

Lesson Plan 2 EDA 315

Winter Semester 2021

Lesson Title: Hope, Healing, and Heartfelt Collages

Targeted grade Level: 5th-7th

Time Frame: 1 session; 2 hours long

	Lesson Plan	Rationale
1.	<p>Conceptual Structure/Big Idea:</p> <p>Social Violence pervades all aspects of today's reality, collectively we suffer and often suppress the trauma's caused by either being directly affected or witnessing this most unfortunate phenomenon. Art can be a powerful tool for healing and developing a sense of voice, empowerment, and means to collectively heal and end these injustices.</p>	<p>Why is this a relevant concept for students to explore? How does it connect to contemporary culture and context?</p> <p>Incidences of social violence are on the rise, exacerbated by the effects of a pandemic, we are all witnessing and experiencing traumatic events and need tools, pathways, and space to process, heal, and take positive action against this trend.</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. Composition2. Voice3. Juxtaposition	<p>Why is it important for students to know these concepts?</p> <p>These concepts are key tools in developing a sense of self and utilising art mediums as a means of emotionally processing the events of life. Specifically, the exploration of a variety of mixed media and intentionally placing them next to each other in a composition creates rich meaning.</p>
3.	<p>Objectives (what students will DO):</p> <ol style="list-style-type: none">1. Students will create a mixed media collage2. Students will explore the connection between visual medium and expressing emotions3. Students will explore dialogue and reflection techniques to identify their emotions, share them, and imagine healthy ways of expression	<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?)</p> <p>These objectives are targeted at achieving a tangible artefact of an emotional process. In this lesson there is a learning in relationship to others, in sharing and taking risks, and then finding some other ways to express beyond talking. The content of this experience is provided by the students offering personal experiences and feelings, which connects to all of our lives.</p>

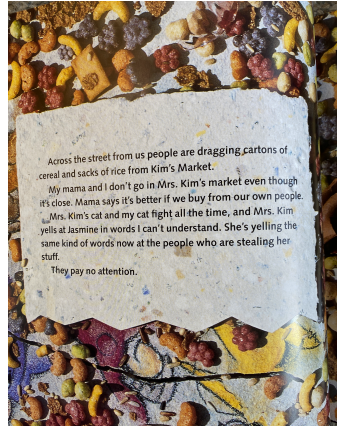
4.	<p>Essential Questions (BIG overarching questions):</p> <ol style="list-style-type: none"> 1. How do your emotions look, feel, sound, taste, and sit in your body when there are moments of social ‘violence’? 2. What are some activities and ways that you like to process negativity and tough moments in life? 	<p>How are these questions meaningful to the student? How do you know?</p> <p>The importance of Emotional Intelligence has recently been given some attention, in that specific developmental needs are required for individuals to develop into healthy emotional adults. These questions are centered around responding to ‘social violence’ and the dynamics of dealing with emotional responses to events that are not personally experienced. On a basic level, the intent is to begin building an emotional artistic tool kit for expression. With the larger hope of achieving a small step towards community and classroom healing.</p>
5.	<p>Standards:</p> <p>NVAS:</p> <ol style="list-style-type: none"> 1. Anchor Standard #10: Synthesize and relate knowledge and personal experiences to make art. 2. Anchor Standard #11: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding. <p>Michigan:</p> <ol style="list-style-type: none"> 1. ART.VA.III.3.1 Compare the elements of art used in personal artwork. 2. ART.VA.II.3.4 Combine ideas, symbols, and experiences that express and communicate meaning. 	

6.

Connecting and Responding:

Teaching Resources: (art work, videos, books, etc)

Art: (Artists and insert thumbnail photo of examples shared)



**Smoky Night, Author - Eve Bunting & Illustrator - David Diaz
1994**

Explain how the students will explore the concepts of the big idea through artists and their artwork. *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.*

This lesson is anchored to a Caldecott award winning author and illustrator, therefore we will reference this work to begin visual explorations of our voices. The students will be introduced to the content of the book, a response to the LA riots in the early 90s, and then link this to today's similar events with a structured reflection conversation of sharing. There will be direct modeling from the instructors on 'how' to share and 'how' to listen. After creating a safe space for the students, they will engage in pair share conversations to begin accessing their feelings and thoughts around these instances of social violence and brainstorm some initial ways to express this visually.



Charles McGee (Muralist, Detroit-based) 1924-2021



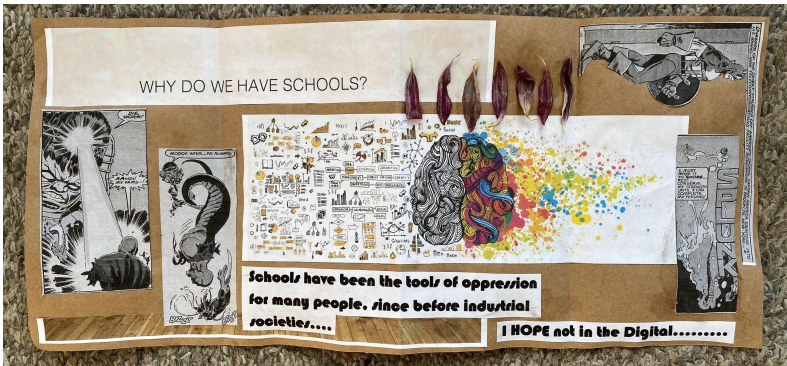
Young Students (1964), Romare Bearden (1911-1988)



Carolina Shout (1964), Romare Bearden (1911-1988)

7.	<p>CREATING Lesson Plan Sequence</p> <p>1. (10 mins) Community Building Exercise: Introductions game & Padlet interaction</p> <p>2. (10 mins) Lesson Introduction: A Group Reading of the book ‘Smoky Night’, via a read aloud video</p> <p>3. (10 mins) Student Dyads & then Group Reflection/Discussion: -“Why do you think some people in the story are crying?” -“What do you think the cat owners learned from the pets?” -“How did the community come together to help eachother?” -“Are the pets helping with the process of healing?”</p> <p>4. (10 mins) Artist Exposure: Present selected slides of inspirational and historical artist, Romare Bearden & Charles McGee. Students will respond in a VLC manner.</p> <p>5. (15 mins) Teacher Demonstration & Presentation: Presentation of a sample collage work, starting with a response to the work by the student. Introduction of other artists (McGee & Bearden). Then facilitator explanation for the composition & process. Introduction to the materials and basic techniques. Then challenge the students to tell their own stories with collage. “Create a collage story about a time you or someone you know has gone through healing with a pet”</p> <p>6. (45 mins) Student Independent work: Students will create their own collages independently or in small working groups.</p>	<p>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?</p> <p>This lesson is structured to engage the students kinesthetically and then create visual and physical avenues for expression throughout the experience. An opening community building activity will help create a level of comfort for group sharing and reflection relating to our emotional response towards moments of community trauma. A group reading of the story with regular summative assessment check ins will establish a common understanding of the story and artistic approaches. During the Student Independent work session, pausing and second demonstrations of specific techniques will scaffold the collage challenge and provided moments of group learning and sharing.</p>
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	<p>7. (10 mins) Whole Group Kinesthetic: Anger Easers - 'Be a Ballon' & 'Down the Drain'</p> <p>8. (15 mins) Gallery Walk: Walk around the space and give silent feedback with post IT notes, virtually will be a Gallery on Padlet. (Students will give 2 comments for each piece of work & quick written explanation of their process)</p> <p>9. (15 mins) Closing Circle: whole group sharing & reflection with 'appreciations' and 'popcorn' style sharing.</p>	
8.	<p>Differentiation/Accommodations/Modifications (For differently abled on both ends of the spectrum)</p> <p>Modification for high achieving students: -Scaffold a process for the students to create larger scale collages and support them in taking steps to repeat the lesson in their neighborhood or homes, as a form of community art practice.</p> <p>Modification for with special needs: -Have a pre-prepared set of stencils, Collage elements torn and prepared for students with severe disabilities to use. -The emphasis on kinesthetic production of artistic outcomes. -Have a bin of stamps with natural patterns with modified handles for ease of grip.</p>	<p>Share rationale for each</p> <p>For the high-achieving students, the idea is to empower them with these tools as a means to actively create their voice and pathway through their education process. In this case, to have a community art practice around their homes and neighborhoods. An entry point to place-based practice and community healing through art.</p> <p>For students with learning disabilities and special needs, the fundamental idea of using an artistic production technique that engages the whole body and lots of movement is a curriculum design intervention. The prepared materials are very effective in this medium as well, all of the students will be able to achieve very graphically successful outcomes and just adjust for their capacity to be generative with the assist of premade source materials.</p>

<p>9.</p>	<p>Assessment Strategies:</p> <p>Formative assessment will be happening through the use of active dialogue and student engagement. There should be a rich amount of dialogue with personal risk-taking happening, language of 'I' statements and engaged thoughtful listening should be visible through the entire class.</p> <p>Summative assessment will happen in the form of a virtual gallery walk, where students present their collages to the entire class and receive collective non-verbal feedback and appreciation. In a virtual environment this will happen via text message, instead of post-It notes.</p>	<p>Share rationale for formative and summative assessment, HOW will this reveal knowledge acquired and how they will use it?</p> <p><i>Observation of students embodying the principles of safe dialogue and active listening in the form of engaged eyes, positive body language, self reflective 'I' statements, and personal risk taking will provide concrete evidence of the social/emotional aspirations for this lesson plan. In the summative assessment, there should be the presence of strong language, nuanced contrasting elements in the composition, and a hopeful overall essence.</i></p>
<p>10</p>	<p>Insert photo of teacher created exemplar here:</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> <p><i>There will be an assumed shared experience of witnessing the social violence and suffering through this time of the pandemic and prior. The teacher exemplar is a reclaiming of images and text from my childhood comic collection to realise the implicit racism within this medium and highlight the powerful social truths revealed when placed into a new context. Here I'm questioning Institutional Racism specifically and the ways that our educational system has perpetuated many of these through cultural bias, low expectations, and oftentimes explicit racist attacks.</i></p>



11. Materials/Tools/Art supplies needed

- 1 or 2 Posters
- Glue Sticks / Liquid Glue
- Old Magazines / Catalogues
- Scrap / Found Paper
- Textured 2-D objects
- Copy / Construction Paper
- Writing and Drawing tools (Markers, Pens, Crayons, Colored Pencils, etc.)
- Scissors

What prior knowledge students will need to effectively use materials to express their ideas? (you may complete this AFTER making your teacher exemplar)

Prior knowledge required is the ability to cut and paste, glue, simple pen/pencil sketching skills.

12. Materials Distribution/Clean Up

The students will have a 'Do Now' activity at the beginning of the class with simple rituals of getting out journals and art materials as a practice of that routine.

Since this is a virtual lesson and students are expected to take home their collages, there is very little clean up required.

Describe possible systems and management strategies

There is a need for a new form of virtual check-in systems and ways of creating initial engagement with students and closing reflections with students. Perhaps some theatre and movement exercises could provide a nice balance to the amount of virtual talking heads. I would like to use some form of collective digital art making as a warm-up activity but have yet to locate a web-based tool for collective art making, a blank canvas that multiple users could co-create on simultaneously.

13.	<p>PRESENTING How will your students' work be PRESENTED and curated?</p> <p>At the end of the lesson students will prepare their process work and final outcomes into a virtual gallery installation for a group presentation.</p>	<p>Who is the audience? What kind of feedback will the artists receive?</p> <p>-As a formative assessment student will engage in 'Gallery Walks' 2/3 times during the lesson sequence. During this time students will respond to each other's work with post-it notes.</p> <p>-The summative assessment will be a virtual gallery installation.</p>