

UWM Lesson Plan Template for Learning Segment

NAME OF TEACHER: Claire Strominger

UNIT PLAN TITLE: Water Color Point of View

NUMBER OF LESSONS: 5

BIG IDEA: Personal Perspective

DEVELOPMENTAL CHARACTERISTICS OF THE LEARNERS (graphic, social, and cultural): There are multiple parts to the demographics of the students at South Milwaukee High School. The ethnicity of the students at this school are 76.5% White, 14.6% Hispanic, 6.2% Black, 1.7% Asian, 0.6% American Indian, and 0.3% of two or more of these ethnicities. The socioeconomic standing of 42.3% of the students at this high school are economically disadvantaged. 11.8% of the students have some type of disability. Also, 3.8% of the students are categorized as English Language Learners. The school is 49% female and 51% male. This specific class though is 65% female and 35% male. The students that attend this high school are from an urban living environment. All of these different statistics add up for multiple backgrounds and experiences. This has all been taken into consideration while writing this lesson.

OBJECTIVES AND NATIONAL STANDARDS:

Standard 1: Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design.

Standard 2: Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.

Standard 3: Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.

Standard 8: Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.

Standard 10: Synthesize and relate knowledge and personal experiences to make art. Through art making, people make meaning by investigating and developing awareness of perceptions, knowledge and experiences.

Interpreting Art: *Students will investigate cityscapes and landscapes as a subject matter. Along with this they will be interpreting the work of Renato Palmuti. They will explore the concept of personal perspective and how it can create empathy and inform them into the context of someone's experiences. Standard 1, Standard 8*

Developing Works of Art/Design: *Students will use watercolor and line drawing techniques exhibited in Renato Palmuti's work. They will use multiple water color techniques such as wet into wet, multiple types of washes, bleed methods, and dry brush to exhibit their personal perspective and evoke empathy. Students will experiment with line and color schemes to create a mood in their painting. Then students will take photographs or draw images of a personal perspective landscape/cityscape that exhibits a foreground, middle ground and background. They will explore the use of atmospheric perspective in their painting to develop their personal perspective. Standard 1, Standard 2, Standard 10*

Relating Art to Context: *The students will create a gesture drawing by using a song of their choice and create a mood through the color scheme that they pick. The students will take time to develop a personal perspective landscape that relates to them. They will take time to consider the looking and talking activities and the different artists techniques and how that relates back to the context of someone's experiences. They will have a midpoint critique with their landscape piece. This will help support and create a safe space with empathy as well. Finally, they will create an artist statement that helps enlighten the viewer of their intention through subject matter and techniques. Standard 1, Standard 3, Standard 8, Standard 10*

ACADEMIC LANGUAGE TO BE INTRODUCED THROUGHOUT UNIT:

What academic language will be used:

personal perspective: a particular attitude or way of considering a matter; a position from which something or someone is observed

Atmospheric perspective: technique of creating depth or distance in painting by modifying the hue and details of objects

vibrant: bright, striking, strong, resonating

dull: lacking brightness, lacking vividness, less intense

color scheme: an arrangement or combination of colors

flat wash: painting a whole area with one consistent color throughout whole shape

wet into wet: apply new color without waiting for the previous colors to dry; causes bleeding and blending without hard edges

dry brush: spreading color quickly and lightly over the paper to cover an area with rough broken color

bleed method: laying down water with a sharp edge and adding color just along the edge so it "bleeds" away from the dry edge

gradient wash: paint an area that goes from light to dark using a wash technique so that no brush marks are showing

salt method: use salt as a texture and resist method

Where academic language will be practiced through writing and art making: worksheets, discussions, self reflections, artists statements

LANGUAGE FUNCTION USED THROUGHOUT UNIT:

Type of language function: *Interpretation*

Emphasis of language function: When discussing or viewing any type of art or landscape.

Where language function will be practiced through writing and art making: Lesson two in the abstract paintings, lesson three in the interpretation of Renato Palmuti's work, and lesson four in the artist statements. All of these different activities calls upon the students to interpret in some way.

LEARNING LESSON ONE:

MOTIVATION/INTRODUCTION: Watercolor and Techniques Introduced

Questions based on Images:

Essential: What is watercolor? How is this specific technique done? (insert technique). What is personal perspective? What is empathy?

Scaffolding: What is personal perspective? How can color create an mood to encourage empathy?

ART MAKING:

Supplies: watercolor brushes, arches paper, examples, watercolor tubes, pallets, Toilet paper rolls, worksheets with vocabulary and imagery

Teacher instruction: Set up different tables with the different watercolor technique examples on it. Demonstrate the different techniques and explain the different watercolor “flashcards” that they will be making.

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Students at work: Students will take their watercolor flashcards and label them with the academic language word and definition. Then they will proceed to practice the techniques at the different table stations around the 6 tables within the classroom.

Closure: We will finish by cleaning up and discussing the different techniques and what they found to work well and which ones were more difficult.

ADAPTATIONS: Work one on one with students that need more assistance

RELEVANT THEORIES: Bruner’s theory of inactive representation and iconic representation; Vygotsky’s zone of proximal development

ASSESSMENTS: Students will receive a completion grade after evaluating and discussing techniques with each student

LEARNING LESSON TWO:

MOTIVATION/INTRODUCTION: Music, Line Drawing, Color and techniques

Questions based on Images:

Essential: Why do different colors give people different feelings? What colors create calm for you? Energy? Happiness? etc.

Scaffold: What is personal perspective? How can color create an mood to encourage empathy?

ART MAKING:

Supplies: watercolor brushes, arches paper, examples, watercolor tubes, pallets, paper towels, pencils, phones, headphones

Teacher instruction (demo): Listen to a song once, then create abstract line drawings with music as an assisted tool to create emotion and mood. Demonstrate the different techniques to create intentional composition within their line drawings. Explain color scheme and the effects of the multiple colors and meanings behind them as well.

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Students at work: Students will create a piece with lines drawn out from the song of their choice. Utilizing their cell phones the students will create a continuous line drawing that will turn into their first abstract water color piece. Utilizing this technique they will decide upon a color scheme and use the different techniques to create a successful composition.

Closure: We will discuss the benefits of practicing how to model shapes and techniques. Discuss what can be successful and difficult during this specific process.

ADAPTATIONS: Students will be able to work in specific spaces if needed. Possible sharing of electronic devices.

RELEVANT THEORIES: Vygotsky's zone of proximal development, Gardner's multiple intelligence and Bloom's mastery of learning.

ASSESSMENTS: The student's will be assessed on their understanding of techniques, color scheme and craftsmanship. They will be required to use at least three watercolor techniques and be able to state an intentional color scheme from the lecture previous.

LEARNING LESSON THREE:

MOTIVATION/INTRODUCTION: Introducing Renato Palmuti's work and Final Project

Questions based on Images:

Essential: What do you see? What do you think it is? What does it mean?

Scaffold: How can we relate this back to watercolor techniques? How is personal perspective touched upon? What type's of color schemes are used in this painting?

ART MAKING:

Supplies: watercolor brushes, arches paper, examples, watercolor tubes, pallets, paper towels, rubric laying out expectations

Teacher instruction (demo): Do a Visual Thinking Strategies activity based off of one Renato Palmuti's paintings. After this introduce him as an artist and the context of him being a working artist in Brazil. Show images of his work in progress and discuss the email received from him. Discuss and demonstrate the different techniques of Renato Palmuti. Also introduce the new lesson and central focus of the lesson.

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Students at work: Students will brainstorm and gather images to email to me to print out. Then they will transfer them to their arches watercolor paper to start painting. They will also choose a color scheme or a intentional color pallet that will help enforce and support their own personal perspective. The students will continue working and re-working their piece until the finished product has at least 4 different watercolor techniques within it.

Closure: After finishing a portion of their work there will be a midpoint critique which will help students keep working and building their piece. Finally the students will write an artists statement and have a formal critique and quiz on the academic language.

ADAPTATIONS: Students with an IEP adaptation for more time will be given the time to do so. Other student's who struggle with fine motor skills will be given an extension on due dates. Other one on one assistance will be provided.

RELEVANT THEORIES: Vygotsky's zone of proximal development, Bruner's scaffolding and spiral curriculum, Gardner's multiple intelligence's, and Bloom's mastery learning.

ASSESSMENTS:

Initial assessment: One on one discussion of understanding

Progressive/Formative assessment: One on one feedback, midpoint critique feedback and assessment

Final/Summative assessment: final rubric with feedback will be given after submission

LEARNING LESSON FOUR:

MOTIVATION/INTRODUCTION: Artist Statements

Questions based on Statements:

Essential: What is the artists intent behind this artist statement? If we could break this down into multiple parts, how would we break this down? What are the different topics talked about in these artist's statements?

Scaffold: How does the artist show their personal perspective?

ART MAKING: Writing out their artist statement that directly relates to their watercolor landscape.

Supplies: Worksheet and blank sheet of lined paper

Teacher instruction (demo): Present the powerpoint with the different artist statements. The students will be asked to compare and contrast these statements. They will also be asked to close read one of the statements and pick apart the important topics and intentions of one artist statement.

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Students at work: Students will be given 15 to 20 minutes to write a rough draft of their artist statement.

Closure: I will read through and give each student feedback on things to improve or add to their artist statement. Then they will turn in a final draft with their finished watercolor painting.

ADAPTATIONS: Students will also be able to create bullet points if necessary to get ideas and concepts onto paper

RELEVANT THEORIES: Gardner's theory of multiple intelligences

ASSESSMENTS: Give students written feedback with first draft, then for final draft evaluate statements based on worksheet criteria given initially

LEARNING LESSON FIVE:

MOTIVATION/INTRODUCTION: Midpoint Critique

Questions based on Images:

Essential: What is working? What could this person do to take their painting to the next level? What critique could you give this person?

Scaffold: How does this painting relate back to your personal perspective? What type of feeling or mood do you get from this painting? How would you interpret this painting so far?

ART MAKING:

Supplies: In progress paintings and reference images, feedback worksheet

Teacher instruction (demo): Model how to have a constructive critique

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Students at work: First the students will be split into two groups so that there is more time given to each student's critique. Students will take their time to go through and give their peer's a critique that deals with positivity, constructive, and interpretation.

Closure: A final critique will take place after submission of pieces for the students to reflect upon what they did and what they learned

ADAPTATIONS:

RELEVANT THEORIES: Vygotsky's zone of proximal development, Bruner's spirall curriculum, Gardner's multiple intelligences, and Bloom's mastery of learning.

ASSESSMENTS: Students will be given a worksheet to document different types of comments and feedback given