

Slideshow:

https://docs.google.com/presentation/d/1VOykFYRikb6gLrcUFHca0F_6J4ZF7KkKDtQ1W6LLto/edit?usp=sharing

CCSU Lesson Plan Template—Spring 2017 edition

Student: Krista Nichols

Host Teacher:

Class and/or Period: 8th grade Art

Date

Lesson Title: Comparing and Contrasting Color Techniques

I. Central Focus (i.e., Goal Statement – What Students will know, learn, or understand) Important understandings and concepts that you want Students to develop over the course of this multi-day lesson. (Example: 3rd grade lesson on line to communicate the idea of motion) Central Focus should incorporate at least one or more of the following components: Interpreting Art, Creating Art, Relating Art to Context)

The students will learn the significance of color in a painting by comparing and contrasting colors mixed by hand vs. colors directly from the tube.

II. Essential Questions – (Central Focus or goal written in the form of a question)

When is it appropriate to mix your own colors for a work of art and when is it appropriate to use paint colors straight from the tube?

Why would an artist use paint directly from the tube instead of mixing their own paint colors?

III. Standards Addressed (National Standards included here)

VA:Cr3.1.8a - Apply relevant criteria to examine, reflect on, and plan revisions for a work of art or design in process.

VA:Re.7.2.8a - Compare and contrast contexts and media in which viewers encounter images that influence ideas, emotions, and actions.

IV. Learning Objective(s) (What students will overall achieve by the end of the multi-day lesson – behavioral objective that is observable and assessable)

<p>1. The students will create two landscape prints, one using paint they have mixed themselves and one print using paint straight from the tube to understand the effects of both techniques.</p>	
<p>2. During a class discussion and in the writing of an artist's statement, the students will evaluate the two artworks they have created to determine when it is appropriate to use hand mixed paints vs paint straight from the tube.</p>	
<p>V. Prior Learning – What Students already know, what they can do, and what they are still learning to do.</p>	
<p>The students know what primary and secondary colors are and how to achieve them. Some may be familiar with tertiary colors.</p>	
<p>VI. Academic Language/Language Function Objective(s) – “Language of the Discipline” used to engage Students in learning. Sample Key Language Functions include Analyze, Compare/contrast, Critique, Describe, Interpret, Question (Refer to Academic Language in edTPA guidelines)</p>	
<p>Function Objective: Students will create two prints following the criteria that one print uses colors directly from the tube and the other print includes paint mixed by the students' hand.</p>	
<p>Vocabulary Development Objective: Students will define the difference between their two prints by comparing and contrasting the different effects of each paint mixing technique.</p>	
<p>Discourse OR Syntax Objective: Students will describe how paints mixed by hand vs paint used from the tube has different effects on a work of art.</p>	
<p>VII. Assessments (note any relevant differentiation)</p>	<p>Evaluative Criteria (note any relevant differentiation)</p>
<p>1. Class discussion</p>	<p>Students will contribute to a class discussion where they compare and contrast works of art with only primary colors vs mixed colors.</p>
<p>2. Rubric</p>	<p>See attached</p>
<p>3. Class Critique/ Exit Essay</p>	<p>Students will observe the artwork of their peers and contribute to a class critique. They will complete an</p>

	exit essay where they reflect on the process and respond to prompted questions.	
VIII. Key Vocabulary – Art terms and/or key phrases used during instruction and taught to students. Include definitions.		
<p>Compare and Contrast (when making/observing art) - finding similarities and differences in art making processes and artworks.</p> <p>Primary Colors- Red, yellow, and blue. These colors cannot be made from other colors, they are the source for all other colors.</p> <p>Secondary Colors- Orange, green, purple. Colors that are the result of mixing two primary colors together.</p> <p>Swatches- In painting, a sample of color designed to show the actual dried result of applying certain paints.</p>		
Day 1: Learning Outcomes – Observable, assessable behaviors that you wish for students to accomplish at the end of Day 1.		
The students will plan a landscape print using planning sheets to determine their color palette for their final images.		
Day 1: Teacher Preparation – Day 1 Preparations needed to be completed before students enter the classroom.		
<p>Have the slideshow ready, with the first slide projected on screen.</p> <p>Have primary colors selected, have half of the mixed colors premixed to save time during demonstration.</p>		
Day 1: Lesson-Specific Materials		
<p>Instructional Materials – Teacher materials needed during instruction.</p> <p>Slideshow: https://docs.google.com/presentation/d/1VOykFYRikb6gLrcUFHca0F</p>	<p>Studio Materials (for Creating Art and/or Presenting Art)</p> <p>Planning Sheets</p> <p>Paint</p>	<p>Targeted Materials (any specific materials required for differentiation, accommodation, or modification)</p> <p>Printed sheet of instructions translated from English to Portuguese for Portuguese students.</p>

<p>6J4ZF7KkKDtQ1W6LLto/edit?usp=sharing</p> <p>Supplies for demonstration: paints, planning sheet, to-go cups with lids, paintbrushes</p>	<p>Colored Pencils</p> <p>To-go cups with lids</p> <p>Paintbrushes</p>	<p>Printed copy of the slideshow for IEP's, printed copy translated to Portuguese for ELL students.</p> <p>Allow color blind students to work monochromatically if they wish</p>
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XI. Day 1: Lesson Procedures/ Learning Tasks and Timeline

Times	Teacher Actions (include differentiation)	Student Actions	Formative Assessments Assessment Questions
	Initiation		
2 mins	“Today we’re going to talk about color and what it can represent in a work of art, and we’re going to document our progress to learn how to approach producing a landscape.”	Students will listen to initiation.	<p>“If you were going to head outside to make a landscape, what would you personally be looking for in terms of scenery?”</p> <p>“What kind of colors do you think you would use and how would you plan them out?”</p>
	Lesson Development – (Process and Procedures for conducting the lesson)	What students will do during various se of the lesson	Questions used throughout respective sections of instruction to assess students’ learning.

<p>7 min</p>	<ul style="list-style-type: none"> • Ask students to answer the two questions in their sketchbooks before having a short discussion. • When most students appear ready, show the third slide of the same 4 artworks, but displayed larger and with the artist's names to allow for better viewing. • Ask for students to share their responses. • If the conversation is slow to start, remind students that there are no wrong answers. • Let students know that the Mondrian painting is in fact a landscape/cityscape. • Show the fourth slide on why you should be mixing your own colors. • "You <i>can</i> just use paint directly from the tube when you're doing a landscape painting, but after a while, all of your paintings are going to start to look the same because you will be limited by just those colors." • "When artists throughout history sat down to do a landscape, they knew that the blue that was in the tube they brought out with them was probably not the same blue as the sky that day." • "So for this lesson, we will be making two prints, one where we use paint from the tube only, and another where we can experiment with creating 	<ul style="list-style-type: none"> • Students will observe the second slide of 4 artworks and answer prompts on the slide in their sketchbook. • Students will have a short discussion on the questions from the slide. 	<ul style="list-style-type: none"> • Place artworks into pairs, explain how you paired them and your reasoning • Of the pairs, which do you like better and why? • What about this Mondrian painting sets it apart from the others? What style of painting is this? (abstract) • Why would we want to compare and contrast our prints in this way? What's the point?
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	<p>our own colors and then we are going to compare and contrast them.”</p>		
<p>10 min</p>	<p>PLANNING AND CREATING PORTION</p> <ul style="list-style-type: none"> ● Remind students of the lesson assignment: Today we are going to brainstorm and plan our image so we can make our prints, next class.” ● Ask students to gather around the demonstration table with their sketchbooks in case they want to take notes/write down ideas. ● Highlight each material and why you need it. <ul style="list-style-type: none"> ○ Planning sheet (to plan what colors you will use) ○ Paints (to mix) ○ Small to-go cups with lids (for storing any colors you like and want to use) ● “First thing I want to do is come up with thumbnail sketches of what I want to make as a print, for this assignment you will be making a print with 4 layers” ● Show your thumbnail sketches ● “Once I figured out my composition, I used colored pencils to plan which colors I wanted to use.” ● “I want to see you planning your colors. You will be creating swatches and making notes of the colors you’re mixing so you 	<ul style="list-style-type: none"> ● Students will observe the demonstration and make any notes or ideas in their sketchbooks. 	<ul style="list-style-type: none"> ● “As we’re going through these steps, think about what choices you’re going to make. Do you want to do an image portrait orientation or landscape orientation? Etc” ● “What will you be using as each of your four layers? Think about the artistic choices you want to make. Ask yourself what you see in nature?” ● “Why is it important that I did all of this planning ahead of time?”

	<p>can make a lot of it for your print.”</p> <ul style="list-style-type: none"> • “So if I wanted to mix green, what colors am I going to be mixing from this set?” (Blue and yellow) • Dab a pea sized amount of blue and yellow on a palette/practice space. • “I’m going to start with a 50/50 ratio of blue and yellow.” • Mix blue and yellow. • “This is a nice green, but perhaps I want to go deeper green for this image, what should I do?” • Mix in a little more blue • “This is what today is going to be all about, you are going to try and find the colors you will be using for your prints. So now that I’ve added a bit more blue, I am happy with this. So I’d say it wasn’t so much a 50/50 mix but more of a 60/40? 70/30? So now I’m going to repeat this mixture into my to-go cup so I’m ready to go, next class.” • “ I want to see notes on the side of your swatches so if you need to create more paint later it will be easy to do.” 		<ul style="list-style-type: none"> • “What colors do I need to use to make my own green?” (blue and yellow) • “And those colors (blue and yellow) are what type of colors? (primary) • And green is what kind of color? (secondary) • “How do I make my green darker or lighter?” (add more blue to go dark or yellow to go lighter)
<p>20 min</p>	<ul style="list-style-type: none"> • “Now it’s your turn, start brainstorming ideas, you need a minimum of three thumbnails but you are welcome to make as many as you want. Once you’re finished with your 	<p>Students will return to their seats and begin their thumbnail sketches.</p>	

	<p>thumbnails you can move on to your color swatches.”</p> <ul style="list-style-type: none"> • “The first four colors will be taken directly from the tube, the other 4 you will be making yourself. If you are using the color green straight from the tube, you will need to mix your own green.” • Remind students they must use at least two secondary colors in their landscapes. They may use primary colors as well, but remind them that they must manipulate the primary colors somehow so that all colors featured in the second print are unique colors for their print. • Show slides of landscapes for inspiration, offer books as resources. • Circulate the room and observe students making their thumbnails. • When students have completed their thumbnails, have them move on to color planning. Once they have made a color they want to use have them pre-mix a batch in their to-go cups to be used next class 		<ul style="list-style-type: none"> • Which of your thumbnails are you leaning towards using as your final image? Why? • What colors are you planning to use and why?
10 min	<ul style="list-style-type: none"> • Instruct students to clean up: clean brushes, put away paints, place wet papers on window sill or clothesline for drying, place their to-go cups of paint in personal bins for storage, wipe down their workspaces. 	Students will clean and put away their paint brushes, put away paints, place their wet papers on window sill/ clotheslines, place their to-go cups in their personal bins for storage, wipe down their workspaces.	

	<p>Closure: Does closure relate to lesson objectives? Are strategies clearly outlined? Will strategies enable students to consider <u>why</u> the lesson is important?</p>		
5 min	<ul style="list-style-type: none"> As you deliver closure, ask students to observe their planning sheets as well as their peers planning sheets. "We have made good progress today in planning for our prints, I hope at this point you can already begin to see the difference between your palettes and the colors you chose to use from the tube and the colors that you mixed yourselves. Next class we will be creating our stencils and begin to make our prints! 	<p>Students will listen to closure.</p> <p>Students will observe their peers' planning sheets.</p>	<p>"What have you already noticed about the difference between the colors that are being used directly from the tube vs the colors you are mixing yourself?"</p> <p>"Does anybody's colors really stand out to you?"</p>
<p>Day 2 Learning Outcomes - Observable, assessable behaviors that you wish for students to accomplish at the end of Day 2.</p>			
<p>The students will create their two prints using the paints they mixed the previous class and complete an artist's statement.</p>			
<p>Day 2: Teacher Preparation – Day 2 Preparations needed to be completed before students enter the classroom.</p>			
<p>Gather supplies</p>			
<p>Day 2: Lesson-Specific Materials</p>			

<p>Instructional Materials – Teacher materials needed during instruction.</p> <ul style="list-style-type: none"> • Pre-cut vellum sheets - save one uncut for demo • Paint mixtures in to-go cups • Pre-painted sheet of bristol paper (bottom layer painted and dry ready for additional layers) • Extra planning sheets • Slideshow • Artists statement sheets • Vellum • X-acto knives • Self-healing mats • Make-up sponges • Paints • Brushes • Fans/hairdryers • Painters tape 	<p>Studio Materials (for Creating Art and/or Presenting Art)</p> <ul style="list-style-type: none"> • Vellum • X-acto knives • Self-healing mats • Make-up sponges • Bristol paper • Pre-made paints in to-go cups • Brushes • Artists statement sheets • Fans/hairdryers • Painters tape 	<p>Targeted Materials (any specific materials required for differentiation, accommodation, or modification)</p> <ul style="list-style-type: none"> • Artist statement sheets translated from English to Portuguese.
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Day 2: Lesson Procedures/ Learning Tasks and Timeline

Times	Teacher Actions (include differentiation)	Student Actions	Formative Assessments Assessment Questions
	Initiation		
1 min	“Today we will actually be making our prints using the colors that we mixed last class.”	Students will listen to initiation.	“Does anyone want to share anything they’ve noticed or learned about the process so far?”

	Lesson Development – (Process and Procedures for conducting the lesson)	What students will do during various segments of the lesson	Questions used throughout respective sections of instruction to assess students' learning.
5 min	<p>QUICK DEMO ON PRINTMAKING</p> <ul style="list-style-type: none"> ● “I went ahead and painted my first layer so that it was dry for our demo. Pay close attention to the steps that I’ve gone through. When making a print like this we will be adding on layers, so we need to work from the bottom or back to the front.” ● Place the next layer on top of painted bristol paper. Use tape to secure. ● “Once you have got your bottom background layer down, you can set your paper aside and cut your next layer out of vellum, this allows your paint some time to dry. You can also use the fans or hairdryers.” ● Dip make-up sponge in paint and dab over stencil getting good coverage ● Remove stencil ● Show class second layer ● “Then I would set this aside and cut my next layer while this dries, or you can use the fan or the hairdryer.” 		

	<ul style="list-style-type: none"> • Pass out artist statement sheets before students begin working. • “Once you are finished with both of your prints, you will be filling out an artist statement. You can say whatever you want about this assignment and your process. There are prompts to help you, I want you to have these sheets now so you can think about the questions as you’re working and write down any epiphanies you might have.” 		
40 mins	<p>INDEPENDENT STUDENT WORK TIME</p> <ul style="list-style-type: none"> • Circulate the room and assist students with questions 	Students will work on completing their two prints	
5 mins	<p>CLEAN UP</p> <ul style="list-style-type: none"> • Students return used brushes and to-go cups to sink. Hang any finished prints on the clothesline or lay flat on the windowsill. Students who are unfinished return their materials to their personal storage space to complete before next class. Collect any artist statements. 	<ul style="list-style-type: none"> • Students return used brushes and to-go cups to sink. Hang any finished prints on the clothesline or lay flat on the windowsill. Students who are unfinished return their materials to their personal storage space to complete before next class. Collect any artist statements. 	

	Closure		
2 mins	“Great work today, you have until next class to finish your prints and your artist statement. We will be having a class critique on our prints and you will be reading your artist statements to the class, next time.”	Students will listen to closure.	“Does anyone have a completed artist statement they want to share with us? Does anyone know what they want to touch on in their statement?”

Commentary on Planning Decisions

In answering these questions explain your thinking AND cite research to support your instructional decisions. These will typically be answered when you have planned the lesson but before it is implemented.

Why is it important that these students learn this content?
An idea that can often be overlooked, or just assumed that students know, is when to create their own colors and what effect it has on their paintings. There are so many options and variations out there on colors in arts and craft supply stores, why shouldn't students just find the exact color they are looking for in the paint aisle and use that in their painting? By recognizing the variations and possibilities that come from mixing one's own colors, students can take ownership and pride in their artwork and gain a deeper understanding in color theory.
How does this lesson fit into the current sequence of instruction/unit?
There is never a bad time to have a conversation on color. While the finished work itself might be simple, the final result isn't about the completed prints but rather, on the artistic process and documenting those steps to complete a work, and reflecting on the results and the process after the work has been completed. According to theorist C. Bonwell, students should engage in active learning, by being actively engaged in the process, therefore this lesson set out to have students discussing, writing, and problem solving, in addition to their finished products.

Why are the learning procedures you have developed for this lesson appropriate for this particular content?

The learning procedures are appropriate for this lesson because students should understand the importance of planning a work of art. By giving them tools to prepare and plan, they can see their thought process as well as their peers' thought processes in physical form. Having them create more than one thumbnail, and create multiple color swatches shows students that sometimes the first idea isn't always the strongest and that there are multiple possibilities. Students were creating prints for this lesson to avoid any differences between the two prints that might detract from the actual assignment: viewing the two works based on color subtleties vs. composition. If a student created a mountain peak by hand for both works and preferred one over the other because of a height difference that impacted composition for example, then they are allowing the composition to influence their opinion on their work when the assignment was to assess the differences between color choices.

Why are the learning procedures for this lesson appropriate for these particular students?

Theorist Lev Vygotsky believed that children develop best when they are learning within their zone of proximal development. While the assignment itself was age/ skill appropriate, the thinking and documentation was a bit more advanced for this age group. The use of scaffolding with this lessons learning procedures created a less intimidating learning environment for the students while continuing to engage a higher level of thinking about the artistic process.

What contextual factors were especially important in shaping your plan for this lesson and how did they shape your planning?

Allowing students flexibility with designing their final image was important to me. Students in a city might not regularly get to visit an area with sweeping, grand landscapes. I wanted them to create a composition they were passionate about. If they had an image they wanted to use for reference, be it in a photograph or on their phone, that is a discussion we were able to have together. Providing books on art history and nature magazines for them to dig through to find any inspiration, or at the very least, providing some landscape compositions at the end of the slideshow presentation for them to consider. This was an assignment to discover subtleties in paint color usage through landscape, but if a student wanted to include something structural from their own environment, I didn't want to limit them to purely natural scenery if that's not something their entirely familiar with.

Resources

Cite Sources: Provide citations for the sources that you did not create (e.g., published texts, websites, materials from other educators).

Class slideshow:

https://docs.google.com/presentation/d/1VOykFYRikb6gLrcUFHca0F_6J4ZF7KkKDtQ1W6LLto/edit?usp=sharing

<https://artincontext.org/mixing-colors/>

<http://youngartists.blogs.sd73.bc.ca/sample-page/artist-statements/>

RUBRIC	Excellent	Good	Keep Trying
Craftsmanship	Colors are crisp and clear with no smudge marks. The same 4 colors are evident on both works of art (bottom layer is some form of yellow in both works, etc) Layers are aligned and both prints are nearly identical in composition.	Colors are clean and little to no variation is present. Some small smudge marks may be present. The same 4 colors are evident on both works of art. Layers are mostly aligned and both prints are nearly identical in composition.	Colors are not fully blended within the layers present. Smudge marks are present on the works. Layers are not aligned and compositions are not the same.
Participation	The student has participated in class discussion and has shared their thoughts in class on their work and has offered feedback on their peers' work. Student has completed their artists statement.	The student has participated in class discussion and may have shared their thoughts in class on their work and possibly offered feedback on their peers' work. The student has completed their artist's statement but could have provided more information.	The student has not participated in class discussion and has not shared their thoughts in class on either their work or that of their peers. No artist statement was turned in.
Compare and Contrast	The student is able to describe the different effects between mixing their own paint colors and using paint directly from the tube and how it has affected their artworks. The student has successfully elaborated on their understanding of when it is appropriate to use which method.	The student can describe the different effects between mixing their own colors and using paint directly from the tube but may not have provided evidence on how it has affected their work. The student demonstrates some understanding of when it is appropriate to use which method	The student cannot describe the different effects between mixing their own paint and using paint directly from the tube. The student has not demonstrated an understanding of when it is appropriate to use either method.

		but may not have elaborated enough.	
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Artist Statement

An artists' statement is a few sentences about your art and why you made it. Answer the prompts below and build a paragraph that you would be proud of displaying in a gallery or museum next to your artwork.

Title of the Piece – this alone helps the viewer understand the subject or makes him/her think about the work in a different way

What did you do? (Describe the artwork, including the medium, subject matter, and inspiration.) Think about using elements and principles to describe your work (contrast, balance, harmony, etc)

What happened along the way? (Did anything interesting or unusual happen? Did I solve any problems in the process? Did I change my approach to doing the project? etc.)

Did the project turn out how you expected? Why or why not?

What did you learn through the art project?

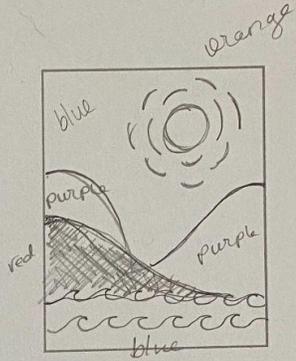
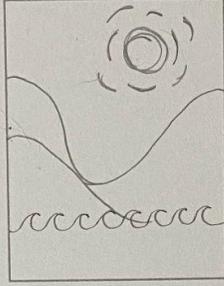
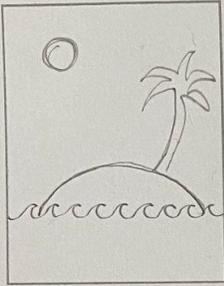
What would you do differently next time?

Why is this piece important to you?

Exemplars:



Planning sheet



50/50 blue + red

equal parts blue + ~~red~~ purple little red

equal blue red white

90/10 red blue

60/40 red yellow

