

Lesson Planning Worksheet

Teacher: Caroline Nadler	Grade Level: Art I & II
Subject: Focal Point Identity Portraits	Time Required: 9 Days
Art Form: Watercolor	
<p><u>Standards Addressed:</u></p> <p>VAPA Standards:</p> <p>CREATING—Anchor Standard 1: Generate and conceptualize artistic ideas and work.</p> <p>1.2 Enduring Understanding:</p> <p>Prof.VA:Cr1.2</p> <p>Shape an artistic investigation of an aspect of present day life using a contemporary practice of art or design.</p> <p>CREATING—Anchor Standard 3: Refine and complete artistic work.</p> <p>Enduring Understanding:</p> <p>Prof.VA:Cr3</p> <p>Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress.</p> <p>PRESENTING—Anchor Standard 6: Convey meaning through the presentation of artistic work.</p> <p>Enduring Understanding:</p> <p>Acc.VA:Pr6</p> <p>Make, explain, and justify connections between artists or artwork and social, cultural, and political history.</p> <p><u>Literacy Focus: ELD Differentiation</u></p> <p><u>Early Expanding:</u></p> <p><u>Mode of Communication</u></p> <p><i>Collaborative:</i></p> <ul style="list-style-type: none"> • express a variety of personal needs, ideas, and opinions and respond to questions using short sentences; • initiate simple conversations on social and academic topics; <p><i>Interpretative:</i></p> <ul style="list-style-type: none"> • comprehend information on familiar topics and on some unfamiliar topics in contextualized settings; • independently read a variety of grade-appropriate text with simple sentences ; • read more complex text supported by graphics or pictures; • comprehend basic concepts in content areas; <p><i>Productive:</i></p> <ul style="list-style-type: none"> • produce sustained informational exchanges with others on an expanding variety of topics; • express ideas in highly structured and scaffolded academic interactions; and 	

- write or use expanded vocabulary to provide information and extended responses in contextualized settings.

Knowledge of Language

Metalinguistic Awareness:

- intentionally and purposefully use mostly everyday vocabulary, and an expanding range of general academic and domain-specific vocabulary in English related mostly to familiar topics;
- extend discourse in limited ways in a range of conversations;
- recognize language differences and engage in some self-monitoring;

Accuracy of Production:

- be comprehensible when using simple and some expanded sentences and discourse or texts; and
- may exhibit **fairly frequent errors** in pronunciation, grammar, and writing conventions that **may sometimes** impede meaning.

Exit Expanding:

Mode of Communication

Collaborative:

- express more complex feelings, needs, ideas, and opinions using extended oral and written production; respond to questions using extended discourse
- participate actively in collaborative conversations in all content areas with moderate to light support as appropriate;

Interpretative:

- comprehend detailed information with fewer contextual clues on unfamiliar topics;
- read increasingly complex grade-level text while relying on context and prior knowledge to obtain meaning from print;
- read technical text on familiar topics supported by pictures or graphics;

Productive:

- produce, initiate, and sustain spontaneous interactions on a variety of topics; and
- write and express ideas to meet most social and academic needs through the recombination of learned vocabulary and structures with support.

Knowledge of Language

Metalinguistic Awareness:

- intentionally and purposefully use both everyday vocabulary and a range of general academic and domain-specific vocabulary in English related to familiar and new topics;
- extend discourse in a variety of ways in a range of conversations;
- recognize language differences, engage in self-monitoring, and adjust oral and written language;

Accuracy of Production:

- be comprehensible when using expanded sentences, discourse or texts; and
- may exhibit **fairly frequent errors** in pronunciation, grammar, and writing conventions that **usually do not** impede meaning.

Early Bridging:

Mode of Communication

Collaborative:

- express increasingly complex feelings, needs, ideas, and opinions in a variety of settings; respond to questions using extended, more elaborated discourse
- initiate and sustain dialogue on a variety of grade-level academic and social topics;

Interpretative:

- comprehend concrete and many abstract topics and begin to recognize language subtleties in a variety of communicative settings;
- read increasingly complex text at grade level;
- read technical text supported by pictures or graphics;

Productive:

- produce, initiate, and sustain interactions with increasing awareness of tailoring language to specific purposes and audiences; and
- write and express ideas to meet increasingly complex academic demands for specific purposes and audiences.

Knowledge of Language

Metalinguistic Awareness:

- intentionally and purposefully use a range of precise and varied grade-level general academic and domain-specific vocabulary in English related to new topics;
- extend grade-level academic discourse in a variety of ways in a range of conversations and written texts of varying lengths and complexities;
- recognize language differences, engage in self-monitoring, and adjust oral and written language in a range of contexts;

Accuracy of Production:

- be comprehensible when using a variety of grade-level expanded discourse or texts; and
- may exhibit **some errors** in pronunciation, grammar, and writing conventions that **usually do not** impede meaning.

Content Objective(s):

Students will be able to:

- Distinguish between warm and cool colors.
- Apply grayscale values with watercolors for a painting.
- Identify a focal point of an artwork.
- Create a painting that has a recognizable focal point.

Language Objective(s):

Students will be able to:

- Collaborate with peers in paired cooperative learning exercises.
- Express elemental reasoning towards a recognizable focal point.
- Analyze artwork to interpret elemental reasoning towards a recognizable focal point.

- Compose a written text that demonstrates a main idea and with supportive details.

Required Materials and Equipment:

- Student Sketchbook Journal
- Pencils, pens, erasers
- Artists tape
- Dry erase markers & mini boards
- Watercolor and paintbrushes
- Watercolor paper
- Paper towels & rags
- Cups for water
- Smocks/ baggy tee-shirts to put over clothes
- Projector for VTS images

Anticipatory Set (20 minutes): Day 1

The teacher has already put at each table torn out pages from magazines that are full page advertisements or photos. As students walk in, each person is to pick page to study before beginning their writing exercise. Students are to create a story surrounded by the focal point of the advertisement or photo- “the main idea” and use the surrounding environment as the “details” supporting the short story.
(student writing prompt with Supplementary Materials)

ELD Differentiated Adaptations: Levels 2, 3, & 4

Visual examples of what students are asked to do will be available for reference. These examples will be labeled with the “parts” of the image the lesson is referring to. Extra contextual examples of these focal point and supporting detail concepts will be helpful with creating connections of these concepts to physical real-life examples seen in everyday life. For example, an image with a person centered in the picture and proportionally larger compared with smaller details not in focus could help translate this lesson’s concept. Starting with simpler, more obvious image examples to progress to more complex will help build student knowledge of where and how to look at these images for a focal point and filter out extra “noise”.

Level 2: Students will have a less complex visual to use with this activity. Students will fill out 2 boxes to organize thoughts. One box will have space for drawing the main idea and/ or listing at least 3 words that help to describe what or who the focal point is. The other box will have space for drawing the details and/ or listing descriptive words or what they see in the space surrounding their focal point.

Rationale: This graphic organizer will give these students opportunities to put their pre-existing knowledge to use with their developing language abilities when applied with this activity. Because students at this level mostly produce at a phrase level, accommodations to teacher flexibility towards their language production will vary on the individual, but overall open opportunity to express understanding with drawings and descriptive words and phrases they may know.

Level 3: Students will have the choice to use a less complex imagery but encouraged to use images at learning level. Students will have sentence examples to refer to in order to piece together their story. Teacher will provide sentence starter prompts and examples of full sentences and how to use this activity's thematic terminology. Students will also have a key word box to pull highlighted ideas from. There will be a prompt to help produce the beginning, middle, and end of their story.

Rationale: The sentence prompts are beneficial for these students to successfully construct sentences to the best of their abilities. At this stage, students should be able to produce sentences with some original statements within a short paragraph frame. Because students are identifying and understanding abstract concepts with supportive context assistance, students should be able to communicate an story with less stagnant and memorized statements.

Level 4: Students will participate with the complex imagery appropriate for their cognitive level and the levels of their peers. Students will have a key word box to pull highlighted ideas from to use in their story.

Rationale: Students should be able to identify and summarize the concrete details and the abstract concepts within this content of the lesson. Their writing abilities are more elaborate and have a higher understanding of how to communicate with language. They should be able to combine elements of language to meet requirements for this complex diphying situation. Due to developing vocabulary, the use of a key word box is available as a reference for further encouragement to use content relatable words within their story in appropriate manners.

Rationale:

This exercise connects a visual to the literacy concepts of “main idea” and “details” within written texts. By having students look at an image to see the focal point is the main idea creates a better connection to what each of those concepts are. Similarly, by having students look at a surrounding environment of a focal point in a photo, students are exposed to the notion of what details represent when supporting a story. Through this writing process, students are critically thinking about their main idea of the story and the details to be relatable to the image the teacher provided while practicing creativity with their written story telling skills.

Direct Instruction/Modeling/Input (30 minutes): Day 1

SDAIE Strategies: Teacher is to use all throughout lesson

- Teacher is constantly using Total Physical Response teaching technique throughout instruction to clarify student understanding of materials and concepts.
- Teacher will be genuinely enthusiastic.
- Teacher will use longer and natural pauses to allow wait time for all students to process and participate.
- Teacher will repeat, review, and model throughout the lesson as needed.

Input:

- Teacher will discuss with class the similarities between a focal point of an artwork and a main idea of a written text.
- Teacher will discuss with class the similarities between the surrounding environment of an artwork and the details of a written text.
- Teacher will review cool and warm colors with large visual posters. Compare colors values to real life environmental examples. (For example: cool colors- water; warm colors- autumn leaves)
- Teacher will go over the different kinds of brushes with total physical response teaching technique.

Modeling:

- The teacher will model mixing warm and cool colors to create the value gray scales, also known as warm and cool neutral tints.
- Teacher will demonstrate some watercolor techniques. (wet on wet, wet on dry, bleeding, wash, building up color, creating gradients, creating the illusion of various texture surfaces, etc)
- Teacher will show students the various uses of the different styles of brushes

Rationale:

SDAIE :Teachers using hand gestures, picking objects up, and physically pointing out aspects of instruction or an art piece helps students to engage with the teacher and know physically what they are referring to. Total Physical Response helps students focus on one aspect of the bigger idea that as a whole will be taught to them, but in that moment they are connecting to that one step, that one piece of a puzzle to gain complete background information to be able to participate with the larger complex concept.

Teaching with tonal inflection and rhythm in a voice alongside gestures and positive body language is a successfully engaging way to communicate with students. A teacher showing enthusiasm for what they are sharing only reinstates and supports the reason why they are teaching the subject to the students and the students will perhaps gain some curiosity towards the curriculum and respect towards the teacher. Furthermore, the teacher will speak with reasonable pauses which allows flexible processing time for all students to be able to participate in class. This is especially helpful towards inclusion in the classroom with such activities as class discussions or collaborative pair communication towards the class. It's important to give all students the space to voice their perspective so they know that they are heard and that they have multiple experiences to practice this aspect of language.

The teacher will be present and assist students through reviewing and repeating ideas, instruction, and modeling the actual artmaking skills required for their target goals of this assignment. By being aware of how much more teaching and then acting on supporting students further that require more scaffolding, helps all students to be set up for success as individuals in time. Students learn at different rates, so it is vital that teachers are flexible and patient to take the time and make the space to further help students.

Input: By reviewing and clarifying the language concepts of main ideas and details, students are exposed to a different way of looking at the relationships of writing and literacy and other subjects such as art.

Using imagery to explain a language concept can relate to students from a different angle that may be more engaging and create a better connection of understanding.

Taking the time to review concepts of the complexities of colors, gives students an opportunity to regain a closer relationship to the information and be able to distinguish between characteristics of these different values. Through understanding visually what the colors are labeled as, can help a student when they are problem solving with choosing how to mix colors to get a specific color as a goal. Additionally, using real life examples of where color values are represented naturally in relatable and recognizable environments can further support student clarification with color orientation.

Using the teaching strategy of total physical response with such teaching moments as familiarizing the students with specific art materials for a task, helps them to recognize an item and connect it to its label and its purpose. Being more familiar with art tools, helps students to know which tools they need to accomplish their individual goal of what they would like certain parts of their artwork to look like. Each paintbrush gives the application of paint different personalities, this is an additional helpful skill for students to relate to in order to better communicate themselves visually.

Modeling: By physically demonstrating for the students what is expected of them, helps them to see the steps to be able to accomplish such required skills. They experience the process of how main is manipulated in different ways to get various end results. This opens up more opportunities for student choice to show more aspects of individuality through application of paint. Demonstrating the various results of different brushes and different techniques that are possible with the brushes gives students more control of how they choose to use their tools at hand to express themselves.

Check for understanding: (whole day) Day 2

Teacher will ask an *Essential Question* to prompt a class discussion:

- How does the presenting and sharing of artworks influence and shape ideas, beliefs, and experiences?

Rationale: Students participating in discussions relating to topics that go beyond the classroom helps to relate the lessons learning in this art class the real-world scenarios currently in their lives and in the future. Through class discussions, students get to communicate and hear their peers' perspectives and gain knowledge about the individuals in the community around them. This is also a great time for the teacher to guide students with practicing social literacy and self-awareness. This also leads into the expectations of how to conduct oneself with students' art critiques of their peers work of the next group activity.

Teacher will display on a projection screen an artwork for class discussion and critique.

VTS Exercise - Teacher Prompted Questions:

- What's going on in this picture?
- What do you see that makes you say that?
- What more can we find?

After a student's response to a question, the teacher acknowledges the student through repeating what they just said and reiterates the idea back to the class- "So you are saying...". The teacher incorporates art terminology to encourage students to practice art vocabulary knowledge within these exercises and to model effective use of terms.

- As a class VTS exercise, the teacher will show students multiple images showing different contexts such as photographs, paintings, and sculptures that have a focal point that they will discuss where and what the focal point is of a piece and why. Focal points will be age appropriately challenging and will range in how challenging to include all in the discussion and build knowledge with complexity.
- Students will be put into pairs. All students will be put together in pairs that best fits their strengths, personalities, and needs.
- Each pair will be given a dry erase board and marker. These mini teams will have to write down their answer and wait for everyone to finish writing what they think the focal point is before all students hold up their board and show the teacher. Students take turns writing on the mini boards. Teacher will model what is being asked of the students to give an example of their task.
- When a pair is called on, they explain their reasoning behind picking their focal point.
- The teacher will write down on a board in front of the class, all the different focal points the students had picked out to show the variety of ways and subjects that can be a focal point.

SDAIE Strategy:

- Throughout Check for Understanding, teacher will prompt appropriate relatable questions for deeper thinking. (written and orally delivered)

(Check for Understanding student prompted questions are with Supplementary Materials.)

Students will have time to sketch in their sketchbooks and reflect what they learned from this exercise.

ELD Differentiated Adaptations: Levels 2, 3, & 4

The teacher will have VTS image handouts available for students to keep, refer to, and take notes to their liking. Having these images all at once available will be helpful when looking at the words all together on the board. Additionally, gives students the opportunity to be able to revisit the connection between the written words and the images they represent.

In additional, there will be handouts with the elements of art and principles of design as organized graphs with the key terms, drawn examples, and simple written descriptions to reference for this activity and to keep to be used again later in the lesson and for future lessons.

Level 2: Teacher will provide primary language support by preparing worksheets that have the English and the native translated questions and sentence starter examples as handouts for students and give them the handout a day ahead. Strategic pairing with a bilingual partner will be beneficial. The teacher will provide sentence starters and extra time for these students to process and produce their responses. Access to google translate will also assist these students.

Rationale: Giving students the extra time for processing information and instructions is helpful for them to be able to understand what the language is asking them to do and how to relate that to the content and express themselves in written context. By pairing a student in a strategic way allows a comfort level to reside and an opportunity for understanding because students are paired in a similar content level understanding to relate at the same level as well and not intimidated by an extremely proficient English speaker.

Level 3: Teacher will provide access to questions ahead of time and given a day ahead. Strategic pairing with a bilingual partner will be beneficial. The teacher will provide extra time for students to process and produce their responses.

Rationale: Giving students extra time to prepare themselves and problem solve any language barriers is ideal to support these students. Especially, complex thinking assignments being brought home to spend more time with allows the student to get through the language processing needed to express themselves in such a higher thinking manner. By using strategic pairing, a student is able to be at the same cognitive level and similar content knowledge with someone that is patient, understanding and can relate to this individual. The students are to be given opportunities to continue to practice their knowledge of language.

Level 4: The teacher has provided a key word bank and examples of the VTS images as handouts already. The teacher will be vocally saying the questions and writing down the questions for all to see during the VTS exercise. Strategic pairing with a student of similar content knowledge and cognitive level will be beneficial.

Rationale: Students have an understanding of complex cognitively demanding situations, so they do not need as much additional help as previous learning levels. Allowing access to certain tools such as content vocabulary for references supports the student to be able to focus on their original thoughts and statements. Pairing this student with someone of similar cognitive level will create an opportunity to further communication skills with a collaborative activity to further the social literacy as well. The students are to be given opportunities to continue to practice their knowledge of language.

Rationale: *Check for Understanding*

Exposing students to a variety of visual texts gives them the opportunity to see a concept represented in different perspectives. Also gives a diverse group of students multiple opportunities to relate to different imagery and ideas. Students will experience varying styles of focal points represented within chosen imagery to see how an artist have different ways of expressing their main idea and translating that idea for a viewer.

Working in pairs allows space for both voices to be heard by the teacher and by each other. Peer-to-peer social learning environments are beneficial to all students to experience different perspectives from their own, different styles of communication, and teaching opportunities to help each other in their own age relatable language. Additionally, this is a chance for students get to know each other better and therefore strengthen our classroom community. This is also an informal assessment opportunity for the teacher to see where all students learning abilities are, what the students' strengths are and background knowledge, and where they need further assistance with curriculum understanding and language development.

The teacher writing down on a board for the whole class to see the words associated with all the seen focal points re-establishes the varieties of different ways the students as artists to express their main idea, or "focal point". This also gives diverse learners a chance to see and experience words they might have not been exposed to yet, which gives them time for these ideas and terms to process.

Prompting questions related to this activity helps drive the conversations that students have student-to-teacher, peer-to-peer, and internally to trigger critical thinking and deeper questioning and thoughts related to art concepts of this lesson.

Guided Practice (2 class sessions): Day 3 & 4

- Students will familiarize themselves with grayscale values with warm and cool colors by creating their own value charts to be used as references during their Independent Practice.

The teacher will actively check-in with individuals. Teacher will use this time to review, revisit, and model again any ideas, concepts, or techniques needed to help further support any students.

Rationale: *Guided Practice*

Students preparing themselves for Independent Practice with creating their own value scales helps them connect to their material, tools, and paints before applying knowledge thus far towards a personal art piece. Through practicing application of watercolors, students will gain more confidence in their skills and be able to focus more on the creative process of artmaking. This Guided Practice time gives students the space they need to make mistakes and try alternative techniques.

This is a good time for a teacher to individually check in with students' progress to see their strengths, who needs more scaffolding, and further instructional assistance. The teacher could use this time to do informal assessments of their students. These moments could also be used for challenging students that have mastered the color values with more complicated painting techniques and skills.

Independent Practice (4 class sessions): Day 5-8

- Students are to bring an object from home that means something to them. If they do not have an object from home or the object is too delicate or big, they can bring a reference photo of the object that represents them.
- The idea is to do a form of a self-portrait to express individuality, student voices, and embrace our differences.
- Students will construct a self-portrait of themselves with their choice of how they want to depict their self-image as the focal point of the art piece.
- Students will do at least 5 brainstorming sketches/ designs of how they want the layout of their subject within painting to be before beginning application process. Teacher will be giving feedback in real time about design decisions. Teacher will have individual discussions about negative and positive special use for the students' particular object.
- Color prompt: Student choice between using cool grayscale values for the focal point or background and using warm grayscale values for the focal point or background
- Background details: can be abstract, a pattern, anything that does not take the focus away from the focal point.

On the last day of studio production time, teacher will announce and hand out reflection questions that will be a part of an exercise tomorrow. Students have a choice to create Flipgrids or write at home to prepare or in class the next day.

Rationale: *Independent Practice*

Allowing student choice of the subject matter of their artwork creates an opportunity for students to have a deeper connection to the creative process of their art piece and a sense of pride and motivation to represent themselves the best way they know how. In addition, having students bring in an object that represents them as individuals further supports student opportunity to develop a deeper understanding of themselves and a chance to share their individuality, background, and perspectives with the class community in a visual language.

As part of the creative process, it is important for students to sketch ideas to plan out their next steps towards their final product. This is also a good time for students to try different designs to see what options they have for themselves.

Closure (25-30 minutes): Day 9

On one piece of paper, students will have a reflective dialogue with a small group with prompted questions. First the students will answer questions about their own artwork. Then the students will switch papers and reflect on their partners artwork and answer prompted questions.

This reflective dialogue would be treated as a self-evaluation and peer evaluation to be taken to consideration by the teacher when assessing students' final art piece of this project.

Teacher will first model appropriate content and academic wording options for reflections and peer responses.

(Questions and sentence starters are with Supplementary Materials.)

Each individual in a group will share 1 thing they learned about the other person related to their art piece and reflection findings to the class as their art is displayed for the class.

Free draw for the rest of the day. Time to relax and reflect in their sketchbooks on what have learned and just have fun.

ELD Differentiated Adaptations: Levels 2, 3, & 4

Students will be able to refer to notes and key terms handouts for this feedback exercise.

All students will be given time to brainstorm and organize their thinking for these reflections. Students have been able to bring home the prompted questions and work on them at their own pace. Student choice of using Flipgrid as a response tool is optional.

This allows even more time to prepare responses and practice the language used repeatedly. By giving more time to write or response orally at home, it allows more space for a culturally responsive environment for a cultural response and to be able to translate something very personal at home. Writing about emotions, the self, and symbolism needs more time for EL students due to the culturally diverse language differences of how different cultures express certain feelings or aspects of life with words that are not always easily translatable.

All ELL students will be paired a smaller group or a pair with bilingual students to take their time reviewing and rewriting how they will express themselves before the class share.

Level 2: Students will have sentence frames provided by teacher to help structure ideas related to reflections and responses. Students will have access to google translate in class.

Rationale: Students at this level need language organizational guidance with structuring phrases and memorized words they are semi-comfortable with. Providing a skeletal structural sentence for them to fill in the words with the important contextual content words allows students to focus on the concepts and vocabulary terms related to the lesson. Additionally, the pre-structured sentence frames gives these students examples of how in the future they can build their sentences and ideas.

Level 3: Students will have sentence stems provided by teacher to further assist with more complex sentence structure construction.

Rationale: Students at this level are able to formulate sentences and short paragraphs but are still being challenged with communication even though they are meeting their learning demands with more accuracy than in their previous language levels. By providing prompted sentence starters students will be able to concentrate on developing and strengthening their original ideas within the reflection and responses. They will further their language development by reacting to academic vocabulary within the sentence stems and become more familiar with complex language.

Level 4: Students will be able to reflect and respond without accommodation with sentence prompting. Students will still have access to notes, handouts, and help from peers with accessing any information and references needed to compile ideas and answers.

Rationale: With the help of the supplementary references and the assistance of their peers, students should be able to cognitively produce elaborate written reflections. They should be able to communicate ideas and demonstrate content area language within their responses.

Rationale: *Closure*

This exercise is students' opportunity to practice communication skills and reading an art piece. Through reflecting on their own piece, students are looking at their own work through a critical lens. By reflecting on their peer's work, a student gains close perspective experience especially with being able to discuss the art work with the artist. Students articulating to the rest of the class what they have gained from these reflections opens more doors for diverse perspective sharing and understanding within the class community to be reflected as a practiced social literacy in and outside of school.

Assessment(s): Day 9

The teacher will assess the students based on if...

Content objectives are met:

- Distinguish between warm and cool colors.
- Apply grayscale values with watercolors for a painting.
- Identify a focal point of an artwork.
- Create a painting that has a recognizable focal point.

Language objectives are met:

- Collaborate with peers in paired cooperative learning exercises.
- Express elemental reasoning towards a recognizable focal point.
- Analyze artwork to interpret elemental reasoning towards a recognizable focal point.
- Compose a written text that demonstrates a main idea and with supportive details.

The teacher will also take the self-evaluations and peer evaluations into consideration when assessing students.

Rationale: *Assessment*

The teacher is evaluating whether students were able to follow directions and steps modeled for their tasks. The students have multiple opportunities to demonstrate understanding of a recognizable focal point whether in the application of their art work or through class participation of art analyzations. The teacher is also recognizing students' language progress and literacy processing skills related to art concepts and writing academically. Giving students the space to connect multiple literacies under one project shows them and gives them practice time to experience the necessary purpose of the complexity of reading different texts and different ways of communicating.

Follow-Up/Next Steps:

Teacher connects how these versions of self-portraits were a unique way for the students to share how they identify as individuals through illustrating an object they relate with.

Teacher will introduce the next project that this current lesson builds up to. Students will be designing a side profile self-portrait with full color range including grayscale values. Students will continue to study with watercolors.

- Students are instructed to bring a photo of themselves or email the photo of themselves to be printed out in class to use for drawing reference.

Rationale: *Follow-Up/ Next Steps:*

For these students, as artists and as people, it is healthy for them to have the time and space to connect more with who they are as individuals. This lesson also applies further developing life skills and understand their self-image further. This project was an opportunity to self-reflect on their relationship with themselves, to their surroundings, and what aspects of life they relate to and put value in. This project also gave students a chance to engage in different forms of communication including practicing respectful conversations in a social setting such as a classroom to gain diverse perspectives from their peers and the teacher.

This project builds the academic and subject related scaffolding needed for the following relatable lesson about side profile self-portraits.

Notes:

Terms and concepts to review and clarification at beginning of class, throughout class, and at the end of class.

Content Specific Terminology: watercolor, painting, wet on wet, wet on dry, bleeding, wash, building up color, gradients, warm and cool neutral tints

Elements of Art: color values (cool and warm), grayscale value, texture, positive and negative space, forms

Principles of design: focal point, proportion, foreground, background, middle ground, movement, emphasis

Academic vocabulary: analyze, distinguish, concept, reflection, relatable, recognizable, collaborate, cooperative learning, express, reasoning, interpret, compose, supportive, details, main idea, illusion, symbolic

Supplementary Materials:

Anticipatory Set- “Story Telling” Worksheet

Check for Understanding- “Visual Thinking Strategies- Peer Pairs Activity w/ Whiteboards” Worksheet

Closure- “Self-Evaluation” and “Peer Evaluation”

Sentence Frames & Sentence Starters- Self-Evaluation & Peer Evaluation

A few VTS examples for Check for Understanding VTS activity

Ways to Create A Focal Point handout (related to video clip will show to class)

Types of brushes & brushstrokes

Warm and Cool Colors- Neutral Tint examples

Principles of Art- Focal Point, introductory video

Elements of Art & Principles of Design handouts

STORY TELLING

Student Warm-up Writing Activity:

Ideas and words to know...

Images:

- ⇒ **Focal point**= the *center* of interest or activity
- ⇒ **Surrounding environment**= the space *all around* a particular place or thing

Writing/ Reading:

- ⇒ **Main idea**= *most important* thought about a topic
 - ⇒ **Details**= information that *describes* or illustrates to support an idea
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Write a story about the **focus (focal point)** of the picture as a *main idea/ character*.

- Please explain who the main character is.
- Write at least **5 details** about their surroundings *and* how they relate to them to support your story.
- Look at the following questions below to pick a scenario (question) of where your story should start. Please answer ONE of the following questions:
 1. Where has the character come from?
 2. Where is the character at presently?
 3. Where is the character going?

Visual Thinking Strategies- Peer Pairs Activity w/ Whiteboards

General Questions:

- What's *going on* in this picture ?

- What do you see that *makes you say that*?

- What *more* can we find?

Focal Point Questions:

- Can there be/ is there *more than one* **focal point**? Explain.

- Can a *background* or part of a background be a **focal point**? Why?

- What *elements* of an art piece helps us to see the **focal point**?

Self-Evaluation:

1. What is the object you chose for your focal point? How do you identify with the object?
2. What was the symbolic message(s) that the painting connects to represent you?
3. What do you find to be the most successfully applied art skills in your painting?
4. Which watercolor technique would you like to revisit and spend more time with?

Peer Evaluation:

1. What is the artist trying to show you about themselves?
2. How are they showing it?
3. What part of their painting do you find to be the artist's strength? (a painting or drawing skill, conceptual idea, identifiable focal point, etc)
4. What is one wish you knew more about the artist from their work?

Sentence Frames & Sentence Starters

Self-Evaluation:

Frames:

1. I chose _____ as my object for my focal point.

I identify with the object because it reminds me of _____.

I relate to _____ because it makes me feel _____.

This object is important to me because it shows _____ about me.

2. My object represents _____ about me because _____.

My object means _____ about me because _____.

My object reflects _____ about me because _____.

The _____ in my painting means _____ about me.

3. I feel I showed _____ really well in my painting. _____ was shown well because I did _____.

I drew _____ really well because I did _____.

I painted _____ with watercolors well because I learned _____ about them.

I decided my object to go _(where)_ on the paper because of _____.

4. I enjoyed _____ watercolor technique.

I would like to revisit _____ watercolor style.

I would like to practice _____ watercolor skills more.

Starters:

1. For my focal point I chose _____ because....

I chose _____ as my focal point to share....

I identify with _____ as my focal point to show....

2. The meaning(s) behind my focal point is(are)...

The symbolism(s) within my painting is(are)...

The objects and other aspects of my painting support ...

The symbolism(s) that represents me is(are)...

The meaning(s) behind my painting is(are)...

3. I like my application of...

My most successful part of my painting is...

I showed my best with...

4. I enjoyed learning how to...

I would like to practice again...

I would like to revisit...

Sentence Frames & Sentence Starters

Peer Evaluation:

Frames:

1. The artist is showing me _____ about themselves.

The artist is telling me _____ about themselves.

The artist is sharing _____ about themselves.

2. The artist has shown this about themselves through illustrating _____.

The artist has shown _____ about themselves through _____ as a (placement/ color/ focal point)_ choice.

The artist shows _____ about themselves because of the use of __ (art and/or design element)___.

3. I find _____ to be the strongest part of the painting.

I like _____ because that skill was done well.

The strongest skill shown in their painting was _____.

4. I wish I knew more about _____ from the painting.

I would like to know more about the artist on _____ topic.

I wish I saw more _____ in the artist's painting.

Starters:

1. The artist is showing me...

The artist is telling me...

The artist is sharing...

2....through illustrating...(art/ design elements)

...because of...(art/ design elements)

...through the use of...(art/ design elements)

3.The strongest part of the painting is...

The artist successfully showed....

The artist succeeded in illustrating...

4. I wish I knew more about...

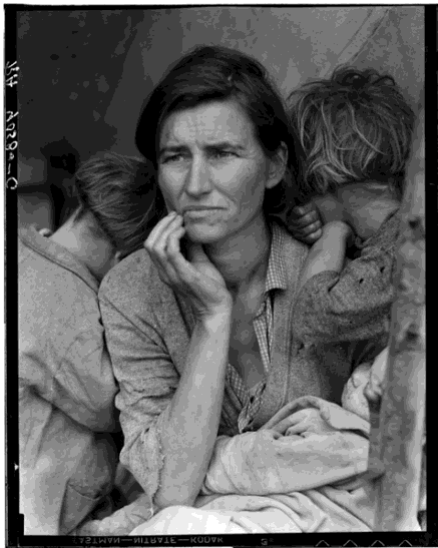
I would like to know more about...

In the painting, I wish I saw more...

VTS Visual Examples



Damian Ortega, *Controller of the Universe* 2007



Dorothea Lange, *Migrant Mother*,
Nipomo, California. 1938

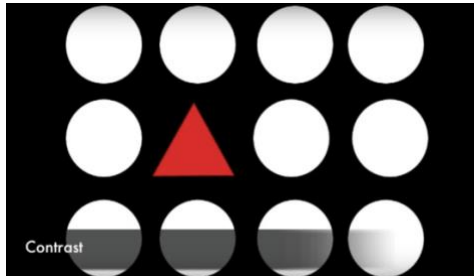


Vincent Van Gogh, *Café Terrace on the
Place du Forum, Arles*. 1888

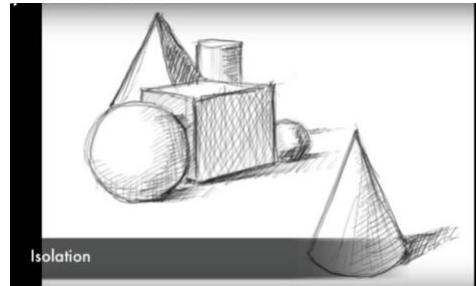
Ways to Create A Focal Point

Focal point(s) is the area of an image that commands the attention of the viewer.

CONTRAST



ISOLATION



PLACEMENT



THE UNUSUAL

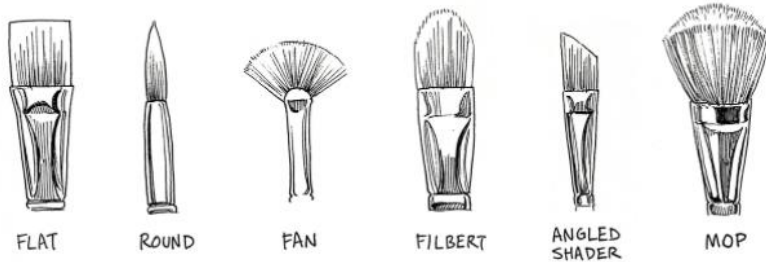


CONVERGENCE/ DIRECTION



Watercolor Brushes & Brushstrokes

BRUSH BREAKDOWN



Brush Shapes and What They Do:



AOE Supply. "Royal Softgrip Brushes." *Brush Shapes and What They Do*. N.p., n.d. Web. 11 Oct. 2015.

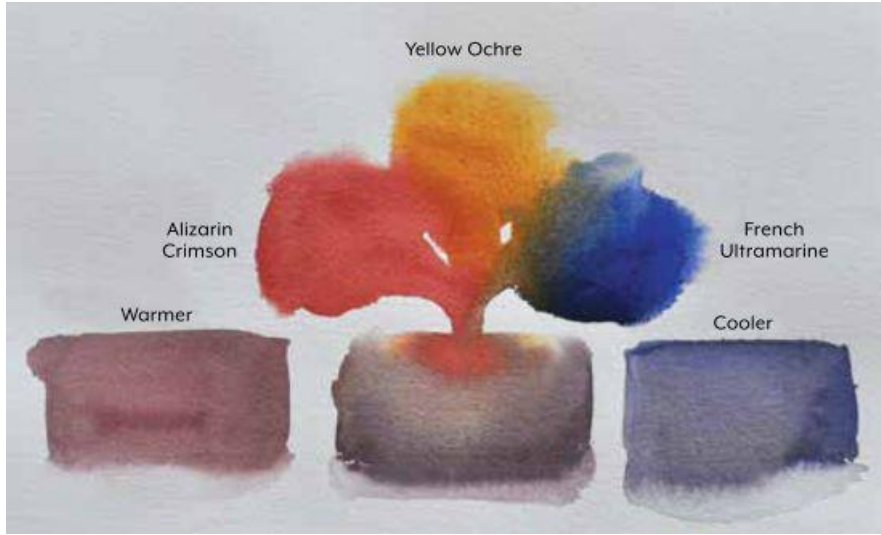
"Types of brushes". <http://blog.fullybookedonline.com/2017/05/26/art-matters-brushes/>
"Ink Strokes".

<https://i.pinimg.com/originals/24/9a/40/249a401e40f5441fead368f1f90c5112.jpg>

"brush shapes and what they do".

https://mscampbell2.weebly.com/uploads/5/2/6/2/52623289/974074_orig.jpg

Warm and Cool Colors- Neutral Tints



Primary colors make gray

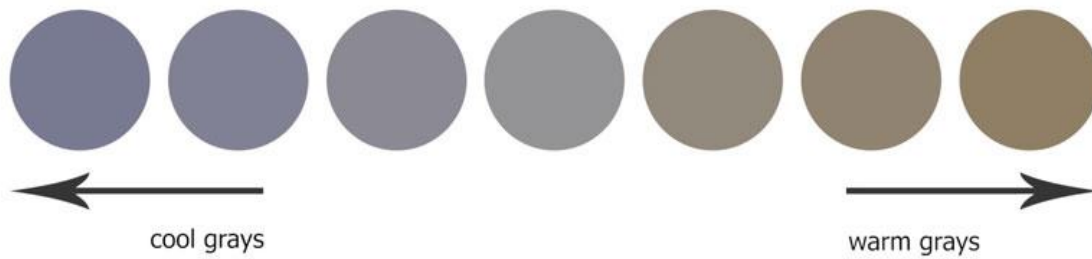
<https://www.artistsnetwork.com/art-techniques/demonstrations/what-colors-make-gray/>

color palette example

<http://www.jjcinidustries.com/wp-content/uploads/Color-Mixing-with-DANIEL-SMITH-Neutral-Tint-667w.jpg>



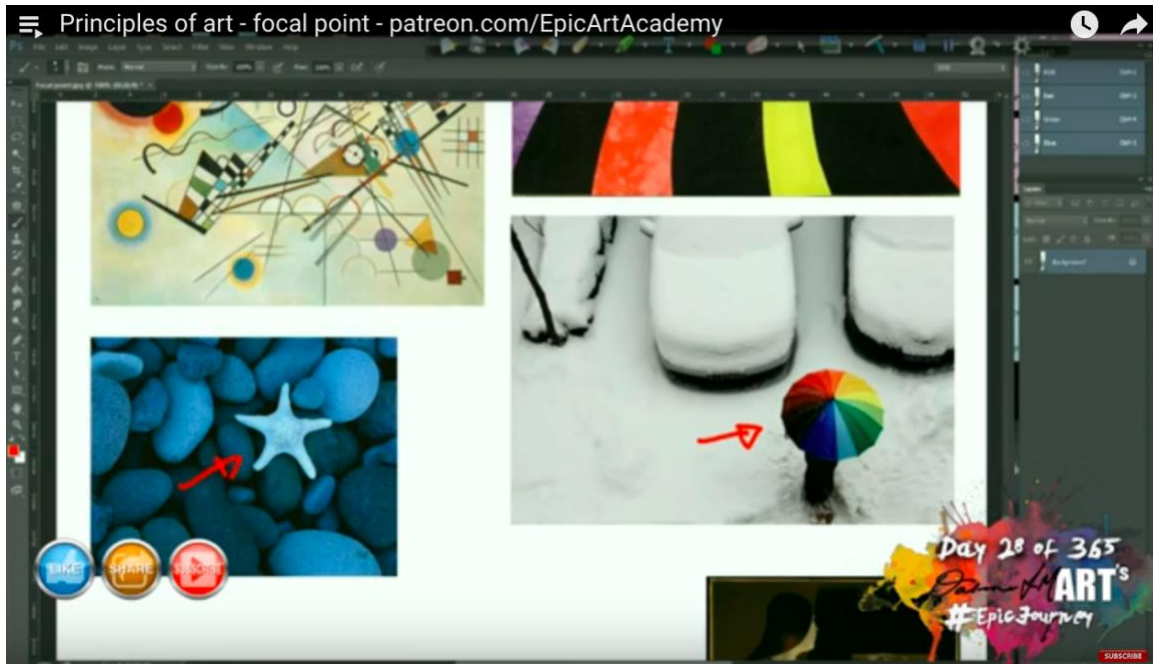
Grays



warm/cool neutral small example
<http://www.floorxpert.com/wp-content/uploads/2017/10/Neutral-Paint-Colors-2.jpg>

circle graph
<https://thevirtualinstructor.com/blog/warm-vs-cool-grays>

Principles of Art- Focal Point
Introductory Video



<https://www.youtube.com/watch?v=8sg7FwRO1uI&list=PLklsAanYWKM7T82NRvdwLlkRqK00TPKit&index=10>

Understanding Formal Analysis

Elements of Art

The elements of art are the building blocks used by artists to create a work of art.



Line is a mark with greater length than width. Lines can be horizontal, vertical, or diagonal; straight or curved; thick or thin.



Shape is a closed line. Shapes can be geometric, like squares and circles; or organic, like free-form or natural shapes. Shapes are flat and can express length and width.



Forms are three-dimensional shapes expressing length, width, and depth. Balls, cylinders, boxes, and pyramids are forms.



Space is the area between and around objects. The space around objects is often called negative space; negative space has shape. Space can also refer to the feeling of depth. Real space is three-dimensional; in visual art, when we create the feeling or illusion of depth, we call it space.



Color is light reflected off of objects. Color has three main characteristics: *hue* (the name of the color, such as red, green, blue, etc.), *value* (how light or dark it is), and *intensity* (how bright or dull it is).

- White is pure light; black is the absence of light.
- Primary colors are the only true colors (red, blue, and yellow). All other colors are mixes of primary colors.
- Secondary colors are two primary colors mixed together (green, orange, violet).
- Intermediate colors, sometimes called tertiary colors, are made by mixing a primary and secondary color together. Some examples of intermediate colors are yellow green, blue green, and blue violet.
- Complementary colors are located directly across from each other on the *color wheel* (an arrangement of colors along a circular diagram to show how they are related to one another). Complementary pairs contrast because they share no common colors. For example, red and green are complements, because green is made of blue and yellow. When complementary colors are mixed together, they neutralize each other to make brown.



Texture is the surface quality that can be seen and felt. Textures can be rough or smooth, soft or hard. Textures do not always feel the way they look; for example, a drawing of a porcupine may look prickly, but if you touch the drawing, the paper is still smooth.

Principles of Design

The principles of design describe the ways that artists use the elements of art in a work of art.



Balance is the distribution of the visual weight of objects, colors, texture, and space. If the design was a scale, these elements should be balanced to make a design feel stable. In symmetrical balance, the elements used on one side of the design are similar to those on the other side; in asymmetrical balance, the sides are different but still look balanced. In radial balance, the elements are arranged around a central point and may be similar.



Emphasis is the part of the design that catches the viewer's attention. Usually the artist will make one area stand out by contrasting it with other areas. The area could be different in size, color, texture, shape, etc.



Movement is the path the viewer's eye takes through the work of art, often to focal areas. Such movement can be directed along lines, edges, shape, and color within the work of art.



Pattern is the repeating of an object or symbol all over the work of art.



Repetition works with pattern to make the work of art seem active. The repetition of elements of design creates unity within the work of art.



Proportion is the feeling of unity created when all parts (sizes, amounts, or number) relate well with each other. When drawing the human figure, proportion can refer to the size of the head compared to the rest of the body.



Rhythm is created when one or more elements of design are used repeatedly to create a feeling of organized movement. Rhythm creates a mood like music or dancing. To keep rhythm exciting and active, variety is essential.



Variety is the use of several elements of design to hold the viewer's attention and to guide the viewer's eye through and around the work of art.



Unity is the feeling of harmony between all parts of the work of art, which creates a sense of completeness.