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The Role of Arts Education in Closing the Achievement Gap in High Poverty Schools

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THE ROLE OF ARTS EDUCATION IN CLOSING THE ACHIEVEMENT GAP IN HIGH
POVERTY SCHOOLS

by

Deanne Basse

A Thesis submitted to the Graduate College
In partial fulfillment of the requirements for
the degree of Masters of Art
Frostic School of Art
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THE ROLE OF ARTS EDUCATION IN CLOSING THE ACHIEVEMENT GAP IN HIGH POVERTY SCHOOLS

Deanne Basse, M.A.

Western Michigan University, 2018

This paper will review research that identifies different types of poverty and how brain development may be affected as a result of living in poverty. Although research reflects support and understanding by the American people that arts education is important to the well roundedness of youth and, in fact, correlates with higher standardized test scores, arts programs continue to be cut especially in areas of poverty. There is an achievement gap in educational success when it comes to students that live in poverty and that of students in higher socio economic situations. Students of poverty are working with increased internal and external stressors. The integration of well-designed art curriculum can help to address some of the specific challenges that these students face.

This paper is focused on a curriculum redesign of two high school level art classes intended for grades 9-12. Both, an Introduction to Art and a Beginning Painting course will be featured. Lesson plans for semester long periods will reflect attention to higher level questioning that foster the skills of looking closely and thinking critically. The inclusion of a wide variety of formative assessments encourage reflection, revision and collaboration.

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Deanne Basse

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LITERATURE REVIEW

Students of poverty are at a disadvantage in social and educational development. The inclusion of the arts in the education of the underprivileged can help close the achievement gap from these students and their affluent counterparts. In this paper, I will identify the different types of poverty, review the current literature on poverty's effect on brain development in youth, and design the curriculum for two high school level art courses with this in mind.

It is widely researched and accepted that the brains of youth in poverty can be different than those of high socioeconomic youth (Ostrander, 2015). The potential for exposure to chronic stress, toxic environmental hazards and missed social opportunities during early developmental stages can all lead to wide gaps in achievement in the school aged youth (Reardon, 2015). These gaps can become more challenging and ever wider as the student progresses into higher levels of the school system and into adulthood. It is this cycle of poverty that educators are finding a factor that must be addressed, first by understanding what affects poverty can have on a developing brain and how the effects of poverty might manifest in the educational setting. Next, schools with a clientele of high poverty will be challenged with the task of best serving these students by recognizing the challenges and implementing specific strategies and support that will foster growth and success. This is an ever-evolving and reflective practice that will need the entire educational team from the administrators to teachers to support staff to the student body to buy into a climate of change.

Though this is an issue that must be addressed as a team, what role can the art teacher and an art curriculum have on this attempted shift in closing the achievement gap for underprivileged students? Should art just be an enjoyable release for a stressful young mind-recess, if you will?

Or is the role of the arts more integrated and integral to the overall success and well-being of our youth? Children of poverty are often behind their affluent counterparts in brain development, educational achievement, and social development (Jensen, 2009). Can art help to address the effects of poverty and make gains toward leveling the playing field? Can inclusion of the arts benefit standardized test results?

It is my intention with this body of research to help answer these questions and come to a better understanding of poverty, and art education's role in closing the achievement gap. I will also design the curriculum of an introductory art class and beginning painting class that is currently offered at my school with the needs of students in poverty in mind.

Defining Poverty

Poverty is a subjective term, with no clearly defined boundaries. In an effort to clarify its various forms, researchers have arrived at a number of categories, several of which overlap. Jensen (2009) identifies six main types of poverty: situational, generational, absolute, relative, urban, and rural. Situational poverty is usually temporary, and stems from a crisis or loss, such as occurs through environmental disaster, divorce, or severe health problems. Generational poverty is when two generations are born into poverty and therefore may not have the tools to help themselves out. Absolute poverty is when people don't have the bare minimum of basic necessities such as food, water and shelter. Relative poverty is comparative to the area. What might be middle income in one area might be low or high in another. Urban poverty only happens in areas with populations over 50,000. Complications with overcrowding, violence and noise, hinders the ease in which to get out of this kind of poverty. Rural poverty happens in nonmetropolitan areas with populations under 50,000. Lack of jobs and services for those struggling add to the problem.

Jensen highlights the everyday reality of those facing poverty. He discusses how everyday problems compound and tend to lead to more problems, such as a family that is living paycheck to paycheck may rely on credit cards to supplement their income. This reliance can be overwhelming once the high interest rates kick in and another massive bill is created that they can't afford to pay. Additionally, the families in poverty often work multiple jobs and have to leave their children to fend for themselves. The areas of the brain that are affected by chronic exposure to poverty include those responsible for working memory and impulse regulation (Noble, Norman, & Farah 2005). Some factors that a low social economic status (SES) child may experience are exposure to toxins, chronic stress, chronic exposure to substandard cognitive skills and impaired emotional-social relationships (Jensen, 2009). These children can end up feeling unloved and lonely and turn to the wrong places in attempt to remedy that feeling. Schools and teachers are in the position to help these children by acting empathetically and not with pity. Each child should be approached with understanding, but be expected to achieve the same no matter their family life or attitude about school. Because our brains are designed to respond to both good and bad experiences, children of poverty that are suffering from chronic stress can experience change with the more positive experiences at school. Researchers found that low SES children, with a mean IQ of 77, adopted by high SES parents averaged IQ gains of 21 points when tested eight years later (Jensen, 2009).

Poverty and Brain Development

It has been shown that greater brain tissue volume often correlates with academic success (Kwon, 2015). Unfortunately, many factors, including poor nutrition, stress, exposure to environmental toxins, and lack of access to quality education, all of which may be experienced by children in poverty, tend to decrease brain volume and cognitive abilities (Reardon, 2015).

Beyond contributing to reduced brain size, poverty can affect many aspects of brain function. It is suggested that extreme stress and deprivation can be as damaging to the brain as alcohol and other drugs by provoking the body to release hormones, such as cortisol. In small doses, cortisol can help a person manage difficult situations. But, in larger doses, and over the long term, it can damage the brain (Ostrander, 2015).

The hippocampus, the area of the brain that stores memory, appears to also be affected by the forces of poverty, with children of higher SES generally having a larger hippocampus than children of lower SES. An individual's emotional responses may also be affected by poverty. In a study of young adults who had lived in poverty as children found that the areas of the brain that center on negative emotions were unusually active, while the areas that rein in such emotions were quieter. This is believed to contribute to depression, heart disease, and addiction in adulthood (Ostrander, 2015).

Art's Role in Supporting Students of Poverty

A current trend in schools (mine included) is the emphasis on preparing our students with 21st century skills. Schools are tasked with housing truly engaged students that are prepared to succeed in school, work and life. Students need to be equipped with cognitive skills, and capacities for critical thinking, problem solving, creativity, and innovation. Additionally, schools are expected to create climates that foster self-expression, and self-motivation and provide opportunities for both self-reflection and peer collaboration. There are seven primary factors that drive change in the human brain which include; novel complex learning, physical activity, hope, managed stress, and supportive, hopeful social climate. Hope is the number one critical factor in turning students of poverty into high achievers. Hopeful kids are more optimistic, try harder, and persist longer (Jensen, 2009).

Research highlights positive signs of support for the arts beginning with the changes made to No Child Left Behind which give equal billing for the arts to be recognized as a core subject. Results of a survey of the American public show overwhelming support for the arts and the importance of arts education (Ruppert, 2006). Though, as a nation we are close to reaching an understanding that all students benefit from arts education and though it is an essential part to achieving success in school, work and life, priorities are shifting and the study of the arts is quietly disappearing. This shift is being felt more in areas of poverty, both inner city and rural. Discussing the correlation between SAT scores and arts learning, research shows the more art class's students took, the higher scores they had on the verbal and math portions of the test. Students who took 4+ years outperformed their peers who had less than a year by 58 points in the verbal and 38 points in the math. The availability of PSAT and test prep in higher socioeconomic areas and the cutting of arts programs in lower socioeconomic areas is adding to the achievement gap (Ruppert, 2006). The skill of "looking closely" and the ability to draw inferences from looking at artwork correlates with critical thinking skills and reasoning that can be transferred to science as well as other disciplines (Catterall, Dumais, & Hampden-Thompson 2012; Housen,2001).

Research done for Champions of Change, a program started by the White House in efforts of researching and celebrating positive change in today's youth, makes the case for learning in and through the arts helping to level the playing field for youngsters from disadvantaged circumstances (Fiske, 1999). Although the researchers conducted their studies independent of each other, there is consensus in their findings. Students with high levels of arts participation outperform "arts-poor" students on virtually every measure (Catterall, Dumais, & Hampden-Thompson 2012). The connections between the researcher's findings are summed up

with these statements:

1. The arts reach students who are not otherwise being reached.
2. The arts connect students to themselves and each other
3. The arts transform the environment for learning
4. The arts provide learning opportunities for the adults in the lives of young people
5. The arts provide new challenges for those already considered successful.
6. The arts connect learning experiences to the world of real work

Challenges Faced by Schools with High Population of Students in Poverty

Undisputedly, standardized testing is a reality in our school system. Wealthier families and districts may have the time and funding to offer PSAT's and other test prep that underprivileged schools cannot or do not offer. Although attempts by the College Board have been made to level the playing field for a wider range of families by dropping the timed essay and focusing less on fancy vocabulary but discrepancies remain. First, that families earning more than \$200,000 a year average a combined score of 1,714 while students from families under that income averaged a combined score of 1,326. Next, deals with the education of the parents. Findings state that a student with a parent that hold a graduate degree scores 300 points higher than a student with a parent with only a high school degree. Additionally, in comparing the scores of different ethnic groups finds that Asians and Whites scored the highest over African American and Hispanic ethnicities. Finally, research shows that students taking a PSAT once or twice ultimately score higher on the SAT (Goldfarb, 2014).

Research suggests any high poverty school can be a high performing school. Researchers have defined a framework for action and stress the importance of strong leadership as well as an analysis of school climate and self-evaluations. A reflective and proactive staff are required in

the effort of creating a high achieving school despite a low socioeconomic status of students and community (Parrett & Budge, 2012).

PUTTING THEORY INTO PRACTICE

My current school district has been challenged to become reflective in its practices as we accepted the reality of being labeled a “failing school” and being placed on a priority plan for four years. This was a humbling status that aligned itself with the changeover of administration and several staff members. Three years under this label has been a catalyst for change beyond staffing. Our focus has always been student achievement but with the help of a skilled instructional specialist, a committed staff and united administration, the charge was to clarify the issues at hand and have professional development and collaboration specifically designed to address the needs of our student population. Our school is an urban high school that enrolls 636 students from 9th through 12th grade. Approximately 500 of these students are identified as economically challenged and 425 qualify for free and reduced lunch. The student racial demographic is comprised of 50% Hispanic, 22% African American, 24% Caucasian, and 4% Asian.

On a daily basis I hear and see the effects of challenging home lives and stress associated with poverty. Many of my students take after school jobs to supplement their family income working every day after school and on weekends, which at times means they oversleep from sheer exhaustion. Another side effect of having to work means that these students do not get to participate in extracurricular activities. All of our students are supplied with free breakfast and I watch every extra item be consumed or packed away in backpacks for later. Daily, I see students who at first sight can appear to be being defiant or just lazy but are in fact processing challenges

they are facing outside of school. These students are my reminders that I cannot teach and they cannot learn if their basic physical needs are not being met or if their brains are consumed with personal tragedy. Often, I approach a student and just by noting that they appear tired or upset, I am given the privilege to share in their personal stories. They are stories of their families being evicted for not being able to pay their rent, their task of raising all of their siblings because their single mother works two jobs often going days without seeing them in person, their house raided by the police, a family member is now in jail, a father deported, a friend shot and killed. Stories that would make headlines are some of my student's everyday reality. Yet, there is a pride in the eyes of the parents that come in for conferences and determination that their students will use their education for personal advancement. We are such a fortunate district to have the support of the families of our students and that has been a driving force to raise the bar for student achievement.

The art room becomes a sanctuary for my students. A place where they are safe to temporarily put their pressures on hold and explore in ways that allow them to be reflective and creative. I am humbled and motivated when I see students connect to one another through shared life challenges that they express through their art.

Having been placed in priority school status and being forced to look critically at my instructional strategies has been a sobering experience. I have been teaching for 13 years. Certainly, I am qualified to give dynamic lessons in art that all students find exciting and are 100% engaged in 100% of the time. When administration declared that our staff would be required to submit lesson plans on a daily basis that showed evidence of creating meaningful lessons that were both challenging and supportive of our priority plan goals I thought, "I am a professional and I know what I am doing and this sounds a lot like busy work!" But upon closer

inspection I realized I was falling into a safe rhythm of delivery and production in which I was the star performer. I was not necessarily focused on the strategies that could be used to foster higher level thinking and self-reflection. I was neglecting the need of my students at some basic levels. This reflective time forced me to identify the areas that I was neglecting. This paper is the result of the efforts put forth in revising my current curriculum to meet the needs of my students to foster hope while building strong critical thinking skills.

The Lesson Plan Template

The research that I have done for this paper inspired a critical look at my lesson planning practices. I used the lesson template that my district requires from all teachers but organized them into units of study rather than daily lessons. The lesson plan template is broken into nine sections:

1. National Content Standard
2. Content Objective
3. Higher Level Questions to Imbed
4. Review
5. Building Background
6. Key Vocabulary
7. Teaching Strategy and Sequence
8. Check for Understanding
9. Review/Assessment

National Content Standards	Content Objective	Higher Level Questions
Review	Building Background	Key Vocabulary
Teaching Strategy and Sequence	Check for Understanding	Review / Assessment

Figure 1. Introduction to Art: Lesson Plan Template Organization

In order to improve upon the planning and implementation of an art curriculum that would benefit all students and particularly those that may be disadvantaged by the effects of

poverty, I paid particular attention to several of the lesson plan template categories. The higher level thinking questions to imbed are intended to encourage the ability to form opinions and be able to support those opinions with examples. Building background, is an area that reflects the meaningful effort given to help the student establish relevancy and find easy connection points to the material. The frequent use and variety of formative assessments allows opportunities for the teacher and student to check in often and aid in the early identification of any areas that need clarification. It was also important that a culture of collaboration, revision and reflection is fostered which is highlighted in the lesson plan instructional sequence as well as the checking for understanding.

Formative Assessments

Through my research I have gained an appreciation for how a student that is challenged by poverty might be struggling on a daily basis to be in the right mindset to be actively engaged because of external stressors. My efforts in the revision of this curriculum was to incorporate more formative assessments to purposefully check in more often with these students. More frequent check ins foster a “real time” look at what students in the room are actively engaged or tuning out. It has been my experience when there are students tuned out, they are harboring either physical or mental road barriers to learning. On many occasions, I have realized that what might look like a student being defiant is really just a student that is being overwhelmed by physical or emotional needs. By building in more opportunities to check in, I can be more reflective about the possibility of outside stressors as well as my own need to reteach on any unclear subject matter.

Below is a list of formative assessment activities that also foster 21st century learning skills. It is my intention that the formative assessments are not for my reflection about my teaching practices only, but also to foster a climate of peer collaboration, self-reflection and revision and aid in a student's journey in finding clarity of their own opinions that they can articulate with evidence and reasoning. Many of the following activities have been incorporated in the following lesson plans, and others are included for the use in further curriculum revision.

Formative Assessment Menu

Flashcard art. Students hold up mini pictures of artwork that fit a given style category.

Entrance/exit slips. The teacher will show a painting and questions such as, "What colors do you think the artist mixed to achieve neutrals in the painting?" or "What is still confusing to you about drawing in perspective?" Students will respond in writing on a notecard to be collected at the beginning or ending of a class.

Chalk talk. Students walk around the room silently and add their thoughts to questions written on large boards around the room. They can also expand the silent dialogue to agree or disagree with the statements of other artists.

Pic a fight", "Pic a fav". From posted artwork, students choose one picture they do NOT think is worthy of being a famous piece of art and write two specific reasons why they think that. They then locate one picture they do think is worthy of being famous and write two specific reasons why they think that. (Can incorporate certain number of vocab words)

Snowball discussion. Students respond to a topic with a question, comment or wonder statement. They then crumple them up and toss them into the center of each table. Students then choose a "snowball" open it and share out the other students thought. They then have to comment, question, make a connection or share an "I wonder" as a reaction to what they read.

Conga line critique. Students take their artwork at planning, midway or finished states and line up in a straight line. The line then wraps around until the first and last persons are facing and everyone has an across the hall partner. Students share work with the partner and use sentence stems that may ask about artist intentions, strengths and weaknesses, next steps, or review for upcoming tests. Each partner takes a turn then one side of the line shifts down and the discussion repeats with new partners. This rotation can happen as many or few times as desired. This can better help students engage in artistic conversation, foster a community of collaboration and provide the students a sense of accomplishment and confidence in presenting art at various stages.

Think, pair or triad share, table talk. Students write down a response based on a question given by the teacher. Students then share with one or two partners that are close in proximity. An adaptation would be to have the students move around the classroom while music plays. Only when the music stops do they find one to two partners to share with.

Observation/inference chart. A graphic organizer used when viewing art. Students divide a page in half and list only things that they “see” on the observation side and what they think is going on based on what they see on the inference side.

Whip. After think time, students stand in a circle and give an answer to a question without any additional questions or comments. This is a fast rotation and works well for sharing opinion responses.

Sketchbooks. Sketchbooks created by students, will hold records of all pre-sketches, visual note taking, and planning

Close and critical reading. A graphic organizer to aid in the critical analysis of an image or text. Questions in the template are broken down into sections to analyze a text or image by restating, defining and inferring the information as well as forming opinions and personal connections.

4,3,2,1 Reflection. Given a topic, students write a reflection that includes four things they learned, 3 things they are sure to use again, two things they still wonder about and one thing they will never forget.

CURRICULUM DESIGN

Following, are two curriculum maps that give an overview of a semester long course in both an Introduction to Art and a Beginning Painting class. Following each of the maps are individual lesson plan templates for each unit introduced in the semester. The curriculum maps serve as an “at a glance” overview of the units and concepts to be covered as well as the timeframe, assessments to be used and national standards. The following lesson plan templates define the projects in more detail. Imbedded in each lesson plan are the specific strategies being used to encourage a culture of collaboration, reflection, revision and confident presentation skills. The checking for understanding and assessment portions of each lesson plan address both formative and summative assessments. Part of the assessment for both the Introductory class and

the Painting class will culminate with a portfolio conference with the teacher. Following each lesson plan section, a portfolio checklist will be featured. Students will use these checklists along the course of the class to organize and compile both final pieces as well as written reflections, progress sketches, pretests and art evaluation templates.

Introduction to Art: The Curriculum Map

Unit	Concepts	Timeframe	Assessment Strategies	Standards
Gestures	Proportion Capturing a position and pose using simple shapes	3days	Formative: Pre-sketch Conga Line Critique CCR Think, Pair Share	VA:Cr.2.1.IIa VA:Cr3.1.Ia
Blind Contour	Observational Drawing Outline	1 day	Formative: Table Talk Exit Slip	VA: Cr1.1.Ia VA:Cr2.1.IIa VA:Re7.2.Ia
Blended Gesture & Contour Poster	Gestures Contours Creative Process Medium	5 days	Formative: One on One Rotation Sketchbook Questionnaire Probing Questions Summative: Final Project	VA:Cr:1.1.IIa VA: Cr.2.1.IIa VA: Cn10.1.Ia
½ Face Drawing	Proportion Measurement Photorealism Drawing Facial Features Value/Shading Drawing Pencils 2h, hb, 2b	7 days	Formative: One on One Rotation Sketchbook CCR Template Conga Line Critique Exit Slip Summative: Final Project	VA:Cr1.1.Ia VA:Cr.2.1.IIa VA:Cr3.1.Ia VA:Re9.1.IIa

Figure 2-Continued. Introduction to Art: Curriculum Map

Product Placement	Advertising/Product Placement Rule of thirds Composition Peer Critique Etiquette Painting with tempera Tints and Shades	8 days	Formative: One on One Rotation Sketchbook Peer Critique Gallery Walk Summative: Final Project	VA:Cr1.1.Ia VA:Pr6.1.IIa VA:Re.7.2.IIa VA:Re9.1.IIa
Perspective Galleries	1 & 2 Point Perspective Vanishing Points Horizon Line Symbolism Layered Colored Pencil Techniques Artist Presentation Art Curating Interior Design	14 days	Formative: One on One Rotation Sketchbook Reflection Questions Peer Critique Self-Evaluation Summative: Final Project Performance Test	VA:Cr1.2.IIIa VA:Cr2.1.IIIa VA: Cr2.3.Ia VA:Pr4.1.IIIa VA:Pr6.1.IIa VA:Re7.1.Ia VA:Re7.2.IIa VA:Re8.1.IIIa VA:Cn10.1.Ia VA:Cn11.1.Ia
Ceramic Whistles	Properties of Clay Hand building Safety and storage Visual Note taking Slip, Plastic, Leather Hard, Bone Dry Kiln Glazing Techniques	12 days	Formative: One on One Rotation Sketchbook Visual Notes Self-Reflection Summative: Vocabulary and Process test Final Project	VA:Cr1.1.Ia VA:Cr.1.2.IIIa VA:Cr.3.1.IIIa VA: Pr4.1.IIa VA:Re9.1.IIIa

Figure 2-Continued. Introduction to Art: Curriculum Map

Grid Transfer	Proportional Enlargement Value/Shading	10 days	Formative: One on One Rotation Sketchbook Comparison chart Table talk Practice cartoon transfer Conga Line Critique Gallery Walk Summative: Final Project	VA:Cr2.1.IIa VA:Cr.3.1.Ia VA:Re9.1.IIa
Splatter Paint & Gothic Calligraphy	Splatter paint Bleed Blend Salting Warm/ Cool Color schemes Gothic Calligraphy Dip pen, nib and ink pen angle Silhouette Jackson Pollock and Aelita Andre	5 days	Formative: One on One Rotation Sketchbook Compare and Contrast Chart Pic a “fav” pic a “fight” Gothic alphabet practice sheets Gallery Walk Summative: Final Project	VA:Cr.1.2.IIIa VA:Cr.2.1.Ia VA:Cr.2.3.IIIa VA: Pr4.1.IIIa VA:Pr6.1.IIa VA:Re.7.2.IIIa VA:Re8.1.IIIa VA: Re9.1.IIIa
Portfolio Review	Reflection	2 Days	Summative: 4,3,2,1, Written reflection on Portfolio Review	VA:Pr4.1.IIa

Figure 2-Continued. Introduction to Art: Curriculum Map

The following section comprises the component lessons identified in the curriculum map.

Introduction to Art: Lesson Plans

Ice Breakers, Policies, and Risk Taking. This lesson was developed in effort to set clear expectations, begin to build a classroom community and open the discussion of being a risk taker in art. Students in poverty will become more invested by building background that helps them to reflect on past experiences in order to establish relevancy. Students being able to relate to why expectations are set and how they play a role in the classroom and personal productivity are key.

<p>Content Standard: VA:Cr1.1.Ia</p>	<p>Content Objective:</p> <ul style="list-style-type: none"> • Students will engage in icebreaker activities and participate in a personal survey • Students will collaboratively compile a set of classroom expectations. • Students will become familiar with classroom procedures and layout • Students will participate in Draw Pass to reinforce artistic ownership and respect 	<p>Higher Level Questions to Embed:</p> <ul style="list-style-type: none"> • How does classroom behavior relate to society? • How does risk relate to personal growth?
<p>Review: (Introduction)</p>	<p>Building Background:</p> <ul style="list-style-type: none"> • What really bothers you in a classroom? (Atmosphere, teacher, students.) • Have you ever had your entire day ruined by one comment? • Can you remember a time that your mood was lifted by one act of kindness? • Can you remember a time that you tried something new and found out you loved it? 	<p>Key Vocabulary:</p> <ul style="list-style-type: none"> • Respect • Pride • Responsibility • Artistic Ownership • Collaboration • Critique • Artistic Risk/growth • Creative process
<p>Teaching Strategies and Sequence:</p> <p><u>Instruction:</u> Students will fill out a personal survey to gauge their history and comfort level in the subject area.</p> <p><u>Icebreaker:</u> Students will rotate until told to stop then form a triad and come up with the most uncommon thing they have in common. They will then introduce themselves to the class and share their trait.</p>	<p>Check for Understanding:</p> <ul style="list-style-type: none"> • Triad /Table collaboration • Whip: Name one aspect of the classroom policies and procedures that you strongly agree with. 	<p>Review/Assessment:</p>

Figure 3. Introduction to Art: Lesson Plan-Ice Breakers, Policies, and Risk Taking

<p><u>Guided Practice:</u> Students will independently brainstorm aspects of a class that bother them then share them out as a table group</p> <p><u>Extension Activities or Independent Practice:</u> We will relate the class lists to the syllabus</p> <p><u>Draw Pass:</u> Students will begin pictures without a prompt and pass them around the room until they evolve into scenes.</p> <p><u>Discussion:</u> Personal property, respecting the creative process and development of others.</p>		
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Figure 3-Continued. Introduction to Art: Lesson Plan-Ice Breakers, Policies, and Risk Taking

Gesture Drawing. Since many students from poverty may have not been afforded the opportunity to spend time in their early stages of life playing artistically, this lesson is designed to develop some basic, drawing foundation in a nonthreatening way. By having students identify basic shapes they are already familiar with and demonstrating how to apply them to seemingly complex subjects such as humans, students will be able to experiment safely without judgment of a perfect final piece. This will build their risk taking confidence as well as continue to build a climate of respect and collaboration as students rotate through the modeling positions.

<p>Content Standard: VA:Cr.2.1.IIa VA:Cr3.1.Ia</p>	<p>Content Objective:</p> <ul style="list-style-type: none"> • Students will combine simple shapes to capture the motion or position of a subject on a page. • Students will practice gesturing poses of peer models. • Students will evaluate proportions in their drawings and work to improve accuracy. • Students will apply the gesturing technique to a variety of subjects. 	<p>Higher Level Questions to Embed:</p> <ul style="list-style-type: none"> • How can gestures be used to find proportion? • How can gesturing apply to subjects other than humans? • How has gesturing changed the way you draw?
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Figure 4. Introduction to Art: Lesson Plan-Gesture Drawing

<p>Review:</p>	<p>Building Background:</p> <ul style="list-style-type: none"> • What simple shapes do you know? 	<p>Key Vocabulary:</p> <ul style="list-style-type: none"> • Elements of art: • line, shape, texture, • color, value • Gesture • Proportion
<p>Teaching Strategies and Sequence:</p> <p><u>Guided Practice:</u> Several volunteers will take a “challenge” to draw a person from head to toe striking a dance pose on the board. Students do a pre-sketch of a human to the best of their ability in 1 minute.</p> <p><u>Instruction:</u> Demonstration: demonstrate a gestured human holding in a dance pose while students count to 30.</p> <p><u>Discussion:</u> How did I capture the pose? (using simple shapes and fast arm movements) Students identify what simple shapes they know and then draw along to create a gesture of a figure.</p> <p><u>Notes:</u> Elements of art and how Gestures apply</p> <p><u>Demonstration:</u> How gestures apply to non-human subjects.</p>	<p>Check for Understanding:</p> <ul style="list-style-type: none"> • Pre/post sketch • Conga Line Critique 	<p>Review/Assessment:</p> <ul style="list-style-type: none"> • Proportions of figures • Application of gestures on individual subjects.

Figure 4-Continued. Introduction to Art: Lesson Plan-Gesture Drawing

<p><u>Extension Activities or Independent Practice:</u> Students will do dynamic poses for each other and reverse roles as artists and models to capture each other's actions.</p> <p>Conga line: Students will conga line critique their gestured figures and use the following as prompts: One area I think your gesture is very successful is.... One suggestion I have for you is.....</p> <p>Students rotate to stations gesturing a variety of objects on each table.</p>		
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Figure 4-Continued. Introduction to Art: Lesson Plan-Gesture Drawing

Close and Critical Reading Strategy and Gesture Drawing. Students will build on their gesturing skills previously introduced. By providing a structured format to look closely and respond to given prompts this lesson promotes critical thinking skills essential for students in poverty.

<p>Content Standard: VA:Cr.2.1.IIa VA:Cr3.1.Ia VA: Pr6.1.IIa</p>	<p>Content Objective:</p> <ul style="list-style-type: none"> • Students will be introduced to the CCR strategy • Students will practice gesturing as they capture dynamic human poses with simple shapes. 	<p>Higher Level Questions to Embed:</p> <ul style="list-style-type: none"> • Who would purchase sports art? What kind of a financial living do you predict a sports artist can make? • How did art change Villarreal's life?
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Figure 5. Introduction to Art: Lesson Plan-Close and Critical Reading Strategy and Gesture Drawing

		<ul style="list-style-type: none"> • How do you think you could apply gesturing skills to sports art? • How have your skills for drawing people improved? • What supports your claim?
<p>Review:</p> <ul style="list-style-type: none"> • Gesturing • Proportion 	<p>Building Background:</p> <ul style="list-style-type: none"> • Where have you seen art of athletes or sports before? • What kind of training do you think you need to be a sports artist? 	<p>Key Vocabulary:</p> <ul style="list-style-type: none"> • Close and Critical • Reading Strategy(CCR)
<p>Teaching Strategies and Sequence:</p> <p><u>Instruction:</u> I will break down the four Question corners of the CCR template, giving examples</p> <p>Students will watch the video “Sports artist Armando Villarreal- a Nebraska story”</p> <p>Table Discussion of responses and group share out of the Higher level thinking questions.</p> <p><u>Guided Practice:</u> Students will continue gesture practice by pairing up and reversing roles as models and artists. (sports poses)</p>	<p>Check for Understanding:</p> <ul style="list-style-type: none"> • CCR Template • Table talk • Paired modeling 	<p>Review/Assessment:</p> <ul style="list-style-type: none"> • CCR Rubric: Each corner has two or more statements • Accurate use of simple shapes to capture the motion of the sports poses. • Proper proportion of the human body.

Figure 5-Continued. Introduction to Art: Lesson Plan-Close and Critical Reading Strategy and Gesture Drawing

<p><u>Extension Activities or Independent Practice:</u> Students can recreate a sports figures famous pose using gestures.</p>		
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Figure 5-Continued. Introduction to Art: Lesson Plan-Close and Critical Reading Strategy and Gesture Drawing

Blind Contours. This lesson will serve as needed scaffolding for the following lesson that combines the skill of gesturing and contouring. Students will be asked to make predictions as well as evaluate their own progress. This will also challenge students from poverty to trust in the method and work outside of their comfort zone in effort to gain confidence and pride in their ability.

<p>Content Standard: VA: Cr1.1.Ia VA:Cr2.1.IIa VA:Re7.2.Ia</p>	<p>Content Objective:</p> <ul style="list-style-type: none"> • Students will Draw with 90-100% concentration on the subject not on their paper resulting in a blind contour. • Students will explore the differences between gestures and contours 	<p>Higher Level Questions to Embed:</p> <ul style="list-style-type: none"> • How do you predict gestures and contours can be used together?
<p>Review:</p> <ul style="list-style-type: none"> • Gestures • Proportion • Elements of art Left and Right Brain functions 	<p>Building Background:</p> <ul style="list-style-type: none"> • Exercise: Students will be asked to draw a series of images (heart, star, their name) without looking. • Why can you do this with your eyes closed and it still be recognizable? • Students will then (while looking) draw a set of images (tree, bird, cactus, their hand) • Why are these mostly similar when each category has a wide variety of sub categories to choose from? (stereotyped imagery) 	<p>Key Vocabulary:</p> <ul style="list-style-type: none"> • Outline • Blind Contour • Contour • Observational drawing • Stereotyped imagery

Figure 6. Introduction to Art: Lesson Plan-Blind Contours

<p>Teaching Strategies and Sequence:</p> <p><u>Guided Practice:</u> Face/Vase Challenge: Students divide jobs at each table. Artist, questioner, observers. While the artist tries to draw a mirror image of a line drawing, a partner will ask them questions that they must respond to. Discussion will take place based on observations and experiences and related to brain function</p> <p>*See Building Background*</p> <p><u>Instruction:</u> Demonstration on board Blind contour. How is this different than Gestures? How does it fit in the Elements of Art?</p> <p><u>Extension Activities or Independent Practice:</u> Students practice blind contour individually using their hands as subjects. They will draw three different poses.</p> <p>Exit Slip: How do you predict gestures and contours can be used together?</p>	<p>Check for Understanding:</p> <ul style="list-style-type: none"> • Table Collaboration • Exit slip 	<p>Review/Assessment:</p> <ul style="list-style-type: none"> • Comparison of pre-lesson hand and post lesson hand drawings.
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Figure 6-Continued. Introduction to Art: Lesson Plan-Blind Contours

Blended Gestures and Contours. Students will begin to explore freedom of choice as they apply their newly acquired skills of gesturing and contouring. By being able to choose their subject for the drawing, they will likely be more invested in the project. This also lends as an opportunity as a relationship builder as the students subject selection will give the teacher a personal talking point to discuss with each student.

<p>Content Standard: VA:Cr:1.1.IIa VA: Cr.2.1.IIa VA: Cn10.1.Ia</p>	<p>Content Objective:</p> <ul style="list-style-type: none"> • Students will choose their own subject for a blended gesture/contour poster. • Students will explore multiple compositions to find the most effective choice. • Students will use gestures to fit their subject on the page then contour the outline and details over the gesture. • Students will use their choice of media to add color to the background of their contour poster. 	<p>Review/Assessment:</p> <ul style="list-style-type: none"> • Higher Level Questions to Embed: • How can we narrow down what subject we want to focus on? (How do artists begin the creative process?) • How will differences in background, mood and culture affect our subject choices? • What evidence in your poster composition supports your use of gestures? • What will you do if your initial gesture does not fit on the page? • What color medium will compliment your subject? Why is this the best choice?
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Figure 7. Introduction to Art: Lesson Plan-Blended Gestures and Contours

<p>Review:</p> <ul style="list-style-type: none"> • Gestures • Blind contour 	<p>Building Background:</p> <ul style="list-style-type: none"> • How can we narrow down what subject we want to focus on? <p>Personal Questionnaire Topics:</p> <ul style="list-style-type: none"> • hobbies, dream possession, favorite animal, sentimental item, person of importance, favorite holiday, fears, future endeavors, etc. 	<p>Key Vocabulary:</p> <ul style="list-style-type: none"> • Creative Process • Blended gestures and contours media
<p>Teaching Strategies and Sequence:</p> <p><u>Instruction:</u> Demonstrate with a variety of subjects how to blend gestures and contours as they follow along in sketchbook</p> <p>Demonstrate simple watercolor application techniques as well as marker and oil pastel.</p> <p><u>Guided Practice:</u> Discussion: How to generate ideas for subjects of your art. Students answer a set of questions about personal preferences and experiences. Then they will work with a partner who will ask probing questions about the responses.</p>	<p>Check for Understanding:</p> <ul style="list-style-type: none"> • One on one • Questionnaire response • Probing questions • Sketchbook practice 	<p>Review/Assessment:</p> <ul style="list-style-type: none"> • Students choose appropriate shapes to map out their subject • Contour lines are connected and confident following the map of the gesture. • Choice of color medium compliments the design

Figure 7-Continued. Introduction to Art: Lesson Plan-Blended Gestures and Contours

<p>Example Q: What is your favorite holiday? A:Christmas Probing Q: What are some activities you do at Christmas? What images come to mind when you think of Christmas morning, night? Students will keep these sheets for reference throughout the class to generate ideas.</p> <p><u>Extension Activities or Independent Practice:</u> Students will review their personal questionnaire and chose a subject for their poster.</p> <p>They will pre-sketch their design in their sketchbook using gestures then add contour lines on top to define the outline and details.</p> <p>Students will experiment with marker, oil pastel and watercolor paint and decide which media best compliments their subject and design.</p> <p>Students will apply the media to the background only so the contoured subject is highlighted.</p>		
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Figure 7-Continued. Introduction to Art: Lesson Plan-Blended Gestures and Contours

Close and Critical Reading/Controversial Art. This lesson will serve as needed practice of the close and critical reading strategy previously introduced. Beyond practicing the skill, this lesson challenges students of poverty to self-assess and collaborate with their peers.

<p>Content Standard: VA:Cr2.2.IIIa VA:Cr3.1.Ia VA:Pr5.1.IIa VA:Pr6.1.Ia</p>	<p>Content Objective:</p> <ul style="list-style-type: none"> • Students will review the CCR strategy • Students will review the rubric for grading CCR and participate in a self- evaluation based on previous CCR. • Students will collaborate with peers to help identify strengths and weaknesses in the use of the CCR strategy. • Students will discuss their opinions about controversial art being displayed in their town with a peer. 	<p>Higher Level Questions to Embed:</p> <ul style="list-style-type: none"> • How did your previous CCR score using the given rubric? • What was your weakest question area? • How can you improve or more fully develop your responses to these type of questions? • How can you apply the CCR strategy to other situations such as a standardized test?
<p>Review:</p> <ul style="list-style-type: none"> • CCR Questions • Blending Gestures and Contours 	<p>Building Background:</p> <ul style="list-style-type: none"> • How many of you have been to Artprize in the past? • What controversial art have you seen or heard about that was either entered or taken down? • Did you agree with the decision? 	<p>Key Vocabulary:</p> <ul style="list-style-type: none"> • Close and Critical • Reading Strategy • (CCR) • CCR Rubric • Controversial Art

Figure 8. Introduction to Art: Lesson Plan-Close and Critical Reading/Controversial Art

<p>Teaching Strategies and Sequence: <u>Instruction:</u> I will break down the four Questions of CCR, giving examples</p> <p><u>Guided Practice:</u> Students will examine their previous CCR answers and rate them using the rubric before the new CCR topic is presented.</p> <p>Students will share their weakest areas with a turn and talk partner and offer each other suggestions to clarify the question and strengthen their responses</p> <p><u>Extension Activities or Independent Practice:</u> Students will view the controversial bible artwork and read the accompanying article about its removal from city hall. They will use the CCR template to analyze the text.</p> <p>Students will turn and talk about their opinion and reactions to the controversial art displayed in their town.</p>	<p>Check for Understanding:</p> <ul style="list-style-type: none"> • CCR Template • Turn and talk • Self-evaluation 	<p>Review/Assessment:</p> <ul style="list-style-type: none"> • CCR Rubric
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Figure 8-Continued. Introduction to Art: Lesson Plan-Close and Critical Reading/Controversial Art

Half Face Project. This lesson is designed to help students in poverty look critically at work they can relate to easily. The graphite drawings they will view are done in a hyper realistic manner and depict portraits of people of poverty. This will give students a chance to not only evaluate the effectiveness of the graphite application but to connect through recognizable expressions of stress, concern, care, joy and love.

<p>Content Standard: VA:Cr1.1.Ia VA:Cr.2.1.IIa VA:Cr3.1.Ia VA:Re9.1.IIa</p>	<p>Content Objective:</p> <ul style="list-style-type: none"> • Students will participate in a CCR strategy while viewing photorealistic portraits in graphite • Students will be introduced to facial proportions and feature drawing. • Students will apply measurement and shading techniques by drawing half of a face that connects to a half of a photograph. • Students will apply shading techniques to create depth to their drawing. 	<p>Higher Level Questions to Embed:</p> <ul style="list-style-type: none"> • Evaluate the portrait drawings from • ArtPrize. What attributes make them look realistic? • What facial expressions do feel are being portrayed? • How can you apply gesturing and contour techniques to portrait drawing? • What do you predict will happen if you measure improperly? • How will your proportions change with different facial expressions? • How has your facial feature drawing changed from your pre-sketch? What improvements have you made? • What difficulties do you still have?
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Figure 9. Introduction to Art: Lesson Plan-Half Face Project

<p>Review:</p> <ul style="list-style-type: none"> • CCR Questions • Gesturing the head and location of features 	<p>Building Background:</p> <ul style="list-style-type: none"> • How does your pre-sketch of a face look? Does it look realistic or more like a cartoon? What part did you have the hardest time drawing? • What makes the drawings (projected) look so realistic 	<p>Key Vocabulary:</p> <ul style="list-style-type: none"> • Photorealism • Facial features • Center point • Proportion • Value/Shading • Tone • Drawing pencils 2h, hb, 2b • Blending Stump
<p>Teaching Strategies and Sequence:</p> <p><u>Instruction:</u> Review the four question corners of CCR, noting particularly weak and strong areas from previous CCR activity.</p> <p><u>Guided Practice:</u> Students will view artwork entries from this year's ARTPRIZE (famous portraits to relate to their next assignment) They will use the CCR template to analyze the images.</p> <p>Students will draw along with me in their sketchbooks as I model how to gesture the proportions of the face and following demonstrations.</p> <p>Demonstrate: drawing eyes, noses and mouths while highlighting common errors.</p>	<p>Check for Understanding:</p> <ul style="list-style-type: none"> • CCR Template • Sketchbook pre-post drawings • Value Scales • Conga Line Critique • Exit Slips 	<p>Review/Assessment:</p> <ul style="list-style-type: none"> • CCR Rubric • Sketchbook pre-post drawings • Accurate proportions and measurements • Tone matching the photo side of the project. • Smooth value application

Figure 9-Continued. Introduction to Art: Lesson Plan-Half Face Project

<p>Demonstrate using a pencil as a measuring tool and measuring from the center point out.</p> <p>Demonstrate drawing pencil differences. Students create a five tone value scale with a 2h, hb, and 2b pencil.</p> <p>Demonstrate: Shading techniques, smooth transitions, blending and texture.</p> <p><u>Extension Activities or Independent Practice:</u> Students will choose a black and white photograph of a person facing forward. They will cut the image in half and secure to drawing paper.</p> <p>Students will use measuring and gesturing techniques to map out the other side of the face.</p> <p>Students will apply facial feature drawing techniques to complete the face.</p> <p>Students will participate in a conga line critique with their peers. Holding up their work, their peers will help to identify two areas of strength and one area for improvement. Students make adjustments before applying shading.</p>		
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Figure 9-Continued. Introduction to Art: Lesson Plan-Half Face Project

<p>Students will apply shading to the face to create the illusion of depth</p> <p>Exit Slip: Evaluate your progress on shading? Are you achieving smooth transitions? What areas need to be darker? Any lighter?</p>		
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Figure 9-Continued. Introduction to Art: Lesson Plan-Half Face Project

Product Placement. By making the subject of this assignment a popular product, a student in poverty will be more likely to feel comfortable discussing their opinions with their peers which will help to build a positive class climate that supports tolerance for differing opinions. This will give them the opportunity to practice collaboration while also exercising their abilities to support their opinion with evidence and prediction skills.

<p>Content Standard: VA:Cr1.1.Ia VA:Pr6.1.IIa VA:Re.7.2.IIa VA:Re9.1.IIa</p>	<p>Content Objective:</p> <ul style="list-style-type: none"> • Students will identify product placement in popular movies. • Students will photograph someone consuming a popular snack product in an interesting composition. • Students will recreate the photo in black and white paint to demonstrate shading application and highlight the product in color. • Students will participate in advertising evaluation and make judgments about appropriate locations. 	<p>Higher Level Questions to Embed:</p> <ul style="list-style-type: none"> • Is it ethical for companies to advertise during entertainment like movies? Support your opinion. • How do you anticipate shading with paint will be different than pencil? • How does your brush choice effect the blending of tones? • How does this peer artist demonstrate graduated tone? • How does it affect the artist’s final project if you do not give productive feedback about the application of shading techniques?
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Figure 10. Introduction to Art: Lesson Plan-Product Placement

<p>Review:</p> <ul style="list-style-type: none"> • Value • Shading • Tone • Facial proportions 	<p>Building Background:</p> <ul style="list-style-type: none"> • Have you ever been aware of product placement in a movie that you were watching? (A relentless ad, moral message, hidden agenda?) • What are some of your favorite snack foods and beverages? • Have you ever taken, or know someone who takes “bad” pictures? • (Cutting off someone’s head, out of focus, etc.) 	<p>Key Vocabulary:</p> <ul style="list-style-type: none"> • Product Placement • Rule of thirds • Composition • Tempera paint • Tint • Shade • Peer Critique • Etiquette
<p>Teaching Strategies and Sequence:</p> <p><u>Guided Practice:</u> Students work in table teams to identify as many product placements in movie clips as they can.</p> <p>Students work in pairs or teams to take photos of each other consuming products to play with the rule of thirds and interesting compositions</p> <p>Students will paint along with me shading a set of forms defining three values/tones minimum</p> <p><u>Instruction:</u> Demonstrate the rule of thirds in existing art Show examples of good and bad composition</p>	<p>Check for Understanding:</p> <ul style="list-style-type: none"> • Table work • Paint along • Sketchbook • Exit Slip • Peer Critique • Gallery walk 	<p>Review/Assessment:</p> <ul style="list-style-type: none"> • Identification of product placement • Use of variety in tones with smooth transitions. • Product is easily identifiable and accented with color.

Figure 10-Continued. Introduction to Art: Lesson Plan-Product Placement

<p>Teaching Strategies and Sequence:</p> <p><u>Guided Practice:</u> Students work in table teams to identify as many product placements in movie clips as they can.</p> <p>Students work in pairs or teams to take photos of each other consuming products to play with the rule of thirds and interesting compositions</p> <p>Students will paint along with me shading a set of forms defining three values/tones minimum</p> <p><u>Instruction:</u> Demonstrate the rule of thirds in existing art Show examples of good and bad composition</p> <p>Demonstrate three tone shading on a face form using only black and white paint.</p> <p>Demonstrate vibrant color choice to accent the product.</p> <p><u>Extension Activities or Independent Practice:</u> Students crop existing adds to identify the rule of thirds</p> <p>Students will trace their photograph outlines onto final paper, mapping out areas of strong light and shadow.</p>	<p>Check for Understanding:</p> <ul style="list-style-type: none"> • Table work • Paint along • Sketchbook • Exit Slip • Peer Critique • Gallery walk 	<p>Review/Assessment:</p> <ul style="list-style-type: none"> • Identification of product placement • Use of variety in tones with smooth transitions. • Product is easily identifiable and accented with color.
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Figure 10-Continued. Introduction to Art: Lesson Plan-Product Placement

<p>Students will practice applying tints and shades with tempera paint on their pre-sketch before moving forward on their final.</p> <p>Exit Slip: How is shading with pencil and paint different? What is easier? Why? How does your brush choice effect the blending of tones?</p> <p>Students will use only black and white for the entire picture except for their product. Students will highlight the product by painting it is realistic or vibrant color choices.</p> <p>Peer Critique: How does this artist demonstrate graduated tone? How does it affect the artist's final project if you do not give productive feedback about the application of shading techniques?</p> <p>Students will participate in a gallery walk of peer's product placement ads and comment what locations their ad would be most effective.</p>		
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Figure 10-Continued. Introduction to Art: Lesson Plan-Product Placement

Perspective Galleries. This can be one of the most powerful lessons introduced in this curriculum for students of poverty. There is a great deal of personal reflection as they work to symbolize important events in their lives in the wall space of the galleries they create in perspective. The opportunity for every student in the class to present their gallery and hear how their peers connect to their own struggles and celebrations is essential for building a climate of respect and validation.

<p>Content Standard: VA:Cr1.2.IIIa VA:Cr2.1.IIIa VA: Cr2.3.Ia VA:Pr4.1.IIIa VA:Pr6.1.IIa VA:Re7.1.Ia VA:Re7.2.IIa VA:Re8.1.IIIa VA:Cn10.1.Ia VA:Cn11.1.Ia</p>	<p>Content Objective:</p> <ul style="list-style-type: none"> • Students will practice one and two point perspective drawing techniques. • Students will apply their perspective skills by developing an interior space that reflects their style. • Students will brainstorm important events in their life that will be featured in the art on the walls of their interior space. • Students will develop symbolism to express the events they will be portraying in their gallery spaces. • Students will apply layered colored pencil techniques to add dimension to the room. • Students will draw conclusions about artists intentions based on symbolism and personal background. • Students will participate in a presentation of their gallery space. • Students will participate in group discussions about presented galleries identifying room components and making inferences about the symbolism in the artwork presented on the walls of the galleries. 	<p>Higher Level Questions to Embed:</p> <ul style="list-style-type: none"> • How can you apply box perspective drawing to real life objects like tables and couches? • How can you visually represent important events in your life? • How can you express your personal style in this picture? • What event do you think each picture symbolizes? What evidence do you see that supports that? • Were your intentions as an artist conveyed? • How did you adjust your plan as this project progressed? • This project was very personal and depended on you reflecting on past experiences. • How did this affect the development or outcome of this piece? • Did your feelings change from the beginning until the end? • How did hearing your peers discuss your work affect your view of the final piece?
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Figure 11. Introduction to Art: Lesson Plan-Perspective Galleries

<p>Review: Value</p>	<p>Building Background:</p> <ul style="list-style-type: none"> • What was difficult about drawing furniture? • What universal symbols do people use to communicate? (Hand gestures, facial expression, emogies, driving signs, etc...) 	<p>Key Vocabulary:</p> <ul style="list-style-type: none"> • One and two point perspective • Horizon line • Vanishing points • Interior design • Visual representation • Symbolism
<p>Teaching Strategies and Sequence:</p> <p><u>Guided Practice:</u> Students pre-sketch their understanding of a three dimensional box.</p> <p>Students draw along: Horizon Line and vanishing points. They will complete a box drawing above, on and below the horizon line in both one and two point perspectives.</p> <p>Students will identify one and two point perspective as table groups from magazine ads.</p> <p>Students play a review game to refresh memories on one and two pt. perspective. In a draw pass format, students add one step to the drawing until the completed box is done correctly.</p> <p>Students write down, based on an image, what event they think is being symbolized and provide specific examples of what they see that supports that.</p>	<p>Check for Understanding:</p> <ul style="list-style-type: none"> • Pre-sketch • Review game(how far they get without mistakes or roadblocks) • What do you think this means....what do you see that supports that? • Reflection Questions • Peer Response: Question, Comment, Compliment and Connection. 	<p>Review/Assessment:</p> <ul style="list-style-type: none"> • Symbolism analysis • Reflection Questions • Presentation participation

Figure 11-Continued. Introduction to Art: Lesson Plan-Perspective Galleries

<p><u>Instruction:</u></p> <p>Demonstrate two room types and show examples of finished rooms.</p> <p>Demonstrate “Wrong” ways to add frames on the wall.</p> <p>Demonstrate different lighting and flooring options for the gallery spaces.</p> <p>Demonstrate brainstorming personal events and how to turn a written list into a visual representation/symbolism.</p> <p>Demonstrate how the picture analysis is like the CCR template.</p> <p>Demonstrate layered colored pencil techniques.</p> <p>Demonstrate artist presentation and audience etiquette.</p> <p><u>Extension Activities or Independent Practice:</u></p> <p>Students answer reflection questions to brainstorm life events of personal relevance</p> <p>Students look through magazines to collect furniture style designs they like and apply perspective rules as they practice drawing them.</p>		
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Figure 11-Continued. Introduction to Art: Lesson Plan-Perspective Galleries

<p>Students develop symbolism to convey their personal events in the picture frames.</p> <p>Students participate in peer presentations by way of discussion of observations and inferences and in written form: Question, Comment, Compliment or Connection with this artist.</p>		
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Figure 11-Continued. Introduction to Art: Lesson Plan-Perspective Galleries

Ceramic Whistles. This lesson is designed to give students of poverty the opportunity to building critical thinking skills as they problem solve how a two dimensional design will apply to a three dimensional form. This lesson also gives the student an avenue to reflect on how their own intentions were carried out.

<p>Content Standard: VA:Cr1.1.Ia VA:Cr.1.2.IIIa VA:Cr.3.1.IIIa VA: Pr4.1.IIa VA:Re9.1.IIIa</p>	<p>Content Objective:</p> <ul style="list-style-type: none"> • Students will draw 6 different designs that may work for the spherical base of the ceramic whistle and decide on the best option. • Students will view demonstrations of clay prep, hand building methods, storage and clean up and take written and visual notes to use as a guide. • Students will use the pinch pot method to create a base for the whistle and make it functional with a mouthpiece. • Students will create a character that is interesting in the round using the additive clay method. • Students will add color to their projects by applying glazing techniques. 	<p>Higher Level Questions to Embed:</p> <ul style="list-style-type: none"> • How can a sphere be incorporated into the functional whistle design? • What are some possible issues that you predict with this process? How will you approach these problems? • If you plan on your whistle making multiple tones (ocarina) what areas will best accommodate additional holes that your fingers will easily access?
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Figure 12. Introduction to Art: Lesson Plan-Ceramic Whistles

		<ul style="list-style-type: none"> • Compare and contrast your initial whistle design and the final product. How did you carry out your plan? What changes did you have to make along the way? How effective was your application of the additive method? What would you change if you had to do this project again? How satisfied are you with the final product?
<p>Review:</p> <ul style="list-style-type: none"> • Gestures 	<p>Building Background:</p> <ul style="list-style-type: none"> • Visual notetaking: Have you ever drawn pictures to help you understand a process in other classes? • What common everyday objects are made of clay? • What are your favorite cartoon characters? Have you ever drawn your own character? 	<p>Key Vocabulary:</p> <ul style="list-style-type: none"> • Visual notetaking. • Clay/Ceramics • Pinch Pots • Ocarina/Whistle • Slip • Plastic • Leather Hard • Bone Dry • Scratch and Attach • Method • Kiln • Tools/ Safety • Glaze • Underglaze • Toxicity

Figure 12-Continued. Introduction to Art: Lesson Plan-Ceramic Whistles

<p>Teaching Strategies and Sequence:</p> <p><u>Guided Practice:</u> Draw along Demo: Students take visual notes of steps and clay terms while I demonstrate</p> <p>Students will turn and talk to reiterate/ reword steps</p> <p><u>Instruction:</u> Introduction of clay, clay tools, equipment and prep.</p> <p>Demonstration of forming pinch pots and mouthpieces.</p> <p>Demonstration of additive method and creating sculpture in the round rather than relief carving.</p> <p>Demonstration of basic face and appendage forming and attachment with scratch and attach method.</p> <p><u>Extension Activities or Independent Practice:</u> Students use previously learned drawing skills to sketch out 6 different designs of characters that will work with a spherical base.</p>	<p>Check for Understanding:</p> <ul style="list-style-type: none"> • Turn and talk • Draw along/Visual Notes • One on one rotation • Self-reflection 	<p>Review/Assessment:</p> <ul style="list-style-type: none"> • Vocabulary and procedure test • Working whistle • Solid construction of base and additive features are secure • Neat application of glaze with consistent coats(no streaking) • Comparison/contrast reflection of initial design and final product
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Figure 12-Continued. Introduction to Art: Lesson Plan-Ceramic Whistles

<p>Students will turn and talk with a peer to help them decide which design is the strongest and help identify any possible issues.</p> <p>Students plan out which elements are the largest and will be added first and which are finer details that will be added later.</p> <p>Students will begin creating pinch pot forms for the hollow of the whistle.</p> <p>Students will use additive method to attach heads and appendages to create the character base.</p> <p>Students will use clay tools to add detail and texture.</p> <p>Students will move on to the next project while the whistle goes through the drying and firing process.</p> <p>Students will add underglaze and glaze to their projects and have them glaze fired.</p> <p>Students will complete a self-reflection: compare and contrast the initial design with the finished product</p>		
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Figure 12-Continued. Introduction to Art: Lesson Plan-Ceramic Whistles

Grid Transfer Drawing. Recognizing that students of poverty have often experienced feeling of being overwhelmed, this lesson can aid in the concept of seeing things in smaller pieces and working incrementally.

<p>Content Standard: VA:Cr2.1.IIa VA:Cr.3.1.Ia VA:Re9.1.IIa</p>	<p>Content Objective:</p> <ul style="list-style-type: none"> • Students will start the grid transfer method by mathematically enlarging their photo to fit on the given size drawing paper. • Students will transfer a line drawing of a subject incrementally to achieve accurate proportions. • Students will apply shading techniques to match the values shown in their picture. • Students will participate in a midway and final peer critique. 	<p>Higher Level Questions to Embed:</p> <ul style="list-style-type: none"> • How many times can your picture be enlarged and still fit proportionally on the page? • In what real world applications could this technique be used? • What do you predict would happen if the measurements were not the same both vertical and horizontal? • Compare and Contrast grid project examples. What aspects make them effective? • What aspects are hurting the works that are ineffective? • What areas of your peers work show evidence of multi tone shading?
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Figure 13. Introduction to Art: Lesson Plan-Grid Transfer Drawing

<p>Review: Reading a ruler and converting fractions to decimals Vale/shading 2h, hb, 2b drawing pencils Blending stumps</p>	<p>Building Background:</p> <ul style="list-style-type: none"> • What do you notice about the projects that look the best to you? What qualities make them strong or the others weaker? How do you think this was achieved? • Have you ever completed a grid transfer in an activity book when you were younger? 	<p>Key Vocabulary:</p> <ul style="list-style-type: none"> • Proportional • enlargement • Multiplying to create a matching grid system.
<p>Teaching Strategies and Sequence:</p> <p><u>Guided Practice:</u> Students view a variety of pencil projects that utilized the grid transfer method with varying degrees of effectiveness. Students complete a compare and contrast chart to identify good and bad qualities. With tablemates, students discuss their observations and defend their choice of the best picture. They will then share out with the whole class.</p> <p><u>Instruction:</u> Review reading a ruler.</p>	<p>Check for Understanding:</p> <ul style="list-style-type: none"> • One on One rotation • Comparison chart • Table talk • Practice cartoon transfer • Conga Line Critique • Gallery Walk 	<p>Review/Assessment:</p> <ul style="list-style-type: none"> • Proportional image transfer • Minimum 6 degree value scale
<p>Demonstrate examples of figuring out grid dimensions.</p> <p>Demonstrate how to create an even grid with measurements and a ruler.</p> <p>Demonstrate line transfer working from box to box.</p> <p>Review shading and value with texture.</p>		

Figure 13-Continued. Introduction to Art: Lesson Plan-Grid Transfer Drawing

<p><u>Extension Activities or Independent Practice:</u> Students complete a cartoon character grid transfer to practice the method with a flat line drawing.</p> <p>Students figure the dimensions of their own project by measuring their photograph and multiplying to see how many times they can enlarge it to fit on an 18 x24 paper.</p> <p>Students create a light pencil grid on the paper that will be erased later.</p> <p>Students transfer the outlines of their subject square by square.</p> <p>Students will participate in a conga line critique to offer suggestions for any adjustments before beginning shading.</p> <p>Students apply shading and texture techniques.</p> <p>Students participate in a gallery walk style peer critique with finished projects.</p>		
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Figure 13-Continued. Introduction to Art: Lesson Plan-Grid Transfer Drawing

Spatter Paint and Gothic Calligraphy. The artists featured to introduce the lesson were chosen to elicit peer discussion. Because one of the artists is an established “master” and the other is a four year old child, students of poverty may reflect on how they or younger siblings experienced art as a child, and weigh in on how they feel about the value of art that they are viewing. Students will exercise their supportive evidence skills in a collaborative setting.

<p>Content Standard: VA:Cr.1.2.IIIa VA:Cr.2.1.Ia VA:Cr.2.3.IIIa VA: Pr4.1.IIIa VA:Pr6.1.IIa VA:Re.7.2.IIIa VA:Re8.1.IIIa VA: Re9.1.IIIa</p>	<p>Content Objective:</p> <ul style="list-style-type: none"> • Students will view splatter paint art from Jackson Pollock and four year old Aelita Andre and form opinions about the works. • Students will be introduced to Gothic hand of calligraphy and practice forming the letters with a dip pen. • Students will experiment with watercolor techniques incorporating splatter and salt effects. • Students will create a splatter painted background for an inspirational word written in the gothic hand and painted silhouette that compliments the chosen word. 	<p>Higher Level Questions to Embed:</p> <ul style="list-style-type: none"> • Compare and contrast the works of Jackson Pollock and Aelita Andre. • Form an opinion about their work and its value and support your opinion with examples. • What do you predict will happen to the paint once you add salt? • What do you predict will happen as the colors of splatter are added to the wet paper? As they touch other colors? • What aspects of Gothic lettering make them different from your own hand writing? • How does holding the dip pen affect the look of the lettering? How will you gain consistency in your lettering?
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Figure 14. Introduction to Art: Lesson Plan-Splatter Paint and Gothic Calligraphy

<p>Review: Watercolor washes from contour project. Sable and bristle brushes.</p>	<p>Building Background:</p> <ul style="list-style-type: none"> • What words can be considered inspiring? (brainstorm individually then as a group) • What are some situations that you might need extra encouragement? • Are there any locations that you can think of that would benefit from pictures of inspirational words and images? 	<p>Key Vocabulary:</p> <ul style="list-style-type: none"> • Splatter paint • Blead • Blend • Salting • Warm/ Cool Color schemes • Gothic Calligraphy • Dip pen, nib and ink • Pen angle • Silhouette
<p>Teaching Strategies and Sequence:</p> <p><u>Guided Practice:</u> Students will view a variety of paintings by Jackson Pollock and Aelita Andre and complete a compare and contrast chart to identify similarities and differences. They will also form opinions on which is “better” or should be considered more valuable.</p> <p>Pic a “fav” Pic a “fight”: Students will take sides and “defend” their opinions about their favorite and least favorite works.</p>	<p>Check for Understanding:</p> <ul style="list-style-type: none"> • Compare and contrast chart • Pic a “fav” pic a “fight” • Gothic alphabet practice sheets • Gallery Walk 	<p>Review/Assessment:</p> <ul style="list-style-type: none"> • Painting with some translucency and evidence of splatter and salting techniques. • Use of one color scheme • Silhouette that supports word choice • Properly formed Gothic letters.

Figure 14-Continued. Introduction to Art: Lesson Plan-Splatter Paint and Gothic Calligraphy

<p><u>Instruction:</u> Lead group discussion based on background questions.</p> <p>Demonstration on watercolor techniques, salting, and splatter painting.</p> <p>Demonstration and discussion on how Gothic lettering is different from ordinary hand writing.</p> <p>Demonstration on how to hold a dip pen, load it with ink and form the gothic style alphabet using baseline guide sheets.</p> <p>Discussion about inspirational words.</p> <p>Demonstration on image development based on word and creating a painted silhouette.</p> <p><u>Extension Activities or Independent Practice:</u> Students create a splatter painting and utilize salt for a speckled appearance. This will serve as the background for their inspirational word and silhouette.</p> <p>Students will brainstorm words that are inspirational to them and images that they associate with the word.</p>		
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Figure 14-Continued. Introduction to Art: Lesson Plan-Splatter Paint and Gothic Calligraphy

<p>Students practice forming gothic letters on provided guide sheets.</p> <p>Students write their word using ink and a dip pen over their splatter painting.</p> <p>Students paint an image silhouette next to the word.</p> <p>Students will participate in a gallery walk of their peers work and reflect on the effectiveness of all of the elements working together and suggest locations that would benefit from displaying this art (in school or community)</p>		
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Figure 14-Continued. Introduction to Art: Lesson Plan-Splatter Paint and Gothic Calligraphy

Introduction to Art: Portfolio Checklist

The Introduction to Art class is designed to give students initial exposure to a wide range of art media. Through the development of the following projects and artistic challenges, students have exercised their knowledge of drawing, painting, calligraphy and sculpture as they study a range of historical and contemporary art styles.

In preparation for a final Portfolio Assessment, students should use the checklist in Figure 15 to ensure they have all necessary evidence. The purpose of this final review of their portfolio is to provide them time to have a reflective discussion about their artistic journey. Students will be required to write a final essay that discusses their growth in the class. Students should complete this checklist and organize their portfolio prior to their final portfolio meeting with the teacher.

I HAVE IT!	I CAN DISCUSS IT!	
_____	_____	Pretest
_____	_____	CCR: Sports artist Villarreal
_____	_____	Contour Poster
_____	_____	½ Face Measurement & Shading
_____	_____	CCR: Controversial art in Artprize
_____	_____	Product Placement
_____	_____	Perspective Gallery
_____	_____	Presentation Reflection
_____	_____	Six Ceramic Whistle Pre-sketches
_____	_____	Final Whistle Compare/Contrast form
_____	_____	Grid Enlargement
_____	_____	Pic a “fav” Pic a “fight”: Jackson Pollock vs Aelita Andre’
_____	_____	Gothic Inspirational Word and Silhouette

Figure 15. Introduction to Art: Portfolio Checklist

Painting: The Curriculum Map

Unit	Concepts	Timeframe	Assessment Strategies	Standards
Color Theory	Anatomy of the eye Color Wheel Primary Secondary Tertiary Tints Shades	5 days	Formative: Whip Triad Talk Exit/Entrance Ticket One on one rotation Sketchbook Chalk Walk Summative: Anatomy of the Eye	VA:Cr1.1.Ia

Figure 16. Painting: Curriculum Map

Tempera 4 Color Scheme	Compliments Warm Cool Achromatic Monochromatic	5 days	Formative: Triad Talk Exit Tickets Self-Reflection One on one rotation Sketchbook Summative: Vocabulary Test Finished Project	VA:Cr1.1.Ia
Tempera Non-Objective	Realism vs Non-Objective Mark Rothko Composition Rotation Overlapping Balance Pattern	8 days	Formative: Table Talk Conga Line Gallery Walk One on one rotation Sketchbook Summative: Finished Project	VA:Cr1.1.IIIa VA:Cr1.2.IIIa VA:Cr3.1.IIa VA:Pr5.1.IIa VA:Re.7.2.IIa VA:Re9.1.IIIa
Watercolor Landscape	Landscape Wash Blending Hard Edge Salting	7 days	Formative: One on one rotation Sketchbook Exit Ticket “Pic a Fav”, “Pic a Fight” Summative: Finished Project	VA:Cr1.1.Ia VA: Cr3.1.IIa VA:Re.7.1.IIa VA:Re8.1.IIIa VA:Cn10.1.IIa
Watercolor Pencil Animal	Underpainting Texture	7 days	Formative: One on one rotation Sketchbook CCR Template Triad Talk Summative: Finished Project	VA:Cr1.1.IIa VA:Cr2.1.IIa VA: Cr2.3.IIIa VA:Pr6:.1.Ia VA:Re.7.1.1a

Figure 16-Continued. Painting: Curriculum Map

Watercolor Observational flowers	Observation Painting Wet in wet	5 days	Formative: One on one rotation Sketchbook Summative: Finished Project	VA:Cr1.2.IIIa VA:Cr2.1.IIa VA:Re.7.2.Ia VA:RE9.1.Ia
Acrylic Self Portrait	Portraiture Blush tone Highlight Skin tone mixing Realistic facial features	10 days	Formative: One on one rotation Sketchbook Observation/Inference Chart Table Talk Exit Slip Self-Reflection	VA:Cr1.2.IIIa VA: Cr3.1.IIIa VA: Pr4.1.IIIa VA:Re.7.1.IIIa VA:Re.7.IIa
			Summative: Finished Project	VA:RE9.1.IIa
Mixed Media Surrealism	Salvador Dali Frida Kahlo Dream Analysis Symbolism Mixed Media Artist Intention	12 days	Formative: One on one rotation Sketchbook Observation/Inference Chart Table Talk Personal Questionnaire Exit Slip Self-Reflection Summative: Finished Project	VA:Cr1.1.IIIa VA:Cr.1.2.IIIa VA:Cr3.1.IIa VA:Pr 4.1.IIa VA:Pr.6.1.IIa VA:Re.7.1.IIIa VA:Re8.1.IIIa VA:Re9.1.IIIa VA:Cn10.1.IIIa VA:Cn11.1.IIIa
Portfolio Review	Reflection	2 Days	Summative: 4,3,2,1, Written reflection on Portfolio Review	VA:Pr4.1.IIa

Figure 16-Continued. Painting: Curriculum Map

Painting: Lesson Plans

Policies, Risk Taking and Sketchbooks. This lesson was developed in effort to set clear expectations, begin to build a classroom community and open the discussion of being a risk taker in art. Students in poverty will become more invested by building background that helps them to reflect on past experiences in order to establish relevancy. Students being able to relate to why expectations are set and how they play a role in the classroom and personal productivity are key.

<p>Content Standard: VA:Cr1.1.1a</p>	<p>Content Objective: Students will reflect on class</p> <ul style="list-style-type: none"> • expectations and relate to syllabus • Students will become familiar with classroom procedures and layout • Students will create sketchbooks and get storage shelf assignments • Students will begin taking notes and draw along for Color Theory Basics. 	<p>Higher Level Questions to Embed:</p> <ul style="list-style-type: none"> • How does classroom behavior relate to society? • How does risk relate to personal growth?
<p>Review: Review peer answers to class expectations</p>	<p>Building Background:</p> <ul style="list-style-type: none"> • What really bothers you in a classroom? (Atmosphere, teacher, students...) • Have you ever had your entire day ruined by one comment? • Can you remember a time that your mood was lifted by one act of kindness? • Can you remember a time that you tried something new and found out you loved it? 	<p>Key Vocabulary:</p> <ul style="list-style-type: none"> • Respect • Pride • Responsibility • Artistic Ownership • Collaboration • Critique • Artistic Risk/growth • Creative process • Color Wheel • Optical illusion • Anatomy of the eye
<p>Teaching Strategies and Sequence: <u>Instruction:</u> We will relate the class expectation lists to the syllabus</p> <p>Demonstrate making a sketchbook</p> <p><u>Guided Practice:</u> Note taking: Elements of art, anatomy of the eye, optical illusion</p>	<p>Check for Understanding:</p> <ul style="list-style-type: none"> • Whip: Name one aspect of the classroom policies and procedures that you strongly agree with • Exit Tickets/Entrance Question 	<p>Review/Assessment:</p>

Figure 17. Painting: Lesson Plan-Policies, Risk Taking and Sketchbooks

<p><u>Extension Activities or Independent Practice:</u></p> <p>Students will participate in optical illusion challenges and reflect with peers on their experiences</p>		
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Figure 17-Continued. Painting: Lesson Plan-Policies, Risk Taking and Sketchbooks

Color Theory. This lesson will benefit a student of poverty as it provides a structure for safe experimentation and discovery. Students will be challenged to find relevancy as discussion will center on how color plays a part in a student’s everyday life.

<p>Content Standard: VA:Cr1.1.Ia</p>	<p>Content Objective:</p> <ul style="list-style-type: none"> • Students will continue taking notes and draw along for color theory basics. • Students will begin color mixing with tempera paint to create the 12 base colors of a color wheel as well as compliments • Students will use their color swatches to form a color wheel design and begin a compliment chart. 	<p>Higher Level Questions to Embed:</p> <ul style="list-style-type: none"> • How can you apply the concepts of color theory to your everyday life? • What do you predict will happen when two compliments are mixed? • Why do we associate color to personality traits? • How can color psychology be used to affect consumers?
<p>Review: Color wheel Optical illusion Anatomy of the eye</p>	<p>Building Background:</p> <ul style="list-style-type: none"> • What color combinations do you associate with popular sports teams? • What colors can you associate to the personalities of your friends? 	<p>Key Vocabulary:</p> <ul style="list-style-type: none"> • Primary • Secondary • Tertiary • Color Psychology • Compliments • Energy/ Neutralizing

Figure 18. Painting: Lesson Plan-Color Theory

<p>Teaching Strategies and Sequence: <u>Guided Practice:</u> Students take notes in their sketchbooks: Primary Secondary Tertiary Compliments Energy/ Neutralizing</p> <p><u>Instruction:</u> Discuss the properties of tempera paint</p> <p>Demonstrate using primary colors to create the other colors on the color wheel</p> <p>Demonstrate mixing proportions</p> <p><u>Extension Activities or Independent Practice:</u> Students will use primary colors to create the other 9 basic colors of the color wheel.</p> <p>Students will cut the swatches into circles and create a color wheel chart.</p> <p>Students will make swatches of complimentary colors and mix them to achieve neutrals. These will be added to the color wheel chart.</p>	<p>Check for Understanding:</p> <ul style="list-style-type: none"> • One on One rotation • Sketchbooks 	<p>Review/Assessment:</p> <ul style="list-style-type: none"> • Color Wheel chart is complete in order and mixed colors are identifiable. • Complimentary colors are mixed properly and neutrals are achieved. • Smooth application of tempera paint.
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Figure 18-Continued. Painting: Lesson Plan-Color Theory

Color Theory/Tints and Shades. This is an extension of the color theory foundation and will be important for students of poverty to practice to gain confidence and extend their color mixing skills. The structure and scaffolding will benefit the student of poverty by offering predictability and safe experimentation without the pressure of an elaborate end product.

<p>Content Standard: VA:Cr1.1.Ia</p>	<p>Content Objective:</p> <ul style="list-style-type: none"> • Students will continue taking notes and draw along for color theory basics. • Students will Finish color mixing with tempera paint to create the 12 base colors of a color wheel as well as compliments • Students will begin painting tints and shades to show gradation. 	<p>Higher Level Questions to Embed:</p> <ul style="list-style-type: none"> • Compare and contrast the effects of the addition of white and black. • How can you apply the concepts of color theory to your everyday life? • What locations could benefit from being painted certain colors? Why?
<p>Review: Primary Secondary Tertiary Compliments Energy/ Neutralizing Gradation</p>	<p>Building Background:</p> <ul style="list-style-type: none"> • What colors come to mind when you think of fast food restaurants? • Libraries? • Why do you think these color choices were chosen? 	<p>Key Vocabulary:</p> <ul style="list-style-type: none"> • Monochromatic • Tints and Shades • Value • Achromatic • Warm • Cool • Color Psychology
<p>Teaching Strategies and Sequence: <u>Instruction:</u> Review Color Theory Vocab Discussion/ notes: warm, cool and achromatic schemes. Color Psychology</p>	<p>Check for Understanding:</p> <ul style="list-style-type: none"> • Sketchbook notes • Chalk Walk 	<p>Review/Assessment:</p> <ul style="list-style-type: none"> • Accurate identification of color schemes. • Identifiable transitions in tints and shades

Figure 19. Painting: Lesson Plan-Color Theory/Tints and Shades

<p>Demonstrate adding white and black to achieve tints and shades</p> <p><u>Guided Practice:</u> Students will identify different color schemes used in magazine advertising. In teams they will label the color scheme and then students will chalk walk and add their impressions of the work</p> <p><u>Extension Activities or Independent Practice:</u> Students will chose a color to tint and shade and create 6 degrees of each that will be added to the color wheel chart paper for reference.</p>		
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Figure 19-Continued. Painting: Lesson Plan-Color Theory/Tints and Shades

Four Color Scheme Painting. Students of poverty will benefit from multiple opportunities to apply newly introduced skills to build relevancy and understanding. Teachers may find this lesson as a good opening to start a conversation to build connections as students will be allowed to choose their own subject and can be asked how the subject related to them on a personal level.

<p>Content Standard : VA:Cr1.1.1a</p>	<p>Content Objective:</p> <ul style="list-style-type: none"> • Students will discuss appropriate use of reference photos for art subjects. • Students will apply color scheme theory in a four square painting of a subject of their choosing. 	<p>Higher Level</p> <ul style="list-style-type: none"> • Questions to Embed: How can you apply the concepts of color theory to your everyday life? • How does • plagiarism/forgery as you know it from the written form apply or relate to artwork?
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Figure 20. Painting: Lesson Plan-Four Color Scheme Painting

		<ul style="list-style-type: none"> • What locations could benefit from being painted certain colors? Why? • How are the color schemes you are using interacting with each other? • What psychological effects are you achieving? • How do you know this?
<p>Review: Primary Secondary Tertiary Compliments Energy/ Neutralizing Monochromatic Tints and Shades Value Gradation Achromatic Warm Cool Color Psychology</p>	<p>Building Background:</p> <ul style="list-style-type: none"> • What colors come to mind when you think of fast food restaurants? Libraries? • Why do you think these color choices were chosen? • How will you create a visual balance of the sections of your painting with the schemes you have chosen so the final design is not “weighted” on one side or the other? 	<p>Key Vocabulary:</p> <ul style="list-style-type: none"> • Color schemes • Gestures • Forgery/Plagiarism • Visual Balance
<p>Teaching Strategies and Sequence: <u>Instruction:</u> Review Color Theory Vocab</p> <p><u>Guided Practice:</u> Identify different color schemes used in presented examples with triad groups</p>	<p>Check for Understanding:</p> <ul style="list-style-type: none"> • Triad Discussion • Exit Tickets • Self-Reflection 	<p>Review/Assessment:</p> <ul style="list-style-type: none"> • Ability to recognize examples of art • plagiarism/forgery • Accurate identification of color schemes.

Figure 20-Continued. Painting: Lesson Plan-Four Color Scheme Painting

<p>Students explain their color scheme plan from their sketchbooks to a peer and listen to questions and feedback before they commit to paint.</p> <p><u>Extension Activities or Independent Practice:</u> Students will finish color wheel charts.</p> <p>Students will adjust their plan for their subject and color scheme choices for a four color scheme project based on peer feedback and self-reflection</p>		<ul style="list-style-type: none"> •
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Figure 20-Continued. Painting: Lesson Plan-Four Color Scheme Painting

Non-Objective Painting. Students of poverty can question the relevancy of every introduced concept. This lesson can serve as a great springboard for deeper thinking and evaluation about qualities they personally value in art as well as challenge them to think about the process of making the art as equal as the product of the art making process.

<p>Content Standard: VA:Cr1.1.IIIa VA:Cr1.2.IIIa VA:Cr3.1.IIa VA:Pr5.1.IIa VA:Re.7.2.IIa VA:Re9.1.IIIa</p>	<p>Content Objective:</p> <ul style="list-style-type: none"> • Students will view examples of the non-objective art style and form opinions about the artist’s intentions and viewer perception. • Students will defend their opinions about the art that they view. • Students will develop a non-objective composition. 	<p>Higher Level Questions to Embed:</p> <ul style="list-style-type: none"> • What are the qualities that are associated with non-objective painting? • Compare and Contrast the realistic, abstract and non-objective works of art. • What do you think the intentions of the artists were?
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Figure 21. Painting: Lesson Plan-Non-Objective Painting

		<ul style="list-style-type: none"> • How are they using painting schemes to convey a message? • In your opinion, what message was the artist trying to get across with their piece? What clues do you see in the artwork that makes you feel that way? • How can your art affect the thoughts or actions of others?
<p>Review: Primary Secondary Tertiary Compliments Monochromatic Tints and Shades Achromatic Warm Cool Tempera Paint</p>	<p>Building Background:</p> <ul style="list-style-type: none"> • (while viewing nonobjective examples) • What does the image make you think of or feel? • What about the piece makes you feel that way? 	<ul style="list-style-type: none"> • Key Vocabulary: Non-objective painting Pattern • Movement • Balance • Symmetry/Asymmetry • Viewfinder
<p>Teaching Strategies and Sequence:</p> <p><u>Guided Practice:</u> Students respond to the background questions individually, then share with their peers at their table.</p>	<p>Check for Understanding:</p> <ul style="list-style-type: none"> • One on one rotation • Peer discussion (round robin) • Sketchbook plan • Conga Line Critique • Gallery Walk 	<p>Review/Assessment:</p> <ul style="list-style-type: none"> • Artist statement • Self-reflection Accurate rotation and proportion of inner and outer design. • Paint application and color mixing craftsmanship.

Figure 21-Continued. Painting: Lesson Plan-Non-Objective Painting

<p><u>Instruction:</u></p> <p>Review Color Theory Vocab</p> <p>Demonstrate: Create a viewfinder out of a notecard and show students how to use it while looking through magazines to locate shape and pattern combinations that are no longer recognizable subjects.</p> <p>Demonstrate creating a nonobjective design in a 4x6 inch rectangle in their sketchbook. The design gets transferred to a larger 12x18 piece of painting paper proportionally larger.</p> <p>Demonstrate turning the sketchbook design upside down and place at an angle on top of the larger design. Trace or redraw the design onto the final paper. (The image is drawn twice: once on the full sheet, then again, upside down, in an inner rectangle)</p> <p>Demonstrate color choices, limiting to 5 colors. Review schemes and psychological effects of color. All areas that match from “inside” and “outside” designs must be painted the same color.</p> <p>Demonstrate outlining edges of designs with sharpie</p> <p>Demonstrate looking at work from every angle and designating a top.</p> <p>Give examples of artist statements.</p>		
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Figure 21-Continued. Painting: Lesson Plan-Non-Objective Painting

<p><u>Extension Activities or Independent Practice:</u> Students explain their reverse composition plan from their sketchbooks to a peer and listen to questions and feedback before they commit to final paper.</p> <p>Students use colored pencil to plan out color choices. Students will share color choice plan in a Conga line critique before committing to final paper</p> <p>Students complete their nonobjective painting and outline design with sharpie</p> <p>Students view their work from every angle and designate a top. They will give their work a title and write an artist statement on the back of the piece.</p> <p>Students participate in a gallery walk and reflect on peer artist intentions by commenting on paper hung under each piece.</p> <p>Artists reflect on their peer's observations and compose a self-reflection about their experience from planning through gallery walk.</p>		
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Figure 21-Continued. Painting: Lesson Plan-Non-Objective Painting

Watercolor Landscape. Along with introducing a new painting medium which will challenge students to transfer their color mixing experience to a new application method but this lesson also provides a structure for appropriate sharing of differing opinions. This is an essential skill for students in poverty to practice as well as a positive class climate builder.

<p>Content Standard : VA:Cr1.1.Ia VA: Cr3.1.IIa VA:Re.7.1.IIa VA:Re8.1.IIIa VA:Cn10.1.IIa</p>	<p>Content Objective:</p> <ul style="list-style-type: none"> • Students will compare the qualities of tempera and watercolor as a painting medium. • Students will compare artist’s interpretations of landscapes and form opinions about effectiveness and believability. • Students will develop a landscape composition. • Students will use various watercolor techniques to achieve realistic landscape qualities. 	<p>Higher Level Questions to Embed:</p> <ul style="list-style-type: none"> • Compare and Contrast Watercolor paint with tempera. In what way are they similar? • Different? • How did your feeling of the project/process change from beginning to end? • What is your most effective area of the painting? Why?
<p>Review: Characteristics of Tempera paint</p>	<p>Building Background:</p> <ul style="list-style-type: none"> • Quick response: The color of the sky is ___? • The color of grass is ___? • The color of a cloud is ___? • How is this “stereotyping” color? • Can you recall a beautiful sunrise or sunset that you have seen? How about a cloudy or stormy sky? Have you walked through the woods or overlooked the water? What do you remember specifically from these moments? • After watching the time lapse painters, what differences do you recognize in the way watercolor paint behaves vs. tempera? • Based on the videos, do you predict watercolor will be easier or harder to use? 	<p>Key Vocabulary:</p> <ul style="list-style-type: none"> • Watercolor cake, pan, • semi-moist and tube • “Tooth” of paper • Weight(lb.) of paper • Wet in Wet • Wash • Hard edge • Salting • Back, Middle and • Foreground • Atmospheric perspective

Figure 22. Painting: Lesson Plan-Watercolor Landscape

<p>Teaching Strategies and Sequence:</p> <p><u>Guided Practice:</u> Students respond to “Background” questions. Discussion on stereotyped color.</p> <p>View watercolor time lapse videos.</p> <p>Students record differences that they notice about the behavior of watercolor and make a prediction if they think it will be easier or harder to work with watercolor than tempera. (Exit Slip)</p> <p><u>Instruction:</u> Demonstrate watercolor techniques; wet in wet, wash, hard edge, salting.</p> <p>Demonstrate techniques to achieve clouds, water and trees.</p> <p><u>Extension Activities or Independent Practice:</u> Students practice the watercolor techniques introduced in their sketchbooks noting difficulties and noticing’s.</p>	<p>Check for Understanding:</p> <ul style="list-style-type: none"> • One on one rotation • Exit Slip: Differences and predictions for working in watercolor vs. tempera • “Pic a Fav” & “Pic a Fight” 	<p>Review/Assessment:</p> <ul style="list-style-type: none"> • Exit Slip response • “Pic a Fav” & “Pic a Fight” reflection • Accurate layering of watercolor and use of techniques for a believable and wellcrafted landscape.
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Figure 22-Continued. Painting: Lesson Plan-Watercolor Landscape

<p>Students participate in “Pic a Fav” & “Pic a Fight”: With three examples of landscapes done in different styles, students will chose which they think is the best and which the worst is. They must provide three reasons that support their claim.</p> <p>Students research landscape photography and are challenged to take photos of their own at three different times of day.</p> <p>Students sketch out back, fore and middle ground of their landscape on practice 90lb paper. They proceed with watercolor to test out their techniques.</p> <p>Students map out their final landscape on final 140lb paper with light pencil, tape it to a drawing board, and then proceed with their final application of watercolor.</p>		
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Figure 22-Continued. Painting: Lesson Plan-Watercolor Landscape

Watercolor Pencil Animal. This lesson is designed to challenge students to demonstrate their understanding of color theory while experimenting with a slightly different watercolor medium. Students of poverty will be challenged to reflect about challenges they face in their everyday life or that they care about on a more global level and consider how they can be an advocate for change about something that they care about.

<p>Content Standard: VA:Cr1.1.IIa VA:Cr2.1.IIa VA: Cr2.3.IIIa VA:Pr6:.1.Ia VA:Re.7.1.1a</p>	<p>Content Objective:</p> <ul style="list-style-type: none"> • Students will experiment with watercolor pencil and note the similarities and differences between them and cake form. • Students will review and practice drawing with gestures and applying them to the animal form that they choose. • Students will apply watercolor pencil to their animal portraits. 	<p>Higher Level Questions to Embed:</p> <ul style="list-style-type: none"> • Compare and Contrast Watercolor paint with watercolor pencil. In what way are they similar? Different? • How would you apply your color mixing knowledge to the layering of watercolor pencil? • What kind of “feel” does your animal’s body surface have? Scaly, furry, feathery, smooth, bumpy etc. How can you achieve this with watercolor pencil? • How can artwork that features animals influence current wildlife preservation efforts? • What mood or feeling do you get from viewing the wildlife art presented? How does this help or hurt the intention of the artist? Is the artist effective in getting you to empathize with the cause? • If your work were to be used to support a cause, what would it be? What mood do you think your end product reflects?
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Figure 23. Painting: Lesson Plan-Watercolor Pencil Animal

<p>Review:</p> <p>Watercolor cake, pan, semimoist and tube</p> <p>Gestures</p> <p>Texture</p> <p>Tooth of paper</p>	<p>Building Background:</p> <ul style="list-style-type: none"> • Do you have a favorite animal? • What is the most exotic animal you can think of? • Do you know of any animals that are in danger of extinction? • Can you associate any personality traits of friends or family members with an animal? (ex: my mom is like a chameleon because she can change to blend in to many different situations) • • What challenges have you or your family faced that you feel would benefit from global attention? • • How could art help to bring attention to this issue or challenge? • 	<p>Key Vocabulary:</p> <ul style="list-style-type: none"> • Watercolor Pencil • Texture • Empathy • Wildlife initiatives
<p>Teaching Strategies and Sequence:</p> <p><u>Instruction:</u></p> <p>Review gestures and demonstrate with several animal pictures. Demonstrate watercolor pencil techniques</p> <p><u>Guided Practice:</u></p> <p>Table teams analyze a given animal picture. Students will decide what simple shapes can be identified in the anatomy of the animal and all team members do a one minute sketch to capture it. They will then give each other feedback about their successes and difficulties.</p>	<p>Check for Understanding:</p> <ul style="list-style-type: none"> • Triads • One on one rotation • 1 minute gesture practice • Pre-sketch • Close and Critical Reading (CCR) 	<p>Review/Assessment:</p> <ul style="list-style-type: none"> • Use of gestures for proportion, spacing and planning purposes • Accurate layering of watercolor pencil • CCR Responses

Figure 23-Continued. Painting: Lesson Plan-Watercolor Pencil Animal

<p>Students will share their presketches in triads and discuss students experience with gestures and color choices.</p> <p><u>Extension Activities or Independent Practice:</u> Students sketch their animal in their sketchbooks and begin to experiment with pencils.</p> <p>Students view video about art supporting wildlife efforts and complete a CCR template analyzing the content.</p> <p>Students reflect individually about what challenges they have experienced personally or as a family. Students share their responses in triads.</p>		
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Figure 23-Continued. Painting: Lesson Plan-Watercolor Pencil Animal

Watercolor Flowers. This lesson will serve as a demonstration for students in poverty at how stereotyped images of common subjects, like flowers, are prevalent in all of our brains. Students that are used to working through high stress levels may be used to the thinking style of “communicate it fast and efficiently”. Given proper guidance, students will understand the benefit of true observation as a way of achieving a realistic representation beyond a stereotyped image. After each student draws a pre-sketch of a flower from their mind, they will view their peers work to identify similarities. They will then be able to make connections to how a flower can be stereotyped as well as self- assess their growth after instruction.

<p>Content Standard: VA:Cr1.2.IIIa VA:Cr2.1.IIa VA:Re.7.2.Ia VA:RE9.1.Ia</p>	<p>Content Objective:</p> <ul style="list-style-type: none"> • Students will compare their current understanding of flower shapes to that of their peers and discuss similarities and differences. • Students will evaluate how shading with paint adds to a realistic quality. • Students will participate in a paint along to learn to draw a tulip and shade it realistically with watercolor paint. • Students will work from living flower displays to create a 3-5 flower composition. 	<p>Higher Level Questions to Embed:</p> <ul style="list-style-type: none"> • Why do you think the majority of your peer’s pre-sketches share similar characteristics? • What happens to the color of each petal when they are behind other petals? • What happens to the color of each petal as it transitions from base to tip? • How will you apply what you know about watercolor paint mixing and application to this project?
<p>Review:</p> <ul style="list-style-type: none"> • Stereotyped imagery • Wet in wet 	<p>Building Background:</p> <ul style="list-style-type: none"> • Have you ever drawn or doodled flowers? Draw one in your sketchbook based on your current knowledge and skill level. 	<p>Key Vocabulary:</p> <ul style="list-style-type: none"> • Shading • Petal proportion • Direct observation painting • Thumbnail sketches

Figure 24. Painting: Lesson Plan-Watercolor flowers

<p>Teaching Strategies and Sequence: <u>Guided Practice:</u> Students pre-sketch a flower without instruction to use as baseline to analyze growth.</p> <p>Students do a quick gallery walk to see flower drawings of peers noting how many look similar to their own. Discussion on stereotyped images of flowers, petals, leafs and stems.</p> <p>Students will participate in a paint along to learn to draw a tulip and shade it realistically with watercolor paint</p> <p><u>Instruction:</u> Demonstration on forming realistic petal shapes and proportional stems.</p> <p>Demonstration on leaves that curl, fold and cup.</p> <p>Demonstration on controlled wet in wet painting and integrating dry brush techniques for detail.</p> <p><u>Extension Activities or Independent Practice:</u> Students sketch 3 different views of the flower display in their sketchbook.</p> <p>Students choose one of their thumbnail sketches to commit to a final 140lb paper and redraw their composition.</p> <p>Students apply the watercolor techniques to the flower painting and choose a background color that compliments the petal color choice</p>	<p>Check for Understanding:</p> <ul style="list-style-type: none"> • Sketchbook pre-sketch • Practice and paint along 	<p>Review/Assessment:</p> <ul style="list-style-type: none"> • Realistic flower drawing • Application of watercolor
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Figure 24-Continued. Painting: Lesson Plan-Watercolor flowers

Acrylic Self-Portraits. Every student at the high school level will be facing the challenge of discovering their identity as an emerging adult and can benefit from taking time out to see themselves as unique individuals. Students of poverty may be consumed with a great deal of other obligations at home that has pushed their actions far into the adult world without the time to personally reflect on what their value is as a teenager. This self-portrait lesson aims to give them time to slow down and reflect on their inner and outer strengths and beauty. They will be challenged to use a photo reference of themselves that reflects their personality. The goal will be structured time for introspection as they continue to build their painting skills. Students will also be working together to curate a portrait show for their peers. This will give students of poverty structured opportunity to act as leaders and connect to peers outside of their class.

<p>Content Standard: VA:Cr1.2.IIIa VA: Cr3.1.IIIa VA: Pr4.1.IIIa VA:Re.7.1.IIIa VA:Re.7.IIa VA:RE9.1.IIa</p>	<p>Content Objective:</p> <ul style="list-style-type: none"> • Students will compare and contrast their experiences with tempera, watercolor and acrylic paints and their applications. • Students will make observations and inferences about famous portraiture spanning different time periods. • Students will practice drawing and painting facial features. • Students will apply their color mixing knowledge to achieve realistic skin tone • Students will utilize the grid method to transfer a line drawing of themselves to painting paper. • Students will paint realistic selfportraits and add textural techniques were applicable. 	<p>Higher Level Questions to Embed:</p> <ul style="list-style-type: none"> • Compare and contrast tempera, watercolor and acrylic paint. • Make a judgment about which you like to use the best and give three supporting statements why. • How will you apply your experience color mixing to achieve skin tone? • How do you predict the pose you choose for your portrait will affect the viewer’s response to what your intentions were? • How does the feedback from viewers change your perception of your art?
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Figure 25. Painting: Lesson Plan-Acrylic Self-Portraits

		<ul style="list-style-type: none"> Based on the viewer's responses, would you have done anything differently if you had to do this assignment again?
<p>Review: Behavior of tempera and watercolor paint Care for brushes Tooth of paper</p>	<p>Building Background:</p> <ul style="list-style-type: none"> Can you recall a favorite selfie? What about it makes it your favorite? How does it reflect your personality? Do you think others would be able to make a judgment about your personality based on your portrait? Looking at the portrait examples, what inferences can you make about the models, the artists or their relationships? If the work was a selfportrait, how do you think the artist thinks about themselves? What do you see that makes you say that? 	<p>Key Vocabulary:</p> <ul style="list-style-type: none"> Facial feature formation & proportion Portraiture Self portrait Acrylic paint Gel medium
<p>Teaching Strategies and Sequence:</p> <p><u>Guided Practice:</u> Students view a variety of portraits both historical and current. They will complete make five observations about what they see and five inferences about what they think based on the pictures.</p> <p>Students will discuss their inferences with their table mates and defend their thoughts.</p>	<p>Check for Understanding:</p> <ul style="list-style-type: none"> Sketchbook pre-sketch Observation/Inference chart Table talk Practice and paint along Exit slip Curate a portrait show Self-reflection post show 	<p>Review/Assessment:</p> <ul style="list-style-type: none"> Realistic skin tone with multiple tones achieved. Proper proportions of the head and location of facial features. Paint application has smooth transitions and texture where appropriate.

Figure 25-Continued. Painting: Lesson Plan-Acrylic Self-Portraits

<p><u>Instruction:</u> Demonstration on drawing facial features and proportions of the face.</p> <p>Discussion: facial expression, props, personal style and how these affect the artist's intentions.</p> <p>Demonstration of the grid enlargement method. (three times original size)</p> <p>Demonstration on skin tone color mixing and modeling to create shadows and depth.</p> <p><u>Extension Activities or Independent Practice:</u> Students create a pre-sketch of a realistic face to the best of their ability before any formal instruction for a baseline assessment.</p> <p>Students practice facial feature drawing and painting with their own photo as reference</p> <p>Students use the grid method to transfer the line drawing of their portrait to 140 lb paper.</p> <p>Students apply their color mixing knowledge to create realistic skin tones to use for their portrait.</p> <p>Exit Slip: Compare and contrast tempera, watercolor and acrylic paint.</p> <p>Students apply acrylic paint techniques to complete a realistic portrait.</p> <p>Students will curate a show and invite other classes to come view them. Visiting students will choose from a list of provided descriptor words that they feel match with the expression or personality of the artist based on the portrait. (preselected words will ensure positive feedback only)</p> <p>Students will participate in a self-reflection after they review feedback from the show.</p>		
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Figure 25-Continued. Painting: Lesson Plan-Acrylic Self-Portraits

Surrealism. This lesson is purposefully placed towards the end of the semester as to give time for a positive class climate to be built. This lesson is designed to be a reflective exercise and can be a powerful outlet for students of poverty. They will be challenged to share life struggles, fears, and internal questions in a symbolic way. As students will be sharing their work with peers, this will serve as a way to further connect with each other as they gain knowledge of their peers that they may not otherwise be privy to. This lesson both begins and culminates with self-reflection as a way to encourage mindfulness.

<p>Content Standard: VA:Cr1.1.IIIa VA:Cr.1.2.IIIa VA:Cr3.1.IIa VA:Pr 4.1.IIa VA: Pr.6.1.IIa VA:Re.7.1.IIIa VA:Re8.1.IIIa VA:Re9.1.IIIa VA:Cn10.1.IIIa VA:Cn11.1.IIIa</p>	<p>Content Objective:</p> <ul style="list-style-type: none"> • Students will develop a surreal picture based on answers to a personal questionnaire or as an illustration of a dream • Students will choose which medium they want to use based on their previous experiences. • Students will participate in a presentation of their work to their peers. • Students will complete a self-reflection after their presentation. 	<p>Higher Level Questions to Embed:</p> <ul style="list-style-type: none"> • What do you think is happening in the picture? What evidence supports your claim? • What mood is the artist trying to convey? How do you know that? • How do personal experiences effect the way we view a piece of art? • Which artist creates the “best” and “worst” art? Defend your answers with specific reasons. • How would it have affected the look of the overall picture if a different medium was used?
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Figure 26. Painting: Lesson Plan-Surrealism

<p>Review:</p> <ul style="list-style-type: none"> • Watercolor cake and pencil • Tempera • Acrylic • Sable and bristle brushes 	<p>Building Background:</p> <ul style="list-style-type: none"> • Have you ever had a recurring dream? What was it? • Do you believe that dreams are reflective of real life? In what way? • Has anything ever happened in a dream that could never happen in reality? • What are some things that scare you? 	<p>Key Vocabulary:</p> <ul style="list-style-type: none"> • Surrealism • Symbolism • Dream Analysis • Mixed Media
<p>Teaching Strategies and Sequence:</p> <p><u>Guided Practice:</u> Students will write down a vivid dream that they remember. They will share one at a time with their tablemates.</p> <p>Group discussion based on the background questions.</p> <p>Students will view work from Michael Parkes, Frida Kahlo and Salvador Dali.</p> <p>Students will complete an observation/ inference chart and discuss what conclusions they draw.</p> <p>Exit Slip: Pic a “fav” pic a “fight” which artist do you feel is the best and why and which is the worst and why</p>	<p>Check for Understanding:</p> <ul style="list-style-type: none"> • Observation/Inference chart • Table talk • Personal questionnaire • Exit slip • Comment, Question, Connection, and Compliment for each presenter. • Self-reflection post presentation 	<p>Review/Assessment:</p> <ul style="list-style-type: none"> • Application of chosen medium is intentional and high quality. • Evidence of color mixing • Image is reflective of the surreal style

Figure 26-Continued. Painting: Lesson Plan-Surrealism

<p><u>Instruction:</u></p> <p>Demonstration of personal reflections and how to dig deeper once an initial thought is written down.</p> <p>Demonstration on how to begin developing symbolism and incorporate it into a cohesive composition.</p> <p>Review all media at their disposal including non-paint mediums that they can experiment with and use in a mixed media piece if they choose.</p> <p>Demonstrate a presentation that allows for audience participation before the artist reveals their intentions.</p> <p><u>Extension Activities or Independent Practice:</u></p> <p>Students will respond to questions about life events, aspirations and fears in the form of a reflective questionnaire.</p> <p>Students will decide which dream or event they want to use as inspiration for their surreal piece and begin developing symbolism that is applicable.</p> <p>Students will choose the size and medium that they think best suites their design.</p> <p>Students will demonstrate their understanding of the surreal style as they create a piece of art that departs from the realism that has been previously practiced in class.</p> <p>Students will demonstrate their knowledge of the application of the painting media that they chose as they add color to their piece.</p> <p>Students will participate in a presentation of their work and offer comments, questions, connections and compliments to each peer presenter.</p> <p>Students will participate in a self-reflection after their presentation</p>		
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Figure 26-Continued. Painting: Lesson Plan-Surrealism

Painting Portfolio Checklist.

The beginning painting class is designed to give students basic color theory knowledge and skill in application of color. Through the development of the following projects and artistic challenges, students exercise their knowledge of color mixing as they work with a variety of materials and study a range of historical and contemporary art styles.

In preparation for a final Portfolio Assessment, students can use the checklist in Figure 27 below to ensure they have all necessary evidence. The purpose of the final review of a student's portfolio is to provide them time to have a reflective discussion about their artistic journey. Students will be required to write a final essay that discusses their growth in this class. Students should complete this checklist and organize their portfolio prior to the final portfolio meeting with the teacher.

I HAVE IT! I CAN DISCUSS IT!

_____	_____	Pretest
_____	_____	Anatomy of the eye and color theory notes
_____	_____	Color Wheel Chart
_____	_____	Color Scheme Test
_____	_____	Paintbrush & paint: Comparison/Contrast Form
_____	_____	Non-objective Tempera Painting
_____	_____	Non -Objective Art Evaluation
_____	_____	Self /Peer reflection sheet: Nonobjective
_____	_____	Watercolor Landscape
_____	_____	Watercolor Pencil Animal
_____	_____	Flower Pre-sketch
_____	_____	Watercolor Flowers
_____	_____	Observation/Inference Chart: Surrealism
_____	_____	Reflective Questionnaire
_____	_____	Mixed Media Surrealism
_____	_____	Presentation Reflection: Surrealism
_____	_____	Self Portrait Pre-sketch
_____	_____	Acrylic Self Portrait
_____	_____	Self/Peer Reflection Sheet: Self Portrait

Figure 27. Painting Portfolio Checklist

CONCLUSIONS AND FUTURE STUDY

The achievement gap between students of poverty and those of more affluent areas is a reality that is an undeniable challenge in the educational world today. Schools are continually challenged to look critically at their practices to improve instruction and help level the playing field. It is important for educational staff to be aware of the challenges faced as a result of living in poverty and acknowledge that the practices of the individual teachers can work toward gaining ground in supplying the skills needed for educational advancement. It is up to every teacher to review their practices individually as well as the collaborative efforts of the school staff to identify areas that need attention in order to help close the gap.

Arts play an essential role in this effort. Student's involvement in strong art programs increase their ability to perform on standardized tests as well as in individual academic areas. Students of poverty are potentially attending school with an abundance of extra stressors that can leave them disconnected with their school climate. Through well designed art lessons, students can find relatable content and put in practice the skills of looking closely, thinking critically and gain confidence in voicing their opinion in a safe environment.

In the process of redesigning the curriculum of two of my classes, I have gained an appreciation for the need for constant reflection of lessons that can become second nature to deliver. Lessons, which I had grown very comfortable introducing, took on new meanings when I looked at them through the lens of how they were helping my specific student body to make gains both academically and in 21st century life skills.

By focusing on higher level questions and imbedding them into each lesson, I have found that my delivery is less direct and rather takes on a role of facilitator. The questions foster self-

reflection and by design, require students to formulate opinions and support their opinions with evidence.

The use of more frequent and variety of formative assessments bring awareness to the students understanding and development throughout the process of a unit rather than a mere assessment of an end product. The formative assessment activities also foster collaboration with peers and build a climate that celebrates differing opinions and peer accountability.

Moving forward, and keeping this body of research in mind, I intend to continue with constant reflection and revision of my existing curriculum. I will continue to seek out new strategies that foster higher level thinking and force me to question the relevancy of each aspect of each unit I intend to introduce.

Finally, I intend to continue to advocate for those students living in poverty as they continue their efforts in setting and exceeding their educational goals. I am hopeful to be able to see the visible closing of the achievement gap and feel confident that my own efforts are materials being used for the bridge.

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