Lesson Plan Title:­­­­­­­­­­­­­\_\_\_\_\_\_\_\_Into the Wilds \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Length:\_\_\_\_\_\_\_\_\_\_\_3-4 days\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**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 willneed to know to be successful.

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| **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. |
| For each topic of a project, the teacher will introduce what the project will be followed by the topic. With this, they will ask for some of the students to give their best definitions of what they think “form” or “balance” mean (depending on the project) and use that to clarify pre-determined definitions or solidify ones that are correct. In doing so, they will be able to modify how they explain the further activities in the project (breaking down similar shapes or explaining terminology).  As the lesson progresses, the teacher will revisit these moments of asking for definitions and clarifying until students are able to work out a correct definition by relating it to what they are doing in the project. |

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| **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) |
| You have been asked by a director to figure out an area of interest for a movie scene. They’re looking for a scene of a road going back into the distance through nature. There are many other candidates that are submitting work to the director, so you’re going to need to put extra work into your design to compete. You just need to make sure you create the best road in nature that you can.  R—Scene Designer  A—Director  F—1-point perspective landscape  T—Perspective |

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| **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.** |
| * Line * Perspective * Horizon * Vanishing Point * Leading Lines * Proportion |

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| **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. |
| **Students will be able to recognize aspects of perspective from life utilizing the horizon and leading lines.**  **Students will be able to identify different ways to view things and how that can change proportions of objects.** |

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| **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** |

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| **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) |
| **Students will be able to recognize and explain the style and details in Vincent van Gogh’s works of art.**  (Bloom’s: Understand; Standard: Observe and Learn to Comprehend; GLE: Respond to an artist’s point of view being mindful of historical, contemporary, and cultural context; Art Learning: Style, Texture, Perspective;)  **Students will be able to formulate and think about different ways to depict roads in nature.**  (Bloom’s: Analyze; Standard: Envision and Critique to Reflect; GLE: Synthesize researched and visual information to imagine, inform, and plan possible next steps in personal art making; Art Learning: Perspective, Leading Lines, Horizon Line, Vanishing Points;)  **Students will be able to design a drawing of a road in nature utilizing oil pastels and 1-point perspective.**  (Bloom’s: Create; Standard: Invent and Discover to Create; GLE: Utilize media in traditional and inventive ways to communicate personal intent; Art Learning: Perspective, Leading Lines, Horizon Line, Vanishing Points;)  **Students will be able to interpret their personal stories to their works of art and how it relates to their personal interests.**  (Bloom’s: Apply; Standard: Relate and Connect to Transfer; GLE: Investigate and discuss how diverse communities address issues relevant to their culture, place, and times; Art Learning: N/A;) |

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| **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**. |

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| **Differentiation:**  (Multiple means for students to access content and multiple modes for student to express understanding.) | **Access** (Resources and/or Process) | **Expression** (Products and/or Performance) |
| For students that have trouble working through the project, they will be able to ask the teacher for assistance and clarification, extension in time, and/or do the best that they can to their abilities. | However it ends up, depending on their needs and requests, the student’s project would be reflective of their capabilities as a student and not based upon specific criteria levels of accomplishment. They are being graded on their skill level. |
| **Extensions for depth and complexity:** | **Access** (Resources and/or Process) | **Expression** (Products and/or Performance) |
| For students that are exceeding in the idea of perspective, they will be able to add as much detail as they’d like to their drawing and include different materials to incorporate in their final. | Students could end up with a final work that incorporates multiple medias instead of just using a single one.  Students could have much more detailed final works than what was initially expected. |

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| **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.** |
| * Perspective * Leading Lines * Horizon Lines * Vanishing Points |

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| **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.** |
| * Drawing paper * Erasers * Sharpie * Oil Pastels * Rulers |

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| 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. |
| * Vincent van Gogh paintings (presentation) * Examples of 1-point perspectives (presentation) * Teacher example (presentation) |

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| **Preparation:**  What do you need to prepare for this experience? **List steps of preparation in a bulleted format.** |
| * Finalize presentation and review the information * Set aside paper for the students to use * Make sure there are pencils available * Make sure Sharpies work * Ensure there are enough rulers available |

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| Safety:Be specific about the safety procedures that need to be addressed with students. List all safety issue in a bulleted format. |
| * Do not poke yourself, your classmates, or the teachers with sharp objects (pencils, paintbrushes, or anything else with the potential) * Do not break, neglect, or steal yours, your classmates, or the teachers’ materials * When using a pencil sharper make sure that it is the pencil you are sharpening and not your finger * When working with materials that could affect your classmates’ work, make sure that you are aware of your surroundings (spilling water, marking their papers with ink, etc.) * Do not create any marks on your classmates work without their permission * Do not rough house in or outside the classroom * Do not throw supplies: pencils, erasers, pastels, etc. in the classroom |

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| **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. |
| “Have you ever been in the car and watching things far away quickly grow in size?”  “What’s one of the most memorable roads you’ve been on either in the mountains, in your neighborhood, or on a big trip?” |

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| **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. |
| * Close your eyes and imagine that that’s a road in front of your stretching out to the distant horizon. What do you see that’s around you? Mountains reaching into the sky? A sea of clouds? Maybe tall drifts of snow leaning up against trees? This road is yours to build and it is open to what you see around it. What other things from nature could you add to what you see to make it somewhere everyone would want to visit? |

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| **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 |

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| Day 1 | **Instruction** - The teacher will... (Be **specific** about what concepts, information, understandings, etc. will be taught.) **Identify instructional methodology. KNOW (Content) and DO (Skill)**  The teacher will greet the students at the door and ask them to sit quietly on the rug while showing their best “Mona Lisa” (sitting quietly and attentive).  After they are all seated, and quiet, the teacher will sit down and choose a class captain to keep watch over the class and help with keeping track of what their peers do.  Once this has been determined, the teacher will then move into the lesson’s presentation, and ask the students for what they think “perspective” means.  The teacher will then go through the presentation discussing the different points-of-view and how they can be applied in the planning process.  The teacher will then relate things back to the example images where perspective can be seen and how van Gogh utilized perspective in a couple of his paintings.  Afterwards, the teacher will then hand out the paper to the students for them to take back to their seat and write their names on. Once they have done that, they are to hold their pencils up in the air to show the teacher that they are ready for the next step.  The teacher will then demonstrate how to set up the page for 1-point perspective along a horizon line approximately in the middle of the paper.  From there, the students will be able to use the rest of class before cleaning up to get started on their works of art.  At about five minutes before the end of class, the teacher will call the students’ attention and wait for them to be silent. They will then instruct them to return things to their table caddies, check for their names on the papers, put their drawings on the turn in table, and join the teacher on the rug.  The teacher will then ask the class captain how the class did in relation to “smileys” and “frowneys”. From there they will ask about what some of the good things were and some bad things. Then they will ask about what advice the captain has and whether they deserve some points for the day or not.  As the students line up, the teacher will give the class captain three “flying highs”, one for themselves and two for others they think did a good job today. | **Learning** - Students will... i.e.: explore ideation by making connections,  comparing, contrasting; synthesize possibilities for each painting technique; etc. (Be **specific** about what will be the **intended result** of the instruction as it relates to learning.) **UNDERSTAND**  **Students will further be taught how to show respect for peers and teachers.**  **Students will form an understanding of perspective based on formulating definitions from what they think “perspective” is.**  **Students will be introduced to historical examples of perspective and how it can be applied to different themes.**  **Students will be guided through the process of setting up their page, and be able to add in further details.**  **Students will be able to reflect on their behavior in class how whether or not it was acceptable or not for the standard of class.** | **Time**  **2 minutes**  **15 minutes**  **28 minutes**  **5 minutes** |
| Day 2 | The teacher will greet the students at the door and ask them to sit quietly on the rug while showing their best “Mona Lisa” (sitting quietly and attentive).  After they are all seated, and quiet, the teacher will sit down and choose a class captain to keep watch over the class and help with keeping track of what their peers do.  Once this has been determined, the teacher will then move into the lesson’s presentation in order to review the expectations of the project and the concepts discussed.  Afterwards, the teacher will then hand back the student work and check in with the class captain to see how things are going. Once they have their papers, the students may use the rest of the class to continue working.  At about five minutes before the end of class, the teacher will call the students’ attention and wait for them to be silent. They will then instruct them to return things to their table caddies, check for their names on the papers, put their drawings on the turn in table, and join the teacher on the rug.  The teacher will then ask the class captain how the class did in relation to “smileys” and “frowneys”. From there they will ask about what some of the good things were and some bad things. Then they will ask about what advice the captain has and whether they deserve some points for the day or not.  As the students line up, the teacher will give the class captain three “flying highs”, one for themselves and two for others they think did a good job today. |  | **2 minutes**  **8 minutes**  **35 minutes**  **5 minutes** |
| Day 3 | The teacher will greet the students at the door and ask them to sit quietly on the rug while showing their best “Mona Lisa” (sitting quietly and attentive).  After they are all seated, and quiet, the teacher will sit down and choose a class captain to keep watch over the class and help with keeping track of what their peers do.  Once this has been determined, the teacher will then move into the lesson’s presentation in order to review the expectations of the project and the concepts discussed.  Afterwards, the teacher will then hand back the student work and check in with the class captain to see how things are going. Once they have their papers, the students may use the rest of the class to finish their art, fill out a rubric, and attach the rubric to the back of their art.  At about five minutes before the end of class, the teacher will call the students’ attention and wait for them to be silent. They will then instruct them to return things to their table caddies, check for their names on the papers, put their drawings on the turn in table, and join the teacher on the rug.  The teacher will then ask the class captain how the class did in relation to “smileys” and “frowneys”. From there they will ask about what some of the good things were and some bad things. Then they will ask about what advice the captain has and whether they deserve some points for the day or not.  As the students line up, the teacher will give the class captain three “flying highs”, one for themselves and two for others they think did a good job today. |  | **2 minutes**  **8 minutes**  **35 minutes**  **5 minutes** |

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| **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.) |
| Students will be able to see some of their work hanging in the art hallway where they are regularly cycled around so that other students are able to see what the others are working on.  There are self-graded rubrics available for students to circle what they believe they deserve as a grade. There is, also, a section for where they can give a short explanation about why they think they deserve the grade that they do.  *(Based on observations, the reflection portions are usually at the beginning of each class and pertain more to the skills and concepts than the work itself.)* |

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| **Post-Assessment (teacher-centered/objectives as questions):**  Have students achieved the objectives and grade level expectations specified in your lesson plan? | **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. |
| **Were students able to recognize and explain the style and details in Vincent van Gogh’s works of art?**  **Were students able to formulate and think about different ways to depict roads in nature?**  **Were students able to design a drawing of a road in nature utilizing oil pastels and 1-point perspective?**  **Were students able to interpret their personal stories to their works of art and how it relates to their personal interests?** | A rubric with the scale of 1 to 4. Students will reflect on how well they think did in relation to the effort they put forth and whether they did the best they can. This allows for them to worry less about specific guidelines or criteria to meet and more about the application and use of skills in the art making process. *(See separate example)* |

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| **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.) |
| Overall, the objectives of this lesson were met quite well! I was pleasantly surprised by how well the students handled perspective and problem-solving things that they had trouble with. All of the 4th-graders turned something in that reflected their current level of skill based on previous projects and from what I observed while they worked. The only grades that were less than a “3” were because the student wasn’t focused in class or would consistently goof off and not use time appropriately.  Something I would change is letting the students choose between a river, road, dirt path or something equivalent to that nature. The goal is to put something into a nature scene that trails into the distance, and there are several things that do just that besides roads. I had several students ask if it had to be a road, which means they didn’t really need that starting block, so I may end up changing things to be where they can start with a road if they don’t know what to do and then expand. The intention should be that a road is the starting point but they’re more than welcome to expand on that idea.  For the next lesson, I would like to make sure that students have a solid grasp on where leading lines go and that they don’t have to leave them in their picture. There were a couple students that struggled with the idea that all the lines lead back to the vanishing point and/or would leave the lines in when they were finished. For the next perspective piece, though, I would like to challenge them to do a perspective drawing where the vanishing point is off the paper so that it is not visible anywhere. This would require that understanding of where leading lines go in order to make this would and to erase unnecessary lines. |

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

8/9/15 Fahey