

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

Art Educators: Sam Bachman and Dalton Kendrick

**Project Title: Centers Week: Collection of Monster Traits through Zines,
Collecting Movements and Organizing Collections**

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.

9.4.5 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 can come in many different forms and the goal of our unit has been to help students rethink those forms. For the past two weeks students have been working on collaborative exquisite corpse sculptures. These sculptures allowed students to receive a collection comprised of the work of others and make that collection completely their own. What began as a bunch of parts transformed into a monster with a life and a story of its own. Students were asked to begin to think about what their monster eats, where it lives, and what it does for fun; out of these questions, students began to develop colorful stories around their sculptural creations. This week students will 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. 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. Students will also have the opportunity to participate in two other art-making centers to experience collection in new and interesting ways. At the collecting movements center, the students will use their bodies and the fluidity of ink to create large-scale movement paintings. Students will respond to movement prompts through their brushstroke. This lesson allows students to collect their movements by translating them into the physical methods of mark making. Another center will focus on the organization and documentation of collections found throughout the room. Presenting the work of Vic Muniz and Jim Golden in conjunction with the art historical reference of the Wunderkammer or "the cabinet of curiosities", students will think critically about qualities that define a collection and arrange that collection in a formation of their choosing. All three of these center-based lessons allow the students to explore different aspects of collecting and collections. Utilizing the centers will also provide students

who have missed classes to finish the “Hodge Podge Assemblage” class print and their “Monster Mashup” sculptures.

LESSON + LEARNER OUTCOMES

Learners will continue to collect the stories and traits of their monsters through their zines. They will create illustrations of their monsters and include text to describe their monster’s character traits. The teachers will photocopy the student’s zines so the students can trade and share their work with family and peers. This center project will allow the students discover and develop meaning out of a process that simply began as many different parts from many different people. Their work will conceptually adapt the meaning and life of their sculptures outside of the medium it was produced in while incorporating it into a larger context. When finished with their zines, students will have the opportunity to collect their movements through large-scale ink drawings. They will respond to certain movement prompts with an ink brushstroke and will collect a series of class movements on one paper, similar to a visual playground of movements. Collecting movements through drawing will help the students understand different ways of recording and collecting actions, allowing them to experience an art making process that goes beyond literal representation. At another post-zine center, students will have the opportunity to arrange a collection of their own from the item in the room and document these collections through photography.

- Learners will create a zine using the traits or stories that they have developed as a part of the character of their monster
- Learners will provide significant details about the stories of their monster that show consideration and thought.
- Students will experiment with using their bodies in a performative way to create an abstract ink painting.
- Students will understand how abstraction can function as a new way of communicating through art.
- Students will experiment with arranging collections and collecting photographic evidence of their assembled collections.

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. Speakers
6. External Hard drive for backing up student files
7. Cameras/ Camera Phones/ iPads for documenting
8. List of Movement prompts (verbs, etc.)

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. Clay for creating appendages and for experimentation
4. Various Ceramic Tools
5. Sponges
6. Spray Bottles
7. Plastic dry cleaner bags
8. Colored paper
9. Glue (sticks and bottles)
10. 8 ½" x 11" sheets of printer paper pre-folded and labeled
11. I pads with photo's of their monsters uploaded for visual reference for their zines
12. Camera and Tripod for photography center
13. Black cloth sheet as a backdrop
14. 20 32x40 inch pieces of paper for movement lesson
15. Easels or an area to hang the paintings (the wall)
16. Tape
17. Various paintbrushes
18. Hake brushes
19. Black ink
20. Primary color ink
21. Cups for ink
22. Cup of water for cleaning ink brushes
23. Paper towels
24. Container with movement prompts

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. *Teacher samples will be made available for viewing. This will include zines, images of the process of making a large ink drawing, and images of arranged collections.*
2. *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.*
3. *A zine center will be available. 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 paper will be displayed at the zine center 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?* These will serve as prompts to help guide students towards the creation of a visual story.

4. Text describing the large drawing exercise will be available at the center. Images of how movements can be applied will also be displayed as part of the teacher sample. Large paper will already be out and hanging on the wall. Ink will be introduced to the area when students are ready to begin painting. Charade like prompts will be located in this area
5. Text explaining the photography collections will be available at the photo center to will provide tips and directions. Images of the work of Vic Muniz and Jim Golden will be provided as sources of inspiration. A camera and a tripod will be set up to focus on a black cloth backdrop where students can arrange materials. An area with many collectible items will be provided for students to use in their own collections.

PROJECT ORGANIZATION

PEDAGOGICAL APPROACHES: After a brief overview of the purpose of the zines, the techniques needed, an a reintroduction of the questions the students should be asking themselves about their monster, the students will continue to work on or begin their zines. iPad images of their monsters will be provided for inspiration. Students will be drawing pencil outlines first and then outline their drawings in a dark color of their choosing before finally coloring the image. As students begin to finish their zines, the teachers will open the next two centers. These will include the photography center “Organizing Collections” and the ink painting center “Collecting Movements.” Both of these centers will allow the students to question what a collection can be and how the arrangement of a collection can change the meaning of a collection. Teachers will give a brief overview of each center including questions they should think about and artists they can look at. Students who have not added their print to the Class Collection Print from the Hodge Podge Assemblage lesson will be instructed to do so before engaging in any of these activities. Students who have not finished their sculptures will be assigned to a table with ceramic tools and materials and instructed to do so before beginning their zines.

QUESTIONS: Students will also be asked questions in relation to the personality and traits of their monster. *What does it eat? Where does it sleep? What does it do during its free time? Has it been involved in any stories that you have developed? Students will be asked about the zines themselves. How does your zine serve as a collection? How can your zine tell others about your collection? How can you get your zine out into the world so that your zine is added to the collection of others? Students will be asked to respond their collections of movements. How did you use only lines to portray a movement. How is painting large different from painting on a smaller scale. How did you feel using your*

whole body to paint an image? Did this make it easier to translate a movement into line that if it were on a smaller piece of paper? Students will also be asked to respond to their arrangement of items to form a collection. How does the meaning of the collection change as you arrange it in different ways? Is one item more important to developing that meaning? Did you choose one item first and go from there, or did you come up with a theme or message first? How do these two processes differ in the way you construct your collections?

Initiating the Project (Provocation): Teachers will instruct students who have not added a print to the class “Hodge Podge Assemblage” print to do so when they enter the room. Students who have not completed their “Monster Mashup” sculptures will also be instructed to work at the ceramic table to finish their sculpture before they begin working on their zine. Before beginning work, the teachers will initially engage all students, even those assigned to finish other projects, with a brief overview of the zines and the purpose of their zines. This will allow all students to understand the project and goals they are working towards as they wrap up other projects. Students will then create their zines. As they begin to finish, the teachers will reengage the students by introducing the next two centers and allowing the students to begin to use the centers. This will begin by teachers giving the first 6 students the opportunity to choose, then assigning other students as they emerge to one of the two centers to keep the activities balanced. Several locations for the centers will be set up around the room so that there will be space for everyone.

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 As students begin to arrive, the teachers will direct them to where their sketchbooks are at the front of the room. The teachers will tell the students that they can free draw or they can continue to plan their monster zine. Teachers will interact with the students as they arrive, asking them questions</p>	<p>9:00-9:15 Students will arrive and get their sketchbooks. Students will free draw or continue to plan and make their zines. Students will share what they are thinking for the rest of their monster zine. Students who</p>	<p>9:00-9:15 Conversation with the students will be used as a form of assessment. Teachers will document student responses in a teacher’s journal. Teachers will begin to collect images of students working with a digital camera and iPad.</p>	<p>9:00-9:15 The room will be set up in two rows to allow for maximum workspace. Sketchbooks and writing implements will be near the front of the room on the counter. Students will be working at their seats.</p>
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<p>about their monsters or their week at school. If a student arrives that was not here last week, the teacher will set them up with clay and tell them that they will be making appendages for the monsters and that they will be creating at least two that they will be trading or giving away with another student. They will be reminded of some of the general techniques or rules before beginning to work. Students who did not add their print to the “Hodge Podge Assemblage” class print will be instructed to do so before moving on to the zines as well.</p> <p>9:20- 9:25 Once all of the students have arrived the teachers will give a brief overview of what a zine is and what they are used for. The zine center has been up for several weeks but this very brief presentation is to reinforce all of the ideas and techniques of the zine and apply it to their work with the “Monster Mashup” sculptures. The teachers will show the students how to number their pages with a pencil and how their pages should be oriented. Students will be reminded that if they</p>	<p>were not here the week before will begin to work on their appendages in clay. These students will work on these appendages using the techniques outlined by the teachers. Students will finish adding their prints to the “Hodge Podge Assemblage” class print.</p> <p>9:20-9:25 Students will sit in their seats and listen to the brief presentation by the teachers. Students will provide responses to teacher questions. Students will begin to think about outline and color for their zine.</p>	<p>9:20-9:25 The teachers will record student responses to questions in a teacher’s journal. Teachers will document interact with students through photography and video.</p>	<p>9:20-9:25 Students will be sitting in their seats facing the zine center at the back of the room.</p>
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<p>make a mistake with the orientation of their images, it can be fixed on the computer but to try their best. The teachers will also tell the students that when they finish their zine, the zine will be scanned into the computer so that it can be printed and several copies can be made. This will allow them to share their monster zine with anyone. Students will also have the opportunity to trade zines at the art show opening. The teachers will also ask the students how they developed the story for their monster and how they made their decisions. The teachers will also represent the artists at the zine station and have the students think about color palette and whether they want a limited color palette or a full one. The teachers will require the students to at least add detail to their zine drawings with a fine tip sharpie but they should also be thinking about color. Teachers will also briefly outline the process of outlining or inking a drawing with a fine tip sharpie, erasing the pencil, and then filling the areas in with colored markers.</p>			
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<p>9:26-10:10</p> <p>Teachers will pass out iPads to each student. Teachers will direct the students to the materials needed for the zine. The iPad will contain several images of the student's monster so they can use them as reference for their zines. Teachers will walk around the room and gauge the progress of each student. The teachers will also provide help for the students who are still working on their appendages. The teachers will ask the students about the stories of their monsters or the traits they are trying to portray in their zines. The teachers will help the students move through the stages of zine creation. As the teachers begin to notice students finishing up their work, the teachers will begin the final preparations for the other two centers.</p>	<p>9:26-10:10</p> <p>Students will gather all of their materials to create their zine. Students will think critically about what they want to include in their zine. The students will orient their zine in the correct way. Students will first draw out their zine with pencil. Then the students will outline their lines with a fine tip sharpie. Then students will add color, thinking about if they want to have a limited color palette or if they want it to be in full color. The students will create a second inner page to their zine if they want to have a secret drawing or message. The students can also add a title or name to their zine. Students will alert the teachers when they are finished.</p>	<p>9:26- 10:10</p> <p>The teachers will record any responses made by the students in a teacher's journal. The teachers will also take photo documentation that will serve as evidence of their progress</p>	<p>9:26-10:10</p> <p>Students will move from the zine center at the back of the room to their seats in two rows. Students will be primarily working at their seats.</p>
<p>10:11-10:16</p> <p>During this time, the teachers will stop the students and ask them to listen to a brief</p>	<p>10:11-10:16</p> <p>Students will stop what they are doing to observe the presentation of</p>	<p>10:11-10:16</p> <p>The teachers will document student responses in a notebook. The</p>	<p>10:11-10:16</p> <p>Teachers will move from center to center with students sitting at</p>

<p>presentation of the new centers. The teachers will first present the “Collecting Movements” center. Teachers will tell the students that they will be creating large-scale ink line drawings that reflect a series of their own movements. The teachers will show the students the teacher sample and tell them that they used a different color for each movement they collected. The teachers will tell the students that they drew a movement word that is typed on a piece of paper from the basket and then attempted to create a line that emphasized that movement. The teachers remind the students that all of their lines should use the entire paper and they can layer and overlap. The teachers will show the students each movement that each line exhibited. One of the teachers will also draw two words out of a basket and then perform those two words with ink onto the teacher sample. The teachers will ask the students to think about how they can show their movements through line and to think about the qualities of their movement. The teachers will ask to think about color in relationship to</p>	<p>the teachers. The students will ask questions if anything is unclear. The students will complete their zines before moving to the other centers.</p>	<p>teachers will gauge the progress of the students and the potential completion of their zines before proceeding with this step.</p>	<p>their seats.</p>
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<p>the mood of their movement. The teachers will also ask the students to record in their sketchbook what movements the students performed. Teachers will ask the students to create at least 5 movement lines on their drawing. Then the teachers will present the “Organizing Collections” center. The teachers will show the students images of the teacher samples and ask the students how arranging a collection can change it’s meaning. The teachers will also present the work of Jim Golden and Vic Muniz. Images of their work will be near the center. The teachers will show the students where they can find items to create their collections and where to set them up to create their image. Teachers will demonstrate how to use the camera to capture their image. Teachers will tell the students that they may start at a center and may move to the other only when they have completed the activity at the first one. Teachers will also remind the students that when they are done with their drawing, they need to alert a teacher so that is can be moved. Teachers will remind the students</p>			
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<p>that they may work in pairs at the photography center and individually at the ink-painting center. Teachers will remind the students that they should finish up their zines before they decide to go to a center. This stage of the class will be heavily dependent on the progress of the student's zines.</p>			
<p>10:17-11:00 Teachers will be moving around the room constantly, making suggestions. Teachers will ask the students what movements they are using and how their color choices relate to their movements. Teachers will ask students at the photography how individual items in a collection can create a story or create meaning and how their arrangement of their collection creates meaning. Teachers will also assist students who are still creating and finishing their zines. Teachers will move completed drawings to a safe area to dry and replace the papers with new clean papers for the next student. Teachers will give the students a 10 minute warning before the end of class and will dismiss the students at</p>	<p>10:17-11:00 Students will complete their zines and give them to the teacher so they can be photocopied later. Students will choose go to either to the ink drawing station or the photography station. If they go to the photography station, they can choose to pair up with a partner. Students will collect items that they would like to arrange. Students will thoughtfully arrange their objects and then take a clear picture with the provided camera. Students will then return their items to the designated</p>	<p>10:17-11:00 The teachers will be monitoring several areas at once, probing students with questions that will serve as forms of assessment. The teachers will be taking photo documentation of the student process.</p>	<p>10:17-11:00 There will be 3 sheets of paper set up at a time and 1 photography station set up. There will also be seating for students to keep working on zines and clay if they choose. There will also be a table set up with items for the photography center.</p>

<p>11. During this time, teachers will remind student's that next week will be the last class and that it will be used to glaze and wrap up any projects necessary. The students will also be reminded that the exhibition will be in 2 weeks on November 23.</p> <p>11-? Teachers will clean up and sort documentation.</p>	<p>table. At the ink station a student will go to a blank piece of paper or find a teacher to take down a completed drawing and put up a new piece. The student will draw a movement word out of the basket at the ink station. The student will then choose a color and a brush size suitable for their word. The student will perform that movement with ink on paper. The student will complete at least 5 movements. The students will be respectful of the materials and the work of others. When the student has finished at both of the centers they will draw quietly in their sketchbooks. The students will leave the classroom.</p>		
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ENDING THE PROJECT

- A. **Closure of Project:** The students will be given a ten-minute warning at the end of class. Students will be reminded that we will be glazing next week and we will not be returning to these centers. The teachers will walk around and probe the students for final thoughts about their work with collections.
- B. **Transition to next lesson:** The teachers will inform the students that they will be glazing their monsters next week as well as finishing up a few final touches on projects. We will have a discussion about the work the students have created and the students will choose one artwork to make an artist statement to be displayed next to their pieces.

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 a zine that contains images of their monster and explores the traits and stories about the monster developed by the student.
- Students will begin to view items like books and zines as collections of knowledge and information.
- The students will think about line weight and color and how it relates to the feeling of certain movements
- Students will create an image with a variety of line weights and colors exhibiting 5 different movements performed for at least ten seconds each
- Students will discover a new way to record a collection of movements
- Students will organize a new collection from a group of objects and think of how a the arrangement or organization of a collection can change its purpose or conceptual meaning

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

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

Jim Golden (artist) (2013). [photograph], **Retrieved** November, 6, 2013, **from:** <http://www.jimgoldenstudio.com/#/Portfolios/Collections/1/>

Vik Muniz (artist) (2013). *Sarah Bernhardt, after Nadar, from the: Rebus* [digital print], **Retrieved** November, 6, 2012, **from:** http://www.arndtberlin.com/website/artist_1147_image

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: Final Assembly: Glazing Monster Mashup Sculptures, Collection of Monster Traits through Zines, and Collecting Movements

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.

9.4.5 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

Over the past 7 weeks, students have been exploring the theme of collecting and how it relates to art making. Students have thought about what collections are, how they are made, and what they represent. The students have explored digital and analog methods of collecting while exploring collections as objects, records of experiences, stories, themes, and collaborations. For the past four weeks, students have explored clay as a media for generating collections. Students have produced "Monster Mashup" sculptures that apply the art historical practice of creating exquisite corpse to a three-dimensional media. In this project, students made and exchanged monster heads and

appendages that were added to manipulated cylinder bodies. The students' creations are not only sculptures that reflect individual artistic decisions but also representative of the class as an artist collective. The students have made the parts for all of the other students' sculptures and through a process of letting go have released them into new hands and eyes. The results are collaborative sculptures that not only taught students about the materiality of clay, but also the functions of sharing, letting go, and collaborating in the art of collections. This week students will finish the project by applying layers of glaze to decorate their monsters. Students will also continue to work with the theme of the monsters as they finish their zines, which were presented during last week's class as a center. At the center, students are encouraged to apply the stories of their monsters lives (where they live, what they eat, what they do for fun, etc.) to create an eight-panel narrative, which will be photocopied and distributed in multiples. Another center, "Collecting Movement", will also be presented for a second time this week. At this center, students draw verbs from a container and use ink and brushes to create a large drawing that represents a collection of movements, reminiscent of Jackson Pollock's abstract expressionist paintings.. By having the zine center (small narrative drawing) available at the same time as the collecting movement center (large expressive drawing), students are able to see the various ways drawing can serve as a means of collection.

LESSON + LEARNER OUTCOMES

Students will finish their "Monster Mashup" sculptures by applying three consistent layers of glaze. Students will further develop their technical skills by wrapping up their clay lesson. Students will utilize the representations of their monsters in their zines to inform the way they decorate their sculptures, making connections across media. Learners will continue to collect the stories and traits of their monsters through their zines. They will create illustrations of their monsters and include text to describe their monster's character traits. The teachers will photocopy the student's zines so the students can trade and share their work with family and peers at the Saturday School exhibition. This center will encourage students to apply the themes present in their sculptures to another media, beginning a collection around a unifying story and exploring it through multiple media and representations. When finished with their zines, students will have the opportunity to collect their movements through large-scale ink drawings. They will respond to certain movement prompts with an ink brushstroke and will collect a series of class movements on one paper, similar to a visual playground of movements. Students will also learn about the art historical significance of Jackson Pollock and abstract expressionist paintings. Collecting movements through drawing will help the students understand different ways of recording and collecting actions, allowing them to experience an art making process that goes beyond literal representation.

- Learners will paint three layers of glaze to decorate their sculptures.
- Learners will create a zine using the traits or stories that they have developed as a part of the character of their monster.

- Learners will provide significant details about the stories of their monster that show consideration and thought.
- Students will experiment with using their bodies in a performative way to create an abstract ink painting.
- Students will understand how abstraction can function as a new way of communicating through art.

MATERIALS NEEDED FOR LESSON

D. Art Educator Materials

1. Sketchbooks (20 student and 2 teacher sketchbooks)
2. Markers, Pens and Pencils
3. Assorted Brushes for applying glaze
4. Wax (used to prepare bottom of sculptures for glaze kiln)
5. 2 Teacher plan/organizational handout
6. Computer
7. Speakers
8. External Hard drive for backing up student files
9. Cameras/ Camera Phones/ iPads for documenting
10. List of Movement prompts (verbs, etc.)
11. Glazed Teacher “Monster Mashup” Sculptures
12. Blue painters tape to hang paper for “Collecting Movement” center

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. Bisque fired Monster Mashup Sculptures (20)
4. Commercial Ceramic Glazes (red, orange, yellow, green, blue, purple, black, white, and clear)
5. Brushes for applying glaze (various sizes)
6. Sponges
7. Spray Bottles
8. Buckets of water (used for cleaning brushes)
9. Colored paper
10. Glue (sticks and bottles)
11. 8 ½” x 11” sheets of printer paper pre-folded and labeled
12. 3 sheets of 42” x 60” pieces of water color paper for movement lesson
13. Designated area or sheets of masonite to hang paper on for movement lesson
14. Tape
15. Various paintbrushes
16. Hake brushes

17. Black ink
18. Primary colors of acrylic ink (to be diluted with water)
19. Cups for ink
20. Cup of water for cleaning ink brushes
21. Plastic to protect painting area
22. Paper towels
23. Container with movement prompts

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. *Teacher samples will be made available for viewing. This will include zines, images of the process of making a large ink drawing, and completed teacher sample sculptures. Teacher samples have already been glazed and test tiles will be available for teachers to demonstrate glazing techniques*
2. *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 (Nick Cave, Vic Muniz, Jackson Pollock, exquisite drawing book, etc).*
3. *A zine center will be available. 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 paper will be displayed at the zine center 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? These will serve as prompts to help guide students towards the creation of a visual story.*
4. *Text describing the large drawing exercise will be available at the center. Images of how movements can be applied will also be displayed as part of the teacher sample. Large paper will already be out and hanging on the wall. Ink will be introduced to the area when students are ready to begin painting. Charade like prompts will be located in this area*

PROJECT ORGANIZATION

PEDAGOGICAL APPROACHES: *Teacher examples and images of process will be available for students to better understand the process of glazing. Teachers will establish rules for glazing verbal and perform a check, asking students to recall the rules back to the teachers, to confirm their understanding. Students will be told that they are to choose three major colors of glaze for their sculptures. That they should work from the top to bottom and quickly wipe away any drips of color that they do not wish to be part of the final piece. Students will be reminded that they need to apply three equal and ample*

coats of glaze so the surface appears without streaks. Students will be allowed to add details in a fourth and final layer if these are accomplished. After a brief overview of the purpose of the zines, the techniques needed, and a reintroduction of the questions the students should be asking themselves about their monster, the students will continue to work on or begin their zines. Students will be drawing pencil outlines first and then outline their drawings in a dark color of their choosing before finally coloring the image. As students begin to finish their zines, the teachers will open the drawing movement center. Teachers will give a brief overview of this center to small groups of students at the center. The teachers will include questions they should think about and artists they can look at as part of this introduction.

QUESTIONS: Students will also be asked questions in relation to the personality and traits of their monster. How does the decoration reflect the personality of the monster or tell a viewer about its traits? What does it eat? Where does it sleep? What does it do during its free time? Has it been involved in any stories that you have developed? Students will be asked about the zines themselves. How does your zine serve as a collection? How can your zine tell others about your collection? How can you get your zine out into the world so that your zine is added to the collection of others? Students will be asked to respond their collections of movements. How did you use only lines to portray a movement? How is painting large different from painting on a smaller scale. How did you feel using your whole body to paint an image? Did this make it easier to translate a movement into line that if it were on a smaller piece of paper?

Initiating the Project (Provocation): Teachers will stop students who are working in their sketchbooks or on their Monster zines. They will introduce the purpose and function of glazing along with the rules (choose up to 3 colors of glaze, paint three coats of each color, start painting from top to bottom, use appropriate sized brush for area being painted, keep track of sections painted in sketchbook, add detail afterwards). Teachers will then present the teacher samples and ask students to answer the questions of how their Monster’s decoration can reflect their personality.

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.

Pedagogical Approach/Art Educator Actions	Learner Actions	Documentation + Assessment Strategies	Design of Environment
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<p>9:00-9:15</p> <p>As students begin to arrive, the teachers will direct them to where their sketchbooks are at the front of the room. The teachers will tell the students that they can free draw or they can continue to work on their monster zine. Teachers will interact with the students as they arrive, asking them questions about their monsters or their week at school.</p>	<p>9:00-9:15</p> <p>Students will arrive and get their sketchbooks. Students will free draw or continue to plan and make their zines. Students will share what they are thinking for the rest of their monster zine.</p>	<p>9:00-9:15</p> <p>Conversation with the students will be used as a form of assessment. Teachers will document student responses in a teacher's journal. Teachers will begin to collect images of students working with a digital camera and iPad.</p>	<p>9:00-9:15</p> <p>The room will be set up in two rows to allow for maximum workspace. Sketchbooks and writing implements will be near the front of the room on the counter. Students will be working at their seats.</p>
<p>9:15- 9:25</p> <p>Once all of the students have arrived the teachers will give a brief overview of the glazing process. First they will present their completed sculptures and discuss the choices they made with their glazes. One teacher will begin to explain the rules for glazing: students must cover all visible surfaces of their sculpture with glaze except for the bottom. The bottom of the student's sculptures will have had wax applied to their feet prior to class. The students will be told that they may apply up to three major colors of glaze. These glazes will have been checked before class to make sure they have proper consistency. The students will be</p>	<p>9:15-9:25</p> <p>Students will sit in their seats and listen to the brief presentation by the teachers. Students will provide responses to teacher questions. Students will begin to think about the decoration for their monsters and the proper techniques to execute their designs.</p>	<p>9:15-9:25</p> <p>The teachers will record student responses to questions in a teacher's journal. Teachers will document interact with students through photography</p>	<p>9:15-9:25</p> <p>Students will be sitting in their seats facing teacher instructing them on rules and techniques.</p>

<p>instructed and encouraged to use appropriate brush sizes (bigger for large areas, small for details). The students will be told that they need to apply three even coats of every color of glaze. To keep track, students will be told to keep track of the number of layers in their sketchbooks. Teachers will explain that glaze that is not applied evenly and in three coats will streak and make the sculpture look less satisfactory. Teachers will do a quick demonstration on a tile or bisque piece to show the process of glaze application. Students will be instructed to begin glazing their sections from the top to the bottom of the sculpture to avoid major drips and contamination. If drips occur, students will be told to wipe it away as quickly as possible. Students will also be reminded that they must wait for the layer they have applied to dry before they apply the next layer. After students have completed their designs using the three colors and three coats, they will be allowed to apply some form of decoration if they desire. This may be spots, or</p>			
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<p>patterns, but only one coat will be applied. A small area of an additional color may also be applied for the eye. Teachers will ask students to repeat the rules back as they distribute glaze. After presenting rules and techniques, teachers will pass out sculptures to be glazed.</p> <p>9:26-10:15 Teachers will pass out a handout reminding the students of the glazing techniques they should remember. Students will begin glazing their sculptures. Students should avoid glazing the bottoms of their pieces, the teachers will pre wax the bottoms of their pieces to prevent this. Students should choose 2-3 colors of glaze. Students may also add at least 1 detail color for their monster's eyes. Students should return their brushes to glazes frequently (every 7- 8 strokes) to gather more glaze and apply even coats. Students should use the appropriate size brush for the appropriate area. (small brushes for small detailed areas, large brushes for larger areas.) Teachers will make sure the glaze is the right consistency before hand</p>	<p>9:26-10:15 Students will apply glazes to their sculptures, respecting materials, each other, and themselves. They will follow instructions and listen to teacher advice as provided. They will work diligently to finish their glazing before the end of class.</p>	<p>9:26- 10:15 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>9:26-10:15 Students will remain in small groups working at their tables. Containers of glaze will be available at each table along with brushes and water and paper towels for cleaning.</p>
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<p>so the glaze is neither too thin nor too thick for a 3 coat application. Students need to apply 3 coats of glaze to each area of their monster. Students should glaze their monster section by section and keep track of the number of layers in a sketchbook. Students will be reminded that the glaze may turn out streaky if they do not apply enough coats. Students should start at the top of their monster and work their way down as to not drip on completed areas and to be sure they didn't miss any areas that need application. Students should apply glaze to ALL visible surfaces. Students will be reminded if they missed any spots. Any unwanted drips should be wiped away with a sponge as quickly as possible. Students can think about adding drips to their piece or adding dots or stripes on top of the areas of their monsters that already have 3 layers of glaze. Teachers will walk around and provide assistance as needed.</p>			
<p>10:16 - 10:40 Students who are done with glazing will be encouraged to work on</p>	<p>10:16 - 10:40 Students will work on their zines, following</p>	<p>10:16- 10:40 As the students work, teachers will check in and make</p>	<p>10:16 – 10:40 Students will remained seated with materials at</p>

<p>finishing their zines, using their clay sculptures for visual reference. The students will be reminded to consult the zine center if any issues arise. The teachers will walk around and show the students how to number their pages with a pencil and how their pages should be oriented. Students will be reminded that if they make a mistake with the orientation of their images, it can be fixed on the computer but to try their best. The teachers will also tell the students that when they finish their zine, the zine will be scanned into the computer so that it can be printed and several copies can be made. This will allow them to share their monster zine with anyone. Students will also have the opportunity to trade zines at the art show opening. The teachers will also ask the students how they developed the story for their monster and how they made their decisions. The teachers will also represent the artists at the zine station and have the students think about color palette and whether they want a limited color palette or a full one. The teachers will require the students</p>	<p>instructions, verbally and visually communicating ideas, and respecting themselves, their materials, and their peers. Students who are working on zines will also have the opportunity to visit the “Collecting Movement” center. While here, the students will follow the rules of the center, including respecting and cleaning up the environment.</p>	<p>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. A video will be recorder of the students making the “Collecting Movement” drawings.</p>	<p>their desks unless invited in groups unless they are invited to visit the “Collecting Movement” center. At this center, yellow, blue, and red acrylic inks will be diluted and presented in containers. A large black ink will also be presented. An assortment of hake brushes will be available, as well as paper towels and water for cleaning the brushes and the area. Typed instructions and artist examples will be affixed to the wall to provide context and inspiration.</p>
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<p>to at least add detail to their zine drawings with a fine tip sharpie but they should also be thinking about color. Teachers will also briefly outline the process of outlining or inking a drawing with a fine tip sharpie, erasing the pencil, and then filling the areas in with colored markers.</p> <p>Center: Students who are working on their zines will also be asked, in small table groups (3-4) students if they would like to take a short break from their zines to participate in the Collecting Movement center. At the center, teachers will tell the students that they will be creating large-scale ink line drawings that reflect a series of their own movements. The teachers will show the students the teacher sample and tell them that they used a different color for each movement they collected. The teachers will tell the students that they drew a movement word that is typed on a piece of paper from the basket and then attempted to create a line that emphasized that movement. The teachers remind the students that all of their lines should use the entire paper and they can layer and</p>			
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<p>overlap. The teachers will show the students each movement that each line exhibited. One of the teachers will also draw two words out of a basket and then perform those two words with ink onto the teacher sample. The teachers will ask the students to think about how they can show their movements through line and to think about the qualities of their movement. The teachers will ask to think about color in relationship to the mood of their movement. The teachers will also ask the students to record on a piece of white paper what movements the students performed. Students will be asked to only stay at the center for 10-15 minutes to provide other students the opportunity to work.</p>			
<p>10:41- 10:59 Students will be given a 20-minute warning to finish glazing. Students will also be reminded that next week, class will meet at the Zoller Gallery for the Saturday School Art Exhibition. Teachers will thank students for a great few weeks. Teachers will hand out a feedback handout for documentation and feedback purposes.</p>	<p>10:41 - 10:59 Students will continue to work on their projects and begin to wrap them up as class comes to an end.</p>	<p>10:41 – 10:59 Teachers will collect video and photos of students working and their work as documentation. Teachers will also collect sketchbooks, student work, and a short handout with feedback for documentation.</p>	<p>10:41 – 10:59 Students will remained seated or at the center they are assigned.</p>

11-?

Teachers will clean up and sort documentation.

Teachers will apply wadding to the bottom of student's sculptures to prevent any drips of glaze from attaching to the kiln shelf. Teachers will load glaze kiln and fire it at cone 04. Teachers will begin to prepare for setting up for the Saturday School Art Exhibition.

