

Hawa Rahman Lesson Plan

Lesson Title: Questioning the Past, Analyzing the Present, Imagining the Future

Targeted grade Level: mainly 6th

Anticipated Time Frame: 4 weeks

	Lesson Plan	Rationale
1.	<p>Conceptual Structure/Big Idea: To Question</p>	<p>Why is this a relevant concept for students to explore? How does it connect to contemporary culture and context? Every time period has had its share of going through the process of questioning. In today's world, we need to be able to question what is around us instead of blindly accepting it for what it is. And if we question something and we don't like the answer, we should find out how to change it for the better.</p>
2.	<p>Key Concepts (<i>What ideas, facts, and new knowledge will the students acquire? List the key art concepts that will help students to understand the big idea as an artist.</i>)</p> <ol style="list-style-type: none"> 1. Everything can (and should) be questioned. 2. Questioning catalyzes research which in turn catalyzes the possibility of change. 3. My art can have direct impact on the world. 	<p>Why is it important for students to know these concepts? Students will be able to use these concepts in daily life. It is incredibly important to learn about the historical and cultural uses of questioning. When students learn the ways it was used in the past, they will be able to see how their questions can be put to actual use and take a form of their own. They will be able to think critically and act upon their ideas in productive ways. When they see this, they will feel empowered, have agency, and learn to make meaningful choices by critically thinking and analyzing before doing.</p>
3.	<p>Objectives (what students will DO):</p> <ol style="list-style-type: none"> 1. Critically analyze information they receive. 2. Discover and respond to historical art movements of the past. 3. Discover and respond to contemporary art movements. 4. Create a new movement, what they believe will be / can be the next art movement of the future. 	<p>How do the objectives fully support learning and how do they connect to the students' lives? (What evidence can you provide that makes you say this?) These objectives serve to be a journey that students experience moving through time and space and witnessing the use of questioning. They will better understand what was done in the past and what is being done in the present, to make informed decisions about what should be done in the future. Using history as an example is always a perfect starting point when there is a question of what we should do moving forward, whether it is to copy what was done in the past or to avoid that type of decision-making at all costs.</p>

4.	<p>Essential Questions (BIG overarching questions):</p> <ol style="list-style-type: none">1. How can art question societal norms?2. What is the role of questioning in making social justice art?	<p>How are these questions meaningful to the student? How do you know?</p> <p>Everyone has a place in society, even as someone who might consider themselves outside of society, there is a set of norms for them. The students can learn that norms do not have to be met with complacency and disregard, they can challenge norms and empower themselves to find a new norm, or simply better understand their norm. Understanding one's own norm will naturally evolve into viewing the bigger picture in learning about it in comparison to others. This larger scale thinking will occur if students are encouraged to become self-aware, and self-acknowledging.</p>
----	--	---

5.

Standards:

NVAS:

1. VA:Cr1.1.6

Combine concepts collaboratively to generate innovative ideas for creating art.

2. VA:Cr1.2.6

Formulate an artistic investigation of personally relevant content for creating art.

3. VA:Cr2.1.6

Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.

4. VA:Cr3.1.6

Reflect on whether personal artwork conveys the intended meaning and revise accordingly.

5. VA:Pr5.1.6

Individually or collaboratively, develop a visual plan for displaying works of art, analyzing exhibit space, the needs of the viewer, and the layout of the exhibit.

6. VA:Re7.1.6

Identify and interpret works of art or design that reveal how people live around the world and what they value.

7. VA:Re7.2.6

Analyze ways that visual components and cultural associations suggested by images influence ideas, emotions, and actions.

8. VA:Re8.1.6

Interpret art by distinguishing between relevant and non-relevant contextual information and analyzing subject matter, characteristics of form and

structure, and use of media to identify ideas and mood conveyed.

9. VA:Cn10.1.6

Generate a collection of ideas reflecting current interests and concerns that could be investigated in art-making.

10. VA:Cn11.1.6

Analyze how art reflects changing times, traditions, resources, and cultural uses.

Michigan:

1. ART.VA.III.6.2 Develop the skill of interpreting artwork, searching for embedded meaning, function, and personal connections at a developing level.
2. ART.VA.IV.6.1 Recognize and describe how art contributes to and reflects all societies and cultures
3. ART.VA.IV.6.3 Decode and interpret artwork to discern between prejudice and tolerance, bias, and fact at a developing level.
4. ART.VA.V.6.1 Recognize and describe personal, family, and community connections with artworks at a developing level.
5. ART.VA.V.6.3 Compare the characteristics of work in two or more art forms that are dissimilar in subject matter, historical periods, or cultural context at a developing level.
6. ART.VA.V.6.4 Demonstrate an understanding of their place in the visual world and develop an appreciation of how they are part of a global society at a developing level.
7. ART.VA.II.6.1 Identify, design, and solve creative problems at a developing level.

<p>ART.VA.II.6.3 Collaborate, communicate, and work with others to create new ideas at a developing level.</p> <p>8. ART.VA.II.6.4 Initiate new ideas employing inventiveness and innovation at a developing level.</p> <p>9. ART.VA.II.6.5 Demonstrate reflective thinking practices at a developing level.</p> <p>10. ART.VA.II.6.6 Make knowledgeable choices about materials, techniques, media technology, organizational principles, and processes to articulate ideas and communicate intended meaning at a developing level.</p> <p>11. ART.VA.II.6.2 Develop and apply critical thinking strategies through the art making process at a developing level.</p> <p>12. ART.VA.III.6.6 Identify personal and community experiences within works of art at a developing level.</p> <p>13. ART.VA.III.6.4 Develop critical thinking strategies, observing, comparing, and contrasting artworks.</p>	
---	--

<p>6.</p>	<p>Connecting and Responding: Teaching Resources: (art work, videos, books, etc)</p> <p>Art: (Artists and insert thumbnail photo of examples shared)</p> <p>Catalogue of Universal Art Movements of History: https://www.oxfordartonline.com/ Africas: https://www.oxfordartonline.com/page/africa-timeline Americas: https://www.oxfordartonline.com/page/1642 Asia: https://www.oxfordartonline.com/page/asia-timeline Europe: https://www.oxfordartonline.com/page/1653 Middle East: https://www.oxfordartonline.com/page/1657 Oceania: https://www.oxfordartonline.com/page/1650</p> <p>Marcel Duchamp, 1887-1968 France (American-French painter) <i>Fountain</i></p> <p>Salvador Dali, 1904-1989 Spain (Spanish Artist) <i>The Persistence of Memory</i></p> <p>Andy Warhol, 1928-1987 America (American Artist) <i>Campbell's Soup Cans</i></p>	<p>Explain how the students will explore the concepts of the big idea through artists and their artwork. <i>What opportunities will the students have to RESPOND to art? Choose artists whose work exemplifies an exploration of your big idea and include examples of the artist's work in your presentation.</i></p> <p>These will be used as sources of information for the students to research movements that they are interested in.</p> <p>These three artists are used as examples for artwork that question simple, everyday items.</p>
-----------	---	--

7.

CREATING

Lesson Plan Sequence (This will be lengthy and will be broken down into days if need be) *How will the art teacher help students artistically and creatively investigate and express the big idea? Explain how you will facilitate the development of knowledge about CREATING/ARTMAKING that will help students explore subject matter, media, and techniques in their own work. How will you weave opportunities for formative assessment and reflecting into the lesson? Bold content specific art vocabulary*

WEEK 1-

Day 1. Why? Class:

- My introduction, who I am. On presentation, an array of images are laid out, examples of different universal art movement styles numbered but not captioned. I ask the students to go around the room (or call by roster if they are too shy) and ask them to introduce themselves and point out which is their favorite image and why? When it is my turn to answer, explanation of the many different answers “why?” can bring. Introducing the idea of many different ways to ask why?
- In groups of 3-4, everyone discusses and writes down all the different ways you can ask why?
- Brought to larger discussion, by raising a hand, students get called on to share what they found.
- Working Individually in collaboration, fun in-class assignment- The combination man or the Exquisite Corpse. Students each given copy paper and a pencil, told to fold it three

Share rationale for choices in teaching and learning strategies, here is where I should see additional evidence of the readings. How will you scaffold the lesson to maximize learning?

WEEK 1-

Day 1. Why? Class:

- I will be able to distinguish which kinds of art my students are most interested in, and which ones they know less about so I can introduce them.
- Learning the different ways to ask “why?” will bring more specific discoveries. Students will learn the importance of being specific with questions, how framing a question can bring about an entirely new answer.
- After this, a rule will be made for two weeks, not to use the question “Why?” (Not completely mandated, but encouraged) This is an important discovery for even interpersonal relationships, where asking why can be more harmful than being able to specify and actually get the answers you want.
- Students learn to work together, but separate. This is usually funny, but can also be stressful, where a student has to use imagination to problem-solve which body part they are drawing.
- Students viewing each other's works can show the vast array of creatures created so students can see other people's perspectives.
- This large discussion is less about getting answers, more about putting the ideas into the thinking space and allowing students to ponder.
- There are no right or wrong answers to any of the questions. This gives students a sense of agency, and gets them ready to think critically on their own, understanding their own points of views.

times, accordion sandwich style. They draw one part of the body and write their name on that part. The next person draws the other part without seeing the first part, and the last person finishes the body.

- Everyone silently goes around the class to view everyone's figures.
- In larger discussion ask "How did it feel to draw this combination man or exquisite corpse?" "What was easy, what was difficult?" "How would you describe this drawing?" "Is this art?" "What is art?" "What makes you say that?" in a larger discussion.
- Tell them to think about what is art? To them, there are no right or wrong answers.

Day 2. Internal Brainstorming:

- Students may use their phones to research or look up references. If a student does not have a phone, I can look it up on the projector, or my desktop.
- In the beginning of class, students are asked to draw/sketch a place/symbol of the place they want to visit the most, whatever that may mean to them. Crayons, colored pencils, markers provided.
- Larger discussion, students share their places. We acknowledge the differences and similarities.

Day 2. Internal Brainstorming:

- Students get a chance to use their phones efficiently, to learn about some practical uses for it.
- This is just a warm-up, getting them excited about a place, metaphorical, fantastical, real, fake.
- Acknowledging all the different answers everyone has, not shaming anyone for coming up with something realistic, or something super fictional.
- These questions are starting to open them up to their own thought process. When they start thinking about what brought them to their decision, they can flow into the next activity.
- In groups they will generate lots of ideas of activities, habits, norms they do, in comparison to each other, and becoming self-aware.
- When introduced to the three artists, students can see how everyday objects and ideas can be questioned

<ul style="list-style-type: none"> - The question is asked, what makes me want to go there? What is the appeal of this place? Who is there? What is there? - Breaking out into groups, to discuss what is a habit I do that I don't know "why" I do it? Using an example of brushing our teeth. Asking all the different "why" questions, after asking the information gathering questions. When do I do it- In the morning and at night, sometimes in between meals. When did this begin- since ancient times with a miswak. What is the benefit- no diseases, gingivitis, cancers. What is the purpose- to clean the tooth. - Introducing artists who questioned the mundane realities. Marcel Duchamp, Salvador Dali, Andy Warhol - When leaving the class, students are asked to wonder about the things they do when they go home. <p>Day 3. Social Reflections:</p> <ul style="list-style-type: none"> - What is something that my family does together and I don't know the reason why? (ie. Celebrating a specific holiday, going camping every summer, arguing all the time) and researching through interviews or internet or books to discover why we do it. - Draw what it looks like. - Write a story about how it goes. 	<p>through art, with specific examples. Students can also throw out their ideas or memories of artists they've seen, so this wealth of knowledge can be shared.</p> <ul style="list-style-type: none"> - Students given the chance to ponder and reflect. <p>Day 3. Social Reflections:</p> <ul style="list-style-type: none"> - This VTS will illustrate the dynamic between other people's perceptions and the artists' perception. - This also demonstrates literary ability, practicing telling a story. - Starting to look at the larger picture.
--	--

<p>- Students can present their images, other students can make inferences. VTS. And the student then explains what really is happening.</p> <p>Day 4-5. Societal Understanding:</p> <p>- What is something society/my social circle does and I don't know why? (I.e. Wage gaps, bullying, working, taxes) and researching through the internet and books to discover why we do it.</p> <p>- Responding to this by creating imagery. Two images. What does reality look like, what is the ideal? Can be created one after the other or together. Partnering up to do this, or working alone.</p> <p>- Introducing Kara Walker, Banksy, Political Cartoonists as starting points.</p> <p>WEEK 2-</p> <p>Day 6: Introduction to the past:</p> <p>- Introducing what artists of the past have created in questioning society. Responding to the art of that time, mainly presentation and interactive lecturing.</p> <p>- Art Nouveau, Renaissance, Movements of the past, other cultures as well.</p> <p>Day 7-8: Learning to Research</p> <p>- About a specific artist, looking for descriptive vocabulary, words about imagery, emotions, and discoveries about these artists.</p>	<p>Day 4-5. Societal Understanding:</p> <p>- This can help students analyze the current reality and see what an ideal could look like. (Inching/hinting towards the final project)</p> <p>- When they work together versus separately, the differences and similarities between kinds of ideas formed can be noted.</p> <p>WEEK 2-</p> <p>Day 6: Introduction to the Past:</p> <p>- Research is super important to my Big Idea, it is the foundation of Questioning.</p> <p>Day 7-8: Learning to Research:</p> <p>- This is helpful with retaining information. This way a student learns about the person and connects with them instead of merely memorizing them.</p> <p>- This is super helpful in learning to keep information stored.</p> <p>- Going around the room and recalling this information can be helpful in not only seeing who was paying attention, but forming another way to keep information present in our minds.</p> <p>Day 9-10: Master Copies:</p> <p>- When students make informed decisions, their artwork may make changes to the past, analyzing and questioning it. Learning comparative and contrasting abilities.</p>
--	---

<ul style="list-style-type: none"> - Making parodies of songs using these words. <p>Day 9-10: Master Copies</p> <ul style="list-style-type: none"> - Introducing the reasoning for doing this. - Choose and develop a master copy, but add your own twist. 8.5x11” sized images. - Specifically making decisions on what they will change, recorded in writing. - Specifically choosing the artwork with recorded reasoning. <p>WEEK 3-</p> <p>Day 11: Introduction to The Present:</p> <ul style="list-style-type: none"> - Introducing contemporary artists and what they create in questioning society recently. Responding to that art. <p>Day 12-13: Researching</p> <ul style="list-style-type: none"> - Drawing what they research, making symbols and icons of their own. <p>Day 14-15: Responding in Writing and Performance</p> <ul style="list-style-type: none"> - Writing specific types of poetry (following their rules or breaking those rules) to explain information about the artists/artworks that they connect with. <p>WEEK 4-</p> <p>Day 16: Introduction to the Future:</p> <ul style="list-style-type: none"> - Creating a movement of the future. In relation to a social issue of today. - Creating imagery of either what the future should look like / what they think it will look like if we continue the same way / or what 	<p>Week 3:</p> <p>Day 11: Introduction to the Present</p> <ul style="list-style-type: none"> - Research is super important to my big idea. <p>Day 12-13: Researching</p> <ul style="list-style-type: none"> - Learning more ways to retain information. When you have a big basis and foundation of information, you have an easier time to contextualize what you take in and answer questions, or ask the right questions. <p>Day 14-15: Responding in Writing and Performance</p> <ul style="list-style-type: none"> - Literacy training. <p>Week 4:</p> <ul style="list-style-type: none"> - This is a great way for students to use their imagination. And using their prior information to make something new. Also taking their critical thinking skills and putting them to use
---	--

	<p>it could look like if we changed a specific thing.</p> <p>- Creating presentations for a wide audience.</p> <p>Day 17-19: Working Days</p> <p>Day 20: Presentation Curation</p>	
<p>8.</p>	<p>Differentiation/Accommodations/Modifications (For differently abled on both ends of the spectrum)</p> <ol style="list-style-type: none"> 1. No homework for all students. There are things that can be done outside of class if they wish to do so, but everything should be able to be done in class. 2. For students who cannot make it to some classes, they will be able to make up assignments (with valid absence excuse from parent, doctor, office, themselves, etc.) 3. For those who are hearing impaired, videos will have subtitles, and all assignments will have written instructions. If further assistance is needed beyond my capability, I will ask for an interpreter. 4. For those who are visually impaired, instruction will always be given verbally, and translated into a creative writing/reading assignments unless otherwise requested. 	<p>Share rationale for each</p> <ol style="list-style-type: none"> 1. Each student goes home to a different household, some have family to take care of, some have absolute quiet. Having homework would be unfair to them, and ends up become busy-work anyways. It is more important that the students reflect on what is learned in class, and come to class ready to be engaged. 2. Students should always be able to make up assignments, that is how the world works, there are always second chances. Some jobs in the future might fire you for missing a deadline, but most of the time, there is room for extensions, especially if there is a valid excuse for doing so. 3. Self-explanatory. 4. Self-explanatory. All assignments can easily be translated into creative writing assignments.
<p>9.</p>	<p>Assessment Strategies: (Connecting and Responding) What <u>evidence</u> from performances and products demonstrate deep understanding and generalizable new knowledge? What evidence of pre-thinking, in process ideation and development will be required?</p> <p>Teacher:</p> <p>Student Participation and Engagement</p> <p>Growth of Knowledge</p> <p>Student Feedback</p>	<p>Share rationale for formative and summative assessment, HOW will this reveal knowledge acquired and how they will use it?</p> <p>How will you know what your students have learned about:</p> <ul style="list-style-type: none"> • the big idea that they investigated • the artistic concepts and depth of knowledgebase • art creating and production/process

	<p>Student: Summative Participation Research Writing Final Presentation and Reasoning</p>	<ul style="list-style-type: none"> • reflecting on their own work and connecting and responding to other art work •How will the students' voices be represented in the assessment and presentation of their work?
10	<p>Insert photo of teacher created exemplar here: Don't have one yet. All of these have been done before. Memory-based writing/connection making.</p>	<p>Rationale here should discuss the significance of what was created and address prior knowledge (ideas, context etc) students will need to understand the lesson content.</p>
11	<p>Materials/Tools/Art supplies needed</p> <ul style="list-style-type: none"> Technology Copy Paper Pencils Pens Markers Crayons Paints Paintbrushes Colored Pencils 	<p>What prior knowledge students will need to effectively use materials to express their ideas? (you may complete this AFTER making your teacher exemplar) They need no prior knowledge. Hopefully they are literate.</p>
12	<p>Materials Distribution/Clean Up Groups, each group has roles that rotate each week, who gets the group's materials and who gives it back.</p>	<p>Describe possible systems and management strategies Gives students sense of responsibility.</p>
13	<p>PRESENTING How will your students' work be PRESENTED and curated? Curated display in the hallway. Pieces from all weeks assignments. The main display is the Future Movement Project.</p>	<p>Who is the audience? What kind of feedback will the artists receive? Invitation to the Principal, Parents, Staff, and Students. The artists will receive feedback from these viewers verbally or even with an anonymous message box in reflection of the pieces.</p>