

**A ED 401 Curriculum Design Template
Spring 2013**

► Please note: You will be submitting one full lesson plan using this template.

Art Educators: Sam Bachman and Dalton Kendrick

Project Title: Monster Mash – Clay Exquisite Corpse

Grade level: Middle School (11 years old)

Estimated # of students 20 Students

Pennsylvania Visual Arts Standards:

9.1.5. A: Know and use the elements and principles of each art form to create works in the arts and humanities.

9.1.5 E: Know and demonstrate how arts can communicate experiences, stories or emotions through the production of works in the arts.

9.1.5.H. Use and maintain materials, equipment and tools safely at work and performance spaces.

9.1.5 J: Apply traditional and contemporary technologies for producing, performing and exhibiting works in the arts or the works of others.

9.2.5 A: Explain the historical, cultural and social context of an individual work in the arts.

9.4.5 D: Explain the choices made regarding media, technique, form, subject matter, and themes that communicate the artist's philosophy within a work in the arts and humanities.

PROJECT HYPOTHESIS + SIGNIFICANCE

Collections come in all shapes and sizes. The contents of a collection and the relationships between each component make the collection both meaningful and significant. Over the last four weeks, students have explored concepts and art making practices that focused on collecting sounds, documentation, and experiences. The students then applied their content to a variety of media and experimented with displaying their personal and shared collections. This week's lesson continues the theme of collections through exploring a festive theme, monsters. Students will continue to explore themes of components as they make collaborative clay sculptures that reference the Surrealist's exquisite corpse drawings and Frankenstein's monster, applying their art making practices to both art historical and mass cultural references. The students will work on developing technical skills and hand building methods in clay while they use the process to articulate how various parts can make something different and generate new creative opportunities. The monsters that each student will make will serve as a collection of the creative efforts of the class as well as the individual. Each student will make their own body but they will attach other student's appendages (a head and two miscellaneous appendages such as tails, legs, arms, or other creative part). This will relate the project to the Surrealist movement through exploring their exquisite corpse drawings and reapplying those to the art of collecting various creative components to make one work while focusing on the order and relationships established through assembly. This work will be related to the collaborative prints from the week prior and continue to explore the relationships between ownership and collaboration in the art of collecting.

LESSON + LEARNER OUTCOMES

Learners will generate a single collaborative monster out of a personally modified cylinder and three component parts, a head and two appendages, which will be drawn from a class collection consisting of a variety of parts made by other students. Students will develop technical skills when working with manipulating clay to generate forms and attaching those forms to their manipulated body. The sculptures they produce will reflect creative problem solving in relation to both the manipulation of clay and collaborative sculpture. The student's Monster Mashups will enable the students to see the importance of each individual part to create a unique and interesting whole.

- Learners will experience new ways of thinking about and constructing collections through the collaborative project.
- Learners will demonstrate knowledge and application of the materials through successfully manipulating and connecting individual pieces of their clay sculpture.
- Students will make a clay sculpture out a clay cylinder and three component parts that were made by their classmates.
- Students will learn about technical processes of slab building, scoring, and the general capabilities of clay as a medium.
- Learners will be aware of the Surrealist art movement and the historical reference of the exquisite corpse.

MATERIALS NEEDED FOR LESSON

A. Art Educator Materials

1. Sketchbooks (20 student and 2 teacher sketchbooks)
2. Markers, Pens and Pencils
3. 2 Teacher plan/organizational handout
4. Computer
5. Projector
6. PowerPoint presentation
7. Sheet with numbers and names to assign bats
8. Container with the numbers 1 through 20 written on small pieces of paper
9. Lesson Sample – 2 Teacher Monster Mashups (greenware)
10. 2 wooden bats
11. Blue painters tape
12. Speakers
13. External Hard drive for backing up student files
14. Cameras/ Camera Phones/ iPads for documenting
15. Sponges
16. Plastic dry cleaner bags
17. Multiple Spray Bottles
18. Paper towels/wipes

B. Learner Materials

Please see above description as well. Think carefully about how the materials you choose will affect and support learning pathways and outcomes.

1. Sketchbooks
2. Markers, Pens, Pencils
3. 20 wooden bats with blue taped numbers and various widths and heights of thrown cylinders
4. Clay for creating heads and appendages
5. Various Ceramic Tools
6. Foam bedding
7. Sponges
8. Spray Bottles
9. Plastic dry cleaner bags
10. Colored paper
11. Glue (sticks and bottles)
12. 8 ½" x 11" sheets of printer paper

C. Instructional Resources

Questions to consider: *How are you going to design and plan this project? What resources will you use - curriculum textbooks, other books, the Internet, your art educator research, your own ideas and experiences, student interests?*

1. *A PowerPoint presentation will be shown throughout the class. It will serve as an introduction to the Surrealist's exquisite corpse drawings as well as a tool for brainstorming. Slides will be presented and left up during each step for the students to consult. Each slide will have a brief written description of the text as well as documentation of the teacher sample.*
2. *Teacher samples will be made available for viewing. They will be in the greenware state, similar to what student work will look like at the end of session one of this lesson.*
3. *A station of books will be located in the room. This will serve as an inspiration station. There will be books that display the work and practices of artists that explore the theme of exquisite corpse and other forms of collecting.*
4. *A zine center will be set up as an option for students who finish their project early. This station will include all necessary materials and written steps to help the student produce a zine without the necessary assistance of the teachers, who will be assisting students with the clay Monster Mashups.*

PROJECT ORGANIZATION

PEDAGOGICAL APPROACHES: After a brief review of the last two weeks’ work in printmaking, the teachers will present a PowerPoint outlining the guidelines and goals of the project. Teachers will begin by having a slide and artistic references of exquisite corpse drawings as well as a definition of the process. Following this brief introduction to the significance of the project, the teachers will outline each step through PowerPoint slides. These slides will be composed of simple directions and images of the teacher’s construction process. These slides will be supplemented with teacher demonstrations, questions to confirm the student’s understanding, and the teacher’s examples displayed at the front of the room. The teachers will also present the option of consulting books located in the room as they develop drawings of their components’ appendages. As students work, teachers will ask questions to understand student process while documenting interaction and making. Students will be encouraged to make more appendages for their pieces if they run out of time and given the opportunity to part with three, a head and 2 appendages, and keep the rest for their monster. If students finish attaching their pieces and manipulating their forms, they will have the option of working at the zine center.

***QUESTIONS:** Students will be asked how important the act of assembling is to a collection? Students will be asked who they feel the owners of these objects are and how that relates to whom the owner of the collections are? Students will be asked what their strategy for developing their Monster Mashup is and how they solve the problems associated with collaboration and using pieces they did not make?*

Initiating the Project (Provocation): Teachers will engage the students through an initial presentation and will provide brainstorming questions to the class. Teachers will present the history of exquisite corpse and tie this form of collecting and presentation to the holiday of Halloween.

Project Sequence: Below---this is the ‘meat and bones’ of your planning! We will spend a considerable amount of thought and time here! This is the part of this template that correlates to the wayfinding theory we have been sharing in class: Please note that while I have used a chart in this template to help you guide your planning, in reality, these pathways and the elements that comprise them should intersect with one another and support one another. You need not travel them in sequence.

9:00-9:10 Teachers will welcome students into the classroom. They will distribute sketchbooks and ask students about their week. Teachers will navigate the room,	9:00-9:10 Students will enter the room. They will receive their sketchbook from one of the teachers. The students will take	9:00-9:10 Teachers will walk around with sketchbooks and check in with each student. They will use their sketchbooks to	9:00-9:10 Materials will be presented at the front of the room. Seats will be arranged in two rows with seats on both sides,
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<p>checking in with each student and personally introducing the larger themes of the lesson. Teachers will use this engagement to offer the sketchbook as a space to explore themes for their Monster Mashup parts. If students appear to be struggling, the teacher will brainstorm with the student and offer resources, such as books or artist references via the internet to get them thinking critically and creatively in relation to the project.</p>	<p>supplies needed for the sketchbook activity from the designated space and choose a seat. Each student will open their sketchbook and begin to work, accepting the advice of the teachers if they are having difficulties.</p>	<p>display any visual instruction and use it as a space to record notes on the student's responses.</p>	<p>alternating to maximize space and mobility. Music will be playing at a low volume.</p>
<p>9:11- 9:20 Teachers will begin a short review of the last project. They will ask the students questions about what they did during the last two weeks. The questions will be presented orally and be projected via the PowerPoint presentation. These questions will consist of:</p> <ul style="list-style-type: none"> •How did you decide what parts of your documentation to put together in your print? •What do the class prints say about the documentation from the Great Insect Fair? •What are the characteristics of this collection? •How is this collection different from our other 	<p>9:11- 9:20 Students will remain in seats and answer the questions asked by the teachers. Students will incorporate personal examples from their relief-printing project and relay those examples to growth and understanding.</p>	<p>9:11- 9:20 Teachers will listen to students and record answers via video and writing responses in the teacher sketchbook. This discussion will serve as an assessment of both the impact of the lesson and the engagement of the students in relation to the content of the class (collections).</p>	<p>9:11- 9:20 Students will be seated in two parallel rows with chairs on both sides. They will all be facing towards the front of the room, where a PowerPoint presentation will display the questions.</p>

<p>collections (sound, documentation, or personal collections)? Why?</p> <p>Teachers will use this as a review of both process and the overall theme of the unit (collections).</p> <p>9:21 - 9:26 Teachers will transition the slides to introduce Monster Mashup. The teachers will present images via a PowerPoint presentation. The teachers will also present a working description of what an exquisite corpse is and how it relates to art history and the project they will be doing. Teachers will draw comparisons to their Hodge Podge Assemblage lesson, and how they used parts to combine and make new representative forms. To further explain the point of exquisite corpse, the project will be introduced through cultural influences as well, such as Frankenstein's monster and themes present around Halloween. Following this introduction, teachers will present the project guidelines. These consist of: •Sketch either in their sketchbooks or in clay 3 parts, a head and two appendages. •Make those parts and</p>	<p>9:21 - 9:26 Students will engage in the teacher's presentation, paying attention to slides and asking questions as needed. The students will acknowledge the guidelines of the project and answer any questions that emerge to check understanding. This time is a space for students to begin relating content to art making and the students will be encouraged to make and share connections during this presentation.</p>	<p>9:21 - 9:26 Teachers will ask the students if they have any questions in relation to the project to check understand. Teachers will ask the students for personal examples to confirm that they under the goals of the project. Teachers will document student engagement through recording video and taking pictures.</p>	<p>9:21-9:26 A PowerPoint presentation will be projected at the front of the room. The Students will be arranged in two parallel rows, facing the PowerPoint presentation. Teachers will reference the book center and some of its contents to help with inspiration.</p>
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<p>add to the class collection.</p> <ul style="list-style-type: none"> -Pick someone else's head -Pick someone else's appendages •Pull a cylinder number out of a hat. •Modify your cylinder with your hands and tools to make your monster's body. <p>9:27 - 9:38</p> <p>The teachers will explain that the heads and the other appendages that they create will be used on another person's sculpture, similar to the exquisite corpse drawings of the surrealists. They will create the pieces but they will be given away. Students will make a work of art by combining unrelated portions to make a new monster. The teachers will explain that students will have 10 minutes to produce sketches and brainstorm what they want to create before beginning to work in clay. They may also begin to sketch in clay. The students will be reminded that they need to produce at least one head and two other appendages (legs, tails, arms, etc.) to add to the class collection pile. Teachers will demonstrate by making two appendages and</p>	<p>9:27 - 9:38</p> <p>Students will pay attention to teacher instruction. Students will draw in sketchbooks and sketch at least 3 ideas. Or they can choose to "sketch" One head and two appendages. Appendages will include arms, legs, tails, horns, wings, or accessories.</p>	<p>9:27 - 9:38</p> <p>Teachers will document students during their work through scribing down quotes and conversations that occur with the students in action. Teachers will also collect video and photo documentation.</p>	<p>9:27 - 9:38</p> <p>Students will remain at their seats. An instructional PowerPoint slide will be displayed at the front of the room.</p>
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<p>beginning the class collection by adding their pieces.</p> <p>9:39-10:02 Teachers will distribute a ball of clay to each student. Students will be reminded that they do not need to use all of the clay or they will be provided with more clay if they need. The teachers will demonstrate pinch pot and slab methods for building heads and larger appendages. Teachers will also demonstrate how to create hollow coils. Students will be reminded that anything thicker than a thumb should be hollow. Students will also be reminded that anything hollow but enclosed must have a hole poked in it to prevent explosion. Students will also be reminded not to make their appendages too thin so they can be attached more easily. The teachers will observe the students sketches at this time and make suggestions as they navigate the room. The teachers will pay very close attention to the construction of the clay pieces and offer advice and suggestions for building and composition and catch potential construction mishaps.</p>	<p>9:39-10:02 Students will stay seated, offering information on their sketches as the teachers ask. They will take one ball of clay and begin to produce their clay appendages with their hands and clay tools, following set technical rules provided by the teachers.</p>	<p>9:39-10:02 Teachers will ask students specific questions about their appendages and their constructions as they navigate the room. Video and photo documentation will be collected during the student's process.</p>	<p>9:39-10:02 The teachers will distribute materials to the students sitting at their seats. A PowerPoint slide will serve as guidance for students.</p>
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<p>10:03- 10:10</p> <p>Teachers will instruct students that they should place their 3 appendages (one head and two other body parts) on the class's collective table. Students will draw numbers out of a hat to decide the order of heads and appendages received. Students will be reminded that the parts must remain recognizable to their creator, so manipulation of the parts is not allowed. The parts must function as pieces that are added not changed to their monster. Teachers will go around with a container of numbers, and each student will draw a number (1-20). They will then claim the corresponding cylinder and bat from the table and take it back to their workstation. (The cylinders will be prepared before class by the teachers). Teachers will record student numbers on a corresponding piece of paper. Teachers will ask the students to draw a small sketch of their cylinder in their sketchbook. Students will be reminded by the teachers that their cylinder is the body for their monster and that they should think about and plan in their</p>	<p>10:03- 10:14</p> <p>Students will pay attention to teacher instruction, demonstration, and presentation. The students will respect themselves, their materials, and their peers. Students will watch the demos closely</p>	<p>10:03- 10:14</p> <p>As the students work, teachers will check in and make sure they understand the technical and conceptual applications of the project. Teachers will record notes in their teacher sketchbooks and document the production of the work with video and photographs.</p>	<p>10:03- 10:14</p> <p>Students will be in their seats working on modifying their cylinders. Teachers will navigate the room and suggest resources from the centers as they are needed. The steps will be outlined on a PowerPoint slide that will be displayed at the front of the room to serve as guidance for the students.</p>
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<p>sketchbook they would like to alter their cylinder. The teachers will show the students how to do a line drawing around their cylinder drawing to help define the shape of their body in correspondence to their head and appendages received.</p> <p>10:11 – 10:30 Teachers will demonstrate how to modify their cylinders by pushing from the inside out and darting their pieces. Scoring and slipping will be demonstrated for darting and adding bits of clay to the attached areas will also be shown. The teachers will also demonstrate how to close off the bottom of their monster using a pinch pot method. The teachers will demonstrate how to make a simple pinch pot to create a bottom for their monster. Foam will be provided so the monster can lie on its side while the sculpture stiffens up. After the teachers quickly demo, the teachers will provide the students with clay and tools to modify their cylinders.</p> <p>10:31- 10:55 Teachers will then remind students of the slipping and scoring</p>	<p>10:11 – 10:30 Students will pay attention to teacher instruction, demonstration, and presentation. The students will respect themselves, their materials, and their peers. Students will watch the demos closely</p> <p>10:31-10:55 Students will add their clay appendages to the</p>	<p>10:11 – 10:30 As the students work, teachers will check in and make sure they understand the technical and conceptual applications of the project. Teachers will record notes in their teacher sketchbooks and document the production of the work with video and photographs.</p> <p>10:31-10:55 Teachers will navigate the room, asking questions to</p>	<p>10:11 – 10:30 Students will be in their seats working on modifying their cylinders. Teachers will navigate the room and suggest resources from the centers as they are needed. The steps will be outlined on a PowerPoint slide that will be displayed at the front of the room to serve as guidance for the students.</p> <p>10:31-10:55 Guidance will be provided through a PowerPoint slide</p>
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<p>method and demonstrate how to attach appendages. The teachers will encourage students to experiment with composition and play with their form as they attach the appendages. Small balls of clay will be offered to students who attach their 3 appendages successfully and thoughtfully to add another, personalized and responding appendage to their piece. Items will also be provided to be used like stamps to add texture to their creatures. Teachers will ask students to think about the surface of their creature. Once students have added their pieces they will be encouraged to reflect on how the combination of pieces relate to exquisite corpse's and how they are different. The students will also relate their own sculpture to the art of collecting and other themes they have found to be important within the unit, such as how collections are produced, ordered, and arranged.</p>	<p>class pile. They will return to their seats until their number is called. Students will then carefully transfer their three collected appendages, none of which include their own constructions, back to their seats. They will then listen to the teachers explain techniques for attaching. The students will then experiment with placements, and when finding successful placements, slip and score the attachments onto the form, preserving its original structure, as made by another student. Students will preserve the original structure of another artist's piece because the purpose of exquisite corpse is to be able to identify the parts created by individual artists. The students will be asked to identify their parts later. If students</p>	<p>students to prompt further experimentation and comprehension. Teachers will record students in the process of creation and their responses to the work via video and photo documentation.</p>	<p>outlining the steps covered by the teacher's presentation. A table will serve as a collecting point for each student's 3 parts.</p>
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<p>10:56-11:00</p> <p>*Regardless of student's progress, the teachers will stop the lesson to demonstrate that clay needs to be sprayed and wrapped tightly in plastic to keep it from drying out. The teachers will demo this and help students as they prepare to end class. If students are done, their work will be left to dry to prepare for a future firing during the next week.</p> <p>11:01 - ?</p> <p>Teachers will clean clay tools, room, and assemble documentation after students leave. They will check the student's projects to make sure they are ready</p>	<p>have an excess amount of time during this process, they will be able to produce 1 more individualized appendage and attach it to their form. If they have added all 4 appendages, a personal and three collected, they will reflect on the project and its relationship to collection in their sketchbooks.</p> <p>10:56-11:00</p> <p>Students will stop working on whatever step they are in and watch the teacher demo. They will prepare and wrap their pieces for future work if necessary. If completed, they will be left to dry to prepare for a future firing during the next week.</p>	<p>10:56-11:00</p> <p>Documentation of the students and teachers will be collected via videos and photographs.</p>	<p>10:56-11:00</p> <p>Teachers will demonstrate how to spray and wrap clay work at the front of the classroom. They will navigate the room distributing materials and helping students at their workstations.</p>
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to either be dried for the kiln or to be preserved for work next week.

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ENDING THE PROJECT

- A. **Closure of Project:** The students will be instructed to wrap up their projects after a 5-minute warning. The teachers will navigate the room and ask the students questions like “How does your Monster Mashup represent a collection?”, “Who’s collection is this work of art?”, and “How does this process of construction relate to assemblage?” to assess their understanding and receive feedback for the lesson. Teachers will also explain that their work, if finished, will be dried and fired. If the work is not finished, the teachers will explain that it needs to be sprayed and wrapped, which they will demo before the class leaves.
- B. **Transition to next lesson:** The teachers will inform the students that they will be exploring exquisite corpse’s again next week but through a different medium and that they will be shifting to a bigger scale. The next lesson will focus on exquisite corpse drawings as a means to demonstrate how ideas can be applied to various media and to give students a chance to work in a larger and looser scale.

DOCUMENTATION AND ASSESSMENT OF STUDENT LEARNING

What will learners experience through this project? What specific knowledge, skills, and/or attitudes should students gain or develop through this lesson? These should be clear and measurable (i.e. tied directly to standards, the unit significance, documentation + assessment). How will you know if learners have met/experienced these outcomes?

Your project must include at least four measurable assessment outcomes in a bullet-point list.

The student’s work will serve as the main form of documentation and assessment for the success of the lesson. The student work will allow the instructors to see student understanding of both process and conceptual thinking. Written documentation of student understanding and thought will allow the teachers to observe the strengths in student understanding but also expose the gaps in the lesson, which will be addressed in the following week. This documentation will be presented to students and parents alike in a condensed version after class on the course Tumblr site (collectiondissection.tumblr.com). Teachers will also compile documentation during through taking videos, pictures, and writing quotes that occur during the making and reflection process.

- Students will combine their altered cylinder with three appendages (one head and two assorted) that they did not construct.
- Students will experience art making through conceptual practice while using art as a language to convey thoughts and represent findings. This will be displayed in documentation and interaction with the students in relation to their work.
- Students will have an understanding of the process of creating a sculpture using clay from start to finish and a basic knowledge of technical processes such as slipping and scoring and modeling the clay.
- Students will learn to view collections in a variety of new ways and think about the relationship of the collector and the collection.

REFERENCES TO MATERIALS CONSULTED (Please list in standard APA bibliographic style)

Jake Chapman and Dinos Chapman (artists) (2000). *Exquisite Corpse* [drawing], Retrieved October, 22, 2013, from: <http://www.tate.org.uk/art/artworks/chapman-chapman-exquisite-corpse-p78457>

**A ED 401 Curriculum Design Template
Fall 2013**

► Please note: You will be submitting one full lesson plan using this template.

Art Educators: Sam Bachman and Dalton Kendrick

Project Title: Monster Mash – Clay Exquisite Corpse Part 2

Grade level: Middle School (11 years old)

Estimated # of students 20 Students

Pennsylvania Visual Arts Standards:

9.1.5. A: Know and use the elements and principles of each art form to create works in the arts and humanities.

9.1.5 E: Know and demonstrate how arts can communicate experiences, stories or emotions through the production of works in the arts.

9.1.5.H. Use and maintain materials, equipment and tools safely at work and performance spaces.

9.1.5 J: Apply traditional and contemporary technologies for producing, performing and exhibiting works in the arts or the works of others.

9.2.5 A: Explain the historical, cultural and social context of an individual work in the arts.

9.4.5 D: Explain the choices made regarding media, technique, form, subject matter, and themes that communicate the artist's philosophy within a work in the arts and humanities.

PROJECT HYPOTHESIS + SIGNIFICANCE

Collections come in all shapes and sizes. Both the contents of a collection and the relationships between each component make the collection both meaningful and significant. Over the last five weeks, students have explored concepts and art making practices that focused on collecting sounds, documentation, and experiences. Last week, the students not only explored clay as a medium, but they also explored the concept of exquisite corpse through the creation of monsters. The students began by creating a customized monster head that they would give away through a class exchange. The students then had their pre-picked numbers called at random and chose another classmate's head for their monster, beginning the collaborative aspect of this collection. After selecting their new head, the students created a corresponding body by altering and manipulating a provided pre-thrown cylinder. The class ended with them attaching their heads to their altered bodies. During this week's lesson, the students will continue to experiment with exquisite corpse sculptures through the creation and addition of

appendages. The students will create arms, legs, wings, horns, claws, and other creative body parts out of clay. These body parts will be given away in the same way as the heads. Following this, the students add the appendages to their monster, creating an active and engaging sculpture. Each monster will serve as a collection of both the efforts of the individual and the efforts of the group. Students will also have the opportunity to collect the traits and the stories of their monster through the creation of a zine, which will be presented through a class center. As appendages and textures emerge on their sculptures, concepts and stories will as well. The comic format of the zine will allow the students to collect and document their newly emerging thoughts of their monster and to give them life through narrative.

LESSON + LEARNER OUTCOMES

Learners will continue to collaborate through the creation of at least two appendages. These appendages will be traded for other students' appendages. These newly selected appendages will then be added to their clay monster sculpture. Students will continue to develop their technical proficiency and problem solving skills using clay through the creation and attachment of appendages. Students will also have the opportunity to experiment with texture on the surface of their monster using various clay tools and hand building techniques. This project will enable the students to see the importance of both their individual efforts and the efforts of others in the creation of an interesting and cohesive whole. Students will be able to develop a story about their monster and its traits in the form of a zine. This center project will allow the students discover meaning out of something that simply began as many different parts from many different people and their work will conceptually adapt the meaning and life of their work outside of the medium it was produced in.

- Learners will experience new ways of thinking about and constructing collections through the collaborative project.
- Students will create 2-3 appendages that will be given away in return for 2-3 appendages created by another person
- Students will learn about technical processes of slab building, scoring, and the general capabilities of clay as a medium.
- Learners will create a zine using the traits or stories that they have developed as a part of the character of their monster

MATERIALS NEEDED FOR LESSON

D. Art Educator Materials

1. Sketchbooks (20 student and 2 teacher sketchbooks)
2. Markers, Pens and Pencils
3. 2 Teacher plan/organizational handout
4. Computer
5. Projector
6. PowerPoint presentation (technical ppt. used during week 5)

7. Container with the numbers 1 through 20 written on small pieces of paper
8. Lesson Sample – 2 Teacher Monster Mashups (bisque ware)
9. Speakers
10. External Hard drive for backing up student files
11. Cameras/ Camera Phones/ iPads for documenting
12. Sponges
13. Plastic dry cleaner bags (to keep appendages wet)
14. Spray Bottle
15. Paper towels/wipes
16. Stamps created by the teachers

E. Learner Materials

Please see above description as well. Think carefully about how the materials you choose will affect and support learning pathways and outcomes.

1. Sketchbooks
2. Markers, Pens, Pencils
3. Clay for creating appendages and for experimentation
4. Various Ceramic Tools
5. Foam bedding
6. Sponges
7. Spray Bottles
8. Plastic dry cleaner bags
9. Colored paper
10. Glue (sticks and bottles)
11. 8 ½” x 11” sheets of printer paper pre-folded and labeled

F. Instructional Resources

Questions to consider: *How are you going to design and plan this project? What resources will you use - curriculum textbooks, other books, the Internet, your art educator research, your own ideas and experiences, student interests?*

1. *A PowerPoint presentation will be shown throughout the class. Slides will show certain techniques that the students should remember while working on their appendages and the attachment of their appendages. This week's PowerPoint will be a modified version of the Powerpoint used last week. This will include emphasizing pinch building over slabs, as this technique worked best for students. We will also include reasons for why techniques need to happen, such as: if you do not slip and score, your piece will not securely attach and it may fall or break off.*
2. *Teacher samples will be made available for viewing. They will be in the bisque-ware state so the students will know what their project will look like before they begin to glaze.*
3. *A station of books will be located in the room. This will serve as an inspiration station. There will be books that display the work and*

practices of artists that explore the theme of exquisite corpse and other forms of collecting.

- 4. A zine center will be available for after the completion of their monsters. Pre folded paper and other materials will be provided. Students will be using their monster as a character for their zine, which will outline the traits of their monster and include 2D illustrations of their monster. [A short PowerPoint and handout with suggested questions, such as: Where does your monster live? What do they eat? Who are their friends and family? What do they do for fun? will be included to prompt and help guide students towards the creation of a visual story.](#)*

PROJECT ORGANIZATION

PEDAGOGICAL APPROACHES: *After a brief period of experimentation with clay and a discussion of techniques and discoveries, the students will begin to make or finish making their appendages. A PowerPoint of certain techniques will be up the entire class to provide guidance for certain techniques used to make their monsters (slab building, pinch pot, slipping and scoring, dart, etc). Once the appendages are finished, at least 2 will be brought over to a table where they will be added to a class collection of appendages. Teachers will facilitate the distribution process. As students add their new appendages, the teachers will ask the students if they have been thinking about a story for their monster. What does it eat? Where does it live? What is its family like? These questions will prime the students for the creation of their own zine, which will be developed around the lives of their monsters. Teachers will provide pre-folded paper at the center so the students can easily decide the layout of their zine and provide a list of possible page prompts that relate to teacher questioning. Teachers will continue to collect documentation throughout the entire work period.*

QUESTIONS: *Students will be asked how important the act of assembling is to a collection? Students will be asked who they feel the owners of these objects are and how that relates to whom the owner of the collections are? How do your feelings of ownership shift? Students will be asked what their strategy for developing their Monster Mashup is and how they solve the problems associated with collaboration and using pieces they did not make? What kinds of struggles did you face while creating your monster? What would have made this process easier for you? Students will also be asked questions in relation to the personality and traits of their monster. What does it eat? Where does *it*s sleep? What does it do during its free time? Has it been involved in any stories that you have developed?*

Initiating the Project (Provocation): Teachers will initially engage the students by letting them play and experiment with the clay and have them practice creating coils and slabs of proper width. The teachers will engage the students with

conversations about their monsters during creation of the monster itself and then later during the creation of their zine.

Project Sequence: Below---this is the ‘meat and bones’ of your planning! We will spend a considerable amount of thought and time here! This is the part of this template that correlates to the wayfinding theory we have been sharing in class: Please note that while I have used a chart in this template to help you guide your planning, in reality, these pathways and the elements that comprise them should intersect with one another and support one another. You need not travel them in sequence.

<p>9:00-9:15 Teachers welcome the students to the classroom. Balls of clay are already provided on the table so that the students can play and experiment with the clay. Students will be asked by the teachers to make a coil and a slab to practice those techniques. Students will also be asked by the teachers to demonstrate their scoring technique as well as play around with adding as many textures as they can to their slab. They can add these textures with their fingers, a variety of clay tools, and stamps provided by the teachers. This will prime the students for creating appendages, adding them to their monster and adding surface or skin to their monsters. Teachers will walk around and engage with each student about their techniques, such as creating slabs and rolling coils, and will demo to students as needed.</p>	<p>9:00-9:15 Students will enter the room. Students will begin to play with the ball of clay and begin to make slabs and coils to practice their clay techniques. They will practice scoring the clay, by really roughing it up with the scoring tool. Students will also be willing to try many different textures and techniques for creating texture. Students will ask for help as needed watch demos provided by the teachers.</p>	<p>9:00-9:15 Teachers will walk around and assess the technical skill level of the students in an informal fashion. Teachers will provide technical advice as needed</p>	<p>9:00-9:15 Materials will be presented on the tables where the students will be seated. Seats will be arranged in two rows with seats on both sides, alternating to maximize space and mobility. Music will be playing at a low volume.</p>
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<p>9:16- 9:21 Teachers will ask the students to put down the clay and the tools while the teachers begin to review what was done last week. The teachers will ask the students if they remember what exquisite corpse is. The teachers will ask how they felt about giving their head away and how they felt about picking a new one. The teachers will also ask what the students found challenging about the material and what would have made their experience go more smoothly. The teachers will also ask about what they enjoyed about the process. The teachers will ask the students if they remember any tips from the process and the teachers will present some of the tips that are left out from student response. Teachers will then bring up that we will be creating all new appendages and to remember that they will be giving at least 2 of those appendages away. The teachers will ask if the students have any more questions and will give the students the go ahead to being making their appendages</p>	<p>9:16- 9:21 Students will remain in seats and answer the questions asked by the teachers. Students will provide helpful feedback for the teachers. Students will not play with material while the discussion is being conducted</p>	<p>9:16- 9:21 Teachers will listen to students and record answers via video and writing responses in the teacher sketchbooks. Teachers will use student responses as an assessment of student understanding and teacher self reflection</p>	<p>9:16- 9:21 Students will be seated in two parallel rows with chairs on both sides. They will all be facing towards the front of the room, where a PowerPoint presentation will display info about exquisite corpse and clay building techniques.</p>
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<p>9:22 – 9:52</p> <p>The teachers will walk around the room, engaging in dialog about the appendages that the students are making and observing how technically sound those pieces are. Teachers will make suggestions if pieces appear to be too thin or too thick or too flimsy. Students will be reminded that the thickness of the surface to be attached should be the width of a thumb. The teachers will remain attentive to special circumstances where the piece may need to be attached in a specific or unique way. As students finish their appendages, the students may bring them to the table at the back, left hand corner of the room. As most of the appendages accumulate, the teachers will pass out numbers to each student, explaining that their number will be drawn from a hat to select when they will be able to choose their appendage. The teachers will also remind the students to get more clay as needed and that they can create more appendages of their own while they wait for the appendage selection.</p>	<p>9:21 - 9:52</p> <p>Students will engage in discussion on an individual level about the quality of their appendages. Students will create at least two appendages that will be added to the class collection of appendages. Students will be careful not to make their appendages too thick or too thin. Students will bring up their appendages as they finish them. Students will save and remember their number. Students will create more appendages for their own monster.</p>	<p>9:21 - 9:52</p> <p>Teachers will observe each student and help him or her if they seem to be having troubles with technique. Teachers will collect photo documentation using the iPad and the camera</p>	<p>9:21-9:52</p> <p>A PowerPoint presentation with a list of appendages will be projected at the front of the room. The Students will be arranged in two parallel rows, working on their respective appendages. A table at the back left corner of the room is where the students will place their appendage when they are finished.</p>
<p>9:53 – 10:05</p> <p>The teachers will give the</p>	<p>9:53 – 10:05</p> <p>The students will</p>	<p>9:53 – 10:05</p> <p>The teachers will</p>	<p>9:53 – 10:05</p> <p>The teachers will</p>

<p>students a 5-minute warning that they must have at least two of their appendages added to the group collection table. Once all of the appendages are on the table the teachers will explain that once they receive a part created by another person, they must respect that part and keeps its likeness very similar to how they receive it or how the maker intended it to be. The students will be reminded that they can choose to put the appendage anywhere, a foot could turn into a fin for instance, but they must keep the appearance of that part the same. The teachers will also take the chance to remind the students once again about the importance of scoring and slipping. One teacher will begin to pull and call out numbers while the other teacher documents the process. Each student will come up at least twice. Numbers will be called until all of the new appendages have found a new home.</p> <p>10:06- 10:35 Teachers will once again remind the students to preserve the work of their peers by greatly limiting alterations to the appendages. Scoring and</p>	<p>use their time wisely and abide by the 5-minute warning. Students will bring at least two appendages up to the table to be given away. Students will pay attention to their number being called and pick an appendage using both selectivity and quickness. The student will respect the new work that they have received and preserve its likeness.</p> <p>10:06- 10:35 Students will respect the work of others by preserving it and carefully adding it to their monster.</p>	<p>take an image of the table of the entire collection of appendages. The teachers will take other photos as documentation.</p> <p>10:06- 10:35 Teachers will document the verbal responses of students in a teacher notebook or via video</p>	<p>be standing near the back of the room near the table with all of the collected appendages. Students will remain in their seats until their number is called</p> <p>10:06- 10:35 The tables will be arranged in two long rows where the students will be working in their seats. A</p>
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<p>slipping will also be reinforced again during this time. Teachers will ask the students to first attach the work of their peers to their monster and then they will have the opportunity to add other appendages of their choosing if they wish. The teachers will also ask the students to think about the surface of their monster and add texture to certain areas to indicate fur, or skin, or scales. Teachers will walk around and ask students what they are planning for their monster in terms of texture or surface. Teachers will ask the students to add at least two textures to their piece. Teachers will also begin to probe the students for stories or traits about their monster. Questions like:</p> <ul style="list-style-type: none"> -What color(s) would your monster be? -What does your monster eat? -What's its natural behavior? -Where does it live? -What is its habitat like? -Does it have any special abilities? <p>These questions will help prepare the students to create a zine that will exhibit a collection of illustrations and traits of their monster. The</p>	<p>Students will add the parts they received first and then will have the opportunity to add more appendages of their own if time provides. Students will also think about the surface of their monster and add at least two different textures to the surface. Students will also provide responses to questions about the traits of their monster. Students will begin to think about color for their monster.</p>	<p>documentation. Photographic documentation will also be collected through the use of cameras.</p>	<p>powerpoint slide of potential questions about the traits of their monster will be projected.</p>
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<p>teachers will also continue to work with students closely and give advice on attaching and adding their appendages to their sculptures as well as adding texture.</p>			
<p>10:36-11:00 As the students begin to finish their sculptures, the teachers will begin to transition the students from clay to zines. The teachers will help the students clean up their areas. The teachers will place the clay projects of the students in a safe place. The teachers will also reintroduce the zines individually and show the students how the layout of the zine works. The teachers will have the students brainstorm the traits of their monster in their sketchbook and then create a pencil outline of the content of their zine. The teachers will provide the students with a list of prompts for the content of their pages or they may create a story for their monster like a comic book. The teachers will ask the students to include an illustration on each page and include text if they wish. The teachers will show the students the teachers' samples of zines and encourage the students to</p>	<p>10:36-11:00 Students will finish their clay sculptures, respecting the original design of the clay appendages. Students will clean up their area in preparation for zines. Students will observe the zine center. Students will brainstorm in their sketchbook using the list of prompts provided by the teacher. Students will do a pencil outline of their zine on the provided zine paper. Students will think about the style of their zine and their color palette. Students will include an illustration on each page. Students will add color and detail to their zine. Students will have</p>	<p>10:36-11:00 Teachers will continue to ask questions about content and style of their zine. Teachers will document student responses in a notebook and will take photo documentation using cameras and iPads.</p>	<p>10:36- 11:00 Students will be gathering around the sink and the zine center as they begin to finish their clay projects. The sculptures will be kept at the front of the room for safekeeping. Students will continue to work at their seats. A list of prompts for the monster zines will be projected.</p>

<p>explore the zine center. Once the outline in their zine is created, the teacher will look at the zine and check to see if everything is in the order that the student wants. The teachers will tell the students to add color at this time if they wish. The teachers will talk about “inking” an image, or outlining their lines in black to create a more cartoonish effect. The teachers will ask the students to think about the style of their zine. The teachers will present examples of zines that have a limited color palette as an option. The teachers will remind the students that they all must finish their clay sculptures but they will have time to work on their zines during another class period. Teachers will be aware of the dismissal of students.</p> <p>11:00 - ? Teachers will clean up the classroom and download all documentation.</p>	<p>time next week to work on these and should not feel rushed. Students are dismissed from the classroom once parents arrive.</p>		
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ENDING THE PROJECT

- C. **Closure of Project:** The students will be given a 5-minute warning before the end of class. Students during this time should either finish their ceramic sculptures or be coming to a stopping point on their zines. The teachers will ask the students for insight into their experiences with clay and how what they made is considered a collection. For those students who were able to get to the zines, they will be asked how their zines are collections. Teachers will explain that their pieces will be dried and fired and they will be glazing within the next two weeks. Students will be asked to think about colors or even patterns for their monsters if they haven't already done so.
- D. **Transition to next lesson:** The teachers will inform the students that they will be exploring exquisite corpse's again next week but through a different medium and that they will be shifting to a bigger scale. They will also have the opportunity to continue to work on their zines

DOCUMENTATION AND ASSESSMENT OF STUDENT LEARNING

What will learners experience through this project? What specific knowledge, skills, and/or attitudes should students gain or develop through this lesson? These should be clear and measurable (i.e. tied directly to standards, the unit significance, documentation + assessment). How will you know if learners have met/experienced these outcomes?

Your project must include at least four measurable assessment outcomes in a bullet-point list.

The student's work will serve as the main form of documentation and assessment for the success of the lesson. The student work will allow the instructors to see student understanding of both process and conceptual thinking. Written documentation of student understanding and thought will allow the teachers to observe the strengths in student understanding but also expose the gaps in the lesson. This documentation will be presented to students and parents alike in a condensed version after class on the course Tumblr site (collectiondissection.tumblr.com). Teachers will also compile documentation during through taking videos, pictures, and writing quotes that occur during the making and reflection process.

- Students will create at least two appendages that will be given away and will create more to be added to their own sculptures if there is enough time.
- Students will experience art making through conceptual practice while using art as a language to convey thoughts and represent findings. This will be displayed in documentation and interaction with the students in relation to their work.
- Students will have an understanding of the process of creating a sculpture using clay from start to finish and a basic knowledge of technical processes such as slipping and scoring, creating slab, coils, and textures.
- Students will learn to view collections in a variety of new ways and think about the relationship of the collector and the collection.
- Students will begin to view items like books and zines as collections of knowledge and information.

REFERENCES TO MATERIALS CONSULTED (Please list in standard APA bibliographic style)

- Jake Chapman and Dinos Chapman (artists) (2000). *Exquisite Corpse* [drawing], **Retrieved** October, 22, 2013, **from:** <http://www.tate.org.uk/art/artworks/chapman-chapman-exquisite-corpse-p78457>
- Misaki Kawai (artist) (2013). *Yeti Adventure* [zine], **Retrieved** October, 14, 2013, **from:** <http://misakikawai.com/shop/yeti-adventure-01.html>
- Theo Ellsworth (artist) (2013). *Relax We have Alien Vehicles* [zine], **Retrieved** October, 18, 2013, **from:** http://www.etsy.com/listing/151335072/relax-we-have-alien-vehicles-art-zine?ref=sr_gallery_6&ga_search_query=theo+ellsworth&ga_view_type=gallery&ga_ship_to=US&ga_ref=auto1&ga_search_type=all
- Kristyna Baczynski (artist) (2013), *Nine Lives* [zine], **Retrieved** October, 18, 2013, **from:** http://www.etsy.com/listing/98205467/nine-lives-concertina-comic-zine?ref=sr_gallery_1&ga_search_query=Kristyna+Baczynski&ga_view_type=gallery&ga_ship_to=US&ga_search_type=all