

Note: Before you plan and write art experiences; pre-assess your students based on the proposed concepts, enduring understandings, and objectives of the unit/lesson(s). You may also gather this information from (previous) teachers, by reviewing already completed art work, consulting curriculum materials, etc., to get a better understanding of what content students already know *and* what they will need to know to be successful.

Pre-Assessment:

This will need to be done prior to teaching your lesson. Outline the method you will use to determine the skill/knowledge level of your students based on the concepts/enduring understandings/objectives of the lesson. (Hint: turn these into questions.) Be specific in describing what you would recognize as proficient skill/knowledge.

We want students to know:

- installation and public art (similarity and differences)
- the process for displaying art publically/getting permission

Performance:

What will students accomplish as a result of this lesson? This can be presented to students in the form of a story. In this narrative the students take on a role and create a learning product about a specific topic for a certain audience. (RAFT – Role / Audience / Format / Topic)

CSU is hosting a publicly televised presidential debate that centers around a lot of controversial issues! Because of the upcoming presidential debate, CSU wants to set the stage for visitors and has commissioned you as artists to create installed public artworks that make a statement about one of the issues being discussed.

- The students will have a piece of art publically displayed that demonstrates their opinion on a controversial issue.

Concepts:

List the **big ideas** students will be introduced to in the lesson. These ideas are universal, timeless and transferrable. Examples of concepts used in art might include: Composition, Patterns, Technique, Rhythm, Paradox, Influence, Style, Force, Culture, Space/Time/Energy, Line, Law/Rules, Value, Expressions, Emotions, Tradition, Symbol, Movement, Shape, Improvisation, and Observation **Look for concepts in the standards, content specific curriculum, etc.**

- composition
- influence
- culture
- expressions
- emotions
- observation

Enduring Understanding (s):

Enduring Understandings **show a relationship between two or more concepts**; connected with an active verb. The best enduring understandings not only link two or more concepts; but demonstrate why this relationship is important. Like concepts, they are timeless, transferrable and universal. **Align Standards, Prepared Graduate Competencies (PGCs) and Grade Level Expectations (GLEs) to Enduring Understandings.**

-Visual arts are means for expression and communication of ideas and perspectives.
(Comprehend/ Recognize, compare, and affirm that the making and study of art and design can be approached from a variety of viewpoints, intelligences, and perspectives/ GLE#3)

-Artists and designers synthesize information and apply it during the artistic process
(Reflect/Analyze, interpret, and make meaning of art and design critically using oral and written discourse /GLE#3)

-People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.
(Create/ Develop and build appropriate mastery in art-making skills, using traditional and new technologies and an understanding of the characteristics and expressive features of art and design /GLE#3)

-History and Culture influence and are influenced by art in all its forms.
(Transfer/ Transfer the value of visual arts to lifelong learning and the human experience/GLE#3)

Standards: (All lessons should address all standards.)

1. Observe and Learn to **Comprehend**
2. Envision and Critique to **Reflect**
3. Invent and Discover to **Create**
4. Relate and Connect to **Transfer**

Objectives/Outcomes/Learning Targets:

Objectives **describe a learning experience** with a **condition** → **behavior (measurable)** → **criterion**. Aligned to: Bloom's – Standards – GLEs - Art learning and, when appropriate, Numeracy, Literacy and Technology. **Should be written as:** Objective. (Bloom's: _____ - Standard: _____ - GLE: _____ -Art learning: _____ -Numeracy, Literacy, and/or Technology)

5 Categories of Objectives:

- o Ideation
- o Inherent characteristics / expressive features (elements and principles)
- o Media / techniques
- o Art history / culture
- o Reflection / assessment

-Given the RAFT Prompt from this lesson, the students will be able to create a composition with means of expression and communication to the viewers.
(Creating-Comprehend-GLE#3-Ideation-Literacy)

-Shown artworks and their participation in an in class debate, the student will be able to make and explain influence and intent of controversial artwork.
(Analysing-Reflect-GLE#3-Art History/Culture)

- Given various materials, the student will be able to create an installed/public artwork that uses the inherent characteristics and expressive features.

(Applying-Create-GLE#3-Inherent characteristics and expressive features)

-Using their completed installed/public works of art, the student will be able to reflect upon and discuss the concepts expressed in their own artwork.

(Evaluating-Transfer-GLE#3-Reflection/Assessment-*Literacy*)

Differentiation:

Explain specifically how you have addressed the needs of exceptional students at both end of the skill and cognitive scale. Describe the strategies you will use for students who are already proficient and need growth beyond what you have planned for the rest of the class, as well as modifications for students with physical and/or cognitive challenges.

Students must still meet the objectives.

<p>Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)</p>	<p>Access (Resources and/or Process)</p>	<p>Expression (Products and/or Performance)</p>
	<p>Posted all materials on the website, will have visuals on projector during class for reference, can have handouts for those who need a closer visual.</p>	<p>Because of the time limiting factor, the size of installation will not be a specific requirement.</p>
<p>Extensions for depth and complexity:</p>	<p>Access (Resources and/or Process)</p>	<p>Expression (Products and/or Performance)</p>
	<p>For those that need a further push, having their voices heard in the debate with well established opinions and elaborate plans for their installed project.</p>	<p>Pushing the size of their project, or detail. Having both sides of the argument well explained and maybe even add a third view!</p>

Literacy:

List terms (vocabulary) specific to the topic that students will be introduced to in the lesson **and describe how literacy is integrated into the lesson.**

Installation Art
Public Art
Controversial Issue
Composition

The students will pick and research a 2 (out of 6 provided) controversial issues and have 5 pros and cons to show both sides of the argument. We will have and in class activity/ debate that demonstrates the complexity of controversial issues and the importance of

understanding both sides of an issue. They will also have a reflective worksheet and critique where they must explain their work and how it relates back to their issue.

Materials:

Must be grade level appropriate. **List** everything you will need for this lesson, including art supplies and tools. (These are the materials students will use.) **List all materials in a bulleted format.**

Website

Artworks

Debate prompts- in class activity-Ideation

****WHAT MATERIALS DO THE STUDENTS NEED?? HAVE THEM BE MINDFUL****

Email sent to students for reminder

Reflection worksheet

Resources:

List all visual aids and reference material (books, slides, posters, etc. Be specific; include title, artist, etc. Make reference to where the material can be found. (These are the resources used by the teacher to support/develop the lesson.) List all resources in a bulleted format.

Artwork Websites:

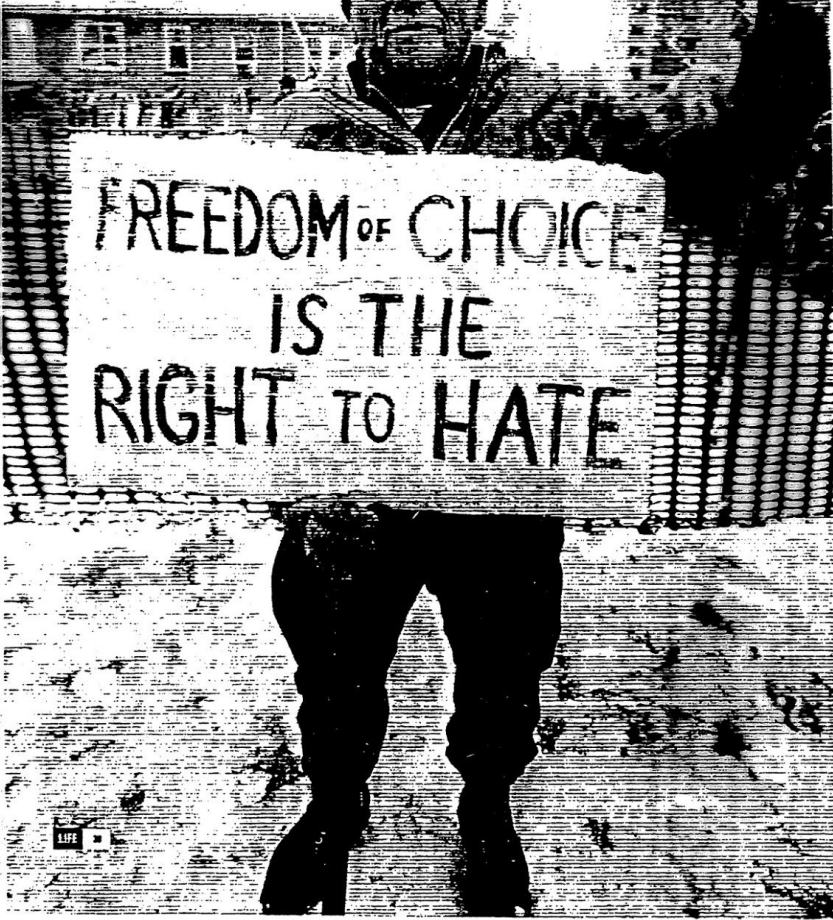
<http://www.complex.com/style/2013/10/controversial-art-exhibitions/break-down>

<http://www.boredpanda.com/large-scale-street-art-murals/>

http://www.oddee.com/item_96507.aspx

Debate Prompt photo:

WYOMING
THE BIG PICTURE Richard Oshom, 74, lives in a quiet town (Natrona, pop. 6) but came a loud message. He stood his ground with a dozen other protesters as mourners attended the October 16 funeral of Matthew Shepard, the 21-year-old gay student beaten to death in Laramie. PHOTOGRAPHED BY CASPER BY M. HANETTE MARTIN



Preparation:

What do you need to prepare for this experience? List steps of preparation in a bulleted format.

- lessonplan
- unit plan
- debate picture/ prompts
- website
- email reminder
- found objects in classroom closet

Safety:

Be specific about the safety procedures that need to be addressed with students. List all safety issue in a bulleted format.

- Equipment students decide to use- talk about specific safety measures needed
- Place displayed must be approved first

Action to motivate/Inquiry Questions:

Describe how you will begin the lesson to **stimulate student's interest**. How will you pique their curiosity and make them interested and excited about the lesson? **What inquiry questions will you pose?** Be specific about what **you will say and do to motivate students and get them thinking and ready to participate**. Be aware of the varying range of learning styles/intelligences of your students. Some ideas might include: telling a story, posing a series of questions, role-playing, etc.

1. Chalk talk: Freedom will be put on the board and all students will silently add to the board- either by defining, making connections, anti-connections, adding onto the phrase, examples... etc.
2. TPS: The students will take one of the examples off the board (not theirs) and expand on it. Then share with the person next to them, and then I will ask what is something the student heard from the sharing part-not what they wrote, but what they heard someone else share with them.
3. Line-ups: Line up by birthdays, fold in half and give 1 statement for students to talk about- Are you free? Then shift the line (3 people) and ask- have you ever experienced a time when your freedom was suppressed or denied?
4. Sit back down and discuss debating "Norms"- respect others opinion, you are debating the subject not the person. Attacking each other will not be tolerated. Back up your claim or opinion. Allowed to argue both sides, and allowed to switch sides (just be prepared to defend why you chose to switch).
5. show sign from photo- let students choose their side and start their debate.
6. Zoom out of the picture and give a little bit of backstory and let students debate again.
7. Have them sit back in their seats and debrief for 2 min- constantly writing whatever they need to, to gain closure from the experience.
8. Finally add one sentence about how they can use this experience to create their own piece of installed/public art.

Ideation/Inquiry:

Ideation is the creative process of generating, developing, and communicating new ideas, where an idea is understood as a basic element of thought that can be visual, concrete or abstract. List and describe inquiry questions *and* processes you will engage students in to help them develop ideas and plans for their artwork.

9. Chalk talk: Freedom will be put on the board and all students will silently add to the board- either by defining, making connections, anti-connections, adding onto the phrase, examples... etc.
10. TPS: The students will take one of the examples off the board (not theirs) and expand on it. Then share with the person next to them, and then I will ask what is something the student heard from the sharing part-not what they wrote, but what they heard someone else share with them.
11. Line-ups: Line up by birthdays, fold in half and give 1 statement for students to talk about- Are you free? Then shift the line (3 people) and ask- have you ever experienced a time when your freedom was suppressed or denied?
12. Sit back down and discuss debating "Norms"- respect others opinion, you are debating the subject not the person. Attacking each other will not be tolerated. Back up your claim or opinion. Allowed to argue both sides, and allowed to switch sides (just be prepared to defend why you chose to switch).
13. show sign from photo- let students choose their side and start their debate.
14. Zoom out of the picture and give a little bit of backstory and let students debate again.
15. Have them sit back in their seats and debrief for 2 min- constantly writing whatever they need to, to gain closure from the experience.
16. Finally add one sentence about how they can use this experience to create their own piece of installed/public art.

Instruction:

Give a detailed account (in bulleted form) of what you will teach. Be sure to include approximate time for each activity and instructional methodology: skills, lecture, inquiry, etc. Include motivation and ideation/inquiry where appropriate; including what student will understand as a result of the art experience

Day 1	<p>Introduction/Ideation:</p> <ol style="list-style-type: none"> 1. Chalk talk: Freedom will be put on the board and all students will silently add to the board- either by defining, making connections, anti-connections, adding onto the phrase, examples... etc. 2. TPS: The students will take one of the examples off the board (not theirs) and expand on it. Then share with the person next to them, and then I will ask what is something the student heard from the sharing part-not what they wrote, but what they heard someone else share with them. 3. Line-ups: Line up by birthdays, fold in half and give 1 statement for students to talk about- Are you free? Then shift the line (3 people) and ask- have you ever experienced a time when your freedom was suppressed or denied? 4. Sit back down and discuss debating "Norms"- respect others opinion, you are debating the subject not the person. Attacking each other will 	<ol style="list-style-type: none"> 1. Thinking independently. 2. Developing one's perspective: creating or exploring beliefs, arguments, or theories. 3. comparing and contrasting ideals with actual practice 4. listening critically: the art of silent dialogue 	
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	<p>not be tolerated. Back up your claim or opinion. Allowed to argue both sides, and allowed to switch sides (just be prepared to defend why you chose to switch).</p> <ol style="list-style-type: none"> 5. show sign from photo- let students choose their side and start their debate. 6. Zoom out of the picture and give a little bit of backstory and let students debate again. 7. Have them sit back in their seats and debrief for 2 min- constantly writing whatever they need to, to gain closure from the experience. 8. Finally add one sentence about how they can use this experience to create their own piece of installed/public art. 9. Pair up <p>-talk with partner about pros and cons for the issues researched -choose site -get permission if needed -begin planning artwork for site -work time for the rest of class</p>	<ol style="list-style-type: none"> 5. examining or evaluating assumptions 6. reasoning dialogically: comparing perspectives, interpretations, or theories 7. examining or evaluating assumptions 8. thinking precisely about thinking: using critical vocabulary 9. generating or assessing solutions/questioning deeply:raising and pursuing root or significant questions/ comparing and contrasting ideals with actual practice 	
<p>Day 2</p>	<ol style="list-style-type: none"> 1. Quick “recap” - remind them of the RAFT and Talk about the Responsibility of art in the public eye <p>-Permission -set up -Take down -Reaction of viewers (snowball effect) ex: someone sees it, reports it to newspaper, newspaper starts investigation, wants an interview with the artist to understand intent...</p> <ol style="list-style-type: none"> 2. work time on artwork 3. reflective (individual) written assessment 4. reflective oral (group) critique- move from group to group: 2 min for viewer discussion, 1 min or artist view (30 seconds each) <p>Finish with 10 minutes to spare for next group to introduce project.</p>	<ol style="list-style-type: none"> 1. Developing one’s perspective:creating or exploring beliefs, arguments, or theories. 2. generating or assessing solutions/questioning deeply:raising and pursuing root or significant questions/ comparing and contrasting ideals with actual practice 3. clarifying issues, conclusions or beliefs 4. reasoning dialectically: evaluating perspectives, interpretations, or theories. 	

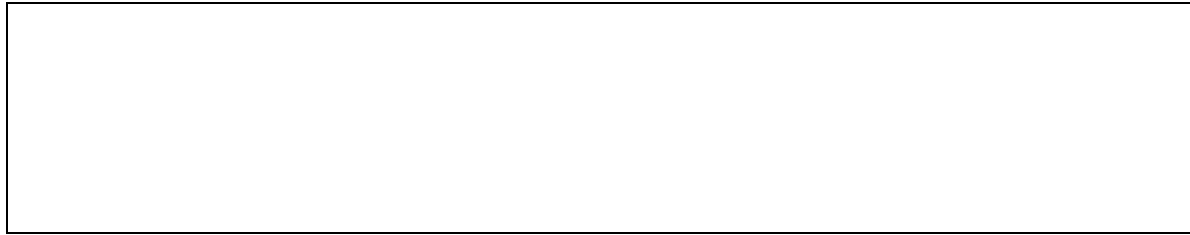
Student reflective/inquiry activity:

Sample questions and activities (i.e. games, gallery walk, artist statement, interview) intended to promote deeper thinking, reflection and refined understandings precisely related to the grade level expectations. How will students reflect on their learning? A participatory activity that includes students in finding meaning, inquiring about materials and techniques and reflecting about their experience as it relates to objectives, standards and grade level expectations of the lesson.)

- reflection worksheet (individual): includes grading self, grading peer, and opinion on controversial issue (did the 2 group members agree/disagree, work on both sides together or each choose a side and depict that...)
- Reflective critique (group): move around to each group's public artwork and give both the viewer and artist time to talk about the message.

<p>Post-Assessment (teacher-centered/objectives as questions): Have students achieved the objectives and grade level expectations specified in your lesson plan?</p>	<p>Post-Assessment Instrument: How well have students achieved the objectives and grade level expectations specified in your lesson plan? Include your rubric, checklist, rating scale, etc.</p>
<ul style="list-style-type: none"> -Given the RAFT Prompt from this lesson, will the students will be able to create a composition with means of expression and communication to the viewers. (<i>Literacy</i>) -Shown artworks and their participation in an in class debate, will the student will be able to make and explain influence and intent of controversial artwork. - Given various materials, will the student will be able to create an installed/public artwork that uses the inherent characteristics and expressive features. -Using their completed installed/public works of art, will the student will be able to reflect upon and discuss the concepts expressed in their own artwork. (<i>Literacy</i>) 	<p>Rubric: See attached</p>

<p>Self-Reflection: After the lesson is concluded write a brief reflection of what went well, what surprised you, and what you would do differently. Specifically address: (1) To what extent were lesson objectives achieved? (Utilize assessment data to justify your level of achievement.) (2) What changes, omissions, or additions to the lesson would you make if you were to teach again? (3)What do you envision for the next lesson? (Continued practice, reteach content, etc.)</p>



Appendix: Include all handouts, prompts, written materials, rubrics, etc. that will be given to students.

8/9/15 Fahey

<http://www.complex.com/style/2013/10/controversial-art-exhibitions/break-down>

<http://www.boredpanda.com/large-scale-street-art-murals/>

http://www.oddee.com/item_96507.aspx

PDArtworks Rubric

Criteria	Basic	Developing	Proficient	Advanced
Ideation	Students demonstrate limited written and verbal participation during ideation/debate.	Students demonstrate written and verbal participation during ideation/debate.	Students demonstrate thought out written and verbal participation during ideation/debate.	Students demonstrate well thought out written and verbal participation during ideation/debate.
Create	An installed/public work of art is created with minimal intent of 2 views and limited use of materials (Good craftsmanship).	An installed/public work of art is created with intent of 2 views and a good use of materials (Good craftsmanship).	An installed/public work of art is created with clear intent of 2 views and mastery of materials (Good craftsmanship).	An installed/public work of art is finely created with clear intent of 2 views and extreme mastery of materials (Good craftsmanship).
Art History/Culture	At least one side of the controversial issue is displayed in the artwork. The work does not send a message.	Both sides of the controversial issue are somewhat displayed in the artwork. The work sends a message.	Both sides of the controversial issue are clearly displayed in the artwork. The work sends a clear message.	Both sides of the controversial issue are well thought out and clearly displayed in the artwork. The work sends a clear message.
Technique/Processes	Artwork does not demonstrate the properties of a public piece. Location is not considered or	Creates a work that demonstrates some properties of a public piece. Importance of location is not	Creates a work that demonstrates the properties of a public piece and shows understanding of	Creates a work that clearly demonstrates the properties of a public piece and shows clear

	thought out.	thoroughly understood and demonstrated	the importance of location for an installation piece	understanding of the importance of location for an installation piece
Reflect	Reflection worksheet is somewhat completed. Did not participate in critique.	Reflection worksheet is completed. Some participation in critique. Comments are not well thought out.	Reflection worksheet is completed. Thorough participation in critique. Comments are well thought out.	Reflection worksheet is fully complete, and well thought out. Thorough participation in critique. Comments are well thought out and insightful.

1. On the rubric above, please grade yourself by circling the box you feel you fit in most for each criteria.
2. Then grade your partner by adding their name to the box you feel they fit best.

3. Student Reflection:

-Give a quick summary of each view (there should be two) that was expressed in your artwork, **and** how you integrated the opposing views into one art piece.

-How do you feel the visitors for the political debate will approach and react to the art displayed?