

Your Name: Rachel Vredenburg
Unit Title: Color Across Media
Lesson Title: “Wild Beasts of Fauvism” 1st Lesson

Number of Students: 20-25
Grade Level: 7th grade

Length of each lesson: 45 minutes

additional handouts including worksheets, unit assessment rubric, slide presentations, critique and exhibition plan, and documentation must accompany all lesson plans.

You must also include a planned critique and exhibition for the end of the unit, include a separate plan for this.

UNIT RATIONALE

The unit rationale is a description of what the unit is about and why it is important for students to learn this information. This is not for explaining the process or steps of the lesson. It is about addressing why it is important for students to learn the information you are teaching them and what skills, beyond just art making, they achieve by engaging in the learning experience. Emphasis should be on what the arts teach and the importance of teaching your Big Idea on a local and global level. (min-500 words)

Students will explore color relationships in the general sense as well as in the context of art history. For instance, they will recognize and practice using the bold color palettes of Fauvism. Not only will they be able to characterize this movement, but they will also explore a combination of different media than previous art classes: oil pastels with toned paper, watercolors, and fiber arts. This sense of exploration and creative thinking is important not only within the art classroom but also in other aspects of students' lives. For instance, when assessing the variables of a science project it is important to be able to recognize and identify which variables are the control, the dependent variable, etc. Further, students will begin by learning color schemes and analyze the impact of color on the mood of their piece. These analytical skills are applicable to other aspects of their lives such as literary interpretation, and socialization skills. After creating their projects, students will write a brief reflection on the importance of their pieces within the context of modern history, as well as art history as it relates to Fauvism. By summarizing how their pieces reflect the original criterion of Fauvism, and their individual contribution within the current context, they will begin to analyze their own identity and the larger impact of their social influence.

In each of these lessons, students will think critically using color to convey mood and create a sense of unity. While students are creating as sense of compositional unity between their miniseries of small paintings, they will also understand the importance of community in the arts as they study the history and collaborative effort of the Artist Trading Card movement. This sense of community is not limited to the art classroom as they can apply this interpersonal communicative skill to other aspects of their studies and later, careers. Finally, using the new media of embroidery, students will explore and expand their creative knowledge; therefore, they will likely encounter problems and develop problem solving skills to overcome these issues. Problem solving is an extremely valuable skill in almost any environment. When students are presented with issues, they must use creative thinking to create a viable solution. This is directly applicable to environments such as solving math problems or working on extracurricular projects. While learning to think critically about what constitutes art and realize that one is surrounded by art beyond the traditional understanding students will further develop an awareness for the details in their surroundings. It is important to foster curiosity about one's surroundings as this is applicable to other areas of study. The big ideas contained in this lesson are Reflection, Introspection, Unity, and Patience. By practicing these ideals through various processes of art, students develop these skills to understand themselves and understand their role in the context of their life. At the middle school level, many students are striving to find their place, with these tools, they will be able to achieve success academically, socially, and developmentally.

LESSON RATIONALE

The lesson rationale is a description of what the individual lesson is about and why it is important for students to learn this information. Identify specific art processes and what the students learn from engaging with these processes. Include specific artists and the importance of introducing these to students. (min-250 words)

Students will be introduced to the Fauvism movement in the context of art history as well as a contemporary artist who focuses on color. Students will also review the basics of color theory as well as vocabulary for specific color schemes such as analogous colors, complementary colors, secondary colors, etc. Then, students will choose a "wild beast," such as a bear or giraffe, that represents them as individuals, and create a colorful portrait using a color scheme of their choice. Exploration of both subject matter and color will further their creative thinking skills as well as create a sense of enthusiasm due to the personalized aspect of this project. Additionally, this introduction to the historical context will expand their exposure to art history and tie into other history classes they might take. Specifically, since they are utilizing the bold colors of Fauvism, students will reflect on their role as artists in the context of art history, as their work relates to this specific era of art history, even if it is only for the duration of the class. This will allow them to explore both their own identity as well as connect with the

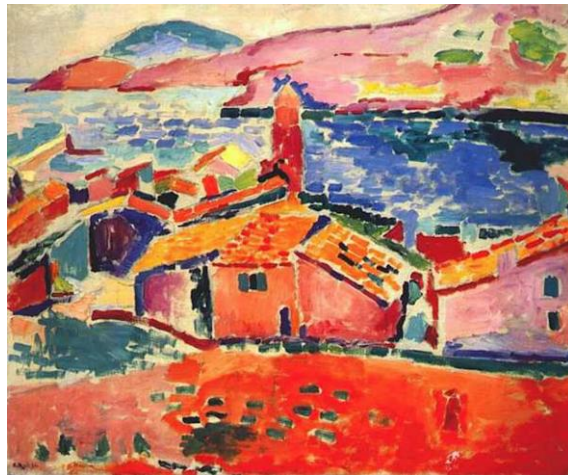
larger context of art history. Finally, students will write a brief journal reflection on why they chose this subject matter, and why they paired it with their specific color scheme. In addition, they will reflect on how their use of color relates to the characteristics of Fauvism. This will reinforce key terminology, their understanding of history, and emphasize the importance of reflecting on their pieces overall.

PROCESS: Oil pastel drawing and matting

ARTISTS: (include brief bio: name, art movement, medium, training, born/died, big idea etc.)

Henri Matisse:

Henri Matisse is a French painter and Collagist regarded as the leader of the Fauvism movement. Born in 1869, in France, he “sought to use color as the foundation for expressive, decorative, and often monumental paintings” (The Art Story, 2015). Regarding his education, he “failed the entrance exams for the École des Beaux Arts, but unofficially joined the studio of French symbolist painter Gustave Moreau in 1892” (The Art Story, 2015). Matisse was constantly exposed to other cultures and wanted his art to be “of balance, of purity and serenity devoid of troubling or depressing subject matter” (The Art Story, 2015). He passed away in



Vera Kavura:

Vera Kavura states on her website, “I live in Kiev, Ukraine. I have been drawing since childhood, and with pastels since 2017” (Kavura 2023). She often paints floral themes with pastels with the goal of making her viewers smile. However, these florals also represent persistence even under harsh circumstances. She is

currently a teacher of pastels and an Associate artist for Unison Colour (Kavura 2023). Like the artists of Fauvism, she pays particular attention to color within her pieces.



BIG IDEA: Reflection

LEARNER OBJECTIVES:

- Students will explore the media of oil pastel on toned paper.
- Students will understand color relationships and how that influences the mood of a piece.
- Students will create a colorful portrait that reflects a certain aspect of their personality and will reflect on this comparison via journaling.
- Students will understand the basic tenants and history of Fauvism and synthesize a contemporary piece based on what they learn.
- Students will evaluate their pieces in a visual journal after the project is completed.

3-5 National Standards for Visual Arts (VAS): (list numbers and full description for each standard) <https://www.arteducators.org/learn-tools/articles/219-national-visual-arts-standards-at-a-glance>

VA:Cr2.1.7a: Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.

VA:Cr3.1.7a: Reflect on and explain important information about personal artwork in an artist statement or another format

VA:Re8.1.7a: Interpret art by analyzing artmaking approaches, the characteristics of form and structure, relevant contextual information, subject matter, and use of media to identify ideas and mood conveyed.

2-4 VA State Standards of Learning (SOL) in the arts:

http://www.doe.virginia.gov/testing/sol/standards_docs/fine_arts/2013/visual_arts/std_finearts_visualarts.pdf

7.6 The student will explore and understand historical and cultural influences of art.

a) Identify styles and themes in historical and contemporary works of art from a variety of cultures.

7.12 The student will use elements of art and principles of design to express meaning in works of art: a) Color—harmonious chromatic relationships.

MATERIALS NEEDED FOR LESSON (be specific: how many of each item, what size paper, what color markers/paper, what kind of recycled materials, what size brushes, what kind of markers fine point/broad tip, etc.)

A. Art Supplies: 6 oil pastel sets (one per table), 20-25 8x10” toned pieces of paper (either grey or tan), 20-25 11x14” mats cut to fit 8x10” imaged, backing boards, and acetate sleeves 6 rolls of masking tape, 15 pairs of scissors.

B. Additional Materials: (*What books, images, websites, handouts, and other reference materials did you consult in planning this lesson and/or use in presenting it to your students? use APA citations*)

Kavura, V. (2023). *Website of the artist Vera Kavura, home page*. Website of the Artist

Vera Kavura. <http://kavura-art.com/>.

Taggart, E. (2020, July 12). *6 Artists You Should Know Who Draw With Colorful Oil and Chalk Pastels*. My Modern Met.

<https://mymodernmet.com/contemporary-pastel-art/#Zaria%20Forman>.

The Art Story. (2015). *Fauvism Movement Overview*. The Art Story.

<https://www.theartstory.org/movement/fauvism>.

[Vredenburg Middle School Wild Beasts of Fauvism ARTE306 - Google Slides](#)

VOCABULARY/DEFINITIONS: (list 3-7 vocabulary words and their definitions)

Fauvism: Art movement ca. 1899-1907 that emphasized radical color and the artists' personal connection to a subject or scene (Taggart, 2020).

Primary colors: Red Blue and Yellow

Secondary color: green, purple, orange

Tertiary colors: Yellow-green, yellow-orange, blue-green, blue-violet, violet-red, red-orange.

Warm Colors: Color scheme in which red or yellow is dominant.

Cool Colors: Colors in which blue are dominant.

Complementary colors: colors opposite one another on the color wheel

Triadic color scheme: 3 colors evenly spaced on the color wheel.

Local Color: The Color an artist chooses to use rather than the actual color.

ELEMENTS AND PRINCIPLES: (3-5 elements and/or principles you will introduce)

Color, Line, Proportion

MOTIVATING STUDENTS: PERSONAL and SOCIAL RELEVANCE (How does this unit of instruction motivate students to want to participate or be interested in the content? How will you present the information so that it is personally and socially relevant to your age group? How will you relate or explain any historical references in relation to current/contemporary culture?)

Since students are selecting a subject based on their own interests in an effort to explore their own identity and reflect on their experience, this connection is the initial motivation. Similarly, I will present the information through both a contemporary and historical lens. This will create a more current interest in the

use of color, through the use of a contemporary artist so that the lesson is applicable beyond the early 1900s.

LESSON PROCEDURES (Remember do not write in first person) As part of the planning process create a teaching example for your own learning purposes, and/or a series of process samples and visuals to use in teaching the lesson. Include 4-6 process images at the end of the lesson plan.

A. Teacher/Classroom Prep: *(List tasks that the teacher needs to accomplish before the lesson begins such as: print handouts, cut paper, divide art supplies, arrange tables for groups of four, arrange samples/student resources- be specific)*

To prepare for class, the teacher will cut 30 pieces of toned paper to an 8x10" size; this will allow for a few extras. The teacher will also make a google slides presentation to introduce the art history component as well as the contemporary artis images to inspire students.

B. Pre-assessment: *(What students understand prior to the lesson and what will you remind them of from past learning?)*

Students will be reminded of color schemes from past learning during the introduction to the lesson and the teacher will scaffold new terms onto the basic understanding of color mixing. Many students are already able to sketch at this age level, so the drawing component will be refined during this project through th use of a new media and potentially new techniques such as checking angles, etc.

C. Behavioral Expectations: *(What are the students expected to do as they function in the classroom?)*

Students are expected to conduct themselves appropriately in class. For instance, they will not throw any art supplies or misuse any tools. Any of these unsafe actions will result in the revocation of their permissions to use the materials. They are allowed to talk, but at a reasonable level. Phones are not permissible according to school policy.

D. Organizer: *(How will students be informed of the learning objectives and major activities of this lesson? Will you have handouts? Visuals? Will you put the objective in a PowerPoint?)*

The teacher will create a Google Slides presentation to clearly outline the expectations of the lesson as well as introduce relevant artist techniques and a teacher sample. This will also include verbal elaboration during the introduction of the lesson.

E. Extension Activity: *(students who finish task early should have another activity or station to continue to be engaged during class time. Explain that activity/work station)*

If students finish the drawing and matting processes early, they may begin their reflection paragraph in which they will answer the following questions:

Why did you select the subject?

How does this subject reflect you as a person?

Define your color scheme and how does this combination influence the mood of the piece?

How does this use of color connect to Fauvism?

LESSON SEQUENCE. Also referred to as scripting or timing. Make sure to include times (for example 10:30-10:35 teacher action: greet students/ learner action: enter classrooms and take seats. Be very specific from beginning to end. Remember to include material distribution, cleanup and closure. While writing keep in mind that the scripting must be detailed enough so that a substitute or colleague should be able to teach your lesson from the info you provide.

Teacher Actions (include teacher questions and explanations)

Day 1

10:30: Greet students as they walk in and take their seats.

Expected Learner Actions

Day 1

10:30: Enter classrooms and take seats

10:35-10:50: Teacher will introduce students to the lesson via google slides, then conduct a brief demo on blending and shading with pastels.

10:50-11:10: Teacher will remain available for students to ask questions as they do their initial thumbnail sketches and search for a reference photo.

11:10 Teacher will announce cleanup.

11:15: Class is dismissed, and the teacher will say goodbye to students as they leave.

Day 2

10:30 Greet students'.

10:35: Teacher will remind students that they are finishing up sketches and working on the final 8x10 image.

10:40-11:10 Teacher will remain available for questions such as "what color scheme is blue and orange together?" Complementary.

11:10: Teacher will announce time for cleanup.

11:15: Teacher will wish students a good day as they are dismissed.

Day 3:

10:30 Teacher will greet students and remind them that they should be finishing up their drawings today to be ready for matting tomorrow.

10:35-11:10 Teacher will periodically walk around the classroom to answer questions and provide encouragement.

11:10 Teacher announces cleanup.

11:15: Teacher says goodbye to students as they leave.

Day 4

10:35-10:50: Students will listen to the lesson introduction and begin thinking about what subject they will portray.

10:50-11:10: Students will begin searching for a reference photo on their Chromebooks and sketching out some thumbnail ideas.

11:10: Students will clean up and line up by the door for dismissal.

11:15: Students are dismissed and say goodbye as they leave.

Day 2:

10:30 students take their seats,

10:35 students take out their supplies, and begin working.

10:40-11:10: Students will work on their drawings for the whole bell.

11:10 Students will clean up until they are dismissed.

11:15: Students say goodbye to teacher as they leave.

Day 3

10:30: Students come in, retrieve their projects, to begin adding color.

10:35-11:10 Students work on color their projects and they should be near completion today.

11:10 Students clean up after teacher announcement placing almost-complete drawing in the correct drawer.

11:15 Students say goodbye as they leave

10:30 teacher greets students.

10:35-10:45 Teacher will demonstrate the matting process and answer questions.

10:45-11:10: Teacher will walk around periodically to offer help where needed. While they work, teacher will remind them that their reflection paragraphs are due as tomorrow as homework.

11:10: Teacher announces cleanup and that finished, matted pieces go in the drawer and

11:15 Teacher will say goodbye to Students and offers a final reminder about homework reflection paragraph.

Day 4

10:30 Students come in and take their seats.

10:35-10:45 Students will watch and learn how to mat their final pieces.

10:45-11:10: Students will finish up their drawings, mat their pieces, put them in acetate sleeves and turn them in to the teacher.

11:10 Students will clean up and line up

11:15 Students are dismissed.

ADAPTATIONS AND RECOMMENDATIONS: (*Note accommodations for Students with Special Needs as well as any classroom management strategies. Provide examples*)

Students who need more time due to hyperactivity or other special needs, will have the extra time allocated. Further, in the case of ADHD or distractable students, the teacher will use preferential seating to keep students physically close to the teacher's desk to discourage off-task behavior. Students who experience a sensitivity to textures and have issues with the texture of oil pastels may wear gloves to prevent direct contact.

Regarding classroom management, the teacher will be monitoring the class as students work on the projects. The teacher will note that safety is the top priority and any students not adhering to safety protocol will not participate.

DIFFERENTIATION STRATEGIES: (These should also be reflected in the lesson sequence)

- Flexible grouping
- Open-ended activities
- Exploration by interests
- Negotiated criteria
- Anchoring/Extension activities
- Independent studies
- Tiered activities/products
- Journal prompts
- Multiple levels of questions

Scaffolding

Choice: Learner profile, Readiness, Interest

ASSESSMENT & DOCUMENTATION OF TEACHER/STUDENT LEARNING

- A. *Assessment: How will you collect information on what students gained from this lesson? How will you evaluate that information? (Refer back to Learner Outcomes to decide how you will know if students learned what you hoped they would learn. Assessment strategies can include exit tickets, list of questions you will ask students at the closure of the lesson, short quiz on vocab- artists- process, etc. Remember to include assessment in your lesson sequence)*

Students will complete a reflection paragraph/ journal to document and reflect on their pieces. This will be typed and submitted to canvas. Additionally, high quality photos will be taken in order to add to students online portfolio and uploaded to canvas under this specific lesson.

- B. *Documentation: What evidence of children's learning will you collect during the class? How will you share this evidence with other teachers, parents, and children?*

The evidence of learning will be documented in the form of the actual projects turned in at the end of the lesson. The details and ability to follow directions, paired with overall craftsmanship will be evident in these pieces. Further, high quality photos will be taken and uploaded to canvas to share student portfolios with each student's families. These pieces will be shared with the school for the end of the semester art show. Contenders for the art show will be selected at the end of each lesson by the teacher.

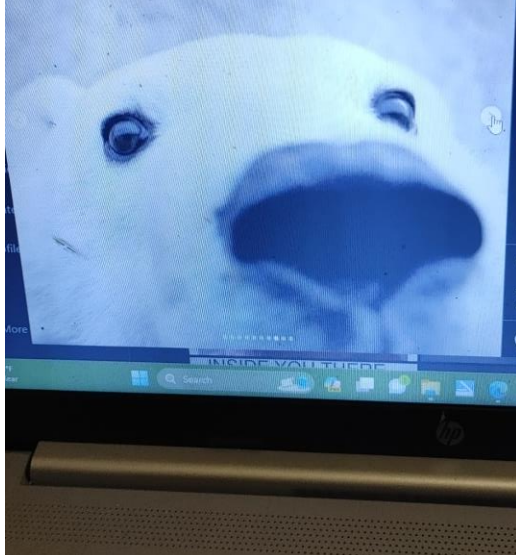
3-5 process images with captions from creating your teaching samples. Once you teach a lesson update by adding several images, with captions, of the student's work to be submitted with your final lesson at the end of the semester.



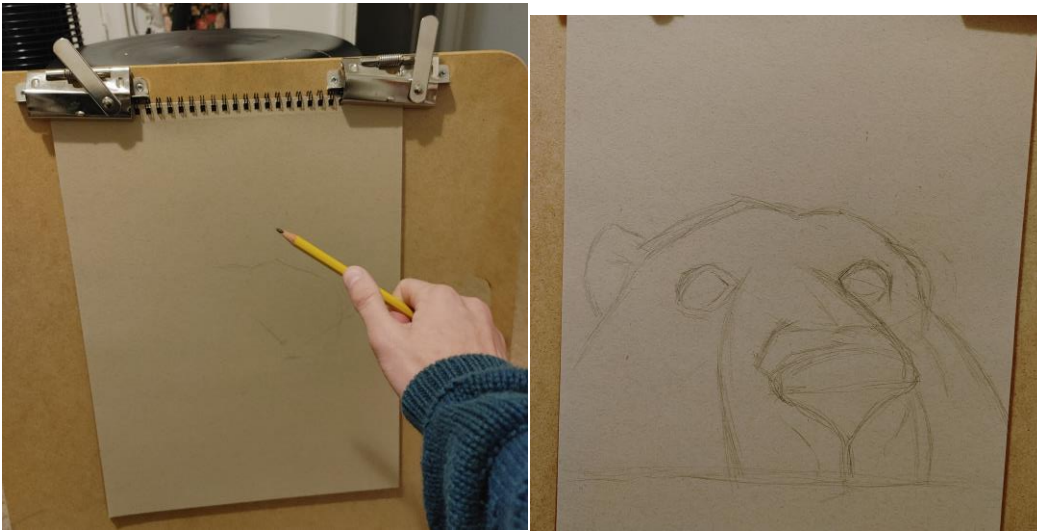
Step 1: Gather Supplies including toned paper, oil pastels, a pencil, eraser, and a sketchbook, and a precut mat, backing board, and acetate sleeve.



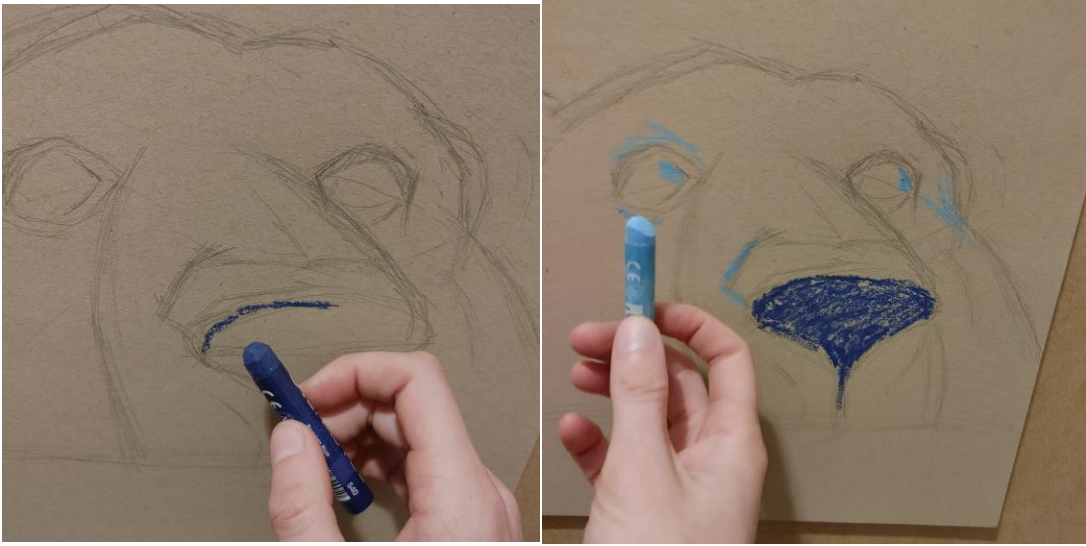
Step 2: Choose a "Beast" for the project and do at least 3 compositional sketches. Then, select a few colors and test a color scheme of bold colors for the final project.



Step 3: Use Chromebooks to find a good reference photo.



Step 4: Begin sketching out your composition on the larger, toned paper.



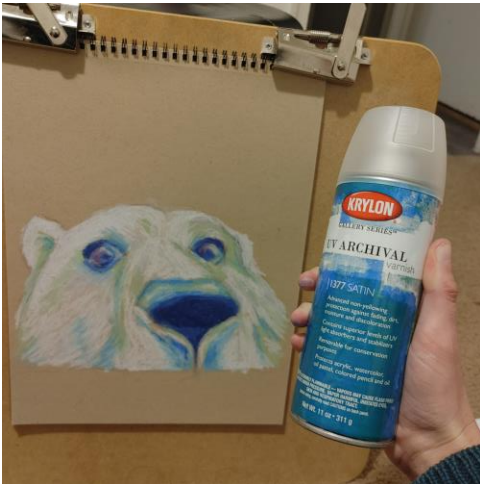
Step 5: Begin layering the oil pastels onto the times paper paying attention to shadows and medium. This is not going to be realistic colors!



Step 6: Boop the snout and smudge it to create a blended effect, if desired.



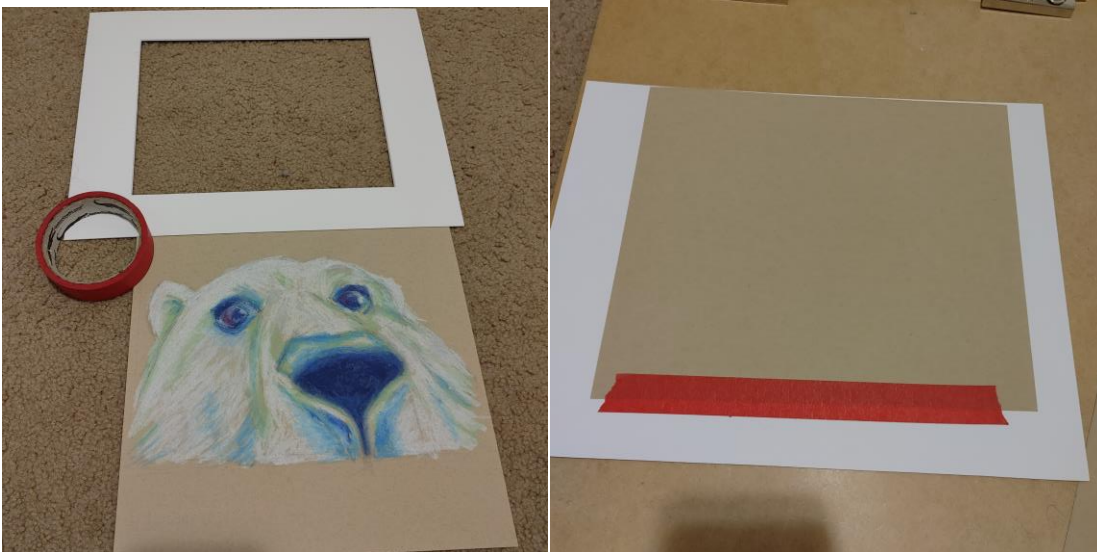
Step 7: continue layering the colors until the subject is filled in completely.



Step 8: Take piece OUTSIDE to spray with fixative spray.



Step 9: Measure and cut down to the size of the mat. In this case, we want an 8x10" bear drawing. Leave a little extra on all sides.



Step 10: Securely tape the drawing to the back of the mat, taping sides opposite one another, first.



Step 11: Put matted piece and backing board securely into the acetate sleeve.



Step 12: The finished piece!

Your Name: Rachel Vredenburg

Unit Title: Color Across Media

Lesson Title: Artist Trading Cards: Collaborative Connections! 2nd Lesson

Number of Students: 20-25

Grade Level: 7th grade

Length of each lesson: 45 minutes

UNIT RATIONALE

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In each of these lessons, students will think critically using color to convey mood and create a sense of unity. While students are creating a sense of compositional unity between their miniseries of small paintings, they will also understand the importance of community in the arts as they study the history and collaborative effort of the Artist Trading Card movement. This sense of community is not limited to the art classroom as they can apply this interpersonal

communicative skill to other aspects of their studies and later, careers. Finally, using the new media of embroidery, students will explore and expand their creative knowledge; therefore, they will likely encounter problems and develop problem solving skills to overcome these issues. Problem solving is an extremely valuable skill in almost any environment. When students are presented with issues, they must use creative thinking to create a viable solution. This is directly applicable to environments such as solving math problems or working on extracurricular projects. While learning to think critically about what constitutes art and realize that one is surrounded by art beyond the traditional understanding students will further develop an awareness for the details in their surroundings. It is important to foster curiosity about one's surroundings as this is applicable to other areas of study. The big ideas contained in this lesson are Reflection, Introspection, Unity, and Patience. By practicing these ideals through various processes of art, students develop these skills to understand themselves and understand their role in the context of their life. At the middle school level, many students are striving to find their place, with these tools, they will be able to achieve success academically, socially, and developmentally.

LESSON RATIONALE

The lesson rationale is a description of what the individual lesson is about and why it is important for students to learn this information. Identify specific art processes and what the students learn from engaging with these processes. Include specific artists and the importance of introducing these to students. (min-250 words)

This lesson explores the importance of color relationships by creating a unified body of work, on an age-appropriate, manageable scale. In this case, they will create three watercolor trading cards unified by a singular color scheme. By experimenting with the fluidity of watercolor, students will embrace the unpredictable aspect of the medium and challenge themselves to repeat color patterns with different subjects. The ability to embrace the fluidity and unpredictability of a process is an important skill to have beyond the classroom as there is a constant potential for chaos in students' lives. For instance, it is important to create a mindset that rises above the frustrations of a given task, which will allow students to embrace the flow, and create beauty as a result. That way, when one is faced with a problem, they are able to metaphorically step back, analyze the issues, and create an effective solution.

Further, students will learn about the history of artist trading cards and build a community with others through the process of trading. Since students are creating and framing their cards, they have the opportunity to trade with their peers. Finally, this project emphasizes the importance of the final presentation of a series in preparation for the Post-Unit Art Show. For instance, students will

contemplate what orientation their final pieces will be such as landscape vs. portrait and if they create some of each orientation, how will they be displayed? One example could involve two portrait frames on either side of one landscape frame so that the final display of three is symmetrically balanced.

PROCESS: Watercolor Painting and Framing

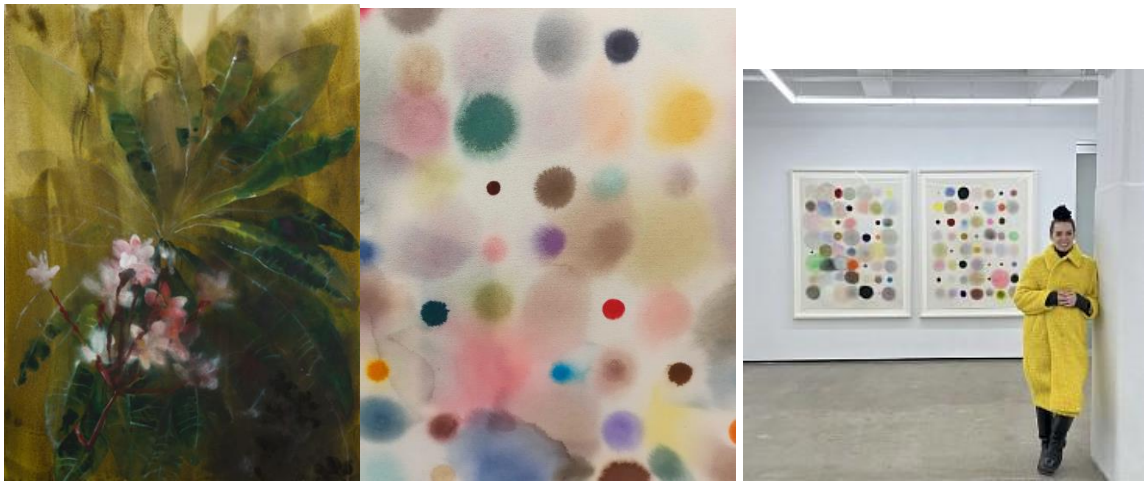
Artists:

Lourdes Sanchez:

Lourdes Sanchez is a Cuban born artist “she currently lives and works in Brooklyn, N,Y and Merida, Yucatan” (Sanchez, 2018). She works primarily in ink and watercolor to

Additionally, she sometimes creates abstract dot patterns that “explore compositions that are equal parts geometric and organic” (Sanchez, 2021).

Finally, she studied at both painting at the University of West Georgia, Carrollton, GA in 1987, and printmaking at the School of Visual Arts, New York, NY 1989.



M. Vänçi Stirnemann

Born in 1951, Stirnemann is a Swiss artist based in Zurich, best known for starting the Artist Trading Card projects in 1997. He attended the F+F School of Art and Design in Zurich. He is also known for his curation and editing of art journals. His inspiration originates from the Dada and Mannerist movements (Stirnemann 2023).



BIG IDEA: Unity

LEARNER OBJECTIVES:

- Students will be able to demonstrate unity through color schemes and apply them to their own visual ideas.
- Students will be able to create patterns across different art works which result in a unified group of works.
- Students will evaluate other student works and recognize patterns in other students' projects.
- Students will practice using the fluidity of watercolor on a small scale.
- Students will learn framing techniques to give their projects a sense of professionalism.

3-5 National Standards for Visual Arts (VAS): (list numbers and full description for each standard) <https://www.arteducators.org/learn-tools/articles/219-national-visual-arts-standards-at-a-glance>

VA:Cr1.1.7a Apply methods to overcome creative blocks.

VA:Cr2.1.7a Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.

VA:Pr5.1.7a Based on criteria, analyze and evaluate methods for preparing and presenting art.

2-4 VA State Standards of Learning (SOL) in the arts:

http://www.doe.virginia.gov/testing/sol/standards_docs/fine_arts/2013/visual_arts/std_finearts_visualarts.pdf

7.6 The student will explore and understand historical and cultural influences of art.

7.15 The student will refine media techniques to demonstrate developing technical skill.

MATERIALS NEEDED FOR LESSON (be specific: how many of each item, what size paper, what color markers/paper, what kind of recycled materials, what size brushes, what kind of markers fine point/broad tip, etc.)

C. Art Supplies: 130 cut pieces of watercolor paper that are 2.5"x3.5," 30 medium round brushes, 15 watercolor sets, 12 plastic containers for paint water cups (such as empty butter or containers; 2 per table), 130 miniature frames (bulk place card frames for events work well for this). 6 rolls of scotch tape (one roll per table).

D. Additional Materials: (*What books, images, websites, handouts, and other reference materials did you consult in planning this lesson and/or use in presenting it to your students? use APA citations*)

Sanchez, L. (2018). *about | Lourdes Sanchez*. Lourdes Sanchez.

<http://lourdesanchez.com/about/>.

Sanchez, L. (2021). [*Sears Peyton Gallery Lourdes Sanchez CV*](#). Sears Peyton Gallery.

Stirnemann, M. Vänçi. (2023). *Home | Artist Trading Cards*. Www.artist-Trading-

Cards.ch. <https://www.artist-trading-cards.ch/>.

[Vredenburg Middle School Artist trading Cards ARTE306 - Google Slides](#)

VOCABULARY/DEFINITIONS: (list 3-7 vocabulary words and their definitions)

Landscape: horizontal orientation of the frame

Portrait: vertical orientation of the frame

Symmetrical balance: Object that are the same on either side of a horizontal or vertical axis.

Asymmetrical Balance: Objects are not exactly the same on either side, but are still equal in visual weight.

Unity: The interaction of harmonious elements to create a sense of wholeness.

Artist trading card: 2.5"x3.5" that includes the artists' name and the date on the back to the card, a format developed by M. Vänçi Stirnemann in 1997 as a collaborative art project.

Collaborative Art: Art that creates a community between artists and the general

ELEMENTS AND PRINCIPLES: (3-5 elements and/or principles you will introduce)

Color, Unity, Scale, and Balance

MOTIVATING STUDENTS: PERSONAL and SOCIAL RELEVANCE (How does this unit of instruction motivate students to want to participate or be interested in the content? How will you present the information so that it is personally and socially relevant to your age group? How will you relate or explain any historical references in relation to current/contemporary culture?)

Artist trading cards are a great motivator because they are relatively low risk due to their small scale. This allows students to create freely without the intimidation of a large-scale project. Similarly, the historical context of these cards is predicated upon communication and community. In middle school students often want to connect with peers and will likely enjoy the interactive aspects that accompany this project. The movement began in 1997, before sharing was a common social media related term, but the same connotation applies: sharing a little bit of art on a small scale that connects to the larger whole.

LESSON PROCEDURES (Remember do not write in first person) As part of the planning process create a teaching example for your own learning purposes, and/or a series of process samples and visuals to use in teaching the lesson. Include 4-6 process images at the end of the lesson plan.

F. **Teacher/Classroom Prep:** *(List tasks that the teacher needs to accomplish before the lesson begins such as: print handouts, cut paper, divide art supplies, arrange tables for groups of four, arrange samples/student resources- be specific)*

The teacher will make sure that there are enough 2.5"x3.5" pieces of watercolor paper cut and ready for each class. It would be beneficial to cut more than expected in case students need an extra. Make sure that there are enough brushes, arrange tables so that there are 4 students per table, turn on the computer and connect it to the projector to present the project via google slides.

G. Pre-assessment: *(What students understand prior to the lesson and what will you remind them of from past learning?)*

Students will have a basic understanding of color from the previous lesson and will be reminded of specific color relationships as they choose a color scheme for their mini-series.

H. Behavioral Expectations: *(What are the students expected to do as they function in the classroom?)*

Students are expected to use the art making materials in a safe and respectful way (no throwing materials or painting on a friend). They are allowed to talk if they are productive. Further, during critiques they are to be kind and helpful to their peers.

I. Organizer: *(How will students be informed of the learning objectives and major activities of this lesson? Will you have handouts? Visuals? Will you put the objective in a PowerPoint?)*

The students will be introduced to the lesson via Google slides as well as a brief demo of watercolor techniques in class. This presentation will also be uploaded to canvas after the initial presentation so that students may review the materials via their Chromebooks. This is also beneficial for any students who were absent for the introduction to the lesson.

[Vredenburg Middle School Artist trading Cards ARTE306 - Google Slides](#)

J. Extension Activity: *(students who finish task early should have another activity or station to continue to be engaged during class time. Explain that activity/workstation)*

Students who finish early will take 2 extra cards and make a diptych with the opposite color scheme than their original triptych. For instance, if they initially used analogous colors, they would then use complementary colors for their extended activity.

LESSON SEQUENCE. Also referred to as scripting or timing. Make sure to include times (for example 10:30-10:35 teacher action: greet students/ learner action: enter classrooms and take seats. Be very specific from beginning to end. Remember to include material distribution, cleanup, and closure. While

writing keep in mind that the scripting must be detailed enough so that a substitute or colleague should be able to teach your lesson from the info you provide.

Teacher Actions (include teacher questions and explanations)

Day 1

10:30: Greet students

10:35-10:50 Teacher will present lesson to students including a watercolor demonstration.

10:50-10:55 Teacher will instruct students to look up some color schemes and select one.

10:55-11:00 Teacher will direct students to gather their supplies and begin working on a couple sketches in their sketchbooks.

11:00-11:10 Teacher will let students brainstorm and remind them to clean up at 11:10.

11:15 Class ends, teacher will say goodbye to students as they leave.

Day 2

10:35 Teacher will instruct students to grab their supplies and begin their projects.

10:35-10:45 Teacher will be available for consultation if students have questions.

10:45-10:55 Teacher will walk around the class answering any question that arise.

10:55-11:10 Teacher will remain available for students if questions arise and will remind students to clean up at 11:10.

11:15 Class ends, teacher will say wish students a good day as they leave.

Day 3:

10:35 Teacher greets students

Expected Learner Actions

Day 1

10:30: Enter classrooms and take seats

10:35-10:50 Students will pay attention to the lesson and ask questions such as "Can we paint whatever subject we want? Yes, but make sure its school appropriate.

10:50-10:55 Students will briefly look up and select a color scheme for their set of three.

10:55-11:00 students will gather their supplies and begin working on a couple sketches in their sketchbooks.

11:00-11:10 students will brainstorm and then clean up at 11:10.

11:15 Class ends and students will leave in an orderly fashion.

Day 2

10:35 Students will grab their supplies and begin their projects.

10:40-11:10 Students will work on their series of 3 trading cards. And ask pertinent questions such as "what do I do if my colors bleed together?" Blot it gently with a paper towel and work on a different card until the first layer dries.

11:10-11:15 students will clean brushes and place projects on the drying rack.

11:15 Class ends, teacher will say wish students a good day as they leave.

Day 3:

10:35: Students enter the classroom and

10:40-10:50: the teacher will conduct a brief demo of the framing process and demonstrate a symmetrical arrangement of the finished teacher samples.

10:50-11:10: Teacher will remain available for students to ask questions as they frame their cards.

11:10: Teacher will announce cleanup and that final projects should be in the right drawer and labeled on the back of the frames with student names.

11:15: Teacher will wish students a good day as they leave.

collect their three cards off the drying rack.

10:40-10:50: Students will watch the teacher demo and ask. ie. Can we do all of our cards portrait? Of course!

11:10: Students will sign and put away their projects for grading, then clean up their tables.

11:15: Students will leave saying goodbye to their teacher.

ADAPTATIONS AND RECOMMENDATIONS: (*Note accommodations for Students with Special Needs as well as any classroom management strategies. Provide examples*)

Larger paintbrushes and larger, postcard-sized cards will be available for students with dexterity issues. For students with hearing impairments, the teacher will upload an annotated slideshow to Canvas. Further, for students who use a wheelchair, there will be plenty of room at their tables. Regarding classroom management, the teacher will be monitoring the class as students work on the projects. The teacher will note that safety is the top priority and any students not adhering to safety protocol will not participate.

Classroom management strategies include clear descriptions of the expectations as well as attentiveness of the teacher as students work independently.

DIFFERENTIATION STRATEGIES: (These should also be reflected in the lesson sequence)

- Flexible grouping
- Open-ended activities
- Exploration by interests
- Negotiated criteria
- Anchoring/Extension activities
- Independent studies
- Tiered activities/products
- Journal prompts
- Multiple levels of questions
- Scaffolding
- Choice: Learner profile, Readiness, Interest

ASSESSMENT & DOCUMENTATION OF TEACHER/STUDENT LEARNING

- A. **Assessment:** *How will you collect information on what students gained from this lesson? How will you evaluate that information? (Refer back to Learner Outcomes to decide how you will know if students learned what you hoped they would learn. Assessment strategies can include exit tickets, list of questions you will ask students at the closure of the lesson, short quiz on vocab- artists-process, etc. Remember to include assessment in your lesson sequence)*

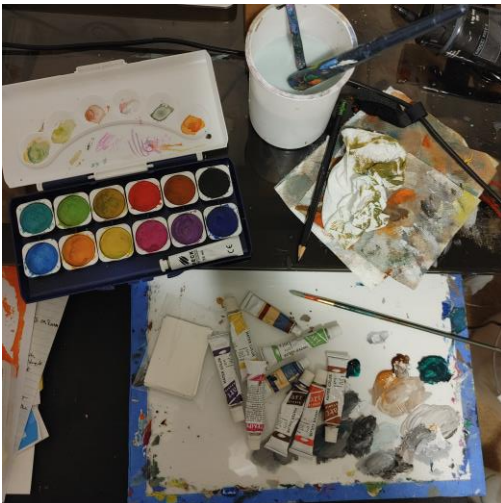
For the assessment, the teacher will collect an exit ticket from all students with the following three questions:

1. *Why do you think artist trading card gained such popularity?*
2. *Was this project frustrating? Why?*
3. *What did you learn about presentation during this lesson?*

- B. **Documentation:** *What evidence of children's learning will you collect during the class? How will you share this evidence with other teachers, parents, and children?*

Each miniseries from individual students will clearly demonstrate whether there is an understanding of the lesson as well as attention to craftsmanship. Similarly, the exit tickets will further reinforce the reasoning behind this lesson and allow the teacher to measure the students' understanding, as a whole.

3-5 process images with captions from creating your teaching samples. Once you teach a lesson update by adding several images, with captions, of the student's work to be submitted with your final lesson at the end of the semester.



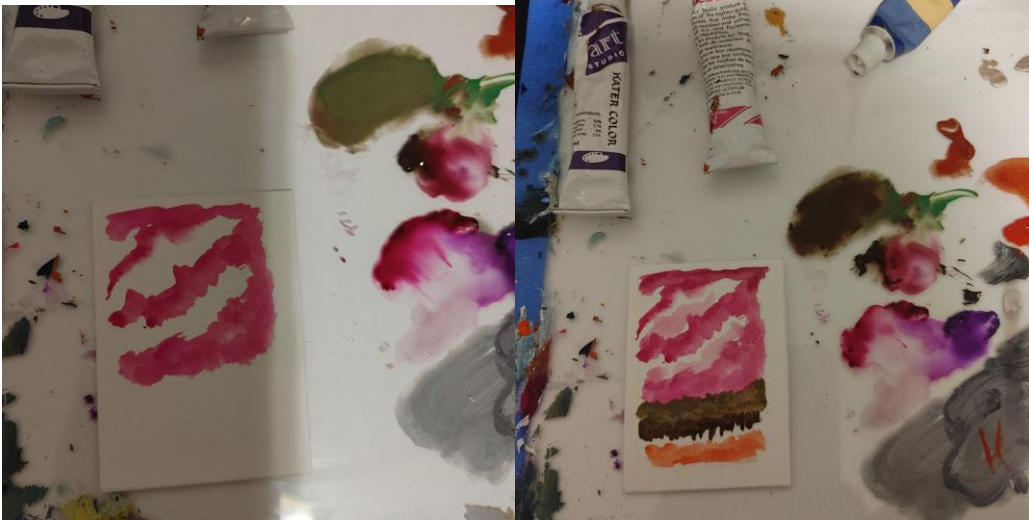
Step 1: Gather supplies including a watercolor cake set, or liquid watercolors in tubes, a palette, a brush, a cup of paint water, and napkins to blot brushes, and 2.5"x3.5" watercolor paper cards.



Step 2: After choosing a color scheme begin mapping out the first landscape of 3.



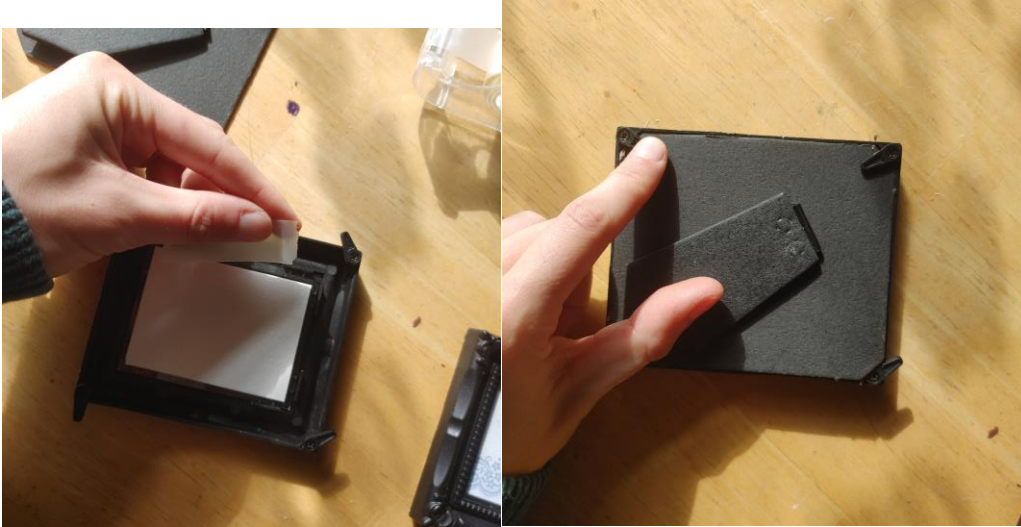
Step 3: Layer in the next element, in this case, the distant trees.



Step 4: Repeat the layering process for the next card.



Step 5: Once you have 3 Cards, let them dry while you begin the framing process.



Step 6: Tape each card into the frame and put the backs back on by moving swiveling the locking mechanisms over the back cover.



Step 7: Display the final series!

Your Name: Rachel Vredenburg
Unit Title: Color Across Media
Lesson Title: “Multimedia Embroidery” 3rd Lesson

Number of Students: 20-25
Grade Level: 7th grade

Length of each lesson: 45 minutes

UNIT RATIONALE

The unit rationale is a description of what the unit is about and why it is important for students to learn this information. This is not for explaining the process or steps of the lesson. It is about addressing why it is important for students to learn the information you are teaching them and what skills, beyond just art making, they achieve by engaging in the learning experience. Emphasis should be on what the arts teach and the importance of teaching your Big Idea on a local and global level. (min-500 words)

Students will explore color relationships in the general sense as well as in the context of art history. For instance, they will recognize and practice using the bold color palettes of Fauvism. Not only will they be able to characterize this movement, but they will also explore a combination of different media than previous art classes: oil pastels with toned paper, watercolors, and fiber arts. This sense of exploration and creative thinking is important not only within the art classroom but also in other aspects of students' lives. For instance, when assessing the variables of a science project it is important to be able to recognize and identify which variables are the control, the dependent variable, etc. Further, students will begin by learning color schemes and analyze the impact of color on the mood of their piece. These analytical skills are applicable to other aspects of their lives such as literary interpretation, and socialization skills. After creating their projects, students will write a brief reflection on the importance of their pieces within the context of modern history, as well as art history as it relates to Fauvism. By summarizing how their pieces reflect the original criterion of Fauvism, and their individual contribution within the current context, they will begin to analyze their own identity and the larger impact of their social influence.

In each of these lessons, students will think critically using color to convey mood and create a sense of unity. While students are creating a sense of compositional unity between their miniseries of small paintings, they will also understand the importance of community in the arts as they study the history and collaborative effort of the Artist Trading Card movement. This sense of community is not limited to the art classroom as they can apply this interpersonal communicative skill to other aspects of their studies and later, careers. Finally, using the new media of embroidery, students will explore and expand their

creative knowledge; therefore, they will likely encounter problems and develop problem solving skills to overcome these issues. Problem solving is an extremely valuable skill in almost any environment. When students are presented with issues, they must use creative thinking to create a viable solution. This is directly applicable to environments such as solving math problems or working on extracurricular projects. While learning to think critically about what constitutes art and realize that one is surrounded by art beyond the traditional understanding students will further develop an awareness for the details in their surroundings. It is important to foster curiosity about one's surroundings as this is applicable to other areas of study. The big ideas contained in this lesson are Reflection, Introspection, Unity, and Patience. By practicing these ideals through various processes of art, students develop these skills to understand themselves and understand their role in the context of their life. At the middle school level, many students are striving to find their place, with these tools, they will be able to achieve success academically, socially, and developmentally.

LESSON RATIONALE

The lesson rationale is a description of what the individual lesson is about and why it is important for students to learn this information. Identify specific art processes and what the students learn from engaging with these processes. Include specific artists and the importance of introducing these to students. (min-250 words)

Students will explore the realm of fiber arts through a multimedia embroidery project. Most students will have likely encountered fiber arts through exposure to their grandparents' wall décor, possibly Christmas ornaments, or local art displays. However, this lesson will reintroduce this medium through the lens of fine art to reimagine what constitutes art beyond traditional western ideals. Specifically, this project will incorporate a freehand embroidery technique and a multimedia aspect of students' choosing. For instance, students might choose a nature theme in which they gather bark, wood chips, or feathers to incorporate either within the constraints of the hoop or allow to exist out of the hoop to enter the viewer's space. Other multimedia options include beads, felt, wire, etc. Since this is the pinnacle lesson of the unit, it is challenging and allows students to make a variety of choices regarding color, scale, subject, and multimedia. The multimedia aspect and open choice of subject will promote creative thinking and allow students to personalize their projects and develop motivation for the final results. Additionally, this technique though conducted on a small-scale hoop between 3 and 5 inches in diameter and will challenge students to develop patience with their work to create a successful finished product. Like the other projects in this unit, there is a particular emphasis on the student's understanding of color theory, so this project will also require that students be able to define the

color scheme that they chose to create their subjects. Ultimately students will appreciate the amount of work required to create this type of fine art.

PROCESS: Multimedia Embroidery

ARTISTS: (include brief bio: name, art movement, medium, training, born/died, big idea etc.)

Bisa Butler:

Born in 1973, Bisa Butler is an African American artist who works in quilting. She earned her “bachelor’s in fine arts at Howard University in the early 1990s” and “then went on to earn a Master’s in Art from Montclair State University in 2005” (Urist, 2023 & Butler 2022). She now makes quilted portraits made entirely of fabric (Urist, 2023). Her work is incredibly vibrant and reinvents the art of portraiture through fibers.



Justyna Wołodkiewicz:

Justyna Wołodkiewicz, is a Polish, self-taught artist who makes embroidered designs that incorporate polymer clay elements (Kane, 2018). Additionally, “she keeps her embroidery stitches simple, creating interest through layering colors and varying the length of each stitch” (Kane, 2018). She also states that “I make them to express myself – to communicate to the world the very good energy.” (Wołodkiewicz, 2023).



BIG IDEA: Patience

LEARNER OBJECTIVES:

-Students will create miniature embroidered designs that incorporate other media such as twigs, cotton balls, ribbon, etc.

-Students will understand how to use an embroidery hoop and create a colorful image using freehand embroidery.

Students will use creative thinking when selecting the multimedia aspects of the project.

-Students will practice safety when using the materials as the embroidery needles can be hazardous if not used properly.

3-5 National Standards for Visual Arts (VAS): (list numbers and full description for each standard) <https://www.arteducators.org/learn-tools/articles/219-national-visual-arts-standards-at-a-glance>

VA:Cr1.1.7a: Apply methods to overcome creative blocks.

VA:Cr2.1.7a: Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.

VA:Re.7.1.7a: Explain how the method of display, the location, and the experience of an artwork influence how it is perceived and valued.

2-4 VA State Standards of Learning (SOL) in the arts:

http://www.doe.virginia.gov/testing/sol/standards_docs/fine_arts/2013/visual_arts/std_finearts_visualarts.pdf

7.2 The student will apply steps of a creative process. b) Use ideas, concepts, and prior knowledge to solve artmaking challenges and create works of art.

7.16 The student will create three-dimensional works of art, using various processes to include clay hand-building techniques.

MATERIALS NEEDED FOR LESSON (be specific: how many of each item, what size paper, what color markers/paper, what kind of recycled materials, what size brushes, what kind of markers fine point/broad tip, etc.)

E. **Art Supplies:** 20-25 small, 3” diameter embroidery hoops, A variety of colored embroidery thread (a bulk package with more variety is probably more cost effective), 30 embroidery needles which allows for lost needles, a large 3x3’ swatch of cotton with which to cut pieces for students to embroider, 10 needle threaders, and some multimedia examples such as twigs and cotton balls, spare fibers etc.

F. **Additional Materials:** (*What books, images, websites, handouts, and other reference materials did you consult in planning this lesson and/or use in presenting it to your students? use APA citations*)

Butler, B. (2022). *About Bisa Butler*. Bisa Butler Art. <https://www.bisabutler.com/about-5>

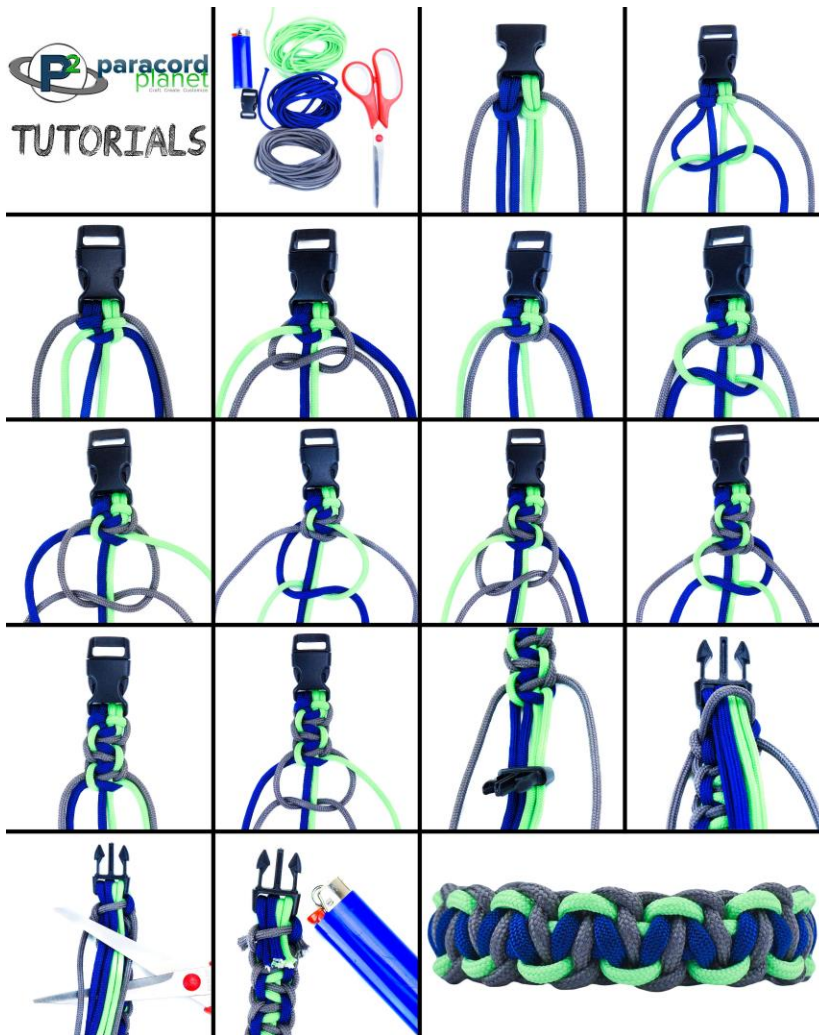
Kane, A. (2018, July 5). *10 Inspiring Fiber Artists You Should Know*. The Art of Education University. <https://theartofeducation.edu/2018/07/10-inspiring-fiber-artists-you-should-know>.

Urist, J. (2023, July). *The Genius Behind Bisa Butler’s Vibrant Quilts*.

Smithsonian Magazine. <https://www.smithsonianmag.com/arts-culture/bisa-butler-quilts-portraits-vibrant-color-180982331/>.

Wołodkiewicz, J. (2023). *Justyna Wołodkiewicz - contemporary embroidery artist*.

Justyna Wołodkiewicz. <https://nibyniebo.com/>.



Paracord Planet. (n.d.). *Photo Tutorials - Paracord* | *ParacordPlanet.com*.

Www.paracordplanet.com. Retrieved December 6, 2023, from

<https://www.paracordplanet.com/photo-tutorials/>.

[Rachel Vredenburg Unit Presentation - Google Slides](#)

VOCABULARY/DEFINITIONS: (list 3-7 vocabulary words and their definitions)

Fiber arts: Arts including quilting, sewing, and installations.

Hoop: Wooden device with a screw at the top, used to tighten and hold fabric in place while embroidering or cross-stitching.

Needle threader: Slender loop of wire used to pull thread through a needle.

Mixed media: the use of more than one medium in a singular art piece.

Embroidery thread: a thick time of thread composed of several threads twisted together in order to cover the surface area easier.

Tactile texture: the actual texture felt on a piece, rather than the illusion of texture due to detailed painting or drawing.

ELEMENTS AND PRINCIPLES: (3-5 elements and/or principles you will introduce)

Variety, Color, Texture

MOTIVATING STUDENTS: PERSONAL and SOCIAL RELEVANCE (How does this unit of instruction motivate students to want to participate or be interested in the content? How will you present the information so that it is personally and socially relevant to your age group? How will you relate or explain any historical references in relation to current/contemporary culture?)

Out of all the lessons, this third lesson is designed to be the most challenging. Therefore, to convince students of the relevancy, it is important to emphasize the potential of the projects, through example artists and well as allowing students to choose their subject matter. If students have some autonomy in the decision-making process, they are more likely to be motivated. This projects also has the potential for students to think outside of the usual realm of painting and drawing.

LESSON PROCEDURES (Remember do not write in first person) As part of the planning process create a teaching example for your own learning purposes, and/or a series of process samples and visuals to use in teaching the lesson. Include 4-6 process images at the end of the lesson plan.

K. Teacher/Classroom Prep: *(List tasks that the teacher needs to accomplish before the lesson begins such as: print handouts, cut paper, divide art supplies, arrange tables for groups of four, arrange samples/student resources- be specific)*

Before class, the teacher will cut out 30, 6x6" squares from the large swatch of fabric. The teacher will also make up baskets of thread, needles, and thimbles at each table so students may access the essentials for the project without having

to get up every five minutes. The teacher will also make sure the technology is working properly in order to effectively deliver the lesson.

- L. **Pre-assessment:** *(What students understand prior to the lesson and what will you remind them of from past learning?)*

Students will likely have seen an embroidery piece before either at their grandma's house or as a Christmas ornament, on Pinterest, etc. However, now they will actually try the process for themselves to gain an appreciation for the medium and redefine stereotypes about what media constitutes "art."

- M. **Behavioral Expectations:** *(What are the students expected to do as they function in the classroom?)*

Students will practice extreme classroom safety for this project as the needles are sharp and the potential for hurting themselves is higher if they do not follow safety guidelines. After the safety procedures are established, students will work on their pieces. They may talk with their table peers but should not be shouting at a friend across the room.

- N. **Organizer:** *(How will students be informed of the learning objectives and major activities of this lesson? Will you have handouts? Visuals? Will you put the objective in a PowerPoint?)*

[Rachel Vredenburg Unit Presentation - Google Slides](#)

- O. **Extension Activity:** *(students who finish task early should have another activity or station to continue to be engaged during class time. Explain that activity/work station)*

Students who finish early will work on a mini keychain project using basic knotting techniques. More information and handouts will be provided so that students may work on a meditative DIY project after their embroidery project.

LESSON SEQUENCE. Also referred to as scripting or timing. Make sure to include times (for example 10:30-10:35 teacher action: greet students/ learner action: enter classrooms and take seats. Be very specific from beginning to end. Remember to include material distribution, cleanup and closure. While writing keep in mind that the scripting must be detailed enough so that a substitute or colleague should be able to teach your lesson from the info you provide.

Teacher Actions (include | **Expected Learner**

teacher questions and explanations)

Day 1

10:30: Greet students

10:35-10:50: In the first 15 minutes of class, the teacher will introduce the lesson via google slides and then conduct a brief demonstration of how to freehand embroider.

10:50-11:10 the Teacher will be available to answer student questions as they sketch ideas for their projects.

11:10: Teacher will announce cleanup and remind students to think about what multimedia aspects to bring to class.

11:15 teacher says goodbye as students leave.

Day 2

10:30: Greet students and remind them that they should be starting their projects today.

10:35-11:10 Teacher will periodically walk around the class and be generally available to answer questions such as how to untie knots etc.

11:10 Teacher will announce cleanup and remind students to bring multimedia aspects tomorrow if they haven't already found beads, cotton balls, etc.

11:15 Teacher will wish students a good day as they leave.

Day 3

10:30: Greet students and remind them that they should be making progress on their projects today.

10:35-11:10 Teacher will periodically walk around the class and be generally available to answer questions such as how to transition

Actions

Day 1

10:30: Enter classrooms and take seats

10:35-10:50: Students will listen to teacher presentation and demonstration. Can we do any color scheme we want? Yes, just make sure you can define what color scheme and why this is the correct definition.

10:50-11:10: students will create thumbnail sketch ideas then begin selecting the colors of thread they want to use. Determined students may start embroidering.

11:10 students will begin cleanup then line up for dismissal.

11:15 Students will say goodbye as they leave

Day 2

10:30: Enter classrooms, gather supplies, and take seats.

10:35-11:10: Students will begin crafting their subjects out of embroidery.

11:10 Students will cleanup and place unfinished projects in the drawer. Driven students may bring projects home if they so choose.

11:15 Students will say goodbye as they leave.

Day 3

10:30: Enter classrooms, gather supplies, and take seats.

10:35-11:10: Students will aim to make significant headway on their embroidery projects.

11:10 Students will cleanup and place unfinished projects in the drawer. Driven students may bring projects home if they so

colors etc.

11:10 Teacher will announce cleanup and remind students that they are starting multimedia aspects tomorrow if they haven't already found beads, cotton balls, etc.

11:15 Teacher will wish students a good day as they leave.

Day 4:

10:30: Greet students and remind them that they should be incorporating multimedia aspects in their projects today.

10:35-11:10 Teacher will periodically walk around the class and be generally available to answer questions such as how to sew other media into the composition.

11:10 Teacher will announce cleanup and remind students that are wrapping up their projects tomorrow.

11:15 Teacher will wish students a good day as they leave.

Day 5:

10:30: Greet students and remind them that they should be finishing projects today.

10:35-11:10 Teacher will periodically walk around the class and be generally available to answer questions such as how to sew other media into the composition.

11:10 Teacher will announce cleanup and remind students that are turning in projects in the drawers today.

11:15 Teacher will wish students a good day as they leave.

choose.

11:15 Students will say goodbye as they leave

Day 4:

10:30: Enter classrooms, gather supplies, and take seats.

10:35-11:10: Students will sew their multimedia aspects into their compositions.

11:10 Students will cleanup and place unfinished projects in the drawer. Driven students may bring projects home if they so choose.

11:15 Students will say goodbye as they leave

Day 5:

10:30: Enter classrooms, gather supplies, and take seats.

10:35-11:10: Students will continue to sew their multimedia aspects into their compositions and put on the finishing touches.

11:10 Students will cleanup and place finished projects in the drawer for grading.

11:15 Students will say goodbye as they leave

ADAPTATIONS AND RECOMMENDATIONS: *(Note accommodations for Students with Special Needs as well as any classroom management strategies. Provide examples)*

Students who have dexterity issues may use a needle threader depending on the severity of the disability. Otherwise, they may use the larger gauge paracord and

participate in the extension activity. This will still introduce the concept of fiber art along with the functionality of a keychain or bracelet.

Regarding classroom management, the teacher will be monitoring the class as students work on the projects. The teacher will note that safety is the top priority and any students not adhering to safety protocol will not participate.

DIFFERENTIATION STRATEGIES: (These should also be reflected in the lesson sequence)

- Flexible grouping
- Open-ended activities
- Exploration by interests
- Negotiated criteria
- Anchoring/Extension activities
- Independent studies
- Tiered activities/products
- Journal prompts
- Multiple levels of questions
- Scaffolding
- Choice: Learner profile, Readiness, Interest

ASSESSMENT & DOCUMENTATION OF TEACHER/STUDENT LEARNING

- A. **Assessment:** *How will you collect information on what students gained from this lesson? How will you evaluate that information? (Refer back to Learner Outcomes to decide how you will know if students learned what you hoped they would learn. Assessment strategies can include exit tickets, list of questions you will ask students at the closure of the lesson, short quiz on vocab- artists- process, etc. Remember to include assessment in your lesson sequence)*

The assessment will consist of the final pieces turned in for this project. If students followed directions, the patience and attention to detail will undoubtedly be evident in the final products. For digital grading, students will take photos to add to their year-long portfolio process.

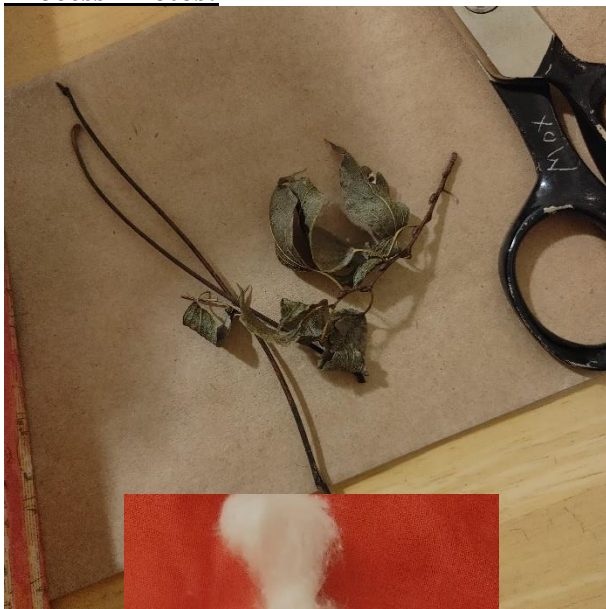
- B. **Documentation:** *What evidence of children's learning will you collect during the class? How will you share this evidence with other teachers, parents, and children?*

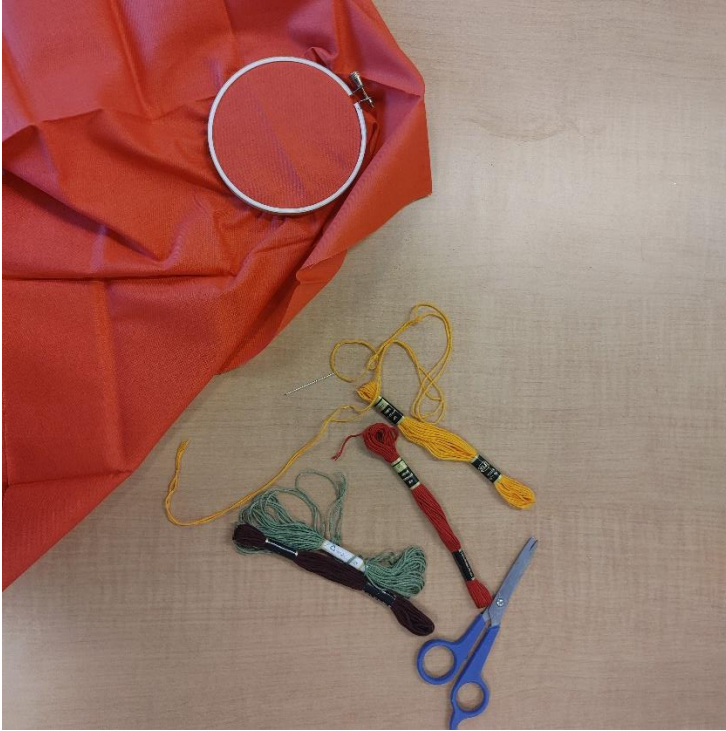
The evidence of children's learning will be collected in the form of high-quality images taken of the final pieces that will be added to the student's final portfolio. Further, exemplary pieces from each class that

demonstrate mastery of the project will be reserved to display in the Post-Unit Art Show.

3-5 process images with captions from creating your teaching samples. Once you teach a lesson update by adding several images, with captions, of the student's work to be submitted with your final lesson at the end of the semester.

Process Photos:





Step 1: photos 1, 2, and 3, collect your materials, in this case fabric, a hoop, assorted embroidery thread, scissors, cotton balls, twigs etc.



Step 2: For details, separate the threads of the embroidery thread.



Step 3: I like to start with the focal points, so I knew where to build my composition from. Using a freehand technique, create your main subjects.



Step 4 and 5: Add in some longer, different colored strands to fill in larger areas of color. Tack on the cotton ball clouds with a few strands of white embroidery thread. The white does not use the separation technique, it helped to have all strands to hold the cotton material in place.



Step 6: Begin adding blades of grass, it helps to follow the logical directionality of the individual blades and keep each line of thread close together so the fabric does not show through.



Step 7: Check in on the back periodically when knotting each color.



Step 8: Continue filling in leaves and grass since we are using the same green thread for both of these aspects and they are positioned close together.



Step 9: Use scissors to cut up twigs for tree trunks and secure the top and bottom with one stitch in the corresponding color. Ie. Orange leaves at the top, green grass color at the bottom.



Step 10: Begin filling in the distant darkness with navy blue thread. Separate the threads for this, as the thinner thread provides an implied distance for the viewer, just as the bolder, 6-strand stitches created the impression of being closer to the viewer.



Step 11: Cut off the excess fabric (this does not have to be laser-like precision).



Step 12: Using a simple running stitch, tie up the excess fabric in the back to make the front pristine.



Step 13: Final product, can be used as a window decoration, ornament, etc 😊

End Of Unit Art Show:

Throughout the unit students will have made a variety of art projects. At the completion of each project, during the grading process, the teacher will collect exemplary projects from students who truly mastered the criteria. These projects will be displayed by the cafeteria so that other students and school personnel may admire these creative endeavors and create a sense of pride in the school arts program. All the works have had matting and framing incorporated into the lesson so that these pieces will be ready for display at the end of the unit. The journal reflections may be polished into artist statements so that viewers may hear directly from the student artists. If permitted by the school, the teacher could organize an afterschool art opening so that parents may see the works of their students.

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