Lesson Plan Title:\_\_\_\_\_\_\_\_\_Your Habitable Planet\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Length:\_\_\_Six 90-minute class periods\_\_\_

**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. |
| -The teachers reviewed blogs written by Colorado State students (Art326) about what was taught the previous yearLast year they did a unit called “Discover yourself” - a series of unique self portraitsNarratives of themselves using symbols to illustrate* illustrating narratives
* paint
* found objects
* collage
* sculpture (using cardboard, pipe cleaners, feathers, beads etc…)

-The teachers evaluated the students’ basic drawing, painting, and brainstorming / critical thinking skills shown in their brainstorming and creation of sketchbook covers last class period.-Given prompts, WTSBAT brainstorm ideal world designs that are original?-Given media, WTSBAT compose an acrylic painting that demonstrates the inherent characteristics and expressive features of art?-Shown artwork by contemporary artists and by fellow students, WTSBAT make and explain inferences about the influences and intent of the artwork?-Given media, WTSBAT create a painting of their “ideal world/habitat” on a canvas that is critically thought out?-Using their artwork, WTSBAT reflect upon and discuss the compositional strengths and weaknesses of their work, as well as challenges and successes in their process?Inquiry Questions:-Why is planning an important aspect of art?-What drives an artist to choose one thing over another?-Where do ideas come from, and how do they evolve?-Why would an artist want to make art about the world in which he or she lives?*Discovery Board:*-Write a sentence about one new thing you learned today and how you will use it in your painting. -What is one new thing that you learned about light and shadow?-Why is it important to spend time planning out artwork before even starting the final product?-What did you change in your painting today?-What is the most important thing you learned from this whole project?*Critique:*-What do you like about this piece?-What do you dislike?-What would you do differently?-What are the differences between your original idea and your final piece?-How well does it show foreground / middle ground / background? Light direction? Color mixing? -Why? Where do you see these things happening? How do you know that this technique is being used? |

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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) |
| -Students will be brainstorming in their sketchbooks and then creating a detailed, well thought-out acrylic painting of the habitat of their invented planet.Attention Researchers: Your Creative Thinking Labs are up and running successfully! Well done. Your first mission is to research, design and create a brand new planet for Earth’s inhabitants to live on after the meteor hits! All researchers will need to come together to decide what 5 characteristics the new planet will need for the inhabitants to survive… Then each researcher will design and create their new world by planning/sketching, drawing and finally painting their brand new Ideal World and Habitat they would want to live in!  |

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| **Concepts:**List the **big ideas** students will be introduced to in the lesson. These ideas are universal, timeless and transferable. 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.** |
| ImprovisationLaw / RulesSpace / Time / EnergyArtistic Intention |

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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, transferable and universal. **Align Standards, Prepared Graduate Competencies (PGCs) and Grade Level Expectations (GLEs) to Enduring Understandings.**  |
| Artists use the inherent characteristics and expressive features of art to communicate meaning in all forms of art.Planning and refinement is an essential component in creating art in all its forms.Works of art reflect the experiences of the artist.Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments. |

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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) |
|  5 Categories of Objectives: o Ideation o Inherent characteristics / expressive features (elements and principles) o Media / techniques o Art history / culture o Reflection / assessment-Given the RAFT prompt from this lesson, TSWBAT brainstorm ideal world designs that are original and well thought out. (Creating - Reflect - GLE 2 - Ideation - Literacy)-Shown artwork by contemporary artists and by fellow students, TSWBAT make and explain inferences about the influences and intent of the artwork. (Analysing - Comprehend - GLE 2 - Art history / culture - Literacy)-Using preliminary sketches, TSWBAT create an acrylic painting with a foreground, middle ground, and background, light and shadow with a clear light direction, and use of mixing primary colors to create their own colors in an effective composition. (Applying - Comprehend - GLE 3 - Expressive features and Inherent characteristics - numeracy)-Given acrylic paint, TSWBAT create the illusion of 3-dimensionality by using light and shadow from a specific, identifiable light source in their acrylic landscape. (Applying - Comprehend - GLE 3 - Media / techniques)-Given acrylic painting materials, TSWBAT compose an acrylic painting that demonstrates the inherent characteristics and expressive features of art. (Creating- Create- GLE 1 - Inherent characteristics / expressive features)-Given acrylic painting materials, TSWBAT create a painting of their “ideal world/habitat” on a canvas that is critically thought out and incorporates the 5 required components decided on by the class - water, air/atmosphere, shelter, plants, and another component of their own choice. (Creating - Create - GLE 3 - Media / techniques)-Using their completed acrylic paintings, TSWBAT reflect upon and discuss the use of space and value in their own artwork. (Evaluating- Transfer- GLE 1 - Reflection / assessment - Literacy) |

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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) |
| -Allow students to express their brainstorming ideas in writingor in words | -Written / verbal brainstorming-Require only 3 of the 5 criteria decided by the class in their final painting |
| **Extensions for depth and complexity:** | **Access** (Resources and/or Process) | **Expression** (Products and/or Performance) |
| -Have the student brainstorm/sketch their world from different perspectives. -Allow the students bring in research they have found from outside of class. | -Encourage the student to come up with and include at least 2 more essential factors for the functionality of their planet |

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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.** |
| Thumbnail sketches - discuss that these are small sketches used to plan out different ideas and compositionsComposition - briefly discuss the importance of using the inherent features and characteristics of artVocabulary - students will be learning terms and meanings like foreground, middle ground, background, atmospheric perspectiveLiteracy is also integrated by encouraging students to write out a brainstorming list of words and ideas for their planet habitat |

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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.** |
| SketchbooksPencilsContemporary artists for examples via power point (see details below)Class Criteria (5) listed for students to see at all timesAcrylic paintPaint brushesCanvas Water cupsNewspaperPaper towels- from classroomPost-it notes for Discovery Board |

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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.** |
| Vincent Callebaut - *Asian Cairns*Vladimir Kush - *Ocean Sprout*Jacek Yerka - *Loading Cities, Brontosaurus Civitas*Tim Gagnon *Heavy Snow Covered Trees* time lapse video: https://www.youtube.com/watch?v=jC9RNNju9gU |

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| **Preparation:** What do you need to prepare for this experience? **List steps of preparation in a bulleted format.** |
| -Bring pencils, sketchbooks, acrylic paint, brushes, water cups, newspaper, post-it notes -Pack these supplies into 6 separate bags, one for each table-Post pictures and information from the above artists / artwork into a power point and bring to class on a flash drive |

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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.** |
| Classroom rules apply during Art time- the students will be held to the same expectations. (ex: no running, no throwing materials, respect your neighbors space...etc)  |

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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. |
| Along with Inquiry questions and the RAFT, we will be focusing on showing depth on a 2D surface through foreground, middle ground and background. This will excite the students and allow them to see distance in their paintings! Inquiry Questions: -Why is planning an important aspect of art?-What drives an artist to choose one thing over another?-Where do ideas come from, and how do they evolve?-Why would an artist want to make art about the world in which he or she lives?RAFT:Attention Researchers: Your Creative Thinking Labs are up and running successfully! Well done. Your first mission is to research, design and create a brand new planet for Earth’s inhabitants to live on after the meteor hits! All researchers will need to come together to decide what 5 characteristics the new planet will need for the inhabitants to survive… Then each researcher will design and create their new world by planning/sketching, drawing and finally painting their brand new Ideal World and Habitat they would want to live in! -What are things that you need right now on Earth to survive?-Ask students to create their own list of 5 essential things for survival that they will all need to address in the development of their own world. They can brainstorm a list of ideas together and then each vote for their top 3 choices. |

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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. |
| -Why is planning an important aspect of art?-What drives an artist to choose one thing over another?-Where do ideas come from, and how do they evolve?-Why would an artist want to make art about the world in which he or she lives?Ask students to create their own list of 5 essential things for survival that they will all need to address in the development of their own world. |

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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)**1. Sit in a circle with all of the students at the front of the room. Have everyone go around one at a time and say their name, give a rating from 1-10 of their energy level and enthusiasm, and answer “Where do ideas come from, and how do they evolve?”(Cooperative Learning- Social skills)
2. Ask the students: What are things that you need right now on Earth to survive?
3. RAFT:Attention Researchers: Your Creative Thinking Labs are up and running successfully! Well done. Your first mission is to research, design and create a brand new planet for Earth’s inhabitants to live on after the meteor hits! All researchers will need to come together to decide what 5 characteristics the new planet will need for the inhabitants to survive… Then each researcher will design and create their new world by planning/sketching, drawing and finally painting their brand new Ideal World and Habitat they would want to live in!
4. Show example works from contemporary artists (see full list in Resources section of plan) and briefly discuss their approach to creating a worldAsk the students:-Would you want to live in this world?-Why do you think the artist made this world?-How do you think the artist planned this piece?
5. Ask students to create their own list of 5 essential things for survival that they will all need to address in the development of their own world. They can brainstorm a list of ideas together and then each vote for their top 3 choices. -Write these on the white board and tell the students that these things will be required components of the planet that they are creating. Have students write these in their sketchbooks -Hand out sketchbooks and have them start brainstorming how they will build and portray their planet.
6. Short work time - sketching / brainstorming
7. Bring students’ attention to front for short instruction about portraying depth - Start by asking questions / having them initiate the learning: -How do you know how far away something is in real life? -How can you create the illusion of depth on a 2d surface?  - Explain overlapping, foreground, middle ground, and backgroundOverlapping: when Object 1 is behind Object 2, you can’t see the part of Object 1 that is behind Object 2, even though you still know it’s there. Foreground: the part of the painting / scene that is closest to the viewer, which is therefore in the bottom section of a 2-d representation of spaceMiddle ground: the part of the painting / scene that is a middle distance from the viewer, which is therefore in the middle section of a 2-d representation of spaceBackground: the part of the painting / scene that is farthest from the viewer, which is therefore in the top section of a 2-d representation of space-Demonstrate overlapping on white board using shapes and erasing -Show same contemporary artworks used earlier (see Resources category for details) and explain how they use these - Have the students describe how foreground, middle ground and background are used/and how they can be used in their works.
8. Continued work time - developing ideas and sketches
9. Clean up - one person from each table collects materials and puts them back in the bags, the other one recycles newspaper and cleans out watercolor cups in sink-Put blank Discovery Board post-it notes at each spot during clean up
10. (Reflective activity) Gallery walk - students take a quick walk around the class and look at each other’s work from the day
11. (Reflective activity) Have students write a response to the Discovery Board prompt on their post-it note and put it on the board, then sit quietly until dismissal for recess-Prompt: Write a sentence about one new thing you learned today and how you will use it in your painting. (Cooperative Learning- Group Processing)

  | **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**1. Listening critically, thinking independently, and giving reasons and evaluating evidence.
2. Thinking independently, making plausible inferences, predictions or interpretations.
3. Listening critically: the art of silent dialogue
4. Comparing analogous situations: transferring insights to new contexts
5. Comparing analogous situations: transferring insights to new contexts
6. Analyzing or evaluating arguments, interpretations, beliefs, or theories
7. Developing confidence in reason

1. Analyzing or evaluating arguments, interpretations, beliefs, or theories
2. Developing intellectual good faith or integrity
3. Comparing and contrasting ideas with actual practice, noting significant similarities and differences.
4. Thinking precisely about thinking: using critical vocabulary.
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| Day 2 | 1. Sit in a circle with all of the students at the front of the room. Have everyone go around one at a time and say their name, give a rating from 1-10 of their energy level and enthusiasm, and answer “What drives an artist to choose one thing over another?”(Cooperative Learning- Social skills)
	1. Briefly mention that persistence and repetition are vital for creating a quality work of art, and this applies to their planning process and the creation of rough drafts before they make their final acrylic painting.
2. Studio warm-up: come straight back to their rough drafts for their paintings. They can edit, improve, or make a new one if they want.
3. Jonathan will explain how to make things look 3d using a specific light source, shading, highlights / cast shadows
	1. Bring in a ball and a strong light, turn off the room lights, then ask students questions about what value differences they see across it
	2. Draw on the board: sphere with an arrow showing the light direction. Ask whether any part of the object is going to look darker or lighter. Show where light would be bouncing off and explain that it’s because of the angle in relation to the light source. Same thing with the shadow.
	3. Shade the darker parts of the sphere, transition into highlights accurately
		1. [Demonstrate pencil shading techniques such as hatching / cross hatching]
	4. Connect this shading demo to painting - explain that all of these methods of using value to show depth and light direction can be applied to painting, just the same thing but done with tinting / shading a color
4. Work time - continue rough drafts and ideation
5. Clean up - one person from each table collects the sketchbooks and hands them to Lizzy to put away, then cleans up the newspaper off their table and recycles it. One person dumps the water cups from watercolor and washes off brushes. The final person collects any other drawing supplies and puts them back in the bag.
	1. Put blank Discovery Board post-it notes at each spot during clean up
6. Gallery walk - students will set out their sketchbooks opened to their favorite / most complete rough draft, then briefly walk around and see what everyone else is doing.
7. Discovery board prompt: What is one new thing that you learned about light and shadow?
	1. Ask students who finish before the rest to share their answer with the class while they wait.

 (Cooperative Learning- Group Processing)  | 1. Listening critically, thinking independently, and giving reasons and evaluating evidence.
2. Thinking independently, making plausible inferences, and comparing and contrasting ideas with actual practice
3. Analyzing or evaluating arguments, interpretations, beliefs, or theories, and listening critically, thinking independently, and giving reasons and evaluating evidence
4. Thinking independently, making plausible inferences, and comparing and contrasting ideas with actual practice
5. Developing intellectual good faith or integrity.

1. Comparing and contrasting ideas with actual practice, noting significant similarities and differences.
2. Thinking precisely about thinking: using critical vocabulary.
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| Day 3 | 1. Sit in a circle with all of the students at the front of the room. Have everyone go around one at a time and say their name, give a rating from 1-10 of their energy level and enthusiasm, and answer- “Why would an artist want to make art about the world in which he or she lives?”

 (Cooperative Learning- Social skills)1. General Q/A :

Who remembers foreground, middle ground and background? AND who would like to explain it to the class?What is one thing you can tell me about light and shadow? (call on a few students for different answers) (Cooperative Learning- Social skills)1. Work time for rough draft paintings
2. As the students were finishing their rough drafts… Check to see if and “push” is needed in the different areas. At this point give the option to draw on their canvas- LIGHTLY, just outline/main areas (mapping out their work)
3. Short Demo:
	1. Ask the students about their experience with acrylic, color mixing, painting on canvas. Ask what they know and have them explain as much as they can, not just see if they’ve done it before.
	2. Lizzy talks about the color wheel, showing painting examples and the color wheel with primary, secondary, intermediate, shade and tint.
	3. Lizzy will demo acrylic paints

-Color mixing - Depending on what is needed based on their prior knowledge, show mixing primaries to make secondaries, adding white to make tints and black to make shades.- Have the students explore and test materials for themselves in their sketchbooks. They are trying to make as many different colors as they can by having the option of mixing red, yellow, blue, white and black. 1. Work time for mixing colors. Then given the option to keep mixing, draw on their canvas or finish details on their rough draft

1. Clean up - one person from each table collects the sketchbooks and canvases and hands them to Jonathan to put away, then cleans up the newspaper off their table and recycles it. One person dumps the water cups from watercolor or acrylic and washes off brushes, as well as throwing away paint-mixing plates. The final person collects any other drawing supplies and puts them back in the bag.
	1. Put blank Discovery Board post-it notes at each spot during clean up
2. Discovery Board Prompt: Why is it important to spend time planning out artwork before even starting the final product? (Cooperative Learning- Group Processing)
 | 1. Listening critically, thinking independently, and giving reasons and evaluating evidence.
2. Analyzing or evaluating arguments, interpretations, beliefs, or theories. Comparing and contrasting ideas with actual practice, noting significant similarities and differences.
3. Thinking independently, making plausible inferences, predictions or interpretations.
4. Thinking independently, making plausible inferences, predictions or interpretations. Comparing and contrasting ideas with actual practice, noting significant similarities and differences.
5. Analyzing or evaluating arguments, interpretations, beliefs, or theories. Listening critically: the art of silent dialogue.
6. Generating or assessing solutions. Comparing and contrasting ideas with actual practice, noting significant similarities and differences.
7. Developing intellectual good faith or integrity.
8. Thinking precisely about thinking: using critical vocabulary.
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| Day4 | 1. Sit in a circle with all of the students at the front of the room. Have everyone go around one at a time and say their name, give a rating from 1-10 of their energy level and enthusiasm, and answer - Why does art exist?
	1. Ask the students some other quick review questions from last class:
		1. Who can list and explain what primary colors are? Secondary? Tertiary?(Cooperative Learning- Social skills)
2. Briefly show examples of the process of creating an acrylic painting. Show a time lapse video of Tim Gagnon creating a winter landscape acrylic painting (https://www.youtube.com/watch?v=jC9RNNju9gU), so they can see the use of painting layers loosely and then with more detail over the top, as opposed to starting in one section of the painting with detail an working your way all around with the same level of detail the whole time. This can mess up proportions, lose landmarks, and cause you to have to painstakingly paint *around* each main subject, instead of painting *behind* it first and then painting the more detailed subjects themselves on top.
	1. Have the students point out what they are observing throughout the video.
	2. Explain that it usually is most effective to start by loosely covering large areas and then adding layers of increasing detail after each layer dries. Other than this, they will not learn painting techniques. They will just be applying the color mixing that we learned last class.
3. Show them the easels and how to set them up / use them.
4. Work time for paintings
5. Clean up - one person from each table collects the sketchbooks and canvases and hands them to Jonathan to put away, then cleans up the newspaper off their table and recycles it. One person dumps the water cups and washes off brushes, as well as throwing away paint-mixing plates.
 | 1. Listening critically, thinking independently, and giving reasons and evaluating evidence
2. Listening critically: the art of silent dialogue. Analyzing or evaluating actions or policies.
3. Listening critically: the art of silent dialogue. Analyzing or evaluating actions or policies.
4. Generating or assessing solutions. Comparing and contrasting ideas with actual practice, noting significant similarities and differences.
5. Developing intellectual good faith or integrity.
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| Day 5 | (Class has to take pictures in the morning, so we will begin later)1. Sit in a circle with all of the students at the front of the room. Have everyone go around one at a time and say their name, give a rating from 1-10 of their energy level and enthusiasm.(Cooperative Learning- Social skills)
2. Class “Mini Critique”: We will display all artwork, do our normal gallery walk, then sit together and talk about each other’s artwork (Ask both the artist and peers these questions about their artwork and others artwork). This will be based on people volunteering to have their piece critiqued.-Before critiquing, we will explain that all feedback must be constructive. Ask the students why that’s important. Explain that artists’ work is very personal and they put a lot of thought and work into it, so it can be really hurtful to make rude or insensitive remarks without being constructive and polite.
	1. What do you like about this piece?
	2. What do you dislike?
	3. What would you do differently?
	4. How well does it show foreground / middle ground / background? Light direction? Color mixing?
		1. Why? Where do you see these things happening? How do you know that this technique is being used?(Cooperative Learning- Face-to-face)

3. Allow students to revisit their work, making changes they see fit after hearing suggestions, observing other works and reflecting on what they would like to keep or change in their own artwork.4. Clean up - one person from each table collects the sketchbooks and canvases and hands them to Jonathan to put away, then cleans up the newspaper off their table and recycles it. One person dumps the water cups and washes off brushes, as well as throwing away paint-mixing plates. * 1. Put blank Discovery Board post-it notes at each spot during clean up

5. Discovery Board Prompt: What did you change in your painting today?* 1. Ask students who finish before the rest to share their answer with the class while they wait.

 (Cooperative Learning- Group Processing)  | a1. Listening critically, thinking independently, and giving reasons and evaluating evidence
2. Comparing and contrasting ideas with actual practice, noting significant similarities and differences, thinking about thinking.

3. Generating or assessing solutions. Comparing and contrasting ideas with actual practice, noting significant similarities and differences. Comparing analogous situations: transferring insights to new contexts.4. Developing intellectual good faith or integrity. 5. Thinking precisely about thinking: using critical vocabulary. | 8:408:509:059:359:40 |  |
| Day 6 | FINAL DAY1. Sit in a circle with all of the students at the front of the room. Have everyone go around one at a time and give a rating from 1-10 of their energy level and enthusiasm.(Cooperative Learning- Social skills)
	1. We will then give brief instructions for work time and their partner critiques after they have finished.
2. Work time to finish paintings
3. CLEAN UP: students will individually clean their space as they finish their paintings.
4. Critique: Have the students critique in partners- videoing each other answering the questions given to them beforehand.
	1. each student will fill out a worksheet before they go to the critique area
	2. Have the students take turns videoing each other- asking the questions on the worksheet and the student being interviewed will answer
		1. What do you like about this piece?
		2. What do you dislike?
		3. What would you do differently?
		4. What are the differences between your original idea and your final piece?
		5. How well does it show foreground / middle ground / background? Light direction? Color mixing?
			1. Why? Where do you see these things happening? How do you know that this technique is being used?
	3. as the students finish their paintings and are waiting to critique or are finished, have a fun art Halloween activity for them to do!
5. Discovery board: What is the most important thing you learned from this whole project?
	1. Ask students who finish before the rest to share their answer with the class while they wait.

 (Cooperative Learning- Group Processing)  | 1. Listening critically, thinking independently, and giving reasons and evaluating evidence
2. Generating or assessing solutions. Comparing and contrasting ideas with actual practice, noting significant similarities and differences. Comparing analogous situations: transferring insights to new contexts.
3. Developing intellectual good faith or integrity.
4. Comparing and contrasting ideas with actual practice, noting significant similarities and differences, thinking about thinking.
5. Thinking precisely about thinking: using critical vocabulary.
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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.) |
| -Circle questions:-Why is planning an important aspect of art?-What drives an artist to choose one thing over another?-Where do ideas come from, and how do they evolve?-Why would an artist want to make art about the world in which he or she lives?-Discovery board post it: At the end of each day the students will put a post on the board prompted by the teachers.-Write a sentence about one new thing you learned today and how you will use it in your painting. -What is one new thing that you learned about light and shadow?-Why is it important to spend time planning out artwork before even starting the final product?-What did you change in your painting today?-What is the most important thing you learned from this whole project?-Gallery walks: periodically throughout the different stages of design and creation of this painting, we will walk around the room to view students work, then talk and reflect about what we just saw. -The 2nd to last day we will have a “in progress-critique” to show and reflect on the students works of art!  -Class “In Progress Critique”:* What do you like about the piece?
* What do you dislike?
* What would you do differently?

-Artist interview: Final Critique* + 1. What do you like about this piece?
		2. What do you dislike?
		3. What would you do differently?
		4. What are the differences between your original idea and your final piece?
		5. How well does it show foreground / middle ground / background? Light direction? Color mixing?
			1. Why? Where do you see these things happening? How do you know that this technique is being used?
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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. |
| -Given prompts, WTSBAT brainstorm ideal world designs that are original?-Given media, WTSBAT compose an acrylic painting that demonstrates the inherent characteristics and expressive features of art?-Shown artwork by contemporary artists and by fellow students, WTSBAT make and explain inferences about the influences and intent of the artwork?-Given media, WTSBAT create a painting of their “ideal world/habitat” on a canvas that is critically thought out?-Using their artwork, WTSBAT reflect upon and discuss the compositional strengths and weaknesses of their work, as well as challenges and successes in their process? | See rubric below. |

Rubric

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| Criteria  | 1.Basic | 2.Developing  | 3.Proficient | 4.Advanced |
| 1. Brainstorm an ideal world design that is original and well thought out.  | Plans are thought out- does not use multiple colors, a variety of plans, and is not detailed. | Plans are thought out- somewhat effectively uses multiple colors, a variety of plans,and somewhat detailed. | Plans are well thought out- effectively uses multiple colors, a variety of plans, and detail. | Plans are well thought out and thorough - highly effectively uses multiple colors, a variety of plans, and detail. |
| 2. Make and explain inferences about the influences and intent of the artwork by contemporary artists and by fellow students. | Student can minimally effectively explain and identify influences and intent in artwork by contemporary artists and fellow students. | Student can somewhat effectively explain and identify influences and intent in artwork by contemporary artists and fellow students. | Student can effectively explain and identify influences and intent in artwork by contemporary artists and fellow students. | Student can highly effectively explain and identify influences and intent in artwork by contemporary artists and fellow students. |
| 3. Create an acrylic painting that uses foreground, middle ground, background, and overlapping to show depth in an effective composition. | An acrylic painting was partially completed, demonstrating minimally effective use of foreground, middle ground, background, and overlapping to show depth. | An acrylic painting was completed, demonstrating moderately effective use of foreground, middle ground, background, and overlapping to show depth. | An acrylic painting was substantially completed, demonstrating effective use of foreground, middle ground, background, and overlapping to show depth. | An acrylic painting was thoroughly completed, demonstrating highly effective use of foreground, middle ground, background, and overlapping to show depth. |
| 4. Create an acrylic painting that uses light and shadow from a specific, identifiable light source to create the illusion of 3-dimensionality. | An acrylic painting was partially completed, demonstrating minimally effective use of light and shadow from a specific, identifiable light source to create the illusion of 3-dimensionality. | An acrylic painting was completed, demonstrating moderately effective use of light and shadow from a specific, identifiable light source to create the illusion of 3-dimensionality. | An acrylic painting was substantially completed, demonstrating effective use of light and shadow from a specific, identifiable light source to create the illusion of 3-dimensionality. | An acrylic painting was thoroughly completed, demonstrating highly effective use of light and shadow from a specific, identifiable light source to create the illusion of 3-dimensionality. |
| 5. Compose an acrylic painting that demonstrates an emphasis on space and value, while incorporating the five required components decided on by the class: water, air, plants, shelter, and one other of their choice. | Painting minimally effectively uses space and value, and uses 0-1 of the required components listed. | Painting moderately effectively uses space and value, and uses 2-3 of the required components listed. | Painting effectively uses space and value, and uses 4-5 of the required components listed. | Painting highly effectively uses space and value, and uses all 5 of the required components listed. |
| 6. Thoroughly explore color mixing in your sketchbook and create an acrylic painting using primary colors to mix and create their own colors in an effective composition. | Student created a painting with 3 or less mixed colors and explored minimal ways of mixing color in their sketchbook. | Student created a painting with 4 mixed colors and explored some ways of mixing color in their sketchbook. | Student created a painting with 5 mixed colors and explored many ways of mixing color in their sketchbook. | Student created a painting with 6 or more mixed colors and explored numerous ways of mixing color in their sketchbook. |

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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.) |
| REFLECTION DAY 1:**What worked well for this art experience? Why?**Our RAFT and choice of subject matter seemed to work really well. We continued our story from last week and put the students into a context where they are responsible for designing a new world in which humans can live. Our motivation of professional contemporary artist examples inspired them and led to a high level of enthusiasm before they even began. They were also excited about the fact that they could make their world personal and incorporate things that they liked into the habitat, buildings, environment, etc. This led to generally high-quality, thoughtful ideation and brainstorming in their sketchbooks. Almost every student seemed to be developing ideas that would trigger a chain of newer, more interesting and original ideas.**What didn’t work well for this art experience? Why?**A few times in the first section of class, it was difficult to keep student attention focused on us. They especially struggled to keep from talking out of turn when we asked open-ended questions. Most of their conversations were actually related to our questions, which was good, but they had a hard time refocusing and silently listening to each other’s ideas one at a time. Also, some students didn’t really demonstrate a clear understanding of how to show foreground, middle ground and background after we demonstrated it.**What would you do differently? Why?**We decided that we would not have the students do so much discussion sitting on the floor in their beginning circle, because it will probably be easier to bring their attention back from discussion when they are in their own desks. Additionally, we could probably think of more engaging ways to demonstrate new techniques; we could also have students practice and then check with them for understanding. If the demonstration is more interactive and engaging, then they will be more likely to really understand and remember it, as well as use those techniques in their artwork.REFLECTION DAY 2:**What worked well for this art experience? Why?**For our third class time, we are now in the routine of starting class with our circle- giving numbers for energy and enthusiasm and then a question for the students and ourselves to answer. We have found that this routine is very useful for getting the school day started and transitioning into our current lesson! Another part of the lesson that went well was Jonathan’s visual instruction on light and shadow. He was able to interact with the students using a racquetball and a flashlight. The students were “amazed” and able to explore for themselves what was happening to the shadow as a result of what the light was doing! Overall, the lesson was very successful!**What didn’t work well for this art experience? Why?**Walking around and talking with students I noticed they were very focused on one aspect of their world or assignment. We need to find another way, or just reiterate throughout the class period that their main focus is and helpful ways to reach that goal. Also, we have one student that is constantly challenging us as new teachers. We have been working with Tom for insight and information, but we need to work together to establish our boundaries, warning and ultimately his assessment on behavior at the end of class.**What would you do differently?** **Why?**Although we found overall success during the lesson, we decided that having new art examples to introduce to the students is an important factor. The demonstration on light and shadow could have been enhanced by examples of artwork. As far as behavior, we have one student that likes to “suck” away time we should make a plan together about how we will handle this student and be on the same page as far as how many warnings he has been given. REFLECTION DAY 3:**What worked well for this art experience? Why?**This class went well overall. The students were fully engaged the whole time and were mostly excited about continuing their art-making. They have been surprisingly engaged throughout the multiple days of this lesson, even though they haven’t even begun their final paintings yet. One student who missed a couple classes was not very into the project at first. He kept trying to justify why he wasn’t good at art and he wanted to work on his “strengths” of history and memorizing information. I had to talk to him for quite a while about it and finally had to tell him that he just didn’t have a choice and this is what we’re all doing and learning, so he had to make the best of it. The next time I came around and talked to him, he had actually drawn a lot of cool ideas and was excited about creating and developing this new world. As a whole, the class was really involved in responding to Lizzy’s questions and instruction about color mixing. They also were very involved in practicing different color mixing with acrylic paint in their sketchbooks, so we encouraged that learning and let them continue that for longer than we had planned. The use of paint went really well too – we gave one plate with paint on it to each table and then gave each student their own plate to mix colors on. They did a good job of keeping the original colors from mixing or getting ruined.**What didn’t work well for this art experience? Why?**Some of the students are still struggling to actually incorporate the more technical things we’ve taught into their practice sketches and rough draft paintings. Almost all of them were able to successfully explain how to use these techniques (foreground / middle ground / background, overlapping, light and shadow with a specific light source), but they weren’t applying them yet. Also, the students took longer on everything than we expected or planned for. This is okay because all of that time went into quality learning, but we just might not have time to get to all three of the lessons we had planned for our unit this semester.**What would you do differently? Why?**We could have the students write labels or descriptions in their sketchbooks next to the different colors they mixed with acrylic paint. This would probably be beneficial to them later because they’d be able to recognize how to make specific colors, what worked well and what didn’t accomplish what they intended. We could also have the students create some small practice sketches demonstrating the techniques that we taught them in the past couple classes. This could possibly even involve having them copy a simple demonstration that we do, so that they have a resource to look back on if they need help remembering how those things work.REFLECTION DAY 4:**What worked well for this art experience? Why?**Showing the time lapse video of an artist making an acrylic painting worked well. The students really seemed to understand the idea of starting loose / general and then adding layers of increasing detail. They were also excited and motivated by watching the process of how that good of a painting was created. It was good that they were all still engaged in this lesson, because this was the fourth day of it and they finally got to start their actual final paintings this class period. Even though Lizzy was gone, Jenna (who taught in Tom’s class last year) helped out and did a great job, so running the whole class wasn’t stressful. Some of the students were struggling to find ways of using foreground, middle ground, and background, but I worked extensively with them and we were able to come up with some specific ideas that worked with the plans they had already made.**What didn’t work well for this art experience? Why?**I didn’t have a way of transporting wet acrylic paintings back to CSU, so I had to leave them outside to dry for an hour and then swing by Polaris again to pick them up. Hopefully this won’t be an issue when Lizzy is back and can drive her truck, but it depends on if everything fits. This type of situation might be a problem for our sculpture lesson too. Also, a few of the students are still having issues with how to incorporate foreground, middle ground, background, and light direction in their final paintings. Another issue was that I didn’t leave quite enough time for cleanup, so we didn’t have time to do the discovery board prompt for the day.**What would you do differently? Why?**I could check in with the entire class to see if any of them want another explanation on how to incorporate foreground / middle ground / background / light direction into their art. Then if several of them want a review, I could do that with those people all at the same time, instead of spending a lot of time with one of two people at a time. Also, I could definitely leave about 5 more minutes for cleanup, just to make sure we have time to do the discovery board at the end without cutting into recess time.REFLECTION DAY 5:**What worked well for this art experience? Why**This week at Polaris went great, both Jonathan and I discussed how our stress level when the students enter the classroom no longer goes up. The students are comfortable with two teachers in the room and are eager to start on their paintings. The critique went well, especially for a first time critique. I think it helped the student verbalize their ideas and also helped them sort out exactly what they are trying to show others through their work.**What didn’t work well for this art experience? Why?**Because this was the first time we had a critique with this group, we tried to keep the questions short but allowing the students a little bit of talking freedom. The students got a little antsy during the critique, but were honestly trying to keep engaged and listen to their peers.**What would you do differently? Why?**For our final critique we will have similar questions, but rather than having just the student who created the artwork talk, we will have the peers weigh in with their opinions! We could also think about doing a smaller group activity before we come together as a big group.REFLECTION DAY 6 (FINAL DAY):What worked well for this art experience? Why?Having the students critique in pairs with video interviews worked well. It allowed for each student to consider their own work, as opposed to a class-wide critique of a handful of students' work. Additionally, the students got to experience a new and more exciting format of discussing artwork by getting to play with the video cameras. This also allowed for students to finish at different times, and they were actually staggered very evenly throughout the entire class period. It was also helpful to have a fun activity for the students who finished early, so that everyone was engaged.What didn’t work well for this art experience? Why?Students were all excited about their Halloween costumes and having a substitute. It was hard to get some of them to stay focused. Additionally, some students could have used more time to finish their paintings. Sometimes students would check in with us to see if they were done and would still show a lack of understanding of how to create foreground, middle ground and background, or light direction. This could be an age-related issue, but I think it's more likely a reflection that we just didn't teach it well enough. We should have reinforced their learning more that day or the next class with exercises to practice these techniques, but we were trying to keep this lesson from taking forever, and the students actually showed consistent mental comprehension of how those things worked - some students just had a hard time applying them.What would you do differently? Why?This class period, we could have gone over the requirements for the final paintings more thoroughly to the entire group. That would have saved some time spent repeating these things to individual students who had forgotten. We also could have written them on the board or had them on the Smartboard. Also, we could have set aside time at the end for the entire group to reflect together and briefly respond to how the project went as a whole, with feedback about what went well and what didn't. |

**Appendix:** Include all handouts, prompts, written materials, rubrics, etc. that will be given to students.

8/9/15 Fahey