3 portraits). The teacher will ask the students what kind of materials they think Beyeler used in his work. Another question to ask is what they can assume about the person’s identity or personality in the painting based on the marks and colors he used. Finally, the teacher can ask how the portrait would have looked different if Beyeler only used one type of art material. After this discussion, students will be told that they will make their own mixed media portrait using watercolor, oil pastel, and black pens, which would be stitched together with everyone else’s portraits to make a final class quilt. The teacher will show definitions of portrait and mixed media for students on the board.     - What is the definition of portrait and mixed media?     - Portrait: a painting, drawing, photograph, or engraving of a person, especially one depicting only the face or head and shoulders.     - Mixed Media: combining more than one art material in one image.      * + - Faith Ringgold questions:       * what are the parts of the quilt and how are they put together?       * What do you notice about the portraits in Faith Ringgold’s work? What colors are she using? Are the images realistic or stylized?       * How would you describe the people in the painting based on the way they look?       * What types of art mediums do you see?      * + - Dominic Beyeler Questions       * What kinds of art materials were used to make this?       * How would you describe these people based on how they look in their portraits? How do you think they feel emotionally?       * What colors are he using? Are the images realistic or stylized?       * If we pretend that the two images are part of one big painting, can you describe what you think would be happening between them? Does that make you connect to the people more, rather than looking at one of the portraits by themselves?   + **Skill:** Researching other professional resources to combine and invent designs for a new product.   Beginning the ideation   * Students will be asked to partner up with the person sitting next to them at their table. The teacher will explain that they will be making a portrait of their partner rather than a self-portrait. The teacher will also ask if students need a quick review of how to draw a portrait and what the features of the portrait are.   + What are the features of the face? (2 eyes, 1 nose, 1 mouth, 2 ears, neck, shoulders, hair). What is the shape of the face (oval)? * Students will spend the rest of class making observations (either with writing a list or making drawings) of the shape and color of their partner’s eyes, nose, and mouth, exploring how these things give a sense of their personality. The teachers can demonstrate this example by talking about eyes. Everyone is aware that when we can tell a lot about who a person is based on the way their eyes look. Students can also interview their partners about their interests, what makes them happy, and what their favorite color is to get a sense of what kind of color schemes and marks they want to work with. The teacher can ask students in a discussion how they would use pencil marks and color to capture a person that is happy, or a person that is sad. The teacher can also briefly mention that students will be using warm and cool color schemes to capture their partner’s identity. However, students will not start working with color until Day 2. Students will spend the rest of class making a personality list about their partner and starting to make a drawing of their partners’ faces until the teacher announces clean-up ten minutes before the end of the period. The teacher should look at student work to check for understanding, offering minor suggestions on drawing anatomy (the focus is an expressive portrait). The teacher can lead a discussion on what tweaks and suggestions students can make for their final portrait on Day 2. * If students get to the point of finishing their pencil self-portrait, they can experiment with using watercolor and oil pastel on their portrait (or they could do mini-experiments in their sketchbook). * **Skills:** making plans for a final product, interviewing another person for information that affects the creation of the product.   Clean up   * + Students will put away their sketchbooks in their cubbies and their pencils in their central materials basket (on their tables). Then, they will line up for recess.   + **Skill:** respectfully using materials and equipment. Personal accountability for completing tasks and chores. | **Learning** - Students will... i.e.: explore ideation by making connections,  comparing, contrasting; synthesize possibilities for each painting technique; etc. (Be **specific** about what will be the **intended result** of the instruction as it relates to learning.) **UNDERSTAND**  **Learning:**   * comparing analogous situations: transferring insights to new contexts   **Learning**   * refining generalizations and avoiding oversimplifications * developing intellectual humility and suspending judgment   **Learning:**   * exercising fairmindedness | **Time**  5 minutes (8:30-8:35)  5 minutes  (8:35-8:40)  13 minutes  (9:10-9:23)  7 minutes (9:23-9:30) |
| Day 2 | Circle up :   * Brittany does some sort of introductory warm-up activity that gages how students are feeling and sets the learning tone for the rest of the day.   Discussing class norms for the project:   * Emily and Nicole will have a discussion with students on what kind of appropriate verbal communication students should have with each other while doing the project. They will mention that they overheard students making condescending remarks about each other’s drawings, even to the extent of expressing distaste by scribbling over someone else’s drawing. It’s important for students to realize that kind of communication is very disrespectful. It can not only hurt someone else’s feelings about the way they look, but it could also make them feel bad about their drawing skills (especially if the student is proud of his/her drawing). Since the class is making a communal quilt, it is important for students to recognize that they have to support each other’s self-esteem and art process rather than cut it down. * Emily will bring in a list of classroom norms that the students will follow while communicating with their partner for their portrait. These norms will be written in the format of a classroom contract.   + must include only these seven features (hair, nose eyes, ears, mouth, neck and shoulders) can include emotion such as happy (smiling) or neutral. Talk about why, these will be in gallery where people will see them, respect, kindness, have to explain this to others.   + Do not draw or add things that you do not see. Talk about being respectful   + Warm and cool colors will be used as your color scheme   + Review student made Classroom, clean-up and safety rules   + Discuss key rules further such as keep hands to yourself, keep your materials and hands on your project only and in your space. Do not mark or touch other students projects   + Talk about rules in correlation with Brittany’s discipline methods (when and why): 1= warning, 2= sit out and short chat with us or Brittany , 3=sit in the hallway chat with us or Brittany, more than three Brittany takes further action.   + These rules will be hung up and discussed briefly before beginning on project * Students are more than welcome to add to the list of norms to create an inclusive, respectful, and positive environment. The students will sign their names at the bottom of the page as their consent to follow the norms. If they do not follow the norms, they will be redirected into the hallway where one of the teachers (Emily, Nicole, or Brittany) will have a conversation with them about proper behavior. * **Skill:** working with others requires respectful communication   Work Time   * Students will be roughly ten minutes to continue working on their portraits in their sketchbooks. Emily and Nicole will walk around the room to see student progress, offer feedback, and assess how detailed the portrait demonstration should be. * After ten minutes, Emily and Nicole will give a quick demonstration on how to draw certain parts of the face that students have experienced challenges with. These include:   + The head is an upside down egg shape rather than a mushroom or a ball   + The eyes are shaped like horizontal almonds.   + To draw the nose, students draw a tall, skinny triangle with two circles on both the bottom corners. They can create the bottom of the nose by drawing “cattle horns” (one straight line that hooks the two circles and flattens out towards the center).   + Students can draw a smiley-face mouth line if they want. To make the upper lip, draw two swooping mountain peaks at the top of the mouth. To make the lower lip, draw the bottom of a bowl (just a curved line). Drawing a half-circle to make a grinning smile is another example. Ask students to give other examples of how to draw a smiling face. * Students will be given the rest of class to work on their portraits. By the end of the class period, students should have a finished portrait in their sketchbook, and have at least started to work on the graphite outline of their final portrait. They should not be focused on color for their final portrait at this point. * **Skill:** recording observations from real life informs research (visual)   Clean-up   * Students will put away their sketchbooks in their cubbies and their pencils in their central materials basket (on their tables). Then, they will line up for recess. * **Skill:** respectfully using materials and equipment. Personal accountability for completing tasks and chores.   **Tamara’s Class, Day Two**  Before Class   * Assemble art supplies on desks for student use. * Have a easily accessible stack of self portrait papers.   Start of Class (8:15-8:30)   * Students will enter class, store backpacks, take attendance, and circle up as usual. * This time will be directed by the classroom teacher.   Instruction (8:30 - 8:40)   * Students attention will be brought to art instructor for recap and ideation.   + Today, we’re going to use the skills we practiced last time. Does everyone remember what we did last time?   + We practiced “self portraits” - which is drawing our own face. This time, we’re going to do it again but in a different way.   + Do you remember the artwork I showed you from Faith Reingold? (Show Artwork) See how she takes multiple images and puts it together, like a quilted blanket? That is what we are going to do - we are going to have each of you draw one square in a self portrait, then we are going to quilt it as a class.   + Today, each of you will draw yourself on one of these squares. You should start with pencil, but from there you can use any material you want - water color, markers, or pastels.   + I don’t want a perfect self portrait. I want you to draw yourself as you think you look, how you want to look, how you think is cool.   + But! There is one additional thing you have to do this time. On the part of the page where your face isn’t, you need to draw a pattern - see how in a quilt the fabric has a pattern on it?   + It could be any pattern - stripes, spirals, dots - and it can be in any style you want. If you don’t have any pattern ideas, I have some I can hand out. (Also show examples during this time).   + (Call and Answer)     - What are we going to make today?     - Why are we going to make it?     - How are we going to make it? * What do you do if you get finished?   + If you get finished, you can try another sketchbook drawing. You all drew your castles and had a lot of fun personalizing them, right? But remember, Queens and Kings that have castles don’t wear normal people clothes - they wear really fancy costumes! Draw the costume you would wear if you were the ruler of a castle. (Get them in the costume spirit for Halloween!) * Hand out Self Portrait Papers   Worktime (8:40 - 9:20)   * Students will work self-directed. * Art instructor will patrol, identifying problems and solving as needed. * Problems seen in advance:   + Getting “Stuck” with drawing their face - Provide advice or a hand mirror.   + Rushed through with little detail - Encourage additional detail via oblique suggestion.   + Cannot think of a pattern - Give student several pattern strips to choose from.   + Student only wants to draw in pencil - Give them fancy, soft pencils and graphite sticks.   Cleanup (9:20 - 9:30)   * Announce Cleanup using the Chime. * Have everyone put away tools first. Teacher should patrol and collect them. * Once tools are put away, sketchbooks and self portraits go self up on the desks. * Everything in the sink should be scrubbed as best as possible. | **Learning**   * exercising fairmindedness * developing intellectual humility and suspending judgment   **Learning**   * Students compare their current work with professional examples as a way to improve their technical skills.   **Learning:**   * Students understand that properly taking care of materials enables them to be used for longer periods of time. | 5 minutes (8:30-8:35)  5 minutes  (8:35-8:42)  10 minutes  (8:42-8:52)  5 minutes  (8:52-8:57)  26 minutes  (8:57-9:23)  7 minutes  (9:23-9:30) |
| Day 3 | Circle up :   * Brittany does some sort of introductory warm-up activity that gages how students are feeling and sets the learning tone for the rest of the day.   Review Norms   * Emily and Nicole will do a brief review of the norms the class established on giving positive feedback to their peers * There will be a brief discussion on what the criteria will be working with watercolor once the drawn portion is finished.   + Students will be shown examples of dry brushing, wet-on-wet blending, and salt application   + They will also learn what warm and cool colors are. Students can either paint their partner’s portrait with warm colors with a cool background, or a cool portrait with a warm background.   + Students will not be allowed to use black or brown, as those are not considered part of the warm and cool color schemes (for the purposes of this assignment)   Work Times   * Students will continue working on drawing and painting their partner portraits.   Clean-up   * Students will put away their sketchbooks in their cubbies and their pencils in their central materials basket (on their tables). Then, they will line up for recess.   Tamara’s Class  **Because we did not finish and we had a sub-optimal workday, we are going to repeat last weeks lesson** and we are going to allow some students to try printing their stamps again, as they were not happy with the earlier results.  Before Class   * Assemble art supplies on desks for student use. * Have a easily accessible stack of self portrait papers. * Prepare Stamping Table   + Clear table by the sink.   + Prepare an ink plate, roller, baren, and papers.   + Have a defined inking area and stamping area.   Start of Class (8:15-8:30)   * Students will enter class, store backpacks, take attendance, and circle up as usual. * This time will be directed by the classroom teacher.   Instruction (8:30 - 8:40)   * Students attention will be brought to art instructor for recap and ideation.   + Today, we’re going to use the skills we practiced last time. Does everyone remember what we did last time?   + We practiced “self portraits” - which is drawing our own face. This time, we’re going to do it again but in a different way.   + Do you remember the artwork I showed you from Faith Reingold? (Show Artwork) See how she takes multiple images and puts it together, like a quilted blanket? That is what we are going to do - we are going to have each of you draw one square in a self portrait, then we are going to quilt it as a class.   + Today, each of you will draw yourself on one of these squares. You should start with pencil, but from there you can use any material you want - water color, markers, or pastels.   + I don’t want a perfect self portrait. I want you to draw yourself as you think you look, how you want to look, how you think is cool.   + But! There is one additional thing you have to do this time. On the part of the page where your face isn’t, you need to draw a pattern - see how in a quilt the fabric has a pattern on it?   + It could be any pattern - stripes, spirals, dots - and it can be in any style you want. If you don’t have any pattern ideas, I have some I can hand out. (Also show examples during this time).   + (Call and Answer)     - What are we going to make today?     - Why are we going to make it?     - How are we going to make it? * What do you do if you get finished?   + If you get finished, you can try another sketchbook drawing. You all drew your castles and had a lot of fun personalizing them, right? But remember, Queens and Kings that have castles don’t wear normal people clothes - they wear really fancy costumes! Draw the costume you would wear if you were the ruler of a castle. (Get them in the costume spirit for Halloween!) * Hand out Self Portrait Papers   Worktime (8:40 - 9:20)   * Students will work self-directed. * Art instructor will patrol, identifying problems and solving as needed. * Problems seen in advance:   + Getting “Stuck” with drawing their face - Provide advice or a hand mirror.   + Rushed through with little detail - Encourage additional detail via oblique suggestion.   + Cannot think of a pattern - Give student several pattern strips to choose from.   + Student only wants to draw in pencil - Give them fancy, soft pencils and graphite sticks. * Stamping   + One at a time, students that want to try re-stamping their stamp will get a chance to.   + Stamping Proceedure     - Bring select student to the Stamping table.     - Prepare ink plate with ink, allow student to roll ink onto stamp.     - Place stamp face-up, press paper onto stamp.     - Hold paper in place, gently rub paper with a baren to improve imprint.     - Peel stamp away.     - If the print was not successful, re-print the stamp. If it was, wash the students stamp and let them return to their other artworks.   Cleanup (9:20 - 9:30)   * Announce Cleanup using the Chime. * Have everyone put away tools first. Teacher should patrol and collect them. * Once tools are put away, sketchbooks and self portraits go self up on the desks. * Everything in the sink should be scrubbed as best as possible. | **Learning**   * exercising fairmindedness (S-3) * developing intellectual humility and suspending judgment (S-5)   **Learning**   * developing one’s perspective (S-12)   **Learning**   * thinking independently (S-1) | 5 minutes (8:30-8:35)  5 minutes  (8:35-8:40)  40 minutes  (8:40-9:20)  10 minutes  (9:20-9:30) |
| Day 4 | Circle up :   * Brittany does some sort of introductory warm-up activity that gages how students are feeling and sets the learning tone for the rest of the day.   Work Times   * At this point, students should be painting their portraits and inking them with black marker. Students should be completely finished with their watercolor portraits by the end of the period. * For students that are finished, they will use single punch holes in the corners of their portraits and fasten their portraits together with pipe cleaners (taking a small length, weaving them through two holes, and twisting them together). When they are finished with that, they will be given a square template and asked to cut out squares out of tissue paper and wrapping paper to create the border. They can adhere these squares in different patterns using tape. Whatever does not get done in class will have to be completed by the teacher to present for next class.   + If the portraits are 9”x12” and the box itself is 3x6 (six portraits across for three rows), then the final dimensions would be 54”x36”. That means that the squares for the borders should be 3”. * If there is overcrowding for making squares, a sponge activity is that students can create a self-portrait in their sketchbook using all the materials and techniques they learned for their partner portrait.   Clean-Up   * Students will put away their sketchbooks in their cubbies and their pencils in their central materials basket (on their tables). Students will also need to pour their dirty water cups in the sink and wash their brushes out with soap and water. Then, they will line up for recess.   + Protocol for washing out brushes: Squeeze a small amount of soap into hand and rub paint brush bristles into palm like the student is painting on his/her hand. Washing should be thorough so no residual paint is left on the brush hairs. Do not press brush into hand so hard that it bends the bristles (students should not feel the stem of the handle on their hand when they wash). Rinse with water and dry with a paper towel. Put the brushes away in the ziploc baggie.   + Protocol for washing out watercolor palettes: wipe palette tin (opposite side of pigment tins) with wet paper towel. Also use a wet paper towel to gently wash off grody or mixed colors that got into palettes. Students are not finished washing them until they can see the original color of the tin with no other residual colors.   + Protocols for wiping the tables: get some sort of surface cleaner and wipe down with cloth rag. Students should be cleaning up tables of watercolor mess if they are finished cleaning their brushes, cups, and palettes. * Students that are finished cleaning must help others to clean up the classroom. There will be no socializing and hanging out with friends until this is done.   **Tamara’s Class**  Start of Class (8:15-8:30)   * Students will enter class, store backpacks, take attendance, and circle up as usual. * This time will be directed by the classroom teacher.   Instruction (8:30 - 8:40)   * Reminder   + Remind students about the artwork of Faith Reingold and Dominiq Beyler. Pass around example pictures to students.   + Say that we are now done making our self portraits, so now we are going to put them together. * Demonstration   + We are going to put the pictures together into a quilt using a very simple technique.   + (Hold up the Class Name Page for students to see.)   + First, we punch a hole in each corner of the picture. Demonstrate with the Class Name Page.   + Then, we take short pipe cleaners, bend them into U-shapes, and stick it through the holes of two side-by-side pages. We carefully twist the pipe cleaner so that it will stay together, then do the same with the next hole.   + Each person will punch four holes, but you only need to twist together two pipe cleaners. * Explanation of Daily Procedure   + I am going to have each of you come up, one by one, to do the quilting. While you are waiting, draw the daily sketchbook.   + Once everyone is done quilting, we will have a brief discussion.   Worktime (8:40-9:05)   * The Art Instructor will assist students in quilting together the images. * Students will work on the daily sketchbook - “If you had a zoo, what animals or creatures would be in it? What would the zoo look like?”   Discussion (9:05 - 9:20)   * Once the quilt is finished, it will be hung from the board for visibility. * Students will be gathered at the carpet to talk. * To start the conversation, students will each be given a token with a question on it. We will start by having everyone answer that question. * Tokens   + Who do you recognize?   + Which one has a cool color or mark?   + What ones look a lot alike?   + Which ones look really different? * After the token questions, the teacher will prompt them.   + Does seeing how other people drew their pictures make you think about how you did yours?   + Is it different seeing all the pictures together than seeing them apart?   + Would you want to have one of these so you could remember your friends?   + Would you make one of these with people important to you?   Cleanup (9:20 - 9:30)   * Announce Cleanup using the Chime. * Have everyone put away tools first. Teacher should patrol and collect them. * Once tools are put away, sketchbooks and self portraits go self up on the desks. * Everything in the sink should be scrubbed as best as possible. | **Learning**   * exploring thoughts underlying feelings and feelings underlying thoughts (S-4) * refining generalizations and avoiding oversimplification (S-10)   **Learning**   * thinking independently (S-1) * exercising fair mindedness (S-3) | 5 minutes (8:30-8:35)  45 minutes  (8:35-9:20)  10 minutes  (9:20-9:30) |

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| **Student reflective/inquiry activity:**  Sample questions and activities (i.e. games, gallery walk, artist statement, interview) intended to promote deeper thinking, reflection and refined understandings precisely related to the grade level expectations. How will students reflect on their learning? A participatory activity that includes students in finding meaning, inquiring about materials and techniques and reflecting about their experience as it relates to objectives, standards and grade level expectations of the lesson.) |
| At the end of the activity, students will do a “gallery walk” by observing their quilt and the portraits that make it up. Some inquiry questions that students can discuss were:   * What are some of the colors that we see in our quilt? Are there more warm color scheme portraits than cool? * What are some of the emotions that we see in the portraits? * What do our portraits have in common with each other? What are some differences between them? * Are there parts of the quilt that your eye goes immediately to? Why? * How does stitching together multiple small images express identity and community better than using one image? How could we express community using one image? Do you think that multiple small images could make a single image? |

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| **Post-Assessment (teacher-centered/objectives as questions):**  Have students achieved the objectives and grade level expectations specified in your lesson plan? | **Post-Assessment Instrument:**  How well have students achieved the objectives and grade level expectations specified in your lesson plan? Include your rubric, checklist, rating scale, etc. |
| Does the student’s portrait include all the parts of the face (eyes, eyebrows, nose, mouth, ears, neck, shoulders, and hair) with approximate symmetry?  Did the student use watercolor, oil pastel, and sharpie in a warm or cool color scheme to capture the emotive qualities of their partner’s portrait?  Did the student produce one thumbnail sketch of their partner in their sketchbook before working on their final project?  Was the student able to compare how identity was expressed in multiple images versus a single image? |  |

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| **Self-Reflection:**  ***After the lesson is concluded*** write a brief reflection of what went well, what surprised you, and what you would do differently. Specifically address: (1) To what extent were lesson objectives achieved? (Utilize assessment data to justify your level of achievement.) (2) What changes, omissions, or additions to the lesson would you make if you were to teach again? (3)What do you envision for the next lesson? (Continued practice, reteach content, etc.) |
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**Appendix:** Include all handouts, prompts, written materials, rubrics, etc. that will be given to students.

8/9/15 Fahey