**Planning and Presenting a Science, Social Studies, or Technical Subject/Fine Arts Lesson Based on TN Academic Standards**

**Art**

**Grades 6-8**

**Section I: Planning**

**Overview: This section focuses on the elements to consider when planning for a content-specific lesson with TN Academic literacy standards embedded, such as Content Standards, State Performance Indicators, and CCSS Literacy for the Technical Subjects. Other elements to plan include clear learning targets, task objectives, new learning for students, anticipated learning challenges, scaffolding, opportunities for differentiation, ways to prompt student thinking through assessing and advancing questions, instructional strategies to be used in the lesson, and materials and resources.**

|  |  |
| --- | --- |
| **Lesson Topic: “Witness Wall” of Story Quilt Clay Tiles or Mixed Media Artworks** | **Time Frame/Lesson Length: 2 days**  **\*Day 1: Intro, text reading, brainstorming & drawing out ideas**  **\*Day 2: Creating artworks** |

|  |  |  |  |
| --- | --- | --- | --- |
| **Content Standard** | **State Performance Indicators** | **CCS Literacy Standards** | **Assessments (Please describe the specifics of the assessment)**  **🗸 Formative**  **⮚ Summative** |
| 1.4 Apply successfully the qualities and characteristics of a chosen medium (e.g., make informed selection of materials based on anticipated physical/aesthetic qualities).  2.3 Use the various sensory and expressive qualities in art to evoke ideas and emotions (e.g., create an artwork that portrays a specific mood or feeling).  3.3 Choose and execute ideas in a work of art (e.g., use ideas such as personal story, social issues/injustices, civil rights issues-- in a work of art).  5.3 Reflect on the discussion of one’s art and the art of others in class critiques. | 1.1.3 Select appropriate media, techniques, and processes to create intended meaning and desired effect in a work of art.  2.3.3 Apply various sensory and expressive qualities in a work of art.  3.1.3 Apply subjects,  themes, and symbols  in works of art in an  effective manner.  5.3.2 Analyze similarities among and differences between one’s artwork and the artwork of others.  (compare/contrast reflection) | CCSS.ELA-Literacy.RH.6-8.7 Integrate visual information (e.g. charts, graphs, photographs, videos, or maps) with other information in print and digital text.  CCSS.ELA-Literacy.WHST.6-8.7 Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.  CCSS.ELA-Literacy.WHST.6-8.9 Draw evidence from informational texts to support analysis reflection, and research. | Formative:  Ongoing one-on-one to checks for understanding throughout creative process  class discussion  thumbnail sketches  Summative:  Final project (clay or mixed media work) turned in with evaluation rubric  Venn Diagram compare/contrast reflection |

|  |  |
| --- | --- |
| **Planning Element** | **Description** |
| **Clear Learning Targets** | * I can use various information: digital text & powerpoint presentation, to learn about artists Walter Hood (Nashville *Witness Wall*s installation) and Faith Ringgold (story quilts that reveal ideas, themes & symbolism of her life and that of the Civil Rights Movement). * I can generate answers to the questions: “What social and civil injustices still exist today?” and select one on which to focus my art project. * I can create a story quilt \*clay tile or \*mixed media artwork in the style of Faith Ringgold that depicts my chosen current social or civil injustice that is in need of resolution still today. * I can use expressive qualities to create mood through the elements and principles of art in my project. * I can reflect upon my art by comparing and contrasting, using a triple Venn diagram, the works of Walter Hood and Faith Ringgold. * I can be a part of a class “Witness Wall” in the spirit of Walter Hood, where all of the clay tiles or mixed media works are displayed together as one big art installation. |
| **Task Objectives (steps to reach mastery of clear learning targets)** | * Brief introduction of Walter Hood, Faith Ringgold (powerpoint) * Have students read text about Walter Hood on Metro Arts website. * Have students research Faith Ringgold and her story quilts by use of iPads, computers, personal devices or handouts below. Digital is best since students can see several examples of the quilts. * Take note of themes, subjects, symbolism in F.R. works. * Brainstorm list of social and civil injustices that are still unresolved today. Can be school wide, community, worldwide, etc. Can do individually- then as a class. * Students take the social/civil injustice and form it into a question as a title for their artwork: e.g. “What’s really behind school shootings?”, “Racism: Aren’t we really all the same on the inside?” This will require some modeling and scaffolding by the teacher. * Begin synthesizing ideas into thumbnail sketches in sketchbook for art project. * Begin work in clay or mixed media supplies. * Reflection by compare/contrast Venn Diagram. * Display all works together as a class “Witness Wall”. * Reflect on the similarities and differences of this Wall and that of Walter Hood’s *Witness Walls.* |
| **New Learning** | * *Witness Walls* & Walter Hood * History & works of Faith Ringgold. * Clay processes and vocabulary if needed or mixed media processes and vocabulary if needed. |
| **Anticipated Learning Challenges** | * Even though this is a two day lesson, the art production could extend another two days for good development (esp. if glazing clay) * The reflection “compare/contrast” writing will be an additional 30 minutes, but is an important part of the conclusion of the lesson. * Be sure to set parameters for acceptable/school appropriate art (e.g. shooting gun at people; blood. Have a discussion with students that there are other high level creative ways to symbolically represent injustices without these.) |
| **Scaffolding opportunities (to address learning challenges)** | * Brainstorm as a class, * Think-pair-share * Buddy-partner-read for digital text * Small group discussion after reading to share content * Teacher check thumbnails for understanding, especially. in early stages |
| **Opportunities to Differentiate Learning (explain how you address particular student needs by differentiating process, content, or product)** | * Adapted text for learners with disabilities * Have several extra extension activities ready for students who are showing high interest or who master the content quickly * For the student with high artistic ability, challenge them further with special techniques in clay or mixed media: oil pastel, painting techniques. |
| **Questioning: Planning to Illuminate Student Thinking** | *Assessing questions:*   * What question have I developed that addresses a social or civil rights issue that is present today? * How will I present this as my theme in my artwork? * How will I choose symbols or ideas to express this idea in a creative way? * Which elements or principles can help me create mood or feeling in my art? * How will I use those elements and principles specifically to create the moods/feeling I want to convey in my art? * What media, techniques, or processes will I choose to create the effects I desire in my art piece? * What similarities and differences will I find between my work and the works of Walter Hood and Faith Ringgold?   *Advancing questions:*   * What important message am I communicating with my art in this day and age? * Why is it important to for me to share the message about this social/civil rights issue? * If there could be a specific people group I could target with my art message (art work), who would it be? Why would it be this group? * What important discoveries have I made when comparing and contrasting my art with that of Walter Hood and Faith Ringgold? |
| **Instructional Strategies** | Brainstorming, group discussion, use of technology, questioning, Venn Diagram, summative project |
| **Materials and Resources** | iPads, computers, personal devices, (if the aforementioned is not available: informational text handout on Faith Ringgold complete with visuals of her story quilts), Venn Diagram, rubric  For making project in Clay-- clay, clay tools, glazes, (or paints)  For making project in Mixed Media-- poster board or other very sturdy paper, various paints, oil pastels, charcoal, colored pencils, colored papers, scissors, etc. |

**Section II: Presentation**

**Overview: This section focuses on the steps involved in presenting the lesson. The lesson presentation is divided into segments, such as “Framing the Lesson,” “The Texts and Task,” “Sharing, Discussing, and Analyzing” and “Closing the Lesson,” and “Extending the Learning.” For each of these lesson elements, there is an explanation of the procedure, teacher actions, and student outcomes.**

**Day 1**

|  |  |  |
| --- | --- | --- |
| **🕭 Framing the Lesson** (10 minutes) | | |
| **Detailed Procedure**   * Introduction to *Witness Walls* Project to be installed in downtown Nashville and Walter Hood, artist commissioned to make it. * Intro to Faith Ringgold and how her sewn and painted story quilts depicted her life as well as civil rights issues. | **Teacher Actions**   * Brief intro with ppt, show link to website, and text from website for students to read of Walter Hood and *Witness Walls* Art Installation to be at the downtown courthouse to commemorate the Nashville Student Movement lunch counter sit-ins and silent march to the courthouse. * TW intro a brief powerpoint on FR and her story quilts. **Note: T distributes rubric to students now so they know how they will be assessed at the conclusion of the project.** | **Student Outcomes**   * SW read digital text in the link to learn a brief history Walter Hood and of why the *Witness Walls* are being created for Nashville. * SW start to assimilate information and make connections between Walter Hood and Faith Ringgold.   . |
| **👓 Exploring the Texts, Tasks and C:\Users\michellev.WCS\AppData\Local\Microsoft\Windows\Temporary Internet Files\Content.IE5\EUOKCZ2J\MC900297967[1].wmfDrawing out ideas** ( 40 minutes.) | | |
| **Detailed Procedure**   * Students will learn more about Faith Ringgold on their own (read informational text) by use of iPad, computer, or personal device. * Generate ideas for student artworks. TW define what civil and social injustices are. (Note: Can find some info. attached here in appendices.) * Generate con’t. * Exit Activity for DAY 1: “Exit ticket out.” ***Why would we talk about these two artists together? What are a few similarities they share?***   **BEGIN DAY 2** (Approx. 50 min.)   * Begin clay tile or mixed media work. * Transfer thumbnails designs to final materials to begin final artworks. * Note: For the design, the center square has the theme/symbolism of the social or civil injustice and all around the outside has the creative quilt-type patterns. When finished, the piece will resemble a quilt block that will be a part of a class “Witness-Story- Wall.” when displayed.   For Clay Tiles: Lay them flat on a table to display safely.  For Mixed Media works: Staple to a bulletin board or tape to a wall. | **Teacher Actions**   * TW direct students to websites about FR. * TW help students begin brainstorm session--can use popcorn-call-out or think/pair/share:   (First students think individually, then pair up with elbow partner and share ideas, then share as a class.)   * TW lead students to take the social/civil rights issue and turn it into a question. The teacher will need to model how to do this. * TW instruct students to begin several thumbnails and formatively assess around the room as they work. * TW ask 2 questions for the S to answer (written out) and to hand in before leaving. * Depending on budget, timeframe or wishes -select between clay or mixed media. T demonstrates various methods:     **For clay:** texture, patterns on borders to replicate idea of quilt, and proper connection for relief (score, slip and pressing clay to stay together.)  **For mixed media:** demo collage, painting techniques, and use of charcoal, colored pencil etc. Explain the use of several media for it to be called “mixed media” in this art form. | **Student Outcomes**   * SW learn more about FR and examine several of her story quilt artworks. * SW begin to understand themes, symbols and ideas behind her quilts. * SW brainstorm list of social and civil injustices and issues that are still unresolved today. Can be school wide, community, worldwide, etc.      * S take the social/civil injustice they wish to create their art about and form it into a question as a title for their artwork: e.g. “What’s really behind school shootings?” or “Racism: Aren’t we really all the same on the inside?” * S synthesizes ideas into thumbnail sketches in sketchbook for art project. SW consider how to clearly convey the following in their art: theme, use of symbolism for civil or social injustice, mood/feeling, elements of art or principles of design (e.g. use of color to bring about the mood, patterns around the outside of center idea like Faith Ringgold did). * SW answer these questions for the “Exit ticket out.” ***Why would we talk about these two artists together? What are a few similarities they share?***      * SW begin their summative story quilt project in the clay or mixed media using several techniques and methods demonstrated. SW refer to their sketches but experimenting is also highly encouraged within the creative process. * SW will be encouraged to refer to the rubric as they work. They will self-assess at the end of the project (circle the level they feel they have achieved in pencil) and then hand in the rubric for final grading with their project. |
| **☺ Sharing, Discussing, and Analyzing** (Throughout the lesson) | | |
| **Detailed Procedure**   * The following questions will be asked throughout the lesson as the students are working (researching, designing thumbnail sketches and creating the final summative artwork.) | **Teacher Actions**   * What question/theme have I developed that addresses a social or civil rights issue that is present today? * How will I present this as my theme in my artwork? * How will I choose symbols or ideas to express this idea in a creative way? * Which elements or principles can help me create mood or feeling in my art? * How will I use those elements and principles specifically to create the moods/feeling I want to convey in my art? * What media, techniques or processes will I choose to create the effects I desire in my art piece? * What similarities and differences will I find between my work and the work of Walter Hood and Faith Ringgold? | **Student Outcomes**   * Higher order thinking, deeper connections and authentic creating |
| **🞐 Closing the Lesson** (20-30 minutes) | | |
| **Detailed Procedure**   * After completing the art project, SW complete self-assessment on rubric * SW then reflect by compare/contrast triple Venn Diagram. | **Teacher Actions**   * Ask S to get out rubric given to them at the start of the project and circle their score (self-assess) in pencil. * Explain and ask S to complete the Venn Diagram reflection. | **Student Outcomes**   * S have final chance to finish anything outstanding on the project for a higher grade. * S will make reflective discoveries as they compare and contrast their art with that of artists WH and FR. |
| **🕮 Extending the Learning**  The following are extension questions that should be used as a class discussion or written reflection for students at the conclusion of the project.   * What important message am I communicating with my art in this day and age? * Why is it important to for me to share the message about this social/civil rights issue? * If there could be a specific people group I could target with my art message (art work), who would it be? Why would it be this group? * What important discoveries have I made when comparing and contrasting my art with that of Faith Ringgold? * How does this ultimately tie back to the *Witness Walls* and Walter Hood’s installation in downtown Nashville? In your opinion, how does this connect or relate to Faith Ringgold’s art? * How have you made a deep connection to the *Witness Walls* installation? | | |

|  |
| --- |
| **Appendices:**   * Intro powerpoint on Walter Hood & Faith Ringgold, Visuals of FR works, Faith Ringgold notes for the teacher, Social Injustice Info., Summative Rubrics, Triple Venn Diagram |