

**Sara Noelle Delgado**  
**Lesson Plan #2**  
**UNIT 8 Lesson 2**  
**The Portrait Remixed: Kehinde Wiley**  
**& Contemporary Portraits**

Lesson Overview	
<b>Teacher</b>	Ms. Sara Delgado
<b>Title of Lesson</b>	The Portrait Remixed: Kehinde Wiley & Contemporary Portraits
<b>Course/Grade Level</b>	<i>Art 1: Introduction to Art Fundamentals- Drawing &amp; Painting</i> Highschool: 9-11th grade
<b>Time Frame &amp; Daily Plan</b>	<p><i>2 weeks (class held daily, 5 days a week at 50 minutes a class)</i></p> <p><b><u>Week 1</u></b></p> <p><b>Day 1-</b> This lesson starts with a daily sketch: a tiny warm up self portrait using the Lumis method for drawing heads for 5 minutes.</p> <p><u>PRESENTATION:</u> Then we will engage in a 20 minute interactive presentation that includes audio and visuals. In this presentation we will quickly review what portraiture is and then expand on our idea of portraiture by delving deeper into contemporary portrait artists. We will review <b>Kehinde Wiley's</b> work and purpose in portrait painting and discuss "who is historically represented in portraits?" and "How does one's personal, cultural and historical background influence their portraiture?" We will delve into portrait painting as a form of resistance or making a statement. Students will react to Kehinde Wiley's work (as well as that of others) and be asked to analyze his intentions and the story he's telling with his work. We will compare and contrast historical portraiture to modern portraiture and investigate the differences in intention, meaning, and who gets to have a portrait made of them.</p> <p>When we are done with the presentation, I will explain the project for this lesson:</p> <p><u>PROJECT:</u> Students will use reference photos of their classmates to paint contemporary portraits in the style of Kehinde Wiley, inspired by classic portraits from centuries past. These portraits will have a bright patterned background that represents their classmates. Students will take inspiration from a wide range of classical portraits. They will choose one portrait to "remix" and make it contemporary. I will leave room for questions, concerns and ideas</p> <p><u>ACTIVITY:</u> Students will be partnered up by me. They will spend the rest of class before our review talking with their partner and brainstorming ideas for the pose and the background in their sketchbook. This will involve the students asking each other questions and taking suggestions.</p>

REVIEW/REFLECTION:

We will have a quick cool down discussion reviewing Kehinde Wiley and his work. In their sketch books students will write journal responses explaining:

1. Why do we make portraits?
2. What is Contemporary Art?
3. Describe Kehinde Wiley's portraits/work?
4. What was your initial response to it?

**Day 2-**

Class will start with a daily sketch: another tiny warm up portrait using the Lumis method for drawing heads for 5 minutes.

DISCUSSION/PRESENTATION

As a class we will review the Contemporary Portrait Project

Then we will review Kehinde Wiley's work. Review motifs in his work and brainstorm symbols that we consider contemporary. We will also review a large sample of "art history" paintings so the students will have an idea which portrait they want to choose.

ACTION:

Students will break up into their pairs (Chosen by me the day before) and choose the classical portrait they want to pose for. Students will take inspiration from a wide range of classical portraits. They will choose one portrait to "remix" and make it contemporary. In the Style and practice of Kehinde Wiley, students will take photos of each other in the classical poses. I will give them 15 minutes to finalize a portrait for both students,

Once students have submitted their portrait choices to me. We will do a photoshoot with my camera against a back wall where I will have hung butcher paper. This will take the majority of the class. ( I will upload, posterise, and print these photos myself)

While they are not being photographed they must each finalize the patterned background they will use to represent their subject.

REVIEW/REFLECTION:

We will have a quick cool down discussion about how everyone is feeling, nerves and excitement, answering any questions they have.

They will submit an exit ticket, which explains what historical portrait they are basing their contemporary portrait off of, why? And what design or pattern they are using for the background to represent their subject and why?

I will also have them sketch out a quick stick figure composition in their sketchbook.

**Day 3-**

Class will start with a daily sketch: a thumbnail drawings of the pattern they are going to draw (5 minutes)

We will start day three with a QUICK review of Kehinde Wiley, historical portraits and Contemporary Portraits.

We will have a class Question & Answer Session where we review the assignment

ACTIVITY

We will do a 20 minute class activity where I go over human body proportions.

I will pick 4 classical portraits and quickly draw poses on the Clear touch.

Students will follow along with me and draw quick sketches of generic figures in the different poses.

ACTION

I will then pass out the student reference photos as well as printed out versions of the chosen classical portrait.

Students will have the rest of class (before review) to lay out the grid on their reference photo and on their canvas. Once they have both grids set up I will have them block out the

overall pose with light pencil lines. They should have the figure blocked out by the end of class,

Their exit ticket for class will be showing me they have the composition and pose blocked out.

#### **Day 4-**

After a 3 minute warm up sketch, We will quickly review the project and check in on where everyone is. Giving space for any questions anyone may have.

As a review, the class will do a quick refresh on how using the grid drawing method works with a demonstration from me. and be reminded to focus their attention on ensuring that the overall pose and proportions are correct first.

The Students will spend all of class working on copying the grid portraits of their classmates as I go around the room helping.

At the end of class all the students will check in with me about their progress.

#### **Day 5-**

After a 3 minute warm up sketch, We will quickly review the project and check in on where everyone is. Giving space for any questions anyone may have.

I will continue with my demonstration throughout, doing the assignment side along with them.

The Students will spend all of class working on copying the grid portraits of their classmates as I go around the room helping.

At the end of class all the students will check in with me about their progress. They should be close to being done and starting in on drawing the pattern for the background

We will review the Project and look at our time line for next week.

### **Week 2**

#### **Day 6-**

Class will start with a daily sketch: a thumbnail drawings of the pattern they are going to draw (5 minutes)

We will start day three with a QUICK review of Kehinde Wiley, historical portraits and Contemporary Portraits.

We will have a Class Question and Answer Session where we review the assignment and the timeline of this week.

The Students will spend all of class working on Finishing drawing the grid portraits of their classmates and sketching in the pattern for the background.

They should be done with the drawing portion by the end of the day.

I will spend the last 15 minutes of class reviewing painting procedures and color mixing techniques.

As I am doing this the students should be going through their work identifying what colors they will need,

The exit ticket for the day will be a planned out color pallet in their sketch books

#### **Day 7-**

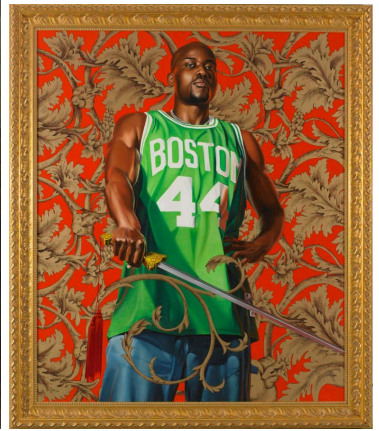
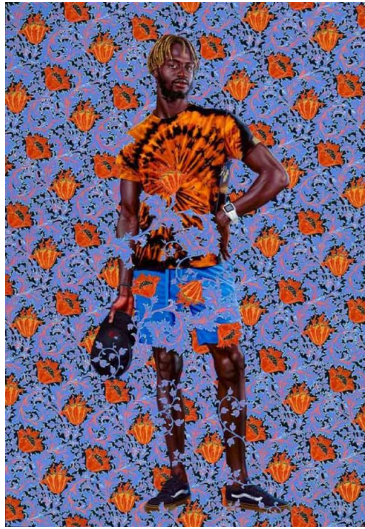
We will begin class with a demonstration of mixing colors and starting the painting process. I will be doing a side-long demonstration with them throughout.

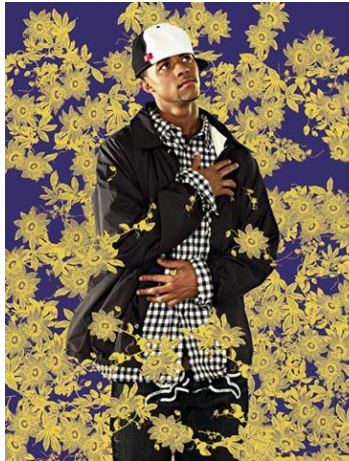
	<p>Students will then start work on making the right colors and spend the rest of the class painting their portraits. I will stop my demonstration periodically and will go around the room checking in with them in their progress.</p> <p>The last 10 minutes of class will be for clean up and review.</p> <p><b>Day 8-</b></p> <p>We will have a quick Class Check in where we review the assignment.</p> <p>Students will then continue to work on painting their portraits. I will continue painting on the projector with them, stopping to discuss techniques or challenges. I will again stop my demonstration periodically and will go around the room checking in with them in their progress,</p> <p>The last 10 minutes of class will be for clean up and review. At the end of class all the students will check in with me about their progress.</p> <p><b>Day 9-</b></p> <p>We will have a quick Class Check in where we review the assignment.</p> <p>Students will then continue to work on painting their portraits. They should be in the background at this point. I will continue painting on the projector with them, stopping to discuss techniques or challenges. I will again stop my demonstration periodically and will go around the room checking in with them in their progress, Students should finish their painting today.</p> <p>The last 15 minutes of class will be for clean up and review. As an Exit ticket: he students will write a reflective Project Statements in their sketchbook reflecting on</p> <ol style="list-style-type: none"> <li>1. Why do we make portraits?</li> <li>2. What painting were you trying to contemporize? How do you feel about your work?</li> <li>3. How is your work similar and different from the original?</li> <li>4. Who was the subject of your portrait? Did you capture their likeness?</li> <li>5. How does your portrait represent your subject?</li> <li>6. What does this portrait say?</li> <li>7. Is there anything you are proud of or wish you could change?</li> </ol> <p><b>Day 10-</b></p> <p>The Last day of class wont have a review up top. Students will spend the first 20 minutes finishing their portraits. Or adding any extra detail they were not able to finish, Then, we will reflect as a class on the experience and how everyone is feeling.</p> <p>We will spend the rest of class presenting our work. Reading off the statements we wrote yesterday and anything else we want to add. Each student should present for 3 minutes tops. I will end with a quick review of the major themes and all the students will complete and submit peer reviews on a completely different person's portrait.</p> <p><u>Assessment:</u> Completed Painting with all required criteria, Presentation and Peer feedback</p>
<p><b>Description &amp;</b></p>	<p>In this lesson, students will use reference photos of their classmates to paint contemporary portraits in the style of Kehinde Wiley, inspired by classic portraits from centuries past.</p>

<p><b>Rationale</b></p>	<p>The students will review and learn about portraiture through the ages and make a contemporary portrait of their classmates, inspired by a classic portrait. They will take and use reference photos and the grid drawing method to render their classmates in a classical pose. They will brainstorm and design a bright patterned background that represents their classmates. In this project they will focus on recognizably rendering a specific person with correct proportions. The project will also focus on designing a specific background pattern that symbolically represents their subject. The Portrait should demonstrate comprehensive use of proportions, shape, pattern, light, shadow and color.</p> <p>This lesson will familiarize students with more realistic portraiture in an engaging way that, in the style of Kehinde Wiley, ties their contemporary culture to art history. By focusing on Kehinde Wiley, they are exposed to a contemporary working artist who has painted people familiar to them, centering subjects from his community, who look and dress like themselves. Kehinde Wiley is a Black Artist who makes relatable work that also references historical work, perfectly connecting contemporary art to classical portraiture. This allows the students to fully understand how cultural &amp; historical context shapes art. We will be focussing on painting people from OUR Community so they they can all see themselves as worthy of having a portrait painted of them.</p> <p>Having the students focus on creating a background that represents/portrays their subject will allow them to be creative and understand that a portrait is not just a copy of a person but should say something about how they are.</p> <p>Being able to paint a person, paint a portrait is the culmination of all the skills we've learned throughout the year. Portraits are an essential part of human History, culture and art history. Before cameras, portraits were how we captured the likeness or essence of our loved ones, how we immortalized great and important people, or at least the people we felt were important. That's still the case, but post the invention of the camera, portraits serve to convey identity, expression, community and story. When done right, portraits can show us fundamental truths about humanity and identity which is what Art is all about. Each portrait is just as much a portrait of the artist as it is of the subject. So, having the Students end the semester on Portrait painting allows them to fully tap into human expression, others and their own, in a way that unites all the skills they've learned throughout the year. Teaching Portraiture through the techniques and histories of different artists allows the students to choose who and what they think is worthy of immortalizing, thus painting a portrait of themselves.</p>
<p><b>CA VAPA Standards</b></p>	<p><b>CREATING Prof.VA:Cr3.1.HSI</b> – Refine and complete artistic work</p> <p><b>CREATING Prof.VA:Cr3</b> Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in Progress.</p> <p><b>CREATING VA:Cr2.3</b> Demonstrate in works of art or design how visual and material culture defines, shapes, Enhances, inhibits, and/or empowers people's lives.</p> <p><b>CREATING Acc.VA:Cr3</b> Engage in constructive critique with peers, then reflect on, reengage, revise, and refine works of art and design in response to personal artistic vision.</p> <p><b>PRESENTING Acc.VA:Pr6</b> Make, explain, and justify connections between artists or artwork and social, cultural, and political history.</p> <p><b>RESPONDING Acc.VA:Re7.2</b> Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences.</p> <p><b>RESPONDING Prof.VA:Re8</b> Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.</p> <p><b>CONNECTING Adv.VA:Cn10</b> Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art or design.</p> <p><b>CONNECTING Prof.VA:Cn11</b> Describe how knowledge of culture, traditions, and history may Influence personal responses to art</p>

<p><b>Essential Questions</b></p>	<p>What constitutes a Portrait?          Why do we make portraits?          How does a portrait reflect and express identity?          How can a Portrait convey a story or idea?          What is the role of portraiture across different cultures and history?          Who gets portraits done?          How does one's personal, cultural and historical background influence their portraiture?</p> <p>How does the style in which a portrait is made influence its meaning and impact?          How can you as an artist express yourself with portraits?</p>
<p><b>Content Specific Learning Goal(s)</b></p>	<ul style="list-style-type: none"> <li>● Students will be able to understand, identify and discuss <b>what a portrait is.</b></li> <li>● Students will be able to understand, identify and discuss <b>why we make portraits.</b></li> <li>● Students will be able to understand, identify and discuss <b>"Contemporary Art"</b></li> <li>● Students will be able to understand, identify and discuss <b>"Identity Art"</b></li> <li>● Students will be able identify and thoroughly discuss the work of <b>Kehinde Wiley</b>, giving an informed hypothesis on his intentions and purpose.</li> <li>● Students will be able to thoroughly discuss and compare and contrast historical/classical portraits and modern/contemporary portraits.</li> <li>● Students will be able to interpret and analyze classical and contemporary artworks by using appropriate artistic vocabulary.</li> <li>● Students will be able to successfully identify, describe and employ the grid method of drawing. They will be able to discuss the pros and cons of the method</li> <li>● Students will be able to effectively mix the colors necessary to paint their subject.</li> <li>● Students will be able to adequately render the basic proportions of a person to effectively convey their intended subject.</li> <li>● Students will be able to successfully paint a recognizable portrait of a specific person.</li> <li>● Students will be able to envision, conceptualize, and create their own artwork and composition: a chosen subject and a unique and original patterned background for their portrait.</li> <li>● Students will demonstrate responsible studio habits, including proper tool use, clean-up, and collaboration.</li> <li>● Students will build on their foundational knowledge of drawing and apply it to their development of painting fundamentals.</li> <li>● Students will be able to successfully take and use a reference image to paint a portrait.</li> </ul>
<p><b>CA ELD Standard(s)</b></p>	<p>Part I: Interacting in Meaningful Ways (C), Productive, (9). Expressing information and ideas in formal oral presentations on academic topics.</p> <p>Section 2: Elaboration on Critical Principles for Developing Language and Cognition in Academic Contexts</p> <p>Part I: Interacting in Meaningful Ways A. Collaborative (A)</p> <ol style="list-style-type: none"> <li>1. Exchanging information and ideas with others through oral collaborative discussions on a range of social and academic topics</li> <li>3. Offering and justifying opinions, negotiating with and persuading others in communicative exchanges</li> <li>4. Adapting language choices to various contexts</li> </ol>

	<p>Part I: Interacting in Meaningful Ways: Corresponding CA CCSS for ELA/Literacy B. Interpretive 5. Listening actively to spoken English in a range of social and academic contexts</p> <p>Part I, Interacting in Meaningful Ways C. Productive. (10) Writing a. Write short literary and informational texts</p> <p>Part I, Interacting in Meaningful Ways C. Productive. (9) Presenting a. Plan and deliver brief oral presentations</p>
<p><b>ELD Learning Goal(s)</b></p>	<ul style="list-style-type: none"> <li>● Students will be able to coherently present their artwork to the class and discuss their own art work using relevant English vocabulary.</li> <li>● Students will be able to respond to artwork and engage in discussion using appropriate English vocabulary.</li> <li>● Students will be able to listen to English being spoken using key vocabulary learned in this lesson and respond with original ideas using English.</li> <li>● Students will be able to write their thoughts out accurately using the appropriate english key vocabulary words for the given context.</li> </ul>
<p><b>Art History Connections</b></p>	<p><b>Historical Context</b></p> <ul style="list-style-type: none"> <li>● Historical Portraiture, Portraiture through the ages,Renaissance Portraiture, Baroque and Rococo Portraiture, 19th Century Portraiture, 20th Century Portraiture</li> </ul> <hr/> <p><b>Art Movement(s)</b></p> <ul style="list-style-type: none"> <li>● Contemporary Portrait, Classical Portraiture, Identity Art and Identity Politics, Photo Realism</li> </ul> <hr/> <p><b>Artist Mentor(s)</b></p> <ul style="list-style-type: none"> <li>● <b>Chuck Close</b></li> <li>● <b>Kehinde Wiley *</b></li> <li>● <b>Frida Kahlo</b></li> <li>● John Singer Sargent</li> <li>● Pablo Picasso</li> <li>● Vincent van Gogh</li> <li>● Henri Matisse</li> <li>● Amy Sherald</li> <li>● Rembrandt van Rijn</li> <li>● Andy Warhol</li> <li>● Titian</li> <li>● Jacques-Louis David</li> <li>● Thomas Gainsborough</li> <li>● Leonardo da Vinci</li> <li>● _____</li> </ul> <hr/> <p><b>Reference Images</b></p>





**Vocabulary**

**Skills/Techniques**

- Portraiture
- Portraits
- Self Portraits
- Identity
- Expression
- Grid Drawing
- Facial Proportions
- Construction

**Tools/Media**

	<ul style="list-style-type: none"> <li>● Acrylic Paint</li> <li>● Pencils</li> <li>● Printed Images</li> <li>● Tablets (To search and find imagery)</li> <li>● Default editing software to Posterize images.</li> </ul> <hr/> <p><b>Elements/Principles</b></p> <ul style="list-style-type: none"> <li>● Portraiture</li> <li>● Self Portraits</li> <li>● Proportions</li> <li>● Composition</li> <li>● Focal Points</li> <li>● Expressionism</li> <li>● Realism</li> <li>● Subject</li> <li>● Background</li> <li>● Form</li> <li>● Expression</li> <li>● Classical</li> <li>● Contemporary</li> </ul>
<p><b>Materials/ Resources Needed</b></p>	<p><i>Student engagement with technology should connect to active language acquisition and learning goals. This needs to go beyond kahoots and slides.</i></p> <p><b>Technology &amp; Resources:</b></p> <ul style="list-style-type: none"> <li>● Chromebooks or tablets, Cleartouch, demonstration and projection camera, Default editing software to Posterize images.</li> </ul> <hr/> <p><b>Materials List:</b></p> <ul style="list-style-type: none"> <li>● printed out subject image, ruler, pencil, Large mix media paper (for their canvas), paper plates, paint brushes, Paint (acrylic) water, paper towels</li> </ul>
<p><b>Content of Lesson</b></p>	
<p><b>Student Asset-Based Goals</b></p>	<p>Students should be able to understand WHAT a Portrait is and why we make portraits. They should be able to retain the idea of using a picture of a person to convey some universal truths of humanity, of themselves and of others. Portraits are representations of humanity, of different people and of the artist.</p> <p>Based on their prior funds of knowledge (shape, line, proportion, color theory, intro to painting, shape) students will use reference photos of their classmates to paint contemporary portraits in the style of Kehinde Wiley, inspired by classic portraits from centuries past.</p> <p>I expect my students to be able to put their own contemporary culture and their peers' personal histories, cultures and backgrounds into their work, to have their work represent themselves as much as it represents their peers.</p> <p>They will be delving into their own funds of knowledge to choose a design pattern for the background of their portrait that represents not only their peers but their contemporary cultural world view. They are learning to take their contemporary histories and cultural contexts integrate that into the long lineage of historical portraiture,</p> <p>Based on what the students understand about color theory from the previous unit, and their knowledge of mixing skin tones from the previous lesson, students will build on their knowledge to paint their peers, people they see everyday.. They will then use this skill to try to mix specific shades and shadows.</p> <p>The students will have already learned about basic shapes and rendering human faces. We are going to these funds of knowledge to expand on human poses and body proportions. I</p>

	<p>will encourage students to think of their own proportions and see how they can adjust the drawing based on themselves, this builds on their own understanding of shapes and of human anatomy, allowing them to start with what is familiar and push that out to other shapes and features, They will be studying the human figure by representing people in their own lives.</p>
<p><b>Clarifications</b></p>	<p><i>Students will definitely get confused about how the grid method works.</i></p> <ul style="list-style-type: none"> <li>● <i>I will do a demonstration, show a video, and do the method with them in a short pre drawn our example</i></li> </ul> <p><i>Students will get caught up on details right away when plotting out their subject and lose sight of blocking out the pose first.</i></p> <ul style="list-style-type: none"> <li>● <i>We will do an activity practicing this and I will do a side by side demonstration,</i></li> </ul> <p><i>Students might think they are supposed to copy the classical painting directly instead of the image of their peers.</i></p> <ul style="list-style-type: none"> <li>● <i>We will review this multiple times, focussing on capturing the likeness of their peers.</i></li> </ul> <p><i>Students forget to focus on making a background that represents their SUBJECT.</i></p> <ul style="list-style-type: none"> <li>● <i>We will review this multiple times, this is why we will spend an afternoon brainstorming with your peer/subject..</i></li> </ul>
<p><b>Higher Order Thinking</b></p>	<p>The Students should leave the lesson understanding what a portrait is. Not just in a literal sense but WHY we make portraits and how portraits represent us.</p> <p>ANALYSIS:</p> <ul style="list-style-type: none"> <li>● Students should be able to look at a portrait, analyze it and discuss why they think the portrait was made and describe the subject.</li> <li>● Students should be able to analyze the intention behind portraits in general and look at what Fundamental Truths about humanity and about this specific person are attempting to be conveyed through the art.</li> <li>● Students should be able to analyze why we have historically made portraits and who gets to be represented in portraits.</li> <li>● Students should be able to analyze why humans still make portraits and why that is important.</li> <li>● Students should be able to analyze who should be represented in portraits and why?</li> <li>● Students will be accomplishing this through reflection and discussion.</li> </ul> <p>INTERPRETATION/EVALUATION</p> <ul style="list-style-type: none"> <li>● Students should be able to look at a portrait and interpret the intention of the work.</li> <li>● Students should be able to look at a portrait or work of art and critique its proportions, use of color and success conveying its intention.</li> <li>● Students will be accomplishing this through reflection and discussion.</li> <li>● Students should be able to look at a portrait and identify whether is a contemporary portrait or not, and if not about where in the history of portrait making it stands,</li> <li>● Students should be able to</li> </ul> <p>SYNTHESIS/ CREATE/TRANSFER:</p> <ul style="list-style-type: none"> <li>● Students should be able to combine the ideas and concepts they have learned to create their own work or at least be able to brainstorm ideas for a work of their own with style and intention. They will be learning about how a portrait reflects both the painter and the subject and be working to represent their subject in a truly reflective way that says something about who they are. The Pose they choose and the colors they choose will allow them to practice that transfer of skills and knowledge into creation.</li> </ul>

	<ul style="list-style-type: none"> <li>Students should be able to take what they've learned about historical portraiture and transfer it to a contemporary portrait that conveys a universal truth about today's humanity.</li> </ul>
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<p><b>Aesthetics</b></p>	<p><b>Philosophy</b>- Students will engage in discussions where they assess the purpose and concepts of Portraits, in a personal, historical, cultural way. Throughout this Unit, students will daily reflect on the WHY of Portrait making, who deserves to be in portraits and what counts as a portrait. Students will present on how a portrait serves as individual, cultural and historical representation. We will look at different examples of portraits, react and explain the context and intention, Students will engage in discussions on why certain groups are more represented than others in portraits and what we can do to change that.</p> <p><b>Planning</b> - students will choose the historical portrait they want to contemporize into a portrait of their peers. They will pick a suitable classical Portrait to imitate that represents the subject in a way that tells the story the students want to tell. They will plan out a pattern for the background that represents the subject and contemporary culture as a whole. Students will be tasked with explaining how their chosen pattern and reference portrait contributes to the overall representation of their chosen subject. They need to Plan out a reason for this,</p> <p><b>Reflection</b> - Students will reflect on their artwork by explaining why they chose that classical painting and pose for their subject, what story they are telling about their classmates and their goals and how that connects to their personal histories or backgrounds, they will also reflect on the process of representing both the past and the present in one picture, how the prescribed pose or style affected their intentions. Students will be tasked with explaining how their final portrait represented their chosen subject and how successful they were and what the style added or subtracted from the work.</p> <p><b>Critique</b> - students observe and interpret their peers' close style portraits and offer critiques based on the representation and the proportions, based on how well the students executed their vision and representation of the subject.</p>
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**Lesson Implementation**

<p><b>Student Asset-based Learning</b></p>	<p><u>PROJECT:</u> Students will use reference photos of their classmates to paint contemporary portraits <b>of their peers</b> in the style of Kehinde Wiley, inspired by classic portraits from centuries past. These portraits will have a bright patterned background <b>that represents their classmates.</b> Students will take inspiration from a wide range of classical portraits. They will choose one portrait to "remix" and make it contemporary.</p> <p>Partnered up, students will talk with their partner and brainstorming ideas for a pose for the portrait that represents them. They will together brainstorm a pattern for the background that represents their personal and cultural competencies. This will involve the students sharing about themselves, asking each other questions and exchanging personal ideas and views.</p> <p>Together they will choose the classical portrait they want to pose for. Students will take inspiration from a wide range of classical portraits and choose one portrait to "remix" that they both feel represents them and make it contemporary. In the Style and practice of</p>
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	<p>Kehidne Wiley, students will take photos of each other in the classical poses.</p> <p>We will do a photoshoot with my camera against a back wall where I will have hung butcher paper.</p>
<p><b>Anticipating Learning/ Activating Prior Knowledge/ The "hook"</b></p>	<p>At the beginning of class and this lesson I will reintroduce the concept of portraits by showing the students various examples of portraits by Kehinde Wiley and asking them to define what a contemporary portrait is. I will engage them in the idea of WHO deserves to be represented in Art and why Kehinde chose to represent his subjects as he did,</p> <p>I will then verbally and visually explain the learning goals through a guided presentation, clearly identifying what we are going to be doing in this lesson, making a grid portrait in the style of chuck close, and the skills we are going to be learning as part of it.</p> <p>When I introduce the assignment I will put an emphasis on connecting art history to contemporary culture and context, painting a portrait of people in OUR community, In identifying the skills we will be developing in this lesson I will connect that back to the skills we have already learned from previous units.</p> <p>We will continue with an interactive presentation that involves video and participation to get them engaged,</p>
<p><b>Demonstrating/ Modeling of New Knowledge</b></p>	<p>For every task and activity we do in this lesson I will first verbally explain the activity, goal and process in detail.</p> <p>There will be written instructions on the board as part of the presentation.</p> <p>Throughout the entire process I will be doing my own portrait along with them so I can do the entire thing with them in a side by side demonstration on the projector camera,</p> <p>I will then go around to see how everyone is doing and correct or assist as needed. All of these steps allow for students to stop me and ask clarifying questions.</p> <p>These various presentations and demonstrations also present the information in multiple ways allowing for multiple access points and repetition.</p> <p>I will be doing this process for the smaller activities (The practice grid drawing, pose sketches, the color mixing) and for the final project where I will be making my own version per class.</p>
<p><b>Guided Instruction (teacher and students)</b></p>	<p>I will know that each student has formulated a response to the lesson questions by interacting with them regularly as they go through the creative process step by step. I will go through the class asking the students about their choices and their reactions to what they are working on. I will be checking in with everyone on their confidence with the prescribed assignment and task.</p> <p>Each activity and stage of the project should be able to demonstrate a comprehension of the material. If any of the work looks off I will be able to see exactly where they are off track. A successful portrait will demonstrate a recognizable likeness, correct pose proportions, color, and shape, and a background pattern design that represents their subject. These will show that the student has understood, taken in and implemented all the concepts.</p> <p>As I am going through I will stop and engage with students who seem to be off track (in addition to those who are doing it correctly), asking them leading questions about both the purpose of the instructions, steps and how they think their work is corresponding to the final intended result. I have found that talking to them one on one is the most effective strategy for getting a student both on task and to engage with the subject matter. Having an actual conversation about what I am trying to do and why I laid out these particular steps usually helps a student see where they got off track or confused. This allows them to process the information in a practical way that directly ties into what they are presently doing, allowing them to follow the logic, kindly prompting them with hints if they don't find it on their own. I will regularly prompt students with questions and conversations throughout the practical</p>

	<p>portions of the project, tying what they are presently doing in with the subject matter. Walking around and discussing their work also allows me to individually gauge their understanding of key concepts, like what is a portrait and why do we make them?</p>
<p><b>Collaborative Learning (students together)</b></p>	<p>In Art classrooms, students should be set up in collaborative tables of multiple pupils where they can discuss their work, ask for help, share supplies and collaborate on ideas, being inspired by one another,  Students will be paired up to work on each other's contemporized historical portraits. They will work together to brainstorm background pattern designs that represent the subject. They will work together to choose a portrait and a pose. They will act as subject and director in taking the reference photos. They will also be able to help each other out with actual physical references in class.  Sitting near each other also allows them to help each other mix colors or share paint.</p> <p>As it is an individual project, the students will be at group tables assigned by myself to create a more dynamic and calm atmosphere. Students will be encouraged to share supplies such as paint and colors. They will be encouraged to ask each other for advice, opinions or some (small level of) help.  Students will each be held accountable for their learning by each being responsible for completing their own portrait. Each student must have completed the grid drawing on their own, designed and drawn out a background pattern, and done the actual painting on their own. They will then have to explain their choices in design at the end during their presentation</p> <p>The complexity of this task was determined through observation as to what these students have previously been able to accomplish. I have broken it up into a 10 day project based in the amount of time I have witnessed it taking them to draw, and paint in the past. I know from previous experience it takes the students at least two days to draw out their full design. Having to add in a background pattern to that I have given the students around 3-4 days to work on this. As we just did this in the last lesson they should be able to complete their sketch in this amount of time. I gave them three full days to paint based on previous experiences with students painting.</p>
<p><b>Independent Learning (individual students)</b></p>	<p>I will know that each students responded to the questions given because they will be able to move on to the next step in the process. As there are clear standards and steps we need to have met at the end of each day and at the end of the lesson I will clearly be able to determine who has mastered content based on where each student is in the creation process of their portrait.</p> <p>At the end of the first week they should have completed their grid drawing of their subject and be staring on the background design,  By Day seven they should be able to start painting. And by the end of day 9 they should have finished painting,  At the end of each class period I will reiterate what the goal was for that day and where we should be in the process. Students will be tasked with looking at their own work and assessing their progress. If I see that someone is not where they are supposed to be, I can intervene and assist. I will speak to them one on one about a plan of action for the next class and discuss the goals and learning outcomes for that day. In the next class, I will check in with them and ensure they are following our catch up plan and review the subject matter with them.  I will also be regularly checking in on all their progress throughout so that no one should be too far behind or surprised. If a couple students get done way before everyone else and are ready to move on before their peers, I will challenge them to first observe their peers and offer constructive advice or formulate positive responses</p> <p>We will have regular discussions and reflections that allow me to check in where all the students are at in understanding the concepts and material.</p>

	At the end of the Lesson, their completed portrait and short presentation should demonstrate comprehensive understanding of the skills and concepts.
<b>Instructional Support</b>	
<b>Multiple Modalities</b>	<p><b>Reading:</b> using Lecturing and Presentation at the top of the class, students will be able to read the definitions and key ideas off of the presentation on the ClearTouch. Students will be able to read the step by step instructions for each daily activity on the board.</p> <p><b>Auditory:</b> Using Lecturing and Class Q&amp;A sessions, I will verbally define the key terms and concepts as well as explaining the project and goals verbally in front of the class, addressing an auditory modality. Students will also verbally explain key vocab and concepts at the top of the class during our daily review, which both activates auditory and speaking learning methods.</p> <p><b>Visual:</b> using Art Samples and Demonstrations I will provide a plethora of visual examples and demonstrations from demonstrating the supplies, I will be doing at least three different demonstrations throughout the lesson. And as the students go through the work themselves I will be doing a side by side demo, all these will be projected on the clear touch. I will also use the smart board to draw out the process as well. They will also get a multitude of visual Examples of Portraits, not only in the style they are to attempt but of portraiture of all kinds as inspiration.</p> <p><b>Written</b> - this lesson requires the students to submit written reflections of what they have learned and their own reactions to it.</p> <p><b>Verbal</b> - Students will discuss and review the work we are learning about at the top and tail end of each class, Students will then end with a verbal presentation of their work and their reflections. During this time, they will also be tasked with verbally responding to each other's work.</p> <p><b>Kinesthetic:</b> The entire project is an example of hands-on learning as the students physically take pictures of their peers. As we go through the steps, students will be able to physically practice the core concepts as they proceed, such as practicing grid drawing and mixing colors, drawing human body and pose proportions.</p>
<b>Adaptations</b>	<p>ELL ADAPTATION: I repeat the key words, themes, ideas and instructions in Spanish. I will give students access to google translate when they don't understand me or if they speak a language you don't speak. I always make sure my English Learners sit next to other students who also speak Spanish. That way they can engage in group discussions and ask questions of their peers.</p> <ul style="list-style-type: none"> <li>● I also will have the daily step by step instructions written in Spanish again on the white board</li> </ul> <p>ADAPTATIONS:</p> <ul style="list-style-type: none"> <li>● Visual aids, powerpoints and video recordings of my demonstrations will all be provided and accessible to students. My presentation and summary of the lesson will also be available to students after class.</li> <li>● My class will be set up in a flexible way that allows students to collaborate with each other, ask questions and move about if necessary,</li> <li>● Students who struggle with motor functions will be given a pre-drawn grid with the basics of their chosen pose blocked in. Their job will be to use the paint to accurately map the figure and subject instead of drawing it. They can use cotton balls and wetips for mixing and applying paint instead of brushes.</li> <li>● NO Homework or homework will ever be mandated in my class to allow students to manage any homelife responsibilities.</li> </ul>
<b>Student Adaptations</b>	<p>FS1 (English Learner)-</p> <ul style="list-style-type: none"> <li>● My English Learner Students need adaptations in the presentation, during the</li> </ul>

	<p>demonstrations and with step by step instructions. For which I will provide written translations and provide them access to google translate. Where possible in my presentation I had Key Vocabulary and Key Concepts defined in both English and Spanish.</p> <ul style="list-style-type: none"> <li>● I also will have the daily step by step instructions written in Spanish again on the white board. Fortunately, I speak Spanish, so I can repeat key points and the instructions all in Spanish as I go along. I regularly engage my English language learners with questions and pick them to volunteer.</li> <li>● When engaging in Reviews and discussions, I make sure to choose one of my ELLS, asking them to answer in whatever mix of Spanish and English they can master. If he answers in a way that appropriately engages with the subject but answers exclusively in Spanish, I translate for the class. I also always make sure my English Learners sit next</li> <li>● to other students who also speak Spanish. That way they can engage in group discussions</li> <li>● and ask questions of their peers.</li> </ul> <hr/> <p>FS2 (Special Needs)-</p> <ul style="list-style-type: none"> <li>● Students who struggle with motor functions will be given a pre-drawn grid with the basics of their chosen pose blocked in. Their job will be to use the paint to accurately map the figure and subject instead of drawing it. They can use cotton balls and q-tips for mixing and applying paint instead of brushes.</li> <li>● I have had students with severe attention deficit hyperactive disorders and as such the class is set up so they can move around and be standing. When they get off track, I will nudge them back in the direction of the assignment. It is also why the assignment is built in with extra cushion time.</li> <li>● Their peers can also be helpful in making the color mixing a more collaborative process, sharing colors and discussing where the colors should go.</li> <li>● If they need space to concentrate, headphones will be provided and they can sit alone at a separate desk.</li> <li>● If required, students will be provided with extra time to complete the steps.</li> <li>● If the student is non Verbal or has severe anxiety we can work individually to find another method of presenting their work. Perhaps they can have another student read out their written reflection.</li> </ul> <hr/> <p>FS3 (Life Challenge)-</p> <ul style="list-style-type: none"> <li>● Anyone experiencing a life challenge will get extra time to work on their assignment. If they need alone time or extra space, I will find a way to give them the space they need in an adjacent classroom with another teacher, or they can come work on it during lunch.</li> <li>● NO Homework or homework will ever be mandated in my class but if they feel that they would work better at home they are allowed to take the project with them with a small set of supplies, the return of which WILL be part of their score.</li> </ul>
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**Assessment/Checking for Understanding**

<p><b>Formative (generally used to plan and modify subsequent instruction)</b></p>	<ul style="list-style-type: none"> <li>● <i>Students will regularly engage in class discussions, answering questions and giving their opinions as we review each day.</i></li> <li>● <i>Students will submit figure sketches of 4 poses.</i></li> <li>● <i>Students will submit an exit ticket, which explains what historical portrait they are basing their contemporary portrait off of, why? And what design or pattern they are using for the background to represent their subject and why?</i></li> <li>● <i>I will also have them sketch out a quick stick figure composition in their sketchbook.</i></li> <li>● <i>Students will submit a planned out color pallet of the colors they will need.</i></li> </ul>
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	<ul style="list-style-type: none"> <li>● <i>Students will be working in class so I will go around the room speaking to students and assisting them, thus enabling me to gauge where they are all at.</i></li> <li>● <i>Students will complete exit tickets (journal entries) at the end of the day.</i></li> <li>● <i>Students will write and submit written reflections on their progress and reaction to the concepts learned in that day's lesson.</i></li> </ul>
<p><b>Summative (evaluative, at "end of" instruction/ learning</b></p>	<ul style="list-style-type: none"> <li>● <i>At the end of the lesson students will have completed a portrait painting of one of their classmates, inspired by a classical portrait but in the contemporary style of Kehinde Wiley. The painting will be a visibly recognizable depiction of their Subject with accurate proportions. The painting will have an original patterned background that represents their subject in a way they can clearly explain and demonstrate,</i></li> <li>● <i>The Students will Present their work to the class, explaining how their work fits into the lineage of historical portraiture and how it represents the person. Students will engage in spoken peer review and critique.</i></li> <li>● <i>They will then submit peer reviews of one other portrait.</i></li> </ul>
<p><b>ELD Assessment</b></p>	<ul style="list-style-type: none"> <li>● <i>Students will have completed a written reflection that uses correct vocabulary and effectively communicates their intention with and feelings on their work .</i></li> <li>● <i>Students will have effectively presented their work in class to their peers, effectively communicating their intentions and reflections whilst using appropriate Subject (Portrait Art) related English vocabulary.</i></li> <li>● <i>Students will have responded to at least one other student's presentation with a comprehensible verbal response in english.</i></li> </ul>