



Night at the Museum

2nd Grade Art Unit

By: Charis Norell

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2nd Grade Unit Overview

UNIT OVERVIEW
Teacher Name: Mrs. Charis Norell
Subject: Visual Art
Grade Level: 2nd
Unit Title: "Night at the Museum"
Enduring Concept/ Big Idea: Art Show, Art Museums
Essential Question(s): What is an art museum? Why do we have museums? What would my art museum look like? How do I prepare my art for a show? How does artwork on display help build a community? How does using art vocabulary assist me in communicating about my art? How can a viewer "read" a work of art?
Unit Rationale: Much of art appreciation lies in knowing <i>how</i> to see the world and objects around ourselves. Through creating a mini art-museum, students will explore 4 of the basic painting genres within an art museum with the help of a noble and knowledgeable virtual guide, Sir Art-thur. Students will learn to "read" artwork by looking at key elements of art, and using art vocabulary to communicate. Students will be able to prepare their own artwork for an art show, and give a curatorial tour in an end-of-unit show.
Studio Habits of Mind: Engage and Persist, Envision, Express, Reflect: Question and Explain, Understand Art Worlds
Unit Objectives Art Development and Production: The student will... <ol style="list-style-type: none"> 1. Brainstorm collaboratively with peers to find multiple approaches to designing their mini-museum. 2. Create an original still-life from observation 3. Create an original landscape 4. Design a mini art museum, including necessary building parts, within which they will display their mini-masterpieces. 5. Identify and use foreground, middle ground, and background to create an illusion of space in their landscapes. Art History and Culture: The student will... <ol style="list-style-type: none"> 1. Analyze how art exhibited inside and outside of schools (such as in museums, galleries, virtual spaces, and other venues) contributes to communities 2. Compare and contrast two different artworks on subject matter, media, use of line, color, shape, texture, and theme or purpose of art in the culture. Art Criticism and Aesthetics: The student will... <ol style="list-style-type: none"> 1. Categorize artwork based on a theme for their exhibit; identifying works as still-lives, landscapes, portraits, and abstract works. 2. Use learned art vocabulary to express preferences about artwork in the class gallery tour. 3. Explain different responses you have to different artworks.
Art Development and Production Objective Standards Core Arts Standard(s): VA:Cr1.1.2a: Brainstorm collaboratively multiple approaches to an art or design problem. Missouri GLE(s): I.3.A.2: Create an original still life from observation; create an original landscape. I.3.B.2: Design a building that serves a function in the community and includes building parts. II.1.G.2: Identify and use foreground, middle ground, and background to create an illusion of space.
Art History and Culture Objective Standards Core Arts Standard(s): VA:Pr6.1.2a: Analyze how art exhibited inside and outside of schools (such as in museums, galleries, virtual spaces, and other venues) contributes to communities Missouri GLE(s): V.1.B.2: Compare and contrast two different artworks on subject matter, media, use of line, color, shape, texture, and theme or purpose of art in the culture.
Art Criticism and Aesthetics Objective Standards Core Arts Standard(s): VA:Pr4.1.2a: Categorize artwork based on a theme or concept for an exhibit. VA:Re9.1.2a: Use learned art vocabulary to express preferences about artwork. Missouri GLE(s): III.1.A.2: Explain different responses you have to different artworks.
Unit Cross-Curricular and Interdisciplinary Connections: Literacy; Students will write artist statements at the conclusion of each mini-masterpiece, and learn to articulate their work using appropriate art vocabulary.
Unit Vocabulary: Foreground, Middle Ground, Background, Portrait, Abstract, Still-Life, Collaborate, Curator, Critique, Museum, Genre
Number and Titles of Lessons in Unit: 6 Lessons; #1: Design Challenge: Mini-Museum, #2: Landscapes, #3: Still-Lives, #4 Abstract, #5: Portraits, #6: Exhibition Conversation and Presentation
Pre-Assessments: Bell-ringers, Adjective-Abstract Pairing worksheet (Lesson #4)

Formative Assessments: Conferencing with students, Exit Slips, Conferencing with students, TAG sharing, Studio Habits of Mind Self-Reflection at the end of each class
Summative/Post-Assessments: Artist Statements, Exhibition tour of student artwork within designed museum, Assessment based upon Standards-based Rubric and Studio Habits of Mind Rubric

Instructional Lesson Plans

Lesson #1

LESSON OVERVIEW
Lesson Title and Number in Unit Sequence: #1: Design Challenge: Mini-Museum
Lesson Standards Core Arts Standard(s): Va: Cr1.1.2a Brainstorm collaboratively multiple approaches to an art or design problem. Missouri GLE(s): I.3.B.2: Design a building that serves a function in the community and includes building parts.
Lesson Objectives: Students will brainstorm collaboratively with peers to design a mini-museum, including all the necessary parts.
DOK Level: 4; Create
Pre-Assessment: Bell-Ringer: "What is a museum? Why do we collect art?" Formative Assessment(s): Conversations with students, TAG sharing, Studio Habits of Mind Self-Reflection Summative Assessment: Mini-museum walk-through conversation at the end of the unit; Museum Genre Sorting Game Exit Ticket from lesson #1
Number of Days in Lesson: 1 mini-lesson; ongoing conversations throughout unit.
Lesson Vocabulary: Curator, Museum, Genre
Artist(s) or Artwork(s) Being Covered: Saint Louis Art Museum Collection Tour, Joseph Cornell, Marcel Duchamp, Peggy Wouters, Enormous Tiny Art Show

DAILY OVERVIEW
Lesson Title and Number in Unit Sequence: #1 Design Challenge: Mini-Museum
Day in Lesson: (1:1)
Technology Requirements: Computer, SMART Board/Projector, class ChromeBooks/headphones
Art Supply Materials: Blue butcher paper taped to floors, white paint markers and Sharpies, cardboard pieces, scissors, tape, glue, paper, class whiteboards, Expo markers
Other Resource Requirements: YouTube Video https://www.youtube.com/watch?v=nsTzucJkGtI (San Antonio Mini Art Museum) https://www.youtube.com/watch?v=tiIZX89wTmg (SLAM 00:1:39-00:2:50min) "Sir ARthur's Challenge": https://youtu.be/GVlw_7oxGmw PowerPoint: https://docs.google.com/presentation/d/1dh9j_FLh-xB8RfQfhGX1mcZiAcYQSQCJE_ZlHKXvfdY/edit?usp=sharing
Health or Safety Concerns: Working on the floor can be a physical impediment to some students. Scissors/sharp object safety
Differentiation for Students Who Struggle: Mobility/Accessibility constraints: Have one station with paper on the large table tops, so that the group can easily access the blueprints Focus: By working on the floors, students are required to move around, and it engages their minds and bodies in a different way than through most of the school day.
Differentiation for Students Who Excel: Students can research other art museums (the Contemporary Art Museum of St. Louis, and others) to get more ideas for their museum design. They can consider other art types (outside of painting) to include in their museum.
Bellringer: "What is a museum? Why do we collect art?" Students will respond to the bell-ringer on the screen, and write down a few words on whiteboards, and hold up answers when they're done.
Motivational Activity/Strategy: Show video of Sir ARthur giving students the design challenge
Learning Activities: 2 minutes) Bell-Ringer (on whiteboards or sketchbooks) 3 minutes) Show video of Sir ARthur giving the design challenge 10 minutes) Review vocab (Curator, Genre, Museum) and quickly go through powerpoint images of mini-museums, and artists using boxes. 2 minutes) Introduce stations (Show slide of stations during introduction) *10 minutes: Research! Watch the video tour of the SLAM collection and write down 2 things you noticed about the

<p>building and the artwork inside the museum.</p> <p>*10 minutes: Draw out blueprint ideas for the mini-museum, & look for available materials</p> <p>*10 minutes: Play the Museum Genre Sorting Game</p> <p>3 min) Exit Slip</p> <p>5 min) Clean-up</p>
Cleanup Procedures: Students will put sketchbooks away. Butcher paper is stuck to the wall--out of the way. Chromebooks are logged out and plugged in. Pencils and erasers are put in respective bins, and whiteboards are cleaned and stacked, with Expo markers capped.
Free Time Activity: Students share their exit-slip ideas with a partner. Students check out the classroom art book library for ideas.

Lesson #2

LESSON OVERVIEW
Lesson Title and Number in Unit Sequence: #2: Landscapes
Lesson Standards Missouri GLE(s): I.3.A.2: Create an original still life from observation; create an original landscape. II.1.G.2: Identify and use foreground, middle ground, and background to create an illusion of space.
Lesson Objectives: Students will be able to create an original landscape, and identify and use foreground, middle ground, and background, creating the illusion of space.
DOK Level: 4; Create
Pre-Assessment: Bell-Ringer “Draw a small landscape in your sketchbook. Label the foreground, middle ground, and background.”
Formative Assessment(s): TAG sharing, Conferencing with students, Studio Habits of Mind Self-Reflection
Summative Assessment: Final mini-museum landscape, Artist-statement as Exit Slip
Number of Days in Lesson: 1
Lesson Vocabulary: Foreground, Middle Ground, Background
Artist(s) or Artwork(s) Being Covered: Wang Hui (Qing Dynasty), Thomas Hart Benton, Edward Mitchell Bannister, Clementine Hunter

DAILY OVERVIEW
Lesson Title and Number in Unit Sequence: #2 Landscapes
Day in Lesson: (1:1)
Technology Requirements: Computer, SMART Board/Projector
Art Supply Materials: Tempera cakes, paint trays, brushes, sponge and water in dog bowls, 4” x 6” 80 lb paper, sketchbooks, pencils, erasers. Classroom landscape image files.
Other Resource Requirements: Sir ARTthur in “Grounds Covered”: https://youtu.be/udS4DQCCLas Landscape PowerPoint: https://docs.google.com/presentation/d/1QBqxShwd_3b4pfuT4L6GVlxYWRF0Zqye8inIeMgXd0/edit?usp=sharing Music for body-posing activity
Health or Safety Concerns: None
Differentiation for Students Who Struggle: Cognitive Disabilities: Stencil aid with foreground, middle ground, background. Physical Disabilities: Grip-aids for brushes, hand-over-hand
Differentiation for Students Who Excel: Students can focus on making the background lighter (atmosphere) and the foreground darker.
Bell-ringer: Sir ARTthur video https://youtu.be/udS4DQCCLas ; Turn and Talk “What is Foreground, Middle Ground, and Background?”
Motivational Activity/Strategy: Video of Sir Art-thur
Learning Activities: 5 min) Bell-ringer (Sir ARTthur video & Turn and Talk) 8 min) Mini-Lesson: Review F., M., and B., and have students T&T. Play body-posing game of ‘what kinds of things are in the foreground, middle ground, and background?’

to music. Upon giving vocab term, students will quickly move into a frozen “pose” of an object occupying that “ground.”
5 min) Demo: Remind students of good care of supplies. Demonstrate painting foreground, middle ground, background. Remind students to be careful with not letting their paints blurr. Use a conte-crayon/crayons to separate layers. Students can make imagined landscapes & use references from the classroom image files.
20 min) Studio: Allow students to paint. Conference with students.
5 min) Clean-up
2 min) Exit-Slip (Artist Statement)
Cleanup Procedures: Students will take work to drying rack. Students will bring paint trays with temperas, brushes, and water/sponge bowls to sink. Students will wipe down tables and their hands with class rags. Students will get out pencils and complete exit slips.
Free Time Activity: After finishing their artist statement on the landscape painting, students can add to the classroom Zentangle on the back wall.

Lesson #3

LESSON OVERVIEW
Lesson Title and Number in Unit Sequence: #3: Still-Lifes
Lesson Standards Missouri GLE(s): I.3.A.2: Create an original still life from observation; create an original landscape.
Lesson Objectives: Students will be able to create an original still life from observation.
DOK Level: 4; Create
Pre-Assessment: Bell-Ringer “What is a still-life? If you could put anything into your still-life, what would you include?” Formative Assessment(s): TAG sharing, Conferencing with students, Exit-slip (day 2), Studio Habits of Mind Self-Reflection Summative Assessment: Final mini-museum still-life created from observation
Number of Days in Lesson: 2
Lesson Vocabulary: Still-life
Artist(s) or Artwork(s) Being Covered: Giorgio Morandi, Picasso’s <i>Jug, Candle, & Enamel Pan</i> , Cezanne, Guy Yanai http://www.guy-yanai.com , Quatre Caps, “Not Longer Life” Photo Series https://quatrecaps.com/

DAILY OVERVIEW
Lesson Title and Number in Unit Sequence: #3 Still-Lifes
Day in Lesson: 1:2
Technology Requirements: Computer, SMART Board/Projector
Art Supply Materials: Still-life fruit & assorted objects, white foam “shape” blocks, sketchbooks, black conte crayons, oil pastels, 4” x 4” 80lb paper, classroom stamp and ink pad.
Other Resource Requirements: PowerPoint Still-Lifes https://docs.google.com/presentation/d/1YoZ7qMGbHgMZBK2CL3b7d5as-CC9xBsVSdiuums0AFrg/edit?usp=sharing , Sir ARTthur video
Health or Safety Concerns: None
Differentiation for Students Who Struggle: Cognitive Disabilities--hand-over-hand or stencil method
Differentiation for Students Who Excel: Try using a pattern underneath the still life. Begin with multiple objects layered around each other.
Bellringer: Sir ARTthur video & Turn & Talk (“What is a still-life? What are some things you have at home that you could turn into a still life?”)
Motivational Activity/Strategy: Video & Pair/Share
Learning Activities: 5 min) Bell-Ringer 10 min) Mini-lesson: Show images of still life. Have students LOOK first, and describe to a partner. Explain still-life definition 8 min) Demo: Remind students how to carefully put pastels in their box. “Some of these have broken. Artists don’t throw away supplies just because they’ve broken. When the oil pastels fall, they get stepped on, and broken. When you’re done using a color, put it back in its tray so your table partners can use it, and so that it doesn’t fall on the ground.” To Look-then draw a line-then LOOK again-then draw the next line. Explain that the objects ALL break down into a variety of shapes (like the white foam shapes!) Students will draw a foam shape, THEN grab still life objects and practice drawing in sketchbooks. Must have a

stamp from me to move to the next task. Demonstrate blending colors. When finished in sketchbook, may use oil pastels to color and blend colors. 20 min) Studio (Play time-lapse video of artist drawing while students work) 5 min) Clean-up
Cleanup Procedures: Oil pastels must go back into the tray they came from--even if they're broken. Sketchbooks go back onto shelf. Still-life objects and foam shapes go back to their bins.
Free Time Activity: Students can add to the classroom Zentangle on the back wall.

DAILY OVERVIEW
Lesson Title and Number in Unit Sequence: #3 Still-Lifes
Day in Lesson: 2:2
Technology Requirements: Computer, SMART Board/Projector
Art Supply Materials: Still-life fruit & assorted objects, white foam "shape" blocks, sketchbooks, black conte crayons, oil pastels, 4" x 4" 80lb paper, Tempera cakes, paint trays with water/sponge bowls, brushes.
Other Resource Requirements: PowerPoint Still-Lifes https://docs.google.com/presentation/d/1YoZ7qMGbHgMZBK2CL3b7d5as-CC9xBsVSdiums0AFrg/edit?usp=sharing , Time-Lapse video of artist drawing still-life with pastels https://www.youtube.com/watch?v=Ay5A-Kenn4Q
Health or Safety Concerns: None
Differentiation for Students Who Struggle: Cognitive Disabilities--hand-over-hand or stencil method
Differentiation for Students Who Excel: Try using a pattern underneath the still life or putting the objects inside a basket. Instead of sticking with 1-2, add 3+ objects layered around each other.
Bellringer: Watch 1 minute of time-lapse video of Bethany Fields drawing a still-life, and write down 2 things you noticed about HOW they drew their object. Bethany Fields: https://www.youtube.com/watch?v=Ay5A-Kenn4Q
Motivational Activity/Strategy: Video & Pair/Share
Learning Activities: 3 min) Bell-Ringer 5 min) Demo: Remind students how to carefully put pastels in their box. To Look-then draw a line-then LOOK again-then draw the next line. Explain that the objects ALL break down into a variety of shapes (like the white foam shapes!) 30 min) Studio: Students will find new objects, and draw them directly onto 4x4 paper. Must have a minimum of 2, along with a patterned cloth or basket. Students will draw with conte, and then use tempera and oil pastel to fill in the shapes. Demonstrate oil-resist with the oil pastels and tempera paint. 5 min) Clean-up 2 min) Exit Ticket (Artist Statement)
Cleanup Procedures: If wet, drawings go onto the drying rack. Otherwise, they are returned to the drawer. Oil pastels must go back into the tray they came from--even if they're broken. Sketchbooks go back onto shelf. Still-life objects and foam shapes go back to their bins. Tempera trays (with water bowls, etc,) get placed by the sink, and brushes are cleaned.
Free Time Activity: Students can add to the classroom Zentangle on the back wall after writing up an artist statement.

Lesson #4

LESSON OVERVIEW
Lesson Title and Number in Unit Sequence: #4: Abstract
Lesson Standards Missouri GLE(s): III.1.A.2: Explain different responses you have to different artworks.
Lesson Objectives: Students will be able to explain the different responses they have to different abstract pieces of artwork, and apply to their own artworks.
DOK Level: 4; Create
Pre-Assessment: Adjective and image pairing activity Formative Assessment(s): TAG sharing, Conferencing with students, Studio Habits of Mind Self-Reflection Summative Assessment: Final mini-museum abstract work, conversation about abstraction and how it sometimes reflects and guides our emotions.
Number of Days in Lesson: 1
Lesson Vocabulary: Abstract
Artist(s) or Artwork(s) Being Covered: Gabriel Orozco https://art21.org/artist/gabriel-orozco/ , Wassily Kandinsky

DAILY OVERVIEW
Lesson Title and Number in Unit Sequence: #4: Abstract
Day in Lesson: 1:1
Technology Requirements: Computer, SMART Board/Projector
Art Supply Materials: Acrylic paint, paint brushes, cardboard wedges, paper, other found objects that make textures on surfaces, 4"x 4" 80lb paper.
Other Resource Requirements: PowerPoint Abstract https://docs.google.com/presentation/d/1y7R4rPb5Or7u-IRqA6ghZROxqcXD0-fogPGdAnk99RA/edit?usp=sharing , music with a variety of different "moods" like sad, happy, slow, fast, etc.,
Health or Safety Concerns: None
Differentiation for Students Who Struggle:
Differentiation for Students Who Excel:
Bellringer: Adjective and Image-pairing activity in sketchbooks (See Appendix A)
Motivational Activity/Strategy: Students listen to music while making art.
Learning Activities: 5 minutes) Bell-ringer & Turn and Talk 5 minutes) Sir ARTthur video. 8 minutes) Mini-lesson PowerPoint on Abstract art and different artists. Talk about how some artists are inspired by music, like Kandinsky. 8 minutes) Demo: Explain how music and other things can inspire beautiful art. Demonstrate several different painting techniques like scumblings, using various painting tools, and textures. Describe how different colors can also communicate different feelings. 6 minutes) Students get to "play" with painting, and practice different texture techniques on their sample paper while listening to music. Play 2 different types of pieces (one sad and one happy) 2 minutes) Have students turn and talk to a table partner about some of the things they were feeling as they listened to music and painted. Have them point to different areas they worked faster or slower, etc., 2 minutes) Demo #2: Demonstrate painting today. Name on paper FIRST! Talk about using lots of different materials to make "texture" or prints on the paper. 18 minutes) Students get to listen to music, paint using different textures, and can make multiple pieces. When they finish a piece, they will write a few words about how they felt as they painted that piece. 5 minutes) Exit Ticket: "Write down a few things you felt today as you painted. Did a song make you feel sad? What kinds of colors did you use?" 4 minutes) Cleanup.
Cleanup Procedures: Paint trays will be brought to sink. Water will be dumped and refilled half-way for next class. Brushes are washed and put away. Finished paintings are brought to the drying rack. Music is turned off.
Free Time Activity: Students can color on coloring sheets.

Lesson #5

LESSON OVERVIEW
Lesson Title and Number in Unit Sequence: #5: Portraits
Lesson Standards Missouri GLE(s): V.1.B.2: Compare and contrast two different artworks on subject matter, media, use of line, color, shape, texture, and theme or purpose of art in the culture.
Lesson Objectives: Students will be able to compare and contrast two different portraits on subject matter, media, use of line, color, shape, texture, and theme or purpose of art in the culture.
DOK Level: 4; Create
Pre-Assessment: Bell-ringer "Draw a quick portrait of your table mate. Don't forget to notice what they're wearing today, their hair style, and their eye color!" Formative Assessment(s): TAG sharing, Conferencing with students, Studio Habits of Mind Self-Reflection Summative Assessment: Final mini-museum portrait, Compare & Contrast Exit Slip (Day #2) conversation between Chuck Close's and Amy Sherald's portraits of Kara Walker and Michelle Obama.
Number of Days in Lesson: 2
Lesson Vocabulary: Portrait

Artist(s) or Artwork(s) Being Covered: Cayce Zavaglia <https://www.caycezavaglia.com/> , Jimi Jones <https://www.springfieldart.net/?exhibition=renaissance> , Kehinde Wiley <https://kehindewiley.com/> , Amy Sherald <http://www.amysherard.com/> , Chuck Close <http://chuckclose.com/>

DAILY OVERVIEW

Lesson Title and Number in Unit Sequence: #5: Portraits

Day in Lesson: 1:1

Technology Requirements: Computer, SMART Board/Projector

Art Supply Materials: Oil pastels, black crayon, multicultural crayons, paper, sketchbooks, markers, whiteboards, whiteboard markers, rags, mirrors, pencils, erasers, tester-paper, 4" x 6" final paper.

Other Resource Requirements: Portraits PowerPoint:

https://docs.google.com/presentation/d/1vs_36wvyjDaFWOA8s63CPLcVVlnkKPkdHgClb-oqf6M/edit?usp=sharing

Health or Safety Concerns: None

Differentiation for Students Who Struggle: Cognitive Disabilities--hand-over-hand or stencil method.

Differentiation for Students Who Excel: Ask these students to pay extra attention to their eyes and mouth. Encourage them to look through portrait books for extra inspiration on realism.

Bellringer: "Draw a quick portrait of your table mate. Don't forget to notice what they're wearing today, their hair style, and their eye color!"

Motivational Activity/Strategy: Sir ARTthur Portrait Video

Learning Activities:

3 minutes) Bell-ringer

5 minutes) Show Sir ARTthur video on Portraits

8 minutes) PowerPoint Talk through the different types of portraits, and the different ways that color and line can be used to express emotions. Have students turn and talk to identify different types of lines in the artists' portraits. Show facial proportions

3 minutes) Demonstration: Gather students around the demo table. Remind students that learning to draw is all about learning how to look! Today, students will be using whiteboards and mirrors to practice the face Using the whiteboard, 1. Draw the face as big as your hand 2. Find the middle of the oval, and imagine 5 "eyes"--draw two eyes and eyebrows--must be able to fit 5 across. Show students how to use fingers to measure. Send students back to tables to practice drawing a face and eyes.

5 minutes) Students look and draw. When they have tried twice on their whiteboards, they can draw the same steps they drew on the whiteboard onto their final papers LIGHTLY in pencil.

3 minutes) Bring students back to demo table. Using whiteboard, 1. Draw the nose, and show a few different types of nostrils 2. Draw the mouth. Send students back to tables, reminding them to look first, THEN draw

5 minutes) Students look and draw. When they have tried twice on their whiteboards, they can draw on their final papers LIGHTLY in pencil.

3 minutes) Have students stop working. Pointing to the class whiteboard, 1. Draw the ears, neck, shoulders, and hair. 2. Remind students to draw the hairstyle and clothes that they are wearing today, and look at how their hair sits on their shoulders.

2 minutes) Have students gather around demo table. Show students the multicultural skin tone crayons, and demonstrate color-matching on the back of practice paper. Show how to blend colors for hair, eyes, and skin.

13 minutes) Have students NOW spend time color matching their hair and skin tones, and coloring carefully in their portraits.

5 minutes) Clean up.

Cleanup Procedures: Have students carefully collect and seal oil pastels. Crayons go back in containers, practice portraits go into sketchbooks and pencils/erasers put away.

Free Time Activity: Students who finish early can continue working on their final portrait paper. Students will follow the same drawing process of 1. Face 2. Eyes 3. Nose 4. Mouth 5. Ears and Hair 6. Neck and Shoulders. Students will color-match, and color thoroughly. Students can then complete an exit slip, and if they still have extra time, choose between free-draw, helping a friend, or coloring pages.

DAILY OVERVIEW

Lesson Title and Number in Unit Sequence: #5: Portraits

Day in Lesson: 2:2

Technology Requirements: Computer, SMART Board/Projector

Art Supply Materials: Oil pastels, black crayon, paper, sketchbooks, markers, mirrors, pencils, erasers, 4" x 6" paper.

Other Resource Requirements: Portraits PowerPoint:

https://docs.google.com/presentation/d/1vs_36wvyjDaFWOA8s63CPLcVVlnkKPkdHgClb-oqf6M/edit?usp=sharing

Health or Safety Concerns: None

Differentiation for Students Who Struggle: Cognitive Disabilities--hand-over-hand or stencil method.
Differentiation for Students Who Excel: Ask these students to pay extra attention to their eyes and mouth. Encourage them to look through portrait books for extra inspiration on realism.
Bellringer: Conduct brief in-progress TAG critique. Each student should be sharing something about another students' art.
Motivational Activity/Strategy: Play music for students as they work.
Learning Activities: 5 minutes) Critique: Have students gather around the demo table with yesterday's in-progress practice drawings. Do an in-progress art critique conversation: "What is something you like about another student's portrait? Think about line, color, and shapes!" Have students share their portraits with another person next to them, and each person identifies something they like. Share. Then, have 3-6 students share publicly with their classmates what they liked about another student's work. 10 minutes) Mini-Lesson: Students come back to the front, and sit down. Go through more images of portraits, pausing to talk about the way the artist uses lines, colors, and shapes to represent the face. Ask students to LOOK (1-2 minutes) at two portraits side-by-side, to THINK (1 minute) about things that are DIFFERENT about the two. Students can Turn and Talk. Then, have students LOOK again (30 sec), and THINK (30 sec) about things that are the SAME. Students Turn and Talk. Have a couple students share with the class. Talk with students about how artists use different materials to make different types of portraits. 27 minutes) Students get their final portrait paper out (if they haven't already), and can follow the same drawing process of 1. Face 2. Eyes 3. Nose 4. Mouth 5. Ears and Hair 6. Neck and Shoulders. Students will color-match and work to color neatly and thickly so that no white space remains. 5 minutes) Exit Slip (Special Slip--Has images of Close and Sherald portraits, and students write a bullet list of things that are the SAME and DIFFERENT about these two works--thinking about lines, materials, colors, and ideas!. 3 minutes) Clean-Up Cleanup Procedures: Have students carefully collect and seal oil pastels. Crayons go back in containers, practice portraits go into sketchbooks and pencils/erasers put away. Free Time Activity: Students who finish early can choose between free-draw, helping a friend, or coloring pages.

Lesson #6

LESSON OVERVIEW
Lesson Title and Number in Unit Sequence: #6: Exhibition Conversation and Presentation
Lesson Standards Core Arts Standard(s): VA:Pr4.1.2a: Categorize artwork based on a theme or concept for an exhibit. VA:Re9.1.2a: Use learned art vocabulary to express preferences about artwork.
Lesson Objectives: Students will be able to categorize artwork based on the mini-museum exhibit theme, and use unit vocabulary to express their preferences towards the artwork displayed.
DOK Level: 4; Create
Pre-Assessment: Bell-ringer "What is one thing you've learned about museums this unit?" Formative Assessment(s): TAG sharing, Studio Habits of Mind Self-Reflection Summative Assessment: Final conversation & presentation about mini-museum design challenge and museum work.
Number of Days in Lesson: 3
Lesson Vocabulary: Unit Vocabulary (Foreground, Middle Ground, Background, Portrait, Abstract, Still-Life, Collaborate, Curator, Critique, Museum, Genre)
Artist(s) or Artwork(s) Being Covered: Frida Kahlo, Hilma af Klint, Vincent Van Gogh, & Will Cotton http://www.willcotton.com/paintings/2012.html

DAILY OVERVIEW
Lesson Title and Number in Unit Sequence: #6: Exhibition Conversations and Presentation
Day in Lesson: 1:3
Technology Requirements: Computer, SMART Board/Projector
Art Supply Materials: Black paper for matting, Air-dry clay for frames, cardboard templates in the sizes of (2) 4"x4" and (2) 4"x6" per student, Hot glue gun, clay texture tools.
Other Resource Requirements: All 4 final art projects for each student. "I'm Done! Now What?" PowerPoint https://docs.google.com/presentation/d/1PAvhqf0si_PPvXEZOCwCJIKgdt4wSB5c8enwu9Gs0Gc/edit?usp=sharing
Health or Safety Concerns: Hot Glue Gun Safety

Differentiation for Students Who Struggle: Cognitive Disabilities: Frame “molds” of plastic/cardboard to press clay into.
Differentiation for Students Who Excel: Have students look up images of different types of frames for more design ideas.
Bellringer: “What is one thing you’ve learned about museums and putting on an art show this unit?”
Motivational Activity/Strategy: Play music as students work
Learning Activities: 4 minutes) Bell-ringer 4 minutes) Mini-Lesson: Today, they will be making air-dry clay frames for their final pieces they made throughout the unit. Show images of different types of frames, and different designs. 6 minutes) Demo: Show students how to use a template out of cardboard to determine the size of their frames. Put names on bottom of templates. Show the coil-method of shaping clay. Show how to fold and bend clay, and how to create designs. Demonstrate texture tools on the clay. Don’t use air-dry clay coils thicker than your finger! Shape the frame around the inside of the cardboard, so that it matches up on the edges. Be sure to score and smoosh clay together, and leave clay frames on top of cardboard templates, and set out on trays to fully dry. 36 minutes) Studio Work Time 5 minutes) Cleanup.
Cleanup Procedures: Students will put air dry clay “trays” on back supply table to dry. Students will wipe down tables with rag. Students will carefully put final pieces into folders.
Free Time Activity: Students can complete an exit slip. Students may sketch their frame designs into their sketchbook.

DAILY OVERVIEW
Lesson Title and Number in Unit Sequence: #6: Exhibition Conversations and Presentation
Day in Lesson: 2:3
Technology Requirements: Computer, SMART Board/Projector
Art Supply Materials: Black paper for matting, Air-dry clay for frames, cardboard templates in the sizes of 4”x4” and 4”x6”, hot glue gun. Elmer’s glue, Acrylic Paints, paint trays with brushes, dog bowls, sponges.
Other Resource Requirements: All 4 final art projects for each student. Visual Thinking PowerPoint https://docs.google.com/presentation/d/1M0cyDdDHNJ6KFkOcjBqEQ1M98gi4-61iiv6thOb-sCI/edit?usp=sharing Mini-Museum Design Challenge PowerPoint: https://docs.google.com/presentation/d/1dh9j_FLh-xB8RfQfhGX1mcZiAcYQSQCJE_ZlHKXvfdY/edit?usp=sharing
Health or Safety Concerns: Hot Glue Gun Safety
Differentiation for Students Who Struggle: Students with cognitive disabilities can use bigger paintbrushes and “stencil” or hand-over-hand method
Differentiation for Students Who Excel: Have students look up images of different types of frames to design ideas.
Bell-ringer: “Why do you think artists frame their work?”
Motivational Activity/Strategy: Play music while students work
Learning Activities: 3 minutes) Bell-ringer 5 minutes) Review PowerPoint talking about different types of mini-art shows. Tell students that next week, we will be having our very own mini-art show and art critique together in class! 10 minutes) Demonstration: Hold up example frames, and tell students that they can paint their frames! Demonstrate “good” painting that covers all sides of the frame (top, bottom, sides, inside the textures). Talk through Hot Glue Gun Safety. One student per glue gun, 2 people at a station at a time. If students misuse glue guns, lose privilege, and will use Elmer’s. Students will paint frames today, and hot glue the cardboard backing to the frame next week. 33 minutes) Studio work time. Students paint their frames. If they finish early, students can get out their sketchbooks, and work on frame-design page. 4 minutes) Exit “Conversation” with Mrs. Norell: “Which one of your final pieces is a still-life? A Portrait? An Abstract work? A Landscape?” Tell me about what you like about the _____ work? What do you think you could do better?” (Use rubric to determine if they can correctly categorize pieces, and if they use unit vocabulary to describe their preferences 5 minutes) Clean up
Cleanup Procedures: Students will put wet frames on drying rack. Students will wipe down their area with rag. Students will put paint brushes in the sink.
Free Time Activity: Students can work on frame-design page in sketchbook. Students can complete exit slip (after having exit-conversation with Mrs. Norell). Students can then complete a coloring page.

DAILY OVERVIEW
Lesson Title and Number in Unit Sequence: #6: Exhibition Conversations and Presentation
Day in Lesson: 3:3

Technology Requirements: Computer, SMART Board/Projector
Art Supply Materials: Black paper for matting, Air-dry clay for frames, cardboard templates in the sizes of 4"x4" and 4"x6", hot glue gun. Acrylic Paints, dog bowls, paint trays, brushes, cardboard display boards for student work, sketchbooks. 3" x 5" notecard for critique.
Other Resource Requirements: All 4 final art projects for each student. PowerPoint of images. VTS process http://www.castellaniartmuseum.org/assets/Images/Documents-pdfs-applications/All-Lessons-VTS-Resourse.pdf
Health or Safety Concerns: Hot Glue Gun Safety
Differentiation for Students Who Struggle:
Differentiation for Students Who Excel:
Bellringer: "Tell your table partner 2 things you like about your frames."
Motivational Activity/Strategy: Play music while students work.
<p>Learning Activities:</p> <p>2 minutes) Bell ringer</p> <p>4 minutes) Remind students of hot glue gun safety, and demonstrate gluing cardboard backing with artwork to the air-dry clay frames. Frames shrink as they dry--so students might need to glue frame pieces together if it cracked while drying.</p> <p>10 minutes) Students can hot glue their artwork to the frames. Have students set their glued frames on display table.</p> <p>8 minutes) Mini-lesson: Gather students to front of room. Go through Visual Thinking PowerPoint. Talk with students about how to Look first, then Think, then Share your thoughts. Have students practice with an example artwork on the slides</p> <p>10 minutes) Critique student work using VTS. Display student work, and have them find one artwork that is not theirs, and carefully take it back to their seats. Set a 1 minute timer, and have students look at the work. Then, have students write down as much as they can about what they noticed on a 3" x 5" note card for 30 seconds. Then, have the student find the artist, and share the things they noticed about the artwork, using unit vocabulary.</p> <p>20 minutes) Have class help assemble the mini-art show. Students will paint the cardboard display boards with acrylic paint that their framed art will be hung upon throughout the school, and each student will be called one-by-one to make title labels for their artwork with Mrs. Norell. (Mrs. Norell will glue student framed-work to the display boards, along with titles).</p> <p>5 minutes) Clean Up</p>
Cleanup Procedures: Students will put paint trays in sink. Students will put sketchbooks away. Students will put student framed work back on table for Mrs. Norell to collect.
Free Time Activity: Students can write a 1-2 word full sentences about their work. Students can complete exit slip. Students can free-draw in sketchbook or find a coloring page to work on.

Appendices

Appendix A; Pre-Assessments

Bell-Ringer* Assessment Check (Use for Lessons #1-6)

*Bell-Ringers will either be completed in class (and visually noted by me), or be completed inside student sketchbooks. I will conduct a monthly sketchbook check to see that students are completing their bell-ringers and mastering content.

Bell-Ringer : _____	Yes	No
Answered All Parts of the Questions		
Responded With Appropriate Level of Engagement		
Apparent Comprehension of Content		

List of Bell-Ringers by Lesson

Lesson #1 Bell-Ringers:

- “What is a museum? Why do we collect art?” Students will respond to the bell-ringer on the screen, and write down a few words on whiteboards, and hold up answers when they’re done.

Lesson #2 Bell-Ringers:

- After watching Sir ARTthur video: Turn and Talk “What is Foreground, Middle Ground, and Background?”

Lesson #3 Bell-Ringers:

- After watching Sir ARTthur video: Turn & Talk “What is a still-life? What are some things you have at home that you could turn into a still life?”
- After watching the video of the artist painting a still-life, have students write down 2 things they noticed about HOW the artist drew their object.

Lesson #4 Bell-Ringers:

- Adjective and Image-Pairing activity in sketchbooks

Lesson #5 Bell-Ringers:

- “In your sketchbook, draw a quick portrait of your table mate. Don’t forget to notice what they’re wearing today, their hair style, and their eye color!”
- Conduct brief in-progress TAG sharing critique. Each student should be sharing something about another students’ art. Make note of the types of comments made to inform and modify in-class critiques later on.

Lesson #6 Bell-Ringers:

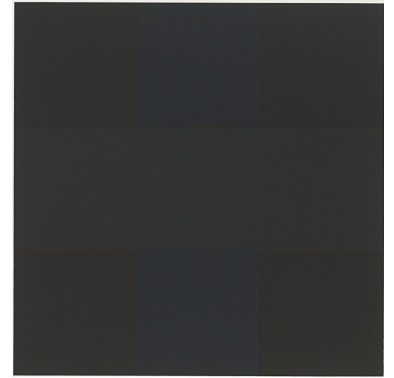
- “What is one thing you’ve learned about museums and putting on an art show this unit?”
- “Why do you think artists frame their work?”
- “Tell your table partner 2 things you like about your frames.”

Adjective & Image Pairing

*Completed as a sketchbook insert for Bell-ringer in Lesson 4.

Instructions: Draw a line to match each abstract painting with the word below that you think best describes it.

Abstract Paintings:



Adjectives:

Excited

Angry

Calm

Energetic

Nice

Fast

Sad

What other words might you use to describe these paintings?

Appendix B; Formative Assessment Guides and Rubrics

Studio Habits of Mind Student Self-Reflection

*To be completed verbally with the teacher at the end of class before line-up. I will pick a studio habit we used today, and verbally ask the students to reflect on whether they feel their work today was a 4, 3, 2, or 1. I will ask them to hold up that number of fingers, and take a mental note of where the class believes themselves to be that day on that habit.

Studio Habits of Mind Student Self-Reflection Rubric

Studio Habit	4	3	2	1
Develop Craft	The materials and tools I used were chosen intentionally and applied with care. I skillfully incorporated new techniques as well as made connections to my previously made artwork/experiences.	The materials and tools I used were chosen carefully. I applied new techniques as well made connections to other artwork/experiences.	I put some thought (with teacher help) into the choosing of the materials/tools. I attempted new techniques and tried to make connections to other artwork/experiences.	I put little to no thought (even with teacher help) into the choosing of the materials/tools. I did not try new techniques and there are no connections to other artwork/experiences.
Engage & Persist	I challenged myself to embrace my art making problems and developed a distinct focus within my work.	I challenged myself to not let my art making problems hinder my work too much; I developed a focus within my work.	I let my art making problems influence my work and my focus lost clarity because of it.	I let my art making problems take over my artwork and my artwork lost focus as a result.
Envision	I imagined and practiced many ideas/processes before and during my art making.	I considered and tried out a few ideas before and during my art making.	I started and continued my artwork with little envisioning or practice.	I started and continued my work with no consideration of how it might turn out.
Express	My work clearly conveys an idea, mood, or place that expresses some part of me. My work shows an awareness of other viewers.	My work communicates an idea, mood or place. My work somewhat shows an awareness of other viewers.	My work somewhat communicates an idea. There is little awareness of other viewers.	It is not clear what my work is communicating or how it reflects me. There is no awareness of other viewers.
Observe	I spent an extensive amount of time observing my subject matter, art making processes and /or the environment around me that I may have otherwise missed.	I spent time observing my subject matter, art making processes and/or the environment around me that I may have otherwise missed.	I spent limited time observing my subject matter, art making processes and/or the environment around me.	I spent no time observing my subject matter, art making processes and/or the environment around me.
Stretch & Explore	I took risks in my art making and learned from my mistakes. I taught my peers with new ways of art making.	I challenged myself to explore a new idea or try out a new media but I still "played it safe".	I experimented with a new idea or media but my finished work reflects what I always do.	I stayed with what I am familiar with and/or reproduced someone else's work or ideas.
Understand the Art World	I spent time discovering aspects of artwork from other artists that I may have missed before.	I spent some time discovering aspects of artwork from other artists.	I spent just a small amount of time examining others' artwork.	I ignored any and all others' artwork.
Reflect	I am very conscious of my art making process and my honest self-evaluations reflect that.	I am aware of my art making processes and my self-evaluations reflect that.	I am becoming more aware of my art making processes and my self-evaluations are starting to reflect that.	I am unaware of my art making process and/or I have no self-evaluations of my work.

Artist Statement Exit Ticket

*2 complete sentences using these sentence stems. To be completed in their sketchbooks after each project.

In this artwork, I made ...

I used (element, technique, new material) to make
 (project, theme, idea) .

Exit Ticket

*To be completed by early-finishers at the end of art class. Lesson-specific Exit Tickets are occasionally used. Taken from www.theartofed.com

Today, in the art room...

Name:

I discovered:

I still need to work on:

I am really excited for:



Mini-Museum Exit Ticket

*To be completed by all students at the end of art class in **Lesson #1**

Today, in the art room...

Name:

One thing I learned about Museums:

I have a question about:

I am really excited for:

Abstract Art Exit Ticket

*To be completed by all students at the end of art class in **Lesson #4**

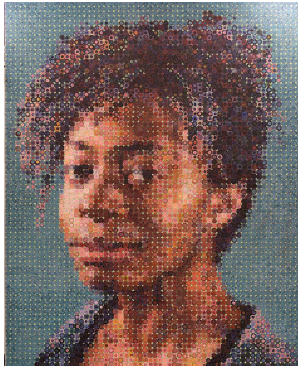
Today, in the art room...

Name:

Write down a few things you felt today as you painted. Did a song make you feel sad? What kinds of colors did you use?

Exit Ticket

*Students write a bullet list of things that are the SAME and DIFFERENT about these two works--thinking about lines, materials, colors, and ideas. To be completed by all students at the end of **Lesson #5, Day #2**



Kara Walker by Chuck Close, 2008



First Lady Michelle Obama by Amy Sherald, 2018

Same	Different

Exit Conversation Rubric

*All students complete conversation verbally with Mrs. Norell at the end of **Lesson #6, Day #2**, and Mrs. Norell fills out rubric below.

Exit "Conversation" with Mrs. Norell:

Lesson #6, Day #2

"Which one of your final pieces is a still-life? A Portrait? An Abstract work? A Landscape?"
Tell me about what you like about the _____ work? What do you think you could do better?"

Student Name:	Date:
<p>VA:Pr4.1.2a: The student can categorize artwork based on a theme or concept for an exhibit.</p> <p>(Portrait, Landscape, Still-Life, and Abstract)</p>	<p>Portrait: Yes / No</p> <p>Landscape: Yes / No</p> <p>Still-Life: Yes / No</p> <p>Abstract: Yes / No</p> <p>Comments:</p>
<p>VA:Re9.1.2a: The student can use learned art vocabulary to express preferences about artwork</p> <p>(Foreground, Middle Ground, Collaborate, Curator, Critique, Maquette, Blueprint)</p>	<p>Yes / No</p> <p>Comments:</p>

Appendix C; Summative Assessment Guides and Rubrics

Studio Habits of Mind Summative Rubric

Studio Habits	Advanced (4)	Proficient (3)	Developing (2)	Beginning (1)
Developing Craft “I can learn to use and take care of tools, materials, and artistic conventions in the art space.”	The materials and tools were chosen carefully, and student can defend and explain these choices. The work has been finished with an above-and-beyond quality of completion.	The materials and tools used were chosen and used carefully. The work has been finished with the appropriate level of completion.	Some thought (with teacher help) into the choosing of the materials/tools. Attempted new techniques and tried to make connections to other artworks and experiences.	Little to no apparent thought (even with teacher help) into the choosing of the materials/tools.
Engage & Persist “I can identify personally meaningful projects. I stick with an idea until I reach a resolution.”	The concept/theme is personal, relevant, and intentional. Stuck with the idea through multiple sketches, and consistently met challenges with determination.	The concept and project theme is chosen with care. Stuck with the concept through the sketching process, and worked to problem-solve	The concept and project theme has few personal, intentional connections. Challenges through the creation process were met with half-hearted effort, or the concept feels unfinished.	The concept and theme are unintentional, impersonal, and non-existent. No problem-solving is evident through the creation process.
Envision “I can mentally imagine new artworks, and break them down into the individual steps needed to bring them to life.”	Intentional decisions are made in choosing materials and composition design, and evidence of thorough sketching/pre-planning of the work.	Careful sketches and thought made in material/composition design.	Some thought and/or minimal sketches given in pre-planning the work.	No sketches and/or little demonstration of pre-planning before beginning work.
Express “I can make works that convey personal idea, feeling, or meaning, and interpret meaning in others’ works.”	The work draws strong, real-world connections, and the student can describe the work’s meaning to others. The student is able to identify the connections in the work of others.	The student makes work that connects to other artworks or life experiences. The student can identify meaning in other artists’ work.	The concept and project theme is unclear and/or half-resolved. The student struggles to identify meaning in others’ work.	The work is unfinished, and/or seems to lack personal meaning or ideation. The student is unable to identify meaning in others’ work.
Observe “I can look closely, and notice things that might not be obvious at first glance.”	The student is able to identify and discuss subtle aspects of the work’s meaning, elements and principles, and relevance to the world.	The student is able to identify subtle aspects of the work’s meaning, elements and principles, and relevance to the world.	The student is able to partially-identify and discuss aspects of the work’s meaning, principles, and struggles to identify its relevance in the world.	The student is unable to identify elements of a work’s meaning, elements and principles, and/or connection to the world.
Reflect “I can talk about the working processes, and I can honestly assess what works well, what does not, and why, in my own work and that of others.”	The student draws strong connections between the work and the local and global community, art history, other artists and artworks, and/or life experiences. Explanation for the making process is given.	Presentation of work describes the rationale behind the making process, and draws real-world connections to the work.	Minimal description of the working process is made, and few connections are drawn between the work and the wider world.	No description of the working process is made, and little to no connections are drawn to the wider world.

Stretch & Explore “I can reach beyond my comfort zone, and try new things. I embrace the opportunity to learn from my mistakes.”	Skillful incorporation of new techniques. The student tries new ways of thinking and making, and embraces mistakes as ways to improve and grow.	The student pushes through the difficulty of trying something new, and walks away from the project with new understandings of art.	The student struggles with or avoids trying new techniques. Mistakes made discourage the student from seeing the project to its conclusion.	No attempt is made at trying new techniques. The student avoids exploration of new ways of making.
Understanding Art Worlds “I can learn about what artists make. I can collaborate, and I understand how artists work within a community.”	The student makes complex connections with other artworks or experiences. The student identifies and discusses ways in which other cultures, artists, and communities work together in the making process.	The student makes connections with other artworks or experiences. The student identifies ways in which other cultures, artists, and communities work together in the making process.	Limited connections are made to other artworks or experiences. The student exhibits little understanding of how artists and communities work together in the making process.	There are no connections made to other artworks. No effort made to learn about other cultures’, artists’, and communities’ art.

Lesson #1 Standards-Based Summative Rubric:

Student:	Project:
----------	----------

Museum Design	Yes / No	Comments:
Va: Cr1.1.2a The student can brainstorm collaboratively multiple approaches to designing a mini-museum.		
I.3.B.2: The student can design a building that serves a function in the community and includes building parts.		

Lesson #2 Standards-Based Summative Rubric:

Student:	Project:
----------	----------

Landscape	Yes / No	Comments:
Missouri GLE(s): I.3.A.2: The student can create an original landscape.		

II.1.G.2: The student can identify and use foreground, middle ground, and background to create an illusion of space.		
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Lesson #3 Standards-Based Summative Rubric:

Student:	Project:
----------	----------

Still-Life	Yes / No	Comments:
I.3.A.2: The student can create an original still life from observation.		

Lesson #4 Standards-Based Summative Rubric:

Student:	Project:
----------	----------

Abstract	Yes / No	Comments:
III.1.A.2: The student can explain different responses they have to different artworks.		

Lesson #5 Standards-Based Summative Rubric:

Student:	Project:
----------	----------

Portrait	Yes / No	Comments:
V.1.B.2: The student can compare and contrast two different artworks on subject matter, media, use of line, color, shape, texture, and theme or purpose of art in the culture.		

Lesson #6 Standards-Based Summative Rubric:

Student:	Project:
----------	----------

Exhibition Conversation	Yes / No	Comments:
VA:Pr4.1.2a: The student can categorize artwork based on the themes of Portrait, Landscape, Still-Life, and Abstract. (See Lesson #6 Exit Conversation, Day #2 results)		
VA:Re9.1.2a: The student can use learned art vocabulary to express preferences about artwork.		

Appendix D; Other Resources

Lesson Exemplars

Mini-Museum Display

*With frames, labels, and mounted to half-poster board display. Lesson #1 & 6



Mini-Museum Display (Detail)



Landscape
*4"x6". Lesson #2



Still-Life
*4"x4". Lesson #3



Abstract

*4"x4". Lesson #4



Portrait

*6"x4" Lesson #5



Sir ARTthur (Flipped Classroom) Video Stills

Sir ARTthur's Challenge

*https://youtu.be/GVlw_7oxGmw










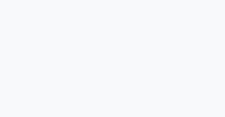


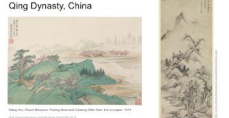








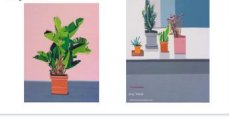












Sir ARTthur in “Grounds Covered”










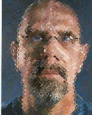



*<https://youtu.be/udS4DQCCLas>













PowerPoint Screen Grabs

<p>Night At The Museum Design & Curatorial Challenge</p> <p>Mrs. Norell, 2nd Grade Art</p>		<p>New Words:</p> <p>Museum: A place where art work and other objects are saved and shown to the public for educational purposes.</p> <p>Genre: Paintings or other works of art that have several things in common—for example color, style, or what they're about (subject).</p> <p>Curator: Someone who takes care of and sets up artwork in an art exhibition (art show).</p>	
1	2	3	4
			<p>Mini-Art</p> 
5	6	7	8
		<p>Stations</p> 	
9	10	11	
<p>Night At The Museum Landscapes</p> <p>Mrs. Norell, 2nd Grade</p>		<p>New Words:</p> <p>Background: The farthest part of a scene.</p> <p>Horizon Line: The line separating earth from sky, where the sun rises.</p> <p>Middle Ground: Between the middle of the landscape.</p> <p>Foreground: What you can almost reach out and touch.</p>	<p>Foreground – Middle Ground – Background</p> 
1	2	3	4
<p>Qing Dynasty, China</p> 	<p>Thomas Hart Benton</p> 	<p>Edward Mitchell Bannister</p> 	<p>Clementine Hunter</p> 
5	6	7	8
			
9			
<p>Night At The Museum Still-Lives</p> <p>Mrs. Norell, 2nd Grade</p>	<p>Paul Cezanne</p> 	<p>Pablo Picasso</p> 	<p>Giorgio Morandi</p> 
1	2	3	4
<p>Quarte Caps</p> 	<p>Guy Yanai</p> 		<p>peer still life in pastel</p> 
5	6	7	8

<p>Night at the Museum Abstract Painting Mrs. Norell, 2nd Grade</p>	<p>New Words Abstract: Art using lines, shapes, value, and color that does not represent something you actually see. In art, colors, lines, and shapes can speak! Sometimes, the best way to talk about abstract art is how those lines, colors, and shapes feel. Does the art have bright red colors? Maybe it feels angry or loud.</p>		
1	2	3	4
			
5	6	7	8
			
9	10		

<p>Night At The Museum Portraits Mrs. Norell, 2nd Grade</p>	<p>Amy Sherid  </p>	<p>Yayoi Kusama  </p>	<p>Cayce Zavaglia  </p>
1	2	3	4
<p>Jimi Jones  </p>	<p>Chuck Close  </p>		<p>Compare and Contrast  </p>
5	6	7	8

<p>Night at the Museum I'm Done! Now What? Mrs. Norell, 2nd Grade</p>		<p>Artists Title Their Work Artist's Name, Title, Date They Finished It, Materials They Used. Example: Charis Norell, Self-Portrait, 2019, Colored Pencils. </p>	<p>Artists Frame Their Work Frames can come in all different shapes and sizes. Artists pick the shapes, colors, and sizes that best fit their work. Frames help protect the corners of the art, so we can give it enough space to hang on the wall. </p>
1	2	3	4
		<p>Today, you will begin tiling your work, making frames, and decorating your "walls." 1. Mrs. Norell will tell you how to use the clay tiles for your art work. 2. You will begin making frames out of an dry clay for each of your works. 3. Next week, you will join your frames and decorate your walls. </p>	<p>Steps to Make Your Frames: 1. Pick the cardboard template that fits your work (4" x 5" OR 4" x 4") Take 2 of each. 2. Write your name in Sharpie on the cardboard templates. 3. Roll out a ball of air dry clay on your clay tray. 4. Roll that ball out into 4 logs. 5. The clay logs need to be as long as each of the sides of your template. You are leaving them out on the OUTSIDE of the template, because the clay will shrink. 6. Flatten your logs, and make sure all 4 corners are attached. Score and moat! 7. Now you can design! Use texture plates to make designs, or edges of clay tools. 8. Add clay pieces on top, bottom and middle. 9. Double check that your frame fits the OUTSIDE of the cardboard, and take to the drying rack.</p>
5	6	7	8

<p>Night at the Museum Visual Thinking Strategies Mrs. Norell, 2nd Grade</p>			
1	2	3	4
			
5			

Painting Genres

*Sketchbook Insert for Lesson #1 Museum Sorting Game & Displayed in poster-format in classroom. Taken from Cassie Stephens.

PAINTING GENRES



PORTRAIT

A **PORTRAIT** is a painting of a person.



SELF-PORTRAIT

A **SELF-PORTRAIT** is a painting of yourself.

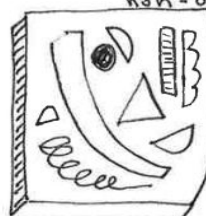
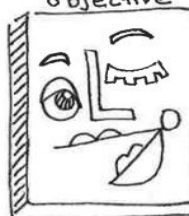


LANDSCAPE

A **LANDSCAPE** is a painting of land.

objective

non-objective

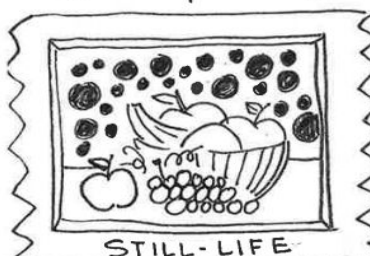


ABSTRACT

An **ABSTRACT** painting is one filled with lines, shapes, color, texture and MORE

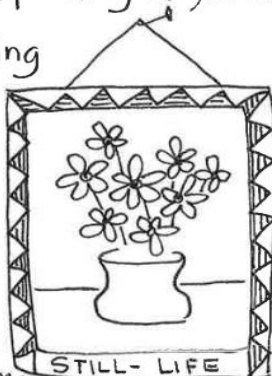
♥ An objective abstract is filled with objects you may recognize.

♥ A non-objective is simply Lines, Shapes and the other elements of art,



STILL-LIFE

A **STILL-LIFE** is a painting of objects.



STILL-LIFE



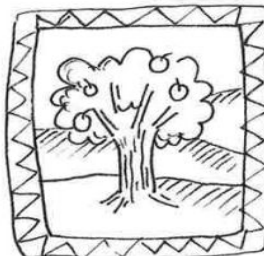
HISTORICAL PAINTING

A painting of an important event in history.



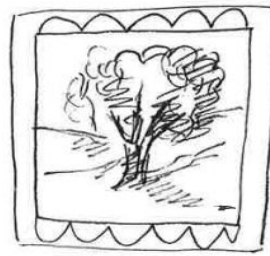
GENRE PAINTING

A painting of everyday life.



REALISTIC

As realistic as a photograph.



PAINTERLY

Painted with loose and free brushstrokes.

Museum Sorting Game

*Taken from Cassie Stephens. Modified to focus on 4 genres (landscape, still-life, portrait, abstract)



References:

Grand Rapids Art Museum <http://www.artmuseumgr.org/2019/01/11/drop-in-studio-mini-museums-2/>

Spare Parts-San Antonio Mini Art Museum <http://www.miniartmuseum.org> (#weeart)

Small Museum Association <https://www.smallmuseum.org/>

Cassie Stephens (Tiny Art) <https://cassiestephens.blogspot.com/2019/09/in-art-room-gallery-game.html> ; Museum Sorting Game: <https://www.youtube.com/watch?v=B0vhpor2XVk&feature=youtu.be>

Emily Compton (Gamification in the Art Room) <https://www.teacherspayteachers.com/Store/Emily-Compton>

The Enormous Tiny Art Show <https://www.enormoustinyart.com/pages/the-show>

McKay Lanker-Bayer at the Art of Ed; Tiny Art Show <https://theartofeducation.edu/podcasts/tiny-art-show-ep-176>

Visual Thinking Strategies (VTS) Castellani Art Museum: <http://www.castellaniartmuseum.org/assets/Images/Documents-pdfs-applications/All-Lessons-VTS-Resourse.pdf>