

JADE Learning Segment Template

PART 1: PROJECT EXAMPLE CHART

Please copy and paste a clear image of your Project Example and chart for the ENTIRE learning segment below.

Image: Paste a clear, color image of the project example.



<i>This section will be narrative, long, and will guide your planning.</i> Physical Activity: In this part of the chart you are describing in detail how you are handling the materials. This should include how and why you are setting up your physical space and materials and what you are holding and also what you are making. For example, if you are working on a drawing, you may decide to turn the paper. Imagine working on a print. What kind of grip would you have on your plate? This section should also describe your posture. How are you sitting or standing?	<i>This section will be narrative, long, and will guide your planning.</i> Mental Activity: In this part of the chart you are describing what you are thinking about as you are setting up and making. This is NOT a step-by-step of what you are doing or a recap of your process. Rather, you are noting the issues, thoughts, concerns, moments of hesitation and accomplishment that arise as you work. Did something unexpected happen? What did it make you think about? Did something surprising happen? What did it make you think about? Did you get stuck? Did you feel a sense of joy and exploration? What choices are you making and why?
Brainstorming and planning • Thought about what object I might want to choose • Wrote a few sentences about why I chose it, what memories I have associated with it, what aspect of this object I am drawn to • Small sketch with little details to solidify my idea • Drew out the object on a larger piece of paper to understand and plan for the desired scale Construction • I cut strips of tape and stuck them to the side of my table so that I could use them easily • Cut up the newspaper into smaller sheets • Constructing forms ○ Working from big shapes to small shapes: body and the head, then legs and arms ○ Scrunching: using both hands to form the newspaper into a ball (used for the body and head) ○ Molding: taking the scrunched piece of newspaper and pressing and extending it into my desired shape (used for the arms and legs) ○ Folding: repeatedly bending the paper over on itself to create layers (used for the ears) ○ Adding mass: over the already existing forms, I added additional scrunched pieces of newspaper to refine the shape ○ I added a few pieces of tape at the end in areas that needed more support, focusing on the joints	• It was helpful to spend some time thinking about the significance of this object to me and to think through these questions. It made me both more excited for the project and a better idea of why I was making what I was making. Through this brainstorming process, I decided to make the ears slightly larger than in real life because I have a personal memory of the ears and wanted to emphasize them. • I have done this so many times so I know that it is something that is doable and works, and it is something I am very comfortable teaching. • The only new thing I did was make details, like the cuffs and bows. Leaving this for the end, I had a better understanding of how paper can be manipulated and it was easy to do • Both the construction paper and tissue paper ended up looking more like elementary-level crafts rather than the more artful look I was hoping for. It was also really messy and required students to work fast since the glue dries quickly. It got messy on your fingers and I know many students would hate the process

- | | |
|---|--|
| <ul style="list-style-type: none">○ Details: I added details, such as the bows and flap on the front by folding and bending the paper | |
|---|--|

<u>Medium/Discipline:</u> Drawing, painting, sculpture...	Sculpture
<u>Tools:</u> Implement, utensil and devices. All nonperishable supplies.	Paintbrush Cups of water
<u>Materials:</u> All perishable media, such as paints, pastels...	Newspaper masking tape Plaster bandages cut into strips Paper mache mixture (glue and water)
<u>Sequence/Processes:</u> What is the order of your working method	1. Draw the object to the desired scale on a 12x16 paper that will serve as a map or plan 2. Construct the structure of the object a. Create newspaper forms by scrunching, molding, twisting, folding b. Attach forms together by wrapping (mummify), using diagonal pieces (seatbelt), and the two-tape method (tape legs) c. Refine shape d. Add details 3. Dip the plaster bandage into a cup of water and remove excess water with your fingers 4. wrap bandages around the animal until the whole thing is covered 5. let dry for 24-48 hours 6. paint with acrylic paint a. Color blocking, details
<u>Skills & Techniques:</u> ● <u>Skills:</u> An ability that may be applied to the techniques in your studio core. Many skills, such as observation, are used in all art practices. ● <u>Techniques:</u> The method with which an artist employs technical skills.	● skills: ○ adding volume ○ modeling ○ building and molding material ○ constructing three-dimensional form ○ observation ● techniques ○ construct forms ■ Scrunching, molding, twisting, folding ○ tape forms together to create a stable structure ■ tape techniques: wrapping (mummify), using diagonal pieces (seatbelt), and the two-tape method (tape legs)
<u>Art Concepts:</u> Big understandings, which may include ways of working, movements, essential characteristics of tools, materials or processes, etc.	Students will recreate sculptures of objects of personal significance to memorialize them. Sculpture often recreates objects to elevate their status, show their significance, and give viewers a different way of relating to those objects. By using everyday materials, students will learn that artists strategically select and use materials thoughtfully in new and inventive ways to create three-dimensional works through molding and shaping. Students will be strategic about the scale of their work to Intentionally express a sentiment through their artwork

<u>Environment and Equipment:</u> The surroundings, furniture, or conditions necessary for this art practice.	work surface with enough space to spread out materials and can get a messy comfortable seat
<u>Meaning Making:</u> In what ways does this project engage me—personally, intellectually, emotionally, politically, culturally, etc? How does it stimulate my thinking and invite me to express new ideas?	Students will select an object of personal significance, given the choice to draw from their culture, interests, and histories. They will then choose how they would like to represent the object, thoughtfully selecting at what scale and how to present their object.
<u>Academic Language:</u> Discipline specific vocabulary that is essential to the project.	Construction: building of a structure Scale: relative physical size Render: shaping material to create a desired illusion Realism: representing real life accurately Manipulation: modeling malleable materials texture: the way a sculpture's surface is manipulated to create a sense of how the sculpture feels or appears Form: three-dimensional shapes Taping methods scrunching: crumpling into a ball twisting: rotating extremities in opposite directions Folding: bending the paper over on itself to create layers wrapping: cover volume: the amount of space that a substance or object mass: the quantity of matter that a body contains Three-dimensional: having or appearing to have length, breadth, and depth

PART 2: LEARNING SEGMENT OVERVIEW

PART 2A: CONTEXT FOR LEARNING

# OF STUDENTS	GRADE	CLASS (General Education, Inclusion, Self-Contained, etc.)
20	6-8	

STUDENTS' ASSETS: Describe what you know about the group of students that you are teaching. What are students' personal cultural and community assets? What have experts in the field written about this age group's art making interests and process?

The students attending Saturday Art School are interested in art and are motivated to create. They commit to attending an art class every Saturday morning and are therefore more inclined to be naturally interested and self-motivated. They are also given the choice to select which medium they want to sign up for, therefore

students who choose to take a sculpture class are more inclined to be tactile learners and enjoy working three-dimensionally.

At this age, students are in the Pseudo-Naturalistic (Realism) Stage, meaning they are interested in being able to render realism and are beginning to move away from using their imagination. Additionally, students are more self-critical of their work and are more apprehensive to share their work with others out of fear of judgment and a growing awareness of how their work is a reflection of themselves. They are also increasingly more interested in creating works that reflect their identity and personality. Their kinesthetic skills improve and they can work on more challenging projects and explore new materials. (<https://theartofeducation.edu/>).

INDIVIDUAL STUDENTS: Describe any individual students in the class who will require differentiated instruction or materials.

PART 2B: LEARNING SEGMENT DESCRIPTION STATEMENTS

LEARNING SEGMENT DESCRIPTION: Briefly describe what students will do/make by the end of the learning segment. Include a description of what choices students will have to express their own ideas. You may write this as two sentences if you prefer.

- **Example:** Through _____ a _____ with _____ students will learn that _____ and will understand that _____. Students' personal, cultural and community assets are recognized in this lesson through _____.
- (Refer to learning in culturally responsive anti-ableist pedagogy in *The Inclusive Classroom*).

Through sculpting a sculpture of an object with newspaper, tape, plaster strips, and paint students will learn that everyday materials can be used to create three dimensional works through a process of composing forms and layering and will understand that sculptors recreate objects to elevate their status, show their significance, and give viewers a different way of relating to those objects.

LEARNING SEGMENT LEARNING OBJECTIVES:

Skills and Techniques	Concepts and Big Ideas
Students will be able to: skills: ● constructing a three-dimensional form ● adding volume ● modeling ● observation techniques construct forms ● Scrunching ● Molding ● Twisting ● folding ● coiling	Students will understand that: ● artists memorialize objects through sculpture ● artist intentionally plays with scale evocitably ● Artistic choices: exaggeration, reduction, modification

tape forms together to create a stable structure • wrapping (mummify) • using diagonal pieces (seatbelt) • two-tape method (tape legs) •	
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ACADEMIC LANGUAGE and PHRASES (Copied from your PE chart)

Construction: building of a structure Scale: relative physical size Render: shaping material to create a desired illusion Realism: representing real life accurately Manipulation: modeling malleable materials texture: the way a sculpture's surface is manipulated to create a sense of how the sculpture feels or appears Form: three-dimensional shapes Taping methods scrunching: crumpling into a ball twisting: rotating extremities in opposite directions Folding: bending the paper over on itself to create layers wrapping: cover volume: the amount of space that a substance or object mass: the quantity of matter that a body contains Three-dimensional: having or appearing to have length, breadth, and depth

STANDARDS AND BENCHMARKS: Refer to the NYCDOE Blueprint for Teaching and Learning in the Visual Arts and New York State Learning Standards for the Arts and list the benchmarks that are addressed in this project.

8 Grade: Art Making, Performance Indicators in sculpture	__ Grade: Developing Art Literacy	__ Grade: Making Connections Through the Visual Arts
• attention to scale • unity through purposeful selection and manipulation of materials such as clay, plaster, paper pulp, wire • expressive use of texture and form • symmetrical/asymmetrical balance	• Looking at and Discussing Art • Developing Visual Arts Vocabulary	Recognizing the Societal, Cultural, and Historical Significance of Art; Connecting Art to Other Disciplines

ALL LESSON DESCRIPTIONS: This is for each individual lesson. Using the same sentence structure as above, describe each lesson, and include a description of what opportunities students will have to express their own ideas.

Lesson Statement #0:	
Lesson Statement #1:	Through sculpting a series of irregular newspaper forms with newspaper and tape, ● students will learn ○ that artist use their hands to create a sculpture using everyday materials ● and will understand ○ that different parts of the hands can be used as tools for sculpting newspaper
Lesson Statement #2:	Through brainstorming and selecting an object they would like to sculpt with paper and pencil, ● students will learn ○ sculptures make decisions regarding scale/form/details to articulate a story ● and will understand ○ that different objects have emotional and memory associations
Lesson Statement #3:	Through building their sculpture with newspaper and scotch tape, ● students will learn ○ that newspapers can be manipulated to create a three-dimensional form ● and will understand ○ that artists use their hands as artmaking tools to build mass and volume in their sculptures.
Lesson Statement #4:	Through continuing to sculpt their sculpture with newspaper and scotch tape, ● students will learn ○ They can add forms onto the forms they have created to accurately render their object ○ Details are added at the end of the sculpture process ● and will understand ○ close observation reveals the nuances of form ○ Details add information and expression to a work of art
Lesson Statement #5:	Through sculpting an outside layer with plaster strips and water, ● students will learn that ○ plaster is a material that is self-hardening and sticks to itself ○ can be used as the final layer of a sculpture ● and will understand that ○ artists are intentional about the materials they use ○ think about the function of their sculpture ○ and use unconventional materials in their work.

Lesson Statement #6:

Through completing an artist statement with paper and pencil

- students will learn that
 - artists reflect on their work after they complete it
 - artist reflect on their process and the meaning behind their work
- Students will understand that
 - reflection can be a tool for learning

PROJECT EXAMPLE CHART

Please copy and paste a clear image of your Project Example and chart for the ENTIRE learning segment below.

Image: Paste a clear, color image of the completed project example.



Brainstorming and planning

- Thought about what object I might want to choose
- Wrote a few sentences about why I chose it, what memories I have associated with it, what aspect of this object I am drawn to
- Small sketch with little details to solidify my idea
- Drew out the object on a larger piece of paper to understand and plan for the desired scale

Construction

- I cut strips of tape and stuck them to the side of my table so that I could use them easily
- Cut up the newspaper into smaller sheets
- Constructing forms
 - Working from big shapes to small shapes: body and the head, then legs and arms
 - Scrunching: using both hands to form the newspaper into a ball (used for the body and head)
 - Molding: taking the scrunched piece of newspaper and pressing and extending it into my desired shape (used for the arms and legs)
 - Folding: repeatedly bending the paper over on itself to create layers (used for the ears)
 - Adding mass: over the already existing forms, I added additional scrunched pieces of newspaper to refine the shape
 - I added a few pieces of tape at the end in areas that needed more support, focusing on the joints
 - Details: I added details, such as the bows and flap on the front by folding and bending the paper

- It was helpful to spend some time thinking about the significance of this object to me and to think through these questions. It made me both more excited for the project and a better idea of why I was making what I was making. Through this brainstorming process, I decided to make the ears slightly larger than in real life because I have a personal memory with the ears and wanted to emphasize them.
- I have done this so many times so I know that it is something that is doable and works, and it is something I am very comfortable teaching.
- The only new thing I did was make details, like the cuffs and bows. Leaving this for the end, I had a better understanding of how paper can be manipulated and it was easy to do
- Both the construction paper and tissue paper ended up looking more like elementary level crafts rather than the more artful look I was hoping for. It was also really messy and requires students to work fast since the glue dries quickly. It got messy on your fingers and I know many students would hate the process

<u>Medium/Discipline:</u> Drawing, painting, sculpture...	Sculpture
<u>Tools:</u> Implement, utensil and devices. All nonperishable supplies.	Paintbrush Cups of water
<u>Materials:</u> All perishable media, such as paints, pastels...	Newspaper masking tape Plaster bandages cut into strips Paper mache mixture (glue and water)
<u>Sequence/Processes:</u> What is the order of your working method	1. Draw the object to the desired scale on a 12x16 paper that will serve as a map or plan 2. Construct the structure of the object a. Create newspaper forms by scrunching, molding, twisting, folding b. Attach forms together by wrapping (mummify), using diagonal pieces (seatbelt), and the two-tape method (tape legs) c. Refine shape d. Add details 3. Dip the plaster bandage into a cup of water and remove excess water with your fingers 4. wrap bandages around the animal until the whole thing is covered 5. let dry for 24-48 hours 6. paint with acrylic paint a. Color blocking, details
<u>Skills & Techniques:</u> ● <u>Skills:</u> An ability that may be applied to the techniques in your studio core. Many skills, such as observation, are used in all art practices. ● <u>Techniques:</u> The method with which an artist employs technical skills.	● skills: ○ adding volume ○ modeling ○ building and molding material ○ constructing three-dimensional form ○ observation ● techniques ○ construct forms ■ Scrunching, molding, twisting, folding ○ tape forms together to create a stable structure ■ tape techniques: wrapping (mummify), using diagonal pieces (seatbelt), and the two-tape method (tape legs)

<u>Art Concepts:</u> Big understandings, which may include ways of working, movements, essential characteristics of tools, materials or processes, etc.	Students will recreate sculptures of objects of personal significance to memorialize them. Sculpture often recreates objects to elevate their status, show their significance, and give viewers a different way of relating to those objects. By using everyday materials, students will learn that artists strategically select and use materials thoughtfully in new and inventive ways to create three-dimensional works through molding and shaping. Students will be strategic about the scale of their work to Intentionally express a sentiment through their artwork
<u>Environment and Equipment:</u> The surroundings, furniture, or conditions necessary for this art practice.	work surface with enough space to spread out materials and is able to get messy comfortable seat
<u>Meaning Making:</u> In what ways does this project engage me—personally, intellectually, emotionally, politically, culturally, etc? How does it stimulate my thinking and invite me to express new ideas?	Students will select an object of personal significance, given the choice to draw from their culture, interests, and histories. They will then choose how they would like to represent the object, thoughtfully selecting at what scale and how to present their object.
<u>Academic Language:</u> Discipline specific vocabulary that is essential to the project.	Construction: building of a structure Scale: relative physical size Render: shaping material to create a desired illusion Realism: representing real life accurately Manipulation: modeling malleable materials texture: the way a sculpture's surface is manipulated to create a sense of how the sculpture feels or appears Form: three-dimensional shapes Taping methods scrunching: crumpling into a ball twisting: rotating extremities in opposite directions Folding: bending the paper over on itself to create layers wrapping: cover volume: the amount of space that a substance or object mass: the quantity of matter that a body contains Three-dimensional: having or appearing to have length, breadth, and depth

LESSON 1

PART 1: SUPPORTING/PROJECT EXAMPLE DOCUMENTATION AND CHART

This document provides a structure for recording the making of the project example.

As you work faithfully record (in writing or in video) the following: The choices you are making, what you are doing with your hands, what you are thinking about while you are making, how you are sitting, how you are holding various tools, what challenges you experience, and more. This documentation process will help you refine the tools, materials, concepts and language for the lesson and will inform how you plan to teach the lesson. Based upon your documentation notes or video, complete the chart. Add additional space as needed.

Image: Paste a clear, color image of the supporting/project example.



This section will be narrative, long, and will guide your planning.

Physical Activity: In this part of the chart you are describing in detail how you are handling the materials. This should include how and why you are setting up your physical space and materials and what you are holding and also what you are making. For example, if you are working on a drawing, you may decide to turn the paper. Imagine working on a print. What kind of grip would you have on your plate? This section should also describe your posture. How are you sitting or standing?

- I started by cutting the newspaper into square pieces (cutting the large sheet in half and then down the middle).
- I tore some pieces of tape and stuck them to the side of my table so that I can access them easily
- I took one sheet of the newspaper and bunched it together, barging my hands close together and pressing the paper into a ball. I took one piece of tape and wrapped it around the ball. I then pressed the sides of the ball towards each other and used another piece of tape to secure it. I continued to form this shape into an oval by pressing the sides and rolling it in my hand
- to make a large ball, I bunched up one piece, covered it in a second piece, and then a third. I used my hands to roll it together using my palms. I secured it with just one piece of tape
- To make a flat triangle I folded the newspaper twice vertically and then once horizontally using the tip of the triangle as the point. I folded the paper onto itself and tucked the remainder, wrapping the excess around the triangle shape. again using tape to secure
- I made smaller forms by first tearing the paper into smaller pieces and repeating the bunching and then taping process
- When I completed my ten forms, i laid them out front of me and arranged them as I pleased
- I used tape to attach the pieces, making sure all of the forms were secured
- I focused on creating irregular shapes and organic forms rather than mimicking

This section will be narrative, long, and will guide your planning.

Mental Activity: In this part of the chart you are describing what you are thinking about as you are setting up and making. This is NOT a step-by-step of what you are doing or a recap of your process. Rather, you are noting the issues, thoughts, concerns, moments of hesitation and accomplishment that arise as you work. Did something unexpected happen? What did it make you think about? Did something surprising happen? What did it make you think about? Did you get stuck? Did you feel a sense of joy and exploration? What choices are you making and why?

- this process was pretty straightforward since I was exploring different ways of creating different forms
- I found it super useful to precut the tape
- I think it was slightly difficult to make exact shapes, especially shapes with more geometric sides. I think it might be useful to describe three-dimensional organic forms and translate organic shapes into organic forms. creating irregular forms was more exciting and interesting, I think it also translates better to understanding animal mass
- I also wish I had thought to make smaller pieces. my final project required shaping forms with finer gross motor control, creating smaller pieces to complete a whole
- I also envision this being fun to group kids to make a larger culture that combines all of their forms, I think the taping forms together could be a good opportunity for collaboration

geometric forms, I think this would translate better for the final project • tape: I applied two pieces of tape on opposing sides of the form I am attaching, halfway on the form and halfway dangling. From there it is easy to apply the piece to the other form. If it needs reinforcement, a piece of tape going diagonally across helps secure it • The techniques I used were: two pieces on the form, diagonally across, and wrapping. in the final project, I mainly used wrapping	
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<u>Medium/Discipline:</u> Drawing, painting, sculpture...	sculpture
<u>Tools:</u> Implement, utensil and devices. All nonperishable supplies.	n/a
<u>Materials:</u> All perishable media, such as paints, pastels...	newspaper, masking tape
<u>Sequence:</u> What is the order of your working method	1. Create 10 irregular forms by scrunching, twisting, and folding, 2. assemble and tape together by wrapping, using diagonal pieces, and the two-tape method
<u>Skills & Techniques:</u> • <u>Skills:</u> An ability that may be applied to the techniques in your studio core. Many skills, such as observation, are used in all art practices. • <u>Techniques:</u> The method with which an artist employs technical skills.	• construct forms ○ Scrunching, molding, twisting, folding • tape forms together to create a stable structure ○ tape techniques: wrapping (mummify), using diagonal pieces (seatbelt), and the two-tape method (tape legs)
<u>Art Concepts:</u> Big understandings, which may include ways of working, movements, essential characteristics of tools, materials or processes, etc.	everyday materials can be used to create art artist problem-solve sculptures can be constructed through layering materials artist use material strategically to avoid being wasteful
<u>Environment and</u>	work surface

<u>Equipment:</u> The surroundings, furniture, or conditions necessary for this art practice.	
<u>Meaning Making:</u> In what ways does this project engage me—personally, intellectually, emotionally, politically, culturally, etc? How does it stimulate my thinking and invite me to express new ideas?	students will explore the material, inviting them to create irregular and inventive forms. They will then assemble these forms to create a structure using their imagination and inventiveness
<u>Academic Language:</u> Discipline specific vocabulary that is essential to the project.	scrunching: crumpling into a ball twisting: rotating extremities in opposite directions Folding: bending the paper over on itself to create layers wrapping: cover

PART 2: COMPONENTS OF INSTRUCTION

Once your chart is complete, use this template to describe the Goals and Materials of the project.

PART 2A: CONTEXT FOR LEARNING

# OF STUDENTS	GRADE	CLASS (General Education, Inclusion, Self-Contained, etc.)
18	6th-8th	

STUDENTS' ASSETS: Describe what you know about the group of students that you are teaching. What are students' personal cultural and community assets? What have experts in the field written about this age group's art making interests and process?

The students attending Saturday Art School are interested in art and are motivated to create. They commit to attending an art class every Saturday morning and are therefore more inclined to be naturally interested and self-motivated. They are also given the choice to select which medium they want to sign up for, therefore students who choose to take a sculpture class are more inclined to be tactile learners and enjoy working three-dimensionally.

At this age, students are in the Pseudo-Naturalistic (Realism) Stage, meaning they are interested in being able to render realism and are beginning to move away from using their imagination. Additionally, students are more self-critical of their work and are more apprehensive to share their work with others out of fear of judgment and a growing awareness of how their work is a reflection of themselves. They are also increasingly more interested in creating works that reflect their identity and personality. Their kinesthetic skills improve and they can work on more challenging projects and explore new materials. (<https://theartofeducation.edu/>).

PART 2B: GOALS AND MATERIALS FOR THE LESSON

LESSON DESCRIPTION: Briefly describe what students will do/make during the lesson. Include a description of what choices students will have to express their own ideas.

- **Example:** Through _____ a _____ with _____ students will learn that _____ and will understand that _____. Students' personal, cultural and community assets are recognized in this lesson through _____.

- (Refer to learning in culturally responsive anti-ableist pedagogy in *The Inclusive Classroom*).

Through sculpting irregular newspaper forms with torn newspaper and masking tape students will learn that everyday materials such as newspaper and tape can be used to create sculptural forms and will understand that artists use their hands as tools for modeling paper and that artists select taping techniques deliberately to compose/attach newspaper forms.

STUDENT CHOICE: Briefly describe how students will be supported to make individual choices. This may include tools and materials, visual resources...

Students will explore the material through play, inviting them to create irregular and inventive forms. They will then assemble these forms to create a structure using their imagination and inventiveness
Student choice: deciding how to shape their newspaper, how to use their hands to create forms, how to attach their forms together to create a sculpture
Playful exploration exercise as skill building

LEARNING OBJECTIVES:

Skills and Techniques	Understandings (art concepts, studio habits of mind, artistic processes and practices)
Students will be able to: • construct forms using newspaper ◦ (scrunching, twisting, wrapping) • Use various taping techniques ◦ (mummify, seatbelt, tape legs)	Students will understand that: • Artists use their hands as tools for modeling newspaper • Artists deliberately select taping techniques to compose sculptures

TOOLS and MATERIALS: What kinds of paper, what sizes, what kinds of brushes, what sizes, etc. will be needed? What, if any, tools and material adaptations/supports will be needed so that all students can experience success? Add more rows as necessary.

newspaper torn into sheets	masking tape	
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STANDARDS AND BENCHMARKS: Refer to the [NYCDOE Blueprint for Teaching and Learning in the Visual Arts](#) and list the benchmarks that are addressed in this project.

__ Grade: Art Making, Performance Indicators in __8th__	_8th_ Grade: Developing Art Literacy	__ Grade: Community and Cultural Resources
• stable construction of a three-dimensional form • boxes, wood, tubes, found objects: the ability to apply techniques of cutting, taping, and slot joining that result in a	• Looking at and Discussing Art • Developing Visual Arts Vocabulary	•

unified balanced assemblage		
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ESSENTIAL PRIOR KNOWLEDGE: What will students need to know coming into the lesson to benefit from the learning opportunities you have planned? How will you activate and build upon their prior knowledge?

● Prior knowledge: ○ additive and/or subtractive techniques ○ imaginative ability to build with and mold materials: paper bending, folding, twisting wood: stacking, grouping, balancing ● Activate: ○ questions: have you ever played with clay/playdough? ■ what are the characteristics of playdough/clay? ■ How does it behave when you play with it?

TROUBLESHOOTING: What problems and misunderstandings can you anticipate with this activity?

Make the forms too small: pre-cut paper to limit pieces that are too small. challenge students to construct forms in different sizes using too much tape incorrectly: teach how to pre-cut tape and set it on the edge of the table, in the demo: demo how to incorrectly use too much tape

DIFFERENTIATION: What are some ideas you have to differentiate instruction to guarantee access for a diverse range of learners?

developing: create 5 forms and put them together meeting: create 10-15 forms of various sizes and put them together exceeding: create 15+ forms of various sizes and put them together

ACADEMIC LANGUAGE: List new vocabulary and define each term as you would for this group of pupils. Add rows as necessary.

form: an object with three dimensions, something you could walk all the way around	sculpture: a work of art that has three dimensions	sculpt: the act of changing the shape of a moldable material
scrunching: crumpling into a ball twisting: rotating extremities in opposite directions Folding: bending the paper over on itself to create layers wrapping: cover		

LANGUAGE SUPPORT MATERIALS: What materials will you provide to support language acquisition?

- **Example:** Word Wall of new vocabulary, illustrations of new terms, etc.

illustrating three modeling techniques and three taping techniques with pictures and definitions

MODIFICATIONS AND ASSISTIVE TECHNOLOGIES: What, if any, tools and material adaptations/supports will be needed so that all students can experience success? Add more rows as necessary.

provide tape dispensers for students with limited kinesthetic mobility			
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VISUAL RESOURCES: Which works of art by which artists? Paste in images of the artworks with their descriptions in each cell box.

- Who are the artists you are highlighting and how might your students connect to them and their work (consider mirrors, windows and sliding glass doors) ?
- How do the visual resources support the learning objectives—both skills and techniques, concepts AND meaning making?
- In what ways does your choice of artists give voice to underrepresented individuals, groups or communities?



Alexis Granwell
"Looking On"
2021

Alexis Granwell works with common materials such as paper and glue to create irregular sculptural forms. Students will be introduced to this artist to give them an understanding of how the techniques they are learning are also being used by contemporary artists. This will allow them to see the full potential of what they are learning.

FORMATIVE ASSESSMENT: What formative assessment strategies will you use to gather evidence of pupil learning?

checklist:

- I created forms using:
 - scrunching
 - twisting
 - folding
- I used taping techniques
 - seatbelt

○ tape legs ○ mummify end of class: shake test: students will hold up their final sculptures and shake them to see if they were successful in taping the forms together

SUMMATIVE ASSESSMENT: Attach the assessment instrument you will use to evaluate the effectiveness of your teaching.

	3	2	1
constructing forms	Student demonstrates proficient understanding: I constructs a variety of forms using appropriate techniques	Student demonstrates some understanding: able to construct some forms	Student demonstrates little understanding: student struggles with constructing forms
attaching forms with tape	Student demonstrates proficient understanding: securely attaches all forms to create a stable structure	Student demonstrates some understanding: able to attach forms but some parts falling off/need additional tape	Student demonstrates little understanding: student is not able to attach forms and the sculpture falls apart when shaken

STUDIO ENVIRONMENT: Describe how you will set up the studio for this lesson so that a wide variety of learners can experience success.

tables will be set up in groups of 8-10 so that all students have space to work and access to all materials materials will be organized by setting up 1 tray for 4 students. there will be one large basket to hold newspaper scraps one roll of tape for every two students (practice sharing and taking turns, precutting tape)
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PART 3: IN THE STUDIO

This section of the plan asks you to describe what you will do and say, why, and in what order.

Write all the questions you will pose to your students in a different color type so you can see how you are using inquiry to promote learning. For questions intended to engage pupils in critical thinking, number your questions 1-3 to show the hierarchy of those questions that invite initial observations to those that invite meaning making.

Write all the possible student answers in another color so you can check the clarity of your question.

Write the new vocabulary words in ALL CAPS and describe how you will support students' language acquisition.

This is an opportunity to incorporate what you learned in *The Inclusive Classroom*.

Consider the following questions as you write your plan:

- **Introduction:** How will I begin the lesson to engage the pupils? What will I show, do and say? What questions will I ask?
- **Demonstration/Modeling:** What will I demonstrate and how will I conduct the demonstration?
- **Instruction for Work Time:** What specific direct instructions will I give students before they set to work?
- **Materials Exploration:** How will I structure students' exploration and practice with the material(s)?
- **Closure/Reflection/Critique:** What will I ask, or what activity will I organize, so that learning is shared and reinforced?

	ACTIVITY: What will happen and in what order?
INTRO (__ min):	Today we are going to be starting our next sculpture project. We will be working with a new material so today we are going to talk all about how artists use paper to create sculptures. Q of the Day: How do artists use paper to make a sculpture? Warm up: Closely observe the sculpture by Alexis Grandwell, this sculpture is made entirely out of paper and glue. Is it surprising that this sculpture is made from only paper and glue? How do you think this artist created a three dimensional sculpture using only paper? The material that we will be exploring today and will use in our final sculpture project is paper. I have up on the board a sculpture by the artist Alexis Granwell. Closely observe this sculpture that was made using only paper and glue! What do you notice about this sculpture? PSA: I noticed that it is really bumpy, that it has a long snake coming in and out of it. it's white but has some spots of color Does it surprise you that this sculpture is made out of paper? How come? What do you know about paper? PSA: Yeah that's weird! This sculpture is in a weird shape. Its paper is flat and does not stand up on its own. She must of used a lot of glue Good observation. We are all familiar with paper, we use it to write letters, in school, and at home we use paper towels to dry our hands. Paper comes in all different colors, textures, and thicknesses but it is always flat. It is always two-dimensional. This artist was able to sculpt paper into a new form. How do you think she did that? PSA: I think she bunched it all together and crumpled it. I think she squirted a lot of glue onto the paper What do you notice about the sculpture that makes you say that? PSA: I see that the sculpture has a lot of bumps and is curvy so I think she had to scrunch the paper. paper is usually flat so she had to scrunch it up for it to be able to stand up and take up space. That is one possibility, would anyone like to share another possibility? PSA: I agree with them, the artist had to use her hands to shape, maybe she punched it and she made the snake by rolling the paper in between her hands like this (shows with hands) What do you see that makes you think that the artist used her hands in different ways, like you said she punched it, or she used her hands to make a coil? PSA: I see on the side there are many indents so I think the artist had to punch the sculpture to create those So we can see that there may be more than one way of creating a freestanding sculpture from paper. Keep this in mind as we work today. We don't know for sure how this artist made this sculpture, but we know that she had to sculpt the paper into a new shape. What does it mean to sculpt? PSA: To make a sculpture. And how do you make a sculpture, for example, what do you do when you make a sculpture out of clay? PSA: You can squish it or bend it or poke it. That right, to sculpt is the action of making a sculpture, which means that you are changing the shape of the material using your hands. Now I want you to look at the sculpture and imagine you are the artist of this piece. With your partner, use your hands and words to describe how might sculpt this sculpture out of paper PSA: I think I would squish the paper and make a long snake and I would bend it into the shape. For the other part I would crumble the paper together and glue it all together. These are all really good ideas. There are many ways we can sculpt paper, like you said we can squish the paper to make long snakes, you can bend it, you can crumple it. Today we are going to explore the different ways you can manipulate paper to make three dimensional sculptures.

	Let's review some of the most important new words we have already begun talking about and will be exploring throughout this lesson. We spoke about this word last week, can someone remind me what a form is? PSA: a three dimensional shape Correct, and what are the dimensions of a form? Hint: there are three dimensions PSA: length, width and height There are two types of forms, geometric and irregular. Can someone give me an example of a geometric form? PSA: cube, pyramid Yeah, these are the shapes you most commonly see in math class. What do all of these shapes have in common? PSA: they have many sides, sharp angels and you can easily measure them Excellent, these types of shapes are classed geometric shapes because they are regular and precise. These shapes all have names and we can easily measure and define them with easy math. Now the opposite, irregular forms. Who can guess what these types of shapes are like? PSA: they are irregular so they are shapes that are random or made up Do these shapes have sharp angles and straight sides? PSA: No, they are loopy and curvey and all different That's right, these are irregular forms that can look like anything. Some are inspired by things we see in nature, some are random and funky.
DEMO (__ min):	I have here the materials we are going to use to practice making sculptures out of paper (sets out materials in front of the class) What do you see? PSA: Newspaper and tape That's right, we have newspapers torn into smaller sheets and a roll of masking tape. We are going to learn three new ways that we can use the newspaper to make forms. Yeah, and as we talked about when we were looking at the sculpture by Alexis Granwell, we said that we could use the paper to make a snake. This first technique we'll try out is called twisting. Student A, could you show me how you would twist the paper to make a snake? *student models twisting* What part of their hand is Student A using to twist the paper? PSA: Their fingers Right, to twist, we use the tips of our fingers and twist the ends opposite ways. One side away from yourself and the other towards yourself. Can someone else show me a different way to twist the newspaper into a snake? Student A2 twists using the whole hands rubbing it back and forth in their palm What part of their hand is Student A2 using to scrunch the paper? PSA: They're using their palms to rub it back and forth Both of these methods worked to make a snake. Artists work in different ways, using different methods, and both of these ways work well to make a snake Let's try another technique called scrunching. Student B can you show me how you would scrunch the paper? *student models scrunching* What part of their hand is Student B using to scrunch the paper? PSA: Their whole hand When we scrunch the paper, for it to hold its shape, we need to use a little bit of tape to secure it. To make things easier, tear some tape before you scrunch and stick it to the side of your desk before you sculpt the paper. You can then use that piece of tape and wrap it all over your form. We can call

	this mummifying because we are covering the form with tape The last way to sculpt paper we will learn is called folding. Student C and D can you show me how you would fold the paper to make a form? *student models folding* What part of their hand is Student C using to scrunch the paper? PSA: Their whole hand but mainly their fingertips What part of their hand is Student D using to scrunch the paper? PSA: They're using their fingertips but folding it on the table instead of on their hand so the table helps them For today we are going to try to make a bunch of newspaper forms using all three techniques. And after we have made all of our forms we are going to assemble them using masking tape. Each student is going to have to share a roll of tape with their partner so this means that we need to use tape in strategic ways so that we are using enough to secure it but not too much for it to be wasteful. Does anyone have a good idea for how they would attach this twisted piece to the scrunched form? PSA: You can use a long piece of tape that touches both of the forms *Applies tape* I am going to shake my forms and see if they stay together (falls apart) How could we make this attachment stronger? PSA: Use two pieces of tape Yeah, what I could do is apply two pieces of tape on either side of the twisted form and attach them to the form. it is like I am giving the form a set of legs Does anyone have a good idea for how they would attach the folded form to these two forms? PSA: you can make tape feet again *Applies tape and shakes* that worked pretty well but the form is kind of falling apart. What I could do is apply another piece of tape diagonally. Does this remind you of anything? PSA: a seatbelt I have now shown you how to use small pieces of tape to attach your forms. should I be seeing you wrapping the tape all over your forms? PSA: no that would be wasteful That's right, we want to use the tape intentionally so that we are not wasteful and because it is not necessary. We now know that if we
WORK TIME (__ min):	When you go back to your seats, you will have the same materials, paper and tape. For the remainder of class, I want you to make 10-15 irregular forms using all three techniques I showed you to start. If you discover a new technique you want to use, you can. After you have made all of your forms, raise your hand and I will come check on your work. After I approve your forms, you can begin attaching them using the feet and seatbelt method to make a sculpture! These sculptures are just practice so feel free to make them into anything you want as long as they hold together and survive the shake test. Don't forget to pre-cut your pieces of tape, I promise you it will make your life easier. As the class is working, I will walk around the room and provide additional help to students who need help

REFLECTION (__ min):	Today we explored how to make sculptures using paper and tape. We learned new ways to change the shape of paper from two-dimensional to three-dimensional irregular forms. Can someone remind me what a three-dimensional irregular form is? PSA: a funny shape that has a height, width, and length that you could walk around And how do you make irregular forms? PSA: you can squish them, roll them, fold them. reflection questions: What parts of your hands did you notice you used most frequently? Did you encounter a challenge during this process? How did you resolve a problem you faced?
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Lesson 2

ADE Lesson Template

PART 1: SUPPORTING/PROJECT EXAMPLE DOCUMENTATION AND CHART

This document provides a structure for recording the making of the project example.

As you work faithfully record (in writing or in video) the following: The choices you are making, what you are doing with your hands, what you are thinking about while you are making, how you are sitting, how you are holding various tools, what challenges you experience, and more. This documentation process will help you refine the tools, materials, concepts and language for the lesson and will inform how you plan to teach the lesson. Based upon your documentation notes or video, complete the chart. Add additional space as needed.

Image: Paste a clear, color image of the supporting/project example.

I will be memorializing this object by playing with:

Scale

Details

Form

Explain your choice:

Additional sketch of your modifications (optional)

Name:

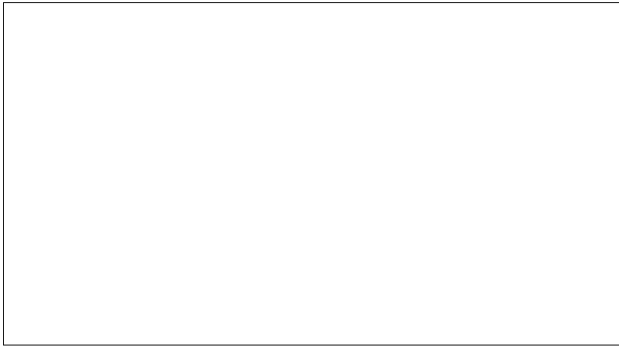
Title of Sculpture:

Quick sketch of your chosen object

I chose this object because...



A memory I have with this object is...



This section will be narrative, long, and will guide your planning.

Physical Activity: In this part of the chart you are describing in detail how you are handling the materials. This should include how and why you are setting up your physical space and materials and what you are holding and also what you are making. For example, if you are working on a drawing, you may decide to turn the paper. Imagine working on a print. What kind of grip would you have on your plate? This section should also describe your posture. How are you sitting or standing?

This section will be narrative, long, and will guide your planning.

Mental Activity: In this part of the chart you are describing what you are thinking about as you are setting up and making. This is NOT a step-by-step of what you are doing or a recap of your process. Rather, you are noting the issues, thoughts, concerns, moments of hesitation and accomplishment that arise as you work. Did something unexpected happen? What did it make you think about? Did something surprising happen? What did it make you think about? Did you get stuck? Did you feel a sense of joy and exploration? What choices are you making and why?

Brainstorming and planning

- Thought about what object I might want to choose
- Sketch of my chosen object with little details to solidify my idea
- answered the questions, pausing to think before writing
 - I chose this object because...
 - This item is special to me because...
 - A memory I have with this object is...

- It was helpful to spend some time thinking about the significance of this object to me and to think through these questions. It made me both more excited for the project and a better idea of why I was making what I was making. Through this brainstorming process, I decided to make the ears slightly larger than in real life because I have a personal memory of the ears and wanted to emphasize them.
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<u>Medium/Discipline:</u> Drawing, painting, sculpture...	sculpture: brainstorming
<u>Tools:</u> Implement, utensil and devices. All nonperishable supplies.	pencil, brainstorming sheets
<u>Materials:</u> All perishable media, such as paints, pastels...	brainstorming worksheet pencils
<u>Sequence:</u> What is the order of your working method	1. think deeply and select meaningful object 2. quick pencil sketch of object 3. answering sentence starter questions
<u>Skills & Techniques:</u> ● <u>Skills:</u> An ability that may be applied to the techniques in your studio core. Many skills, such as observation, are used in all art practices. ● <u>Techniques:</u> The method with which an artist employs technical skills.	skill: ● brainstorming ● planning ● reflecting
<u>Art Concepts:</u> Big understandings, which may include ways of working, movements, essential characteristics of tools, materials or processes, etc.	Students will participate in brainstorming and planning their projects, which is an essential step in creating meaningful and thoughtful art. Through reflection and sketching, students will think deeply about the work they will be creating
<u>Environment and Equipment:</u> The surroundings, furniture, or conditions necessary for this art practice.	tables and chairs set up in large tables to give students sufficient space to work and build community
<u>Meaning Making:</u> In what ways does this project engage me—personally, intellectually, emotionally, politically, culturally, etc? How does it stimulate my thinking and invite me to express	The central focus of this learning segment is to memorialize an object by creating a sculpture of it. Students will learn how to manipulate everyday materials to create realistic renditions of objects that hold personal meaning, drawing on their culture, interests, and histories. They will choose how they would like to represent the object, thoughtfully selecting at what scale and how to present their object.

new ideas?	
<u>Academic Language:</u> Discipline specific vocabulary that is essential to the project.	memorialize:

PART 2: COMPONENTS OF INSTRUCTION

Once your chart is complete, use this template to describe the Goals and Materials of the project.

PART 2A: CONTEXT FOR LEARNING

# OF STUDENTS	GRADE	CLASS (General Education, Inclusion, Self-Contained, etc.)
18	6-8	inclusion

STUDENTS' ASSETS: Describe what you know about the group of students that you are teaching. What are students' personal cultural and community assets? What have experts in the field written about this age group's art making interests and process?

The students attending Saturday Art School are interested in art and are motivated to create. They commit to attending an art class every Saturday morning and are therefore more inclined to be naturally interested and self-motivated. They are also given the choice to select which medium they want to sign up for, therefore students who choose to take a sculpture class are more inclined to be tactile learners and enjoy working three-dimensionally.

At this age, students are in the Pseudo-Naturalistic (Realism) Stage, meaning they are interested in being able to render realism and are beginning to move away from using their imagination. Additionally, students are more self-critical of their work and are more apprehensive to share their work with others out of fear of judgment and a growing awareness of how their work is a reflection of themselves. They are also increasingly more interested in creating works that reflect their identity and personality. Their kinesthetic skills improve and they can work on more challenging projects and explore new materials. (<https://theartofeducation.edu/>).

PART 2B: GOALS AND MATERIALS FOR THE LESSON

LESSON DESCRIPTION: Briefly describe what students will do/make during the lesson. Include a description of what choices students will have to express their own ideas.

- **Example:** Through _____ a _____ with _____ students will learn that _____ and will understand that _____. Students' personal, cultural and community assets are recognized in this lesson through _____.
- (Refer to learning in culturally responsive anti-ableist pedagogy in *The Inclusive Classroom*).

Through sketching a personal object and writing a reflective sentences with paper, pencils students will Learn how to make a preliminary plan for their sculpture, make intentional stylistic choices, and elaborate on the meaning behind their sculpture and will understand that artists take the time to plan out their projects before executing, planning allows artists to solve problems before they begin working

STUDENT CHOICE: Briefly describe how students will be supported to make individual choices. This may include tools and materials, visual resources...

students will get to select any personal object of their choosing that they wish to create a sculpture of in order to

memorialize it. They will draw on their personal histories, interests, or culture in selecting their subject

LEARNING OBJECTIVES:

Skills and Techniques	Understandings (art concepts, studio habits of mind, artistic processes and practices)
Students will be able to: • Make an initial sketch of their selected object • identify and describe how artist make intentional choices to add meaning to their work • reflect on their relationship to the object and make intentional choices based on their sentiments/memories	Students will understand that: • Artists make intentional choices to convey meaning ◦ scale, form, details • Artists make two-dimensional plans for three-dimensional work

TOOLS and MATERIALS: What kinds of paper, what sizes, what kinds of brushes, what sizes, etc. will be needed? What, if any, tools and material adaptations/supports will be needed so that all students can experience success? Add more rows as necessary.

brainstorming worksheet	pencils	
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STANDARDS AND BENCHMARKS: Refer to the [NYCDOE Blueprint for Teaching and Learning in the Visual Arts](#) and list the benchmarks that are addressed in this project.

__ Grade: Art Making, Performance Indicators in ____	__ Grade: Developing Art Literacy	__ Grade: Community and Cultural Resources
• New York State Learning Standards for the Arts • VA:Cr1.1.4 • Brainstorm multiple artmaking approaches to a creative art or design problem	• Looking at and Discussing Art	•

ESSENTIAL PRIOR KNOWLEDGE: What will students need to know coming into the lesson to benefit from the learning opportunities you have planned? How will you activate and build upon their prior knowledge?

Students will have already been introduced to the idea of objects evoking emotions and material manipulation. These ideas will be talked about again in our discussion of artists. They will use this information in their preliminary sketches and brainstorming

TROUBLESHOOTING: What problems and misunderstandings can you anticipate with this activity?

students will not have the object they are drawing in front of them so it might be difficult for them to draw a

realistic rendition of their selected object. I will need to emphasize that there will be a second opportunity to draw out their object if they bring it into class the following week and that the sketch is just for them to get their ideas on paper and think deeply about their object

DIFFERENTIATION: What are some ideas you have to differentiate instruction to guarantee access for a diverse range of learners?

For the writing component, students can complete the writing to the best of their ability/ teacher can assist students with writing as necessary.

ACADEMIC LANGUAGE: List new vocabulary and define each term as you would for this group of pupils. Add rows as necessary.

realism	scale	exaggeration
minimize	memorialize	

LANGUAGE SUPPORT MATERIALS: What materials will you provide to support language acquisition?

- *Example: Word Wall of new vocabulary, illustrations of new terms, etc.*

word wall with new terms. sentence starters for class discussion of artist

MODIFICATIONS AND ASSISTIVE TECHNOLOGIES: What, if any, tools and material adaptations/supports will be needed so that all students can experience success? Add more rows as necessary.

Scribe for students who need writing supports		
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VISUAL RESOURCES: Which works of art by which artists? Paste in images of the artworks with their descriptions in each cell box.

- Who are the artists you are highlighting and how might your students connect to them and their work (consider mirrors, windows and sliding glass doors) ?
- How do the visual resources support the learning objectives—both skills and techniques, concepts AND meaning making?
- In what ways does your choice of artists give voice to underrepresented individuals, groups or communities?

		
Stephanie H. Shih <i>Botan Calrose Rice</i>, 2019, ceramic	Artist: Bernie Kaminski Stan Smiths, paper mache	<i>Play-Doh</i> Jeff Koons painted aluminum sculpture 120 × 108 × 108 in.
conversation on form	conversation on detail in form	conversation on scale

FORMATIVE ASSESSMENT: What formative assessment strategies will you use to gather evidence of pupil learning?

students will hand in their brainstorming sketches and paragraphs as exit tickets. I will use them to look for evidence of purposeful and thoughtful selection of object

SUMMATIVE ASSESSMENT: Attach the assessment instrument you will use to evaluate the effectiveness of your teaching.

	3	2	1
select a sculpture that is personally significant	selects a sculpture that has personal significance	selects an object but randomly	unable to select an object that is personally significant
elaborate on personal meaning through writing	Student writes about the meaning behind their object in a thoughtful and personal way	Student attempts to elaborate on meaning but does not reflect a personal attachment to the object	Student student struggles with elaborating the personal meaning
make choices about representing the object	Students make a choice to modify their selected	student makes a decision but the justification	student does not select a modification and does

	object and justifies the decision appropriately and thoughtfully	indicates decision was thoughtless, inappropriate or random	not justify
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STUDIO ENVIRONMENT: Describe how you will set up the studio for this lesson so that a wide variety of learners can experience success.

This lesson will rely on group discussion and PowerPoint slides. Students will work together in the lecture room, which has a large project, desk, and chairs only for this lesson.

PART 3: IN THE STUDIO

This section of the plan asks you to describe what you will do and say, why, and in what order.

Write all the questions you will pose to your students in a different color type so you can see how you are using inquiry to promote learning. For questions intended to engage pupils in critical thinking, number your questions 1-3 to show the hierarchy of those questions that invite initial observations to those that invite meaning making.

Write all the possible student answers in another color so you can check the clarity of your question.

Write the new vocabulary words in ALL CAPS and describe how you will support students' language acquisition.

This is an opportunity to incorporate what you learned in *The Inclusive Classroom*.

Consider the following questions as you write your plan:

- **Introduction:** How will I begin the lesson to engage the pupils? What will I show, do and say? What questions will I ask?
- **Demonstration/Modeling:** What will I demonstrate and how will I conduct the demonstration?
- **Instruction for Work Time:** What specific direct instructions will I give students before they set to work?
- **Materials Exploration:** How will I structure students' exploration and practice with the material(s)?
- **Closure/Reflection/Critique:** What will I ask, or what activity will I organize, so that learning is shared and reinforced?

	ACTIVITY: What will happen and in what order?	JUSTIFICATION: Describe specific research and learning theories that guided your instructional choices. Explain how each is applicable to your lesson. Cite your sources.
INTRO (20 min):	Q of the day: why do artists create sculptures of everyday objects? warm-up Q: closely observe the work, if these shoes could talk, what would they say? PSA: "I'm so tired I've been walking all day! I'm so old!" What do you notice about the shoes that makes you think that they would say "I'm so tired?" PSA: I noticed that they are kind of dirty the shoelaces are all droopy and they look tired so you noticed that the laces are twisted and kind of droopy so it's making the shoes look tired PSA: I noticed that their toes are wrinkly and look like they are coming apart so we all agree that these shoes look tired, what details did	"The goal of good questions is to promote reflection, rather than to interrogate; to allow for student responses that lead to continued examination of the big ideas; and to invite, rather than command." (Wasserman, 2017, p. 52) asking a student a question that asks them to personify and give life to an object opens up their

	you draw? PSA: I drew the shoe laces and how they are all crisscrossed and tangled PSA: I drew the inside of the shoes and how they looked really stepped on Why do you think this artist chose to create a sculpture of his dirty, tired, stepped-on shoes? PSA: maybe these shoes are special to him and he is sad that he has to throw them away so he made a sculpture to remember them We talked about how the shoes looked tired and worn. why do you think he chose to make a sculpture of them looking tired. They look more interesting that way. He wanted to remember them at the end of their life. They were his favorite shoes and he wore them for so long that he wanted to remember them the way that they looked at the end of their life. What are some objects that you would like to memorialize and create sculptures of? discuss with your partner or tablemates what you are considering. share out loud with the class New vocab words: Let's review some of the most important new words we have already begun discussing and will explore throughout this lesson. What does the word memorialize mean? there is a word in there that you might recognize? PSA: memory, to preserve the memory of something , and in sculpture, what do we mean by details? PSA: like the shoe laces and the wrinkles, the smaller parts of the sculpture that give us a better idea of what the artist is trying to say we learned this word on our very first day together, what do we mean by convey PSA: another word for saying Now I want to show you another sculpture of an item you might be familiar with. What is this object? PSA: it looks like play dough lumped together and what do you notice about the size? PSA: it's super big that lady looks small next to it This is an object that is usually small, fits in the palm of your hand. How does seeing blown up in size give us a new understanding of the object? PSA: it lets you look at it up close, there are more details that you can see up close, it makes you feel like a small person next to it instead of a large person with a small piece of play dough which is interesting. When we talk about the size of an object we refer to this quality as scale: how big or small something is. What word can we use to describe an enlarged scale? a	perception, a skill that will be revisited throughout the unit “In a group discussion, the teacher and all of the students work on specific content together, using one another’s ideas as resources. The purposes of a discussion are to build collective knowledge and capability in relation to specific instructional goals and to allow students to practice listening, speaking, and interpreting.” (Loewenberg Ball) this lesson will rely on the voices of the students to make meaning of the work and generate understanding through dialogue
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	minimized scale? PSA: exaggerate, minimize for your sculptures, we will not have the time or materials to make such a monumental sculpture, but as an artist, we can still play with scale. For example, student A said she wanted to make a strawberry because it reminded her of summer camp. How can she make a choice regarding the scale? PSA: she can make it big to give us a new understanding of strawberries and what if you want to keep the original scale of the object, could you select one aspect of it to change the scale for example if I wanted to make my favorite stuffed animal whose ears I have strong memories of? PSA: yes, you could just make the ears bigger to emphasize them now we've talked about making a sculpture that has interesting and important details, a sculpture that has an interesting scale, now let's look at a sculpture that has an interesting form This sculpture is by an artist named Stephanie Shih who makes everyday objects she finds in her kitchen out of ceramics. Show me with your body how this bag of rice is posing PSA: body slumped How does the form of a sculpture give meaning to the work? PSA: she made a bag of rice that looks half-used, maybe this bag is also tired how would the meaning of the sculpture change if she had decided to make it super full PSA: it might not look used like their family was eating it, it would look brand new, and would be a different story What if the bag was somewhat empty? PSA: it would look even more tired and work down What is this artist thinking about when she decided to make a bag of rice out of ceramics? PSa: maybe its special to her because its her favorite food or its important to her family so its almost as if we can tell stories through our sculpture about our memories, our life experiences and who we are. these objects take on a life of their own and have a sort of personality.	"The Pyramid of Inquiry begins with observation. When students observe a work of art, they spend time looking closely in order to gain information. Works of art reward deep looking, and our experience of a work of art is enriched by the time we spend attending to it" (Giardina, 25). In presenting the new information with an opportunity to observe for themselves, they will both understand the new information better and be better equipt to try it out for themselves
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DEMO (5 min): how to fill out worksheet	the project we will be working on for the remainder of the classes will be a sculpture of a personal, meaningful object. we will recreate them out of newspaper and plaster bandages. we will start working on them next week but for this week we will brainstorm and plan Peer share: what will you make? class share each of you will get a planning sheet. the first page asks you to draw the object you are going to make. drawing doesn't have to be perfect or super realistic, it's just for planning. the second sheet asks you to reflect on why you selected that object and memory. you can write or draw in these boxes the third sheet asks you to make artistic decisions about how you will represent your object. can someone remind me what those selections could be? PSA: scale, form, details you will circle your choice and again reflect on why. if you have time, you can draw the object again with the modifications you want to make	
WORK TIME (20 min): fill out worksheet	students will complete the brainstorming sheet asking for help and assistance as needed help students with writing as needed What have you decided to make? tell me a little bit more about that object. why did you choose to make this item? what choices are you thinking of making to your object to reflect the emotion and memories you have associate with this object?	Require and monitor independent practice: Students need extensive, successful, independent practice in order for skills and knowledge to become automatic. (Rosenshine, 2012, p.18) after learning new information, students will get a chance to apply this new knowledge to their projects. this will allow them to practice new vocabulary and understanding.
REFLECTION (5 min):	How did drawing and writing about your object inform the decision you will make as a sculptor? PSA: it made me think about my object more and made my ideas more concrete, it helped me think about what decision i wanted to make and why why is it important to take the time to plan before creating a work of art?	

Lesson 3

ADE Lesson Template

PART 1: SUPPORTING/PROJECT EXAMPLE DOCUMENTATION AND CHART

This document provides a structure for recording the making of the project example.

As you work faithfully record (in writing or in video) the following: The choices you are making, what you are doing with your hands, what you are thinking about while you are making, how you are sitting, how you are holding various tools, what challenges you experience, and more. This documentation process will help you refine the tools, materials, concepts and language for the lesson and will inform how you plan to teach the lesson. Based upon your documentation notes or video, complete the chart. Add additional space as needed.

Image: Paste a clear, color image of the supporting/project example.



This section will be narrative, long, and will guide your planning.

Physical Activity: In this part of the chart you are describing in detail how you are handling the materials. This should include how and why you are setting up your physical space and materials and what you are holding and also what you are making. For example, if you are working on a drawing, you may decide to turn the paper. Imagine working on a print. What kind of grip would you have on your plate? This section should also describe your posture. How are you sitting or standing?

- I cut strips of tape and stuck them to the side of my table so that I could use them easily
- Cut up the newspaper into smaller sheets
- Constructing forms
 - Working from big shapes to small shapes: body and the head, then legs and arms
 - Scrunching: using both hands to form the newspaper into a ball (used for the body and head)
 - Molding: taking the scrunched piece of newspaper and pressing and extending it into my desired shape (used for the arms and legs)
 - Folding: repeatedly bending the paper over on itself to create layers (used for the ears)
 - Adding mass: over the already existing forms, I added additional scrunched pieces of newspaper to refine the shape
 - I added a few pieces of tape at the end in areas that needed more support, focusing on the joints
 - Details: I added details, such as the bows and flap on the front by folding and bending the paper

This section will be narrative, long, and will guide your planning.

Mental Activity: In this part of the chart you are describing what you are thinking about as you are setting up and making. This is NOT a step-by-step of what you are doing or a recap of your process. Rather, you are noting the issues, thoughts, concerns, moments of hesitation and accomplishment that arise as you work. Did something unexpected happen? What did it make you think about? Did something surprising happen? What did it make you think about? Did you get stuck? Did you feel a sense of joy and exploration? What choices are you making and why?

- for me, this process is pretty intuitive since I am naturally a three-dimensional thinker
- It almost feels like both making the legos and putting them together. this could be a good way to explain and a way to spark prior knowledge
- making the details somewhat more difficult because it requires fine motor skills but after a few times I got it. it was important to fold the paper onto itself a few times to make it sturdier

<u>Medium/Discipline:</u> Drawing, painting, sculpture...	Sculpture
<u>Tools:</u> Implement, utensil and devices. All nonperishable supplies.	Paintbrush Cups of water
<u>Materials:</u> All perishable media, such as paints, pastels...	Newspaper masking tape Plaster bandages cut into strips Paper mache mixture (glue and water)
<u>Sequence/Processes:</u> What is the order of your working method	1. Draw the object to the desired scale on a 12x16 paper that will serve as a map or plan 2. Construct the structure of the object a. Create newspaper forms by scrunching, molding, twisting, folding b. Attach forms together by wrapping (mummify), using diagonal pieces (seatbelt), and the two-tape method (tape legs) c. Refine shape d. Add details
<u>Skills & Techniques:</u> ● <u>Skills:</u> An ability that may be applied to the techniques in your studio core. Many skills, such as observation, are used in all art practices. ● <u>Techniques:</u> The method with which an artist employs technical skills.	● skills: ○ adding volume ○ modeling ○ building and molding material ○ constructing three-dimensional form ○ observation ● techniques ○ construct forms ■ Scrunching, molding, twisting, folding ○ tape forms together to create a stable structure ■ tape techniques: wrapping (mummify), using diagonal pieces (seatbelt), and the two-tape method (tape legs)
<u>Art Concepts:</u> Big understandings, which may include ways of working, movements, essential characteristics of tools, materials or processes, etc.	Students will recreate sculptures of objects of personal significance to memorialize them. Sculpture often recreates objects to elevate their status, show their significance, and give viewers a different way of relating to those objects. By using everyday materials, students will learn that artists strategically select and use materials thoughtfully in new and inventive ways to create three-dimensional works through molding and shaping. Students will be strategic about the scale of their work to intentionally express a sentiment through their artwork
<u>Environment and Equipment:</u> The surroundings, furniture, or conditions necessary for this art practice.	work surface with enough space to spread out materials and can get messy comfortable seat

<u>Meaning Making:</u> In what ways does this project engage me—personally, intellectually, emotionally, politically, culturally, etc? How does it stimulate my thinking and invite me to express new ideas?	Students will select an object of personal significance, given the choice to draw from their culture, interests, and histories. They will then choose how they would like to represent the object, thoughtfully selecting at what scale and how to present their object.
<u>Academic Language:</u> Discipline specific vocabulary that is essential to the project.	Construction: building of a structure Scale: relative physical size Render: shaping material to create a desired illusion Realism: representing real life accurately Manipulation: modeling malleable materials texture: the way a sculpture's surface is manipulated to create a sense of how the sculpture feels or appears Form: three-dimensional shapes Taping methods scrunching: crumpling into a ball twisting: rotating extremities in opposite directions Folding: bending the paper over on itself to create layers wrapping: cover volume: the amount of space that a substance or object mass: the quantity of matter that a body contains Three-dimensional: having or appearing to have length, breadth, and depth

PART 2: COMPONENTS OF INSTRUCTION

Once your chart is complete, use this template to describe the Goals and Materials of the project.

PART 2A: CONTEXT FOR LEARNING

# OF STUDENTS	GRADE	CLASS (General Education, Inclusion, Self-Contained, etc.)
18	6-8	

STUDENTS' ASSETS: Describe what you know about the group of students that you are teaching. What are students' personal cultural and community assets? What have experts in the field written about this age group's art making interests and process?

The students attending Saturday Art School are interested in art and are motivated to create. They commit to attending an art class every Saturday morning and are therefore more inclined to be naturally interested and self-motivated. They are also given the choice to select which medium they want to sign up for, therefore students who choose to take a sculpture class are more inclined to be tactile learners and enjoy working three-dimensionally.

At this age, students are in the Pseudo-Naturalistic (Realism) Stage, meaning they are interested in being able to render realism and are beginning to move away from using their imagination. Additionally, students are more self-critical of their work and are more apprehensive to share their work with others out of fear of judgment and a growing awareness of how their work is a reflection of themselves. They are also increasingly more interested in creating works that reflect their identity and personality. Their kinesthetic skills improve and they can work on more challenging projects and explore new materials. (<https://theartofeducation.edu/>).

PART 2B: GOALS AND MATERIALS FOR THE LESSON

LESSON DESCRIPTION: Briefly describe what students will do/make during the lesson. Include a description of what choices students will have to express their own ideas.

- **Example:** Through _____ a _____ with _____ students will learn that _____ and will understand that _____. Students' personal, cultural and community assets are recognized in this lesson through _____.
- (Refer to learning in culturally responsive anti-ableist pedagogy in *The Inclusive Classroom*).

Through constructing a sculpture of an object with newspaper and tape students will learn that artists strategically select and use materials thoughtfully in new and inventive ways to create three-dimensional works through molding and shaping and will understand that artists recreate sculptures of objects of personal significance to memorialize them. Sculpture often recreates objects to elevate their status, show their significance, and give viewers a different way of relating to those objects.

STUDENT CHOICE: Briefly describe how students will be supported to make individual choices. This may include tools and materials, visual resources...

Students will select an object of personal significance, given the choice to draw from their culture, interests, and histories. They will then choose how they would like to represent the object, thoughtfully selecting at what scale and how to present their object.

LEARNING OBJECTIVES:

Skills and Techniques	Understandings (art concepts, studio habits of mind, artistic processes and practices)
Students will be able to: ● skills: ○ adding volume ○ modeling ○ building and molding material ○ constructing three-dimensional form ○ observation ● techniques ○ construct forms ■ Scrunching, molding, twisting, folding ○ tape forms together to create a stable structure ■ tape techniques: wrapping (mummify), using diagonal pieces (seatbelt), and the two-tape method (tape legs)	Students will understand that: artists recreate sculptures of objects of personal significance to memorialize them. Sculpture often recreates objects to elevate their status, show their significance, and give viewers a different way of relating to those objects. sculptors purposefully select the scale of their sculpture to challenge our relationship to the object and express a sentiment through their artwork

TOOLS and MATERIALS: What kinds of paper, what sizes, what kinds of brushes, what sizes, etc. will be needed? What, if any, tools and material adaptations/supports will be needed so that all students can experience success? Add more rows as necessary.

newspaper	scotch tape	planning sheets
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STANDARDS AND BENCHMARKS: Refer to the NYCDOE Blueprint for Teaching and Learning in the Visual Arts and list the benchmarks that are addressed in this project.

__ Grade: Art Making, Performance Indicators in ____	__ Grade: Developing Art Literacy	__ Grade: Community and Cultural Resources
• attention to scale • unity through purposeful selection and manipulation of materials such as clay, plaster, paper pulp, wire • expressive use of texture and form	• Looking at and Discussing Art	•

ESSENTIAL PRIOR KNOWLEDGE: What will students need to know coming into the lesson to benefit from the learning opportunities you have planned? How will you activate and build upon their prior knowledge?

Students will draw on the prior knowledge of lesson 1 in which we explored the material and practiced constructing forms and securely attaching them. in the demo, these concepts will be reintroduced
Prior knowledge: playing with legos/blocks as a kid. building through additive techniques from singular blocks to a whole structure

TROUBLESHOOTING: What problems and misunderstandings can you anticipate with this activity?

how to get started: demo how to make certain shapes based on sketches
scale: students will get a piece of paper that is the max size of their sculpture and be asked to make it within those boundaries

DIFFERENTIATION: What are some ideas you have to differentiate instruction to guarantee access for a diverse range of learners?

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ACADEMIC LANGUAGE: List new vocabulary and define each term as you would for this group of pupils. Add rows as necessary.

Construction: building of a structure	Scale: relative physical size	Render: shaping material to create a
Realism: representing real life accurately	Manipulation: modeling malleable materials	Form: three-dimensional shapes

Taping methods scrunching: crumpling into a ball twisting: rotating extremities in opposite directions Folding: bending the paper over on itself to create layers wrapping: cover	volume: the amount of space that a substance or object take up	Three-dimensional: having or appearing to have length, breadth, and depth
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LANGUAGE SUPPORT MATERIALS: What materials will you provide to support language acquisition?

- *Example: Word Wall of new vocabulary, illustrations of new terms, etc.*

anchor chart with construction and taping techniques at each desk

MODIFICATIONS AND ASSISTIVE TECHNOLOGIES: What, if any, tools and material adaptations/supports will be needed so that all students can experience success? Add more rows as necessary.

scissors for students who have trouble ripping tape		
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VISUAL RESOURCES: Which works of art by which artists? Paste in images of the artworks with their descriptions in each cell box.

- Who are the artists you are highlighting and how might your students connect to them and their work (consider mirrors, windows and sliding glass doors) ?
- How do the visual resources support the learning objectives—both skills and techniques, concepts AND meaning making?
- In what ways does your choice of artists give voice to underrepresented individuals, groups or communities?

n/a		
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FORMATIVE ASSESSMENT: What formative assessment strategies will you use to gather evidence of pupil learning?

shake test to ensure all forms are securely attached
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SUMMATIVE ASSESSMENT: Attach the assessment instrument you will use to evaluate the effectiveness of your teaching.

	3	2	1
makes informed decisions about scale, form and details	makes informed decisions about scale, form and details and justifies choices appropriately	makes decisions about scale, form and details but does not justify choices appropriately	does not make decisions about scale, form and details and offers no justification
constructing forms	I constructs a variety of forms using appropriate	able to construct some forms	student struggles with constructing forms

	techniques		
attaching forms with tape	securely attaches all forms to create a stable structure	able to attach forms but some parts fall off/need additional tape	student is not able to attach forms and the sculpture falls apart when shaken

STUDIO ENVIRONMENT: Describe how you will set up the studio for this lesson so that a wide variety of learners can experience success.

tables will be set up in groups of 8-10 so that all students have space to work and access to all materials
 materials will be organized by setting up 1 tray for 4 students. there will be one large basket to hold newspaper scraps and one roll of tape for every two students (practice sharing and taking turns, pre cutting tape)
 demo table at the front with students gathered standing around the table

PART 3: IN THE STUDIO

This section of the plan asks you to describe what you will do and say, why, and in what order.

Write all the questions you will pose to your students in a different color type so you can see how you are using inquiry to promote learning. For questions intended to engage pupils in critical thinking, number your questions 1-3 to show the hierarchy of those questions that invite initial observations to those that invite meaning making.

Write all the possible student answers in another color so you can check the clarity of your question.

Write the new vocabulary words in ALL CAPS and describe how you will support students' language acquisition.

This is an opportunity to incorporate what you learned in *The Inclusive Classroom*.

Consider the following questions as you write your plan:

- **Introduction:** How will I begin the lesson to engage the pupils? What will I show, do and say? What questions will I ask?
- **Demonstration/Modeling:** What will I demonstrate and how will I conduct the demonstration?
- **Instruction for Work Time:** What specific direct instructions will I give students before they set to work?
- **Materials Exploration:** How will I structure students' exploration and practice with the material(s)?
- **Closure/Reflection/Critique:** What will I ask, or what activity will I organize, so that learning is shared and reinforced?

	ACTIVITY: What will happen and in what order?	JUSTIFICATION: Describe specific research and learning theories that guided your instructional choices. Explain how each is applicable to your lesson. Cite your sources.
INTRO (5min):	Warm up: Closely observe the two objects. What forms can you identify? PSA: in the record player I see rectangular cubes, a flat circle for the record, the handle is like a half moon. Right, what types of forms would you say the record player is made up of? PSA: geometric forms How about the bunny? What forms can you identify? PSA: in the bunny I see the feet are spheres, the arms are long cylinders, the head is a sphere. but the body is a weird kind of rectangle triangle shape. good, you identified some geometric forms, and you are right to say that the body is an irregular form. What techniques would you use to construct these objects? Be specific PSA: I would scrunch a lot of paper to make the box of the record player, fold the paper to make a circular record, make the handle by twisting PSA: for the bunny, I would scrunch all of the different parts and then connect them together. for the ears I would fold them.	"The Pyramid of Inquiry begins with observation. When students observe a work of art, they spend time looking closely in order to gain information. Works of art reward deep looking, and our experience of a work of art is enriched by the time we spend attending to it" (Giardina, 25). asking students to first identify forms and then decide on the techniques follows the pyramid of inquiry: they first observe and then apply the information will give them the skills needed to begin and execute their own projects

DEMO (5 min):	Some of us are making objects that are vessels, objects that could theoretically hold water or food etc. such as a tea cup. How would you make this object out of newspaper and tape? PSA: maybe scrunching it and then taping out the inside? or twisting all around? These are good ideas, how would you make this out of clay? PSA: by pinching or coiling. Lets try pinching a ball of newspaper, is that going to work? PSA: no Let's try coiling. To make the coils, I am going to twist the newspaper. How do I secure the twist so that it keeps its shape? PSA: use a small amount of tape on either end. For the purposes of time, I performed some twists so now I have about 5. What now? PSA: you have to attach them all to make one long snake and then how would I start building this tea cup? PSA: twist it all around round and round How do I keep it all secure? PSA: you need to tape it down to the coil below it with a small piece of tape Amazing. so we know that we can make vessels out of paper, using a technique we are borrowing and adapting from clay, how cool.	"In a group discussion, the teacher and all of the students work on specific content together, using one another's ideas as resources. The purposes of a discussion are to build collective knowledge and capability in relation to specific instructional goals and to allow students to practice listening, speaking, and interpreting." (Loewenberg Ball) using the voices of all students to guide the learning of a new technique. Through the suggestions of students, new knowledge is generated
WORK TIME (30 min):	I am going to pass back your planning sheets, take a look at both your plan and the reference/ object. Think to yourself, what forms do I see, what technique am I going to use for each part. Turn and talk to your partner and share your ideas. If you are unsure, maybe your partner can help you. If you feel ready to get started, the materials are on the table. If you are unsure, call me over and we will figure it out together.	Require and monitor independent practice: Students need extensive, successful, independent practice in order for skills and knowledge to become automatic. (Rosenshine, 2012, p.18) students will get the majority of the class time to work on their own projects and learn through doing. they will learn to apply all of the skills we spoke about through their independent work time
REFLECTION (5 min):	What challenge did you encounter during the construction process? Does anyone have any solutions they could offer?	"The goal of good questions is to promote reflection, rather than to interrogate; to allow for student responses that lead to continued examination of the big ideas; and to invite, rather than command." (Wasserman, 2017, p. 52)

		By asking students this question, I want to give them time to self-reflect on their process, think through a challenge they faced. having students offer solutions gives them another opportunity for reflection and gives them the skills to respectfully offer solutions to their peers
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Lesson 4

ADE Lesson Template

PART 1: SUPPORTING/PROJECT EXAMPLE DOCUMENTATION AND CHART

This document provides a structure for recording the making of the project example.

As you work faithfully record (in writing or in video) the following: The choices you are making, what you are doing with your hands, what you are thinking about while you are making, how you are sitting, how you are holding various tools, what challenges you experience, and more. This documentation process will help you refine the tools, materials, concepts and language for the lesson and will inform how you plan to teach the lesson. Based upon your documentation notes or video, complete the chart. Add additional space as needed.

Image: Paste a clear, color image of the supporting/project example.



This section will be narrative, long, and will guide your planning.

Physical Activity: In this part of the chart you are describing in detail how you are handling the materials. This should include how and why you are setting up your physical space and materials and what you are holding and also what you are making. For example, if you are working on a drawing, you may decide to turn the paper. Imagine working on a print. What kind of grip would you have on your plate? This section should also describe your posture. How are you sitting or standing?

- I cut strips of tape and stuck them to the side of my table so that I could use them easily
- Cut up the newspaper into smaller sheets
- Constructing details:
 - I added details, such as the bows and flap on the front by folding and bending the paper
 - For the bows: folding paper, modeling is not the shape of a bow, using tep legs to secure to the body
 - Ruffles: folding paper into the right size, using my fingers to measure the right size, creating folds to replicate patterns

This section will be narrative, long, and will guide your planning.

Mental Activity: In this part of the chart you are describing what you are thinking about as you are setting up and making. This is NOT a step-by-step of what you are doing or a recap of your process. Rather, you are noting the issues, thoughts, concerns, moments of hesitation and accomplishment that arise as you work. Did something unexpected happen? What did it make you think about? Did something surprising happen? What did it make you think about? Did you get stuck? Did you feel a sense of joy and exploration? What choices are you making and why?

- making the details somewhat more difficult because it requires fine motor skills but after a few times I got it. it was important to fold the paper onto itself a few times to make it sturdier

<u>Medium/Discipline:</u> Drawing, painting, sculpture...	Sculpture
<u>Tools:</u> Implement, utensil and devices. All nonperishable supplies.	Paintbrush Cups of water
<u>Materials:</u> All perishable media, such as paints, pastels...	Newspaper masking tape Plaster bandages cut into strips Paper mache mixture (glue and water)
<u>Sequence/Processes:</u> What is the order of your working method	1. When the structure of the sculpture is complete and it successfully balances on its own, students can move on to add details on the surface. a. Add details: each sculpture will require different details so students will have to discern how to create these details on the surface to add more information that would make their chosen object easily recognizable
<u>Skills & Techniques:</u> ● <u>Skills:</u> An ability that may be applied to the techniques in your studio core. Many skills, such as observation, are used in all art practices. ● <u>Techniques:</u> The method with which an artist employs technical skills.	● skills: ○ modeling ○ building and molding material ○ constructing three-dimensional form ○ observation ○ adding forms to create three dimensional realism ● techniques ○ construct forms ■ Scrunching, molding, twisting, folding ○ tape forms together to create a stable structure ■ tape techniques: wrapping (mummify), using diagonal pieces (seatbelt), and the two-tape method (tape legs)
<u>Art Concepts:</u> Big understandings, which may include ways of working, movements, essential characteristics of tools, materials or processes, etc.	Students will recreate sculptures of objects of personal significance to memorialize them. Sculpture often recreates objects to elevate their status, show their significance, and give viewers a different way of relating to those objects. By using everyday materials, students will learn that artists strategically select and use materials thoughtfully in new and inventive ways to create three-dimensional works through molding and shaping. Students will be strategic about the scale of their work to Intentionally express a sentiment through their artwork
<u>Environment and Equipment:</u> The surroundings, furniture, or conditions necessary for this art practice.	work surface with enough space to spread out materials and is able to get messy comfortable seat
<u>Meaning Making:</u>	Students will select an object of personal significance, given the choice to draw from their culture,

In what ways does this project engage me—personally, intellectually, emotionally, politically, culturally, etc? How does it stimulate my thinking and invite me to express new ideas?	interests, and histories. They will then choose how they would like to represent the object, thoughtfully selecting at what scale and how to present their object.
<u>Academic Language:</u> Discipline specific vocabulary that is essential to the project.	Construction: building of a structure Scale: relative physical size Render: shaping material to create a desired illusion Realism: representing real life accurately Manipulation: modeling malleable materials texture: the way a sculpture's surface is manipulated to create a sense of how the sculpture feels or appears Form: three-dimensional shapes Taping methods scrunching: crumpling into a ball twisting: rotating extremities in opposite directions Folding: bending the paper over on itself to create layers wrapping: cover volume: the amount of space that a substance or object mass: the quantity of matter that a body contains Three-dimensional: having or appearing to have length, breadth, and depth

PART 2: COMPONENTS OF INSTRUCTION

Once your chart is complete, use this template to describe the Goals and Materials of the project.

PART 2A: CONTEXT FOR LEARNING

# OF STUDENTS	GRADE	CLASS (General Education, Inclusion, Self-Contained, etc.)
19	6-8	

STUDENTS' ASSETS: Describe what you know about the group of students that you are teaching. What are students' personal cultural and community assets? What have experts in the field written about this age group's art making interests and process?

The students attending Saturday Art School are interested in art and are motivated to create. They commit to attending an art class every Saturday morning and are therefore more inclined to be naturally interested and self-motivated. They are also given the choice to select which medium they want to sign up for, therefore students who choose to take a sculpture class are more inclined to be tactile learners and enjoy working three-dimensionally.

At this age, students are in the Pseudo-Naturalistic (Realism) Stage, meaning they are interested in being able to render realism and are beginning to move away from using their imagination. Additionally, students are more self-critical of their work and are more apprehensive to share their work with others out of fear of judgment and a growing awareness of how their work is a reflection of themselves. They are also increasingly more interested in creating works that reflect their identity and personality. Their kinesthetic skills improve and they can work on more challenging projects and explore new materials. (<https://theartofeducation.edu/>).

PART 2B: GOALS AND MATERIALS FOR THE LESSON

LESSON DESCRIPTION: Briefly describe what students will do/make during the lesson. Include a description of what choices students will have to express their own ideas.

- **Example:** Through _____ a _____ with _____ students will learn that _____ and will understand that _____. Students' personal, cultural and community assets are recognized in this lesson through _____.
- (Refer to learning in culturally responsive anti-ableist pedagogy in *The Inclusive Classroom*).

Through sculpting the details sculpture of an object with newspaper and tape students will learn that they can manipulate newspapers to create forms, closely observing their reference pictures or objects to layer forms to accurately their objects and will understand that when sculpting three dimensional sculptures, it is important to closely observe their references to accurately represent objects in the round

STUDENT CHOICE: Briefly describe how students will be supported to make individual choices. This may include tools and materials, visual resources...

Students will select an object of personal significance, given the choice to draw from their culture, interests, and histories. They will then choose how they would like to represent the object, thoughtfully selecting at what scale and how to present their object.

LEARNING OBJECTIVES:

Skills and Techniques	Understandings (art concepts, studio habits of mind, artistic processes and practices)
Students will be able to: ● skills: ○ modeling ○ building and molding material ○ constructing three-dimensional form ○ observation ● techniques ○ construct forms ■ Scrunching, molding, twisting, folding ○ tape forms together to create a stable structure ■ tape techniques: wrapping (mummify), using diagonal pieces (seatbelt), and the two-tape method (tape legs)	Students will understand that: artists recreate sculptures of objects of personal significance to memorialize them. Sculpture often recreates objects to elevate their status, show their significance, and give viewers a different way of relating to those objects. sculptors purposefully select the scale of their sculpture to challenge our relationship to the object and express a sentiment through their artwork details are an important part of a sculpture because they add essential information that allows the audience to easily recognize the object they are sculpting

TOOLS and MATERIALS: What kinds of paper, what sizes, what kinds of brushes, what sizes, etc. will be needed? What, if any, tools and material adaptations/supports will be needed so that all students can experience success? Add more rows as necessary.

scissors	newspaper	tape
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STANDARDS AND BENCHMARKS: Refer to the NYCDOE Blueprint for Teaching and Learning in the Visual Arts and list the benchmarks that are addressed in this project.

__ Grade: Art Making, Performance Indicators in ____	__ Grade: Developing Art Literacy	__ Grade: Community and Cultural Resources
• attention to scale • unity through purposeful selection and manipulation of materials such as clay, plaster, paper pulp, wire • expressive use of texture and form	• Looking at and Discussing Art	•

ESSENTIAL PRIOR KNOWLEDGE: What will students need to know coming into the lesson to benefit from the learning opportunities you have planned? How will you activate and build upon their prior knowledge?

Students will draw on the prior knowledge of lesson 1 in which we explored the material and practiced constructing forms and securely attaching them. in the demo, these concepts will be reintroduced
Prior knowledge: playing with legos/blocks as a kid. building through additive techniques from singular blocks to a whole structure

layering forms: creating forms as the base, then adding forms to further develop the three dimensional object

TROUBLESHOOTING: What problems and misunderstandings can you anticipate with this activity?

allowing students to use scissors if having trouble hearing the tape

DIFFERENTIATION: What are some ideas you have to differentiate instruction to guarantee access for a diverse range of learners?

allowing for other students or teachers to be a scribe for students who may find writing peer feedback to be difficult.

ACADEMIC LANGUAGE: List new vocabulary and define each term as you would for this group of pupils. Add rows as necessary.

modeling: manipulating the form of an object using your hands	details: smaller component of a sculpture that illustrates an important piece of information	Render: shaping material to create a
Realism: representing real life accurately	Manipulation: modeling malleable materials	Form: three-dimensional shapes

Taping methods scrunching: crumpling into a ball twisting: rotating extremities in opposite directions Folding: bending the paper over on itself to create layers wrapping: cover	Three-dimensional: having or appearing to have length, breadth, and depth	

LANGUAGE SUPPORT MATERIALS: What materials will you provide to support language acquisition?

- **Example:** *Word Wall of new vocabulary, illustrations of new terms, etc.*

anchor chart with construction and taping techniques at each desk

MODIFICATIONS AND ASSISTIVE TECHNOLOGIES: What, if any, tools and material adaptations/supports will be needed so that all students can experience success? Add more rows as necessary.

tape dispenser if needed

VISUAL RESOURCES: Which works of art by which artists? Paste in images of the artworks with their descriptions in each cell box.

- Who are the artists you are highlighting and how might your students connect to them and their work (consider mirrors, windows and sliding glass doors) ?
- How do the visual resources support the learning objectives—both skills and techniques, concepts AND meaning making?
- In what ways does your choice of artists give voice to underrepresented individuals, groups or communities?

examples of student work

FORMATIVE ASSESSMENT: What formative assessment strategies will you use to gather evidence of pupil learning?

peer feedback form

https://docs.google.com/document/d/14uaMtN9H6mxyjTeUnhJvGMbSd6C35msyJ_KAXo4GJRM/edit?usp=drive_link

SUMMATIVE ASSESSMENT: Attach the assessment instrument you will use to evaluate the effectiveness of your teaching.

	3	2	1
creating details	sculpture includes important details that add important information to	sculpture attempts to add details	no details added

	the form of the object		
constructing forms	sculpture is constructed using a variety of forms and appropriate techniques	construct some forms using some techniques	student struggles with constructing forms
attaching forms with tape	securely attaches all forms to create a stable structure	able to attach forms but some parts fall off/need additional tape	student is not able to attach forms and the sculpture falls apart when shaken

STUDIO ENVIRONMENT: Describe how you will set up the studio for this lesson so that a wide variety of learners can experience success.

tables will be set up in groups of 8-10 so that all students have space to work and access to all materials
 materials will be organized by setting up 1 tray for 4 students. there will be one large basket to hold newspaper scraps and one roll of tape for every two students (practice sharing and taking turns, pre cutting tape)
 demo table at the front with students gathered standing around the table

PART 3: IN THE STUDIO

This section of the plan asks you to describe what you will do and say, why, and in what order.

Write all the questions you will pose to your students in a different color type so you can see how you are using inquiry to promote learning. For questions intended to engage pupils in critical thinking, number your questions 1-3 to show the hierarchy of those questions that invite initial observations to those that invite meaning making.

Write all the possible student answers in another color so you can check the clarity of your question.

Write the new vocabulary words in ALL CAPS and describe how you will support students' language acquisition.

This is an opportunity to incorporate what you learned in *The Inclusive Classroom*.

Consider the following questions as you write your plan:

- **Introduction:** How will I begin the lesson to engage the pupils? What will I show, do and say? What questions will I ask?
- **Demonstration/Modeling:** What will I demonstrate and how will I conduct the demonstration?
- **Instruction for Work Time:** What specific direct instructions will I give students before they set to work?
- **Materials Exploration:** How will I structure students' exploration and practice with the material(s)?
- **Closure/Reflection/Critique:** What will I ask, or what activity will I organize, so that learning is shared and reinforced?

	ACTIVITY: What will happen and in what order?	JUSTIFICATION: Describe specific research and learning theories that guided your instructional choices. Explain how each is applicable to your lesson. Cite your sources.
INTRO (7 min):	Q of the day: How can we continue to develop our sculptures to accurately represent our selected objects? Today we are going to keep working on constructing our sculptures. Last week everyone did a fantastic job beginning our sculptures, creating great foundations that we will continue working on. On the board, I have a sketch and a picture of our classmate. First, a round of applause, really incredible and impressive work. Obviously, there are some limbs and a head missing, so let's focus on the forms that this student has created. Based on the picture and the actual bunny, where should this artist add forms? PSA: I see that on the bunny and the picture, the belly is round and the sculpture now has a flat stomach. I think she could add forms to the belly to make it look fluffier So you are noticing that when we look at the belly from the side, it is also round. Here this artist has created a form that is the right size, but if we can add more forms to the belly to make it rounder, the bunny will start to look fluffier and squishier. How would you suggest that she do that? using what techniques? PSA: she could scrunch and make a smaller form for the belly and then attach it using tape legs. What about the legs, are there any forms that you would add?	Begin a lesson with a short review of previous learning: Daily review can strengthen previous Learning can lead to a fluent recall. (Rosenshine, 2012) I plan on starting this class with a short review last week, thinking about how we made forms based on our reference image. I draw on their prior knowledge to continue having a conversation about adding forms onto forms to create three-dimensional sculptures "The goal of good questions is to promote reflection, rather than to interrogate; to allow for student responses that lead to continued examination of the big ideas; and to invite, rather than command."

	PSA: I see that on the leg close to the body there is a slight bump. I think she could add forms to the top part of the leg. How would you do that? PSA: I would rip the newspaper to make it smaller, crunch i, and then add it using tape legs Great, I appreciate how closely you are observing the reference object and sketch when you are working, it is important to keep referencing these so that you can notice how we can continue to add forms on top of the forms we have already created to keep making our three-dimensional sculptures looking more closely like the objects we are recreating. I have another work by another student, I am especially impressed by the sketch this student has created, they have sketched the front view and the side view. Closely observe this work in progress. What advice would you offer this artist as they continue to work on their sculpture? PSA: I see that the handle of the spoon should be thicker since on the drawing it is thicker How might you do that? What techniques could you use? PSA: I think they should make more twists and then tape them all together Sure, that could work. Is there any part of the spoon handle that is thicker or thinner? PSA: I notice that close to the spoon, the handle gets bigger how might this artist make that part thicker, Let's pretend that this is already attached and thicker. What could this artist do next? PSA: they could scrunch a form and add it to the sides. Why do you think I am making such a point of looking closely at your reference image or object? Why is it important to observe as you sculpt? PSA: when you closely observe the reference, you get a better idea of what the object you are making really looks like and where you need to add more forms Another idea? PSA: you also think about how these things are three-dimensional so maybe it looks fine from the front but it might need more forms on the sides.	(Wasserman, 2017, p. 52) Inviting students to take a close look at the work of their peers and guiding them through questioning to uncover the big idea for today. Through a group discussion, students will think critically about the work and learn from hearing their peers share their ideas “Check for student understanding: Checking for student understanding at each point can help students learn the material with fewer errors.” (Rosenshine, 2012, p.18) Using the second example as both a learning opportunity and a way to check for understanding.
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WORK TIME (36 min):	Before you get started working, take a close look at the work you began last week and your reference image or object. Discuss with your partner where you are noticing you need to add forms to the forms you have already created. And then discuss what techniques you will use. You can say something like: "I am going to add more forms __ (where) __ using ____ (technique) ____" your partner can give you feedback or help you out if you need it. Together, make a plan for what you will be working on this week. Share out loud 2-3 students. Once you have a good idea about what you are thinking about working for today, you can get started working.	Guide student practice: Successful teachers spend more time guiding students' practice of new material. (Rosenshine, 2012) using the remainder of the time to allow students to work on their projects. This will allow them to practice the new techniques we have been learning.
REFLECTION (7 min):	Peer feedback: I am going to hand out a sheet of paper with a reflection checklist. You are going to write your name and the name of the artists who you are giving feedback to. on the left, you are going to give them a compliment, something you think they are doing really well. It can be a few words, a sentence, or a drawing. On the right, you are going to check one of the boxes. Does this person need to add more forms? Are there any details they could add? or is the sculpture falling apart and needs to be taped and reinforced? Below the checklist is a space to give them suggestions. Where should they add the forms? What details are you suggesting, and how? How would you tape this https://docs.google.com/document/d/14uaMtN9H6mx yjTeUnhJvGMbSd6C35msyJ_KAXo4GJRM/edit?usp=drive_link	Checking student understanding during and at the conclusion of lessons Teachers use a variety of informal but deliberate methods to assess what students are learning during and between lessons. These frequent checks provide information about students' current level of competence and help the teacher adjust instruction during a single lesson or from one lesson to the next. They may include, for example, simple questioning, short performance tasks, or journal or notebook entries. (Loewenberg-Ball, 4) The peer feedback will give me a sense of the level of completion so I can best plan for the following lesson. It will also check for students understanding of the concepts we have been discussing

Lesson 5

ADE Lesson Template

PART 1: SUPPORTING/PROJECT EXAMPLE DOCUMENTATION AND CHART

This document provides a structure for recording the making of the project example.

As you work faithfully record (in writing or in video) the following: The choices you are making, what you are doing with your hands, what you are thinking about while you are making, how you are sitting, how you are holding various tools, what challenges you experience, and more. This documentation process will help you refine the tools, materials, concepts and language for the lesson and will inform how you plan to teach the lesson. Based upon your documentation notes or video, complete the chart. Add additional space as needed.

Image: Paste a clear, color image of the supporting/project example.



This section will be narrative, long, and will guide your planning.

Physical Activity: In this part of the chart you are describing in detail how you are handling the materials. This should include how and why you are setting up your physical space and materials and what you are holding and also what you are making. For example, if you are working on a drawing, you may decide to turn the paper. Imagine working on a print. What kind of grip would you have on your plate? This section should also describe your posture. How are you sitting or standing?

- I set up my work surface with plaster bandages, a cup of water, and scissors
- I pre-cut the bandage into strips, about 12 inches long, and 1 inch wide, some smaller and some bigger pieces
- I dipped one strip into a cup of water, fully soaking it and quickly lifting it up, removing extra water with my left pointer finger and thumb
- I wrapped the bandage around the figure working in small areas, beginning with the middle and working outward towards the legs and head
-

This section will be narrative, long, and will guide your planning.

Mental Activity: In this part of the chart you are describing what you are thinking about as you are setting up and making. This is NOT a step-by-step of what you are doing or a recap of your process. Rather, you are noting the issues, thoughts, concerns, moments of hesitation and accomplishment that arise as you work. Did something unexpected happen? What did it make you think about? Did something surprising happen? What did it make you think about? Did you get stuck? Did you feel a sense of joy and exploration? What choices are you making and why?

- This process is straightforward because the bandages just stick to themselves and harden pretty quickly
- it was slightly difficult to bandage this work because it doesn't stand but starting from the bottom up was still an effective strategy
- the plaster does stick to your fingers so having gloves on hand would be a good idea
- this is messy so I will need to tell students to bring clothes they can get dirty in

<u>Medium/Discipline:</u> Drawing, painting, sculpture...	Sculpture
<u>Tools:</u> Implement, utensil and devices. All nonperishable supplies.	Cups of water
<u>Materials:</u> All perishable media, such as paints, pastels...	Plaster bandages cut into strips water cups face masks for students sensitive to dust gloves for students sensitive to tactile sensations
<u>Sequence/Processes:</u> What is the order of your working method	1. cut plaster bandages into 12x1 inch strips 2. Dip plaster bandage into cup of water and remove excess water with pinching fingers 3. wrap bandages around the object until the whole thing is covered a. starting from the bottom up b. special attention to joints 4. before plaster strip has dried completely, smooth with fingers (petting motion) 5. leave to dry
<u>Skills & Techniques:</u> • <u>Skills:</u> An ability that may be applied to the techniques in your studio core. Many skills, such as observation, are used in all art practices. • <u>Techniques:</u> The method with which an artist employs technical skills.	○ application of plaster bandages onto a three-dimensional surface ○ smoothing plaster bandages
<u>Art Concepts:</u> Big understandings, which may include ways of working, movements, essential characteristics of tools, materials or processes, etc.	Students will recreate sculptures of objects of personal significance to memorialize them. Sculpture often recreates objects to elevate their status, show their significance, and give viewers a different way of relating to those objects. By using everyday materials, students will learn that artists strategically select and use materials thoughtfully in new and inventive ways to create three-dimensional works through molding and shaping. Students will be strategic about the scale of their work to Intentionally express a sentiment through their artwork
<u>Environment and Equipment:</u> The surroundings, furniture, or conditions necessary for this art practice.	work surface with enough space to spread out materials and is able to get messy comfortable seat

Meaning Making: In what ways does this project engage me—personally, intellectually, emotionally, politically, culturally, etc? How does it stimulate my thinking and invite me to express new ideas?	Students will select an object of personal significance, given the choice to draw from their culture, interests, and histories. They will then choose how they would like to represent the object, thoughtfully selecting at what scale and how to present their object.
Academic Language: Discipline specific vocabulary that is essential to the project.	plaster bandages: modeling

PART 2: COMPONENTS OF INSTRUCTION

Once your chart is complete, use this template to describe the Goals and Materials of the project.

PART 2A: CONTEXT FOR LEARNING

# OF STUDENTS	GRADE	CLASS (General Education, Inclusion, Self-Contained, etc.)
20	6-8	

STUDENTS' ASSETS: Describe what you know about the group of students that you are teaching. What are students' personal cultural and community assets? What have experts in the field written about this age group's art making interests and process?

The students attending Saturday Art School are interested in art and are motivated to create. They commit to attending an art class every Saturday morning and are therefore more inclined to be naturally interested and self-motivated. They are also given the choice to select which medium they want to sign up for, therefore students who choose to take a sculpture class are more inclined to be tactile learners and enjoy working three-dimensionally.

At this age, students are in the Pseudo-Naturalistic (Realism) Stage, meaning they are interested in being able to render realism and are beginning to move away from using their imagination. Additionally, students are more self-critical of their work and are more apprehensive to share their work with others out of fear of judgment and a growing awareness of how their work is a reflection of themselves. They are also increasingly more interested in creating works that reflect their identity and personality. Their kinesthetic skills improve and they can work on more challenging projects and explore new materials. (<https://theartofeducation.edu/>).

PART 2B: GOALS AND MATERIALS FOR THE LESSON

LESSON DESCRIPTION: Briefly describe what students will do/make during the lesson. Include a description of what choices students will have to express their own ideas.

- **Example:** Through _____ a _____ with _____ students will learn that _____ and will understand that _____. Students' personal, cultural and community assets are recognized in this lesson through _____.
- (Refer to learning in culturally responsive anti-ableist pedagogy in *The Inclusive Classroom*).

Through applying plaster bandages to a sculpture using plaster bandages and water in cups

Students will learn that plaster bandages can be used as the final layer in a sculpture, different parts of our hands are used as tools when applying plaster bandages, and will understand that arts use everyday materials to make sculpture

STUDENT CHOICE: Briefly describe how students will be supported to make individual choices. This may include tools and materials, visual resources...

Students will select an object of personal significance, given the choice to draw from their culture, interests, and histories. They will then choose how they would like to represent the object, thoughtfully selecting at what scale and how to present their object.

LEARNING OBJECTIVES:

Skills and Techniques	Understandings (art concepts, studio habits of mind, artistic processes and practices)
Students will be able to: • unity through purposeful selection and manipulation of materials such as clay, plaster, paper pulp, wire • expressive use of texture and form	Students will understand that: artists select materials to create works of art, often using materials that are not traditional art materials

TOOLS and MATERIALS: What kinds of paper, what sizes, what kinds of brushes, what sizes, etc. will be needed? What, if any, tools and material adaptations/supports will be needed so that all students can experience success? Add more rows as necessary.

cups of water	gloves, face masks	plaster bandages
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STANDARDS AND BENCHMARKS: Refer to the [NYCDOE Blueprint for Teaching and Learning in the Visual Arts](#) and list the benchmarks that are addressed in this project.

__ Grade: Art Making, Performance Indicators in ____	__ Grade: Developing Art Literacy	__ Grade: Community and Cultural Resources
• unity through purposeful selection and manipulation of materials such as clay, plaster, paper pulp, wire • expressive use of texture and form		•

ESSENTIAL PRIOR KNOWLEDGE: What will students need to know coming into the lesson to benefit from the learning opportunities you have planned? How will you activate and build upon their prior knowledge?

Students will draw on the prior knowledge when asked if they have ever broken a bone or if they have ever made a mold

drawing on their understanding of human anatomy, making the connection between the final layer of a sculpture and the skin

TROUBLESHOOTING: What problems and misunderstandings can you anticipate with this activity?

students applying multiple layers: emphasize how they only need one
have trouble reaching hard-to-reach nooks and crannies: teaching them how to collaborate with their partner and help each other
starting with the bottom: start the work time with a clear instruction about starting at the bottom, emphasize in demo about the importance

DIFFERENTIATION: What are some ideas you have to differentiate instruction to guarantee access for a diverse range of learners?

cut up smaller strips to make it easier for students who have limited fine motor skills

ACADEMIC LANGUAGE: List new vocabulary and define each term as you would for this group of pupils. Add rows as necessary.

modeling: manipulating the form of an object using your hands	plaster: a soft mixture of lime with sand or cement and water: that dries into a smooth hard surface	
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LANGUAGE SUPPORT MATERIALS: What materials will you provide to support language acquisition?

- *Example: Word Wall of new vocabulary, illustrations of new terms, etc.*

anchor chart with step-by-step instructions about how to use plaster bandages

MODIFICATIONS AND ASSISTIVE TECHNOLOGIES: What, if any, tools and material adaptations/supports will be needed so that all students can experience success? Add more rows as necessary.

plaster strips cut into smaller strips		
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VISUAL RESOURCES: Which works of art by which artists? Paste in images of the artworks with their descriptions in each cell box.

- Who are the artists you are highlighting and how might your students connect to them and their work (consider mirrors, windows and sliding glass doors) ?
- How do the visual resources support the learning objectives—both skills and techniques, concepts AND meaning making?
- In what ways does your choice of artists give voice to underrepresented individuals, groups or communities?

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FORMATIVE ASSESSMENT: What formative assessment strategies will you use to gather evidence of pupil learning?

peer share: have their peers check over their work and see if they missed any spots

SUMMATIVE ASSESSMENT: Attach the assessment instrument you will use to evaluate the effectiveness of your teaching.

	3	2	1
one layer application	sculpture includes only one layer of plaster	sculpture includes one layer of plaster in some areas and multiple layers in other areas	sculpture includes multiple layer of plaster
smoothed out	plaster bandages are smoothed out, there are no small holes left in the plaster bandage	smoothed out in some areas but not all over	plaster bandages are not smoothed out and the texture of the bandages is still visible
all areas covered	plaster bandages cover the entire sculpture	some areas of the sculpture are left uncovered	sculpture has significant gaps in plaster strips

STUDIO ENVIRONMENT: Describe how you will set up the studio for this lesson so that a wide variety of learners can experience success.

tables will be set up in groups of 8-10 so that all students have space to work and access to all materials
materials will be organized by setting up 1 tray for 4 students. there will be one large basket to hold plaster strips
each student gets their own cup of water
demo table at the front with students gathered standing around the table

PART 3: IN THE STUDIO

This section of the plan asks you to describe what you will do and say, why, and in what order.

Write all the questions you will pose to your students in a different color type so you can see how you are using inquiry to promote learning. For questions intended to engage pupils in critical thinking, number your questions 1-3 to show the hierarchy of those questions that invite initial observations to those that invite meaning making.

Write all the possible student answers in another color so you can check the clarity of your question.

Write the new vocabulary words in ALL CAPS and describe how you will support students' language acquisition.

This is an opportunity to incorporate what you learned in *The Inclusive Classroom*.

Consider the following questions as you write your plan:

- **Introduction:** How will I begin the lesson to engage the pupils? What will I show, do and say? What questions will I ask?
- **Demonstration/Modeling:** What will I demonstrate and how will I conduct the demonstration?
- **Instruction for Work Time:** What specific direct instructions will I give students before they set to work?
- **Materials Exploration:** How will I structure students' exploration and practice with the material(s)?
- **Closure/Reflection/Critique:** What will I ask, or what activity will I organize, so that learning is shared and reinforced?

	ACTIVITY: What will happen and in what order?	JUSTIFICATION: Describe specific research and learning theories that guided your instructional choices. Explain how each is applicable to your lesson. Cite your sources.
INTRO (1 min):	Do now: Take a look at your peer feedback sheet, Think of a plan for what you need to do today, Work independently to complete your project ● You will have 25 minutes to complete your project If you are all done, you can help your peers with their projects. What does a completed sculpture look like? checklist on the board	
WORK TIME (40 min):	students will work to finish their armature, I will assist students who need help. If students are finished early they can help their peers	

DEMO (5 min):	Plaster demo for students who are finished with their armature Question of the Day: How do artist make decisions about the materials they select to use in their sculptures? Have you ever broken a bone and gotten a cast? PSA: yes What materials did your doctor use to make your cast? PSA: they first covered it with gauze around my arm and then they added another layer that was dipped in water that became hard when it dried. Can you describe what that hard material was like? PSA: it was really hard, as hard as a table For our sculptures, we are going to be using the same material that doctors use to make a cast hard. This material is called plaster bandages. Is that surprising to you? PSA: yes because this isn't a traditional art material To finish our sculptures, we are going to add a layer of plaster bandages to the surface of our sculptures. Why do you think we are going to use this material in our sculptures? What is going to happen to our armatures? PSA: the sculptures we have made are made out of paper so if they get wet they are going to fall apart. Also, they are not smooth or very strong Right, so this material is going to make our sculptures strong, and smooth and make them look very professional and finished. To use the plaster bandages, you are going to follow 4 easy steps. First, you are going to select a strip that is the size that you need. For this piece that I am covering, what size would be best? PSA: this thin one since you are going to place it on the thin legs Great, so it's important to think about what strip of plaster you need based on what you are covering. Next, you are going to dip it in water and count to 3. Count with me .. PSA: 1, 2, 3 Now, when I take it out of the cup, there are water droplets dripping everywhere. What should I do? PSA: you can use your fingers to take some of that extra water away. Great, everyone show me your peace fingers. You can use these fingers to squeeze out the extra water. What happened to my plaster strip when I squeezed the water out?	“Ask a large number of questions and check the responses of all students: Questions help students practice new information and connect new material to their prior learning” (Rosenshine, 2012) By asking the question about a cast, I am drawing on their prior knowledge or experience to begin a conversation about material we are going to be using Present new material in small steps with student practice after each step: Only present small amounts of new material at any time, and
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	PSA: I noticed that the small holes in the plaster kind of went away That's a good observation. So when we squeeze the water out, we are also smoothing and spreading the plaster, Now I am going to apply my plaster strip by wrapping it around the leg. As I am wrapping it around, I am trying to cover as much of the area as I can without layering the plaster. Why do you think we only need one layer? PSA: i think that if put too much the part can get too hard or too heavy Right, we only need 1 layer. And after I am done applying that single layer, while the plaster is still wet, you can smooth it out. What part of my finger am I using to do this? PSA: you are using your finger Yeah, I am using my fingertip, kind of like I am painting with my finger or petting a dog. Why do you think this step is important? PSA: because when you smooth it, those little dots go away and it becomes smooth and strong. As you begin working, where should I begin applying plaster? PSA: from the bottom up so that you make the base strong and then you add weight on top the bottom is dry and can support the weight of it. That would be a great idea, working from the bottom because otherwise your armature will be unbalanced and it would be harder to hold it as you are working Can someone repeat the steps for me? PSA: dip, peace fingers, wrap, smooth Great, you can get started. if you don't finish today, you will have more time next week.	then assist students as they practice this material. (Rosenshine, 2012) Students will learn about the 4 steps of applying plaster bandages, walking through them step by step and presenting the information in small amounts. “Check for student understanding: Checking for student understanding at each point can help students learn the material with fewer errors.” (Rosenshine, 2012, p.18) Pausing to ask them to restate the 4 steps will check for understanding and help them remember as they begin working on their projects
WORK TIME (__ min):	Half of the students will work to finish their armature Half of the students will plaster their sculpture	

REFLECTION (2 min):	Now that you know how to create a sculpture out of newspaper and tape, What else might you want to make with these materials? PSA: I want to make a sword! What techniques would you use to make a sword? PSA: twisting the newspaper to make a handle and folding it to make the sword blade	“Check for student understanding: Checking for student understanding at each point can help students learn the material with fewer errors.” (Rosenshine, 2012, p.18) this question both asks students to recall the process and techniques that they have been working with and also asks them to think beyond the project they have just created and think about how else these techniques could be used beyond the classroom.
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Lesson 6

ADE Lesson Template

PART 1: SUPPORTING/PROJECT EXAMPLE DOCUMENTATION AND CHART

This document provides a structure for recording the making of the project example.

As you work faithfully record (in writing or in video) the following: The choices you are making, what you are doing with your hands, what you are thinking about while you are making, how you are sitting, how you are holding various tools, what challenges you experience, and more. This documentation process will help you refine the tools, materials, concepts and language for the lesson and will inform how you plan to teach the lesson. Based upon your documentation notes or video, complete the chart. Add additional space as needed.

Image: Paste a clear, color image of the supporting/project example.





This section will be narrative, long, and will guide your planning.

Physical Activity: In this part of the chart you are describing in detail how you are handling the materials. This should include how and why you are setting up your physical space and materials and what you are holding and also what you are making. For example, if you are working on a drawing, you may decide to turn the paper. Imagine working on a print. What kind of grip would you have on your plate? This section should also describe your posture. How are you sitting or standing?

- I set up my work surface with plaster bandages, a cup of water, and scissors
- I pre-cut the bandage into strips, about 12 inches long, and 1 inch wide, some smaller and some bigger pieces
- I dipped one strip into a cup of water, fully soaking it and quickly lifting it up, removing extra water with my left pointer finger and thumb
- I wrapped the bandage around the figure working in small areas, beginning with the middle and working outward towards the legs and head
-

This section will be narrative, long, and will guide your planning.

Mental Activity: In this part of the chart you are describing what you are thinking about as you are setting up and making. This is NOT a step-by-step of what you are doing or a recap of your process. Rather, you are noting the issues, thoughts, concerns, moments of hesitation and accomplishment that arise as you work. Did something unexpected happen? What did it make you think about? Did something surprising happen? What did it make you think about? Did you get stuck? Did you feel a sense of joy and exploration? What choices are you making and why?

- This process is straightforward because the bandages just stick to themselves and harden pretty quickly
- it was slightly difficult to bandage this work because it doesn't stand but starting from the bottom up was still an effective strategy
- the plaster does stick to your fingers so having gloves on hand would be a good idea
- this is messy so I will need to tell students to bring clothes they can get dirty in

<u>Medium/Discipline:</u> Drawing, painting, sculpture...	Sculpture
<u>Tools:</u> Implement, utensil and devices. All nonperishable supplies.	Cups of water
<u>Materials:</u> All perishable media, such as paints, pastels...	Plaster bandages cut into strips water cups face masks for students sensitive to dust gloves for students sensitive to tactile sensations
<u>Sequence/Processes:</u> What is the order of your working method	1. cut plaster bandages into 12x1 inch strips 2. Dip plaster bandage into a cup of water and remove excess water with pinching fingers 3. wrap bandages around the object until the whole thing is covered a. starting from the bottom up b. special attention to joints 4. before the plaster strip has dried completely, smooth with your fingers (petting motion) 5. leave to dry
<u>Skills & Techniques:</u> ● <u>Skills:</u> An ability that may be applied to the techniques in your studio core. Many skills, such as observation, are used in all art practices. ● <u>Techniques:</u> The method with which an artist employs technical skills.	○ application of plaster bandages onto a three-dimensional surface ○ smoothing plaster bandages
<u>Art Concepts:</u> Big understandings, which may include ways of working, movements, essential characteristics of tools, materials or processes, etc.	Students will recreate sculptures of objects of personal significance to memorialize them. Sculpture often recreates objects to elevate their status, show their significance, and give viewers a different way of relating to those objects. By using everyday materials, students will learn that artists strategically select and use materials thoughtfully in new and inventive ways to create three-dimensional works through molding and shaping. Students will be strategic about the scale of their work to intentionally express a sentiment through their artwork
<u>Environment and Equipment:</u> The surroundings, furniture,	ork surface with enough space to spread out materials and is able to get a messy comfortable seat

or conditions necessary for this art practice.	
<u>Meaning Making:</u> In what ways does this project engage me—personally, intellectually, emotionally, politically, culturally, etc? How does it stimulate my thinking and invite me to express new ideas?	Students will select an object of personal significance, given the choice to draw from their culture, interests, and histories. They will then choose how they would like to represent the object, thoughtfully selecting at what scale and how to present their object.
<u>Academic Language:</u> Discipline specific vocabulary that is essential to the project.	plaster bandages: modeling

PART 2: COMPONENTS OF INSTRUCTION

Once your chart is complete, use this template to describe the Goals and Materials of the project.

PART 2A: CONTEXT FOR LEARNING

# OF STUDENTS	GRADE	CLASS (General Education, Inclusion, Self-Contained, etc.)
20	6-8	

STUDENTS' ASSETS: Describe what you know about the group of students that you are teaching. What are students' personal cultural and community assets? What have experts in the field written about this age group's art making interests and process?

The students attending Saturday Art School are interested in art and are motivated to create. They commit to attending an art class every Saturday morning and are therefore more inclined to be naturally interested and self-motivated. They are also given the choice to select which medium they want to sign up for, therefore students who choose to take a sculpture class are more inclined to be tactile learners and enjoy working three-dimensionally.

At this age, students are in the Pseudo-Naturalistic (Realism) Stage, meaning they are interested in being able to render realism and are beginning to move away from using their imagination. Additionally, students are more self-critical of their work and are more apprehensive to share their work with others out of fear of judgment and a growing awareness of how their work is a reflection of themselves. They are also increasingly more interested in creating works that reflect their identity and personality. Their kinesthetic skills improve and they can work on more challenging projects and explore new materials. (<https://theartofeducation.edu/>).

PART 2B: GOALS AND MATERIALS FOR THE LESSON

LESSON DESCRIPTION: Briefly describe what students will do/make during the lesson. Include a description of what choices students will have to express their own ideas.

- **Example:** Through _____ a _____ with _____ students will learn that _____ and will understand that _____. Students' personal, cultural and community assets are recognized in this lesson through _____.
- (Refer to learning in culturally responsive anti-ableist pedagogy in *The Inclusive Classroom*).

Through applying plaster bandages to a sculpture using plaster bandages and water in cups
 Students will learn that plaster bandages can be used as the final layer in a sculpture, different parts of our hands are used as tools when applying plaster bandages,
 and will understand that arts use everyday materials to make sculpture

STUDENT CHOICE: Briefly describe how students will be supported to make individual choices. This may include tools and materials, visual resources...

Students will select an object of personal significance, given the choice to draw from their culture, interests, and histories. They will then choose how they would like to represent the object, thoughtfully selecting at what scale and how to present their object.

LEARNING OBJECTIVES:

Skills and Techniques	Understandings (art concepts, studio habits of mind, artistic processes and practices)
Students will be able to: - unity through purposeful selection and manipulation of materials such as clay, plaster, paper pulp, wire - expressive use of texture and form	Students will understand that: artists select materials to create works of art, often using materials that are not traditional art materials

TOOLS and MATERIALS: What kinds of paper, what sizes, what kinds of brushes, what sizes, etc. will be needed? What, if any, tools and material adaptations/supports will be needed so that all students can experience success? Add more rows as necessary.

cups of water	gloves, face masks	plaster bandages
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STANDARDS AND BENCHMARKS: Refer to the [NYCDOE Blueprint for Teaching and Learning in the Visual Arts](#) and list the benchmarks that are addressed in this project.

__ Grade: Art Making, Performance Indicators in ____	__ Grade: Developing Art Literacy	__ Grade: Community and Cultural Resources
- unity through purposeful selection and manipulation of materials such as clay, plaster, paper pulp, wire - expressive use of texture and form		

ESSENTIAL PRIOR KNOWLEDGE: What will students need to know coming into the lesson to benefit from the learning opportunities you have planned? How will you activate and build upon their prior knowledge?

Students will draw on the prior knowledge when asked if they have ever broken a bone or if they have ever made a mold

drawing on their understanding of human anatomy, making the connection between the final layer of a sculpture and the skin

TROUBLESHOOTING: What problems and misunderstandings can you anticipate with this activity?

have trouble reaching hard-to-reach nooks and crannies: teaching them how to collaborate with their partner and help each other

starting with the bottom: start the work time with a clear instruction about starting at the bottom, emphasize in the demo the importance of creating stability

plaster bandages sticking together: teach them how to hold the plaster bandage with two hands when dipping into the water cup

DIFFERENTIATION: What are some ideas you have to differentiate instruction to guarantee access for a diverse range of learners?

cut up smaller strips to make it easier for students who have limited fine motor skills

ACADEMIC LANGUAGE: List new vocabulary and define each term as you would for this group of pupils. Add rows as necessary.

plaster: a soft mixture of lime with sand or cement and water: that dries into a smooth hard surface		
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LANGUAGE SUPPORT MATERIALS: What materials will you provide to support language acquisition?

- **Example:** Word Wall of new vocabulary, illustrations of new terms, etc.

anchor chart with step-by-step instructions about how to use plaster bandages

MODIFICATIONS AND ASSISTIVE TECHNOLOGIES: What, if any, tools and material adaptations/supports will be needed so that all students can experience success? Add more rows as necessary.

plaster strips cut into smaller strips		
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VISUAL RESOURCES: Which works of art by which artists? Paste in images of the artworks with their descriptions in each cell box.

- Who are the artists you are highlighting and how might your students connect to them and their work (consider mirrors, windows and sliding glass doors) ?

- How do the visual resources support the learning objectives—both skills and techniques, concepts AND meaning making?
- In what ways does your choice of artists give voice to underrepresented individuals, groups or communities?

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FORMATIVE ASSESSMENT: What formative assessment strategies will you use to gather evidence of pupil learning?

peer share: have their peers check over their work and see if they missed any spots

SUMMATIVE ASSESSMENT: Attach the assessment instrument you will use to evaluate the effectiveness of your teaching.

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plaster covers the newspaper	sculpture includes enough plaster to cover the newspaper beneath it in all areas	sculpture plaster application is inconsistent, newspaper is visible beneath it in some areas	sculpture includes one layer of plaster but newspaper is visible beneath it
smoothed out	plaster bandages are smoothed out, there are no small holes left in the plaster bandage	smoothed out in some areas but not all over	plaster bandages are not smoothed out and the texture of the bandages is still visible
all areas covered	plaster bandages cover the entire sculpture	some areas of the sculpture are left uncovered	sculpture has significant gaps in plaster strips

STUDIO ENVIRONMENT: Describe how you will set up the studio for this lesson so that a wide variety of learners can experience success.

tables will be set up in groups of 8-10 so that all students have space to work and access to all materials
materials will be organized by setting up 1 tray for 4 students. there will be one large basket to hold plaster strips
each student gets their own cup of water
demo table at the front with students gathered standing around the table

PART 3: IN THE STUDIO

This section of the plan asks you to describe what you will do and say, why, and in what order.

Write all the questions you will pose to your students in a different color type so you can see how you are using inquiry to promote learning. For questions intended to engage pupils in critical thinking, number your questions 1-3 to show the hierarchy of those questions that invite initial observations to those that invite meaning making.

Write all the possible student answers in another color so you can check the clarity of your question.

Write the new vocabulary words in ALL CAPS and describe how you will support students' language acquisition.

This is an opportunity to incorporate what you learned in *The Inclusive Classroom*.

Consider the following questions as you write your plan:

- **Introduction:** How will I begin the lesson to engage the pupils? What will I show, do and say? What questions will I ask?
- **Demonstration/Modeling:** What will I demonstrate and how will I conduct the demonstration?
- **Instruction for Work Time:** What specific direct instructions will I give students before they set to work?
- **Materials Exploration:** How will I structure students' exploration and practice with the material(s)?
- **Closure/Reflection/Critique:** What will I ask, or what activity will I organize, so that learning is shared and reinforced?

	ACTIVITY: What will happen and in what order?	JUSTIFICATION: Describe specific research and learning theories that guided your instructional choices. Explain how each is applicable to your lesson. Cite your sources.
INTRO (3 min):	Question of the Day: How do artists make decisions about the materials they select to use in their sculptures? Have you ever broken a bone and gotten a cast? PSA: yes What materials did your doctor use to make your cast? PSA: they first covered it with gauze around my arm and then they added another layer that was dipped in water that became hard when it dried. Can you describe what that hard material was like? PSA: it was really hard, as hard as a table For our sculptures, we are going to be using the same material that doctors use to make a cast hard. This material is called plaster bandages. Is that surprising to you? PSA: yes because this isn't a traditional art material To finish our sculptures, we are going to add a layer of plaster bandages to the surface of our sculptures. Why do you think we are going to use this material in our sculptures? What is going to happen to our armatures? PSA: the sculptures we have made are made out of paper so if they get wet they are going to fall	"A Focus on Materials Your extensive work in exploring materials provides you with an excellent starting point for identifying what can be taught and learned here." (Hafeli, 2005) I will be introducing students to a new material therefore I wanted to start the class with a conversation about the qualities and uses of plaster. by drawing on their prior knowledge of the application of plaster in a different context, we can have a conversation about what plaster feels like before we begin learning about how to use it

	apart. Also, they are not smooth or very strong Right, so this material is going to make our sculptures strong, and smooth and make them look very professional and finished.	
DEMO (5 min):	To use the plaster bandages, you are going to follow 4 easy steps. First, you are going to select a strip that is the size that you need. For this piece that I am covering, what size would be best? PSA: this thin one since you are going to place it on the thin legs Great, so it's important to think about what strip of plaster you need based on what you are covering. Next, you are going to dip it in water. Can you describe how I am holding the plaster bandage as I dip it in the water? PSA: you are holding it with both hands from either corner Why would this help me with my plaster application? PSA: you are keeping the plaster bandage flat so it won't stick together or get crumpled as you apply it. Yeah, when the plaster comes touches the water, it gets sticky and wants to stick together so we want to keep it flat as we dip so that when we wrap, we have a smooth layer. Lets try it, we need to dip and count to 3. Count with me .. PSA: 1, 2, 3 Now, when I take it out of the cup, there are water droplets dripping everywhere. What should I do? PSA: you can use your fingers to take some of that extra water away. Great, everyone, show me your peace fingers. You can use these fingers to squeeze out the extra water. What happened to my plaster strip when I squeezed the water out? PSA: I noticed that the small holes in the plaster kind of went away That's a good observation. So when we squeeze the water out, we are also smoothing and spreading the plaster, Now I am going to apply my plaster strip by wrapping it around the leg. As I am wrapping it around, I am trying to cover as much of the area as I can without layering the plaster. And after I am done applying that single layer, while the plaster is still wet, you can smooth it out. What part of my finger am I using to do this? PSA: you are using your fingertip Yeah, I am using my fingertip, kind of like I am painting with my finger or petting a dog. Why do you think this step is important?	“Ask a large number of questions and check the responses of all students: Questions help students practice new information and connect new material to their prior learning” (Rosenshine, 2012) By asking the question about a cast, I am drawing on their prior knowledge or experience to begin a conversation about the material we are going to be using Present new material in small steps with student practice after each step: Only present small amounts of new material at any time, and then assist students as they practice this material. (Rosenshine, 2012) Students will learn about the 4 steps of applying plaster bandages, walking through them step by step and presenting the information in small amounts.

	PSA: because when you smooth it, those little dots go away and it becomes smooth and strong. As you begin working, where should I begin applying plaster? PSA: from the bottom up so that you make the base strong and then you add weight on top the bottom is dry and can support the weight of it. That would be a great idea, working from the bottom because otherwise your armature will be unbalanced and it would be harder to hold it as you are working Can someone repeat the steps for me? PSA: dip, peace fingers, wrap, smooth	“Check for student understanding: Checking for student understanding at each point can help students learn the material with fewer errors.” (Rosenshine, 2012, p.18) Pausing to ask them to restate the 4 steps will check for understanding and help them remember as they begin working on their projects
WORK TIME (32min):	Students will work for the remainder of the class to plaster their sculptures Students who finish early will assist other students	Require and monitor independent practice: Students need extensive, successful, independent practice in order for skills and knowledge to become automatic. (Rosenshine, 2012, p.18) Students will get the opportunity to work independently to master the new skills they are being introduced to
WRITING ASSESSMENT (reflection) (10 min):	After you are finished plastering your sculpture, I am going to ask you nicely to complete one last reflection worksheet about your sculpture. The first question asks you about the process of creating your sculpture, what newspaper manipulation you used. simple and easy, check off the ones you used. The second question asks you about the choices that you made about how to represent your sculpture, including if you modified the scale, and form, or included/ emphasized important details. check off the choices that you made and write a short sentence about what choice you made. The last question asks you to think deeply about how the process of creating your sculpture helped you see the object you recreated in a new way. Now that you have created a sculpture that memorializes a special	

	object, how are you seeing this object in a new way? For example, when I created a sculpture of my stuffed animal, I thought about all of the memories that I have with my bunny and my love for the big ears with the soft fabric that I found comforting when I was little, now when I see my sculpture I am reminded of all of the memories I have with this object.	
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JoJo Lynch

Bunny, 2024