

Reginald F. Lewis High School of Business and Law

FUNDAMENTALS OF ART

Teacher: Ms. Sims	Week 22	Course Title: Fundamentals of Art	Grade: 9-12
Unit: Printmaking and Fiber Arts	Skill: Color, balance, texture, pattern, emphasis	Exemplars: <ul style="list-style-type: none">● Gee’s Bend● Mardi Gras Indians● Sarah Rahbar● Emory Douglas	World Focus: Gee’s Bend, New Orleans Mardi Gras Indians, Iranian American identity art, Black Panther Party
Enduring Understanding: Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks. Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.			
Essential Question(s): How do artists create using the materials available to them? <i>How do artists work?</i> <i>How do artists and designers determine whether a particular direction in their work is effective?</i> <i>How do artists and designers learn from trial and error?</i> <i>How do artists and designers care for and maintain materials, tools, and equipment?</i> <i>How does engaging in creating art enrich people's lives?</i> <i>How does making art attune people to their surroundings?</i> <i>How do people contribute to awareness and understanding of their lives and the lives of their communities through art-making?</i>			
National Core Arts Standards:			
HS Proficient VA:Cr2.1.Ia Engage in making a work of art or design without having a preconceived plan. HS Advanced VA:Cr2.2.IIIa Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools, and equipment in the creation and circulation of creative work.			

HS Accomplished VA:Cn10.1.IIa Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through artmaking.

Summative Assessment

Gee's Bend paper quilt, Gee's bend printmaking, Emory Douglas inspired historical portrait, Sara Rahbar inspired identity quilt.

**MONDAY
Lesson
Agenda
(T7)**

Warm-Up

- (T3), (T4), (T5), (T6), (T8)
- Scaffolded questions, written or responded to using a QR coded system or equity sticks allowing for immediate feedback
- Slides with visual explanations of ideas
- Review if indicated by feedback
- Collaborative discussion prompt asks higher order questions following the review

Warm Up: Which artwork is from Gee's Bend?



A



B

Warm Up: The artwork on the right (B) is from what region of the world?



A



B

LESSON OBJECTIVE

(T1), (T4), (T5), (T6), (T7)
-After reading the objective, students will be asked to identify what we are learning what we are creating and why
-Key vocabulary will be clarified
-Checks for understanding of the objective include “fist to five”, “cold-calling”

Today’s objective slide includes the standards for this new unit. Although I do not show the standards to students on a daily basis, we do discuss the standards when introducing a new unit or set of standards because I feel it helps students understand the rationale behind choosing projects and objectives. I will point out to students that although we are at “High School Proficient” (and actually probably middle-school if students did not have sequential art though earlier grades) we are working with advanced and accomplished standards for this unit. I am highlighting this to prepare students for the rigorous work ahead!

questioning
-Students asked to pair to discuss and elaborate on anticipated misconceptions

INTRODUCTION & OBJECTIVE SIGNIFICANCE

(T1), (T3), (T4), (T5), (T6)
-The introduction will communicate the new content and will included discuss connection to long-term project goals or connection to cross-curricular or contemporary issues.
-Wait-time and evidence-dependent questioning provided for new content

LESSON ASSESSMENT

-Project-based learning

OBJECTIVE

Artists will prepare for creating their Gee’s Bend inspired quilt design by learning the running stich and binding two pieces of fabric by hand.

- **HS Proficient VA:Cr2.1.Ia** Engage in making a work of art or design without having a preconceived plan.
- **HS Advanced VA:Cr2.2.IIIa** Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools, and equipment in the creation and circulation of creative work.
- **HS Accomplished VA:Cn10.1.IIa** Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through artmaking.

After discussing the standards, we will look at the underlined words in the objective - specifically “running stich”. It is unlikely that any students will know this term, although many may know the general concept. Because the work requires demonstration, we will briefly identify it and I will explain that the demo will clarify the new vocabulary word.

Fabric square sewn with the running stitch along the edges.

**GUIDED PRACTICE &
OBJECTIVE CRITERIA**

(T1), (T2), (T3), (T5),(T4)

-Guided practice takes the form of video demonstration, modeling on the document camera and/or process visuals and includes a focus on meeting the objective criteria, which is graded at the end of each class period.

Today's guided practice is entirely demo because we are learning a new procedure and process.

Immediately following the discussion of the objective, I will turn off the projector and ask students to track me with their eyes over to the supply tables. I will point out the new set-up (bins, tables in the center of the room).

- I will remind students that I do not want them to touch supplies this unit until after the discussion portion of the lesson.

I will show students the contents of the new bins. I will say:

- What is in this bin (holding up the object)
- What is in this bin? Does anyone know that this is (a needle)
- I will remind students that our EQ for this unit is, "How do artists create using the materials available to them?"

Next I will model the procedure for getting supplies along with brief demo points for each item:

- One pair scissors/table will be sufficient
- One arm's length of string (I will highlight that this is quilter's thread, which is waxed and easy to thread).
- One needle (a variety of shapes for various needs/skill levels)
- Two pieces of fabric

Next I will model the criteria for the class period. Using the document camera AND walking around the room for visibility I will demo:

- How to thread a needle (two ways)
- How to tie a knot
- How to start a running stitch
- How to complete a running stitch

	<p>STUDIO & INDEPENDENT PRACTICE (T3), (T5), (T6),</p> <ul style="list-style-type: none"> -Independent practice starts with a re-stating of the objective and bulleted points to help guide students through the objective criteria. -Independent practice focuses on studio art environment in which students may create their own art, <u>work with peers and engage in the critique/feedback process.</u> -Artists are encouraged to use the “3 before me” philosophy of peer support. 	<p>During independent practice I will assist students threading, knotting, and beginning their running stitch.</p> <p>I will give feedback to students as they are working based on stitching criteria (are the stitches close together? Are they straight?)</p> <p>This is a practice day so a safe space to make mistakes, experiment and etc. will be welcome. The overarching criteria and goals for the day are to get students familiar with the supplies and comfortable with a basic stitch.</p>
	<p>EXIT TICKET (T3), (T4), (T5)</p>	<p>Immediately before clean-up, the I will come around and check progress towards the daily objective, provide feedback, and assign a daily grade.</p> <p>Next we will focus on clean-up as it relates to our EQ, “How do artists create using the materials available to them?” Students will be encouraged to take a community approach to clean-up and material stewardship.</p>
<p>TUESDAY Daily Lesson Agenda</p>		

(T7)

Warm-Up

- (T3), (T4), (T5), (T6), (T8)
- Scaffolded questions, written or responded to using a QR coded system or equity sticks allowing for immediate feedback
- Slides with visual explanations of ideas
- Review if indicated by feedback
- Collaborative discussion prompt asks higher order questions following the review

Warm-up

What is the name of the stitch shown?

- A. Crosshatch
- B. French Knot
- C. Running stitch
- D. Embroidery stitch



LESSON OBJECTIVE

- (T1), (T4), (T5), (T6), (T7)
- After reading the objective, students will be asked to identify what we are learning what we are creating and why
- Key vocabulary will be clarified
- Checks for understanding of the objective include “fist to five”, “cold-calling” questioning
- Students asked to pair to discuss and elaborate on anticipated misconceptions

Artists will begin creating their Gee’s Bend inspired quilt square by thinking over their design and developing a plan for creating their quilt.

How would you create this design using fabric?



INTRODUCTION & OBJECTIVE SIGNIFICANCE

(T1), (T3), (T4), (T5), (T6)

	<p>-The introduction will communicate the new content and will included discuss connection to long-term project goals or connection to cross-curricular or contemporary issues.</p> <p>-Wait-time and evidence-dependent questioning provided for new content</p>	<p>Our discussion of the objective will revolve around sample student work. We will look at a student paper quilt and do a group “think aloud” on how this paper design will be converted to a fabric quilt.</p> <p>I will remind students of our standard: HS Proficient VA:Cr2.1.Ia Engage in making a work of art or design without having a preconceived plan.</p> <p>The translation of this standard is that students are creating authentic work of their own design. I will explain that producing work based on a plan conceived of and designed by students is the standard and the goal.</p> <p>Students need to understand that this is challenging grade level (or above!) work we are beginning today!</p>
	<p>LESSON ASSESSMENT</p> <p>-Project-based learning</p>	<p>Quilt plan.</p>
	<p>GUIDED PRACTICE & OBJECTIVE CRITERIA</p> <p>(T1), (T2), (T3), (T5),(T4)</p> <p>-Guided practice takes the form of video demonstration, modeling on the document camera and/or process visuals and includes a focus on meeting the objective criteria, which is graded at the end of each class period.</p>	<p>We begin the lesson with a brief</p> <p>The guided practice today is a teacher-modeled plan for adapting a student paper design into fabric.</p> <p>I have replicated a student paper quilt into fabric pieces. I will line them up using the document camera and discuss fabric choices as I lay them out.</p> <p>After they are laid out, I will ask students how they would begin building the quilt using the running stitch. This is going to be challenging for most students because it’s advanced-level work.</p>

		<p>Ideally, at least one student will be able to describe a logical way to construct the pattern into a quilt. If not, I will tease an answer out by asking probing questions.</p>
<p>STUDIO & INDEPENDENT PRACTICE (T3), (T5), (T6), -Independent practice starts with a re-stating of the objective and bulleted points to help guide students through the objective criteria. -Independent practice focuses on studio art environment in which students may create their own art, <u>work with peers and engage in the critique/feedback process.</u> -Artists are encouraged to use the “3 before me” philosophy of peer support.</p>	<p>Studio today will be challenging because everyone in the room will be doing very rigorous work. I will encourage student:student assistance for students who are comfortable with the process and productive struggle for students who I suspect are able to work out some of the challenges in planning either with wait time or peer support.</p> <p>It is anticipated that students will need help with threading still from yesterday AND some students will need help creating a plan of their work.</p> <p>My plan for continued support during the period is to go from table to table assisting students in small groups, I will start with tables with special-ed students and then move rapidly throughout the room to assist all students.</p>	
<p>EXIT TICKET (T3), (T4), (T5)</p>	<p>Immediately before clean-up, the I will come around and check progress towards the daily objective, provide feedback, and assign a daily grade.</p> <p>Next we will focus on clean-up as it relates to our EQ, “How do artists create using the materials available to them?” Students will be encouraged to take a community approach to clean-up and material stewardship.</p>	

**WEDNESDAY
Lesson
Agenda
(T7)**

Warm-Up

- (T3), (T4), (T5), (T6), (T8)
- Scaffolded questions, written or responded to using a QR coded system or equity sticks allowing for immediate feedback
- Slides with visual explanations of ideas
- Review if indicated by feedback
- Collaborative discussion prompt asks higher order questions following the review

Warm-Up



Describe the stitch shown.

What possible applications would you use this stitch with?

Warm up today is focused on discussion rather than QR factual response. I will ask students to describe the stitch shown by name and ask what possible uses of the stithc are.

LESSON OBJECTIVE

- (T1), (T4), (T5), (T6), (T7)
- After reading the objective, students will be asked to identify what we are learning what we are creating and why
- Key vocabulary will be clarified
- Checks for understanding of the objective include "fist to five", "cold-calling" questioning
- Students asked to pair to discuss and elaborate on

After "thinking over their design" and developing a plan for their Gee's Bend quilt square, artists will learn to tie off a stitch as continue to build upon their design.

As part of the objective discussion

	<p>anticipated misconceptions</p> <p>INTRODUCTION & OBJECTIVE SIGNIFICANCE (T1), (T3), (T4), (T5), (T6) -The introduction will communicate the new content and will included discuss connection to long-term project goals or connection to cross-curricular or contemporary issues. -Wait-time and evidence-dependent questioning provided for new content</p>	
	<p>LESSON ASSESSMENT -Project-based learning</p>	
	<p>GUIDED PRACTICE & OBJECTIVE CRITERIA (T1), (T2), (T3), (T5),(T4) -Guided practice takes the form of video demonstration, modeling on the document camera and/or process visuals and includes a focus on meeting the objective criteria, which is graded at the end of each class period.</p>	

	<p>STUDIO & INDEPENDENT PRACTICE (T3), (T5), (T6), -Independent practice starts with a re-stating of the objective and bulleted points to help guide students through the objective criteria. -Independent practice focuses on studio art environment in which students may create their own art, <u>work with peers and engage in the critique/feedback process.</u> -Artists are encouraged to use the “3 before me” philosophy of peer support.</p>	
	<p>EXIT TICKET (T3), (T4), (T5)</p>	<p>Immediately before clean-up, the I will come around and check progress towards the daily objective, provide feedback, and assign a daily grade.</p> <p>Next we will focus on clean-up as it relates to our EQ, “How do artists create using the materials available to them?” Students will be encouraged to take a community approach to clean-up and material stewardship.</p>

**THURSDAY
Lesson
Agenda
(T7)**

Warm-Up

- (T3), (T4), (T5), (T6), (T8)
- Scaffolded questions, written or responded to using a QR coded system or equity sticks allowing for immediate feedback
- Slides with visual explanations of ideas
- Review if indicated by feedback
- Collaborative discussion prompt asks higher order questions following the review

Warm-up

When piece-quilting, what would contribute to your pieces not being attached well?

- A. Not tying off your stitch
- B. Sewing too close to the edges of the fabric
- C. Stitches too far apart
- D. All of the above

The warm-up today is a

LESSON OBJECTIVE

- (T1), (T4), (T5), (T6), (T7)
- After reading the objective, students will be asked to identify what we are learning what we are creating and why
- Key vocabulary will be clarified
- Checks for understanding of the objective include “fist to five”, “cold-calling” questioning
- Students asked to pair to discuss and elaborate on anticipated misconceptions

Artists will continued to build their Gee’s Bend quilt square with a focus on planning, experimentation, and craftsmanship.

**INTRODUCTION &
OBJECTIVE SIGNIFICANCE**

	<p>(T1), (T3), (T4), (T5), (T6)</p> <p>-The introduction will communicate the new content and will included discuss connection to long-term project goals or connection to cross-curricular or contemporary issues.</p> <p>-Wait-time and evidence-dependent questioning provided for new content</p>	
	<p>LESSON ASSESSMENT</p> <p>-Project-based learning</p>	<p>In-process quilt (graded daily)</p>
	<p>GUIDED PRACTICE & OBJECTIVE CRITERIA</p> <p>(T1), (T2), (T3), (T5),(T4)</p> <p>-Guided practice takes the form of video demonstration, modeling on the document camera and/or process visuals and includes a focus on meeting the objective criteria, which is graded at the end of each class period.</p>	<p>1.Demo: Tearing fabric</p> <p>2.Peer Critique</p> <p>3.Studio</p> <p>After the warm-up which discusses craftsmanship of stitch work, we will review the objective.</p> <p>I will remind students that the standard we are primarily focused on is “how to artists create work without a preconceived plan”. I will encourage them to embrace this opportunity to be creative and experiment with materials and techniques!</p> <p>Next we will do a brief process demo. Students are primarily cutting fabric. Some weaves are better torn than cut. This is a common quilting/sewing technique. I will show students how to identify the types of fabrics that can be torn and will demonstrate how to get the right tension in order to create an neat, straight tear.</p>

		<p>Next we will do a peer critique...</p> <p>I need 3 volunteers who are willing to participate in peer critique.</p> <p>We will put your work on the document camera and together we will discuss ideas for planning and how to improve craftsmanship.</p> <p>Up on the document camera we will look at peer work together. I will ask probing questions such as:</p> <ul style="list-style-type: none"> ● Can you show us your initial design and discuss how you went about starting your quilt? ● How do you feel about your overall stitch quality? ● Have you run into any challenges? ● What suggestions to your peers have for how to proceed? ● What goals do you have for your project over the next two days of studio?
	<p>STUDIO & INDEPENDENT PRACTICE (T3), (T5), (T6),</p> <p>-Independent practice starts with a re-stating of the objective and bulleted points to help guide students through the objective criteria.</p> <p>-Independent practice focuses on studio art environment in which students may create their own art, <u>work with peers and engage in the critique/feedback process.</u></p> <p>-Artists are encouraged to use the “3 before me” philosophy</p>	<p>The studio atmosphere is getting stronger as students are moving from the planning stage (most challenging) to the “making” stage. Many students are still adapting their plan and experimenting with ideas but they are becoming more comfortable experimenting on their own or getting peer support and are less reliant on my for 1:1 guidance as they develop their artwork.</p> <p>During studio, I expect to see students working independently or in table groups while I come around and support students by answering questions and offering feedback.</p>

	<p>of peer support.</p>	
	<p>EXIT TICKET (T3), (T4), (T5)</p>	<p>Immediately before clean-up, the I will come around and check progress towards the daily objective, provide feedback, and assign a daily grade.</p> <p>Next we will focus on clean-up as it relates to our EQ, “How do artists create using the materials available to them?” Students will be encouraged to take a community approach to clean-up and material stewardship.</p>
<p>FRIDAY Lesson Agenda (T7)</p>		

Warm-Up

- (T3), (T4), (T5), (T6), (T8)
- Scaffolded questions, written or responded to using a QR coded system or equity sticks allowing for immediate feedback
 - Slides with visual explanations of ideas
 - Review if indicated by feedback
 - Collaborative discussion prompt asks higher order questions following the review

Warm-Up

Describe the process of tearing fabric...

- How do you do it?
- What are the advantages?
- Does it work with all fabrics?

LESSON OBJECTIVE

- (T1), (T4), (T5), (T6), (T7)
- After reading the objective, students will be asked to identify what we are learning what we are creating and why
 - Key vocabulary will be clarified
 - Checks for understanding of the objective include “fist to

Inspired by the Gee’s Bend quilters, artists will experiment with piece quilting, applique and embroidery in order to complete a minimum 10-piece quilt square by the end of class next Friday*.

	<p>five”, “cold-calling” questioning -Students asked to pair to discuss and elaborate on anticipated misconceptions</p> <p>INTRODUCTION & OBJECTIVE SIGNIFICANCE (T1), (T3), (T4), (T5), (T6) -The introduction will communicate the new content and will included discuss connection to long-term project goals or connection to cross-curricular or contemporary issues. -Wait-time and evidence-dependent questioning provided for new content</p>	
	<p>LESSON ASSESSMENT -Project-based learning</p>	<p>Piece quilt</p>

**GUIDED PRACTICE &
OBJECTIVE CRITERIA**

(T1), (T2), (T3), (T5),(T4)

-Guided practice takes the form of video demonstration, modeling on the document camera and/or process visuals and includes a focus on meeting the objective criteria, which is graded at the end of each class period.

Applique



Embroidery



We will define Applique and Embroidery in two ways:

1. We will look at an exemplar image and students will volunteer or be called upon to describe what they see using their own words.
2. Next I will demonstrate using the document camera. I will show students how applique is a shape layered (this is very new and will come as a welcome surprise to students struggling with traditional piece quilting).
3. I will then show students the very basics of embroidery using student work as an exemplary - Lonell Battle is doing embroidery to great effect on his work.

	<p>STUDIO & INDEPENDENT PRACTICE (T3), (T5), (T6), -Independent practice starts with a re-stating of the objective and bulleted points to help guide students through the objective criteria. -Independent practice focuses on studio art environment in which students may create their own art, <u>work with peers and engage in the critique/feedback process.</u> -Artists are encouraged to use the “3 before me” philosophy of peer support.</p>	<p>Independent practice today should see student branching out with these new techniques, especially those students who had become bored or frustrated with quilting.</p>
	<p>EXIT TICKET (T3), (T4), (T5)</p>	<p>Immediately before clean-up, the I will come around and check progress towards the daily objective, provide feedback, and assign a daily grade.</p> <p>Next we will focus on clean-up as it relates to our EQ, “How do artists create using the materials available to them?” Students will be encouraged to take a community approach to clean-up and material stewardship.</p>
<p>Accommodations & Modifications (T2), (T3), (T8), (T9)</p>	<p>BEHAVIOR MANAGEMENT (T8), (T9)</p>	<p>Behavior management for this unit includes maintaining high expectations for discussion before studio, ensuring that all students understand the studio expectations during independent work and being sure students care for and help maintain materials for the duration of the studio period and during clean-up.</p>

	HIGH APTITUDE/INTEREST (T8)	High aptitude students will realize a variety of ways to challenge themselves in this unit. Additional supplies for applique will be available for those students as well.
	IEP (T8)	This unit is designed so that all students can participate fully. A test-run was done for students who were expected to struggle and basic sewing appears to be achievable for our entire population. Some students will be encouraged to work larger or to simplify design or stitching style in order to maintain high-level craftsmanship.
	ELL (T8)	Overall, I have really strong ELL communities in my classes who have various fluency. More fluent students are willing to help students struggling with understanding. During the lessons on background and middleground, Google translate will be used to help increase understanding. Hand gestures and process visuals will also be shown to individual tables/students.
	CHRONICALLY ABSENT (T8), (T9)	Chronically absent students are encouraged to jump in where they can on this multi-process unit. Although these students will not benefit from the planning stages, many will be able to grasp various skills on various lesson days. These students are also encouraged to bring work home with them to catch up on the project.

Resources:

