

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

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Learning Segment Title: Art in Public Spaces: Sculpture, Illustration, and Identity

Number of Planned Lessons: 6

Age Group: Middle School, 7th Grade Visual Arts *Creative Studio*

ENDURING CONCEPTS & GOALS FOR THE LEARNING SEGMENT

Central Focus:

The central focus of the learning segment is understanding how art functions in public spaces, how artists communicate information in their work, and how these ideas relate to identity. Students will learn about sculpture and illustration, focusing on their ability to analyze and interpret symbolism and abstraction in these kinds of art works. Student-artists will consider their own personal assets and develop an understanding of their identity by creating a double-sided “Eames card” style design on a provided piece of cardboard, visually representing the public and private aspects of who they are. These individual student works will then be joined together into a communal sculpture, placed on public view in the middle school, and students will discuss the implications of the presentation of their work in this space.

Big Idea:

Identity and Display in Art

Essential Questions:

- How can environment and display effect interpretation of art in public spaces?
- How can artists represent aspects of their identity through symbolism and abstraction in different mediums, specifically sculpture and portraiture?
- What does it mean to show art work in a public space?

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?

This lesson is intended to introduce students to different kinds of art that function in the world outside of the museum and how to interpret different kinds of art works based on structure, form, context, and meaning. For many middle school students, “art” can be a very limiting term because of the personal experiences they have had with art in their short lives and works they see in museums. The artists I have included have work on show in the greater Milwaukee area and are contemporary working artists from the region as well. This unit will help students find art in their daily lives and understand how art is interpreted in different kinds of environments.

Students will also build on their preliminary experimentations and skills with various kinds of illustration media. Thus far in the quarter students have been introduced to collage, tempera, watercolor, oil pastel and acrylic painting techniques. The central focus of communal sculpture, illustration, and identity will help students consider their personal strengths and how they can choose to express who they are through different kinds of visual art media. Students at the middle school level struggle with confidence in creating self-portraits because they lack realism, however I have chosen my artists in this lesson for their abstract, more minimal, and attainable illustration styles that students may be able to identify with and incorporate more easily into their own works. My lesson will not only help students think more openly about sculpture and illustration, but also reinforce key visual art terms that they have been learning about throughout the quarter such as overlap, hierarchy, composition, thumbnail sketch, and proportion. This lesson will also add symbolism and abstraction to their academic vocabulary and give students an opportunity to practice incorporating these ideas in their artworks.

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

Oak Creek West Middle School is a 6th-8th grade school located in Oak Creek, a suburb of Milwaukee, with 527 students enrolled. Demographically .6% of students are American Indian or Alaskan Native, 10.8% are Asian, 8% are Black or African American, 16.7% are Hispanic/Latino, .2% are Other Native Hawaiian/Other Pacific Islander, 61.9% are White, and 1.9% are two or more races. Of these students 7.8% have disabilities, 35.7% are economically disadvantaged, and 6.5% have limited English proficiency. Overall Oak Creek West exceeds state expectations for student achievement, student growth, educational equity, and preparing students for educational milestones, including college and career readiness. The core values and beliefs at Oak Creek West Middle School focuses on the success of every student, respect and integrity, continuous improvement through cooperation between parents, administrators, and teachers, high expectations, teamwork to work towards improvement, and a safe and secure learning environment for students, parents, and employees emotionally as well as physically. Students in my middle school placement have had issues with bullying and division in the past, it is my hope that this lesson will help create empathy between each other and build on the sense of community we have been working to develop this quarter.

What are the developmental characteristics of these learners? What are common misconceptions in relation to this learning segment?

Socially and Emotionally 7th grade students are beginning to forge their own identity and determine who they are as an individual. Work in the classroom therefore should directly relate to student's personal lives and contemporary culture in general. Middle school students are clique-y and will isolate friend groups from one-another. Students should be provided with a safe and positive learning environment to let their personal self-exploration flourish. The "crisis of realism" is evident during this time, as students struggle to depict the world as they see it with their eyes.

Physically, 7th grade learners are entering puberty and are going through hormonal and sexual developmental changes as well as growth spurts that can make bodily movements awkward as students adjust to their changing bodies. Gross and fine motor skills are beginning to develop, and middle school students can handle more detailed and involved working processes with guidance. The frontal lobe of the brain (responsible for judgment, impulse control, and planning) is still developing during this stage, therefore impulsive behavior is prevalent and middle school students do not think always think about the consequences of their actions.

Cognitively, students are at the Formal Operational stage of development (Piaget 1968) and are therefore able to think abstractly, considering multiple parts of a whole and what relationships they have to one-another. To teach complicated processes with multiple steps it would be best to break the larger activity down into manageable chunks and demonstrate as well as provide examples of each step; it may be difficult for students to understand how the parts of the process come together to make finalized product without a model. Attention can be hard to keep, repeat information often as it can be lost or misinterpreted due to distractions.

A common misconception during this learning segment is about what abstraction is. Abstraction is a somewhat difficult concept for middle school students to understand and it will be important to provide multiple examples of it in different kinds of art works for students to be able to recognize it in art and use it in their own work. Some students may also be under the impression that they are making their own sculptures. The primary making portion of this project consists of illustration, in whatever media students choose that will not require surface prep to work on cardboard. The class will however make a sculpture because once complete these pieces will then be joined together in the final communal piece at the end of the lesson. Also, during the first five minutes of every class session students will work in their sketchbooks, experimenting with media and ideas on their own.

What adaptations and consideration are needed for instruction for whole class, individuals, and students with specific needs?

Captions will be turned on any video material shared for hard of hearing students, but also so that more visual learners and everyone in the class can follow along with spoken words on screen. Printed copies of worksheets will be posted on the whiteboard along with lesson activities and instructions for students to refer to during work time. Definitions from classroom presentations will be printed and provided for students to paste or copy into their sketchbooks for future reference. Complicated processes will be broken down into step-by-step instruction, complete with demonstration and accompanying visual materials detailing the process from beginning to end for more visual learners. I will create a teacher sample to illuminate the making process and have a product for more visual learners to refer to while developing their own. I will be doing as much one-on-one instruction as possible during work time and do my best to discuss every student's work with them as they create their final illustrations. Students with special needs will be given individual or small group instruction. Students with specific personal cultures should also be accommodated and allowed to express themselves in their works; student's cultural and social affiliations are respected and viewed as enriching the classroom and learning environment. Students should feel that my classroom is a safe space for personal expression, so long as it is respectful, genuine, school-appropriate, and relevant to their work.

Identify research and theory that support your choices, adaptations, and understanding of your students.

In this lesson I am using Constructivism in Social Development (Piaget), Zone of Proximal Development (Vygotsky), Multiple Intelligences (Gardner), Bloom's Taxonomy: Applying, Analyzing, Synthesizing, Evaluating, Principles of Possibility: Forming Self, Encountering Difference, Not Knowing

LEARNING OBJECTIVES & VISUAL ART STANDARDS

Students will be able to...

Student will demonstrate an understanding that...

Learning Objectives	National Visual Art Standards Alignment (Number & Text)	Learning Tasks & Assessment Alignment
<p>Interpreting Art:</p> <p>Students will be able to recognize abstraction and symbolism in art works and interpret meaning in relation to form, content, and the environment in which a work of art lives.</p>	<p><u>7th Grade</u></p> <p><i>VA:Re8.1.7a</i> Interpret art by analyzing art-making approaches, the characteristics of form and structure, use of media, art-making approaches, and relevant contextual information contributes to understanding images or ideas and mood conveyed.</p>	<p>Learning Tasks:</p> <p><i>Responding</i></p> <hr/> <p>Assessments/Feedback:</p> <p><i>Art in Public Spaces: Sculpture Activity Entry Ticket</i></p>
<p>Developing Works of Art/Design:</p> <p>Students will plan for and be able to use the media of their choosing to create art works illustrating parts of</p>	<p><u>7th Grade</u></p> <p><i>VA:Cr2.1.7a</i> Demonstrate persistence in developing skills with various</p>	<p>Learning Tasks:</p> <p><i>Creating</i></p> <hr/> <p>Assessments/Feedback:</p>

<p>their personal identities on cardboard; these cardboard identity Eames cards will then be joined together to create a communal class sculpture abstracting the original individual works and creating a new 3D form representing the class.</p>	<p>materials, methods, and approaches in creating works of art or design.</p>	<p><i>Eames Card Planning</i> worksheet Final Eames Card Rubric/Final Eames Card Design</p>
<p>Relating Art to Context:</p> <p>Students will be able to recognize and interpret artworks exhibited in local public and private spaces, as well as interpret their own final work on display within the school community. Throughout the project students will consider ways to use abstraction and symbolism to explore visual representations of aspects of their personal identities through illustration and write an artist statement explaining their compositional and content choices.</p>	<p><u>7th Grade</u></p> <p><i>VA:Pr6.1.7a</i> Compare and contrast viewing and experiencing collections and exhibitions in different venues.</p> <p><i>VA:Cn11.1.7a</i> Analyze how response to art is influenced by understanding the time and place in which it was created, the available resources, and cultural uses.</p>	<p>Learning Tasks:</p> <p><i>Presenting</i> <i>Connecting</i></p> <hr/> <p>Assessments/Feedback:</p> <p><i>Our Identity Sculpture</i> Exit Ticket <i>Eames Card Artist Statement</i> worksheet</p>

ACADEMIC LANGUAGE		
Language Demands (Describe language demands that are essential to this learning segment)	Planned Supports (Instructional strategies, learning tasks, & materials)	Assessments/Evidence of Learning
<p>Language Function:</p> <p>Description Analysis Interpretation</p>	<p>Classroom activities interpreting art and large and small group discussions, worksheets, entry/exit tickets</p>	<p>Responses on <i>Art in Public Spaces: Sculpture, Entry Ticket, and Our Identity Sculpture</i> worksheets</p>
<p>Vocabulary: (list & define)</p> <p>Interpret - understand a work of art as having a particular meaning or significance based on principles of art and design</p> <p>Sculpture - the art of making two- or three-dimensional representative or abstract forms, especially by carving stone or wood or by casting metal or plaster, etc.</p> <p>Abstraction - when art does not</p>	<p>Printed out definitions of academic vocabulary terms for students to cut and paste/staple into their sketchbooks for reference, definitions projected during presentations, students asked to write down definitions in sketchbooks for future reference and to help them retain information through writing, and classroom discussions using academic vocabulary terms</p>	<p>Students will share their interpretations of sculptures in the <i>Art in Public Spaces: Sculpture</i> in-class activity. They will create their own final communal sculpture together after illustrating their Eames cards using abstraction and symbols to convey information about their identities, focusing on their public and private selves.</p>

<p>attempt to represent external reality, but communicates ideas using shapes, forms, colors, and textures</p> <p>Symbol - a recognizable and repeatable image that represents something else like ideas, emotions, feelings, etc.</p> <p>Identity - who or what a person or thing is</p> <p>Illustration - a visual representation of something using artistic media</p>		
<p>Discourse (or Syntax):</p> <p>Discourse</p>	<p>Presentations and classroom small and large group discussions</p>	<p>Written responses and final <i>Eames Card Artist Statement</i> worksheet explanation</p>

LESSON #1

Descriptive Lesson Title: Sculpture, Placement, and Accessibility

Lesson Description:

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

The class will open with an introduction to sculpture and abstraction presentation detailing sculpture, abstraction, and differences in interpretation based on placement of sculptural art works. As part of discussion we will collectively analyze and interpret sculptures by Deborah Butterfield, we will specifically look at *Big Piney* at Sculpture Milwaukee in downtown Milwaukee while listening to [sounds of the urban environment](#) and *Hara* at the Lynden Sculpture Garden in Fox Point listening to [sounds from nature](#); after each viewing and listening experience I will collect observations from the class through discussion, writing them on the front board. Using these observations from the class as my guide I will demonstrate how one could interpret these sculptural works from the first-person point-of-view, focusing on the experience of seeing the works on the space they are situated.

After this collective discussion students will then be asked to select a sculptural piece from the works currently on show in downtown Milwaukee as part of the Sculpture Milwaukee exhibition or a work from the Lynden Sculpture Garden collections to respond to. Students will interpret and abstract their chosen work on a provided worksheet helping guide their analysis and interpretations, considering how they would imagine themselves interacting with the piece, describing experiential qualities they can infer from it, or somehow otherwise responding to it through abstraction. Student responses will be open to writings, drawings, collage, and other alteration as well as other narrative forms of representation, but should be clearly created in response to the specific sculpture they have chosen to analyze and interact with. As class time winds down, students will come together in small groups at their tables to discuss the works they choose and different interpretations and imagined experiences with them.

Materials:

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

Student sketchbooks, computer, projector, speakers, *Art in Public Spaces: Sculpture* Google Slides presentation, printed images of Sculpture Milwaukee and Lynden Sculpture Garden sculptures, sounds from the [urban](#) and [natural](#) environment to be played during journaling and responses (YouTube), *Art in Public Spaces: Sculpture* worksheet, extra paper (for drawing/painting responses), pencils, pens, markers, collage materials, glue, acrylic, tempera, watercolor, other illustration media, etc.

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.

Time	Teacher Activities	Student Activities	Differentiation/Adaptations
0-5 min.	Take attendance, prep	Sketchbook time	Allow some fidgeting and discussion among students as long as they are working in sketchbooks and getting focused for class time, sketchbooks are completely open to student experimentation and expression
5-20 min.	Share <i>Art in Public Spaces: Sculpture</i> Google Slides presentation	Take notes and engage in presentation, asking questions and providing answers and interpretations	Printed out definitions of academic vocabulary terms will be available for students to paste or staple into sketchbooks
20-60 min.	Pass out <i>Art in Public Spaces: Sculpture</i> worksheet and supervise students during work time	Students choose a sculpture to respond to and complete worksheet however they choose	Student responses are open to whatever response students see fit, including writing, illustration, collage, etc.
60-70 min.	Verbally direct students to move around the room and look at and share the work they've created	Students share interpretations in small groups, discussing responses with one-another and they work they've created	Allow students who are still working to complete their work while others share if they complete work slower than others
70-80 min.	Direct clean-up and closure	Clean-up and turn in <i>Art in Public Spaces: Sculpture</i> worksheet	Work together to help direct clean up and encourage communal responsibility for keeping shared making spaces clean and tidy

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

Initial assessment will take the form of the discourse we have during discussions whereby I will get a feel of student's prior knowledge and general understanding of and interaction with abstraction in sculpture, formative assessment will take the form of student responses to the *Art in Public Spaces: Sculpture* worksheet

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

Do students need more guidance in how to use the worksheet to record ideas and think critically about their chosen art works? Should I have modeled the worksheet myself to guide their responses more?

Should I have provided more information about Sculpture Milwaukee and Lynden Sculpture Garden works for students other than artist name, title, date of creation, and materials used? Should I not include this information next time?

Were the urban environment sounds distracting for some students? Would it be better to offer a quiet area for students who had trouble focusing on interpretation, analysis, and journaling?

LESSON #2

Descriptive Lesson Title: Eames Cards Planning and Symbols in Painting

Lesson Description:

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

I will open the class by reminding students of the discussion of sculpture in different environments and our introduction to abstraction from our last lesson. I will then introduce the project they will be working on, creating a 7.25"x10" design on a cardboard Eames card. Part of this introduction will be a start on their planning worksheet, where I will demo bubble mapping my own identity on the whiteboard and explain to them what parts of my identity are public and which are more private. I will give students a short work time to get their own maps started and then move into my *Symbols & Identity in Painting* Google Slides presentation. I will introduce the term "symbol" to students and we will collectively discuss where we see symbols in Fred Stonehouse's *Untitled (Bear with Heart)* painting; following this discussion I will project *Yellow Meat*, a painting by Reginald Baylor featuring recognizable and widespread symbols from popular culture. Students will do a Think-Pair-Share discussion of this painting in small groups and we will share each student pair's interpretations of the piece. Following this sharing I will explain how both paintings help the viewer understand the artist's identity by communicating visual information about who the artist is. I will then move into discussing identity and we will do a Town Hall style response to an untitled watercolor work by Jenny Jo Wennlund; I will pose questions with yes or no answers to the group concerning abstraction and symbols in her work. Students will raise their hands to respond and give reasoning behind their choice, I will then pose questions to push discussion of these pieces further and reinforce the academic language we have been learning from the beginning of the quarter. After this discussion students will then move back to working on their planning worksheets. During this work time I will call students up to the demo table and I will give each student a playing card cut with Eames card slits, so they can be connected to one-another. We will build a mock-up Eames card structure and as I collect worksheets for feedback at the end of class I will ask students to look at the finished piece and think about how the way it was structured conceals and displays the face side and abstracted pattern sides of the cards differently depending on how students added theirs to the structure.

Materials:

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

Student sketchbooks, computer, projector, *Symbols & Identity in Painting* Google Slides presentation, *Eames Card Planning* worksheet, example sized cardboard Eames card (not painted on yet), playing cards deck cut with Eames card style slits, pencils, pens, markers, other illustration media, etc.

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.

Time	Teacher Activities	Student Activities	Differentiation/Adaptations
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0-5 min.	Take attendance, prep	Sketchbook time	Allow some fidgeting and discussion among students as long as they are working in sketchbooks and getting focused for class time, sketchbooks are completely open to student experimentation and expression
5-20 min.	Introduce and pass out <i>Eames Card Planning</i> worksheet, demonstrate mapping identity and how to pull out public and private parts from the map on white board, answer any general and quick questions	Work along with me if possible on their own worksheet, pay attention and pose questions	Visit specific students individually during work time who might need clarification or motivation (after presentation and discussions)
20-50 min.	Share <i>Symbols & Identity in Painting</i> presentation and lead discussion, responses, and group sharing	Pay attention, take notes, engage in discussion and class content	Encourage small groups to include everyone in discussions and sharing their own perspectives
50-50 min.	Remind students that their illustrations will be abstracted as part of the communal sculpture and that some parts will be hidden and others more visible like in the playing card mock-up they create on the demo table	Table-by-table come up to demo table to add their playing card to the communal sculpture, consider the structure	Pose questions as students add their cards to the sculpture, helping them consider presentation and how the structure of the sculpture will affect presentation
50-75 min.	Finish playing card sculpture and call students attention to finished structure, move around room and respond to student questions, pose questions to them about plans for final illustrations on Eames card	Work on <i>Eames Card Planning</i> worksheet, ask questions, use time wisely to move on to final illustration next class period	Try to make it to every student around the room and provide feedback as they work
75-80 min.	Direct clean-up and closure	Clean up, turn in <i>Eames Card Planning</i> worksheets to demo table	Work together to help direct clean up and encourage communal responsibility for keeping shared making spaces clean and tidy

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

Initial assessment will take the form of discourse during large and small group discussion, whereby I will gauge my future instruction on symbols and identity, formative assessment will be taken through the progress and work completed by the end of class on each student's Eames card planning worksheet

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

Do I need to model concepting illustrations, creating visual representations of ideas from my own identity map in order to help illuminate the process more?

Would more than one day of planning and sketching be necessary in future lessons?

How much presentation and discussion are too much for this group of students?

How might I structure my questions differently in presentations and discussions to help students understand the content more clearly?

LESSON #3

Descriptive Lesson Title: Making Day

Lesson Description:

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

At the beginning of this class (during sketchbook time) I will pass back student's work on their *Eames Card Planning* worksheets with my own responses to their work for them to review as they work on the designs for their public and private identity illustrations. I will also pass out an *Entry Ticket*, asking students to explain their understanding of sculptures, symbols, and abstraction. After 5 minutes, I will collect the *Entry Ticket* and do a short *Acrylic Painting Review* presentation; students have some experience with acrylic paint from earlier in the course and I anticipate most students will want to use acrylic to illustrate their Eames cards. I will use my own teacher example to show students acrylic painting techniques, reinforcing techniques and academic vocabulary from earlier in the quarter. Students will have the choice to use acrylic and other dry media on their cardboard pieces like oil pastel, crayons, markers, or colored pencils, however I am not allowing water-based media on the boards to protect to structural integrity of the cardboard. Students will work until ten minutes before the end of the class, beginning clean up at that time. At the end of the class I will make an announcement, that if students have not at least begun work on one side of their Eames card by the end of class I would advise them to come in outside of class (lunch or advisory) to get more work done.

Materials:

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

Student sketchbooks, computer, projector, *Acrylic Painting Review* Google Slides presentation, *Eames Card Planning* worksheets with feedback, *Entry Tickets*, 1 cut cardboard Eames card per student (31), pencils, markers, acrylic paint, brushes, collage materials, glue sticks, other illustration media, etc.

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.

Time	Teacher Activities	Student Activities	Differentiation/Adaptations
0-5 min.	Take attendance, prep, pass back <i>Eames Card Planning</i> worksheets	Sketchbook Time	Allow some fidgeting and discussion among students as long as they are working in sketchbooks and getting focused for class time, sketchbooks are completely open to student experimentation and expression
5-10 min.	Pass out <i>Entry Ticket</i> , monitor students and time while they work	Answer questions on <i>Entry Ticket</i> and turn in to basket on demo table	Allow students who need it more time to complete the <i>Entry Ticket</i> and turn it in by

			the end of class
10-15 min.	Share <i>Acrylic Painting Review</i> presentation	Engage with presentation, asking questions for clarification and answering questions posed to them	Post <i>Acrylic Painting Review</i> Google Slides presentation to Google Classroom for students to reference in the future
15-70 min.	Monitor, provide feedback, and answer questions for students working on their public and private identity illustrations on Eames cards	Finish Eames Card Planning worksheet, move onto final project illustrations on cardboard Eames card piece	Media for illustrating Eames cards is completely open to student choice so long as it will not weaken the structural integrity of the sculpture when assembled
70-80 min.	Direct clean-up and closure, reminding students of remaining work time	Clean-up, students must think about how much work they each have left to complete the project and plan accordingly	Allow students to come in during prep time and outside of class to work on their projects, work together to help direct clean up and encourage communal responsibility for keeping shared making spaces clean and tidy

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

Initial assessment will be taken through the *Entry Ticket* about sculpture, abstraction, and symbols, allowing me to see if students really understand what these terms mean; formative assessment will be found through the amount of and quality of work being created by different students in the class on their Eames cards as well as discussion about work in progress with individual students.

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

How can I help students understand that I do not want a finished sketch on their planning worksheet but rather something very quick and general to help understand compositions?

Should I provide some pre-gessoed pieces of cardboard next time for students who would prefer to use wet media in their projects?

How much work are students able to get done in a single class period, both top performers and more distracted students?

LESSON #4

Descriptive Lesson Title: Finishing Identity Illustrations

Lesson Description:

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

At the beginning of this lesson I will make an announcement to the class that today will be the last full day of illustrating for students on their cardboard Eames card piece and that if they do not complete their designs by

the end of the class period they may have to come in outside of class to finish (during lunch or advisory). I will stress the need for students to use their time wisely and plan to finish in time for the communal sculpture installation in the Library next class. I will also make students aware of their time constraints during work time and at the end of the class in similar announcements. Students will work throughout this class period to finish their illustrations and as they finish I will ask them to fill out an *Eames Card Artist Statement* worksheet. Their answers on this worksheet will not only help me understand their illustrations, but also how well they understand how artists can use abstraction and symbols in their work to communicate meaning. I will collect student work at the end of class and prepare the pieces for installation next class period.

Materials:

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

Student sketchbooks, *Eames Card Artist Statement* worksheets (31), student's in progress cardboard Eames cards (31), pencils, markers, acrylic paint, brushes, collage materials, glue sticks, other illustration media, etc.

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.

Time	Teacher Activities	Student Activities	Differentiation/Adaptations
0-5 min.	Take attendance, prep	Sketchbook time	Allow some fidgeting and discussion among students as long as they are working in sketchbooks and getting focused for class time, sketchbooks are completely open to student experimentation and expression
5-10 min.	Make announcement to students about remaining work time and assembly for presentation in the Library next class	Consider remaining work, plan accordingly to finish by end of class period	Allow extra work time outside of class during prep/lunch/advisory times
10-70 min.	Monitor, provide feedback, and answer questions for students working on their public and private identity illustrations on Eames cards	Finish final project illustrating public and private selves on cardboard Eames card piece, fill out <i>Eames Card Artist Statement</i> worksheet	Allow extra work time outside of class during prep/lunch/advisory times
70-80 min.	Direct clean-up and closure, reminding students of remaining work time	Clean-up, if not finished consider coming in outside of class, before installation	Allow extra work time outside of class during prep/lunch/advisory times, work together to help direct clean up and encourage communal responsibility for keeping shared making spaces clean and tidy

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

A summative assessment for this project will come through the student's responses on the *Eames Card Artist Statement* worksheet, which will show their depth of knowledge and understanding of symbols and abstraction in art.

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

Do students need more time than two class periods to work on their illustrations? Could I add an extra day of making next time I teach this lesson?

Should I demo more ways of using illustration media or new processes next time?

If students missed class and weren't able to complete a planning worksheet how might I assess their work differently from the rest?

LESSON #5

Descriptive Lesson Title: Presentation: Sculptural Display and Interpretation

Lesson Description:

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

Before this lesson I will provide feedback to students on their *Eames Card Artist Statement* worksheet responses and help them rethink some of their answers that may not have been correct and redirect their thinking. I will pass back their worksheets with my feedback on Post-It notes during sketchbook time and give them an opportunity to make changes to their answers on their worksheets and turn it into the basket on the demo table by the end of the class period. I will take small groups of students down to the Library display case, where they will begin to assemble one-by-one the communal sculpture. Regardless of where each student's Eames card piece is at this point in time, students will need to finish an *Eames Card Artist Statement* worksheet before they will be able to install their card in the final communal sculpture. Students will have the choice of where to add their card to the sculpture and which side of their identity illustrations they will make most visible in the work. The communal sculpture will grow organically within the space of the Library display case, but will need to be constructed in an at least somewhat structurally sound structure, with support at the base so that it can stand. After students install their card they will return to the classroom to begin researching and planning for their final project for the quarter. When the sculpture is complete and all 31 students have installed their Eames cards, I will pass out another worksheet with questions about the sculpture, take half the class at a time to look at the sculpture in the display case, and ask students to respond to these questions by the end of the class and turn in the worksheet to a basket on the demo table.

Materials:

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

Student sketchbooks, *Eames Card Artist Statement* worksheets with Post-It note feedback, student's cardboard Eames cards, *Our Identity Sculpture* worksheets

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.

Time	Teacher Activities	Student Activities	Differentiation/Adaptations
0-5 min.	Take attendance, prep, pass back <i>Eames Card Artist Statement</i> worksheets with feedback for revision	Sketchbook time	Allow some fidgeting and discussion among students as long as they are working in sketchbooks and getting focused for class time, sketchbooks are completely

			open to student experimentation and expression
5-35 min.	Have students come down to Library to install work in display case	Fill out an <i>Eames Card Artist Statement</i> worksheet if not already completed, turn in to basket, and come to Library to add card to communal sculpture	Allow students to write their artist statements at their own pace and choose which side of their card is most visible in the display
35-45 min.	Review questions on <i>Our Identity Sculpture</i> worksheet and take 1st group of students down to look at and answer questions based on communal sculpture	Review questions in class with teacher and thoughtfully answer questions on worksheet concerning the communal sculpture	Allow students until the end of class to turn in worksheet if they need more time to work
45-55 min.	Take 2nd group of students down to look at and answer questions based on communal sculpture	Thoughtfully answer questions on worksheet concerning the communal sculpture	Allow students until the end of class to turn in worksheet if they need more time to work
55-80 min.	Introduce students to Planning Worksheet for final choice-based projects, work with students to help get them started thinking about what they will do	Begin to plan and research for final projects, finish <i>Our Identity Sculpture</i> worksheet, students can change answers and re-submit <i>Eames Card Artist Statement</i> worksheet for more credit	Allow students until the end of class to turn in worksheet if they need more time to work, choice of project, media, theme, content, etc. open to students

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

Formative assessment is taken through student responses on artist statement and communal sculpture response worksheets, when they turn in their final artist statements they will then become part of the summative assessments for this project. Students final Eames card illustrations will also be a part of the summative assessment

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

Should I have split groups to come look at the sculpture up into smaller groups? Was everyone able to see it at once or were there some students not engaged in the looking portion of the response simply because they could not see?

Do students need me to model for them writing an Artist Statement and responding to my questions in order for them to understand what I was looking for? Was my verbal wording and explanation clear and concise enough to help students understand how to respond?

Were some students unhappy with how the final sculpture turned out? Why? How might I alter the display in the case to help alleviate some of this unhappiness (turning the sculpture while it is on display, etc.)?

LESSON #6**Descriptive Lesson Title: Presentation: Sculptural Display and Interpretation****Lesson Description:**

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

This lesson will be for the most part focused on students planning their final choice-based projects for the quarter, however at the beginning I will lead a short (20 min. long) *Think-Pair-Share* discussion about our final communal sculpture in the library display case. During sketchbook time I will pass back their responses to my questions about the sculpture they answered last class with feedback to help guide their small group discussions. I will share a short Google Slides presentation entitled “Our 7th Grade Identity Sculpture” reviewing abstraction in art and showing photographs of the communal sculpture in the display case on the screen at the front of the room. On the side board I will have written the following questions for small group discussion:

1. How do you see abstraction in our sculpture?
2. What do you think the sculpture might represent? Why?
3. Who is this work for?
4. How might viewers interact with it differently if it were on display outside of the display case?

Students will answer these questions in small groups for 10 minutes and then we will come together in large group discussion to share each group’s responses and insights, thinking about how abstraction works in art and how display can affect reception and interaction. After this discussion, students will begin or continue the work they have already begun planning and researching for their final choice-based projects, which they will be working on until the end of quarter.

Materials:

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

Student sketchbooks, computer, projector, *Our Identity Sculpture* worksheets with written feedback, *Our Identity Sculpture* Google Slides presentation, side-board with questions written in marker, scrap paper, writing utensils

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.

Time	Teacher Activities	Student Activities	Differentiation/Adaptations
0-5 min.	Take Attendance, write questions on side board for discussion, pass back student responses on <i>Our Identity Sculpture</i> worksheet from last class with feedback	Sketchbook time	Allow some fidgeting and discussion among students as long as they are working in sketchbooks and getting focused for class time, sketchbooks are completely open to student experimentation and expression
5-10 min.	Share <i>Our Identity Sculpture</i> Google Slides presentation, reteach abstraction and prepare small groups for our <i>Think-Pair-Share</i> discussion	Engage in presentation and discussion of abstraction in large group, think silently over questions as I present them on the side board for discussion	Allow students who have trouble seeing the projector to move closer and examine the communal sculpture

10-20 min.	Direct students to prepare answers to questions on side board, move around room listening to discussion and responses from each group	Share observations, interpretations, and responses in small group; one student from each small group will record and write down responses to questions and another will be the speaker in large group discussion	Allow more shy students to be the writer for the group and more outgoing and talkative students to be the speaker
20-30 min.	Bring everyone together in large group discussion to share responses to questions, wrap up communal sculpture discussions and Eames card project	The speaker from each group will share observations, interpretations, and responses in large group discussion	Allow more shy students to be the writer for the group and more outgoing and talkative students to be the speaker
30-80 min.	Move students back into planning and preparation for making their final choice-based projects	Continue planning and preparation for final projects	Speak to students individually about the projects they are planning and help extend their ideas and research further

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

Initial assessment will take the form of an informal discussion of abstraction and symbols in relation to the student's communal identity sculpture, formative assessment will come through small group discussion and the information that each group decides to share out with the larger group discussion

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

Did the large group sharing part of the *Think-Pair-Share* activity lose steam during discussion? How might I help students remain more engaged during the *Share* portion of the activity?

Should I not require responses from each individual group for each question as I move around the room, but rather let groups volunteer answers, collect the small group's writing, and review for understanding that way later as well?

From our large group discussion, did students come to an understanding on their own that our communal sculpture represents the class by abstracting individual student identities?