## VISUAL ART LEARNING SEGMENT PLAN
### STUDENT TEACHING TEMPLATE

**Teacher:** Xee Lor  
**Learning Segment Title:** Empowerment Selfies  
**Number of Planned Lessons:** 5  
**Age Group:** 11-14 years old (6th-8th grades)

### ENDURING CONCEPTS & GOALS FOR THE LEARNING SEGMENT

#### Central Focus:

(3-4 sentences describing the core concepts for the learning segment and meaningful connections to the subject-specific objectives, including: interpreting art, developing works of art/design, and relating art to context.)

The central focus revolves around the big idea identity. Students will investigate and interpret the work of Kehinde Wiley using Feldman’s Model of Art Criticism to deepen their understanding of empowerment through personal, social, and cultural perspectives. While developing works of art, students will apply their knowledge of a balanced composition, the color theory and different approaches to creating values in their artwork. Throughout the learning segment students will relate their personal, cultural, and social perspectives to express an empowering personal, social, or cultural identity in their artwork and complete an artist statement.

#### Big Idea: Identity

#### Essential Questions:

- How can you express a powerful identity? What makes up an identity?

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#### Other Subject:

This lesson requires writing skills from students to write their artist statements. Students will do a pre-write, or rough draft of their artist statement and it revised by the teacher. The teacher will provide written feedback for students to consider when working on their final draft. Students’ grammar and use of full sentences is evaluated as part of the summative assessment in the rubric.

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#### Knowledge of Students To Inform Teaching

How does this lesson connect with and build on students’ previous/subsequent lesson(s)? How do students’ visual art dispositions inform this lesson?

In previous lessons, students created artworks about their identity. They would use their initials as a visual imagery to identify themselves. They had prior knowledge of how to transfer a design from a surface to another using carbon paper. They experienced with creating different mark makings and thicknesses to create symmetrical balanced Zen tangles designs. Students can apply their knowledge of line values and contour line drawings to create values on their self-portraits and visual symbols in the learning segment. My students are persistence in creating art but they often lack the motivation to finish it on a time frame. They prefer to work at their own pace. They have not created self-portraits to express their personal, cultural, or social identity. This learning segment challenges students to use personal approaches such as body language, facial postures, and visual symbols to convey strong meanings of their empowering identities.

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What personal, cultural, and community assets inform this learning segment?

I took the time to learn about my students’ personal, cultural, and community assets that lead to this learning
In this learning segment, students will use visual symbols and poses in their self-portraits to express empowerment through their personal, cultural, or social identity. My students are very into urban hip-hop and "selfies," or self-portraits. This guides me to include a focused artist who includes urban hip-hop themes and subject matter in their artworks to engage students in discussions. Students refer "selfies" to an image of themselves taken using smartphones. Students will learn how to create self-portraits using traditional arts rather than technology. My class is very diverse and bilingual. The students take pride in their cultural identities but struggle to use visual arts to display it. The learning segment has learning tasks that encourage students to share personal, cultural, and social experiences that relate to or extend the central focus. It also challenges students to engage in class discussions to share and learn new information about their classmates' identities. What are the developmental characteristics of these learners? What are common misconceptions in relation to this learning segment?

Middle school students are at the most difficult stage of forming their identities. They are discovering more about themselves and how to express through various forms of communication. While developing a work of art and design, middle school students become more socially aware and more sensitive to others' opinions. Middle school students begin to show interests in popular culture and technology. Often, students will apply personal interests in their artwork. They also start to question rules in society and in the classroom and engage in discussions to understand how the world runs. Artistically, they focus more on creating realistic visual arts. Middle school students may want to sketch what they see in front of them and frustration may arise if they feel unsuccessful. All pre-adolescents may not define "identity" in the same way due to what they're exposed to at home, their community (school, neighborhood, etc.), and social media. Everyone will have different perspectives because of different cultural, social, and personal backgrounds and experiences. There may be misunderstandings among middle school students on what identity means to them and how they can express empowerment through personal, social, and cultural interests. They may also believe portraits are expected to be realistic in every aspects. What adaptations and consideration are needed for instruction for whole class, individuals, and students with specific needs?

As a class, the students learn better with visual and auditory instructions. I will keep in mind that individuals process learning in different ways in the classroom. I plan to scaffold each lesson so students can build on their learning and deepen their understanding of the central focus. I will use visual PowerPoint presentations to guide students through the interpretation and art critique lessons. Students will watch a YouTube video of Kehinde Wiley expressing personal meanings in his artwork related to the central focus. Students will learn from the artist’s perspective and draw inspiration from it to develop a work of art. Students will receive worksheets to support their use of discourse and vocabularies. Each art making tasks are set into smaller steps-by-steps procedures to aid students with specific needs and IEPs. This can keep students on task and focused. I also designed a Task Management Timeline handout for students who need a visual breakdown of the tasks. I will work one-on-one with individuals who required more teacher support. I will provide verbal feedback that addresses their strengths and areas for improvements. The feedback will help enhance their comprehension of the learning objectives. Students will complete worksheets relevant to the art-making lessons and experiment with various medium and techniques they will apply to their self-portraits. Individuals will have opportunities to express ideas centered on the central focus and display their learning through verbal discussions and written works. During instructions, I will ask open-ended questions so students can use personal, social, and cultural experiences to express empowerment in their identities. Gifted and talented students and the class will receive higher-order questions to elaborate on their responses. There will be times when students work in smaller group activities for more intimate and engaging conversations. This will allow less outgoing students to share ideas. In Lesson 4, the class complete pre-write artist statements and receive written feedback to guide them in completing a final draft. The pre-write will allow me to work one-on-one and communicate with students with specific needs to clear any misunderstandings and support them. For each lesson, students will receive additional days to successfully complete artworks and artist statements.
According to Gardner’s Theory of Multiple Intelligences, students display intelligence individually. Students also process learning differently. I will try my best to accommodate to my students’ learning needs so they can develop cognitively. To deepen students’ cognitive development, scaffolding is important in this learning segment. Each lesson build on one another so students can continue to use their learning to respond, create and present visual arts. Bruner’s “Three Modes of Representation” (enactive, iconic, and symbolic) explain how students collect information. There will be class discussions and art demonstrations where students can participate to share ideas and use their learning to interpret, create, and relate art to context. My planning and instructional supports include visual presentations and art demonstrations to support students’ learning and clear misunderstandings. There are visual posters of the vocabularies so students can take down notes at their own pace after I verbally introduce each one. Students also process information better when learning is active, based on constructivism. It allows students to link new knowledge to prior knowledge. Experimenting with various mediums and techniques through hands-on activities can also help students apply their learning to their artwork. I will verbally and visually present academic language to the class. There are planned learning tasks for students to practice the language function, discourse, and vocabularies to deepen their understanding of the central focus in order to create, present, and respond to visual arts. According to Vygotsky’s Zone of Proximal Development (ZPD), there will be individuals who required additional teacher or peer support to achieve their goal in learning. By working one-on-one with students with specific needs, IEP students, and other individuals, I can support their learning needs. I will provide constructive verbal feedback to help them improve on areas they need to the learning segment.

**LEARNING OBJECTIVES & VISUAL ART STANDARDS**

<table>
<thead>
<tr>
<th>Learning Objectives</th>
<th>National Visual Art Standards Alignment (Number &amp; Text)</th>
<th>Learning Tasks &amp; Assessment Alignment</th>
</tr>
</thead>
</table>
| Interpreting Art:   | (**Responding** - VA:Re8.1.7 - Interpret art by analyzing art-making approaches, the characteristics of form and structure, relevant contextual information, subject matter, and use of media to identify ideas and mood conveyed). | **Learning Tasks:**  
  - *Art Criticism* worksheet.  
  - PowerPoint presentation about Kehinde Wiley and his work.  
  - *Art Critique* worksheet.  
  - Artist statement.  
  - Verbal class discussions.  
|                     |                                                        | **Assessments/Feedback:**            |
|                     |                                                        | - *Art Criticism* worksheet as initial assessment to understand more about students’ knowledge of interpretation.  
|                     |                                                        | - *Art Critique* worksheet as formative assessment of their learning of interpretation.  
|                     |                                                        | - One-on-one time with verbal feedback.  
|                     |                                                        | - Rubric with written feedback (artist statement).  
|                     |                                                        |                                      |
| Developing Works of Art/Design: | (**Creating** - VA:Cr2.1.7 - ) | **Learning Tasks:**  
  - *Planning Symbol* worksheet. |
Students will use various line markings and thicknesses to create values in their self-portraits. Students will also exhibit blending techniques with warm and cool colors to create values in their self-portraits. Students will repeat their visual symbol to create a pattern and either a symmetrical or asymmetrical balanced composition. Students will experiment with acrylic paint to mix and create secondary and tertiary colors on their background layer to display their understanding of the color theory.

Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design).

- Color Theory Worksheet
- Value Scale using Contour Lines worksheet.

Assessments/Feedback:
- Individual one-on-one verbal feedback.
- Color Theory and Vocabulary quiz as mid-point (formative) assessment students demonstrate their understanding of the vocabularies and the color theory).
- Rubric with written feedback.

Relating Art to Context:

Students will demonstrate their empowering personal, social, or cultural identity in their artwork. Then, they will write artist statements that generate ideas reflecting personal, cultural, or social meanings that could be investigated in their artwork.

- Color Theory Worksheet
- Value Scale using Contour Lines worksheet.

Assessments/Feedback:
- Individual one-on-one verbal feedback.
- Color Theory and Vocabulary quiz as mid-point (formative) assessment students demonstrate their understanding of the vocabularies and the color theory).
- Rubric with written feedback.

ACADEMIC LANGUAGE

<table>
<thead>
<tr>
<th>Language Demands</th>
<th>Planned Supports</th>
<th>Assessments/Evidence of Learning</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Describe language demands that are essential to this learning segment)</td>
<td>(Instructional strategies, learning tasks, &amp; materials)</td>
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Language Function:

Interpret

1. The Art Criticism worksheet will be use to guide students through the interpretation activity following Feldman's Model of Art Criticism.

2. PowerPoint presentation with visual examples to engage class discussions.

3. Students will interpret and critique their peer's final artwork using Feldman's Model of Art Criticism to demonstrate their understanding of

Learning Tasks:

- Artist Statement

Assessments/Feedback:

- Rubric with written feedback.

1. Students successfully completed the Art Criticism (initial assessment) and Art Critique (formative assessment) worksheets with elaborate and complete answers per questions using academic language and providing evidence (prior/new academic knowledge and personal experiences) to support responses.

2. Students interpret their own artwork and generate ideas about their empowering identity through strong personal meanings.
<table>
<thead>
<tr>
<th>Vocabulary: (list &amp; define)</th>
<th>interpretation.</th>
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</thead>
<tbody>
<tr>
<td>1. <strong>Kehinde Wiley</strong> – an American painter who painted African American in heroic poses inspired by French Rococo and classical paintings and powerful European figures from the past.</td>
<td>1. Students will receive blank packets of the <em>Art Vocabulary – Notes</em> to take notes and examples for each vocabulary.</td>
</tr>
<tr>
<td>2. <strong>Empowerment</strong> – powerful and confident.</td>
<td>2. There will be visual posters of all vocabularies around the classroom.</td>
</tr>
<tr>
<td>3. <strong>Self-portrait</strong> – an image or portrait of the artist, created by the artist.</td>
<td>3. I will verbally discuss the vocabularies as they're introduced throughout the learning segment.</td>
</tr>
<tr>
<td>4. <strong>Symbol</strong> – an object that stands for something or someone.</td>
<td></td>
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<tr>
<td>5. <strong>Value</strong> – lightness/darkness of a color or line.</td>
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</tbody>
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orange, yellow. Bold colors that usually advanced in space.

16. **Cool color** – blue, purple, green. Colors that usually recede in space.

<table>
<thead>
<tr>
<th>Discourse (or Syntax):</th>
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</thead>
<tbody>
<tr>
<td><strong>Verbal discussions</strong></td>
</tr>
<tr>
<td><strong>Written works:</strong></td>
</tr>
<tr>
<td><em>Art Criticism</em> worksheet, Vocabulary Notes packet, <em>Art Critique</em> worksheet, and artist statement.</td>
</tr>
</tbody>
</table>

As a class, I will model how to interpret and use the vocabularies using discourse through verbal discussions to respond, create, and present visual arts. Students will practice discourse as they engage in class discussions. In Lesson 4 and 5, students are divided into smaller groups to have more intimate conversations where they continue to use discourse to express their learning and interpret visual arts. Students will also display knowledge of the language demands/academic language through written works:

**Art Criticism worksheet:**
1. Students will demonstrate discourse of the language function through writings. There are guided questions to support their learning. They will share responses verbally as a class.

**Vocabulary Notes Packet:**
1. In order for students to participate in an engaging learning environment, they will write the definitions and notes relevant to each term as they’re presented throughout the learning segment. Students will be reminded of the packet during each lesson.

**Artist Statement:**
1. I will orally present a teacher artist statement sample using vocabularies.

2. In their final and typed artist statements, students are encouraged to use academic language to explain personal meanings.

**Vocabulary Notes Packet:**
Students took down notes and examples.

**Initial Assessment – Art Criticism worksheet.**

**Formative assessment – Art Critique worksheet.**

**Summative Assessment – Final typed artist statement.**
and make connections between original artworks and contemporary artist.

**Art Critique worksheet:**
1. Students will respond to questions to interpret a peer’s work through writings. Then they will share responses and conversations of the critique as a class.

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**LESSON #1**

**Descriptive Lesson Title:** Interpreting the works of Kehinde Wiley.

**Lesson Description:**
(Brief overview of learning objectives, instructional strategies, and learning tasks covered in this lesson)

Students will use interpret the work of Kehinde Wiley. Students will gather inspiration from Wiley’s paintings to create self-portraits and visual symbols that represent a powerful identity based on personal, cultural, or social perspectives.

**Materials:**
(Instructional, artmaking, and organizational materials required for this lesson)


**Instructional Strategies & Learning Tasks**
Chronological description of teacher and student activities and learning tasks for this lesson, including review, motivation/introduction, looking and talking about art, demonstration, studio practice and artmaking, and closure activities.

<table>
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<tr>
<td>5-8 minutes.</td>
<td>Inform the class, we are going to interpret the works of contemporary artist, Kehinde Wiley. Passed out <em>Vocabulary Notes</em> packet and encourage students to take notes when each term is presented. Let students know when a term introduced is on packet and that there are visual posters around the classroom.</td>
<td>Students volunteer to read presentation</td>
<td>The <em>Vocabulary Notes</em> packet will encourage students to listen and pay attention. There are visual posters for each term so students can write the definitions at their own pace. By verbally announcing the terms and their definitions, students can take down more notes and examples during each lesson. Repeat students' answers to help clarified.</td>
</tr>
</tbody>
</table>

Direct students to a PowerPoint presentation
| 20 minutes. | introducing Kehinde Wiley. Review what identity is and introduce the essential question. Provide my own personal response. Encourage students there are no right or wrong answers. Model how to interpret as a class using Feldman’s Model of Art Criticism. Have student volunteer to read PowerPoint slides. Then, present two different paintings by Wiley. Have students independently choose one to focus on and respond to the questions on the Art Criticism Worksheet. slides and responses out loud. Students will choose one painting by Wiley’s to describe, analyze, interpret, and evaluate. Students may ask questions if needed. questions other students may have and for students with hearing impairment. It creates rapport and respect among the students. Read the questions out loud as a class and allow students to ask questions before starting. Students are given an art criticism worksheet to guide them in interpreting art independently. Read and review the questions out loud so IEP students and students with specific needs can have a better understanding of what each question is asking for. Giving students choice to choose between two paintings can motivate them to respond with interests. Students will have copy of both images so they can have better and closer observations. Go around the classroom and work one-on-one with students to clear any misunderstandings and support struggling writers. |
| --- | --- | --- |
| 10 minutes. | After 5 minutes of working, direct the class’ attention back to the PowerPoint presentation. Go over each question on the Art Criticism worksheet for both images and ask for volunteers to read their responses out loud. Repeat students’ answers and deepen it by asking higher-order questions for students to elaborate. Students volunteer to share their responses to the image they’ve chosen. Going over both images allow all or most students to stay engage and participate. Having a class discussion about students’ responses allow them to verbally present ideas and practice responding to visual arts through discourse. It also allows students to demonstrate their knowledge of interpretation. |
| 20 minutes. | Ask students to put the Art Criticism Worksheet in a neat pile on the center of the table. Present teacher’s artwork sample (PowerPoint Slide). Explain the first step of the art making process: choosing a powerful pose and planning two different visual symbols that represent a powerful personal, cultural, or social identity. Present a teacher artwork sample for the class and explain personal choices. Students choose a pose for their self-portrait from the reference photos or personal inspirations. Students considered changes they wish to add to create more personal meanings. Students plan two different visual symbols representing an Each reference photos (paintings) will have a short description about it: Title of painting, artist’s name, year it was created, and information about the individual in the painting (who they were, and their position/role in society). The short description will guide students in choosing their pose that can be similar to how they visualized empowerment. They have the option to change up the pose slightly to express personal meanings. Giving students another option to choose a different individual that inspire them can encourage more personal meanings in their artwork about their identity. |
heroic figures often used in Wiley’s works for students to consider their powerful poses. Informed students they have the choice to alter the pose to make it more fitted for their personal perspective of empowerment. Students can also choose a different individual based on personal interests for inspiration.

Introduce the Task Management Timeline handout and encourage students to use it throughout the learning segment.

Pass out Planning Symbol Worksheet to students. While they are planning, photographed students individually in preparation for their self-portraits. Encourage students to think of powerful postures and facial expressions.

3 minutes. Before class ends, direct students to make a neat pile of all instructional materials and collect them.

Present a teacher artwork sample to motivate students in developing their own work of art.

The Planning Symbol Worksheet allows students to carefully think and plan for their artwork. The Task Management Timeline is to guide students through the art making process and expectations of the learning segment while still giving students choices. It divides each art-making task into smaller steps-by-steps to keep students with attention deficit focused.

Work one-on-one with students and ask how their visual symbols and pose express empowerment and are relevant to their identity.

Students will receive an additional day to finish their planning to successfully create neatly drawn symbols for their final work. This also gives students who may have difficult time coming up with visual symbols the time to do research outside of the classroom or consult with family members about their personal, social, or cultural identity.

<table>
<thead>
<tr>
<th>Relevant Assessments &amp; Planned Feedback (Initial, Formative, and/or Summative)</th>
</tr>
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<tbody>
<tr>
<td><strong>Initial</strong> – Review what identity and interpretation mean. Students will receive an Art Criticism worksheet where I will use it to evaluate their understanding of interpretation.</td>
</tr>
<tr>
<td><strong>Formative</strong> – During one-on-one, students will receive verbal feedback to deepen their content understanding when they’re planning their visual symbols and posing for their self-portraits. I will look for how they’re able to verbally express personal, cultural, or social perspectives in their planning and connect it to their identity in an empowering way.</td>
</tr>
<tr>
<td><strong>Summative</strong> – Not Applicable.</td>
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</tbody>
</table>

**Teacher Self-assessment/Reflection:** (To be completed following teaching; include connections to relevant theory)

Although students struggle to elaborate on their responses, they were engaged during the interpretation activity. They were drawn to the urban hip-hop style portrayed in the selected paintings by Kehinde Wiley on the PowerPoint presentation. Students became more engaged when they were informed there are no right or wrong answers to how they express an empowering identity. When students struggle to elaborate on their responses, I provided support by either simplifying the question or asking higher-order questions. I incorporated scaffolding to help students successfully provide evidence to support their responses during class discussion. I also relate the knowledge students gained from the interpretation activity to create their artwork to
LENS #2

Descriptive Lesson Title: Creating Values with Lines.

Lesson Description:
(Brief overview of learning objectives, instructional strategies, and learning tasks covered in this lesson)

Demonstrate how to use various line thicknesses to create values when creating self-portraits. Review how to transfer a design onto a new surface using carbon paper.

Materials:
/Instructional, artmaking, and organizational materials required for this lesson

9”x11” Acrylic paper, 9”x11” acetate clear sheet, tape, carbon transferring paper, black sharpie permanent marker, sand paper (fine grit 120-c), ball point pens, student’s photographed portraits, Value Scale Using Contour Lines worksheet.

Instructional Strategies & Learning Tasks
Chronological description of teacher and student activities and learning tasks for this lesson, including review, motivation/introduction, looking and talking about art, demonstration, studio practice and artmaking, and closure activities.

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<tbody>
<tr>
<td>3-5 minutes</td>
<td>Review lesson 1 with the class. Students volunteer to review lesson 1 activity and learning.</td>
<td>Publishing the previous lesson can give students the opportunity to verbally demonstrate their understanding of the central focus and learning of interpretation. It also gives absent students an idea of what was went over together as a class.</td>
<td></td>
</tr>
<tr>
<td>20 minutes</td>
<td>Demonstrate how to create symmetrical and asymmetrical balanced composition. Plan the composition of my photographed self-portrait and tape it on the acrylic paper. Exhibit how to trace my photographed self-portrait on to a clear acetate sheet with sharpie and using lines to create values (no shading/coloring). Encourage students to use 3 or more line mark makings/thicknesses in their self-portrait.</td>
<td>Students work on the Creating Values with Lines worksheet. Once, students finished the worksheet, they will grab their pre-cut photographer self-portrait. Then they will carefully plan where they want to place it. They will tape it on the acrylic paper and lay a clear acetate sheet over it to outline their self-portrait with a sharpie to. Taking into considerations that my class has a mix of 6th-8th grade students, I will have the class practice creating values with lines. This will give them a better understanding of how to create values using only lines or mark-makings. Students will apply this knowledge to their self-portraits. Encourage students to continue using their Task Management Timeline to guide them in the art making process. Work one-on-one with students to clear any misunderstandings in this lesson and for additional support.</td>
<td></td>
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</tbody>
</table>
Review how to transfer a design to another surface using carbon paper. Review and pass out Values Scale Using Contour Lines worksheet for students to practice creating values with lines. Create values. Then students select one visual symbol from their planning worksheet and plan the placement of their background pattern. Students have the rest of the class time to work. Provide additional time/day for students to successfully complete their background and foreground layers. Students have the opportunity to take it home as homework after the max amount of work-time is given to the class.

### Relevant Assessments & Planned Feedback

<table>
<thead>
<tr>
<th>Initial</th>
<th>Formative</th>
<th>Summative</th>
</tr>
</thead>
<tbody>
<tr>
<td>Verbally ask students how they can create values without shading or coloring and using lines only.</td>
<td>Consult with students one-on-one about their understanding of creating values using only lines with their Value Scale Using Contour Lines worksheet. Provide verbal feedback.</td>
<td>N/A.</td>
</tr>
</tbody>
</table>

### Teacher Self-assessment/Reflection:

(To be completed following teaching; include connections to relevant theory)

Students struggle to understand how to use lines to create values within the self-portraits. They outlined their self-portraits with contour line drawings, but some had similar line thicknesses and mark makings throughout their work. Based on Zone of Proximal Development, most of the students display they needed support with using lines to create values.

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### LESSON #3

**Descriptive Lesson Title:** Color Theory

**Lesson Description:**

(Brief overview of learning objectives, instructional strategies, and learning tasks covered in this lesson)

With acrylic paint, demonstrate how to create secondary and tertiary colors using only primary colors. Introduce warm and cool colors and demonstrate how to blend those with oil pastels to create values.

**Materials:**

(Instructional, artmaking, and organizational materials required for this lesson)

Acrylic paint, paintbrushes, cups, magazine paper (mixing palettes for trials), oil pastels, Color Theory worksheet, smocks, Q-tips, paper towels.

Due to time, I sanded the acetate sheets for students so they can easily color and blend the oil pastels on their self-portraits.

**Instructional Strategies & Learning Tasks**

Chronological description of teacher and student activities and learning tasks for this lesson, including review, motivation/introduction, looking and talking about art, demonstration, studio practice and artmaking, and closure activities.

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<tr>
<td>5 minutes</td>
<td>Review Lesson 2.</td>
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<tr>
<td></td>
<td>Introduce the Color Theory</td>
<td>Students listen to</td>
<td></td>
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<tr>
<td>15 minutes</td>
<td>worksheet and terms: primary, secondary, and tertiary colors, warm and cool colors. Demonstrate how to mix primary colors to create secondary and tertiary colors with acrylic paint on a copy of the Color Theory worksheet. Allow time for students to ask questions and lead discussions. Go over painting expectations.</td>
<td>instruction and ask questions if needed.</td>
<td>Break down the art demonstrations for each medium and layers to create less confusion. It will provide steps-by-steps instructions for the art making process. It also gives students more opportunity to experiment and successfully apply artistic techniques in their artwork to demonstrate their knowledge of color theory and using warm/cool colors to create values. Encouragement and student-lead discussions during the art demonstration can give students’ options for art making and color choices. Students also have the opportunity to display their art knowledge during discussions. The color theory may be a review to some students, but it is important to consider that this class has students in 6th-8th grades. Therefore, some may have little to no knowledge about the color theory and it is important to demonstrate this before they paint on their artwork. The art demo can help clarified any misunderstandings students may have about mixing colors. Students will use their Color Theory worksheet to guide them through the color mixing/painting procedure of the art making process.</td>
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<tr>
<td>10 minutes</td>
<td>With a colored photographed of my self-portrait, I will use it to help me color my self-portrait. Demonstrate how to use warm/cool colors to create values: if the color of my shirt in my self-portrait is blue, I will use green (cool) or red (warm) to blend and create value, rather than using black. With skin tone, advised students to start with the lightest shade of their skin color and begin using a warm or cool color to blend and create values. Encourage students to imply colors on their self-portrait and not relied too much on what they see in their photograph to create Students listen and participate during art demonstration of blending and creating values with oil pastels for their foreground. After the art demonstrations, students work on the Color Theory worksheet and experiment with color mixing. Once they complete that, they may start adding color to their background and foreground layers. Students will receive a colored copy of their photographed self-portrait to guide them in coloring and adding implied values to their self-portrait.</td>
<td>Students listen and participate during art demonstration of blending and creating values with oil pastels for their foreground. After the art demonstrations, students work on the Color Theory worksheet and experiment with color mixing. Once they complete that, they may start adding color to their background and foreground layers. Students will receive a colored copy of their photographed self-portrait to guide them in coloring and adding implied values to their self-portrait.</td>
<td>Demonstrating the art making help students visually see the blending techniques and ask any questions/concerns they may have. Providing blending tools give students options to not use their fingers if they like to stay clean or have any fine motor skills that may affect their craftsmanship. Continue to encourage students to use the Task Management Timeline to guide them through the art making process. Work one-on-one with students during work time for support and clear any misunderstandings.</td>
</tr>
<tr>
<td><strong>values. Provide blending tools for students.</strong></td>
<td><strong>portraits.</strong></td>
<td><strong>Demonstrate how to clean areas in the artwork where a color or oil pastel was not intended to be. Rub it with a wet-paper towel.</strong></td>
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<tr>
<td><strong>5 minutes</strong></td>
<td><strong>Inform students they will have additional days to finish their coloring.</strong></td>
<td><strong>Students clean up their tables and place-wet works on drying racks.</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Give students additional days to finish their work as the lesson contain a lot of information. Students will have the opportunity to take unfinished work home as homework before the next lesson if necessary.</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Relevant Assessments & Planned Feedback** (Initial, Formative, and/or Summative)

**Initial** – Ask students to guide me through the color mixing demonstrate to exhibit their knowledge of the color theory. Ask students what are warm and cool colors.

**Formative** – Talk to students individually during work time to understand what students know and are confused. Use the Color Theory handout as formative assessment of students’ color theory knowledge.

**Summative** – N/A.

**Teacher Self-assessment/Reflection:** (To be completed following teaching; include connections to relevant theory)

Students successfully display understanding of the color theory. They were able to apply it into their artworks. Students did struggle to create values with warm/cool colors. I need to encourage students more and present more visual samples for them. With scaffolding, I can support students’ needs and help them improve.

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**LESSON #4**

**Descriptive Lesson Title: Artist statements**

**Lesson Description:**
(Brief overview of learning objectives, instructional strategies, and learning tasks covered in this lesson)

Reinterpreta a work of Kehinde Wiley to deep students’ understanding of interpretation so they can generate personal ideas from their artwork in their artist statements. There will be a small group activity for students to map out visual concepts they shared with what Kehinde Wiley has in his paintings. Present Artist Statement handout and modeled how to respond to each questions using academic language. Students will complete pre-write artist statements and have it revised with additional verbal feedback to enhance their reflection and comprehension of the central focus. Students use the question prompts to guide them in reflecting on their final artwork.

**Materials:**
(Instructional, artmaking, and organizational materials required for this lesson)

*Artist Statement* handout.

**Instructional Strategies & Learning Tasks**
Chronological description of teacher and student activities and learning tasks for this lesson, including review, motivation/introduction, looking and talking about art, demonstration, studio practice and art making, and closure activities.

<table>
<thead>
<tr>
<th>Time</th>
<th>Teacher Activities</th>
<th>Student Activities</th>
<th>Differentiation/Adaptations</th>
</tr>
</thead>
<tbody>
<tr>
<td>5 minutes</td>
<td>Hand out the <em>Color Theory and Vocabulary</em> quiz to the class.</td>
<td>The class takes the vocabulary and color theory quiz.</td>
<td></td>
</tr>
<tr>
<td>15 minutes</td>
<td>Review contemporary artist, Kehinde Wiley and interpret one of his work using a PowerPoint Presentation.</td>
<td>Students will volunteer to express their insight on who Kehinde Wiley is and what his artworks are about.</td>
<td>Reintroducing information about the focused artist can refresh their thinking and focus on how their work relates to the work of Kehinde Wiley. It also encourages students to share learning verbally. Revisit Feldman’s Model of Art Interpretation to respond to visual arts to guide students to respond to their own artworks in their artist statements.</td>
</tr>
<tr>
<td>15 minutes</td>
<td>Provide examples how my teacher artwork samples share similar concepts to the work of Kehinde Wiley. Have students do the same in smaller groups.</td>
<td>Students will work in small groups to visually map ideas or concepts in their artwork that are similar to the work of Kehinde Wiley. Students will orally present their visual maps.</td>
<td>Divide the class into smaller groups so students can participate in some ways to share ideas and present their understanding of the learning segment. Smaller group activities also create more intimate conversation among students as they work collaboratively. The transition from small group to large class discussion enables students to share what they've brainstormed as a group and understand the connection they've made to the work of Kehinde Wiley that they've made had not noticed. This also helped prepare them for their artist statements.</td>
</tr>
<tr>
<td>5 minutes</td>
<td>Present the questions/prompt from the <em>Artist Statement</em> handout. Present a teacher artist statement sample and discuss my art making approaches and personal meanings.</td>
<td>Students listen to presentation and instructions. Students may ask confusions.</td>
<td>A teacher artist statement sample will provide examples for students to use the academic language through discourse. Encourage students to use their <em>Art Vocabulary – Notes</em> packet to assist them in selecting vocabularies to support their writing. The questions prompts support students to respond and present their artworks, especially struggling writers and students with IEPs. Work one-on-one with these students so they can improve on their writing skills prior to publishing their artist statements.</td>
</tr>
<tr>
<td></td>
<td>Have students work on a</td>
<td>Students will</td>
<td>Having students do a pre-write of their artist</td>
</tr>
</tbody>
</table>
Rest of class time. | pre-write and then type a final artist statement on ArtSonia. | complete a pre-write of their artist statements and have the teacher revised it. Students will complete a final draft of their artist statements on ArtSonia. | statements allow them to receive written and verbal feedback to successfully write a final and published artist statement on ArtSonia. Continue to work one-on-one with students who demonstrate greatest struggles in their writings to help them interpret and relate their artwork to a personal, social, or cultural perspective with strong meanings.

<table>
<thead>
<tr>
<th>Relevant Assessments &amp; Planned Feedback (Initial, Formative, and/or Summative)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Initial</strong> – N/A.</td>
</tr>
<tr>
<td><strong>Formative</strong> – The <em>Color Theory and Vocabulary</em> quiz will be a formative assessment of the class understanding of the key vocabularies in the learning segment. Students will submit a pre-write of their artist statements. Students will receive written feedback, while those who show struggles will receive additional support and verbal feedback to enhance on their writings.</td>
</tr>
<tr>
<td><strong>Summative</strong> – N/A.</td>
</tr>
</tbody>
</table>

**Teacher Self-assessment/Reflection:** (To be completed following teaching; include connections to relevant theory)

This lesson took a few days to finish. It took time to revised students’ work with feedback they can take to improved on their writing skills or generating ideas in their artist statements. Revisiting and reinterpretating the focused artist and his work definitely help students to write their artist statements and find the connections between their artwork and the work of Kehinde Wiley. Students were engaged in the smaller group activity as they have a chance to present ideas in their artworks before writing their artist statements. Each learning task scaffold on one another that allow students to continue to apply learning and demonstrate the academic language through discourse.

**LESSON #5**

**Descriptive Lesson Title: Art Critique**

**Lesson Description:**
(Brief overview of learning objectives, instructional strategies, and learning tasks covered in this lesson)

Students learn how to positively critique artworks in the classroom and how to provide feedback to their peers that can help improved their artworks. Students practice how to present visual art orally and display their knowledge from the learning segment using prior knowledge and academic language. They may use their artist statements as part of their presentation.

**Materials:**
/Instructional, artmaking, and organizational materials required for this lesson*

PowerPoint presentation of an artwork to critique as a class, *Art Critique* worksheet

**Instructional Strategies & Learning Tasks**
Chronological description of teacher and student activities and learning tasks for this lesson, including review, motivation/introduction, looking and talking about art, demonstration, studio practice and artmaking, and closure activities.

<p>| Time | Teacher Activities | Student | Differentiation/Adaptations |</p>
<table>
<thead>
<tr>
<th>Time</th>
<th>Activities</th>
<th>Relevant Assessments &amp; Planned Feedback (Initial, Formative, and/or Summative)</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 minutes.</td>
<td>Review “interpretation” from Lesson 1 and 4.</td>
<td><strong>Initial</strong> – Ask students what an art critique is. <strong>Formative</strong> – While students are critiquing in smaller groups and demonstrating their conversations to the</td>
</tr>
<tr>
<td>10 minutes.</td>
<td>As a warm-up activity, model an art critique as a class with a visual presentation of a selected artist and their work. Continue to use Feldman’s Model of Art Criticism (describe, analyze, interpret, and evaluate). Students participate in the warm-up activity.</td>
<td>The warm-up activity gives students an opportunity to respond to visual art through discourse using academic language. It is also for students to practice and feel more comfortable critiquing before working in pairs. Use an artwork by a local or different well-known artist to show students that even publicly published works can be critiqued for improvements. This can create a positive learning environment where students can be comfortable expressing personal opinions about an artwork.</td>
</tr>
<tr>
<td>15 minutes.</td>
<td>Have students pick a random number and pair up with the peer who has the same number. Students will critique their peer’s artwork using the <em>Art Critique</em> worksheet. Students will use a worksheet to critique their peer’s artwork and provide feedback.</td>
<td>By having students pick a number without knowing whom they’re critiquing, it engages students to look at artworks from a different perspective versus picking a close friend’s artwork. This also encourages conversations between students. The <em>Art Critique</em> will guide students to interpret and critique their peer’s artwork.</td>
</tr>
<tr>
<td>15 minutes.</td>
<td>Have students discussed their responses and orally present their own artworks. Students participate in class critiques about their self-portraits. Students orally present their artworks.</td>
<td>Classroom discussions and oral presentation allow students to verbally express their artwork and the intentions behind it rather than in writings. It also creates a safe and learning environment for students to share personal meanings about their empowering identity expressed in their artwork.</td>
</tr>
<tr>
<td>5 minutes.</td>
<td>Pass out exit slips to students at the end of the class. Students respond to an exit slip reflecting their learning from the learning segment.</td>
<td></td>
</tr>
</tbody>
</table>
class, I will observe and ask them higher-order questions so they can elaborate on the responses and feedback they’re giving to their classmates. I will examine their submitted Art Critique worksheet to see how students are able to respond to visual arts by interpreting. Students will respond to an exit slip reflecting on what they’ve learned from this learning segment, how were they successful/what could they improved on, and if the learning segment was useful (or not) to them and why.

**Summative** – Lastly, a standard based rubric that aligns with each of the learning objectives will be use to assess students' artworks and final artist statements. There will also be teacher’s written feedback that addresses individual’s strengths and areas for improvements for future visual art learning segments.

**Teacher Self-assessment/Reflection:** (To be completed following teaching; include connections to relevant theory)

The art critique ran smoothly and there were plenty of time at the end for everyone to orally present their artworks and explain their art making intentions to express how they display an empowering identity through persona, cultural, or social meanings. The scaffoldings the class done prior to Lesson 5 helped them respond and provide feedback to one another. It was mostly student-led discussions and it gave them a strong sense of empowerment in the classroom. The art critique also displays social constructivism where students shared artworks and ideas as small groups and were engaged. Then they transition into larger group discussions to collaboratively provide feedback to each other with the knowledge they’ve gained throughout the learning segment. The art critique continues to promote mutual respect and a positive learning environment among my students.
# Instructional Materials – Lesson 1-5

## Art Vocabulary – Notes

**Name:**

**Art Vocabulary – Notes**

Take notes for each vocabulary in your own words as they’re presented. Write down examples, too.

1. Kehinde Wiley –
2. Empowerment –
3. Self-portrait –
4. Symbol –

5. Value –
6. Pattern –
7. Repetition –

8. Symmetrical Balance –
9. Asymmetrical Balance –

10. Background –
11. Foreground –
12. Primary Color –
13. Secondary Color –
14. Tertiary Color –

15. Warm Color –
16. Cool Color –
Use this worksheet to guide you through the art making process. Check off each task once you’ve completed them before moving on to the next step.

- I’ve successfully and neatly completed two different visual symbol designs on the Planning Symbol Worksheet that represented a powerful identity of mine.
  - I neatly and completely colored my planned symbols.
- I’ve chosen a powerful pose and had my portrait taken by Ms. Lor.
- I planned the placement of my photographed portrait and taped it on the acrylic paper.
- I placed the acetate clear sheet on top of my acrylic paper and outlined it with contour line drawings.
  - I used at least 3 different line thicknesses/mark makings to create values on my self-portrait.
- I choose a final symbol to represent my powerful identity and sketch it on a 4x4 inches paper.
I transferred it onto the acrylic paper with carbon paper.

The composition of my background is well planned and balanced.

**Background painting:**

- I painted my background layer with at least 3 secondary or tertiary colors.
- The colors I created were _________________________________.
  - To get the first color, I mixed _________________________________.
  - To get the second color, I mixed _________________________________.
  - To get the third color, I mixed _________________________________.

**Self-portrait (Warm and Cool Colors):**

- I blended warm and cool colors with oil pastels to create values on my self-portrait.

**Artist statement:**

- After completing my artwork, I’ve written a rough draft of my artist statement with 5 or more vocabularies and answered ALL QUESTIONS on the Artist Statement Prompt handout.
- I had Ms. Lor revised it and then typed a final draft on ArtSonia.
Value Scale Using Contour Lines

Name: ________________________________

Example: (Cross-Hatching)

1. Hatching:

2. Create your own technique:

SKETCH ASSIGNMENT: Find an object or objects to draw using ONLY contour lines to create values. No coloring or shading. Sketch on the back of the paper.
COLOR THEORY

"COLOR" is an element of art!

COLOR WHEEL

1. Primary Colors:
2. Secondary Colors
3. Tertiary Colors:

4. Warm Colors:
5. Cool Colors:

Color Wheel Key:
- Y: Yellow R: Red
- B: Blue G: Green
- V: Violet A: Primary
- O: Orange A: Secondary
- Every other color: Tertiary
Pre-Write - Artist Statement

Name:_______________________

In complete sentences, on the next page, answer the following questions using at least 5 vocabulary words from your Art Vocabulary - Notes packet. Feel free to use more than 5 terms.

1. Who and what did we studied before the art assignment?

2. What is your symbol and how does it represent empowerment in your own words?

3. Describe how your pose represents power? Who or what inspired your pose?

4. How did you use lines to create values on your self-portrait?

5. Does your artwork have a symmetrical or asymmetrical balance? Explain.

6. What new color(s) did you create? What was your process to get to the new color(s)?

7. In what ways does your final artwork represent your identity?

8. What is the connection between your artwork to the work of Kehinde Wiley?
Art Critique Handout

Name: __________________________ Partner’s Name: __________________________

Direction: Closely observe the artwork and answer the following questions:

1. **Describe** what you see in the artwork (think about the color, lines, mark makings, layers, etc.).

2. **Analyze**. What grabs your attention from the artwork and why?

3. **Interpret**. How does the artwork relate to the work of Kehinde Wiley? What do you think the meaning behind this artwork is about? **Explain**.

4. **Evaluate**. What qualities of the artwork make you feel it is successful? What are improvements you’d suggest for the artwork? Provide positive feedback. **Explain**.