

EDTPA Lesson Plans 1-3

Lesson 1

Title: The Visual Game of Variants: A Surrealist Technique

Grade Level: 6

Date Taught: February 12, 2018

Aim/Goal of the Lesson/Unit:

- What is the purpose of the lesson/unit?
 - Develop an understanding of how personal perspective relates to their interpretation of an artwork and its meaning
 - Learn how to use a technique for brainstorming ideas.

Fine Arts Goals Met by the Objectives:

- VA:Cr2.1.6 – Students who meet the standards understand that Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches
 - A. Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.

Objectives: Students will...

- Students will...
 - Collaboratively create a series of images using a Surrealist technique
 - Discuss how and why the series of images developed using this method and the role that differing perspectives played
 - Use a new approach to art-making

Vocabulary/language:

- Improvisation: The act of improvising, that is, to make, compose, or perform on the spur of the moment and with little or no preparation.
- Representation: The visual portrayal of someone or something
- Surrealism: An art movement that uses imagery from fantasies and dreams; typically consists of artwork that exposes the artist's inner mind in bizarre and symbolic ways through visual means; often distorts or transforms something in an unnatural way
- Technique: The method with which an artist employs technical skills or materials to achieve a finished product or endeavor.

Students will learn this vocabulary during the teacher's introduction and explanation of the activity. Students will be reminded to consider this vocabulary while discussing why and how their series of images transformed in their groups and as a class

Lesson Considerations:

- Prior Academic Learning and Skills:
 - Students have a basic understanding of Surrealism due to a previous lesson.
- Misconceptions, Common Errors, and Preconceptions
 - Students that are not familiar with the idioms they pick out can find the explanations below the idioms on the slips of paper.
 - Remind students that the point of this art-making approach is to keep the idiom a secret and not to flip backwards through the notepad.
 - Remind that the activity is meant to "mess up" the idiom
- IEP Supports
 - Visual demonstration
 - Check in with students before beginning activity

Teacher Materials: (17 students plus demos)

- Presentation materials:
 - Prezi
- Demo materials:
 - Notepad, Pens, Idiom prompt, Timer
- For Student:
 - Bell Work Forms, Container full of idiom prompts, Notepads, Pens

Motivation/Activities and Prompts:

- The board will display the bell work prompt: "List 3 different ways artists get ideas"

Procedures:

- DISCUSSION: (13 minutes)
 - Introduce the bell work prompt
 - Ask students to return bell work to the back table when finished and quietly return to their seat
 - Discuss bell work

- Schedule
 - First, we will introduce today's vocabulary
 - Next, we will demonstrate the Visual Game of Variants, an activity that is based on a technique used by Surrealists to promote creativity
 - Then, we will begin the activity.
 - Finally, we will discuss how the activity worked and why
- Introduction
 - Ask students to explain what Surrealism is
 - Ask students what a representation is
 - Discuss what a technique is
 - Ask students if anyone can explain what improvisation is and how it could relate to Surrealism and/or techniques
 - Display vocabulary on board
- DEMONSTRATIONS: (5 minutes)
 - Ask if anyone has ever played Telephone, also known as the Game of Variants
 - The Game of Variants is a Surrealist technique played by whispering a sentence to a person who then whispers it to someone else who whispers it to someone else and so on. The result is a sentence that has transformed by the differences in how each person understands it.
 - Why would Surrealists use this technique?
 - We are going to do an activity based on the Game of Variants. The main difference is that we will be representing our sentences by drawing them, instead of saying them. We will also have a 1-minute time limit to draw.
 - Display timer
 - Ask a table of 3 students to help demonstrate
 - Begin demo
 - I pick up an idiom out of the container (don't tell them)
 - I draw the idiom using a pen on the notepad and wait until the timer goes off
 - I pass the notepad to the person on my right
 - The next person
 - Will look at my drawing and think about what is represented in the drawing
 - Turn to the next page in the notepad
 - Write a sentence describing what was represented in the drawing on the notepad
 - Pass the notepad to the person on their right
 - The third person
 - Will read the sentence and consider how to represent the sentence in a drawing
 - Turn to the next page in the notepad
 - Represent the sentence in a drawing on the notepad and wait until the timer goes off
 - Pass the notepad to the person on their right
 - We will continue this process until everyone has participated.
 - Show the result of the demonstration
- DESIGN/WORK SESSION: (12 minutes)
 - [Student Name] Can you please pass out pens to every student
 - [Student Name] Can you please pass out notepads to each table
 - Teacher walks around with box of idioms to each group
 - One student in each group will begin by pulling a idiom out of the container and drawing it
 - Students will sit quietly until it is their turn to participate in the activity
 - Once the stack of papers has reached the last person, they will do the activity once more with a different idiom and different student starting if time permits.
 - When students finish two rounds, they will spread out their images and sentences in chronological order.
 - Ask finished groups to discuss and write down 2 sentences explaining how their images transformed during the activity and 2 sentences explaining possible reasons as to why their images transformed on the notepad.
 - Remind to consider vocabulary
 - Display vocabulary on screen again
- CLOSURE: (7 minutes)
 - Ask
 - How did the images transform?
 - Why might have the images transformed?
 - Why do people represent ideas and objects differently?
 - Would it have to do with being different people and having different perspectives?
 - How did it feel to have to improvise?

- Why would Surrealists use this technique?
- CLEAN UP: (3 minutes)
 - Have one student from each group collect their drawings and discussion sentences in chronological order and place them in a pile on the back table
 - [Student Name] Can you please collect the pens and put them in the pen container?

Informal Assessment:

Using the following criteria, the lesson will be assessed for participation and completion of objectives. Each checkbox is worth 2 points. Overall, the assessment is worth 12 points. To earn full points, a student must:

- Answer the bell work question
- Collaboratively create a series of images using a Surrealist technique
- Discuss how and why the series of images developed using this method and the role that differing perspectives played
- Participate in using a new approach to art-making
- Follow directions
- Give the teacher full attention and not talk during instruction

Timetables:

Time allotted for lesson (40 minutes total):

Activity	Minutes
Discussion	13 mins.
Demonstrations	5 mins.
Design/Work Session	12 mins.
Closure	3 mins.
Clean-Up	7 mins.

Lesson 2

Title: Exploring Personal Influences and Identity through Art

Grade Level: 6

Date Taught: February 13, 2018 to February 14, 2018

Aim/Goal of the Lesson/Unit:

- What is the purpose of the lesson/unit?
 - Develop critical thinking skills
 - Question how personal perspective influences the interpretation of art
 - Develop an understanding of why artists make the decisions they do, in relation to their personal identity.

Fine Arts Goals Met by the Objectives:

- VA:Re8.1.6 - Students who meet the standards understand that people gain insights into meanings of artworks by engaging in the process of art criticism
 - a. Collaboratively interpret art and generate meanings through describing and analyzing feelings, subject matter, formal characteristics, art-making approaches, and contextual information.
- VA:Re7.1.6 – Students who meet the standards understand that individual aesthetic and empathic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.
 - a. Identify and interpret works of art or design that reveal how people live around the world and what they value.

Objectives: Students will...

- Students will....
 - Collaboratively use Visual Thinking Strategies to analyze and interpret works of art.
 - **Discuss how identity, culture, and stereotypes are explored and meaning is created in contemporary Surrealist art compared to contemporary Native American art.**
 - Compare and Contrast the forms and content within different art works.
 - Brainstorm possible reasons as to why artists made the decisions that they did when creating the artworks.

Vocabulary/language:

- Culture: the set of shared attitudes, values, goals, and practices that characterizes an institution
- Identity: The way we view and express ourselves
- Stereotype: An oversimplified image or idea of a particular type of person or thing

Students will learn this vocabulary during the presentation. Students will use this vocabulary during the second day's bell work, when the class uses Visual Thinking Strategies to analyze art works, during comparing and contrasting how identity is explored in different artworks, and while filling out their exit slips.

Lesson Considerations:

- Prior Academic Learning and Skills:
 - Students understand Surrealism due to lesson 1. Students have been learning how to use Visual Thinking Strategies.
- Misconceptions, Common Errors, and Preconceptions
 - Discuss and explain
 - "Native Americans" versus "Indians"
 - "Native American art" is the same between tribes
 - Native Americans are "uncivilized and violent or mystical and legendary."
 - "Contemporary" versus "temporary"
- IEP Supports
 - Information is provided visually
 - Extra imagery on Prezi
 - Check in with students before transitions

Teacher Materials: (27 students plus demos)

- For Student:
 - Bell Work Forms, Paper, Venn Diagrams, Exit Slips
- Presentation materials:
 - Day 1 Prezi
 - Day 2 Prezi

Motivation/Activities and Prompts:

- The board will display that day's bell work prompt
 - Day 1: How do life experiences affect the way you relate to art?
 - Day 2: Pretend you met an alien from outer space. Try to explain your culture and identity to the alien.
- Art Images/Exemplars
 - Fritz Scholder's *Super Indian No. 2*, 1971
 - <https://www.smithsonianmag.com/arts-culture/fritz-scholder-native-american-artist-art-world-180957655/>
 - Contemporary Native American painting represents Native American lives in modern society
 - Man exhausted after performing a ceremonial dance for tourists
 - Challenges the typical, romantic Native American imagery
 - Frank Buffalo Hyde's *Buffalo Fields Forever*, 2012
 - <http://www.cowboysindians.com/2016/02/frank-buffalo-hyde/>
 - Contemporary Native American painting that explores the cultural identity of Native Americans today
 - Juxtaposition of buffalo and a helicopter expresses a feeling of being corralled or watched.
 - Feeling of displacement due to lack of surroundings

- Representation of Native American people and their history of being pushed around
- Frida Kahlo's *Memory (the Heart)*, 1937
 - <https://www.fridakahlo.org/memory-the-heart.jsp>
 - Surrealist representation of how Frida felt about who she was at that time
 - Feeling of being broken or split in two expressed by separate outfits.
 - Outfits express culture and identity
 - Use of distortion of the body to express psychological pain
- Frida Kahlo's *The Wounded Deer*, 1946
 - http://www.theartstory.org/artist-kahlo-frida-artworks.htm#pnt_11
 - Surrealist representation of feeling helpless and preyed upon.
 - Tension between social existence and wish to live more freely among nature.
 - Depicted as a strong stag, instead of a gentle doe.
- Fritz Scholder's *Mad Indian No. 3*, 1970
 - <https://www.npr.org/2008/12/24/98694678/indian-or-not-fritz-scholders-art-and-identity>
 - Contemporary Native American painting of a Native American figure with a skull-like face
 - Pushes viewers to contemplate the figure's identity
- Salvador Dali's *Soft Self-Portrait with Fried Bacon*, 1941
 - <https://www.dalipaintings.com/soft-self-portrait-with-fried-bacon.jsp>
 - Surrealist examination of identity
 - Dali's humorous public image juxtaposed with crutches holding up skin examines how Dali feels about himself compared to how other people see him

Procedures:

DAY 1:

- DISCUSSION: (5 minutes)
 - Introduce the bell work prompt
 - Ask students to return bell work to the back table when finished and quietly return to their seat
 - Discuss bell work prompt
 - Review what we did the day before
 - Schedule
 - First, we will begin by learning the vocabulary words.
 - Second, we will learn about Surrealist Art
 - Third, we will learn about contemporary Native American art
 - After, we will compare and contrast how identity is explored in both
- PRESENTATION: (25 minutes)
 - Vocabulary:
 - Present vocabulary by showing the words first and asking students to explain what the words mean. Then, ask a few students to raise their hands to explain their definitions before showing the definitions on the screen.
 - Surrealism
 - Began in the 1920s
 - Believed that dreams and the subconscious revealed human emotions and desires.
 - Subconscious thoughts are thoughts we are not aware of.
 - Typical Surrealist art exposes the artist's inner mind in weird, symbolic ways
 - Ask how Surrealists might explore issues of identity
 - Some artists used Surrealism and the creation self-portraits as a way to figure out who they are.
 - Ask how would creating a self-portrait help you figure out your identity?
 - Show Frida Kahlo's *Memory (The Heart)* and use Visual Thinking Strategies to analyze the artwork.
 - Contemporary Native American Art
 - Ask what comes to mind when they think of Native American art
 - Examples: Woven rugs, figurines, feathered headdresses, beaded clothing, etc.
 - Explain that not all Native Americans are the same, and their art is not the same. There are many different Native American cultures.
 - Explain that we will be looking at contemporary Native American art
 - Ask what contemporary means
 - Explain main concepts and common themes found in contemporary Native American art
 - Art made by Native Americans
 - Preservation of traditions through new forms, styles, and materials
 - Use of traditional methods to examine contemporary issues
 - Ask how contemporary Native American art relates to identity
 - Some contemporary Native American artists use art as a way to challenge stereotypical representations of Native Americans
 - Artworks are often meant to illustrate Native American identity and express the artists' feelings, instead of being meant for non-Native Americans to display
 - Show Fritz Scholder's *Super Indian No. 2* and use Visual Thinking Strategies to analyze the artwork
- CLOSURE: (7 minutes)
 - Pass out Venn Diagrams

- Explain that students will work at their tables to compare and contrast how identity, culture, and stereotypes are explored in Frida Kahlo's *The Wounded Deer* and Frank Buffalo Hyde's *Buffalo Fields Forever* using the vocabulary
- Ask if any students have any ideas of example comparisons to begin the activity
- CLEAN UP (3 minutes)
 - Students will turn in their Venn Diagrams to their class bin.

DAY 2:

- DISCUSSION: (5 minutes)
 - Introduce the bell work prompt
 - Ask students to return bell work to the back table when finished and quietly return to their seat
 - Discuss bell work prompt
 - Schedule
 - First, we will review the vocabulary and what we learned about Surrealist art and contemporary Native American Art
 - Second, we will do a writing activity to analyze more Surrealist art and contemporary Native American art
 - After, we will share what we wrote
 - Last, we will fill out exit slips
- PRESENTATION: (28 minutes)
 - Have students turn to someone next to them and review what we did the day before for 1 minute.
 - Quickly review all the slides from the day before
 - Display Fritz Scholder's *Mad Indian No. 3* and Salvador Dali's *Soft Self-Portrait with Fried Bacon*
 - While students are looking at the works, pass out blank paper
 - Explain writing activity
 - Students will pair up with a student sitting next to them and choose one of the artworks
 - Then, they will collaborate and pretend that they are the artists who made this work and write at least 5 sentences explaining why they made it the way they did. They must use at least 2 vocabulary words.
 - The class will share and discuss what they wrote
- CLOSURE: (5 minutes)
 - Pass out exit slips
 - Students will fill out exit slips and list three things they learned, two things they found interesting, and one question they still have
- CLEAN UP: (2 minutes)
 - Have students turn in their writings and exit slips in their class bin

Informal Assessment:

Using the following criteria, the lesson will be assessed for participation and completion of objectives. Each checkbox is worth 2 points. Overall, the assessment is worth 16 points. To earn full points, a student must:

- Complete bell work
- Can discuss how identity, culture, and stereotypes are explored and meaning is created in contemporary Surrealist art compared to contemporary Native American art.
- Collaboratively use Visual Thinking Strategies to analyze and interpret works of art.
- Work with a partner to fill out a Venn diagram to compare and contrast the forms and content within two artworks
- Work with a partner to choose an artwork, pretend they created it, and write 5 sentences explaining why they made it the way they did while using at least 2 vocabulary words
- Follow directions
- Give the teacher full attention and not talk during instruction
- Complete an exit slip

Timetables:

Time allotted for lesson (80 minutes total):

Activity	Minutes
DAY 1	
Discussion	5 mins.
Presentation	25 mins.
Clean-up	7 mins.
Closure	3 mins.
DAY 2	
Discussion	5 mins.
Presentation	28 mins.
Clean-up	5 mins.
Closure	2 mins.

Lesson 3

Title: Examining Personal Identity through Surrealist Spirit Animals

Grade Level: 6

Date Taught: February 15, 2018 – February 22, 2018

Aim/Goal of the Lesson/Unit:

- What is the purpose of the lesson/unit?
 - Develop understanding of oil pastels and oil pastel techniques
 - Explore issues of identity and how it can be expressed in art

Fine Arts Goals Met by the Objectives:

- VA:Cr2.1.6 – Students who meet the standards understand that Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches
 - A. Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.
- VA:Cr3.1.7 – Students who meet the standards understand that Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.
 - A. Reflect on and explain important information about personal artwork in an artist statement or another format.

Objectives: Students will...

- Students will...
 - Demonstrate a clear understanding of vocabulary in the making of their project and in conversations with the teacher and peers
 - Demonstrate a clear understanding of at least two oil pastel techniques in the making of their project
 - Create an artwork that depicts an animal that has been unnaturally distorted and/or transformed in a way that represents their identity
 - Fully explain and reflect on important information about personal artwork on an artist statement
 - Demonstrate exceptional openness in trying new ideas, materials, methods, and approaches in making works of art and design.

Vocabulary/language:

- **Identity:** The condition or character as to who a person or what a thing is; the qualities, beliefs, etc., that distinguish or identify a person or thing.
- **Symbol:** A drawing, shape, or object that represents an idea, object, or amount of something.
- **Distortion:** A change, twist, or exaggeration that makes something seem different than it normally is
- **Transformation:** The process of a change in form, appearance, nature, or character
- **Blend:** Use of pressure to combine colors to create a gradual transition from one to the other
- **Sgraffito:** Scratching through a surface to reveal a lower layer of color
- **Crosshatch:** Used to create tonal or shading effects by drawing lines crossing at 90 degrees
- **Stippling:** Used to create tonal or shading effects by creating small dots

Students will learn this vocabulary during the presentation. Students will use this vocabulary during bell work, in designing their projects, in practicing their techniques, and in filling out their artist statement worksheets.

Lesson Considerations:

- Prior Academic Learning and Skills:
 - Students have experience looking at how identity is explored in art due to lesson 2. Students have experience incorporating aspects of their identity within their projects due to previous lessons. Students understand Surrealism due to lesson 1. Students have some experience with oil pastels and have had the chance to experiment with oil pastel techniques during a previous project.
- Misconceptions, Common Errors, and Preconceptions
 - Forgetting to include two oil pastel techniques
 - “Perfect” art work versus trying something new and it not working out as planned
- IEP Supports
 - Detailed handouts with vocabulary and project steps broken down
 - Artist Statement Worksheets breaks down artist statement into questions
 - Check in with students while working

Teacher Materials: (27 students plus demos)

- Demo materials:
 - Oil Pastels, Construction Paper, A pointy object like the end of a paint brush
- For Student:
 - Bell Work Form, Oil Pastels, Construction Paper, Project Handout, Artist Statement worksheet, Rubric, TAG slip

- Teacher made example
- Presentation materials:
 - Prezi

Motivation/Activities and Prompts:

- The board will display that day's bell work prompt
 - Day 1: If you could be any animal, what animal would you be and why?
 - Day 2: In your own words, explain what it means to distort something.
 - Day 3: What are you finding out about yourself as you work on this project?
 - Day 4: Pretend your Surrealist Spirit Animal is a page from a storybook. What would be the story behind it?
 - Day 5: What would you change with this work if you had a chance to do this piece over again?
- Teacher made example
- Art Images/Exemplars
 - Vladimir Kush's *Departure of the Winged Ship*, circa 2000
 - <http://payload193.cargocollective.com/1/1/60195/6175946/Vladimir%20Kush%20%202029.jpg>
 - Example of an insect that has been distorted
 - Redmer Hoekstra's *Untitled (Owl)*, 2012
 - <http://www.redmerhoekstra.nl/portfolio-2012/>
 - Example of an animal whose body parts have been transformed into books
 - Redmer Hoekstra's *Untitled (Giraffe)*, 2012
 - <http://www.redmerhoekstra.nl/portfolio-2012/>
 - Example of an animal whose body parts have been distorted to look like a guitar

Procedures:

DAY 1:

- DISCUSSION: (5 minutes)
 - Introduce the bell work prompt
 - Ask students to return bell work to the back table when finished and quietly return to their seat
 - Discuss bell work prompt
 - Review what we did the day before
 - Schedule
 - First, we will discuss Spirit Animals
 - Next, we will introduce the project, learn the vocabulary, and go over the steps
 - After, we will begin sketching for the project
- PRESENTATION: (15 minutes)
 - Ask students if anyone can explain what a spirit animal is and where the idea of them came from.
 - A spirit animal is meant to be a representation of the traits and skills that you are supposed to learn or have.
 - Spirit Animals come from the Native American belief in Animism, which is based on the idea that all natural objects have souls or spirits.
 - Introduce Project
 - Show Teacher Example and display handout on board and have students read sections aloud
 - Go over vocabulary
 - Discuss project steps and how to get full points by showing the handout on the screen and having students read the different sections
 - Consider and choose an animal that you identify with the most. Explain why you chose that animal and why you identify with them.
 - List one characteristic/interest describing yourself that would **NOT** be used to describe your chosen animal. Sketch out how you will distort your animal using that trait on the black paper.
 - Decide how you will distort and/or transform your animal to represent that trait
 - Sketch your idea
 - Decide how and where you will use at least two oil pastel techniques.
 - Once finished, complete the artist statement worksheet, grade yourself on the rubric, turn them into the teacher, and free draw using oil pastels
 - Show Vladimir Kush's *Departure of the Winged Ship*, Redmer Hoekstra's *Untitled (Owl)*, and Redmer Hoekstra's *Untitled (Giraffe)*
 - Why might the artist have chosen to distort or transform these animals the way they did?
- DESIGN/WORK SESSION: (17 minutes)
 - For the rest of class you will work on your sketches for the project
 - Pass out the handouts
 - Teacher will walk around answering any questions
- CLEAN UP: (3 minutes)

- Students will put their handouts/sketches into the class' bin

DAY 2:

- DISCUSSION: (10 minutes)
 - Introduce the bell work prompt
 - Ask students to return bell work to the back table when finished and quietly return to their seat
 - Discuss bell work prompt
 - Review what we did the day before
 - Schedule
 - First, we will review the project handout in groups
 - Then, we will demonstrate oil pastel techniques
 - After, we will continue working on our sketches and begin on our final paper
 - In groups, students will have 5 minutes to read over the handout together, discuss what they need to do, and brainstorm ideas
- DEMONSTRATIONS: (10 minutes)
 - Have students stand around demo table
 - I draw a line down the middle of my paper and a line across the middle of my paper
 - I label the four squares "Blend," "Sgraffito," "Cross Hatching," and "Stippling."
 - We will experiment with one technique in each box. These are the techniques we will be using on the project:
 - Blend
 - I *press down* with darker color and *reduce pressure* as I go
 - Using a second color and starting at the opposite side, I *press down heavily* and slowly *release pressure* as I *blend* it into the first color
 - Sgraffito
 - I *color* with first color
 - I *layer* on a second color
 - Using the end of a paintbrush or some other pointed tool, I lightly *carve* into the pigment to reveal lower layers
 - Cross hatching
 - With any amount of pressure, I *draw* lines crossing at 90 degree angles
 - Stippling:
 - I *press down repeatedly* to create a pattern using small dots. These are the techniques we will be using on this projects
- DESIGN/WORK SESSION: (17 minutes)
 - For the rest of class we will continue working on our sketches and beginning our final drawings
- CLEAN UP: (3 minutes)
 - Students will put their handouts/sketches and final drawings into the class' bin

DAY 3:

- DISCUSSION: (5 minutes)
 - Introduce the bell work prompt
 - Ask students to return bell work to the back table when finished and quietly return to their seat
 - Discuss bell work prompt
 - Review what we did the day before
 - Schedule
 - First, we will each review all 4 oil pastel techniques at our tables by teaching it to the students who weren't here yesterday.
 - Then, we will continue working on our final projects
- DESIGN/WORK SESSION: (30 minutes)
 - Supplies will be at the tables
 - Explain that students will collaborate at their tables to learn and review the four oil pastel techniques by creating the same technique sheet I made the day before
 - Show the technique sheet
 - Once everyone at their table has finished and the teacher has excused the table, students will continue working on their final projects.
 - Remind to use at least 2 techniques
- CLEAN UP: (5 minutes)
 - Students will put their handouts/sketches and final drawings into the class' bin and return their tables to the way they looked when they arrived

DAY 4:

- DISCUSSION: (5 minutes)
 - Introduce the bell work prompt
 - Ask students to return bell work to the back table when finished and quietly return to their seat

- Discuss bell work prompt
 - Schedule
 - Today, we will continue working on our final projects
 - Then, we will begin filling out our artist statement worksheets and rubrics
- DESIGN/WORK SESSION: (30 minutes)
 - Students will work on final projects until they are finished.
 - Once finished, students will fill out their artist statement worksheets and grade themselves
 - Remind to use at least 2 techniques
- CLEAN UP: (5 minutes)
 - Students will put their handouts/sketches and final drawings into the class' bin and return their tables to the way they looked when they arrived

DAY 5:

- DISCUSSION: (5 minutes)
 - Introduce the bell work prompt
 - Ask students to return bell work to the back table when finished and quietly return to their seat
 - Discuss bell work prompt
 - Schedule
 - Today, we will finish working on our final projects
 - Then, we will finish filling out our artist statement worksheets and rubrics
 - Last, we will TAG critique each other
- DESIGN/WORK SESSION: (20 minutes)
 - Students will work on final projects until they are finished.
 - Once finished, students will fill out their artist statement worksheets and grade themselves
 - Remind to use at least 2 techniques
- CLOSURE: (10 minute)
 - Ask students to leave their art work at their desk and rotate two seats to the right
 - Students will be provided a TAG slip
 - Students will fill out their TAG slip, leave them with the artwork, and return to their desk
 - Students will take a few minutes to read their TAG slips
- CLEAN UP: (5 minutes)
 - Students will turn in their handouts/sketches, final drawings, rubrics, artist statement worksheets and TAG slips to the teacher and return their tables to the way they looked when they arrived

Assessment:

Formal assessment (included with assessments) in the form of a rubric that assesses how well students met the objectives.

Timetables: Time allotted for lesson (200 minutes total)

Activity	Minutes
Day 1	
Discussions	5 mins.
Presentation	15 mins.
Design/Work Session	17 mins.
Clean-up	3 mins.
Day 2	
Discussions	10 mins.
Demonstrations	10 mins.
Design/Work Session	17 mins.
Clean-up	3 mins.
Day 3	
Discussions	5 mins.
Design/Work Session	30 mins.
Clean-up	5 mins.
Day 4	
Discussions	5 mins.
Design/Work Session	30 mins.
Clean-up	5 mins.
Day 5	
Discussions	5 mins.
Design/Work Session	20 mins.
Closure	10 mins.
Clean-up	5 mins.