

UNIT OVERVIEW

Course/class Title: Art 11/12

Instructor: Ms. Shapiro

Date: Spring 2013

<p>Unit Theme/Topic: Negotiating Identity Level:11/12 (Beginner - Advanced)</p> <p>Unit Rationale (why do it, why important?):</p> <ol style="list-style-type: none">1. Easier entry point into portraiture2. Learning how one medium can connect to another <p>Resources: Ian Wallace exhibit at the VAG</p> <p>Essential Question(s):</p> <ol style="list-style-type: none">1. How and why do we mask our identities?2. Why don't we always portray our full self?3. How and why are we different in different settings ex. With friends, at school, at home, in a religious setting etc.4. Who we are in different settings, like Wallace's studio, street and gallery insights?	<p>Unit links to IRP (PLOs) – also need to include specific IRP/PLO's on each lesson plan:</p> <ol style="list-style-type: none">1. Compare the effects of 2-d and 3-d images2. Create 2-D and 3-D images to achieve specific purposes, using a variety of image sources3. Create 2-d and 3-d images that demonstrate a relationship between image-development strategies and art processes4. Analyze how particular elements and principles are used to create meaning and effect in 2D and 3D images5. Use appropriate visual arts terminology in art criticism6. Identify particular techniques used in selected processes <p>Additional Notes/Information:</p> <p>This unit has been adapted and lengthened based on feedback from Sandra on our phone conversation.</p>
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a) fits unit plan theme b) follows previous lesson & c) leads into next lesson – how does the lesson build on the unit?

LESSON ONE:

Sandra will have taught this lesson, introducing students to the theme of the unit, and to Ian Wallace's work, so that students can benefit the most from the visit to the gallery. It will lead into the next lesson of visiting the gallery through exploring Wallace's work, the themes within his work, and exploring those themes within our selves in a writing exercise.

LESSON TWO:

The second lesson will be out of the classroom at the Vancouver Art Gallery, and will predominantly be taught by the docent who will take the students around the gallery, explaining various pieces, ending in an activity. Both Sandra and I will be there to encourage students to participate, and watch over the students. I will use this class as an opportunity to speak with the students, and learn their names as they will each be wearing name tags in the gallery. It relates to the theme by showing them a Canadian Vancouver based artists' work that negotiates similar themes within his own work, and will give students a tangible example of how a professional artist grapples with these questions of masking identity. It will feed well into the next lesson back in the classroom, hands on creating wire masks!

LESSON THREE:

This is the first real studio lesson of the unit, and may take 1-2 classes to complete. It will tie back into the gallery visit, linking it to the previous lesson; while using tactility, the hands to form and create and bring the students' ideas of identity, masking, and the inquiry questions of the unit into an a three

dimensional art work. It will link into the next lesson by creating the foundation and setting the stage to take the photographs of the masks in front of their faces.

LESSON FOUR:

The original plan of photography and face paint has been modified due to associated costs of face paints, highlighted by Sandra. Students will learn some basics on light, highlights and shadows to digitally take photographs of each other. Through this portion of the unit, students will be able to continue the masking of identity in a tangible way. It will lead into the next class by forming the ground work on which students will use pastels to add colour to their work.

LESSON FIVE:

The students in this class will receive printouts of their photographs done in black and white on the school photocopy as per Sandra's cost free recommendation. They will be given pastels and continue working on themes of identity through colour, and incorporating colours that reflect their mood and sentiment in the photo. Within the lesson students will learn a snippet of colour theory, and the associated emotions that different colours have.

LESSON SIX:

The gridding and thinking big will relate to the previous lesson and work done to grid up that 8.5x11, and create a larger grid on quality paper where students will make a diptych painting. It will link into the next lesson by establishing the grid on which the smaller image needs to be enlarged and drawn out on one side. It relates to the overall theme by giving students the opportunity to use half the diptych to step away from a photo realistic representation and represent themselves how they see fit.

LESSON SEVEN:

This lesson will likely take 3-4 studio classes working on the painting. It relates to the previous lesson by being the obvious next step, and working in colour, for the hand drawn work that is already mapped out. It relates to the theme again by giving students the opportunity to choose their colour palette which will directly reflect how they portray themselves, which will be combined with a written statement about the work explaining their choices. It relates to the following lesson where there will be a summative class wide critique.

LESSON EIGHT:

The final lesson in the unit will wrap up the unit by readdressing the core questions in a class discussion, and a snowball activity (where students answer the questions anonymously and crumple up their paper, throw it in the center, select another ball and we go around reading to the group.)

Lesson Title/Topic	Objectives	Activities & Timing	Materials	Modifications	Formative Assessments	Summative Assessments
<p>*AND how lesson: a) fits unit plan theme b) follows previous lesson & c) leads into next lesson – how does the lesson build on the unit?</p>	<p>*TTW: The teacher will... TSW: The student will...</p> <p>**Also remember, there is no one “singular” student – a lesson must have a general focus and the flexibility to accommodate the needs of all students, wherever they are at skill- and idea-wise.</p>	<p>*Write this however you like – anticipated times (12:00-12:20 Demo silkscreen) or time segments (Demo silkscreen – 20 min).</p> <p>**Include set up & clean up.</p>	<p>*Includes technology if needed & make note of approximately how many of each thing you need (25 8x10 sheets white watercolor paper)</p>	<p>*3 mods: ESL, IEP, Gifted/Higher level</p> <p>**ESL and IEP modifications will depend on individual identified student needs – review all IEPs and ESL paperwork prior</p>	<p>*Include rubric or evaluation components – students should always be aware of these from the start</p>	<p>*Include rubric or evaluation components – students should always be aware of these from the start</p> <p>*How do your assessments align with overall unit goals?</p>
<p>1 Title/topic: Intro the Ian Wallace Exhibit pre- VAG Visit (taught by Sandra)</p>	<p>TTW: - Introduce Ian Wallace and his work, and explain about the workshop next class. - TSW: - Learn about Ian Wallace, research, and complete a worksheet</p>	<p>- Introduction to the Negotiating Identity unit (10) - Think Pair Share create poster mind maps on identity, constraints etc. in desk groups (20 min), share with class 10 - Introduction to Ian Wallace and his work (20 min) - Students fill out work sheet on Wallace (10 min) - Students begin written reflection into their visual journals (10 min)</p>	<p>Bring in book Power Point Youtube Make a Worksheet, 30 copies needed</p>	<p>ESL: Continued for whole chart IEP: - sit close to teacher for everyone write in agenda field trip at VAG next class - sequential steps written on the board for clarification</p>	<p>Visual Journal check that pages are glued in and reflection is there</p> <p>Handout on Ian Wallace is collected, and a mark given for completion</p>	
<p>2 Ian Wallace Exhibit and Workshop</p>	<p>TTW: - Meet the students at the gallery - Attend the gallery tour with the students - Help during the workshop TSW: - Have a tour of exhibit -Attend a workshop afterward</p>	<p>- Meet in the entrance of the VAG at the beginning of class - Follow docent instructions for tour - Workshop at the VAG</p>	<p>Poster Board Box of Markers Visual Journals Pens/Pencils Question sheet to cut into book for reflection ideas This will be organized by the VAG Visual Journal Pencil</p>	<p>Gifted/HL: ESL: Students explain to other students in native language IEP: case by case</p> <p>Gifted/HL: up to the docent to decide</p>	<p>Successful completion of workshop</p>	
<p>3 Masking Identity</p>	<p>TTW: - Introduce the ideas of identity through the expression of material and body relations (extension of the face/head) - Show wire example TSW: - Use wire to create a 3d work that functions as an extension, telling a story of identity/self</p>	<p>- Power point of identity (10-15 min) - Discussion (5-10 min) - Safety talk (5 min) - Wire Work (35-45min) - Identity Papers/ documents for those who finish early - fill out self-assessment - clean up (5-10 min)</p>	<p>Technology: Power point Wire precut for each student Box to collect Masking tape to identify each mask Handout and example of identity documents my sample Wire cutters one per table</p>	<p>ESL: show through demonstration IEP: Provide steps of what we are doing today</p> <p>Gifted/HL:</p>	<p>Fill in questions /answers in sketch book – and glue in questions</p>	<p>Wire Rubric Self Assessment</p>

4	Photography	<p>TTW: - Demo gestural drawing and explain holding the pencil, seeing vs. looking - Provide the instructions and overview of the lesson</p> <p>TSW: - Take photos using their cameras on their phone and primarily the class camera with their wire work as an extension of the head</p>	<p>- Students collect their wire work (5 min) - demo on drawing 20 photos of wire work attached to face/head (25 min) by table class camera and iphone - 4 drawings of the wire work in sketchbook – gestural, loose, (20min)</p>	<p>Demo Gesture drawing Print pages from drawing on the right side of the brain provide charged camera for class, and white backdrop for them to take photos</p>	<p>ESL: For any students who do not understand the instructions, visually show them through gestures IEP: Gifted/HL: help other students who are not capturing quality photos</p>	
5 & 6	Gridding and thinking big	<p>TTW: - Provide each student with a colour photo and good quality paper to grid both, and teach students how to map out large shapes in an over simplified way before adding the detail</p> <p>TSW: - Grid out both small and large work, and map in left field, come up with ideas to map in dream side</p>	<p>- give each student 1 black and white print - use coloured pastels over black and white image - grid out photo (10) - grid out good quality paper - sketch out large shapes for first ½ of painting</p>	<p>Print pages from drawing on the right side of the brain black and white copied pages</p> <p>Pastels Rulers Pencils Good quality paper</p>	<p>ESL: have a friend exp in native language IEP: case by case Gifted/HL: successful student shares with class tactics they use that help make it work</p>	<p>Exit Slips what I learned today is...</p>
7	Painting Day One	<p>TTW: -Demonstrate colour mixing, brush strokes, styles of wet on wet, wet on dry etc.</p> <p>TSW: - Begin their diptych paintings using acrylic paint</p>	<p>- Students will be given their good copy (5 min) - Demo (20 min) - Painting (35 min) - Clean up (15 min) - explain midpoint critique next class 5 min</p>	<p>Students work Visual Journals Acrylic Paint Round white pallets Brushes of different sizes Handout on brush techniques</p>	<p>ESL: IEP: Gifted/HL:</p>	<p>Checklist students fill out about their progress</p>
7	Painting Day Two	<p>TTW: - Connect back to the theme in an open dialogue - walk around helping students</p> <p>TSW: - Continue working on their painting</p>	<p>- Students will be given their good copy (5 min) - Discussion (of what a critique is) (5 min) - midpoint critique (20 min) - Painting (35 min) - Clean up (15 min)</p>	<p>Students work Visual Journals Acrylic Paint Round white pallets Brushes of different sizes Handout on different famous artists and styles that they paint in</p>	<p>ESL: IEP: Gifted/HL:</p>	<p>Students will write into their journals about their work in relation to the elements and principles of design, focusing on at least 2 of each.</p>

7 Painting Day Three	<p>TTW: - Connect the theme back together</p> <p>TSW: - Finish their paintings and submit it to be graded on a preestablished rubric</p>	- Final day for paintings, submitted end of class	<p>Students work Visual Journals Acrylic Paint Round white pallets Brushes of different sizes Handout on brush techniques Students work Visual Journals Acrylic Paint Round white pallets Brushes of different sizes Handout on different famous artists and styles that they paint in</p>	<p>ESL: IEP: Gifted/HL:</p>	- Students graded on a rubric
8 Class wide critique	<p>TTW: - Explain how a critique runs - Hand back the marks on the paintings</p> <p>TSW: - have a critique and gallery walk of the finished work</p>	<p>- Explanation of class critique - Hand back marked rubrics - Class Critique - Closure to the unit - Breif intro of next unit</p>	<p>The work Sketchbooks Glue stick Scissors</p>	<p>ESL: If language is a struggle allow them to participate in another way IEP: case by case</p> <p>Gifted/HL: help suggest list of words that should and should not be used in a critique</p>	Participation in class critique