

UWM Lesson Plan Template
(adapted from PSOA Art Education Area)

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| Name: | Emily Gaustad | Email: | egaustad@uwm.edu |
| Lesson Title: | Structures and Social Relationships | # of Sessions | 2 |
| Level/Grade/Age: | Middle School: sixth, seventh, and eighth grade | | |

BIG IDEA

(Describe how the big idea is important to this age group in relation to student assets and the content area):

Structure connects our everyday lives and routines to the world around us. Through the work of Roni Horn, this lesson will relate structure to how we approach our social relationships. Human beings operate within very distinct social structures; unspoken rules of conduct that dictate how we interact with others. These structures stem from respect and etiquette, and often humans are careful to observe these structures until forming a comfortable relationship with one another. Using photography, we will explore how different emotions are elicited when we choose to connect with another person and how our emotions are affected when we choose not to engage with others. What happens in our social structure when we view others from a distance, never making attempts to involve ourselves with their important events, or if we never invite them to be involved in our lives? What visual structures create distance between the viewer and the viewed? Employing Roni Horn’s photographs, we can see how humans employ a set of structural rules to interact with each other (or keep their distance) and how artists use structure of composition and the gaze to address these emotions that are induced within the viewer / voyeur.

OBJECTIVES AND NATIONAL STANDARDS:

Form & Structure (i.e., *how does the lesson allow students to analyze and demonstrate art making approaches using art elements and principles of design to convey meaning?*)

- Students will apply the academic language of composition, focus, rule of thirds, gazing, perspective, contrast, and voyeurism through participation in a guided looking and talking activity based on the photography of Roni Horn. How does Roni Horn make us think about the structure of these social relationships that are being exhibited?

Responding: Anchor Standard 8: Interpret intent and meaning in artistic work

VA:Re8.1.7a 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.

Production (i.e., *how does the lesson allow students to analyze and use techniques and materials through methods of experimentation and investigation to develop art and/or design?*)

- Students will create compositional sketches in preparation for their photographs, using their knowledge of perspective, focus, contrast, and composition in order to plan photographs that will express an emotion, feeling, or mood.
- Students will create a series of three photographs of at least one peer in a unique, posed environment showing evidence of “the gaze.” Some part of the peer’s body should be

present in their photographs. The photographs should be taken from a vantage point that shows the peer is not aware they are being photographed.

Creating: Anchor Standard 2: Organize and develop artist ideas and work

VA:Cr2.1.7a Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.

Context (i.e., how does the lesson allow students to relate art to personal, social, cultural and/or historical perspectives?)

- Students will effectively use their knowledge of “The Gaze” in their photograph depicting how humans interact with their surroundings and each other.

Connecting: Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

VA:Cn11.1.7a Analyze how response to art is influenced by understanding the time and place in which it was created, the available resources, and cultural uses.

Personal Perspective (i.e., how does the lesson provide opportunities to students for personal choices with content, methods, or styles?)

- In my class, I allowed students to choose their own partners. They were given a digital camera and they were allowed to composed their photographs using their own props and constructed environment. Having discussed our academic language, students could choose to emphasize contrast, perspective, depth of field, focus, and as well as “the gaze” in their photographs. This choice of environment, composition, a friend or peer allowed students personal choices and agency in developing their photographic work of art.

ACADEMIC LANGUAGE TO BE INTRODUCED THROUGHOUT LESSON:

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| <p>Academic language to be used:</p> | <p>composition – the way visual elements are arranged or organized on the picture plane or format. rule of thirds – technique used to create interest in a composition – where the subject of the composition is placed in a non-central location on one of the 1/3 axis points. focus – as in a photograph – adjustment of the lens of a camera to render the subject sharp or blurry. gazing – look at something for a long time, with interest or serious attention. To study something. perspective – the art of creating depth and distance on a two-dimensional image, showing how objects recede into space toward a specific vanishing point. contrast – the degree of difference between tones in a photograph Roni Horn – a writer and artist who explores social relationships within their artwork. We will specifically be looking at Horn’s photography of figures. voyeur – a person who watches a private moment. The subject generally does not know that they are being watched.</p> |
| <p>Where academic language will be practiced (i.e. through writing and art making):</p> | <p>In the writing, academic language will be practiced in the handout that the students are given. The academic language will be defined as a class. Later the academic language will be used to analyze Roni Horn’s images. Finally, as students give their own</p> |

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| | interpretations of Roni Horn’s photographs, they are asked to include two of the academic vocabulary terms previously defined. In the art making, students will practice the academic language during an in progress critique, and a final critique. |
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LANGUAGE FUNCTION USED THROUGHOUT LESSON:

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| Type of language function: | Interpretation |
| Emphasis of language function (<i>describe the main purpose of using this language function for your lesson</i>): | Discourse Students will practice the principle of interpretation “An interpretation of an artwork need not match the artist’s intent for the artwork” in discourse about the meaning of Roni Horn’s work with their classmates. |
| Where language function will be practiced (<i>i.e., through writing and art making</i>): | <ul style="list-style-type: none"> - Interpretation as a language function is practiced in the instructional handout where students are asked to write a short story explaining what is happening in the photographs of Roni Horn. A second option instructs the students to develop an interpretation of one of the photographs by Roni Horn using the concept of “The Gaze” as defined earlier in our packet. |

UNIT or LESSON OVERVIEW:

Through the visual elements of photography, students will apply this knowledge in their own work to mimic how artists use “the gaze” as a structure that implies a power relationship, knowledge, and / or surveillance.

Session 1: Looking and talking about Roni Horn and academic language posed that day: rule of thirds, composition. Students will begin to sketch out a composition for a photograph considering a peer’s body, and rule of thirds.

Session 2: We will review academic language and add several new academic language words. We will discuss new photographic images from other artists to illustrate “The Gaze.” Students begin to work on their photographic series with a partner and their digital camera.

UNIT or LESSON DETAIL (*provide for each lesson session*):

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| Motivation/introduction: | <p>SESSION 1:</p> <ul style="list-style-type: none"> - As students gather for the start of class, I will informally discuss and assess student knowledge of photography, its history, and their experience with a camera. Questions might include: “How many of you are photographers?” “Can you name a famous photographer?” “What kind of photography interests you?” |
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| | <ul style="list-style-type: none"> - Turning to their packets, I will practice Feldman’s model of art criticism with the students beginning with observing Roni Horn’s photographs and discussing what they see. - I will introduce the academic language for this lesson. Next, they will analyze and finally interpret Horn’s photography. - Using a viewfinder and their knowledge of the rule of thirds, students will practice looking for interesting compositions of their a peer sitting in different environments. They will sketch three thumbnails showing different compositions. - An in-progress critique will end the session, asking students to “defend” their compositions with suggestions given by myself and their peers to enhance their work. |
| <p>Art Making:</p> | <p>Supplies: pencils, 8 ½ x 11” drawing paper (perhaps with a printed rectangle or frame in which students will draw), view-finders (helpful if length and width are marked in thirds)</p> <p>Teacher instruction: Students will observe as I demonstrate using a view-finder to find the most interesting composition for my photographs. I will show that it is important to move around the room, trying to find different points of view and perspectives that are unique. After I find a composition that I like, I will model how I sketch the composition within the printed frame on the drawing paper. I will show how students can easily divide their frame into thirds and apply the rule of thirds to their own composition.</p> <p>Objective:</p> <ul style="list-style-type: none"> - Students will apply the academic language of composition, focus, rule of thirds, gazing, perspective, contrast, and voyeurism through participation in a guided looking and talking activity based on the photography of Roni Horn. How does Roni Horn make us think about the structure of these social relationships that are being exhibited? - Students will create compositional sketches in preparation for their photographs, using their knowledge of perspective, focus, contrast, and composition in order to plan photographs that will express an emotion, feeling, or mood. <p>Students at work: Using their viewfinder, students will move around the room to find new, interesting compositions. Once they find an exciting, unique composition, they will observe it closely through the viewfinder, and then sketch it as best they can on their paper.</p> <p>Closure:</p> <ul style="list-style-type: none"> - Students will participate in an in-progress critique. They will display their favorite sketches, tell how their compositions use the rule of thirds, and focus, and then will talk about which three they think they will pick to use as a series. |

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| | <p>Their peers will have a chance to ask them questions and comment on something positive and exciting they see in their work. Students will be asked to imagine where they see involving a peer within their composition to show “the gaze” and talk about how this would add to their composition.</p> <ul style="list-style-type: none"> - Students will also be given an exit ticket at the end of the day with an image by a historically significant photographer who employs the gaze in their photography. They will have the opportunity to take this slip home to research the photographer briefly, and the write 5 sentences discussing how this photographer uses the gaze, why this is successful, or not, and how the gaze adds meaning and emotion to the photograph. They will be required to include two academic vocabulary words and the exit slip is due back the following class period. |
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| <p>Motivation/introduction:</p> | <p>SESSION 2:</p> <ul style="list-style-type: none"> - I will review the academic language used in the previous lesson and incorporate new words such as perspective, contrast and use of dramatic lighting, and voyeur. - Henri Cartier-Bresson will be introduced to further reiterate the concept of the gaze. - I will emphasize that during this lesson, we will be taking photographs of our peers in constructed environments with objects or props; they need to include a peer’s body somewhere in the photograph to emphasize “the gaze.” - I will emphasize that through the use of focus, dramatic lighting and contrast, and how they portray their subject through “the gaze,” a particular mood must be exhibited through their photographs. |
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| <p>Art Making:</p> | <p>Supplies: Digital cameras and viewfinders with one third markings on them...</p> <p>Teacher instruction: I will model how to use a digital camera. Specific functions like the flash, the zoom, the viewfinder (if certain cameras have it) will be given special attention. I will demonstrate how my favorite sketches from the last class will be found using a model and a constructed environment, composing the shot using the tools that I already instructed, and how to take the shot. I will emphasize that a peer’s hand, leg, foot, side of face etc. must be present in the work, but must not be in sharp focus.</p> <p>Objective:</p> <ul style="list-style-type: none"> - Students will apply the academic language of composition, focus, rule of thirds, gazing, perspective, contrast, and voyeurism through participation in a guided looking and talking activity based on the |
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| | <p>photography of Roni Horn. How does Roni Horn make us think about the structure of these social relationships that are being exhibited?</p> <ul style="list-style-type: none"> - Students will create a series of three photographs of at least one peer in a unique, posed environment showing evidence of “the gaze.” Some part of the peer’s body should be present in their photographs. The photographs should be taken from a vantage point that shows the peer is not aware they are being photographed. <p>Students at work:</p> <ul style="list-style-type: none"> - Students will be very mobile during this lesson! They will need to move around their environment and coordinate how they are going to photograph movement of a peer in the background of their photograph. I will need to assist in helping adjust the focus of the camera and advise on lighting and contrast. I will encourage them to experiment many times with flash, different focus, rate of speed that their peer is in the picture. After a given amount of time, pick the best three (showing excellent composition, good contrast, evidence of “the gaze”, and showing a distinctive feeling or mood). Students should delete the other photographs taken on the camera. <p>Closure: At the end of the art making activity, students upload their images to a computer. Then, students will gather in front of a computer and participate in a formal critique. Students will be asked to point out examples of our academic language used in this lesson as well as assess how well their peers did at conveying a mood or emotion in the photographs exhibited. We will also look at how successful students were at creating evidence of the gaze and discuss strategies on how to achieve the desired focus for next time. An exit ticket will be utilized asking specific questions about their photographing experience, focus, motion in photography, the mood created, and how it felt to be a voyeur.</p> |
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| <p>ADAPTATIONS:</p> | <p>There are two students who have IEP’s in our classroom. These students struggle with staying on task, focusing, impulsive behaviors, and maintaining appropriate social situations. For students who struggle with staying on task and turning in quality work, we will begin implementing a checklist so that they may visually understand what has been completed and what is lacking. Both students have some trouble reading in class, so it is important to make them read in small groups to gain confidence and experience using vocabulary. This also helps in fluency of speech for those that have blocks in that area. Another use of a checklist / or exit ticket is to promote retention of information. Learners in our class have specific needs in that area. We have been encouraging them to take notes</p> |
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| | <p>so that they remember our academic vocabulary and this has had a relatively impressive effect on their recall already. In general, as instructors we intend to use a Universal Design approach, giving all of our students the same checklists, exit slips, and reading and writing experiences so that it will not appear that we are singling out any one student.</p> |
| <p>RELEVANT THEORIES:</p> | <p>Barrett, T. (1994). Principles for Interpreting Art. <i>Art Education</i>, 47(5), 8-13.</p> <p>Gude, O. (2004). Postmodern Principles: In Search of a 21st Century Art Education. <i>Art Education</i>, 57 (1), 6-14.</p> <p>Gude, O. (2007). Principles of Possibility: Considerations for a 21st-Century Art & Culture Curriculum. <i>Art Education</i>, 60(1), 6-17.</p> <p>Hetland, L., Sheridan, K.M., Veenema, S., & Winner, E. (2013). <i>Studio thinking 2: The real benefits of visual arts education</i>. New York, NY: Teachers College Press.</p> <p>Krechevsky, M., Mardell, B., Rivard, M., & Wilson, D. (2013). <i>Visible learners: Promoting Reggio-inspired approaches in all schools</i>. San Francisco, CA: Jossey Bass.</p> <p>Vygotsky, L. S. (1978). <i>Mind in society: The development of higher psychological processes</i>. Cambridge, MA: Harvard University Press.</p> |
| <p>ASSESSMENTS:</p> | <p>Initial (formal/informal): As students gather for the start of class, I will informally discuss and assess student knowledge of photography, its history, and their experience with a camera. Questions might include: “How many of you are photographers?” “Can you name a famous photographer?” “What kind of photography interests you?”</p> <p>Progressive/Formative (formal/informal): I will have a checklist that can double as an exit slip for the first day. This will primarily focus on academic language, informing me of which words were retained and which need review. The first lesson will also have an in-progress critique where students report to myself and their peers their progress, their three chosen compositions, and they will “defend their work” against any comments or questions that we have. In the second lesson, students will practice composition again using viewfinders and sketching thumbnails to show evidence of them practicing feedback. They must confer with a teacher to show two different compositions that they are thinking of photographing.</p> <p>Final/Summative (formal/informal): See rubric on next page.</p> |

Horn Rubric

| Assessment Criteria | Advanced | Proficient | Basic | Minimum |
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| <p>Practice the academic language through analyzing and interpreting the photographs of Roni Horn.</p> <p>20% of grade</p> | <p>Student demonstrates command of all or most academic language through written interpretation and oral critiques. Asks relevant and respectful questions of other students in critique.</p> <p>Quantitative: uses more than 2 academic language words in responses in their instructional handout</p> <p>Qualitative: Student demonstrates strong understanding of academic language using complete sentences in their instructional packet.</p> <p>4</p> | <p>Student demonstrates knowledge of some academic language through written interpretation and oral critiques.</p> <p>Quantitative: uses 2 academic words in their instructional handout</p> <p>Qualitative: Student demonstrates an acceptable understanding knowledge of the academic language using complete sentences in their instructional packet.</p> <p>3</p> | <p>Student demonstrates little knowledge of academic language and may respond / participate to EITHER written and oral critique, but not both.</p> <p>Quantitative: uses 1 academic language terms in their instructional handout</p> <p>Qualitative: Student sometimes demonstrates a misunderstanding of academic language and sometimes uses complete sentences in their instructional packet.</p> <p>2</p> | <p>Student does not demonstrate knowledge of academic language. Does not participate in either written OR oral critique.</p> <p>Quantitative: uses 0 academic language terms in their instructional handout</p> <p>Qualitative: Student demonstrates a general misunderstanding of the academic language and does not use complete sentences.</p> <p>0 -1 pt.</p> |
| <p>Plan for their photographs by creating initial sketches.</p> <p>10% of grade</p> | <p>Student displays knowledge of academic language visually through drawing and creates 3 or more compositionally interesting sketches.</p> <p>Quantitative: 3 sketches</p> <p>Qualitative: Student creates sketches showing accurate and strong knowledge of academic language in their composition.</p> <p>2</p> | <p>Student displays some knowledge of academic language used in lesson and creates 3 sketches.</p> <p>Quantitative: 2 sketches</p> <p>Qualitative: Student creates sketches showing mostly accurate knowledge of academic language in their composition.</p> <p>1.5</p> | <p>Student shows little knowledge of academic language used and creates 2 sketches.</p> <p>Quantitative: 1 sketch</p> <p>Qualitative: Student creates sketches showing poor or inaccurate knowledge of academic language in their composition.</p> <p>1</p> | <p>Student does not reveal understanding of any academic language used and creates 0 -1 sketch.</p> <p>Quantitative: 0 sketches</p> <p>Qualitative: Student does not create sketches or does not display knowledge of academic language through their compositions.</p> <p>.5</p> |

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| <p>Creation of photographic series that shows photographs of their sculpture. They will be assessed on:</p> <ul style="list-style-type: none"> - Photograph evokes mood/emotion - displaying knowledge of academic language of photography: focus, perspective, contrast, composition (rule of 3rds) . <p>40% of grade</p> | <p>Student exhibits three compositionally interesting photographs in their final series. They evoke a mood, they have a good understanding of “the gaze” or the viewer, and they utilize our academic vocabulary about photography expertly.</p> <p>Quantitative: 3 photographs Qualitative: Student develops photographs that are compositionally interesting, focusing on expressing a mood, while accurately employing academic language. 8 -6 pts</p> | <p>Student exhibits three photographs in their final series. They are not as compositionally interesting and lack ONE of the following:</p> <ul style="list-style-type: none"> • Mood • Intentional use of focus, lighting, perspective. <p>Quantitative: 3 photographs Qualitative: Student develops photographs that are compositionally interesting but have difficulty demonstrating one or more of the academic language words. 6 – 4 pts</p> | <p>Student exhibits two photographs in their final series. They may lack ONE OR MORE of the following:</p> <ul style="list-style-type: none"> • Interesting composition • Mood • Intentional use of focus, lighting, perspective. <p>Quantitative: 2 photographs Qualitative: Student develops photographs that are less compositionally interesting but have difficulty demonstrating one or more of the academic language words. 4 - 2</p> | <p>Student exhibits zero to one photograph for their final.</p> <p>If photograph is present, it may lack ONE OR MORE of the following:</p> <ul style="list-style-type: none"> • Interesting composition • Mood • Intentional use of focus, lighting, perspective. <p>Quantitative: 0 – 1 photograph Qualitative: Student’s photographs are not well developed compositionally. 2- 0</p> |
| <p>Display knowledge of “the gaze.”</p> <p>20% of grade</p> | <p>Student accurately displays knowledge of “the gaze.” A peer’s body appears in all three of their photographs, and may appear moving in at least two of the three photos in the series.</p> <p>Quantitative: Peer’s body present in 3 photos; movement in 2 of 3 photos Qualitative: Student demonstrates strong knowledge of “the gaze” by portraying subject as if they are unaware they are being watched/photographed. 4</p> | <p>Student displays a superficial knowledge of “the gaze.” A peer’s body appears in all three of their photographs, but may not be moving, or may not be recognizable as a “body” or “person.” (There is too much movement.)</p> <p>Quantitative: Peer’s body present in 3 photos; may or may not have movement shown Qualitative: Student displays a superficial knowledge of “the gaze.” The subject may be portrayed as if they are aware of the photographer in some of the photographs. 3</p> | <p>Student displays little knowledge of “the gaze.” A peer’s body appears in two photographs and may appear to be moving to a varying degree of success.</p> <p>Quantitative: Peer’s body present in 2 photos; may or may not have movement shown Qualitative: Student demonstrates little knowledge of “the gaze” in their photographs. Subjects may be portrayed as very aware of photographer in most of the photographs. 2</p> | <p>Student displays no knowledge of “the gaze.” A peer’s body appears in zero or one of the photographs for the final. There is little or no movement attempted.</p> <p>Quantitative: Peer’s body appears in zero or one of the photographs, little or no movement attempted Qualitative: Student displays no knowledge of “the gaze,” a peer is not in the picture. 0-1</p> |

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| <p>Collaboration and Professionalism.</p> <p>10% of grade</p> | <p>Qualitative: Student appropriately participates in activity and collaborates with partner eagerly and enthusiastically. Is helpful and flexible to partner's requests.</p> <p>Quantitative: 2</p> | <p>Qualitative: Student participates in activity and collaborates with a partner willingly.</p> <p>Quantitative: 1.5</p> | <p>Qualitative: Student collaborates with a partner, but does not stay on task.</p> <p>Quantitative: 1</p> | <p>Qualitative: Student behaves inappropriately during the activity (i.e. movements not feasible for photographing) or is unwilling to collaborate with a partner.</p> <p>Quantitative: .5</p> |
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Student Work Samples



Elier



Julian



Rehan