**Planning and Presenting a Science, Social Studies, or Technical Subject/Fine Arts Lesson Based on TN Academic Standards**

**Art 1**

**Grades 9-10**

**Section I: Planning**

**Overview: This section focuses on the elements to consider when planning for a content-specific lesson with TN Academic literacy standards embedded, such as Content Standards, State Performance Indicators, and CCSS Literacy for the Technical Subjects. Other elements to plan include clear learning targets, task objectives, new learning for students, anticipated learning challenges, scaffolding, opportunities for differentiation, ways to prompt student thinking through assessing and advancing questions, instructional strategies to be used in the lesson, and materials and resources.**

**\*AWBAT=Artist(s) will be able to**

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| **Lesson Topic: Witness Walls/Media as Metaphor-“We can’t say everything but what we say should be powerful.”-Walter Hood** | **Time Frame/Lesson Length:1.5 hours** |

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| **Content Standard**  Standard 3.0 Evaluation:  Students will choose and evaluate a range of subject matter, symbols, and ideas.  3.3 Analyze selected ideas in a work of art. | **State Performance Indicators**  3.3 Discuss the selection of ideas in a work of art (e.g., subjects/themes, aesthetic theories, media choices). | **CCS Literacy Standards**  [CCSS.ELA-Literacy.RH.9-10.1](http://www.corestandards.org/ELA-Literacy/RH/9-10/1/) Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.  [CCSS.ELA-Literacy.RH.9-10.3](http://www.corestandards.org/ELA-Literacy/RH/9-10/3/) Analyze in detail a series of events described in a text; determine whether earlier events caused later ones or simply preceded them.  [CCSS.ELA-Literacy.WHST.9-10.4](http://www.corestandards.org/ELA-Literacy/WHST/9-10/4/) Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.  [CCSS.ELA-Literacy.WHST.9-10.9](http://www.corestandards.org/ELA-Literacy/WHST/9-10/9/) Draw evidence from informational texts to support analysis, reflection, and research. | **Assessments (Please describe the specifics of the assessment)**  **🗸 Formative**  **⮚ Summative**  Summative-Artists will write about Walter Hood’s selection of ideas (e.g., subjects/themes, aesthetic theories, media choices) in his *Witness Walls* sculpture.  Formative-Students will use peer review process in answering advancing questions about their work and the work of Walter Hood.  Formative-Students will use peer review process to decide what looks the best (elements of design) when arranging their casts to create an installation. |

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| **Planning Element** | **Description** |
| **Clear Learning Targets** | * I can (AWBAT) better understand Walter Hood’s *Witness Walls* by analyzing and writing about the cast(s)I made and how it’s meaningful to me. * I can (AWBAT) better understand Walter Hood’s *Witness Walls* project by analyzing subjects, themes and media choices he made in developing this public artwork. * I can (AWBAT) work with my smaller group and the entire class to create a witness wall from our individual casts. * I can (AWBAT) use my own camera/phone or teacher’s camera to document the larger arrangement (installation) of casts (our digital wall). * I can (AWBAT) analyze, discuss and interpret the new possible meanings of the arrangement/installation of all casts together. |
| **Task Objectives (steps to reach mastery of clear learning targets)** | * Complete Bell Ringer writing assignment analyzing casts * Watch Metro Nashville Arts Commission interview with Walter Hood * Complete advancing questions/writing (and drawing) from Day 1 Lesson Plan * Work with small groups (and whole class) to make arrangement of all casts * Photograph work and project it on screen to create class witness wall * Think about and discuss the new arrangement of all individual casts |
| **New Learning** | * **Installation** art is an artistic genre of three-dimensional works that are often site-specific and designed to transform the perception of a space. |
| **Anticipated Learning Challenges** | * Some artists may feel uncomfortable with their writing ability (both native and non-native English speakers). * Discussing artworks and their meanings can be difficult even if you do it often. Students new to this might be shy or unsure of how to make conceptual leaps. |
| **Scaffolding opportunities (to address learning challenges)** | * Give students examples of how a sentence about their work or Walter Hood’s work might begin. * Allow students to work with peers to help write and edit response to advancing questions. * Give students examples of discussing artworks and how they might have emotional or psychological meaning beyond their physical attributes. |
| **Opportunities to Differentiate Learning (explain how you address particular student needs by differentiating process, content, or product)** | * Students struggling to write about Walter Hood’s *Witness Walls* or their own work can use drawing to express or illustrate something they can’t quite put down on paper. * A student might research Walter Hood using a mobile device or find online images they can share with the class in lieu of writing. * Encourage students to be efficient (not necessarily lengthy) with their writing. * Have students focus on fewer of the analyzing questions. |
| **Questioning: Planning to Illuminate Student Thinking** | *Assessing questions:*   * What did you like about the process of pouring a concrete into a mold? * What objects do you own that utilize a mold making process? * How does using concrete develop or refine Walter Hood’s ideas about the 1960 Civil Rights protest in Nashville? * How could you use concrete in a sculpture to say something meaningful to yourself and to others? * How (if it is) is your cast from a found mold meaningful to you? * Interview a classmate about your cast. Do they know what mold you created your cast from? * How is it meaningful to them? * How could we as a class create individual works that, when put together, create a “Witness Wall” for our school? * Where in (or outside of) the school would our school witness wall be located? Why would this be the best location? * Imagine that you are presenting your idea to the school board. What evidence would you give to support your argument for where you’d like the sculpture placed? * How did seeing and hearing Walter Hood assist you in analyzing his work? How did seeing and hearing Walter Hood help you answer questions about his work? How did his answers contribute to your questions about your own work?   *Advancing questions:*   * How does the installation of individual casts create a new meaning? * How does this idea of smaller parts creating a new whole connect with Walter Hood’s sculpture? How does it connect to the Nashville Civil Rights Movement? * How does a digital wall differ from a concrete wall? Which one will last longer? Explain. * How does seeing your work online change the way you feel about it? * Does it make it feel more (digitally) concrete? |
| **Instructional Strategies** | Showing video, Students reading questions, Small group, whole group, projecting student work, posting student work on Twitter |
| **Materials and Resources** | <http://www.nashville.gov/Arts-Commission/Public-Art/Find-An-Artwork/Projects-in-Progress/Civil-Rights-Public-Art-Project.aspx> |

**Section II: Presentation**

**Overview: This section focuses on the steps involved in presenting the lesson. The lesson presentation is divided into segments, such as “Framing the Lesson,” “The Texts and Task,” “Sharing, Discussing, and Analyzing” and “Closing the Lesson,” and “Extending the Learning.” For each of these lesson elements, there is an explanation of the procedure, teacher actions, and student outcomes.**

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| **🕭 Framing the Lesson** (15 minutes) | | |
| **Detailed Procedure**   * Bell Ringer-Students identify from storage area their cast made in previous lesson and take it to their seat (assigned by teacher for later group exercise) * Students read and answer questions based on their cast: * In what ways does your cast(s) look the way you expected it to? * In what ways does it look different than you expected it to? * How does your cast say something different than the mold you used or the object the mold implies? e.g. What does a concrete skull say that a plastic skull can’t? Or how does a concrete skull say something differently than a plastic skull? | **Teacher Actions**   * Help students identify casts * Encourage students to write in essay form (complete sentences) * Give assistance to those who need differentiation * Identify student(s) to pass out question packets * **Remind (Ask again) scaffolding questions from Day 1, making sure students are transitioning from comprehension to metaphor** * What does and object like a light bulb make you think of if it is made of concrete (meaning that is different from other media)? * Is concrete a permanent or temporary media? * How can the meaning of something change if it is made from something permanent, rather than something impermanent? | **Student Outcomes**   * Students identify and take casts to their seats * Students answer questions about their cast(s): * In what ways does your cast(s) look the way you expected it to? * In what ways does it look different than you expected it to? * How does your cast say something different than the mold you used or the object the mold implies? e.g. What does a concrete skull say that a plastic skull can’t? Or how does a concrete skull say something differently than a plastic skull? |
| **👓 Exploring the Texts and Task** (10 minutes) | | |
| **Detailed Procedure**   * Students watch video of Walter Hood discussing *Witness Walls* process and product. * Students have pencils and paper to take notes | **Teacher Actions**   * Encourages students to write down at least one important idea from the video * Play video * Pause video briefly when Walter Hood says “We can’t say everything, but what we say should be powerful.” | **Student Outcomes**   * Students gain an understanding of Walter Hood’s *Witness Walls* project through a video * Students take notes |
| **☺ Sharing, Discussing, and Analyzing** (1 hour) | | |
| **Detailed Procedure**   * Discussion of the video within groups * Assessment (self & peer) of which questions they still need to work on * Time for writing or drawing until their question packets are complete * Students will work with their group to arrange their casts with their peers to create a new sculpture/installation * Students will roll out large pieces of paper to create installation space (gallery) on the floor in the center of the room * Groups will work together to create and arrange and an installation using all of the individual casts * Students will photograph the larger installation * Students will view their “Witness Wall” projected on the screen * Discussion of digital wall vs. concrete wall | **Teacher Actions**   * Will provide seating outside of classroom for students who need to concentrate * Will assist students in need of differentiation * Read writings and offer encouragement for students to dig deeper or offer praise * Will briefly discuss the idea of installation as an art process * Explain process of placing casts on the floor and where final installation will be * Choose student(s) to document installation * Post photos on Twitter/Blog | **Student Outcomes**   * Students will gain a deeper understanding of Walter Hood’s intentions through watching a video of him discussing his work * Through analyzing, discussing, and writing students will come to a deeper and richer understanding of Walter Hood’s art. * Through analyzing, discussing, and writing students will come to a deeper and richer understanding of their own work. * Through creating a new temporary installation using work of their own and work of their peers students will gain an understanding of how meaning can be created by manipulating a media * Through use of technology students will contemplate longevity of concrete vs. digital media |
| **🞐 Closing the Lesson** (9 minutes) | | |
| **Detailed Procedure**   * Return casts to storage area * Place advancing questions packets in Binders * Recap definition of installation * Homework is to research Rachel Whiteread’s “House” and write about how her use of concrete creates meaning in that artwork | **Teacher Actions**   * Make sure students put all casts away * Encourage students put question packets in appropriate place for grading * Encourage students to take homework sheet | **Student Outcomes**   * Students will be reminded of necessity to keep studio clean and organized for the next group of artists to utilize the space * Students will continue to build organizational skills by putting completed question packets in appropriate place |
| **🕮 Extending the Learning** Other Walls- Maya Lin’s Vietnam War Memorial <http://www.vvmf.org/memorial>  The Great Wall of Los Angeles <http://sparcinla.org/programs/the-great-wall-mural-los-angeles/>  How does the media used to create these wall help shape their meaning? | | |

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| **Appendices (attach resources used, such as handouts, etc…):**  Bell Ringer Day 2  Bell Ringer and Advancing Questions Day 1 and Day 2  [**http://www.thinglink.com/scene/598285543280738305**](http://www.thinglink.com/scene/598285543280738305)  Homework #2 |