

Teacher's Institute of Philadelphia  
Curriculum Unit:  
Autobiographical Art

Submitted by: Vanetta Wood

The overarching goal of my curriculum unit is to improve students' literacy, analytical, and creative skills through the study and practice of art, artists, and art history. To achieve this outcome, I plan to first introduce students to the language and vocabulary of art. Doing so will enable students to effectively communicate and express ideas related to their own art and the art of other artists. After introducing students to the language, students will be exposed to different pieces of artwork. During this portion of the unit, students will be encouraged to dissect and discuss how the elements of art are working in each of the pieces, how the artist manages to employ the elements, and how that impacts the effectiveness, mood, and aesthetic of each of the works. Once students have developed a more concrete understanding of the language we will begin studying the work of Kehinde Wiley. Students will work both collectively and independently to analyze the works of this contemporary visual artist by using the language of art, giving particular consideration to the elements of art. Eventually, we will segue into poetry with a brief look at the work of contemporary poet, Rudy Francisco. Finally, students will be exposed to new skills, media, and techniques that will empower them to create work that is expressive of their personal experiences.

The list below identifies the expected outcomes of the unit. I used these expected outcomes to develop the content objectives that will be outlined and discussed shortly. At the culmination of this unit I expect that students will be able to....

1. Name the elements of art.
2. Refer to specific elements of art when viewing and speaking about works of art.
3. Develop knowledge of art history and different historical and contemporary figures in the realm of visual art.
4. Describe the relief printmaking process.
5. Name relief printmaking supplies and use relief print making materials safely.
6. Create relief prints.
7. Dialogue about the history, the process, and the purpose of the grid method.
8. Use a ruler to measure, draw straight lines, and create a grid.
9. Develop observational drawing skills by using a grid to create a self-portrait.
10. Draw a correlation between Kehinde Wiley's work and their own lives.
11. Extrapolate deeper meaning from different types of text by employing close reading strategies.
12. Develop intrapersonal skills by reflecting on their life experiences, creating a self-portrait, and creating an autobiographical piece of poetry.

There will be three major parts of this unit. The first part of the unit will focus on students developing their knowledge and understanding of the elements of art. The second part of the lesson will focus on using the work of Kehinde Wiley to introduce printmaking and the grid

method for self-portraiture. The third part of the unit will focus on the introduction of poetry with a spotlight on contemporary poet Rudy Francisco. In this part of the unit students will develop their own autobiographical poem to accompany the self-portrait they create.

## **PART A: UNDERSTANDING THE ELEMENTS OF ART**

The elements of art are line, shape, form, color, value, texture, and space. These elements of art, which are like ingredients that are used in producing art, are the language of art. When experiencing a piece of art, we often appreciate and will comment on the color in the work, the line quality, the way it feels or appears to feel, and the illusion of depth. These are all things made possible by the elements of art. When speaking about a work of art students will often say they like or dislike the work. They may often comment on how it looks similar to something they have seen before, but very seldom do I hear students using the language of art when offering their opinion of a piece. If students understood the language of art they could use it to speak about works of art and they could consider the elements in the production of their own art.

In the first part of the curriculum I will be guiding students on a tour of the elements of art. We will devote the first two weeks of the semester to looking at each of the elements of art, focusing on one element each day. This is meant to serve as an abbreviated introduction to the art elements so that students are able to develop a general understanding of each of them.

Graphic organizers will be employed to help charter student learning and understanding of the elements of art. Each day an element of art is covered, students will receive a graphic organizer at the beginning of class. The graphic organizer will employ students to define the element of art, identify different characteristics associated with that element of art, and show the element of art. We will look at the work of different artists who employ that particular element of art in their work. The cooperative learning teaching strategy will be used by having students work in small groups to dialogue about different works of art and the correlation between the chosen work and the element of art. Do Now activities will be created and completed to review information that is shared about each of the elements of art. Both do now activities and graphic organizers will be used to help students prepare for assessments that will reveal critical data regarding student's understanding of the elements of art. When considering how to illustrate the effectiveness of the elements of art, I developed a list of works for students to view that included both traditional and contemporary artists. The contemporary artists are all presenting work that can be viewed via the internet and, in some cases, social media. The goal is to help students realize that there is art being created by people that look like them, by people that are close to their age, and by people whose work is easily accessible to them and relevant to their lives. When discussing line, we will be studying work created by Al Hirschfield, Keith Haring, Jean Michel Basquiat, and contemporary artists, Genesis Tramaine and Seper Torcasio. The work of Piet Mondrian, M.C. Escher, Victor Vasarely, and contemporary artists, Jeff Rose will be utilized to help students understand shape. Artists like Piet Mondrian, Vincent Van Gogh, and contemporary artists, Ms. Passion Art and King Saladeen will be used to demonstrate and teach students about color and color schemes. When studying value we will look at works created by

photographer, James Van Der Zee, photorealist, Chuck Close and contemporary photorealist, Justin Waddlington. The contemporary artists, Kaws and Matthew Senna will be featured along with artists Claes Oldenburg, and Robert Indiana when focusing on form. Works created by collage artist Eric Carle and contemporary painter Tim Okamura will be shown to help students understand texture. Lastly, we will focus on space. When teaching students about space as an element of art I typically focus on two things, one is the distinction between positive space and negative space. Positive space refers to the space in an image or construction that is filled with material that is more relevant. Positive space is about the area that is the focal point. Negative space, however, is often empty or filled with subject matter that is secondary to the focal point. The second focus when considering space involves helping students understand the difference between actual space and implied space. In a three-dimensional work of art there is the potential to create both actual and implied space. However in a two-dimensional work, like that of Kehinde Wiley, the artist must imply space. This is usually achieved by establishing a foreground, midground, and background. Overlapping is used to achieve different grounds which ultimately suggests space. During the lesson on space we will practice establishing these different grounds and using overlapping. I feel student practice and discussion, versus viewing the work of other artists, will be effective in helping students understand concepts related to space.

## **PART B: VISUAL ART: THE WORK OF KEHINDE WILEY**

Kehinde Wiley is a contemporary artist who employs a very traditional and “high art” technique to paint very contemporary subjects. Wiley’s work is similar to those of the renowned master painters whose works have been studied and revered for centuries. Kehinde Wiley’s work lends itself to many of the outcomes I am trying to achieve in this unit. Students may be able to relate to the work because he often paints subjects that resemble them or people in their lives. Their interests in the lesson will hinge upon their ability to relate to the work and the subjects in the work.

Before we begin producing work, I will introduce Kehinde Wiley by presenting students with a small, but diverse sampling of his visual art works. All of the works selected can be found on Wiley’s website at [kehindewiley.com](http://kehindewiley.com) ("KEHINDE WILEY STUDIO KW STUDIO", 2019). These works were intentionally selected so that students may be able to access them from their mobile phones, tablets, or computers. The images that will be shared and discussed are *Charles I* (2018), *Saint Remi* (2014), *Saint Amelie* (2014), *King and High Priest* (2014), *Jean De Carondelet III* (2013), and *The Virgin Martyr St. Cecilia* (2008). Students will be encouraged to look for each of the elements of art in the work. Class discussion will be used as a teaching strategy to allow students to share their thoughts about the work and the use of the elements of art.

In order to demonstrate the historical context that is so significant to the work Wiley creates we will look at *Napoleon Crossing the Alps* by the Neoclassical painter Jacques Louis David. This work, which was completed in 1801, employs many of the traditional painting techniques that have become characteristic of master painters of the 1800s. David’s painting of Napoleon will be juxtaposed with Wiley’s painting, *Equestrian Portrait of King Philip II (Micheal Jackson)*.

Wiley's painting, which was completed in 2010, clearly resembles the David painting of 1801. The paintings were created centuries apart from each other, but there are obvious similarities amongst them. This work is typical of the work that was being created in David's time, but it is not typical of the work that is being created during Wiley's time. This is what makes Wiley's work unique and familiar all at once. This ability to depict contemporary subjects in such a regal and traditional manner is what makes Kehinde Wiley's work so intriguing. Once students have a clear understanding of the type of work Wiley creates they will be better prepared to create work in his style.

Most of the portraits produced by Kehinde Wiley have very ornate backgrounds. The background in many of his paintings are comprised of organic line work that is reminiscent of wall paper. These highly decorative images are often suggestive of pattern. When plotting out the lesson I wondered about methods and techniques that students could use to replicate the ornate backgrounds that are characteristic of Wiley's work. Initially, I thought students could design one section of the background to be transferred multiple times in order to create a background. This method, though it would be effective, could potentially become tedious for students. When tasks feel tedious students often lose interest. Printmaking, however, seems to be both challenging and fun for students. This is a technique that would lend itself to quick replication of large sections of their design in a fraction of the time it would take to transfer the designs by rubbing to transfer lead from one surface to another. As a result, students will learn and utilize the relief printing method in order to create their backgrounds.

As with any part of this curriculum, I feel it is imperative that students know and understand the language associated with the technique they are learning in order to provide them with the best possible foundation for the successful completion of the lesson. Therefore, in order to create relief prints students must first understand the term relief as it relates to art. In art, the term relief means to raise. There are two methods that can be used to create a relief. One involves a subtractive method where material is removed from a flat surface by carving. In this method the printing surface develops raised areas once recessed areas are created by taking material away. In the other method, material can be added to a flat surface to create raised areas of the surface. We will be utilizing the first method.

Once students have a general understanding of relief printmaking they will be introduced to the tools used in printmaking. The materials needed for printmaking are soft-kut, gouges, brayers and printing ink. Each student will receive their own four-inch by six-inch soft-kut block. Soft-kut is a much more malleable surface for students to carve in comparison to its linoleum counterpart, which was used in printmaking for centuries before the rubbery soft-kut material was produced.

Gouges are the carving tools that are used to remove the surface of the block. There is technique involved with safely and appropriately using the gouges. Modeling will be used during this portion of the lesson to demonstrate how to properly gouge sections of the soft-kut block to create both raised and recessed areas. Once students have completed their gouging, the printing process will also be modeled and demonstrated.

In the next step, brayers, which function like paint rollers, will be used to apply ink to the surface of the soft-kut blocks. Lastly, the block will be pressed into a sheet of paper to create a print. This modeling strategy is pivotal in reducing student error and confusion. Students will be able to see that areas of the soft-kut that are carved away will appear as negative space in their prints as the ink will not touch the recessed surfaces of the soft-kut block. The soft-kut block will be inked and pressed into the surface that will serve as the background of the student's self-portraits. This will happen repeatedly until the surface is covered. This will conclude the first half of production in the self-portraiture lesson.

In the second half of the lesson students will be introduced to the grid method. The grid method is a technique that was created centuries ago to aid artists in creating portraits that were proportional and accurate. Master painters and draughtsman like Leonardo Da Vinci and Albrecht Durer are credited with developing the grid method. In its early stages the grid method involved the use of a standing wooden frame. Inside the frame, the artist created a grid by attaching taught rows and columns of string to the horizontal and vertical bars of the wooden frame. This grid structure was positioned between the artist and the model so that the model was now being seen through the squares of a grid. In turn, the artist also created a grid on the picture plane where the portrait would be drawn or painted. Working square-by-square, the artist would observe closely how the features of the model fit into each square of the grid in order to draw those same features in the coordinating squares of the picture plane. This method proved to be extremely effective in creating portraits that were proportionate. The early practice of the grid method is illustrated in the images below.



With the advent of technology and the camera it is much easier to employ the grid method in creating an accurate portrait. Students in my class will photograph themselves using the self-

facing camera of a laptop computer. The photographs will be printed and distributed to students. Again, modeling will be used as a teaching strategy to guide students through the process of creating a one-inch grid over the surface of their photographs. Next, students will be guided through the process of creating a two-inch grid over the surface of the picture plane where their portraits will be produced. Drawing from a one-inch grid to a two-inch grid will allow students to enlarge their portraits to twice the size of the photograph. Students will then use their observational skills to copy what they see in the photograph grid to the grid on the picture plane. If students are diligent their drawing will be almost identical to their photograph. In the final steps of the lesson, students will use paint or colored pencil to add color to their self-portraits. When they have finished adding color, students will cut out their images and attach the portrait to the printed background they created in the first half of the lesson. Students will have an original piece of artwork resembling the traditional, but contemporary style of Kehinde Wiley.

### **PART C: THE POETRY OF RUDY FRANCISCO**

Rudy Francisco is an African American poet who reflects about personal and contemporary issues in his work. This is the part of the curriculum that is most directly related to the material that is being taught in my seminar on Modern & Contemporary American Poetry. I have had an interest in incorporating poetry into the elementary school art curriculum since I began teaching in 2012. I often find I have trouble incorporating poetry because my students are not always interested in reading or interpreting poetry. I too have struggled with developing interesting and exciting ways to help students extract meaning from the poems I have selected.

In our seminar, the educators that facilitate sessions are teaching us to utilize a close reading strategy through modeling and cooperative learning. The close reading strategy serves as a guide to developing understanding and interpreting the work of some of the great American poets. I find this method to be particularly helpful in understanding these very complex works of literature. Just as the work of the great poets can be difficult for me to understand and dissect, the work of Rudy Francisco may not be straightforward to my students. Though I have selected a short list of poems that I believe are relevant the lives and interests of my students, there is a chance that students will need to do some close reading and critical thinking to fully develop an understanding of his work. Focusing on poems from his most recent work, *Helium*, I will begin by modeling the close read strategy with a short work entitled, *Windows and Mirrors* (Francisco, 2017, p. 47). Collectively, we will read and then close read the poem, *Water* (Francisco, 2017, p. 5). Once students have developed a general understanding of the close reading process through practice, students will work in small groups to execute a close reading of Francisco's poem, *Skin II* (Francisco, 2017, p. 57). Students will be given a close reading guide containing prompts and questions so that they may effectively complete a peer assisted close reading of the poem. With *Alternatives to Bae* (Francisco, 2017, p. 22), students will execute the close read strategy independently and then answer reflection questions about the work in order to demonstrate their understanding of the poem and the close read strategy. Lastly, we will look at *My Honest Poem* (Francisco, 2017, p. 13-15). Students will use this autobiographical

work as a framework for creating their own autobiographical poem to accompany the self-portrait they will create prior to the poetry lesson.

The National Standards for Art are comprised of four main targets; creating, producing, responding, and connecting ("nationalartstandards.org", 2019). As I developed this curriculum I visualized lessons that would require students to engage in all four of those target areas. Part A, the first section of the curriculum focuses intently on developing students' knowledge of visual arts language and concepts so that they are able to consciously produce art, respond to work created by other artists, and create work that is connected to their experiences. Part A is intended to be the foundation of the curriculum.

Part B of the lesson focuses heavily on all the standards. It is the heart of the curriculum. Since district standards are aligned to national standards it was not hard to correlate each lesson in the curriculum with both sets of standards. During these lessons students will learn through a more hands-on approach. It's been said that we learn best by doing versus being told or shown. Telling and showing does help to guide the learning, but the real learning is in the doing.

Part C of the curriculum is meant to serve as a reflection. Students will have an opportunity to reflect on all they have learned and experienced to incorporate that learning in their written work. Before I share and discuss the content objectives, I would like to outline the alignment of the national and district standards from which the content objectives were derived. The national standards target areas will be presented in bold font. Each target area that is relevant to this lesson will be presented in regular font, while the district standard aligned to each target area will be presented in italics.

#### **A. CREATING**

1. Generate and conceptualize artistic ideas and work.
  - a. *Demonstrate proper use, control, and maintenance of tools and media.*
  - b. *Use digital technology, collage, and/or mixed media to advertise and communicate visually.*
2. Refine and complete artistic work.
  - a. *Know how to use cutting tools to create linoleum prints.*

#### **B. PRODUCING**

1. Select, analyze, and interpret artistic work for representation.
2. Develop and refine artistic techniques and works for presentation.
  - a. *Demonstrate proper use, control, and maintenance of tools and media.*
  - b. *Create drawings and paintings using a variety of media and techniques: colored pencils and watercolor, chalk and charcoal.*
  - c. *Understand the relationship between the elements and principles in art in drawing: overlapping, space and value.*
  - d. *Depict realistic representation of objects that have the following traits: detail and value.*

- e. *Identify and describe orally and in writing defining art characteristics of art forms such as portraits, relief sculpture, sculpture in the round, sketch, seascape, landscape, still life, statue, mural, mosaic, print, architecture.*

### **C. RESPONDING**

1. Interpret intent and meaning in artistic work.  
*Examine artwork for comparisons among subject matter, symbols, ideas, media, technique, and style.*
2. Perceive and analyze artistic work.
  - a. *Explain how artist has used elements, media, techniques, and visual symbols to communicate meaning.*
  - b. *Develop, use, and retain art vocabulary orally and in writing.*
3. Apply criteria to evaluate artistic work.  
*Describe, analyze and evaluate works of art and artifacts orally and in writing.*

### **D. CONNECTING**

1. Synthesize and relate knowledge and personal experiences to make art.  
*Use digital technology, collage, and/or mixed media to advertise and communicate visually.*
2. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.  
*Know the names of recognized artists from diverse cultures and historical periods.*

In developing the content objectives I considered each pivotal part of the unit and tried to develop measurable outcomes that were aligned to the standards mentioned above. The outline below presents the content objectives for the unit in a manner that makes it easier to draw a correlation between each objective and its relevance to the curriculum.

## **CONTENT OBJECTIVES**

### **A. Understanding the Elements of Art**

SWBAT:

1. Explain the term elements of art
2. Identify the elements of art by name
3. Explain, define, or describe each element of art
4. Develop intrapersonal skills
5. Analyze and interpret a piece of artwork
6. Identify at least one historical figure in art and one contemporary artist

IOT: Use the language and vocabulary of art to communicate and express ideas about visual works of art created by themselves and others.

### **B. Visual Art: The Work of Kehinde Wiley**

This portion of the unit will include the study of Neoclassical and Romantic portraiture, relief printmaking, and the grid method.

SWBAT:

1. Develop knowledge of traditional portraiture and painting techniques
2. Identify similarities between Neoclassical portraiture and the portraits of contemporary artist Kehinde Wiley
3. Identify characteristics of Kehinde Wiley's work
4. Develop general knowledge of printmaking and printmaking techniques
5. Explain the term relief and learn about relief printmaking
6. Practice relief printmaking techniques
7. Identify printmaking tools and explain the usefulness of each tool
8. Use printmaking tools safely and responsibly
9. Explain the terms portrait and self portrait
10. Explain the grid method and its purpose
11. Use a ruler to measure and create straight lines
12. Practice the grid method

IOT: Create a self portrait, using printmaking and painting techniques, in the style of contemporary artist Kehinde Wiley.

C. Poetry & Creative Writing: The Work of Rudy Francisco

SWBAT:

1. Identify Rudy Francisco as a contemporary poet
2. Practice close reading techniques
3. Develop intrapersonal skills
4. Share an opinion about a work of written or visual art
5. Identify their unique character traits

IOT: Write an autobiographical poem.

This curriculum unit is directly aligned with both national and district standards. It is being designed to address the need for improved literacy skills and increased interest in visual art amongst the middle school population at Lea Elementary School. It incorporates several techniques, strategies, and activities that will serve to develop students' literacy, analytical, and creative skills. Students will enhance their artistic abilities by actively engaging in production periods. By thoughtfully delving into the lessons in the unit and engaging in critical discourse students will develop their abilities to articulate their thoughts and be reflective of their personal experiences. The unit is designed to help students convey their experiences and ideas in both verbal and visual contexts.

## PART A: UNDERSTANDING THE ELEMENTS OF ART: LINE

<b>Teacher:</b>  Vanetta Wood	<b>Subject/Grade:</b>  Art/ 7 <sup>th</sup> & 8 <sup>th</sup> Grade
<b>Dates/Length of Time:</b> 45 minutes	<b>Skill(s):</b> Line
<p><b>Essential Question:</b> How is line useful in a work of art?</p> <p><b>Project Overview:</b> Students in 7<sup>th</sup> &amp; 8<sup>th</sup> grades will be introduced to line as an element of art. Students will learn about different line characters, directions, and weights. Then, students will look at work produced by artists Keith Haring and Al Hirschfield, who both rely heavily on the use of line in their art work.</p> <p><b>Lesson Title:</b> The Language of Line</p>	
<b>Focus Students' Attention</b>	<b>Statement of Objective</b> – <i>What should students know and do as a result of the lesson? (Component 1C)</i>
	<p>SWBAT:</p> <ol style="list-style-type: none"> <li>1. Identify line as an element of art.</li> <li>2. Explain the term line.</li> <li>3. Identify at least three line characters.</li> <li>4. Identify the three line directions.</li> <li>5. Identify two line weights.</li> </ol> <p>IOT: Engage in dialogue about the use of line in works created by other artists and make informed decisions when using line in their own work.</p>
<b>Common Core Focus</b>	<b>Relevance/Rationale:</b> <i>(Why are the outcomes of this lesson important in the real world? Why are these outcomes essential for future learning?) (Components 1A,1C)</i>
	<p>9.1 C: Recognize and use fundamental vocabulary within each of the arts forms.</p> <p>9.1 H: Handle materials, equipment and tools safely at work and performance spaces.</p>
<b>Anticipatory Set /Activating Strategy</b>	<b>Do Now / Warm-up</b> - <i>How will you engage students in learning? How will you connect the lesson to their prior knowledge? (Component 1E)</i>
	Students will be prompted to draw as many different lines as they can imagine on a small piece of paper.

<b>Introductory / Short Lecture/ and/or Developmental Activities</b>	<p><b>Teacher Directed Activities: ( Teaching of the new concept)</b></p> <p><i>How will you aid students in constructing meaning of new concepts? How will you introduce/model new skills or procedures? What instructional strategy(ies) will you introduce, re-introduce or utilize to ensure comprehension? (Component 1E)</i></p>
	<p>The elements of art are the things we use when we make art. Think of a recipe. When you are preparing to follow a recipe, you have to gather a list of tools and a list of ingredients. The elements of art are like the ingredients in a recipe. They are what you experience when you view a piece of artwork. Do not confuse the elements of art with tools/materials. We need those to make art too, but in a different way. For example, you would might use a spatula to make a grilled cheese sandwich, but when eating the grilled cheese sandwich you taste the cheese rather than the spatula. The spatula is the tool, while the cheese is an ingredient. It's the same with art. You may use a crayon to add color to an image. When people look at your image they will remark on the way the colors make them feel, not the actual crayons you used to produce the color. The crayon is the tool, but the color is the element of art. Anyone has access to crayons. Its what you do with the crayons that make you an artist. Over the next two weeks we are going to spend a significant amount of time focusing on the elements of art. Each day we will devote a whole class to understanding one element of art. Today, we will focus on line.</p> <p>What is a line? Well, a line is simply a point or dot that moves. The way the line moves determines the character it has. The way the line travels determines its direction, while the thickness or thinness of the line determines its weight.</p>
<b>Guided Practice</b>	<p><b>Teacher-Monitored Activities:</b></p> <p><i>What will students do together to use new concepts or skills? How will you assist students in this process? (Component 1E)</i></p>
	<p>The teacher will guide students through the process of completing a graphic organizer related to line and its characteristics while reading text on line and reviewing artwork with a linear focus.</p>
<b>Independent Practice or Activities</b>	<p><b>Practice Activities, Refinement, and Extension:</b> <i>What opportunities will students have to use the new skills and concepts in a meaningful way? How will students expand and solidify their understanding of the concept and apply it to a real-world situation? How will students demonstrate their mastery of the essential learning outcomes? (Components 1E, 1F)</i></p>
	<p>Students will create a small line drawing containing different line characters, line weights, and line directions in order to achieve a sense of movement or vibration in their work.</p>

<p><b>Assessment/ Closure</b></p> <p><i>What does success on this lesson's outcomes look like? (Component 1F)</i></p>	<p><b>*Formative Assessment:</b> How will you &amp; your students know if they have successfully met the outcomes? What specific criteria will be met in a successful product/process?</p>	<p><b>*Closure Activities:</b> How will you assist students in reflecting upon what they learned today and are preparing for tomorrow's lesson? What homework will be assigned to help students practice, prepare, or elaborate on a concept or skill <i>taught</i>?</p>	<p><b>*Summative Assessment:</b> How will you ensure that all students have mastered the identified learning indicators? How will you assess their learning daily? How will you assess their learning at the end of a unit?</p>
	<p>Students will be able to explain that a line begins as a point that moves.</p> <p>Students will be able to identify three line characters and explain the term character as it refers to line.</p> <p>Students will be able to identify three line directions and explain that a line direction refers to way the line travels.</p> <p>Students will be able to identify two line weights and explain that line weight can be used to make lines stand out or recede.</p>	<p>Teacher will facilitate a review of the material that has been covered and discussed throughout class.</p>	<p>With the use of questioning as an exit ticket strategy, students will be asked to identify different line characters, different line directions, and different line weights.</p> <p>Teacher will review graphic organizers and the line drawings created by the students to assess student understanding and mastery of the skill.</p>
<p><b>Resources/Materials:</b></p>	<p><i>What texts, digital resources, &amp; materials will be used in this lesson? (Component 1D)</i></p>		
	<p>Text: Understanding Art</p> <p>Printed copies of selected work by Keith Haring and Al Hirschfield</p> <p>Paper, Pencils, Black marker, Black pen</p>		

## PART A: UNDERSTANDING THE ELEMENTS OF ART: SHAPE

<b>Teacher:</b>  Vanetta Wood	<b>Subject/Grade:</b>  Art/ 7 <sup>th</sup> & 8 <sup>th</sup> Grade
<b>Dates/Length of Time:</b> 45 minutes	<b>Skill(s):</b>
<b>Essential Question:</b> How do different types of shapes have a different visual impact?  <b>Project Overview:</b> 7 <sup>th</sup> and 8 <sup>th</sup> grade students will be introduced to shape as an element of art.  <b>Lesson Title:</b> Shape Up	
<b>Focus Students' Attention</b>	<b>Statement of Objective</b> – <i>What should students know and do as a result of the lesson? (Component 1C)</i>
	SWBAT: <ol style="list-style-type: none"> <li>1. Identify shape as an element of art.</li> <li>2. Explain the term shape.</li> <li>3. Identify and explain three main types of shapes.</li> </ol> <p>IOT: Identify shape when viewing works of art, express opinions about how the use of different shapes influences a work of art, develop observational drawing skills by being able to break objects down into simpler shapes, and improve their conscious use of shape in their own artwork.</p>
<b>Common Core Focus</b>	<b>Relevance/Rationale:</b> <i>(Why are the outcomes of this lesson important in the real world? Why are these outcomes essential for future learning?) (Components 1A,1C)</i>
	9.1 C: Recognize and use fundamental vocabulary within each of the arts forms.  9.1 H: Handle materials, equipment and tools safely at work and performance spaces.
<b>Anticipatory Set /Activating Strategy</b>	<b>Do Now / Warm-up</b> - <i>How will you engage students in learning? How will you connect the lesson to their prior knowledge? (Component 1E)</i>
	Students will provide written answers to the following prompts: <ol style="list-style-type: none"> <li>1. What is a line?</li> <li>2. Name three line characters.</li> <li>3. Show a horizontal line.</li> <li>4. Show a vertical line.</li> </ol>

	<p>5. Show a diagonal line.</p> <p>6. Name two different line weights.</p> <p>7. Show three shapes on the back of your paper.</p>		
<b>Introductory / Short Lecture/ and/or Developmental Activities</b>	<p><b>Teacher Directed Activities: ( Teaching of the new concept)</b></p> <p><i>How will you aid students in constructing meaning of new concepts? How will you introduce/model new skills or procedures? What instructional strategy(ies) will you introduce, re-introduce or utilize to ensure comprehension? (Component 1E)</i></p>		
	<p>Another ingredient you could use to make art is shape. Think about those shapes you drew on the back of your paper. You used an element of art to draw them. Does anyone know what element of art you must use in order to create shapes?</p> <p>A shape is a closed space. So, we start out with a line and we continue the line until it's connected to itself to created a closed space. If both ends of the line are not connected then you have no shape, because a shape must be enclosed.</p> <p>I bet most of you drew shapes like squares, circles, triangles and rectangles on the back the back of your paper. Although those are very common shapes, they are only one type of shape. Today, you will work in groups to learn about three different types of shapes.</p>		
<b>Guided Practice</b>	<p><b>Teacher-Monitored Activities:</b></p> <p><i>What will students do together to use new concepts or skills? How will you assist students in this process? (Component 1E)</i></p>		
	<p>Teacher will review steps for using the text to complete the graphic organizer. (Students will complete one graphic organizer for each of the elements of art. Since we will have already completed a graphic organizer on line as a class, students will be familiar with the process and can practice working together to complete the graphic organizer on shape).</p>		
<b>Independent Practice or Activities</b>	<p><b>Practice Activities, Refinement, and Extension:</b> <i>What opportunities will students have to use the new skills and concepts in a meaningful way? How will students expand and solidify their understanding of the concept and apply it to a real-world situation? How will students demonstrate their mastery of the essential learning outcomes? (Components 1E, 1F)</i></p>		
	<p>Using the text, students will work in groups to complete their graphic organizer on shape.</p>		
<b>Assessment/ Closure</b>	<p><b>*Formative Assessment:</b> How will you &amp; your students know if they have successfully met</p>	<p><b>*Closure Activities:</b> How will you assist students in reflecting upon what they learned today and are preparing for tomorrow's</p>	<p><b>*Summative Assessment:</b> How will you ensure that all students have mastered the identified learning indicators? How will you assess their learning daily? How</p>

<p><i>What does success on this lesson's outcomes look like? (Component 1F)</i></p>	<p>the outcomes? What specific criteria will be met in a successful product/process?</p>	<p>lesson? What homework will be assigned to help students practice, prepare, or elaborate on a concept or skill <i>taught</i>?</p>	<p>will you assess their learning at the end of a unit?</p>
	<p>Students will be able to explain that a shape is an enclosed space.</p> <p>Students will be able to identify the three different types of shapes and identify characteristics of each type.</p>	<p>At the end of class students will be able to use their graphic organizers to participate in a review of the information they have gathered by reading their texts.</p>	<p>Completed graphic organizers and student responses to review questions will be used to assess student understanding.</p>
<p><b>Resources/Materials:</b></p>	<p><i>What texts, digital resources, &amp; materials will be used in this lesson? (Component 1D)</i></p>		
	<p>Text: Understanding Art</p> <p>Printed copies of selected works by Piet Mondrian, M.C Escher, Victor Vasarely, and Jeff Rose.</p> <p>Construction Paper, Glue, Scissors, Shape Templates</p>		

**PART A: UNDERSTANDING THE ELEMENTS OF ART: FORM**

<b>Teacher:</b>  <b>Vanetta Wood</b>	<b>Subject/Grade:</b>  <b>Art/ 7<sup>th</sup> &amp; 8<sup>th</sup> Grade</b>
<b>Dates/Length of Time: 45 minutes</b>	<b>Skill(s):</b>
<p><b>Essential Question: What is the difference between a shape and a form?</b></p> <p><b>Project Overview: After focusing on developing an understanding of shape, 7<sup>th</sup> and 8<sup>th</sup> grade students will work together to understand form. Since form refers to dimension, we will spend a significant amount of time on developing an understanding of two-dimensional versus three-dimensional objects. We will also dialogue about the difference between an actual form and the process of using artistic techniques to suggest form in a two-dimensional image.</b></p> <p><b>Lesson Title: Things Would Go Flat without Form</b></p>	
<b>Focus Students' Attention</b>	<b>Statement of Objective – What should students know and do as a result of the lesson?</b> <i>(Component 1C)</i>
	<b>SWBAT:</b> <ol style="list-style-type: none"> <li>1. Identify form as an element of art.</li> <li>2. Explain the terms two-dimensional and three-dimensional.</li> <li>3. Explain that a shape is two-dimensional while a form is three-dimensional.</li> <li>4. Identify instances of actual form and instances of suggested form.</li> </ol>
<b>Common Core Focus</b>	<b>Relevance/Rationale:</b> <i>(Why are the outcomes of this lesson important in the real world? Why are these outcomes essential for future learning?) (Components 1A,1C)</i>
	<p>9.1 C: Recognize and use fundamental vocabulary within each of the arts forms.</p> <p>9.1 H: Handle materials, equipment and tools safely at work and performance spaces.</p>
<b>Anticipatory Set /Activating Strategy</b>	<b>Do Now / Warm-up - How will you engage students in learning? How will you connect the lesson to their prior knowledge? (Component 1E)</b>
	<ol style="list-style-type: none"> <li>1. What are three types of shapes we discussed yesterday?</li> <li>2. What are organic shapes?</li> <li>3. Is zig-zag a line character, line weight, or line direction?</li> <li>4. What are geometric shapes?</li> <li>5. What are freeform or abstract shapes?</li> </ol>

	<p>6. What does the word abstract mean?</p> <p>7. Name the three line directions.</p> <p>8. What is a point that moves?</p> <p>9. Which element of art is used to draw shapes?</p> <p>10. The elements of art are like _____ in a recipe, because _____.</p>
<p><b>Introductory / Short Lecture/ and/or Developmental Activities</b></p>	<p><b>Teacher Directed Activities: ( Teaching of the new concept)</b></p> <p><i>How will you aid students in constructing meaning of new concepts? How will you introduce/model new skills or procedures? What instructional strategy(ies) will you introduce, re-introduce or utilize to ensure comprehension? (Component 1E)</i></p>
	<p>Today we will be focusing on form. Has anyone every seen a 3-D movie? How is a 3-D movie different than a regular movie? Does anyone know what the D stands for in 3-D? The D stands for dimensions. Dimensions are things we can measure. We hear dimensions most often when speaking about furniture. Look at the cabinet where we keep our portfolios. It has dimensions. We could use a ruler and measure how tall it is, which would tell us its length. Or we could use a ruler and measure it from right to left. That measurement would tell us the width of the closet. Shapes have length and width. Your piece of paper, which is a rectangular shape, has length and width. When an object only has length and width it is two-dimensional or flat, like your piece of paper.</p> <p>There are some objects, like the cabinet, that have a third measurement. In addition to being able to measure the length and width of the cabinet, we can also measure its inside. That is called depth. When an object has depth it is three-dimensional. Forms are three dimensional. We are forms. The cabinet is a form. Can anyone name another form in the room? Remember in order for an object to be a form it must have depth.</p> <p>Now sometimes, an artist will draw a form on a flat piece of paper. Like, if I were to paint a portrait of one of you I would be creating a form on a flat piece of paper. How is it possible to show a three-dimensional object on a two-dimensional surface?</p> <p>Today you will spend 15 minutes working in group in order to gather enough information from the text to complete the graphic organizer. After completing the graphic organizer, you will work in your groups using clay to create forms.</p>
<p><b>Guided Practice</b></p>	<p><b>Teacher-Monitored Activities:</b></p> <p><i>What will students do together to use new concepts or skills? How will you assist students in this process? (Component 1E)</i></p>

	<p>Teacher will facilitate a review of the information in the graphic organizer.</p> <p>Teacher will demonstrate techniques like rolling, pounding, slab building, and pinching, which can be used to create forms using clay.</p>		
<b>Independent Practice or Activities</b>	<p><b>Practice Activities, Refinement, and Extension:</b> <i>What opportunities will students have to use the new skills and concepts in a meaningful way? How will students expand and solidify their understanding of the concept and apply it to a real-world situation? How will students demonstrate their mastery of the essential learning outcomes? (Components 1E, 1F)</i></p>		
	<p>Students will practice some of the techniques that were demonstrated and begin using them to create forms. Students will have the freedom to create forms which are abstract or recognizable.</p>		
<b>Assessment/ Closure</b>  <i>What does success on this lesson's outcomes look like? (Component 1F)</i>	<p><b>*Formative Assessment:</b> How will you &amp; your students know if they have successfully met the outcomes? What specific criteria will be met in a successful product/process?</p>	<p><b>*Closure Activities:</b> How will you assist students in reflecting upon what they learned today and are preparing for tomorrow's lesson? What homework will be assigned to help students practice, prepare, or elaborate on a concept or skill <i>taught</i>?</p>	<p><b>*Summative Assessment:</b> How will you ensure that all students have mastered the identified learning indicators? How will you assess their learning daily? How will you assess their learning at the end of a unit?</p>
	<p>Students will be able to explain the difference between two-dimensional and three-dimensional objects/ the difference between a shape and a form.</p>	<p>Students will have an opportunity to reflect on and assess their own learning during the review of the graphic organizer.</p>	<p>In order to assess students learning I will review completed graphic organizers, facilitate a dialogue reviewing the information that has been discussed during class, and review students effort to employ clay techniques that are demonstrated at the beginning of class.</p>
<b>Resources/Materials:</b>	<p><i>What texts, digital resources, &amp; materials will be used in this lesson? (Component 1D)</i></p>		
	<p>Text: Understanding Art</p> <p>Graphic Organizer</p> <p>Clay</p>		

## PART B: KEHINDE WILEY INSPIRED SELF-PORTRAIT: RELIEF PRINTMAKING

<b>Teacher:</b>  Vanetta Wood	<b>Subject/Grade:</b>  Art/ 7 <sup>th</sup> & 8 <sup>th</sup> Grades
<b>Dates/Length of Time:</b> Seven Classes	<b>Skill(s):</b> Printmaking, Relief Printing, Line Drawing
<p><b>Essential Question:</b> How can we use relief printing tools and techniques to create a stamp?</p> <p><b>Project Overview:</b> Students in 7<sup>th</sup> &amp; 8<sup>th</sup> Grade will be introduced to printmaking in this next lesson. Students will use different line characters in order to create an emblem that is telling of their own character. Students will use the emblem to create a repeating image that is reminiscent of wall paper. The repeating image will be block printed onto a sheet of 12" x 18" paper and will serve as the background for a portrait the students will create in the following lesson.</p> <p><b>Lesson Title:</b> Decorative Background</p>	
<b>Focus Students' Attention</b>	<b>Statement of Objective –</b> <i>What should students know and do as a result of the lesson?</i> <i>(Component 1C)</i>
	<p>SWBAT:</p> <ol style="list-style-type: none"> <li>1. Develop knowledge of traditional portraiture and painting techniques</li> <li>2. Identify similarities between Neoclassical portraiture and the portraits of contemporary artist Kehinde Wiley</li> <li>3. Identify characteristics of Kehinde Wiley's work</li> <li>4. Develop general knowledge of printmaking and printmaking techniques</li> <li>5. Explain the term relief and learn about relief printmaking</li> <li>6. Practice relief printmaking techniques</li> <li>7. Identify printmaking tools and explain the usefulness of each tool</li> <li>8. Use printmaking tools safely and responsibly</li> </ol> <p>IOT: Create a background for a self-portrait using relief print making technique.</p>
<b>Common Core Focus</b>	<b>Relevance/Rationale:</b> <i>(Why are the outcomes of this lesson important in the real world? Why are these outcomes essential for future learning?) (Components 1A,1C)</i>
	<p>9.1 C: Recognize and use fundamental vocabulary within each of the arts forms.</p> <p>9.1 H: Handle materials, equipment and tools safely at work and performance spaces.</p>

<p><b>Anticipatory Set /Activating Strategy</b></p>	<p><b>Do Now / Warm-up</b> - <i>How will you engage students in learning? How will you connect the lesson to their prior knowledge? (Component 1E)</i></p>
	<p>Class One: Students will answer questions to review line character, line weight, and line direction.</p> <p>Class Two: Students will be presented with a series of words. Students will draw a line that they feel is descriptive of each word.</p> <p>Class Three: Students will read information introducing the transfer method.</p> <p>Class Four: Students will identify the steps in the transfer method.</p> <p>Class Five: Students will answer questions about the term relief, printmaking, and gouging.</p> <p>Class Six: Students will read directions about the steps that should be taken to create a successful print.</p> <p>Class Seven: Students will answer questions about printmaking tools and the relief printing process.</p>
<p><b>Introductory / Short Lecture/ and/or Developmental Activities</b></p>	<p><b>Teacher Directed Activities: ( Teaching of the new concept)</b></p> <p><i>How will you aid students in constructing meaning of new concepts? How will you introduce/model new skills or procedures? What instructional strategy(ies) will you introduce, re-introduce or utilize to ensure comprehension? (Component 1E)</i></p>
	<p><b>INTRODUCING KEHINDE WILEY</b></p> <p>We will be working to create a self portrait over the course of the next few months. The self portrait project will have two major parts. In the first part, which we will begin today, we will be creating the background for the portrait. In the second part, we will be creating the actual portrait.</p> <p>We will be working in the style of the an artist named Kehinde Wiley. Kehinde Wiley was selected to paint a portrait of former United States President, Barack Obama. His portrait of President Obama now hangs in The national Portrait Gallery in Washington D.C. Perhaps you all will decide to see it in person one day. We are going to begin our lesson by looking at this portrait and other portraits created by Wiley. You'll see that Wiley has a very distinctive style. He creates portraits of everyday people, but paints them in scenes and settings that are not so everyday. You will have a better understanding once we begin looking at his work.</p> <p>When we begin looking at the work he creates, I would like you, for this particular part of the lesson, to focus on the background in each of the images. Which element of art is most prominent in the background? It has been said that the background of each of Kehinde Wiley's portraits is created with the subject in mind. What kind of background would be in a picture of you? What kind of lines, shapes, or colors would you put together to show your personality? In this first lesson you will create a linear image that is representative of your</p>

	<p>personality or character. We will use the linear image you create to create a repeated pattern that will serve as the background for your self portrait.</p> <p><b>INTRODUCING RELIEF PRINTMAKING</b></p> <p><b>Gouging:</b></p> <p>In Art the term relief means to raise. Today we will read about printmaking as a technique for producing art work, then we will focus specifically on relief printmaking. Relief Printmaking is sort of similar to using a stamp. Has anyone in here ever used or seen a rubber stamp? (Show students a rubber stamp) If we look at the stamp there are sections that are raised and there are sections that are recessed. What is the point of that? (Give students the opportunity to use the stamp and an ink pad to practice stamping.) The process of relief printmaking that we will be learning and practicing is similar to stamping. You each will receive a piece of material called Soft-Kut to create your “stamp”. Remember the stamp wouldn’t work without both a raised area (the design to be printed) and a recessed area. We will be using a subtractive method to create our raised area. This means, we will be carving sections of the Soft-Kut away to create an area that is raised. In block printing, we do this by using a tool called a gouge. Whenever gouging it is very important that you carve away from your stationary hand. (Teacher will demonstrate the process of gouging safely before releasing students to gouge independently.)</p> <p><b>Inking:</b></p> <p>When ink is applied to your Soft-Kut block and pressed onto a piece of paper or other surface, the raised area will show up on the paper, while the recessed area, the area we carved away, will not. Here is a piece of Soft-Kut that has already been carved. (Show students the Soft-Kut block and demonstrate the actions of applying ink and printing onto the block.) You each will have an opportunity to practice printing with your Soft-Kut block today. Once you feel you understand the process, you can begin creating your repeated pattern on your 12”x18” paper. (Teacher will then demonstrate the process of creating the repeated pattern on 12” x 18” paper.)</p>
<p><b>Guided Practice</b></p>	<p><b>Teacher-Monitored Activities:</b></p> <p><i>What will students do together to use new concepts or skills? How will you assist students in this process? (Component 1E)</i></p>
	<p>Class One: Teacher will facilitate a discussion on linear symbols, icons, or emblems which will be printed for the students to view. Teacher will encourage students to focus on the different line characters in each of the icons and emblems.</p> <p>Class Two: Teacher will demonstrate the process of tracing the icon onto a sheet of 4” x 6” paper so that it appears to be a section of a repeating design on wallpaper.</p> <p>Class Three: Teacher will facilitate a discussion on the term transfer and then demonstrate the process of transferring the emblem image to a piece of 4” x 6” Soft-Kut. Teacher will also demonstrate the process of using the gouge appropriately.</p>

	<p>Class Four-Class Five: Teacher will facilitate a review of the steps that should be taken to safely use a gouge in carving away sections of Soft-Kut.</p> <p>Class Six: Teacher will demonstrate the process of using brayers to cover Soft-Kut and print an image on a sheet of paper.</p> <p>Class Seven: Teacher will facilitate a review of the steps that should be taken to create a quality print and demonstrate the process of printing onto a sheet of 12" x 18" paper using the 4" x 6" Soft Kut block to make a repeated pattern.</p>		
<p><b>Independent Practice or Activities</b></p>	<p><b>Practice Activities, Refinement, and Extension:</b> <i>What opportunities will students have to use the new skills and concepts in a meaningful way? How will students expand and solidify their understanding of the concept and apply it to a real-world situation? How will students demonstrate their mastery of the essential learning outcomes? (Components 1E, 1F)</i></p>		
	<p>Class One: Students will use different line weights to create sketches of an emblem or icon that symbolizes their personality.</p> <p>Class Two: Students will refine their image and trace it onto a sheet of 4"x 6" paper at least four times.</p> <p>Class Three: Students will transfer their repeated image onto a piece of 4"x 6" Soft Kut. Students will begin using a gouge to carve away the area around their emblem.</p> <p>Class Four-Class Five: Students will continue using a gouge to carve the space around their emblem.</p> <p>Class Six: Students will practice printing their images.</p> <p>Class Seven: Students will print their image side-by-side to cover a sheet of paper that is 12" x 18".</p>		
<p><b>Assessment/ Closure</b></p> <p><i>What does success on this lesson's outcomes look like? (Component 1F)</i></p>	<p><b>*Formative Assessment:</b> How will you &amp; your students know if they have successfully met the outcomes? What specific criteria will be met in a successful product/process?</p>	<p><b>*Closure Activities:</b> How will you assist students in reflecting upon what they learned today and are preparing for tomorrow's lesson? What homework will be assigned to help students practice, prepare, or elaborate on a concept or skill <i>taught</i>?</p>	<p><b>*Summative Assessment:</b> How will you ensure that all students have mastered the identified learning indicators? How will you assess their learning daily? How will you assess their learning at the end of a unit?</p>
	<p>Successful students will make an effort to:</p>	<p>Teacher will facilitate an exit ticket strategy at the end of class in order to encourage students to review/think about the vocabulary and concepts</p>	<p>Student work and responses during to class discussion prompts will be used to determine students level of understanding.</p>

	<p>Understand and describe the relief printmaking process.</p> <p>Use line characters to evoke a mood or character.</p> <p>Identify printmaking supplies and use them safely.</p> <p>Practice creating quality block prints.</p>	<p>that have been covered during each class.</p>	
<b>Resources/Materials:</b>	<i>What texts, digital resources, &amp; materials will be used in this lesson? (Component 1D)</i>		
	<p>Resources:</p> <ol style="list-style-type: none"> <li>1. Selected images created by Kehinde Wiley</li> <li>2. Images of linear icons, emblems, and symbols</li> <li>3. Rubber Stamp</li> <li>4. Teacher exemplar</li> </ol> <p>Materials:</p> <ol style="list-style-type: none"> <li>1. Pencils</li> <li>2. Paper</li> <li>3. Soft-Kut</li> <li>4. Gouges</li> <li>5. Brayers</li> <li>6. Block Printing Ink</li> </ol>		

**PART B: KEHINDE WILEY INSPIRED SELF-PORTRAIT: GRID SELF-PORTRAIT**

<b>Teacher:</b>  Vanetta Wood	<b>Subject/Grade:</b>  Art/ 7 <sup>th</sup> & 8 <sup>th</sup> Grade
<b>Dates/Length of Lesson:</b> Ten class sessions (45 minutes per session)	<b>Skill(s):</b> Measuring, Drawing (from observation), Color Mixing, and Painting
<p><b>Essential Question:</b> How is a grid useful in drawing from observation?</p> <p><b>Project Overview:</b> This lesson is intended to help students develop their observational drawing skills. To begin, students will be introduced to the grid method. The grid method was developed centuries ago by some of the world’s most skilled draughtsman. The artist would create a wooden frame. Inside the wooden frame the artist placed intersecting vertical and horizontal threads, creating a grid. This structure was placed in between the artist’s work station and the subject. Additionally, the artist would create a grid on the surface of the picture plane on which the work was being created. Working carefully and observing grid square by grid square the artist would recreate the posing subject. The grid method was most effective in helping artists depict their subjects accurately and proportionately. This is a technique that anyone can practice and master if they commit to patiently drawing from observation. Students will practice measuring with a ruler, using a ruler to draw straight lines, and drawing from observation.</p> <p><b>Lesson Title:</b> Grid Self-Portrait</p>	
<b>Focus Students’ Attention</b>	<b>Statement of Objective</b> – <i>What should students know and do as a result of the lesson?</i> <i>(Component 1C)</i>
	<p>SWBAT:</p> <ol style="list-style-type: none"> <li>1. Explain the purpose and significance of the grid method.</li> <li>2. Use a ruler to measure.</li> <li>3. Use a ruler to create straight lines.</li> <li>4. Use a ruler to create a grid.</li> <li>5. Practice observational drawing skills.</li> <li>6. Explain the term value.</li> <li>7. Explain the terms tint and shade.</li> <li>8. Explain the term monochromatic.</li> <li>9. Explain the terms portrait and self-portrait.</li> </ol> <p>IOT: Use the grid method to create a painted self portrait in the style of contemporary artist Kehinde Wiley.</p>

<b>Common Core Focus</b>	<b>Relevance/Rationale:</b> <i>(Why are the outcomes of this lesson important in the real world? Why are these outcomes essential for future learning?) (Components 1A,1C)</i>
	<p>9.1 C: Recognize and use fundamental vocabulary within each of the arts forms.</p> <p>9.1 H: Handle materials, equipment and tools safely at work and performance spaces.</p>
<b>Anticipatory Set /Activating Strategy</b>	<b>Do Now / Warm-up</b> - <i>How will you engage students in learning? How will you connect the lesson to their prior knowledge? (Component 1E)</i>
	<p>Day One: Students will read about the grid method.</p> <p>Day Two: Students will answer questions about the grid, the grid method, and rulers.</p> <p>Day Three: Students will read brief textual information about constructive critique.</p> <p>Day Four: Students will complete questions to help them review lesson vocabulary.</p> <p>Day Five: Students will review lesson objectives and guidelines before their final production period.</p> <p>Day Six: Students will read information to review value as an element of art.</p> <p>Day Seven: Students will answer questions about value, tint, and shade.</p> <p>Day Eight: Students will explain how a black and white photograph shows value, tints, shades, and is monochromatic.</p> <p>Day Nine: Students will complete a review of all the vocabulary that has been covered during this lesson.</p> <p>Day Ten: Students will complete a study guide to be used to help them prepare for an assessment on lesson vocabulary and concepts.</p>
<b>Introductory / Short Lecture/ and/or Developmental Activities</b>	<p><b>Teacher Directed Activities: ( Teaching of the new concept)</b></p> <p><i>How will you aid students in constructing meaning of new concepts? How will you introduce/model new skills or procedures? What instructional strategy(ies) will you introduce, re-introduce or utilize to ensure comprehension? (Component 1E)</i></p>

	<p>As we continue to create a painting in the style of Kehinde Wiley you will continue to learn more vocabulary and new techniques. In the next part of our lesson you will create a self-portrait.</p> <p><b>INTRODUCING THE GRID</b></p> <p>In order to create our self-portrait, we will be using a technique that was developed by artists centuries ago. This technique is called the grid method. In a few minutes we will read some literature to help you understand the grid method. After reading you will be able to answer the following questions: What is a grid? What is the grid method? What does it mean to draw from observation?</p> <p><b>INTRODUCING VALUE, TINTS, AND SHADES:</b></p> <p>When we begin adding color to our images you will continue using your observational skills. You will practice mixing black and white paint to match the values in the printed photograph you are trying to recreate. We know, in Art the term value refers to the lightness or darkness of a color. If you look at your printed photograph you will notice it contains many different values. Now, when painting, in order to create different values, you can add white to a color, which will make it lighter. This is called creating a tint. In order to create a darker value, you would black to the color. This is the process we use to create a shade. Before we begin adding color to our paintings, you will practice mixing tints and shades to create a value scale. Once you have mastered the steps for mixing colors, you will feel more confident in adding color to your painting.</p>
<b>Guided Practice</b>	<p><b>Teacher-Monitored Activities:</b></p> <p><i>What will students do together to use new concepts or skills? How will you assist students in this process? (Component 1E)</i></p>
	<p>Day One: Teacher will use a yard stick and a large sheet of white paper to demonstrate and guide students through the process of creating a one-inch grid onto a piece of paper.</p> <p>Day Two: Teacher will facilitate a class activity and discussion on grid drawing. Teacher will draw an empty grid on the board alongside a grid with a simple drawing inside. Students will be given the opportunity to visit the board, one at a time, to complete one square of the grid until the drawing is complete.</p> <p>Day Three: Teacher will facilitate a gallery walk in which students move around the room to observe how their peers are using the grid method to assist them in drawing from observation.</p>

	<p>Day Four: Teacher will facilitate a more involved gallery walk in which students have to identify a piece of work being created by a peer and identify what is working well in the work and one suggestion to enhance the work.</p> <p>Day Five: Teacher will guide students through the process of self assessing their work based on the objectives that have been outlined and discussed throughout the lesson.</p> <p>Day Six: Teacher will facilitate a discussion on value and demonstrate the process of creating a value scale. Teacher will show students how black becomes lighter when white is added to it and how white becomes darker when black is added.</p> <p>Day Seven: Teacher will facilitate a discussion on the term monochromatic so that students understand that monochromatic images contain shades and tints of one color.</p> <p>Day Eight: Teacher will review the objectives for completing a monochromatic self-portrait. Students should match the values in their printed photograph. Students should show areas of flat color in their painting. Students should paint neatly by filling in all white spaces and applying paint evenly to each of the sections in their work.</p> <p>Day Nine: Teacher will assign each of the students a piece of their peer’s work to critique. Students should identify one thing that is working well in the work, as well as making suggestions to enhance the work.</p> <p>Day Ten: Teacher will discuss and demonstrate the process of cutting out the painted self-portrait and attaching it to the printed background students created earlier in the unit.</p>
<p><b>Independent Practice or Activities</b></p>	<p><b>Practice Activities, Refinement, and Extension:</b> <i>What opportunities will students have to use the new skills and concepts in a meaningful way? How will students expand and solidify their understanding of the concept and apply it to a real-world situation? How will students demonstrate their mastery of the essential learning outcomes? (Components 1E, 1F)</i></p>
	<p>Day One: Students will follow the guided demonstration to create a 1” grid.</p> <p>Day Two-Day Five: Students will begin using the printed and gridded photograph to create a self portrait using the grid method.</p> <p>Day Six: Students will practice mixing black and white paint to create a value scale.</p> <p>Day Seven – Day Nine: Students will use paint to create a monochromatic self-portrait.</p>

	<p>Day Ten: Students will cut out their painted portrait and glue it to the background they created during the relief printmaking activity.</p>		
<p><b>Assessment/ Closure</b></p> <p><i>What does success on this lesson's outcomes look like? (Component 1F)</i></p>	<p><b>*Formative Assessment:</b> How will you &amp; your students know if they have successfully met the outcomes? What specific criteria will be met in a successful product/process?</p>	<p><b>*Closure Activities:</b> How will you assist students in reflecting upon what they learned today and are preparing for tomorrow's lesson? What homework will be assigned to help students practice, prepare, or elaborate on a concept or skill <i>taught</i>?</p>	<p><b>*Summative Assessment:</b> How will you ensure that all students have mastered the identified learning indicators? How will you assess their learning daily? How will you assess their learning at the end of a unit?</p>
	<p>At the conclusion of this lesson students should be able to explain the terms value, tint, shade and monochromatic. They should be able to explain the correlation between value and monochromatic images. Students should be able to use a ruler to measure and draw straight lines. Students should be able to practice the grid method independently. Students should make an effort to draw what they see versus what they know in order to create an image from observation.</p>	<p>A review will be facilitated at the end of each class.</p>	<p>I will assess student knowledge, understanding, and effort by observing students during the production periods, reviewing student work, and facilitating discussions based on lesson vocabulary and concepts.</p>
<p><b>Resources/Materials:</b></p>	<p><i>What texts, digital resources, &amp; materials will be used in this lesson? (Component 1D)</i></p>		

	<p>Pencils, Rulers, Paper</p> <p>Laptop Camera, Photoshop (image filter to aid students in drawing from observation), Printed Photographs</p> <p>White and Black Acrylic Paint, Paintbrushes, Cups, Water</p>
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**PART C: THE POETRY OF RUDY FRANCISCO: AUTOBIOGRAPHICAL POEM**

<b>Teacher:</b>  Vanetta Wood	<b>Subject/Grade:</b>  Art/ 7 <sup>th</sup> & 8 <sup>th</sup> Grade
<b>Dates/Length of Time:</b> 5 classes (45 minutes each)	<b>Skill(s):</b> Reading, Writing
<p><b>Essential Question:</b> How does close reading help us to understand what we are reading?</p> <p><b>Project Overview:</b> Close reading is a strategy that students will use throughout this lesson to assist them in reading to extract meaning versus simply reading because they are asked to read. Close reading engages students because it encourages them to think and form an opinion about the information they read.</p> <p><b>Lesson Title:</b> “My Honest Poem”</p>	
<b>Focus Students’ Attention</b>	<b>Statement of Objective</b> – <i>What should students know and do as a result of the lesson?</i> <i>(Component 1C)</i>
	SWBAT: <ol style="list-style-type: none"> <li>1. Identify Rudy Francisco as a contemporary poet</li> <li>2. Practice close reading techniques</li> <li>3. Develop intrapersonal skills</li> <li>4. Share an opinion about a work of written or visual art</li> <li>5. Identify their unique character traits</li> </ol> IOT: Write an autobiographical poem.
<b>Common Core Focus</b>	<b>Relevance/Rationale:</b> <i>(Why are the outcomes of this lesson important in the real world? Why are these outcomes essential for future learning?) (Components 1A,1C)</i>
	9.1 C: Recognize and use fundamental vocabulary within each of the arts forms.  9.1 H: Handle materials, equipment and tools safely at work and performance spaces.
<b>Anticipatory Set /Activating Strategy</b>	<b>Do Now / Warm-up</b> - <i>How will you engage students in learning? How will you connect the lesson to their prior knowledge? (Component 1E)</i>
	Day One: Students will write a physical description of themselves.

	<p>Day Two: Students will write a poem describing their favorite color without identifying the color. Students will be selected to share their poem while the class listens and tries to guess what color they have written about.</p> <p>Day Three: Students will create a list based on a one-word prompt...happiness.</p> <p>Day Four: Students will create a list based on a one-word prompt...fear.</p> <p>Day Five: Students will describe or list the activities in their day-to-day routine.</p>
<p><b>Introductory / Short Lecture/ and/or Developmental Activities</b></p>	<p><b>Teacher Directed Activities: ( Teaching of the new concept)</b></p> <p><i>How will you aid students in constructing meaning of new concepts? How will you introduce/model new skills or procedures? What instructional strategy(ies) will you introduce, re-introduce or utilize to ensure comprehension? (Component 1E)</i></p>
	<p>What is a poem? I spent last year taking a class with other teachers. All we did was read poems and then talk about them. It was great. It was great because in poetry, unlike Math or something like that, there's typically no wrong answer. It's the same reason I love art. I tell you guys all the time in class, there is no right or wrong. There is no better or worse. Art just is and so is poetry. It's all very subjective. I may hate a piece of artwork that is worth a million dollars. I could love a poem that no one else even understands. Poetry, like Art, is about what it makes you think and feel. In order to appreciate the poetry I have planned for us to read over the next few days, we are going to use a strategy called close reading. Have you ever taken time to read something, but when you finished you realize you didn't even remember, know, or understand what you read? That happened to me a lot during my poetry class. I kept feeling like all the other teachers were smarter than me, because they understood, but then my teacher helped me to understand too. He taught me how to REALLY read the poems by close reading. Close reading is not always easy, but it allows you to understand what you are reading by forcing you to think. We are going to practice close reading a few poems by a poet named Rudy Francisco. After close reading a few times, you are going to write your own poem. The poem doesn't have to rhyme, but it does have to tell a story. It has to tell the story of you. It doesn't have to have sequence, but by the end of the poem we should know who YOU are.</p>
<p><b>Guided Practice</b></p>	<p><b>Teacher-Monitored Activities:</b></p> <p><i>What will students do together to use new concepts or skills? How will you assist students in this process? (Component 1E)</i></p>

	<p>Day One: Teacher will model the close reading strategy by facilitating a close read of the poem <i>Windows and Mirrors</i> by Rudy Francisco. Teacher will then lead the class in a close reading of Rudy Francisco’s <i>Water</i>.</p> <p>Day Two: Teacher will review the steps for small groups of students to participate in student-led close read of Rudy Francisco’s <i>Skin II</i>. Each group of students will receive a set of prompts to assist them in completing the close reading.</p> <p>Day Three: Teacher will review some strategies for effective close reading before students are released to work independently.</p> <p>Day Four: Teacher will lead a close reading activity on <i>My Honest Poem</i> by Rudy Francisco. After reading the poem collectively, students will be encouraged to look over the DO NOW activities they have completed throughout the week to aid them in crafting their own honest poem.</p> <p>Day Five: Teacher will review with students the guidelines for completing their honest poems.</p>		
<p><b>Independent Practice or Activities</b></p>	<p><b>Practice Activities, Refinement, and Extension:</b> <i>What opportunities will students have to use the new skills and concepts in a meaningful way? How will students expand and solidify their understanding of the concept and apply it to a real-world situation? How will students demonstrate their mastery of the essential learning outcomes? (Components 1E, 1F)</i></p>		
	<p>Day One: Students will answer a series of written questions during the close reading in order demonstrate their understanding of the poem and engage them in the class dialogue. Students will read the poem <i>Water</i> by Rudy Francisco and participate in a class close reading to create discourse about the poem.</p> <p>Day Two: Students will work in small groups to complete a close reading of <i>Skin II</i> and complete a worksheet containing written prompts to help them discuss the poem.</p> <p>Day Three: Students will work independently to read <i>Alternative’s to Bae</i>, also by Rudy Francisco, before responding to written prompts that will require close reading to complete.</p> <p>Day Four: Students will work independently to begin creating their own autobiographical poem.</p> <p>Day Five: Students will continue working to complete their autobiographical poems.</p>		
<p><b>Assessment/ Closure</b></p>	<p><b>*Formative Assessment:</b> How will you &amp; your students know if they have</p>	<p><b>*Closure Activities:</b> How will you assist students in reflecting upon what they learned today and are</p>	<p><b>*Summative Assessment:</b> How will you ensure that all students have mastered the identified learning indicators? How will you assess</p>

<p><i>What does success on this lesson's outcomes look like? (Component 1F)</i></p>	<p>successfully met the outcomes? What specific criteria will be met in a successful product/process?</p>	<p>preparing for tomorrow's lesson? What homework will be assigned to help students practice, prepare, or elaborate on a concept or skill <i>taught</i>?</p>	<p>their learning daily? How will you assess their learning at the end of a unit?</p>
	<p>If I am successful, students will make an effort to extract meaning from the texts we read throughout the course by engaging in the close reading strategy.</p>	<p>Students will be encouraged to read work of other poets to familiarize themselves with different writing styles.</p>	<p>I will review student responses to written prompts. I will also assess student response to the close read strategy and techniques in order to gauge if students are engaged by my attempts to make learning this strategy interesting.</p>
<p><b>Resources/Materials:</b></p>	<p><i>What texts, digital resources, &amp; materials will be used in this lesson? (Component 1D)</i></p>		
	<p>Print outs of selected poems from the book <i>Helium</i> by Rudy Francisco.</p> <p>Paper, Pens and or Pencils</p>		

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