



Memories & Making

High School Art I Unit

By: Charis Norell

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High School Art I Unit Overview

UNIT OVERVIEW
Teacher Name: Charis Norell
Subject: Visual Arts
Grade Level: High School Art I
Unit Title: Memories & Making
Enduring Concept / Big Idea: Memories, Visual Roadmaps, Shared Experiences, Community, Individuality
Essential Question(s): Do my memories and experiences have value? Do materials have the ability to communicate memory? How can inter-material making express my experience? How can a line demonstrate thoughts and experiences? How do modern and contemporary artists represent their experiences through making?
Unit Rationale: Memories are an important part of who we are. Shared experiences can connect and unite communities together. Memories and shared trauma can tear communities apart. Artwork has the power to shape communal memory, and material mark-making provides visual roadmaps to peer inside the mind. Through pop-up studio demonstrations, artists will have the chance to explore new skills and ways of making, alongside guided conversation over what it means to make.
<p>Unit Objectives</p> <p>Art Development and Production: The student will:</p> <ol style="list-style-type: none"> Engage in making a work of art or design without having a preconceived plan. Create original artwork communicating themes from their own memories and personal experiences Identify and use a range of values to create the illusion of simple forms Create an artwork using a fiber arts process <p>Art History and Culture: The student will:</p> <ol style="list-style-type: none"> Discuss their personal beliefs about the nature of art Describe an artwork, analyze the use of elements and principles, interpret its meaning (subject, theme, symbolism, message communicated) <p>Art Criticism and Aesthetics: The student will:</p> <ol style="list-style-type: none"> Connect the meanings of mark-making in art with terms in music or dance
<p>Art Development and Production Objective Standards</p> <p>Core Arts Standard(s): VA:Cr2.1.Ia Engage in making a work of art or design without having a preconceived plan. Missouri GLE(s): I.3.C.HS1 Create original artwork that communicates ideas through themes II.1.F.HS1 Identify & use a range of values to create the illusion of simple forms. I.1.D.HS1 Create an artwork using a fiber arts process</p>
<p>Art History and Culture Objective Standards</p> <p>Core Arts Standard(s): VA:Re.7.1.Ia Hypothesize ways in which art influences perception and understanding of human experiences. Missouri GLE(s): III.1.A.HS1 Discuss personal beliefs about the nature of art III.2.A.HS1 With one artwork: describe it; analyse the use of elements and principles in the work; interpret the meaning of the work (subject, theme, symbolism, message communicated)</p>
<p>Art Criticism and Aesthetics Objective Standards</p> <p>Core Arts Standard(s): VA:Re8.1.Ia Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts. Missouri GLE(s): IV.1.A.HS1 Connect meanings of elements in art with terms in music, theatre, or dance</p>
Unit Cross-Curricular and Interdisciplinary Connections: Dance and the Art of Performance (Mark-making as movement).
Unit Vocabulary: Memory, Line, Fiber Drawing, Value, Applique, Cartoon (Fiber arts), Contour, Surrealism
Number and Titles of Lessons in Unit: 45-minute periods; 4 Lessons in Unit Mini-Lesson #1: Thoughtful Mark-making (What is a line?) Mini-Lesson #2: Fiber Drawing Mini-Lesson #3: Surreal Spaces & Remembered Places Mini-Lesson #4: Studio Visit (Focus on elements of line, texture, form, and value, along with concept strength)
Pre-Assessments: Bell-ringer checks (Lessons #1-4)
Formative Assessments: Walk-around conferencing with students, TAG sharing, Sketchbook Notes Idea Organizer, Artist Statement Organizer, Mid-unit discussion over "What is Art?", Studio Habits Self-Reflection Rubrics
Summative/Post-Assessments: Class Gallery Critique (analyze elements of art discussed--line, value, form), Final Projects, Standards-Based Rubric and Studio Habits Assessment, Final Artist Statement

Instructional Lesson Plans

Lesson #1

LESSON OVERVIEW
Lesson Title and Number in Unit Sequence: (1:4) “Thoughtful Mark-Making”
Lesson Standards Core Arts Standard(s): Va: Cr2.1.Ia Engage in making a work of art without having a preconceived plan. Missouri GLE(s): IV.1.A.HS1 Connect meanings of elements of art with terms in dance.
Lesson Objectives: Students will practice mark-making intuitively, without preconceived plans. Students will combine movement and dance with drawing to make works of art.
DOK Level: 4
Pre-Assessment: Bell-ringer: “What is a line? How can a line communicate an idea?” Formative Assessment(s): Conferencing with students. In-class turn and talk about dance and movement as an art form. Students take notes in sketchbook on Performance art video. Summative Assessment: TAG conference over final collaborative “movement” drawing.
Number of Days in Lesson: 2
Lesson Vocabulary: Intuitive, line, mark-making, performance art
Artist(s) or Artwork(s) Being Covered: Powerpoint on performance art and dance crossovers, Trisha Brown https://www.youtube.com/watch?v=U7DQVW6qRq8 Alyssa Coffin https://www.youtube.com/watch?v=bOiArQvlzKU Heather Hansen

DAILY OVERVIEW
Lesson Title and Number in Unit Sequence: “Thoughtful Mark-Making and Movement”
Day in Lesson: 1:2
Technology Requirements: Computer, SMART board/projector, Speakers connected to computer
Art Supply Materials: Paper, pencils, large large recycled paper drop-cloth, charcoal sticks, hand wipes, smocks
Other Resource Requirements: PowerPoint https://docs.google.com/presentation/d/1K2Lj_ys3Lim6dylJtTC5frkf4TsXWMAFluzv8-sjZOU/edit?usp=sharing , Video of dance performance art https://www.youtube.com/watch?v=BluWOjovJHk ; Dance and paint https://www.youtube.com/watch?v=Io8PL4z-PeI Interview with Heather Hansen https://www.youtube.com/watch?v=dw087dnsTfQ Mark-making exercise https://www.youtube.com/watch?v=RKmMpcJ6uMo
Health or Safety Concerns: Charcoal dust inhalation. Horseplay could cause bodily harm to others.
Differentiation for Students Who Struggle: Accessibility concerns are mediated with paper at the desk or taped vertically against the wall, drawing intuitively to music (without intensive body movement) Students can use grip-aids or thicker charcoal bricks for better-ease of motion in drawing.
Differentiation for Students Who Excel: Students can try this on their own (instead of in groups). Students can research radial and other complex symmetrical patterns.
Bell-ringer: “What is a line? How can a line communicate an idea or experience?”
Motivational Activity/Strategy: Play music as students come into class
Learning Activities: 5 minute) Bell-ringer 10 minutes) Mini-lesson on mark-making and drawing. Compare two images of dancers and Hartung gestural painting. 5 minutes) Show video interview of dance performance art. Talk about dance as drawing, and movement as a mark. Are there similarities? 2 minutes) Demonstrate class “team-building” activity and warm-up. 20 minutes) Have class go through guided intuitive drawing (paper on the walls). Students will be recalling something in the room blindly as they draw big on the wall. See https://www.youtube.com/watch?v=RKmMpcJ6uMo for visual example. 5 minutes) Clean up

Cleanup Procedures: Students put away their sketchbooks. Glue needs to be sealed, the canvas needs to be scooted out of the way of the walkways, and pencils/pens put away in proper storage spaces. Students may wipe down hands and arms with damp rag.

Free Time Activity: Students can work on adult coloring sheets, dictionary illustration (using the book-art dictionaries), or pick from the “Early Finishers” binder.

DAILY OVERVIEW

Lesson Title and Number in Unit Sequence: “Thoughtful Mark-Making and Movement”

Day in Lesson: 2:2

Technology Requirements: Computer, SMART board/projector, Speakers connected to computer

Art Supply Materials: Paper, pencils, recycled paper drop-cloth cut into large pieces for groups of 2-3 students, charcoal sticks, hand wipes, smocks

Other Resource Requirements: PowerPoint

https://docs.google.com/presentation/d/1K2Lj_vs3Lim6dylJtTC5frkf4TsXWMAFluzv8-sjZOU/edit?usp=sharing, Video of Heather Hansen <https://www.youtube.com/watch?v=dw087dnsTFQ> Heather Hansen-inspired Student Art (SIS) <https://www.youtube.com/watch?v=fpOCCQnSyog>

Health or Safety Concerns: Charcoal dust inhalation. Horseplay could cause bodily harm to others.

Differentiation for Students Who Struggle:

Accessibility concerns are mediated with paper at the desk, drawing intuitively to music (without intensive body movement)
Students can use grip-aids for better-ease of motion in drawing.

Differentiation for Students Who Excel:

Students can try this on their own (instead of in groups).

Bell-ringer: “Do a line contrast drawing in your sketchbook for 2 minutes. Don’t look at your paper, but don’t focus on anything in particular in the room, either. Try to empty your mind, and move the pencil/pen in one continuous line.”

Motivational Activity/Strategy: Play music as students come into class

Learning Activities:

3 minutes) Bell-ringer

6 minutes) Show video of Heather Hansen

6 minutes) Have a conversation with the class about alternative ways of drawing and thinking.

2 minutes) Explanation of today’s collaborative drawing. Everyone must be moving and participating, and no one should be talking. Students will use full-body movements to create a large-scale drawing together on large pieces of paper drop-cloth. Taking turns in groups of 2-3, students will find a space on the papers, and “draw” with the music. Play <https://www.youtube.com/watch?v=Fsr7DNBEIYk> on screen (sound off) or visual/idea generator.

15 minutes) Collaborative dance/mark-making

8 minutes) Debrief conversation (or sketchbook journal entry) about how it felt, any observations on the mark-making? What came to mind? How does this shift your perspective of drawing and the body?

5 minutes) Clean Up

Cleanup Procedures: Use hand wipes to clean hands and arms. Put charcoal sticks into containers so they do not snap on the floor. Carefully remove papers off the floor, and help Mrs. Norell roll them up and paper-clip them. Clean up workspace, and sketchbooks will be placed in class period bin for Bell-ringer check.

Free Time Activity: Students can work on adult coloring sheets, dictionary illustration (using the book-art dictionaries), or pick from the “Early Finishers” binder.

Lesson #2

LESSON OVERVIEW

Lesson Title and Number in Unit Sequence: #2 of 4; “Fiber Drawing”

Lesson Standards

Missouri GLE(s): I.1.D.HS1 Create an artwork using a fiber arts process.

I.3.C.HS1 Create an original artwork that communicates ideas through themes.

II.1.A.HS1 Discuss personal beliefs about the nature of art.

Lesson Objectives: Students will be able to create a fiber “drawing” communicating a memory or experience they’ve had. Students will be able to discuss and reflect upon their own beliefs of art’s possibilities.

DOK Level: 4

Pre-Assessment: Bell-ringer check at the end of Lesson Formative Assessment(s): Conferencing with students. Mid-unit discussion about art and its ability to communicate big ideas. Sketchbook Notes Idea Organizer (to see how TAG sharing is going). Artist Statement Organizer Summative Assessment: Artist Reflection Statement on work
Number of Days in Lesson: 5
Lesson Vocabulary: Cartoon, Fiber Drawing, Contour, Applique
Artist(s) or Artwork(s) Being Covered: Powerpoint on Fiber Drawing, Joetta Maue http://www.joettamaue.com/index.html (<i>the touch</i> , from the red thread series), Nancy Crasco (Time series) https://nancycrasco.com/time-series , Vanessa Barrago https://www.vanessabarragao.com/ , Meghan Shimek https://www.meghanshimek.com/ , Anne Wilson ('To Cross' performance at The Drawing Center https://www.annewilsonartist.com/texts-credits.html & Essay: https://issuu.com/drawingcenter/docs/drawingpapers118_threadlines & Video https://www.annewilsonartist.com/performance-video.html)

DAILY OVERVIEW
Lesson Title and Number in Unit Sequence: #2 "Fiber Drawing"
Day in Lesson: 1:5
Technology Requirements: Computer, projector
Art Supply Materials: Cotton cloth, embroidery thread, embroidery needles, embroidery hoops, yarn, floor looms, circle looms, warp thread, fabric scissors, sketchbooks, pencils, erasers, paper.
Other Resource Requirements: Video of Wilson's Performance, 'To Cross' https://www.annewilsonartist.com/performance-video.html , PowerPoint https://docs.google.com/presentation/d/1K2Lj_ys3Lim6dyJfTC5frkf4TsXWMaFluzv8-sjZOU/edit?usp=sharing
Health or Safety Concerns: Sharp object safety (Needles)
Differentiation for Students Who Struggle: Allow multiple opportunities to test stitches on fabric and on paper. Students with motor difficulties can use grip-aids. Students with cognitive disabilities can use larger plastic needles and burlap or other fabric with a wider weave.
Differentiation for Students Who Excel: Students can determine the scale and the depth of stitches they wish to add. Students can look up more complex knots and stitches to try.
Bell-ringer: "Based on what you know of drawing, what is a line? What sorts of art materials use line?"
Motivational Activity/Strategy: Play music for students as they come in.
Learning Activities: 3 minutes) Bell-ringer. Have students turn to shoulder partner and talk about their responses. 5 minutes) Ask students to pay attention to Wilson's performance, and see if anything they see changes or confirms their thoughts on line-making and drawing. Show video of Anne Wilson's 'To Cross' https://www.annewilsonartist.com/performance-video.html 8 minutes) Have a conversation with the class about alternative ways of drawing and thinking. This recorded performance blurs the line between performance, sculpture, and drawing. What might Wilson define "drawing" as? After viewing this video, what kinds of materials can be used to draw? 8 minutes) Quick run-through of PowerPoint images of other artists that use fiber materials to create drawings. Show pictures from my sketchbook where I detail which colors, materials, and textures I plan to use where. 6 minutes) Talk through the various materials in the fiber studio that are available to use. Show how to thread a needle. Show proper use of materials 10 minutes) Allow students to "shop" the fiber bins, and make thumbnail sketches in their sketchbook detailing what they hope to create. They can create a weaving, an embroidery, or other form of collage/painting with the thread. If students have an idea and are ready to work (after making 2-3 sketches), allow them to get started with a small amount of supplies. 5 minutes) Clean Up
Clean-up Procedures: Scraps of fabric too small to use can be capped in "skein" jars to be spun into craft yarn. Other bits of fabric can be recycled to the yarn bins. Embroidery threads and needles need to be returned to its compartments, along with other fiber materials. Pencils and sketchbooks returned to their stations.
Free Time Activity: Students can continue to work on their projects if they "finish" their sketches. We will be working on these fiber drawings for several days. Students can also use work time to share their ideas with their table partners, and get feedback using TAG sharing method.

Lesson Title and Number in Unit Sequence: #2 “Fiber Drawing”
Day in Lesson: 2:5
Technology Requirements: Computer, Projector
Art Supply Materials: Cotton cloth, embroidery thread, embroidery needles, embroidery hoops, yarn, floor looms, circle looms, warp thread, fabric scissors, sketchbooks, pencils, erasers, paper.
Other Resource Requirements: Sketchbook Notes Idea Organizer, PowerPoint https://docs.google.com/presentation/d/1K2Lj_ys3Lim6dylJtTC5frkf4TsXWMaFluzv8-sjZOU/edit?usp=sharing
Health or Safety Concerns: Sharp object safety (Needles)
Differentiation for Students Who Struggle: Allow multiple opportunities to test stitches on fabric and on paper. Students with motor difficulties can use grip-aids. Students with cognitive disabilities can use larger needles and burlap or other wider weave.
Differentiation for Students Who Excel: Students can determine the scale and the depth of stitches they wish to add.
Bell-ringer: “What is one thing you are trying (or hope to) on this project? What questions do you have about drawing with fiber?”
Motivational Activity/Strategy: Play music for students as they come in.
Learning Activities: 4 minutes) Bell-ringer in sketchbook 8 minutes) Whip-Around Sharing in small groups: Have students in 1-2 sentences share their Bell-ringer responses with 3-4 other students, and where they are at on their projects. Students will record 1 thing from each of their peers on Sketchbook Notes Idea Organizer. 28 minutes) Allow students to make headway on their projects. Circulate the room and check in on where students are at, and help brainstorm. Remind students that fiber art takes time, and have students consider the size of their work, and what they think they can accomplish in a week of work. 5 minutes) Clean Up and turn in Idea Organizer with names on top.
Cleanup Procedures: Scraps of fabric too small to use can be capped in “skein” jars to be spun into craft yarn. Other bits of fabric can be recycled to the yarn bins. Embroidery threads and needles need to be returned to its compartments, along with other fiber materials. Pencils and sketchbooks returned to their stations.
Free Time Activity: Students should NOT be done with their projects. Students must bring work to me, and rework ideas, or continue to develop their work to a higher level. If, for some reason, they have already met all the requirements of the rubric, students can work on adult coloring sheets, dictionary illustration (using the book-art dictionaries), or pick from the “Early Finishers” binder.

DAILY OVERVIEW
Lesson Title and Number in Unit Sequence: #2 “Fiber Drawing”
Day in Lesson: 3:5
Technology Requirements: Computer, projector
Art Supply Materials: Cotton cloth, embroidery thread, embroidery needles, embroidery hoops, yarn, floor looms, circle looms, warp thread, fabric scissors, sketchbooks, pencils, erasers, paper.
Other Resource Requirements: PowerPoint https://docs.google.com/presentation/d/1K2Lj_ys3Lim6dylJtTC5frkf4TsXWMaFluzv8-sjZOU/edit?usp=sharing
Health or Safety Concerns: Sharp object safety (Needles)
Differentiation for Students Who Struggle: Allow multiple opportunities to test stitches on fabric and on paper. Students with motor difficulties can use grip-aids. Students with cognitive disabilities can use larger needles and burlap or other wider weave.
Differentiation for Students Who Excel: Students can determine the scale and the depth of stitches they wish to add.
Bell-ringer: “How do you think what you’ve learned about fiber drawing affects your understanding of what art is?”
Motivational Activity/Strategy: Play music for students as they come in.
Learning Activities: 4 minutes) Bell-ringer in sketchbook 36 minutes) Allow students to make more headway on their projects. Circulate the room and check in on where students are at, and help brainstorm. Remind students that fiber art takes time, and have students consider the size of their work, and what they think they can accomplish in a week of work. Let students know that they should be continuously using their sketchbooks to write down their ideas as they come. 5 minutes) Clean Up
Cleanup Procedures: Scraps of fabric too small to use can be capped in “skein” jars to be spun into craft yarn. Other bits of fabric can be recycled to the yarn bins. Embroidery threads and needles need to be returned to its compartments, along with other fiber materials. Pencils and sketchbooks returned to their stations.

Free Time Activity: If students finish their projects, they can work on adult coloring sheets, dictionary illustration (using the book-art dictionaries), or pick from the “Early Finishers” binder.

DAILY OVERVIEW

Lesson Title and Number in Unit Sequence: #2 “Fiber Drawing”
Day in Lesson: 4:5
Technology Requirements: Computer, projector
Art Supply Materials: Cotton cloth, embroidery thread, embroidery needles, embroidery hoops, yarn, floor looms, circle looms, warp thread, fabric scissors, sketchbooks, pencils, erasers, paper.
Other Resource Requirements: Artist Statement Organizer, PowerPoint https://docs.google.com/presentation/d/1K2Lj_ys3Lim6dylJtTC5frkf4TsXWMaFluzv8-sjZOU/edit?usp=sharing
Health or Safety Concerns: Sharp object safety (Needles)
Differentiation for Students Who Struggle: Allow multiple opportunities to test stitches on fabric and on paper. Students with motor difficulties can use grip-aids. Students with cognitive disabilities can use larger needles and burlap or other wider weave.
Differentiation for Students Who Excel: Students can determine the scale and the depth of stitches they wish to add.
Bell-ringer: “What is your fiber drawing themed around? What are some material choices you’ve made? Why did you pick those materials over others?”
Motivational Activity/Strategy: Play music for students as they come in.
Learning Activities: 4 minutes) Bell-ringer in sketchbook. 28 minutes) Allow students to make more headway on their projects. Circulate the room and check in on where students are at, and help brainstorm. Remind students that fiber art takes time, and have students consider the size of their work, and what they think they can accomplish in a week of work. Let students know that they should be continuously using their sketchbooks to write down their ideas as they come. 8 minutes) Have students stop their work for today, and pull out their sketchbooks. Give them an Artist Statement Organizer, and talk through expectations for statements and using art terminology. Have them write out a few sentences about what art means to them, and why art is important. They can use their ideas from today and yesterday’s Bell-ringers to complete this. Have students keep this in their sketchbook. Next class, we will be having a mid-unit critique, where we will show our work, pair up into groups, and discuss artwork 5 minutes) Clean Up
Cleanup Procedures: Scraps of fabric too small to use can be capped in “skein” jars to be spun into craft yarn. Other bits of fabric can be recycled to the yarn bins. Embroidery threads and needles need to be returned to its compartments, along with other fiber materials. Pencils and sketchbooks returned to their stations.
Free Time Activity: If students finish their projects, they can work on adult coloring sheets, dictionary illustration (using the book-art dictionaries), or pick from the “Early Finishers” binder.

DAILY OVERVIEW

Lesson Title and Number in Unit Sequence: #2 “Fiber Drawing”
Day in Lesson: 5:5
Technology Requirements: Computer, projector
Art Supply Materials: Cotton cloth, embroidery thread, embroidery needles, embroidery hoops, yarn, floor looms, circle looms, warp thread, fabric scissors, sketchbooks, pencils, erasers, paper. Post-It papers, markers, index cards.
Other Resource Requirements: PowerPoint https://docs.google.com/presentation/d/1K2Lj_ys3Lim6dylJtTC5frkf4TsXWMaFluzv8-sjZOU/edit?usp=sharing Artist Statement Organizer, “What is art?” Khan Academy Video https://www.khanacademy.org/partner-content/49ers-steam/ka-videos-topic/ka-videos-tutorial/v/what-is-art
Health or Safety Concerns: Sharp object safety (Needles)
Differentiation for Students Who Struggle: Allow multiple opportunities to test stitches on fabric and on paper. Students with motor difficulties can use grip-aids. Students with cognitive disabilities can use larger needles and burlap or other wider weave.
Differentiation for Students Who Excel: Students can determine the scale and the depth of stitches they wish to add.
Bell-ringer: “Using sharpie on the index cards given to you, write your name. Then, numbering #1-4 down the side of your card, answer these prompts: 1. Write down one to five words that describe or define art to you. 2. Write down one material or medium that can be used in making art. 3. Write down one material that you think cannot be used in making art or ISN’T art. 4. Why do YOU make art? (What influences you? Culture? Language? Religion? Gender?)”
Motivational Activity/Strategy: Play music for students as they come in.

<p>Learning Activities:</p> <p>6 minutes) Bell-ringer: “Using sharpie on the index cards given to you, write name. Then, numbering #1-4 down the side of your card, answer these prompts: 1. Write down one to five words that describe or define art to you. 2. Write down one material or medium that can be used in making art. 3. Write down one material that you think cannot be used in making art or ISN’T art. 4. Why do YOU make art? (What influences you? Culture? Language? Religion? Gender?)” Have students get into groups of 2-3, and share their bell-ringers. Everyone should get a chance to talk.</p> <p>3 minutes) Explain about the mid-unit art conversation happening today. Have students get out their artist statement organizers and sketchbooks, along with their work. Tell them they will have 15 minutes to write about their projects, to work through their organizer, and if they’ve done both of those things to finish anything in their project that needs adjusting.</p> <p>15 minutes) Give students time to work on organizers, write about their projects in an artist statement, and work on projects.</p> <p>3 minutes) Remind students of appropriate language for critique and the process: (Avoid “I Like” without the ‘why,’ Refer to elements and principles, offer constructive feedback, take notes!)</p> <p>15 minutes) In-class discussion about art and what it means. Have in-progress or finished work laid out for a brief gallery walk-around.</p> <p>3 minutes) Clean Up</p> <p>Cleanup Procedures: Scraps of fabric too small to use can be capped in “skein” jars to be spun into craft yarn. Other bits of fabric can be recycled to the yarn bins. Embroidery threads and needles need to be returned to its compartments, along with other fiber materials. Pencils and sketchbooks returned to their stations. Students will turn in statements and organizers, along with their final projects. If a student has not completed their work, leave a sticky-note on work. Sketchbooks will be placed in class period bin for Bell-ringer check.</p> <p>Free Time Activity: If students finish their projects, they can work on adult coloring sheets, dictionary illustration (using the book-art dictionaries), or pick from the “Early Finishers” binder.</p>
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Lesson #3

LESSON OVERVIEW
Lesson Title and Number in Unit Sequence: #3 “Surreal Spaces & Remembered Places”
<p>Lesson Standards</p> <p>Core Arts Standard(s): Va: Re.7.1.Ia Hypothesize ways in which art influences perception & understanding of human experiences.</p> <p>Missouri GLE(s): II.1.F.HS1 Identify and use a range of values to create the illusion of simple forms.</p>
<p>Lesson Objectives: Students will be able to identify and use a range of values to create the illusion of simple forms in a drawing or painting based on an imagined or remembered place. Students will use forms in the room to create a still-life that they will base their surreal drawings on. Students can also use objects brought from home.</p>
DOK Level: 4, Create
<p>Pre-Assessment: Bell-ringer check at the conclusion of Lesson</p> <p>Formative Assessment(s): Conferencing with students,</p> <p>Summative Assessment: TAG conference over final drawing, Artist statement</p>
Number of Days in Lesson: 6
Lesson Vocabulary: Surrealism, Value, Scale, Cast Shadow, Highlight
Artist(s) or Artwork(s) Being Covered: Powerpoint on Surrealism, Dali, Nina Earley http://www.ninaearley.com/ ,

DAILY OVERVIEW
Lesson Title and Number in Unit Sequence: #3 “Surreal Spaces & Remembered Places”
Day in Lesson: 1:6
<p>Technology Requirements: PowerPoint</p> <p>https://docs.google.com/presentation/d/1K2Lj_ys3Lim6dylJtTC5frkf4TsXWMAFluzv8-sjZOU/edit?usp=sharing , Computer, SMART Board/Projector</p>
<p>Art Supply Materials: Still-life fruit & assorted objects, white foam “shape” blocks, sketchbooks, black conte crayons, charcoal sticks, kneaded erasers, blending sticks, oil pastels, newsprint paper, view-finders, black table-cloth set up for still-life review</p>
<p>Other Resource Requirements: Form and Shape video (stop at 2:55) https://youtu.be/fw5kamqbWnk PowerPoint</p> <p>https://docs.google.com/presentation/d/1K2Lj_ys3Lim6dylJtTC5frkf4TsXWMAFluzv8-sjZOU/edit?usp=sharing PowerPoint by Arte Beaux on Form and Value http://artebeaux.weebly.com/surreal-landscape.html</p>
Health or Safety Concerns: Charcoal dust inhalation.

Differentiation for Students Who Struggle: Cognitive Disabilities: May use shape-tracers to “build” spaces in their work. May use thicker charcoal drawing sticks if easier to control the weight of the line.
Differentiation for Students Who Excel: Students can challenge themselves by overlapping different forms, creating non-”cube” forms, and having multiple light sources.
Bell-ringer: “Think of a place that you enjoy being in. Draw a quick but detailed sketch of what you remember that place looking like.”
Motivational Activity/Strategy: Video on Form and Shape
Learning Activities: 3 minutes) Bell-Ringer 7 minutes) Mini-lesson: Show Form & Shape video (stop at 2:55). Demonstrate drawing the cube, the sphere, and the cone on white board, pointing out the importance of light source, and have students spend 8 minutes drawing the shapes at their tables with 3-5 different values. 8 minutes) Students draw the shapes at their tables. When they finish, give their sketchbook a stamp. 10 minutes) Show PowerPoint of examples of still-lives and imagined space in drawings. Have students LOOK first, and describe to a partner what they see. Give brief statement on Surrealism. 8 minutes) Demo: Show students how to compose a still-life that can then be “transformed” into an imaginative drawing. Emphasize the importance of focusing on lighting and value. Students will be designing their own still-lives, and turning them into “imagined” landscapes or scenes. Explain that EVERY form, no matter how complicated, can be broken down into multiple shapes. Simpler is better when first learning basics. Must have at least 2 “realistic” forms in the final drawing. Does not need to have “perfect” perspective--another day, another time. 5 minutes) Have students return to their sketchbooks, and play with the shapes at their tables, imagining a space out of the shapes, and making thumbnail sketches of “imagined” places that they can draw. 5 min) Clean-up
Cleanup Procedures: Charcoal pencils and gum erasers returned to bins, drawings on drawing boards are covered with newsprint, and stacked onto class flat-shelf, sketchbooks returned to bin, and areas wiped clean of charcoal dust.
Free Time Activity: If students finish the day’s tasks, they can work on adult coloring sheets, dictionary illustration (using the book-art dictionaries), or pick from the “Early Finishers” binder.

DAILY OVERVIEW

Lesson Title and Number in Unit Sequence: #3 “Surreal Spaces & Remembered Places”
Day in Lesson: 2:6
Technology Requirements: Computer, SMART Board/Projector
Art Supply Materials: Still-life fruit & assorted objects, white foam “shape” blocks, sketchbooks, charcoal pencils, gum erasers, blending sticks, heavy-weight drawing paper with tooth, drawing boards, artist’s tape
Other Resource Requirements: PowerPoint https://docs.google.com/presentation/d/1K2Lj_ys3Lim6dyJtTC5frkf4TsXWMaFluzv8-sjZOU/edit?usp=sharing ; PowerPoint by Arte Beaux on Form and Value http://artebeaux.weebly.com/surreal-landscape.html
Health or Safety Concerns: Charcoal dust inhalation.
Differentiation for Students Who Struggle: Cognitive Disabilities: May use shape-tracers to “build” spaces in their work. May use thicker charcoal drawing sticks if easier to control the weight of the line.
Differentiation for Students Who Excel: Students can challenge themselves by overlapping different forms, creating non-”cube” forms, and having multiple light sources.
Bell-ringer: “What are some ways in which art can communicate human experiences? How might a still-life share your life experience?”
Motivational Activity/Strategy: Video & Pair/Share
Learning Activities: 5 minutes) Bell-Ringer and briefly discuss with class 10 minutes) Demo: Show examples of “created”/ “imagined” spaces. Explain how artists can use photographs as references OR use maquettes (or models) to reference when they draw. While maquettes are often more challenging, they train the brain to be more attentive to light, dark, shadow, and highlight. Demonstrate still-life building, and set-up under the lights in the art room. Place tape around the base of the objects when finished, labeling the object and the artist’s name. This will help you remember where you had everything. Sometimes, I WILL take photos of my still-life to help me remember where everything was! Demonstrate looking and drawing. Show how to use a view-finder (optional). Show students how to LIGHTLY

<p>draw the outlines of shapes, and indicate where the values will go. Then, using an eraser, go back in and redraw the forms to fit the imagined objects I intend to make. Demonstrate drawing value on one part of the drawing so students can see how it works.</p> <p>25 minutes) Studio: Students will find objects and forms, and arrange them into still-lives. When satisfied with the position, students will tape “markers” around the bottoms, and label (like on a stage!). Students will then work on taping down their papers to their drawing boards, and getting started with drawing light outlines of where the objects will be.</p> <p>5 min) Clean-up</p> <p>Cleanup Procedures: Charcoal pencils and gum erasers returned to bins, drawings on drawing boards are covered with newsprint, and stacked onto class flat-shelf, sketchbooks returned to bin, and areas wiped clean of charcoal dust. Foam shapes will be put back into bins.</p> <p>Free Time Activity: If students finish their projects, they can work on adult coloring sheets, dictionary illustration (using the book-art dictionaries), or pick from the “Early Finishers” binder.</p>
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DAILY OVERVIEW
Lesson Title and Number in Unit Sequence: #3 “Surreal Spaces & Remembered Places”
Day in Lesson: 3:6
Technology Requirements: Computer, Projector
Art Supply Materials: Still-life fruit & assorted objects, white foam “shape” blocks, sketchbooks, charcoal pencils, gum erasers, blending sticks, heavy-weight drawing paper with tooth, drawing boards, artist’s tape
Other Resource Requirements: PowerPoint https://docs.google.com/presentation/d/1K2Lj_ys3Lim6dylJtTC5frkf4TsXWMaFluzv8-sjZOU/edit?usp=sharing ; PowerPoint by Arte Beaux on Form and Value http://artebeaux.weebly.com/surreal-landscape.html
Health or Safety Concerns: Charcoal dust inhalation.
Differentiation for Students Who Struggle: Cognitive Disabilities: May use shape-tracers to “build” spaces in their work. May use thicker charcoal drawing sticks if easier to control the weight of the line.
Differentiation for Students Who Excel: Students can challenge themselves by overlapping different forms, creating non-”cube” forms, and having multiple light sources.
Bell-ringer: “This week, you’ve seen artists from many different times and cultures painting still-lives. Why do you think artists are so interested in objects?”
Motivational Activity/Strategy: Play music for students as they come in.
Learning Activities: 3 minutes) Bell-ringer 3 minutes) Refresh students on what they are up to today. Remind them to get their still-lives set back up quickly, and get working. 35 minutes) Studio time. Walk around and help students who seem confused or need direction. 4 minutes) Clean Up
Cleanup Procedures: Charcoal pencils and gum erasers returned to bins, drawings on drawing boards are covered with newsprint, and stacked onto class flat-shelf, sketchbooks returned to bin, and areas wiped clean of charcoal dust. Foam shapes will be put back into bins.
Free Time Activity: Students can imagine new ideas for projects.

DAILY OVERVIEW
Lesson Title and Number in Unit Sequence: (3:4) “Surreal Spaces & Remembered Places”
Day in Lesson: 4:6
Technology Requirements: Computer, projector
Art Supply Materials: Still-life fruit & assorted objects, white foam “shape” blocks, sketchbooks, charcoal pencils, gum erasers, blending sticks, heavy-weight drawing paper with tooth, drawing boards, artist’s tape
Other Resource Requirements: PowerPoint https://docs.google.com/presentation/d/1K2Lj_ys3Lim6dylJtTC5frkf4TsXWMaFluzv8-sjZOU/edit?usp=sharing ; PowerPoint by Arte Beaux on Form and Value http://artebeaux.weebly.com/surreal-landscape.html
Health or Safety Concerns: Charcoal dust inhalation.
Differentiation for Students Who Struggle: Cognitive Disabilities: May use shape-tracers to “build” spaces in their work. May use thicker charcoal drawing sticks if easier to control the weight of the line.

Differentiation for Students Who Excel: Students can challenge themselves by overlapping different forms, creating non-”cube” forms, and having multiple light sources.
Bell-ringer: “Write down your goal for today’s studio time. What do you hope to get finished?”
Motivational Activity/Strategy: Play music for students as they come in.
Learning Activities: 3 minutes) Bell-ringer 3 minutes) Refresh students on what they are up to today. Remind them to get their still-lifes set back up quickly, and get working. 35 minutes) Studio time. Walk around and help students who seem confused or need direction. 4 minutes) Clean Up
Cleanup Procedures: Charcoal pencils and gum erasers returned to bins, drawings on drawing boards are covered with newsprint, and stacked onto class flat-shelf, sketchbooks returned to bin, and areas wiped clean of charcoal dust. Foam shapes will be put back into bins.
Free Time Activity: If students finish their projects, they can work on adult coloring sheets, dictionary illustration (using the book-art dictionaries), or pick from the “Early Finishers” binder.

DAILY OVERVIEW
Lesson Title and Number in Unit Sequence: (3:4) “Surreal Spaces & Remembered Places”
Day in Lesson: 5:6
Technology Requirements: Computer, projector
Art Supply Materials: Still-life fruit & assorted objects, white foam “shape” blocks, sketchbooks, charcoal pencils, gum erasers, blending sticks, heavy-weight drawing paper with tooth, drawing boards, artist’s tape
Other Resource Requirements: Artist Statement Organizer, PowerPoint https://docs.google.com/presentation/d/1K2Lj_ys3Lim6dylJtTC5frkf4TsXWMaFluzv8-sjZOU/edit?usp=sharing ; PowerPoint by Arte Beaux on Form and Value http://artebeaux.weebly.com/surreal-landscape.html
Health or Safety Concerns: Charcoal dust inhalation.
Differentiation for Students Who Struggle: Cognitive Disabilities: May use shape-tracers to “build” spaces in their work. May use thicker charcoal drawing sticks if easier to control the weight of the line.
Differentiation for Students Who Excel: Students can challenge themselves by overlapping different forms, creating non-”cube” forms, and having multiple light sources.
Bell-ringer: “Share something that’s challenging about your still-life set up.”
Motivational Activity/Strategy: Play music for students as they come in.
Learning Activities: 3 minutes) Bell-ringer 3 minutes) Refresh students on what they are up to today. Remind them to get their still-lifes set back up quickly, and get working. 35 minutes) Studio time. Walk around and help students who seem confused or need direction. 4 minutes) Clean Up
Cleanup Procedures: Charcoal pencils and gum erasers returned to bins, drawings on drawing boards are covered with newsprint, and stacked onto class flat-shelf, sketchbooks returned to bin, and areas wiped clean of charcoal dust. Sketchbooks will be placed in class period bin for Bell-ringer check.
Free Time Activity: If students finish their projects, they can work on adult coloring sheets, dictionary illustration (using the book-art dictionaries), or pick from the “Early Finishers” binder.

DAILY OVERVIEW
Lesson Title and Number in Unit Sequence: (3:4) “Surreal Spaces & Remembered Places”
Day in Lesson: 6:6
Technology Requirements: Computer, projector
Art Supply Materials: Still-life fruit & assorted objects, white foam “shape” blocks, sketchbooks, charcoal pencils, gum erasers, blending sticks, heavy-weight drawing paper with tooth, drawing boards, artist’s tape
Other Resource Requirements: Artist Statement Organizer, PowerPoint https://docs.google.com/presentation/d/1K2Lj_ys3Lim6dylJtTC5frkf4TsXWMaFluzv8-sjZOU/edit?usp=sharing ; PowerPoint by Arte Beaux on Form and Value http://artebeaux.weebly.com/surreal-landscape.html

Health or Safety Concerns: Charcoal dust inhalation.
Differentiation for Students Who Struggle: Cognitive Disabilities: May use shape-tracers to “build” spaces in their work. May use thicker charcoal drawing sticks if easier to control the weight of the line.
Differentiation for Students Who Excel: Students can challenge themselves by overlapping different forms, creating non-”cube” forms, and having multiple light sources.
Bell-ringer: “Think about your drawing. What is one of your favorite parts of the drawing, and how does it reflect your memories of your “place”?”
Motivational Activity/Strategy: Play music for students as they come in.
Learning Activities: 3 minutes) Bell-ringer 3 minutes) Refresh students on what they are up to today. Remind them to get their still-lives set back up quickly, and get working. 30 minutes) Studio time. Walk around and help students who seem confused or need direction. 5 minutes) Have students work on their artist statement organizers 4 minutes) Clean Up
Cleanup Procedures: Charcoal pencils and gum erasers returned to bins, drawings on drawing boards are covered with newsprint, and stacked onto class flat-shelf, sketchbooks returned to bin, and areas wiped clean of charcoal dust. Sketchbooks will be placed in class period bin for Bell-ringer check.
Free Time Activity: If students finish their projects, they can work on adult coloring sheets, dictionary illustration (using the book-art dictionaries), or pick from the “Early Finishers” binder.

Lesson #4

LESSON OVERVIEW
Lesson Title and Number in Unit Sequence: #4 “Studio Visit; Reflect & Present”
Lesson Standards Missouri GLE(s): III.2.A.HS1 With one artwork: describe it, analyze the use of elements and principles in the work, and interpret the meaning of the work.
Lesson Objectives: Students will be able to interpret a fellow students’ artwork by describing, analyzing, and interpreting. Students will be able to critically analyze their own work for the use of elements and principles of art.
DOK Level: 4
Pre-Assessment: Bell-ringer: “What is one thing you’ve learned about Line and Value throughout this unit?” Formative Assessment(s): Conferencing and In-class discussion. Summative Assessment: Studio Critique. Students select their best work for the Crit.
Number of Days in Lesson: 2
Lesson Vocabulary: None.
Artist(s) or Artwork(s) Being Covered: None.

DAILY OVERVIEW
Lesson Title and Number in Unit Sequence: #4 “Studio Visit; Reflect & Present”
Day in Lesson: 1:2
Technology Requirements: Computer
Art Supply Materials: Unit art projects, Display walls and pins ready, sketchbooks, statements, pencils/erasers
Other Resource Requirements: Art Crit Courtesy Vid: https://www.youtube.com/watch?v=9neybpOvjaQ Art Criticism Definitions Video https://study.com/academy/lesson/art-criticism-definition-steps-example.html PowerPoint https://docs.google.com/presentation/d/1K2Lj_ys3Lim6dylJtTC5frkf4TsXWMaFluzv8-sjZOU/edit?usp=sharing
Health or Safety Concerns: None
Differentiation for Students Who Struggle: Audio / video recordings for statements is a perfectly acceptable substitute for the written artist statement
Differentiation for Students Who Excel: Detailed analysis of work’s interpretation
Bell-ringer: “What is your favorite project in this unit? Why? What is one of the more conceptually/artistically challenging projects in this unit? Why?”

Motivational Activity/Strategy: Show Video of Sarah Green giving art critique guidelines.
<p>Learning Activities:</p> <p>4 minutes) Bell-ringer in sketchbook.</p> <p>7 minutes) Sarah Green giving critique guidelines https://www.youtube.com/watch?v=9neybpOvjaQ “As we watch this video of Sarah Green giving internet criticism guidelines, let’s think of how we can apply this to art class. Sarah lists several to do’s and not to-do’s in a critique, and I want you to take note of them in your sketchbook as you watch.</p> <p>10 minutes) Conversation on critique behaviors. “What are some things that Sarah points out in her “In this video, the woman talks about avoiding value judgments (Good, Bad) and weak words (INteresting, nice, beautiful) without something with “teeth” to it. In this class, I want us to AVOID saying “I like” without a ‘why’ behind it. “I like the use of color in your painting, <i>because</i> you use the color to emphasize the eyes of the person...”</p> <p>20 minutes) Have a class critique of work from this unit. Everyone must contribute 2 thoughts (and <i>only</i> two thoughts--to minimize conversation monopolizing) to the conversation. Make note in rubric of students’ comments to assess for participation. Students should be taking note of comments they find interesting or useful to them</p> <p>4 minutes) Clean up</p>
Cleanup Procedures: Students will put away pencils/erasers, and put sketchbooks in classroom bin.
Free Time Activity: If students finish their projects, they can work on adult coloring sheets, dictionary illustration (using the book-art dictionaries), or pick from the “Early Finishers” binder.

DAILY OVERVIEW

Lesson Title and Number in Unit Sequence: #4 “Studio Visit; Reflect & Present”
Day in Lesson: 2:2
Technology Requirements: Computer
Art Supply Materials: Unit art projects, Display walls and pins ready, sketchbooks, statements, pencils/erasers, any art materials needed to edit artwork and make adjustments.
Other Resource Requirements: Have additional artist statement resources up on Google Classroom for students to look at. PowerPoint https://docs.google.com/presentation/d/1K2Lj_vs3Lim6dyJlTTC5frk4TsXWMaFluzv8-sjZOU/edit?usp=sharing
Health or Safety Concerns: None
Differentiation for Students Who Struggle: Audio / video recordings for statements.
Differentiation for Students Who Excel: Detailed analysis of work’s interpretation. Consider an alternative format of making an artist statement--video or audio? Interview?
Bell-ringer: “What was one thing said yesterday in critique about your work or someone else’s that stuck with you? Why did it impact you? After the critique, do you plan on making any adjustments to your work?”
Motivational Activity/Strategy: Play Music
<p>Learning Activities:</p> <p>4 minutes) Bell-ringer in sketchbook.</p> <p>3 minutes) “Today is our open-studio day. We just had a full day of critique in our last class, and I wanted to give you guys time to digest the feedback that you received, and go back to your works and make adjustments, keep working on parts, or reflect further. Remember, artists are design thinkers and problem solvers. There are ALWAYS things that challenge us, and it’s important to keep growing as an artist, and decide for yourselves if the feedback you receive is ultimately what your work needs, or not. The next 30 minutes of this class is yours to do 3 things: 1. Review feedback from critique and return to artwork to make adjustments, 2. Adjust artist statement, or 3. Ask a peer to review and edit your statement. At the end of this class period, we will turn in our final works, sketchbooks, and statements and organizers.</p> <p>33 minutes) Studio time. Walk around the room, and check in on student progress. Help with idea generation, direct students to ask peers for feedback, as well as to review notes from yesterday’s critique.</p> <p>5 minutes) Clean up</p>
Cleanup Procedures: Students will be turning in their artworks for assessment along with their completed artist statements and organizers. Any art materials out need to be stored away, and spaces cleaned. Sketchbooks will be placed in class period bin for Bell-ringer check.
Free Time Activity: If students finish their projects, they can work on adult coloring sheets, dictionary illustration (using the book-art dictionaries), or pick from the “Early Finishers” binder.

Appendices

Appendix A; Pre-Assessments

Bell-Ringer* Assessment Check

*Bell-Ringers will be completed inside student sketchbooks. I will conduct a bi-weekly check to see that students are completing their bell-ringers and mastering content.

Bell-Ringer #1	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 line? How can a line communicate an idea or experience?”
- “Do a line contrast drawing in your sketchbook for 2 minutes. Don’t look at your paper, but don’t focus on anything in particular in the room, either. Try to empty your mind, and move the pencil/pen in one continuous line.”

Lesson #2 Bell-Ringers:

- “Based on what you know of drawing, what is a line? What sorts of art materials use line?”
- “What is one thing you are trying (or hope to try) on this project? What questions do you have about drawing with fiber?”
- “How do you think what you’ve learned about fiber drawing affects your understanding of what art is?”
- “What is your fiber drawing themed around? What are some material choices you’ve made? Why did you pick those materials over others?”
- “Using sharpie on the index cards given to you, write your name. Then, numbering #1-4 down the side of your card, answer these prompts: 1. Write down one to five words that describe or define art to you. 2. Write down one material or medium that can be used in making art. 3. Write down one material that you think cannot be used in making art or ISN’T art. 4. Why do YOU make art? (What influences you? Culture? Language? Religion? Gender?)”

Lesson #3 Bell-Ringers:

- “Think of a place that you enjoy being in. Draw a quick but detailed sketch of what you remember that place looking like.”
- “What are some ways in which art can communicate human experiences? How might a still-life share your life experience?”
- “This week, you’ve seen artists from many different times and cultures painting still-lives. Why do you think artists are so interested in objects?”
- “Write down your goal for today’s studio time. What do you hope to get finished?”
- “Share something that’s challenging about your still-life set up.”
- “Think about your drawing. What is one of your favorite parts of the drawing, and how does it reflect your memories of your “place”?”

Lesson #4 Bell-Ringers:

- “What is your favorite project in this unit? Why? What is one of the more conceptually/artistically challenging projects in this unit? Why?”

- “What was one thing said yesterday in critique about your work or someone else’s that stuck with you? Why did it impact you? After the critique, do you plan on making any adjustments to your work?”

Appendix B; Formative Assessment Guides and Rubrics

Student Self-Reflection

*To be completed and turned in alongside Artist Statement and final project. Used in Lessons 1-4

Studio Habits of Mind:	Self-Rating: (4, 3, 2, 1)	Comments: Is there anything you’d like to explain or ask me?
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Developing Craft “I chose my materials and tools carefully, and can explain why I chose them. I feel this work demonstrates my very best effort.”		
Engage & Persist “I identified a personally meaningful idea. I stuck with it until I reached a resolution.”		
Envision “I planned out my artwork, and broke it down into the individual steps I needed to complete it.”		
Express “I made a work that conveys my personal ideas, feelings, or meanings, and I can interpret meaning in others’ works.”		
Observe “I can look closely at others’ work, and notice things that might not be obvious at first glance.”		
Reflect “I can talk about my working processes, and I can honestly assess what works well, what does not, and why, in my own work and that of others.”		
Stretch & Explore “I reached outside my comfort zone, and tried new things. I embraced my mistakes.”		
Understanding Art Worlds “I can learn about what artists make. I can collaborate, and I understand how artists work within a community.”		

Student Artist Statement Graphic Organizer

*Turned in along with Student Self-Reflection Rubric, final Artist Statement, and project. Used in Lessons 1-4

Artist Statement Graphic Organizer

Label Information

Artist:	Class Period:
Title of Artwork:	Date Completed:
Materials Used:	

Why did you choose these materials/techniques? (What tools and processes did you use? Do they add meaning to your work?)

What is the big idea behind your work? (What or who inspired you to make it? Does it express a personal or a social issue? What emotions are you trying to express?)

How did you create this artwork? What was your process like? (Break down your process into steps.)

What are your overall thoughts for this artwork? (What did you learn in making this piece? Is it how you initially imagined it? Why? How might this work influence future projects?)

Sketchbook Notes Graphic Organizer

*Used in Lesson

Name:

Date:

Bell-ringer:

Student:	Where they're at in their project:	Questions they have:

Appendix C; Summative Assessment Guides and Rubrics

Final Artist Statement

*Turned in along with Student Self-Reflection Rubric, Artist Statement Graphic Organizer, and project. Used in Lessons 1-4

Final Artist Statement

Label Information

Artist:	Class Period:
Title of Artwork:	Date Completed:
Materials Used:	

Describe your artwork. How did you create it? What big ideas are you communicating? What are your overall thoughts about it? Would you improve or change anything? Be specific, and explain your comments.

Artist Statement Assessment Rubric:

*Used in Lessons 1-4

Student:	Project:	
Artist Statement	Proficiency Scale: (4, 3, 2, 1)	Comments:
Met the technical requirements (50 words or more, completed in full sentences, edited for grammar and spelling.)		
Student described their artwork, the creative process, the big ideas behind the work, and thoughts and questions they have surrounding their work.		
Student used peer-reflection and group discussion time wisely.		

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.

<p>Envision</p> <p>“I can mentally imagine new artworks, and break them down into the individual steps needed to bring them to life.”</p>	<p>Intentional decisions are made in choosing materials and composition design, and evidence of thorough sketching/pre-planning of the work.</p>	<p>Careful sketches and thought made in material/composition design.</p>	<p>Some thought and/or minimal sketches given in pre-planning the work.</p>	<p>No sketches and/or little demonstration of pre-planning before beginning work.</p>
<p>Express</p> <p>“I can make works that convey personal idea, feeling, or meaning, and interpret meaning in others’ works.”</p>	<p>The work draws strong, real-world connections, and the student can describe the work’s meaning to others.</p> <p>The student is able to identify the connections in the work of others.</p>	<p>The student makes work that connects to other artworks or life experiences.</p> <p>The student can identify meaning in other artists’ work.</p>	<p>The concept and project theme is unclear and/or half-resolved.</p> <p>The student struggles to identify meaning in others’ work.</p>	<p>The work is unfinished, and/or seems to lack personal meaning or ideation.</p> <p>The student is unable to identify meaning in others’ work.</p>
<p>Observe</p> <p>“I can look closely, and notice things that might not be obvious at first glance.”</p>	<p>The student is able to identify and discuss subtle aspects of the work’s meaning, elements and principles, and relevance to the world.</p>	<p>The student is able to identify subtle aspects of the work’s meaning, elements and principles, and relevance to the world.</p>	<p>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.</p>	<p>The student is unable to identify elements of a work’s meaning, elements and principles, and/or connection to the world.</p>
<p>Reflect</p> <p>“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.”</p>	<p>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.</p>	<p>Presentation of work describes the rationale behind the making process, and draws real-world connections to the work.</p>	<p>Minimal description of the working process is made, and few connections are drawn between the work and the wider world.</p>	<p>No description of the working process is made, and little to no connections are drawn to the wider world.</p>
<p>Stretch & Explore</p> <p>“I can reach beyond my comfort zone, and try new things. I embrace the opportunity to learn from my mistakes.”</p>	<p>Skillful incorporation of new techniques. The student tries new ways of thinking and making, and embraces mistakes as ways to improve and grow.</p>	<p>The student pushes through the difficulty of trying something new, and walks away from the project with new understandings of art.</p>	<p>The student struggles with or avoids trying new techniques.</p> <p>Mistakes made discourage the student from seeing the project to its conclusion.</p>	<p>No attempt is made at trying new techniques.</p> <p>The student avoids exploration of new ways of making.</p>
<p>Understanding Art Worlds</p> <p>“I can learn about what artists make. I can collaborate, and I understand how artists work within communities.”</p>	<p>The student makes complex connections with other artworks or experiences.</p> <p>The student identifies and discusses ways in which other cultures, artists, and communities work together in the making process.</p>	<p>The student makes connections with other artworks or experiences.</p> <p>The student identifies ways in which other cultures, artists, and communities work together in the making process.</p>	<p>Limited connections are made to other artworks or experiences.</p> <p>The student exhibits little understanding of how artists and communities work together in the making process.</p>	<p>There are no connections made to other artworks.</p> <p>No effort made to learn about other cultures’, artists’, and communities’ art.</p>

Lesson #1 Standards-Based Summative Rubric:

Student:	Project:
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Collaborative Movement Drawing	Proficiency Scale: (4, 3, 2, 1)	Comments:
Va: Cr2.1.1a The student can engage in making a work of art without having a preconceived plan.		
IV.1.A.HS1 The student can connect the meanings of the visual art element, <i>line</i> , with the dance term, <i>movement</i> .		

Lesson #2 Standards-Based Summative Rubric:

Student:	Project:
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Fiber Drawing	Proficiency Scale: (4, 3, 2, 1)	Comments:
I.1.D.HS1 The student can create an artwork using a fiber arts process.		
I.3.C.HS1 The student can create an original artwork that communicates ideas through the theme of memory and place.		
II.1.A.HS1 The student can discuss personal beliefs about the nature of art with their peers		

Lesson #3 Standards-Based Summative Rubric:

Student:	Project:
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Surreal Space Drawing	Proficiency Scale: (4, 3, 2, 1)	Comments:
Va: Re.7.1.Ia The student can hypothesize ways in which art influences perception & understanding of human experiences (evidence from bell-ringers & discussion)		
II.1.F.HS1 The student can identify and use a range of values to create the illusion of simple forms.		

Lesson #4 Standards-Based Summative Rubric:

Student:	Project:
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End-of-Unit Critique	Proficiency Scale: (4, 3, 2, 1)	Comments:
III.2.A.HS1 The student can describe one artwork, analyze the use of elements and principles in the work, and interpret the meaning of the work in an in-class critique		

Appendix D; Other Resources

PowerPoint Screen Grabs

Memories & Making
HS1 Visual Arts
 Mrs. Charis Norell

1

Thoughtful Mark-Making (#1)

What does these two images have in common?

2

Movement & Marks

Movement: In dance, **Movement** refers to how the body travels through space.

- Throughout the room, or remaining in one spot.
- Improvised and spontaneous, or planned and choreographed
- The key way an individual communicates through dance.

Marks: In art, **Mark-making** refers to the textures, lines, and shapes revealed by "gestural energy."

- Can refer to any material applied to any surface.
- Spontaneous or planned out in sketches.
- Mark-making is a key way artists communicate through their work

3

Dance as Drawing, Movement as Marks

4

Dance as Drawing, Movement as Marks

Heather Hansen
[Interview](#)

5

Fiber Drawing (#2)

Fiber Drawing:
 The process of mark-making with fiber.

"My fiber drawings act as **traces of my thoughts, memories, and gestures** -- all made visible through thread."

-Charis Norell
 Artist Statement, 2019

6

"My studio practices involve labor-intensive techniques that force me to work slowly, meticulously, and daily on my work.

The finished work becomes a **map of my daily life through the slow stitching or drawing of images and words.**"

-Joetta Mason, Artist Statement
[http://www.joettamason.com/artiststatement/](#)

7

Record-Keeping; Remembering; Jotting

8

Mandy Messina

9

Artist Amy Silman says "Drawing is to..."

10

The Importance of Sketching

11

Surreal Spaces, Remembered Places (#3)

Surrealism:
 Twentieth-century art movement where dreams, fantasy, and the subconscious served as inspiration for artists.

12

Form

Cone Cylinder Cube Sphere

13

Cone

Cube

Cylinder

14

The Illusion of Space: Shading

15

Pia-Mélissa Laroche

16

Andrew Lincoln Nelson

17

Working Question:

How can I use simple forms to construct a place?

Create a surreal landscape using VALUE.

Your landscape must include:

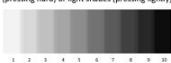
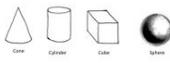
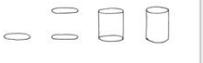
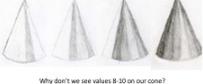
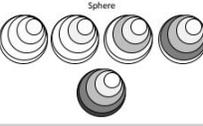
- Horizon line
- All least 3 geometric shapes - a circle, square, and triangle
- All shapes should be spread out and not clustered in one space
- Show that there is a light source.
- Shade entire drawing. You may use hatching, cross-hatching, stippling, or blending.

Add value to the shapes to create forms. The only white on the drawing should be the highlights. Include a full range of values in the landscape.

18

Arte Beaux PowerPoint Screen Grabs

*PowerPoint by Arte Beaux on Form <http://artebeaux.weebly.com/surreal-landscape.html> Lesson #3.

<p>Value & Form</p> <p>By Mrs. Mehaki (Arte Beaux)</p> <p>1</p>	<p>Value Technique</p> <p>Shadows – The most basic way to add shadows to a drawing is to move your pencil back and forth in a zig-zag motion. The closer together you make these zig-zags, the smoother your shading will look.</p> <p>Highlights – To create highlights, let the paper show through, or use an eraser to lighten areas that are too dark.</p> <p>2</p>	<p>Value Scale</p> <p>A value scale is a series of steps from light to dark.</p> <ul style="list-style-type: none"> Each section is slightly darker than the first. You can use your pencil to get dark shades (pressing hard) or light shades (pressing lightly).  <p>3</p>	<p>Value Scale</p> <p>The goal is to be able to transition from one shade to the next smoothly.</p>  <p>4</p>	<p>Form</p> <p>A form is a 3-dimensional object.</p> <ul style="list-style-type: none"> There are 4 basic forms that make up most 3D objects.  <p>5</p>
<p>Cone</p>  <p>6 ★</p>	<p>Cylinder</p>  <p>7 ★</p>	<p>Cube</p>  <p>8 ★</p>	<p>Name the Form!</p>  <p>9</p>	<p>Value Emphasizes Form</p> <ul style="list-style-type: none"> Light casts shadows and highlights (creating value) when it shines on 3D objects. When we add value to our drawings, it makes them look 3D (form) and more realistic.  <p>10</p>
<p>Light Source</p> <ul style="list-style-type: none"> In order for a shadow to be created, there must be a light. The light source is where the light is coming from. This can be natural light like the sun, or from something like a lamp or candle. Areas closest to the light source are bright. Areas farthest away from the light source are dark. <p>11</p>	<p>Where is the light source?</p>  <p>When creating a value drawing, it's important to identify where the light is coming from.</p> <p>12</p>	<p>Creating Form Through Value.</p> <p>Cone</p>  <p>Why don't we see values 8-10 on our cone?</p> <p>13 ★</p>	<p>Creating Form Through Value.</p> <p>Cylinder</p>  <p>14 ★</p>	<p>Creating Form Through Value.</p> <p>Cube</p>  <p>15 ★</p>
<p>Creating Form Through Value</p> <p>Sphere</p>  <p>16 ★</p>	<p>Sphere continued</p>  <p>17</p>	<p>Other Shading Methods</p> <p>Stippling - shading technique using tiny dots.</p> <p>Shadows – many dots, close together</p> <p>Highlights – few dots, far apart</p>  <p>18</p>	<p>Other Shading Methods</p> <ul style="list-style-type: none"> Crosshatching - shading technique using crossed lines Shadows – many lines, close together Highlights – few lines, far apart  <p>19</p>	<p>Cross Hatching & Stippling</p>  <p>20</p>

“The Illusion of Space” Sketchbook Insert

*Illusion of Space: Shading by ccRask.deviantart.com

The Illusion of Space: Shading

We use LINE to create VALUE.

VALUE is... _____

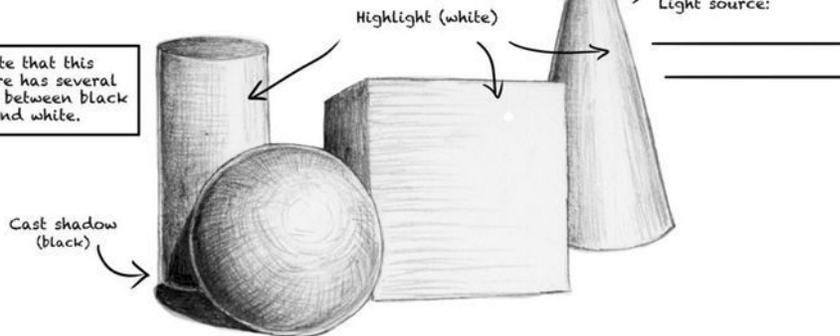


This is a value scale, showing 8 degrees of gray between white and black.

When we shade, we:

- * go light to dark
- * follow the contour of the object
- * vary the pressure on our pencil

Note that this picture has several values between black and white.



What is the difference between SHAPE and FORM?

Artist Statement Flow Chart

*Sketchbook Insert for student access. Also displayed in poster-format in classroom.

Artist Statement Flow Chart

Use this chart to help you construct an artist statement about your artwork.



Way to go! You just wrote a reflective artist statement.

Please edit your statement for spelling and grammar.

Ask a friend to read it through and share their thoughts on your artist statement.



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<https://theartofeducation.edu/content/uploads/2016/03/Ultimate-Assessment-Guide.pdf>

Reference Links

Alternative Drawing

Zen Mark-making <https://www.youtube.com/watch?v=fKjMae9HH5c>

https://www.youtube.com/watch?v=C2IrafG_qj4,

Intuitive mark making <https://www.youtube.com/watch?v=RKmMpcJ6uMo>

Artist statement <https://www.youtube.com/watch?v=zKmYTL-e73c>

Critique

<https://theartofeducation.edu/2015/10/21/an-engaging-critique-that-taps-into-your-students-love-of-quick-communication>

National Core Standards: <https://www.nationalartsstandards.org/>

Missouri Grade Level Expectations: <https://dese.mo.gov/sites/default/files/gle-visual-arts.pdf>

Mrs. Mehaki's Art Room <http://artebeaux.weebly.com/surreal-landscape.html>