

Lesson Plan Format

Pre-Assessment: 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 will need to know to be successful.

Are students able to?

1. Define and/or demonstrate brush, flat wash and graded wash techniques.
2. Explain and or demonstrate pinch, slab and coil techniques.
3. Identify art work by Henri Rousseau, Paul Klee or Franz Marc.

Performance: (The end at the beginning!) 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 (mad scientist) and create a learning product (painting and sculpture) about a specific topic (morphed monster) for a certain audience (friend). (RAFT – Role / Audience / Format / Topic)

Consider this 4th grade art experience: “You are a ‘mad scientist’ that wants to create a ‘monster’ morphed by combining two animals (a cat and tiger becomes a catger) for your best friend. After you complete a painting of this creature you sculpt a three-dimensional version of this new animal. As you develop your ideas you research artists and artwork for inspiration, including: Henri Rousseau, Paul Klee and Franz Marc.”

Concepts: Consider a concept as a big idea. Because concepts are “big ideas” they are timeless, transferrable and universal. (Look for concepts in the standards, content specific curriculum, etc.) *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.

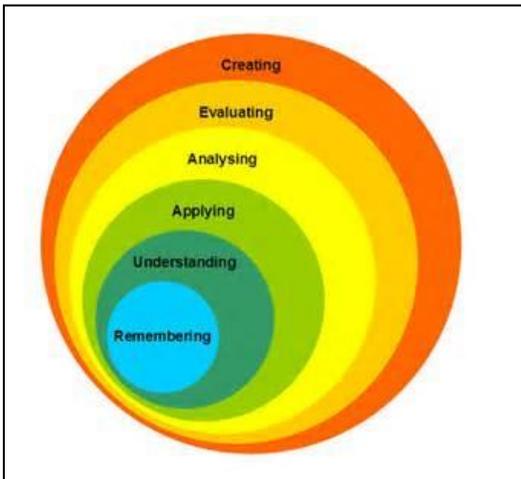
Two-dimensional, three-dimensional, artistic intent, media manipulation, representation, planning, abstraction, concept/ideas

Enduring Understandings: 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.

Enduring Understandings synthesize what students should understand—not just know or do—as a result of studying a particular area of art. Moreover, they articulate what students should “revisit” over the course of their lifetimes in relationship to art. (As you develop your enduring understanding consider the overall purpose of this lesson for this particular group of students; how the **lesson fits into the curriculum [curricular relevance] or is appropriate for the students’ developmental level and is age appropriate [age level traits]. This does not need to be written into your understanding.**)

Objectives / Outcomes / Learning Targets & Standards: What will be learned? All objectives must be:

- Clearly **measurable** (outcome-based; **avoid** understand, appreciate, learn, know)
- Aligned to Bloom’s Taxonomy (new)
- Aligned with State Standards
- Aligned to Grade Level Expectation(s) (GLE)
- Aligned to Art learning
- Aligned to Literacy, Numeracy and/or Technology



Create: assemble, construct, create, design, develop, formulate, write
Evaluating: appraise, argue, defend, judge, select, support, value, evaluate
Analysing: appraise, compare, contrast, criticize, differentiate, distinguish, examine, experiment, question
Applying: dramatize, employ, illustrate, interpret, operate, sketch, solve, use, write
Understanding: classify, describe, discuss, explain, identify, recognize, report, select
Remembering: define, duplicate, list, memorize, recall, repeat, reproduce state

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**

Where appropriate include relevance to *interdisciplinary teaching, literacy and numeracy, and technology applications, and/or educational theory*. Objectives cover the following areas of **Art learning**:

- Conceptual/ideation/personal grounding
- Expressive features and characteristics of art (Elements/principles of art)
- Historical/multicultural content
- Materials(s)/technique(s)
- Critical reflection/aesthetics/transfer

- Assessment/evaluation



1. **Using preliminary sketches**, the student will *be able to create* an imaginary animal using color and repetition to emphasize expression. (Bloom's: Create / Standard: Create / GLE: Use media to express and communicate ideas / Art learning: Conceptual-Ideation and Expressive features)
2. **Given acrylic paint**, the student will *be able to employ* the appropriate use of dry brush, flat wash and graded wash techniques in their painting. (Bloom's: Applying / Standard: Create / GLE: Materials and processes can be used in traditional, unique, and inventive ways / Art learning: Materials and techniques)
3. **Using clay**, student will *be able to use* pinch, slab and coil techniques to create a three-dimensional representation of a two-dimensional model. (Bloom's: Applying / Standard: Create / GLE: Materials and processes can be used in traditional, unique, and inventive ways / Art learning: Materials and techniques / Technology)
4. **Shown a variety of images**, students will *be able to identify* art work with animal subject matter created by Henri Rousseau, Paul Klee or Franz Marc. (Bloom's: Remembering / Standard: Comprehend / GLE: Works of art articulate and express different points of view / Art learning: Historical and multicultural content)
5. **Using completed artwork**, students will *be able to write* an artist statement as a short story describing how and why their artwork (monster) was developed. (Bloom's: Create / Standard: Reflect / GLE: The critique process informs judgments about works of art / Art learning: Critical reflection / Literacy)
6. **Using completed artwork**, students will *be able to interpret* by discussing in specific ways how artistic decisions inform the meaning in the art work of their peers. (Bloom's: Evaluate / Standard: Transfer / GLE: Viewers and patrons make personal meaning and infer artistic intent / Art learning: Assessment-Evaluation / Literacy)

Differentiation: Explain specifically how you have addressed the needs of exceptional students at both ends 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; but **access, process and product are reconsidered.** (This is NOT about doing more or less.)

| Differentiation | Access (Resources and/or Process) | Expression (Products and/or Performance) |
|--|--------------------------------------|---|
| (Multiple means for students to access content and multiple modes for student to express understanding.) | KWL Chart / Concept Map / Pair-share | 1. Use a KWL chart / concept map to assist in organizing ideas for creating their monster. 2. Work in pairs to develop ideas |

| | | |
|--|---|---|
| | | and when creating their artwork. |
| Extensions (For depth and complexity.) | Access (Resources and/or Process) Camera, I-movie, Computer | Expression (Products and/or Performance) 1. Create a documentary about “the making of my monster.” |

Literacy: List terms specific to the topic that students will be introduced to in the lesson *and* describe how literacy is integrated into the lesson.

Vocabulary: Two-dimensional, three-dimensional, artistic intent, media manipulation, representation, planning, abstraction, concept/ideas, dry brush, flat wash, graded wash
Literacy integration: Concept map, concept list, written short story

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.**

- Clay,
- acrylic paint,
- paint brushes,
- modeling tools,
- containers,
- canvas squares,
- pencils,
- newsprint...

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.**

- Handbuilding techniques poster and handout (teacher-made)
- Henri Rousseau: *Fight Between a Tiger and a Buffalo* - http://zh.wikipedia.org/zh-hk/File:Henri_Rousseau_-_Fight_Between_a_Tiger_a
- Henri Rousseau: *Struggle Between Tiger and Bull* - <http://www.intofineart.com/htmlimg/image-92116.html>
- Franz Marc: *Dog Lying in the Snow* - <http://www.wikipaintings.org/en/franz-marc/dog-lying-in-the-snow#supersized-artistPaintings-254682>
- Paul Klee: *Cat and Bird* - <http://www.wikipaintings.org/en/paul-klee/cat-and-bird#supersized-artistPaintings-202158>

Preparation: What do you need to prepare for this experience?

- Does the physical set-up of the room need to be modified?

- Are your visual aids ready to use?
- What materials/resources need to be gathered?
- What do you need to know?
- What safety concerns need to be addressed with students?

List steps of preparation in a bulleted format.

- Gesso paper
- Prepare clay
- Organize materials
- Create PowerPoint presentation
- Write handout

Safety: Be specific about the safety procedures that need to be addressed. List all safety issues in a bulleted format.

- Review proper use of clay (pin) tools
- Discuss identify students with latex allergies

Action to motive / 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 of your students. Some ideas might include: telling a story, posing a series of questions, role-playing, etc.

Enter room dressed as a mad scientist. "Open" computer to show images created by Rousseau, Marc and Klee (projected on the wall), describing what the images are about and how I might create a new monster using these images as inspiration. As I am "thinking out loud" I will list and sketch on the whiteboard what my monster would like to model brainstorming techniques. Ask: "How am I, a mad scientist, like an artist?"

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.

Work with students to create a concepts map. Concept map design:

<http://www.wikihow.com/Make-a-Concept-Map>

1. Brainstorm a list of important topics.
2. Choose the most important concept.
3. Link the key word to the second most important words from your list.
4. Link the second key words to less important words.
5. Explain the relationship between the terms.

Motivation and idea generation are essential components to a successful art lesson. Time should be spent carefully planning this aspect of the art experience. Once each of these parts of the lesson is developed, they can be copied and pasted into the procedures.

Instruction: Give a detailed account (**in bulleted form**) of your instruction (**KNOW [content] and DO [skills]**). Include how you will present and convey your thoughts to the students. Include how you will handle clean-up and safety considerations. **Be specific in every area. You also need to identify the methodology used for teaching each procedure (see examples below) and what students are learning (UNDERSTAND)**

Consider scripting questions to ensure student involvement. Remember to provide visual aids to focus student learning for every step of the lesson such as:

- Reproductions (*Lecture, discussion or critique*)
- Charts (*Cooperative groups to categorize*)
- Posters (*Guided critique*)
- Written directions (on the board or a poster board) (*Skills*)
- Key concepts (*Skills, brainstorming*)
- Overheads (*Skills, lecture, small group discussion*)
- Hand-outs (*Skills*)
- Slides (*Lecture*)
- Power Point presentation (*Lecture, skill, inquiry, technology, discussion*)
- Discussion of the historical, culturally, social impact of an art movement or assignment to create an artwork as a social commentary (*Inquiry*)
- Students create an original artwork (*Skills, inquiry, could be technology, constructivist*)
- Students produce thumbnail sketches (*Inquiry, brainstorming*)

| Day | Instruction - The teacher will... (Be <u>specific</u> about what concepts, information, understandings, etc. will be taught.) Identify instructional methodology. KNOW (Content) and DO (Skill) | Learning - Students will... i.e.: brainstorm to generate ideas; describe detail to develop observation skills, etc. (Be <u>specific</u> about what will be the <u>intended result</u> of the instruction as it relates to learning.) UNDERSTAND | Time |
|-----|--|---|------|
| 1 | <p>1. Motivate students: Enter room dressed as a mad scientist. "Open" computer to show images created by Rousseau, Marc and Klee, describing what the images are about and how I might create a new monster using these images as inspiration. As I am "thinking out loud" I will sketch on the whiteboard what my monster would like to model brainstorming techniques.</p> <p>2. Ask students: What steps did the</p> | <p>1. Students identify and consider steps an artist goes through to develop ideas (artistic process).</p> <p>2. Students explore ideation by</p> | |

| | | | |
|--|--|---|--|
| | <p>mad scientist go through to create his monster? (Inquiry, brainstorming)</p> <p>3. Re-introduce artist and artworks: -Henri Rousseau: <i>Fight Between a Tiger and a Buffalo</i> - http://zh.wikipedia.org/zh-hk/File:Henri_Rousseau_-_Fight_Between_a_Tiger_a -Henri Rousseau: <i>Struggle Between Tiger and Bull</i> - http://www.intofineart.com/htmlimg/image-92116.html -Franz Marc: <i>Dog Lying in the Snow</i> - http://www.wikipaintings.org/en/franz-marc/dog-lying-in-the-snow#supersized-artistPaintings-254682 -Paul Klee: <i>Cat and Bird</i> - http://www.wikipaintings.org/en/paul-klee/cat-and-bird#supersized-artistPaintings-202158 (Lecture)</p> <p>4. Ask students to describe what they are seeing. Stress detail and accuracy; list components described by students on the board. (Inquiry)</p> <p>5. Introduce the idea of listing and mapping as strategies for developing ideas (http://www.wikihow.com/Make-a-Concept-Map). (Lecture/Skills)</p> <p>Use the idea of trees so students can transfer this information to art:</p> <ul style="list-style-type: none"> • -Brainstorm a list of important topics. Before you choose the subject at the top of your hierarchy map, you should write down a list of important subjects related to your project or assignment. If you know that your project should be about trees, for example, then that word would go at the top of your concept map. • Link the key word to the second most important words from your list. Once you've found your keys word, draw arrows extending downward to the left and right that connect the word to the next two or three most important words. These next words should be able to connect to the other words you've brainstormed, which will appear below them. In | <p>making connections.</p> <p>3. Students further develop observation skills.</p> <p>4. Students consider the importance of detail in art by describing animal characteristics with accuracy.</p> <p>5. Students practice ideation by aligning, comparing, and contrasting ideas.</p> | |
|--|--|---|--|

| | | | |
|---|---|---|--|
| | <p>this case, the hierarchical term is "Trees," and it will be linked to the two next most important terms, "Oxygen," and "Wood."</p> <ul style="list-style-type: none"> Link the second key words to less important words. Now that you've found your key word and the next most important words, you can write the words that relate to the second key words below these. These terms will become more specific, and should relate back to the words above them, "Oxygen" and "Wood," as well as the most central word, "Trees." Here are the terms that you'll list below these more central terms: <ul style="list-style-type: none"> Humans, Plants, Animals, Houses, Paper, Furniture Explain the relationship between the terms. Add lines to connect the terms, and explain the relationship between the terms in a word or two. The relationships can vary; one concept can be part of another, it can be crucial to another concept, it can be used to produce another concept, or there can be a variety of other relationships. Here are the relationships: <ul style="list-style-type: none"> -Trees give oxygen and wood -Oxygen is important to humans, plants, and animals -Wood is used to make houses, paper, furniture | | |
| 2 | <ol style="list-style-type: none"> Demonstrate how to use a concept map to create thumbnail sketches (see above): sketch front, side, back and top views. (Lecture) Encourage student to experiment with paint. (Skills) <p>Demonstrate:</p> <ul style="list-style-type: none"> -dry brush (painting technique in which a paint brush that is relatively | <ol style="list-style-type: none"> Students examine and understand the importance of exploring ideas from multiple points of views. Students identify and synthesize possibilities for each painting technique. | |

| | | | |
|--|--|--|--|
| | <p>dry, but still holds paint) -flat wash (produced by first wetting the area of paper to be covered by the wash, then mixing sufficient pigment to easily fill the entire area evenly) -graded wash (smoothly changes in value from dark to light by adding increasing amounts of water as the wash progresses)</p> | | |
|--|--|--|--|

*Authentic art experiences often take several class periods. Objectives, assessment, preparation, etc. are provided for the entire lesson, although these components may not be all addressed in the first day of the lesson; therefore procedures should be broken down, if necessary, into days of instruction: What procedures will happen Day 1? Day 2? Day 3? Procedures for all days do not need to be complete before instruction begins; all other parts of the lesson plan **DO NEED TO BE COMPLETE.***

Student reflective / inquiry activity: Sample questions and/or activities (i.e. games, gallery walk, artist statement, interview the artist) 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 involves students in finding meaning, inquiring about materials and techniques, and reflecting about their experience as it relates to concepts, enduring understandings, objectives, standards, and grade level expectations of the lesson.

Explain specifically what students are going to do to reflect on their learning. Include any materials developed for the reflective activity in your plan. Consider how you might use prompts to encourage reflection.

Students will develop and write a short story about the creation in their monster. Student will compose their story using the following prompts:

Part 1

- Discuss creature’s name. Why this name? How does appearance relate to name?
- Step by step, describe the process of morphing two animals to create this new creature.
- Describe the place this monster lives.

Part II

- Describe how you developed your ideas and the types of artistic decisions you made when you painted and sculpted your creature.

Post-Assessment (teacher-centered): Include assessment instrument. Explain how you will measure whether students have achieved the objectives and grade level expectations specified in your lesson plan. All objectives must be addressed in this section. What *specific* indicators will you use to assess student success? Each objective **MUST** have a corresponding assessment that is clearly aligned. Rubrics are required for supervisor observations. A broad range of assessment is possible including:

- In progress evaluation of student work/understanding
- Verbal conversations as work is in progress
- Discussion
- Guided critique
- Questionnaire
- Artist's statement
- Peer critique in writing
- Written analysis
- Games
- Interviews
- Checklist
- Completion of technique (artwork)
- Demonstration of skill (artwork)
- Rubric
- Written exam

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:

- To what extent were lesson concepts, enduring understandings, and objectives achieved? (Utilize assessment data to justify your level of achievement.)
- What changes, omissions, or additions to the lesson would you make if you were to teach again?
- What do you envision for the next lesson? (Continued practice, re-teach content, etc.)

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

.8/9/17 Fahey