

Grade: 9-12

Day: Prior to start of TWS

Standard:	Colorado Dept. of Ed's Grade Level Expectation:	Learning Objective
Observe and Learn to Comprehend	<ol style="list-style-type: none">1. Utilize the inquiry method of observation and the language of visual art and design to gather information and determine meaning.2. Interpret, analyze and explain the influence of multiple contexts found in visual art and design.	<ol style="list-style-type: none">a. Develop observation skills to generate and synthesize ideas and interpret communicated meaning.d. Connect unexplored works of visual art and design to the lives of students.

The Instruction
What are your students specifically going to do?
How are they doing it? List this as bullets.

PRE-ASSESSMENT- Will be collected and examined to establish a baseline for future teaching and assessment- Clay Warm Up : "Use some or all of your clay to resemble a happy memory you have (5 minutes) Explain the way you have represented this emotion and memory in your SBJ (5 minutes)

Lay Down Ground Rules for the upcoming weeks' expectations:
Every Day Work Habits - Students will be noted if not utilizing time properly "+ (check) -" System, which is factored into formative grade.
Phone Expectation - Excessive phone use without productive work will be warned twice, then the student will lose work habit grade for the day and phone call home or conversation with Dean
Students will be given in progress critique sheet halfway through project to help with time budgeting and progression. This is to familiarize the students with the concept of critique and to have a chance to explain WHAT a critique is and what its purposes are for our sake. To help the

The Intention
Why are you having them do it?

Beginning this lesson, I will need a baseline understanding of what the children know. This pre-assessment in the student's sketchbook journal will not only re-familiarize the student with observation/claim/evidence thinking, but it will also help art thinking shift to a more personal and reflective manner. Pre-assessments and progress throughout this whole lesson, as mentioned, will be monitored by collecting the SBJ and taking copious notes on the perceived comprehension levels through this review

← Focus Discussion:
"What do you think the purpose of art is?"
"Do you think that art has meaning?"
"I think that art is a method of communication. the choices we all, as artists make, say something about ourselves, our personal lives, the situations we find ourselves in, and how we respond mentally to those situations. in this upcoming lesson we are going to be focusing on communicating with our audience (who is viewing your art, whether that is your friends, family, or even your other Olys here at school.

The focus discussion is designed to probe student thinking after the warm up.

The Evidence
What artifacts will tell you whether or not your students have met the GLE and learning objective?

Since students will have a base meaning (Happiness) students will be able to synthesize what they know at the time to create a happy composition. The writing about the piece in the SBJ will be the tangible proof of that thinking. I can also measure some understanding by participation in class discussion as a comprehension gauge, but this all depends on the willingness of the students to participate in said discussions

<p>students better their work and to get a tangible document to review</p> <p>Students will be reminded that they have both A and B lunch to continue working or to have 1-on-1 time to solve problems (5-10 minutes)</p> <p>SBJ Positive Expectations: " you all will be expected to keep current with writing in your SBJs in response to all of the Warm-ups we do in class. In addition to this, as we introduce our next project, I am expecting you to take notes during our discussions on new words, and any ideas that you think are important to your understanding. You will be able use this information later as we are creating. You will also be sketching your idea for this Self-Proposed project in your SBJ. Mrs. Schmale and I will be working with you to perfect your artistic proposals with your personal connections you will be exploring in your piece. We will talk more about the specifics of the project later in the week, But I would be very happy and gracious if you would participate in all steps of this project. I think it will be a great opportunity for you all to explore your own creativity and aspects of your lives. Mrs. Schmale and Myself will be here to support you through this work and are available during both A and B lunch to help you with any step of the project. Please come visit us if you need help.</p> <p>Finish up any additional work/glazing from lidded container and box project (Remainder of period)</p>	<p>← "SBJs will be collected at several intervals to help give you feedback, advice, and encouragement along the way. I know that all of you have the ability to make the most out of this assignment, so please let me know if there is any way I can support you through your learning</p>	
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SUPPLIES AND RESOURCES NEEDED FOR THIS ONE DAY: Sketchbook Journal and Clay

Grade: High School		
Day: 1		
Standard:	Colorado Dept. of Ed's Grade Level Expectation:	Learning Objective
High School, Standard 2. Envision and Critique to Reflect	1. Use criteria and personal discernment to evaluate works of art and design, taking into consideration the variables that influence how the work is perceived.	b. Communicate interpretive and evaluative conclusions that justify intention and purpose.
Ninth / Tenth Grade Band, Standard 3. Writing and Composition	1. Write well-developed, unbiased arguments that are supported by substantive, valid reasoning and evidence.	Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims. (CCSS: W.9-10.1c)
<p>The Instruction</p> <p>What are your students specifically going to do? How are they doing it? List this as bullets.</p> <ul style="list-style-type: none"> - Clay warm up, 5 minutes: Use some or all of your clay to describe a time you were sad (5 minutes) Explain your reasoning in your SBJ (5 minutes) <p>Space -the area around and within shapes, forms, colors and lines. Types- Positive/ Negative</p> <p>Color is a property of light as seen by people Primary/Secondary/Tertiary Warm/Cool</p> <p>Form- is three-dimensional and encloses space. Like a shape, a form has length and width, but it also has depth. types- Freeform/Geometric Abstract/Representational</p> <p>Balance- distribution of the visual weight of objects, colors, texture, and space</p>	<p>The Intention</p> <p>Why are you having them do it?</p> <p>The students will be doing the clay warmup to continue to push their familiarization with visual and expressive language, while backing up their artistic claims with written evidence.</p> <p>Elements and Principles of Art and Design will be reviewed as a way to gain baseline knowledge of the students recollection and application of the art language this lesson will be centered around.</p>	<p>The Evidence</p> <p>What artifacts will tell you whether or not your students have met the GLE and learning objective?</p> <p>I will be collecting the Elements and Principles review as an exit slip, and therefore will be able to review and ensure that all students are understanding and performing at a partially proficient level at least, so I can contour teaching to filling in those gaps as we move forward.</p> <p>I will be able to evaluate student's ability to present a claim supported by evidence. I will do this while I review the SBJs after the first collection to help inform my understanding of students comprehension levels.</p>

<p>"If we are talking about the word Balance, what do you all think visual weight could mean?"</p> <p>(Balanced and unbalanced piece on slideshow</p> <ul style="list-style-type: none">- Elements and Principles review: Space, Color, Form, Balance (Powerpoint discussing how we can utilize and spot some of the elements and principles of art and design) (Exit slip type form) NOTE 4 Observation about elements or principles of the object. (15 minutes) This will function as a secondary pre assessment to gather more data on the student's memory and application of elements and principles-Put ceramic objects for each table to look at. Students will be instructed to study the object at their table, they will use their vocabulary binders (Handed out from Mrs. Schmale's room) as well as their art vocabulary list to note 5 observations about the piece, each observation must use elements or principles In SBJ- Studio Cleanup (all shelves and ware find a home/ resituated to make adequate space for upcoming project) also finishing glaze work (Remainder of Period)		
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SUPPLIES AND RESOURCES NEEDED FOR THIS ONE DAY: Clay, Powerpoint, Elements and Principles Exit Slip

Grade: High School

Day: 2, February 12th

<p>Standard:</p> <p>2. Envision and Critique to Reflect</p> <hr/> <p>Drama and Theatre Arts- High School - Fundamental Pathway, Standard 1. Create</p>	<p>Colorado Dept. of Ed's Grade Level Expectation:</p> <p>2. Articulate a personal philosophy of art, understanding various philosophies that have come before.</p> <hr/> <p>1. Generate and conceptualize artistic ideas and work.</p>	<p>Learning Objective</p> <p>c. Synthesize research, theory and practice to envision the creation of an artwork.</p> <hr/> <p>a. Apply basic research to construct ideas about the visual composition of a drama/theatre work.</p>
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<p>The Instruction What are your students specifically going to do? How are they doing it? List this as bullets.</p> <p>Clay warm up - Responsive clay Sketching (2- 5 minute sketches to music) volunteers will be called to show their sculptures and note some expressive elements they used. (10 Minutes)</p> <p>Students will be asked to reflect HOW a personal environment they are in, such environments could be family bonds, school, specific friend groups, the love of fashion, music or sports or even broad such as passion for nature (environment) can influence their decisions in art making. IN SBJ</p> <p>Students will write down the first environments that come to mind... Faith, Friends, Family, passion for video games, love of animal, or of planet earth. (5 minutes) I would love to walk around during this incubation time to find students who I can ask to volunteer their personal environments to the class, to help model the type of thinking we are aiming for.</p> <p>Share out responses</p>	<p>The Intention Why are you having them do it?</p> <p>This lesson is pivotal in bridging the thinking we have started to cultivate to the student's personal lives. If the students' aren't invested in their own input in the art, I don't think the project is justified, since they are already well acclimated with building techniques. This lesson, and the subsequent following days will help them begin to develop their voice and cultivate personal involvement in the art they are making.</p>	<p>The Evidence What artifacts will tell you whether or not your students have met the GLE and learning objective?</p> <p>Responses within the SBJ from this day, as well as beginning ideations for project (if students get to them) will serve as evidence of success of this outcome. I am hoping students will begin to make personal connections to something they are passionate, for some reason about. If they can begin to examine some of these motivators in their lives, they will be beginning to meet the standard of synthesizing research (of themselves) and practice, to envision the creation of an artwork.</p> <p>Students will be examining their own personal lives to start building and creating ideas for their personal sculpture, so these ideas will serve as a benchmark for the lower standard.</p>
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<p>“Are there reasons that make these environments a large part of your lives?” In SBJ</p> <p>“Why aren’t all personal environments the same?”</p> <p>Project Introduction : Personal Environment -HANDOUT Sheet and explain what the project criteria are</p> <p>Power Point: (Betty Woodman, Dan Molyneux, Don Reitz,Roberto Lugo, Richard Notkin, Steven Young Lee, Beth Cavener)</p> <p>(In small groups “I want you to think about What an environment is? With your group, come up with 1 definition of what you think an environment is”</p> <p>1.Can an environment be personal?</p> <ol style="list-style-type: none">1. “Is an environment something which is Shared by many people, or can it be individual?”2. TELL me/write What could a/your “ personal” environment be? One you so connect with!!!! (Closure)		
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SUPPLIES AND RESOURCES NEEDED FOR THIS ONE DAY: Personal environment Powerpoint, SBJs, Clay

Grade: High School		
Day: 3		
Standard: High School, Standard 2. Envision and Critique to Reflect	Colorado Dept. of Ed's Grade Level Expectation: 1. Use criteria and personal discernment to evaluate works of art and design, taking into consideration the variables that influence how the work is perceived.	Learning Objective a. Identify concepts, themes and viewpoints that are visible and suggested in a work of art. e.Utilize critique to analyze and interpret existing or new works of art and apply new learning to the creation or modification of an artwork.
Ninth / Tenth Grade Band, Standard 1. Oral Expression and Listening	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively. (CCSS: SL.9-10.1)	Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented. (CCSS: SL.9-10.1d)

The Instruction

What are your students specifically going to do? How are they doing it? List this as bullets.

I will start the music component of the assignment and ask students to begin thinking about how the artist is communicating through the use of language.

Note the expressive elements of the music. Have the artists crafted the song to be dramatic? mellow? In what way do you think the artists control the audience's perception. Explain your thoughts.

How has the artist attempted to create emotion? What emotions do this piece make you feel?

I will give students the visual and language arts and ask them reflect on their structural similarities to the music components.

How are these artists using elements of creation to tell a story?

I will ask students to share findings in group, and then use their information, along with friends' ideas they like to draw connections, synthesize, and explain how their life story can be translated into visual language via their notecatcher

We will come back together and I will have students speak out on their findings and draw conclusions and connections from the text to explain their thinking.

I will remind students at the end of the lesson that we are ultimately working towards a ceramics project that they will be responsible for turning in. However, this is only a step along the way. I will link this to our summative, which will be creating a sculpture based off our own personal experiences. At this time I will collect notecatchers to give feedback for progress

Any Remaining Time will be used to start preliminary sketching for project

Key Term:

Visual Language- It will be important to also touch on ways that people communicate without words. By looking at examples from life, such as

The Intention

Why are you having them do it?

This lesson is one of the fundamental building blocks to support student understanding of visual language. it serves to draw a direct link between music, visual art, and artist's intention/communication.

Since students will be drawing direct connections to their own emotions within this unit in both formative and summative components, it is imperative that they can be comfortable enough to observe, draw their own conclusions, support them, and even integrate those concepts as visual vocabulary into their own art possibly

← Paintings : Red Vibrations in Cool Space:

Makes me feel relaxed and dreaming, like floating through a sea of clouds. The unity of colors within the peace gives me this feeling

Forces of Energy from a Sun in the open Star Cluster K1: Makes me feel Energetic and chaotic because of the use of color and sporadic line work

Winter Poem: This poem makes me feel serene because I love winter and those days remind me of those beautiful snowy mornings that I treasure. The word choice, and scrunched layout of the poem make me feel that cold morning.

Summer Poem: This poem for me captures the energy and brightness of summer. I think about the bright, hot sunny afternoons, when the sun beats so hot you can't even walk on the pavement. The sporadic composition of the poem, broken up into pieces reminds me of hopping from pavement square to pavement square trying to get out of the heat.

The Evidence

What artifacts will tell you whether or not your students have met the GLE and learning objective?

The notecatchers from this lesson are the proof of the top learning objective "Communicate interpretive and evaluative conclusions that justify intention and purpose". By synthesizing and recording their perceptions about the visual and aual arts' visual languages, they will be making claims about the artist's intention and purpose, discerning what emotions or thoughts they may be trying to communicate.

Proof of meeting the bottom Learning objective will be met during day 4 and beyond when the students begin to compile their sketches and plans for their project. I can look back at these notecatchers in conjunction with initial plans to determine whether students will be meeting this learning objective

signs, stop lights, clocks, hand signals, etc. we can draw even more connections between imagery and meaning.		
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SUPPLIES AND RESOURCES NEEDED FOR THIS ONE DAY: Notecatcher

Text to be used in lesson:

Winter by Dallas : <http://pbsdallass.blogspot.com/2018/05/juxtaposition.html>

Summer by Dallas: <http://pbsdallass.blogspot.com/2018/05/juxtaposition.html>

Art of Life – X Japan (song edited by educator): <https://www.youtube.com/watch?v=0eqmkgSeYjI>

Betty Woodman, *Floating Kimono Vases*

Betty Woodman, *Divided Vases*

Vance Kirkland, *Red vibrations in cool space*

Vance Kirkland, Forces of energy from a sun in the open star cluster K1

Grade: High School

Day: 4

<p>Standard:</p> <p>2. Envision and Critique to Reflect</p> <p>1. Establish a practice of planning and experimentation to advance concepts and technical skills.</p> <p>Drama and Theater Arts - High School - Fundamental Pathway, Standard 3. Critically Respond</p>	<p>Colorado Dept. of Ed's Grade Level Expectation:</p> <p>2. Articulate a personal philosophy of art, understanding various philosophies that have come before.</p> <p>2. Ideate and build works of art and design to demonstrate growth and proficiency in traditional and new art media.</p> <hr/> <p>1. Perceive and analyze artistic work.</p>	<p>Learning Objective</p> <p>d. Develop and defend a personal philosophy of art using informed criteria.</p> <p>a. Examine and evolve potential meanings of an artwork.</p> <hr/> <p>a. Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices.</p>
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<p>The Instruction What are your students specifically going to do? How are they doing it? List this as bullets.</p> <p>Show Pictures of "Personal Environment" pieces</p> <p>Sculpture Made for Demo, and Eric Boos Landscape pot show and analyze with class</p> <p>Andile Dyalvane : https://www.youtube.com/watch?v=RIOhtJlw6s (10 Minutes) In SBJ "How do you feel that Andile Dyalvane uses his personal experiences while making art?"</p> <p>Why decorate things, when we could just leave them plain? What is the reason for decoration"</p> <p>"TELL me by writing or drawing some ways YOU/we can respond to our own Personal Environment when making art?" Give 3 examples of what we can use in art to communicate to "our audience" Who is our audience??? Other people our friends?? (5 minutes) In SBJ</p>	<p>The Intention Why are you having them do it?</p> <p>With such a complex and mentally rough assignment the day before. I wanted to give the students time to focus on developing their concepts and sketches. This will be a good time to gauge student thinking and comprehension of the goals at hand. I will be able to touch base and support students who need a little push and give students a well needed literacy break.</p>	<p>The Evidence What artifacts will tell you whether or not your students have met the GLE and learning objective?</p> <p>Evidence of standards will be evident as the student sketches become more recognized and refined. When the students have ideas to work from, then I can give helpful suggestions to improve their communication and voice within their work. this will act as a sort of conversation for the students so that they can make the conscious decision to keep or deny suggestions based off of their own intent and desire to communicate with their audience.</p> <p>Students will be perceiving and responding to another artist's work during the Andile Dyalvane video. The warmup will be proof of what they saw, heard, and felt while watching the video</p>
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<p>Students will have ideation/ sketching time for the rest of class and as closure, I will bring the students back together and talk about student ideas. As I am circulating, I will be able to identify students who are ahead and ask them for their participation and sharing</p>		
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SUPPLIES AND RESOURCES NEEDED FOR THIS ONE DAY: SBJs, Sculpture Demo, Andile Dyalvane video

Grade: High School

Day: 5

<p>Standard:</p> <p>Standard 2. Envision and Critique to Reflect</p> <hr/> <p>Drama and Theater Arts - High School - Fundamental Pathway, Standard 1. Create</p>	<p>Colorado Dept. of Ed's Grade Level Expectation:</p> <p>1. Use criteria and personal discernment to evaluate works of art and design, taking into consideration the variables that influence how the work is perceived.</p> <hr/> <p>1. Generate and conceptualize artistic ideas and work.</p>	<p>Learning Objective</p> <p>e. Utilize critique to analyze and interpret existing or new works of art and apply new learning to the creation or modification of an artwork.</p> <hr/> <p>a. Apply basic research to construct ideas about the visual composition of a drama/theatre work.</p>
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The Instruction

What are your students specifically going to do? How are they doing it? List this as bullets.

I will show a slideshow to open the class (no sketchbooks or warmup today) Relief artists and additive/reductive sculpture. The purpose here is show them, that even if they decide to throw their sculpture, they have options for carving and subtractive sculpture (Modern/Historic Examples) (10 Minutes)

We are moving into building ideas in the class now that some students have some ideation for projects.

DEMO: Sculpture demo
-(Additive/Reductive) Videotaped so absent students can catch up (15 minutes)

Students will be encouraged to take notes in sketchbook on building techniques.
(Content)

Students will have time to continue with preliminary sketches for project, since they have only had about 30-45 mins for ideation

The Intention

Why are you having them do it?

Students are asked within this lesson to use critical knowledge obtained through the observation and analysis of artwork to realize their own work which relates to their own personal life in a way that they can communicate. Students will not only need time to incubate their ideas while making the project, but they will also need support technically in the form of demonstrations on need and old (to them) construction techniques. (Product)

The Evidence

What artifacts will tell you whether or not your students have met the GLE and learning objective?

A large majority of this class will contain time for the students to finish sketching possibilities for their work, so the proof of students meeting the evidence outcome will occur when students began using the knowledge obtained in this and prior lessons to create a thoughtfully crafted sketch for their personal narrative piece.

Evidence sufficient for this SLO could include a full sketch, documented research, oral communication (Although Ideally students should be able to represent it concretely in some way), or even with a clay maquette if they desire. (Product)

<p>Students can use phones or chromebooks via the cart to research elements for their sketches, or look up artists that have tackled similar issues in their work (Process)</p> <p>during this time, I will follow up with students that have low participation and grades on sketchbook entries to help clarify expectations and offer support in any way I can. (Content)</p> <p>(Closure) Small class discusson "How can we represent an emotion in our work?" I want students to be cognitively thinking about how color, lines, shapes, and textures can affect their audience's perception. (Content)</p>		
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SUPPLIES AND RESOURCES NEEDED FOR THIS ONE DAY: Powerpoint, Sketchbook Journals, Clay (for students who have started already)

Grade: High School

Day: 6

<p>Standard:</p> <p>Standard 2. Envision and Critique to Reflect</p> <hr/> <p>Ninth / Tenth Grade Band, Standard 3. Writing and Composition</p>	<p>Colorado Dept. of Ed's Grade Level Expectation:</p> <p>1. Use criteria and personal discernment to evaluate works of art and design, taking into consideration the variables that influence how the work is perceived.</p> <hr/> <p>2. Write informative/explanatory texts using complex ideas and organizational structures and features that are useful to audience comprehension.</p>	<p>Learning Objective</p> <p>e. Utilize critique to analyze and interpret existing or new works of art and apply new learning to the creation or modification of an artwork.</p> <hr/> <p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. (CCSS: W.9-10.2)</p> <ul style="list-style-type: none">● Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (for example: headings), graphics (for example: figures, tables), and multimedia when useful to aiding comprehension. (CCSS: W.9-10.2a)
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The Instruction	The Intention	The Evidence
<p>What are your students specifically going to do? How are they doing it? List this as bullets.</p> <p>DEMO: Assemble 3 pieces that were thrown on the wheel to a (hand built base). REVIEW slip and score/smooth while doing this. Students will be able to use whatever building method they feel comfortable. Hand build/throwing. (15 Minutes) (Content)</p> <p>Proposal MUST be accepted by myself or Mrs. Schmale in order for students to start. Since the project is self proposed, it is important to check in with proposals before allowing.</p> <p>Students can use phones or chromebooks via the cart to research elements for their sketches, or look up artists that have tackled similar issues in their work (Process)</p>	<p>Why are you having them do it?</p> <p>Students are asked within this lesson to use critical knowledge obtained through the observation and analysis of artwork to realize their own work which relates to their own personal life in a way that they can communicate. Students will not only need time to incubate their ideas while making the project, but they will also need support technically in the form of demonstrations on need and old (to them) construction techniques. (Product)</p>	<p>What artifacts will tell you whether or not your students have met the GLE and learning objective?</p> <p>A large majority of this class will contain time for the students to finish sketching possibilities for their work, so the proof of students meeting the evidence outcome will occur when students began using the knowledge obtained in this and prior lessons to create a thoughtfully crafted sketch for their personal narrative piece.</p> <p>Evidence sufficient for both standards could include a full sketch, documented research, oral communication (Although Ideally students should be able to represent it concretely in some way), or even with a clay maquette if they desire. (Product)</p>

<p>Finished Preliminary Sketch turnin in SBJ(5 visual language claims with supporting evidence in drawing) [Worth 10% of final project grade with other SBJ contents] Formative ASSESSMENT (End of class)</p> <p>Work Time: Finishing touches of preliminary sketch. Touch base with any kids who have changes they made to their plans and finish checking in with kids who are behind (Ongoing during work time)</p> <p>Students who need extra time for their drawing will be allowed to take as much time as they need while actively working or researching sketches (Process)</p> <p>Quick few Slides showing work that has expressive qualities and is responding to a personal environment. (5 Minutes) (Closure)</p>		
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SUPPLIES AND RESOURCES NEEDED FOR THIS ONE DAY: Powerpoint, Sketchbook Journals, Clay (for students who have started already)

Grade: High School

Day: 7

Standard:

Standard 1. Observe and Learn to Comprehend

3. Invent and Discover to Create

Reading, Writing and Communication - Ninth / Tenth Grade Band, Standard 2. Reading for All Purposes

Colorado Dept. of Ed's Grade Level Expectation:

3. Use artmaking processes as forms of inquiry to increase independent reasoning and perception skills to increase knowledge.

2. Ideate and build works of art and design to demonstrate growth and proficiency in traditional and new art media.

3. Utilize context, parts of speech, grammar, and word choice to understand narrative, argumentative, and informational texts.

Learning Objective

C. Critically analyze selection of materials that inform conceptualization and expression of ideas and aesthetic experience.

A. Examine and evolve potential meanings of an artwork.

Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 9–10 reading and content*, choosing flexibly from a range of strategies. (CCSS: L.9-10.4)

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The Instruction	The Intention	The Evidence
<p>What are your students specifically going to do? How are they doing it? List this as bullets.</p> <p>Simile, Metaphor, Personification, and Symbolism Powerpoint (Content)</p> <p>"How are artists using visual language within their art? Are they responding to the environment around them? To each other? give 2 example. (In SBJ) 10 minutes Jabawockeez</p> <p>-Begin (if not already) crafting pieces for summative sculpture</p> <p>-Students who have not turned in sketch can finish sketches during this period (Process)</p> <p>Students will have 30 minutes (approximate) to work on projects before 10 minute cleanup warning and individualized assignments for group cleaning (Closure)</p>	<p>Why are you having them do it?</p> <p>Students can and will benefit from the repetition and variation of critically analyzing the attributes of various types of art, performing or visual. By examining these types of art in different contexts, interpreting HOW the artists are communicating visually. Students may find threads or possibilities for communicating in their medium through the examination and analysis of other artist's work. (Product)</p>	<p>What artifacts will tell you whether or not your students have met the GLE and learning objective?</p> <p>Students will communicate their examinations within their sketchbook journals, which will serve as proof for meeting the first and third learning objective. However, the bottom GLE can and will be met by student when reflecting upon their warm ups and lectures in class to help students dig deeper into what they are trying to communicate about themselves.</p>

SUPPLIES AND RESOURCES NEEDED FOR THIS ONE DAY: Simile/Metaphor, Powerpoint, Clay, Sketchbooks

Grade: High School

Day: 8

Standard:	Colorado Dept. of Ed's Grade Level Expectation:	Learning Objective
1. Observe and Learn to Comprehend 4. Relate and Connect to Transfer	1. Utilize the inquiry method of observation and the language of visual art and design to gather information and determine meaning. 3. Utilize the practice of artmaking, and research historical and cultural contexts, to discern between different viewpoints, critique social problems and effect social change.	a. Develop observation skills to generate and synthesize ideas and interpret communicated meaning. a. Demonstrate autonomous meaning-making and problem-solving skills to create works that reveal agency in thinking.

The Instruction

What are your students specifically going to do? How are they doing it? List this as bullets.

Google Form Observational Critique
"Use your critique vocabulary to express your evidence to support a claim in a well-composed manner. " (10 Minutes)
Jennifer McCurdy- Coral Vessel (Content)

Work with students who need to reevaluate proposals or building strategy once they start working on construction. (Process)

Students will have 30 minutes (approximate) to work on projects before 10 minute cleanup warning and individualized assignments for group cleaning (Closure)

**SUPPLIES AND RESOURCES
NEEDED FOR THIS ONE DAY:**
Google Form, Clay, Sketches

The Intention

Why are you having them do it?

Observational Evidence-backed claims is a great support aligned with how the students should be approaching the connections of their personal environments to their artistic work. Since they will be in effect creating causal relationships with their decisions to place artistic elements specifically, it will benefit them to interpret other artist's work and choices and possibly integrate that kind of thinking into their work. (Product)

The Evidence

What artifacts will tell you whether or not your students have met the GLE and learning objective?

The google form will serve as a benchmark for the students meeting the top learning objective, while the bottom learning objective will be met with the making of their work, in which they make autonomous choices of how they are representing concepts both written (Concept explanation) and artistically (Sculpture)

Grade: High School		
Day: 9 , 11-14 & 16-18		
Standard: 3. Invent and Discover to Create Mathematics, Standard 4. Geometry	Colorado Dept. of Ed's Grade Level Expectation: 1. Establish a practice of planning and experimentation to advance concepts and technical skills. 2. Ideate and build works of art and design to demonstrate growth and proficiency in traditional and new art media. HS.G-CO.D. Congruence: Make geometric constructions.	Learning Objective d. Create works of art representing personal narratives that use traditional and contemporary media. d. Resolve artmaking problems by persisting through failure and making revisions. a. Make formal geometric constructions with a variety of tools and methods (compass and straightedge, string, reflective devices, paper folding, dynamic geometric software, etc.). <i>Copying a segment; copying an angle; bisecting a segment; bisecting an angle; constructing perpendicular lines, including the perpendicular bisector of a line segment; and constructing a line parallel to a given line through a point not on the line.</i> (CCSS: HS.G-CO.D.12)
Reading, Writing and Communication. (Ninth and Tenth Grade) Standard 3. Writing and Composition	1. Write well-developed, unbiased arguments that are supported by substantive, valid reasoning and evidence.	Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence. (CCSS: W.9-10.1a)
The Instruction What are your students specifically going to do? How are they doing it? List this as bullets. Students will diligently use this time to craft their work. I will walk around and help students individually with their challenges in craft, construction and ideation. Once projects are built, Students will have the whole class period to work on projects before 10 minute cleanup warning and individualized assignments for group cleaning (Process).	The Intention Why are you having them do it? Students need work time to further hash out ideas. some students have expressed that they are behind with their projects. I am differentiating this day, as well as several days in the future to allow for more work time and more time to revisit ideas if they were unsuccessful, rather than having to move on to complete a "product" (Product)	The Evidence What artifacts will tell you whether or not your students have met the GLE and learning objective? Student narratives will become more apparent as these pieces come to life. Students will have to persist through failure and challenges due to the sculptural nature of the project, and the need to resolve the problems the material problems that come with building larger-scale ceramic work.

SUPPLIES AND RESOURCES NEEDED FOR THIS ONE DAY: Clay Projects

Grade: High School

Day: 10 Feb. 26

Standard:

2. Envision and Critique to Reflect

2. Envision and Critique to Reflect

Drama and Theatre Arts - High School - Fundamental Pathway, Standard 1. Create

Colorado Dept. of Ed's Grade Level Expectation:

1. Use criteria and personal discernment to evaluate works of art and design, taking into consideration the variables that influence how the work is perceived.

1. Use criteria and personal discernment to evaluate works of art and design, taking into consideration the variables that influence how the work is perceived.

3. Refine and complete artistic work.

Learning Objective

a. Identify concepts, themes and viewpoints that are visible and suggested in a work of art.

e. Utilize critique to analyze and interpret existing or new works of art and apply new learning to the creation or modification of an artwork.

c. Refine technical design choices to support the story and emotional impact of a devised or scripted drama/theatre work.

The Instruction

What are your students specifically going to do? How are they doing it? List this as bullets.

SBJ Warm Up:

<https://www.youtube.com/watch?v=DvmnulyJTJ8> Antonio Russo

In What ways do you see the artist interpreting the music with the paint? Try to find and explain 2 examples. Use the elements of art and principles of design to support your evidence. (10 Minutes)

“Anthony is a prime example of an artist who is directly responding to his muse (or inspiration)” “Although he is responding to his music without creating any representational, recognizable objects, it cant be denied that he is interpreting the music and creating his own narrative from it”.

Student Self Critique - Students will use self critique sheet to give themselves an in progress meter. It will be framed in such a way that students who are wasting classtime and are subsequently behind will have a visual to help coach them along, and students that are using classtime wisely will be able to maintain being ahead and finishing on time.

Work with students who need to reevaluate proposals once they start working on construction.

Students will have 30 minutes (approximate) to work on projects before 10 minute cleanup warning and individualized assignments for group cleaning. (Closure)

The Intention

Why are you having them do it?

Self Critique will be helpful to ensure that students are once again reminded what they are being asked of from this project. Self critique will also help push the students to take the extra steps in executing their projects with care. It helps students affirm and internalize what is being asked of them to help reaffirm the parameters, so that the students can easily meet all of the criteria.

The Evidence

What artifacts will tell you whether or not your students have met the GLE and learning objective?

Student Self Critique Pages will offer the students the possibility of examining their work up until this stage and guide them on possible modifications they could make to the work to take the project to the next level, There will be a “possible feedback and modifications” line on the student critique to get the students to perceive how they can ammend their projects for the better.

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SUPPLIES AND RESOURCES NEEDED FOR THIS ONE DAY: Clay, Powerpoint, Antonio Russo Video, Personal Environment Project Check-in

Grade: High School		
Day: 15		
Standard: 2. Envision and Critique to Reflect <hr/> Reading, Writing and Communication. (Ninth and Tenth Grade) Standard 3. Writing and Composition	Colorado Dept. of Ed's Grade Level Expectation: 3. Examine the nature of diverse aesthetic experiences to build a language of representation that can be used to respond to the world. <hr/> 1. Write well-developed, unbiased arguments that are supported by substantive, valid reasoning and evidence.	Learning Objective b. Explore past and present aesthetic experiences to convey perceptions, share interpretations, critique and evaluate works of visual art and design. d. Recognize how different criteria create contexts that influence the evaluation and assessment of visual works of art and design. <hr/> Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence. (CCSS: W.9-10.1a)

The Instruction

What are your students specifically going to do? How are they doing it? List this as bullets.

Self-Critique Warm-up : Students will use the self-critique rubric to assess their project up until this point. This will serve as a way for students to examine their own work under the criteria I will be using to do the same (5 MINUTES)

Powerpoint: What is critique?

The students and I will be having an interactive conversation via powerpoint where we will be examining the main difference between critique and criticism, and how we can let people know our opinions in a respectful, constructive way. A way that those people may take to heart to use in helping to improve their idea or execution of an idea. (10 Minutes)

Class Discussion with sentence starters. We will observe a few examples of pottery under the criteria of our project. Students will be asked to use sentence starters as a way to engage students and push them towards our ultimate goal of positive and effective criticism. (10 Minutes)

Students will be given the rest of the period to work on their sculptures. (Approximately 25 minutes)

The Intention

Why are you having them do it?

Students will need to acquire the skills to formally observe and communicate their visual claims about not only their own work, but their classmates' work as well. This sort of claim and argument building is helpful, not only in interpersonal, but also in their transitioning into adulthood

The Evidence

What artifacts will tell you whether or not your students have met the GLE and learning objective?

This will be part of the final critique, in that it is a preparation for the observations we will be making about student work during final critique. But also, by having to examine their work through a set of defined criteria, they will be able to make decisions about how their work falls within that criteria and have the option to make claims in response to the criteria

SUPPLIES AND RESOURCES NEEDED FOR THIS ONE DAY: Self Critique Pages, Clay, Personal Environment Sculptures

Grade: High School		
Day: 19		
<p>Standard:</p> <p>2. Envision and Critique to Reflect</p> <p>_____</p> <p>^^^^^^^^^^^^^^^^</p> <p>_____</p> <p>Reading, Writing and Composition Standard 3. Writing and Composition</p>	<p>Colorado Dept. of Ed's Grade Level Expectation:</p> <p>1. Use criteria and personal discernment to evaluate works of art and design, taking into consideration the variables that influence how the work is perceived.</p> <p>_____</p> <p>^^</p> <p>_____</p> <p>1. Write well-developed, unbiased arguments that are supported by substantive, valid reasoning and evidence.</p>	<p>Learning Objective</p> <p>b. Communicate interpretive and evaluative conclusions that justify intention and purpose.</p> <p>_____</p> <p>c. Interpret how meaning in works of art are related to the materials and process chosen by the artist.</p> <p>_____</p> <p>Provide a concluding statement or section that follows from and supports the argument presented. (CCSS: W.9-10.1e)</p>

The Instruction

What are your students specifically going to do? How are they doing it? List this as bullets.

- Students will come in, open up projects, and place them on the table, without any bags, newspaper, or boards around them. Just the work itself, unless a board is necessary for stability
- Students will receive 2 post-it notes, for which they will comment on their classmates work. They will be asked to give one "Wondering/Improvement" comment and one "Positive" comment. Students can give 2 "Wondering/Improvement" comments, but just not 2 positive comments. This was designed to help push students towards giving supportive and helpful feedback to each other, rather than telling their friends how good of a job they did
- In addition to the 1 positive and 1 wondering, I asked the students to use their 1st post-it on a piece that doesn't have any feedback, and their second post-it on whichever piece they choose.
- After this was done, students will hang around for 5 to 10 minutes while everyone finishes. At which time, they will put their names on all their feedback they received so that I can look through and see who is giving feedback to each other (each kids, post-its are coded, so students don't know WHO is giving them feedback, creating a sense of anonymity between the students.
- After this was done, students will hang around for 5 to 10 minutes while everyone finishes. At which time, they will put their names on all their feedback they received so that I can look through and see who is giving feedback to each other (each kids, post-its are coded, so students don't know WHO is giving them feedback, creating a sense of anonymity between the students.

The Intention

Why are you having them do it?

Critical thinking skills are one of the most beneficial life skills that you learn in school. So, by default, this is one of the most important days of the lesson. Students will be proudly displaying their work and giving productive, actionable and constructive feedback to their peers. In this, they are building confidence in their ability as an artist (through showing their work), skills in evidence-base observation and claims (through giving actionable critique to their classmates, and community in the classroom through participation and respect that comes from trusting your classmates to critique your work.

The Evidence

What artifacts will tell you whether or not your students have met the GLE and learning objective?

Students will have 2 post-it notes that they will be using to give critique to other classmates. The post-its will be coded and recorded so that I can ensure that students are participating, giving helpful feedback, and also as a metric to see how students are developing evidence-based observational skills

