

Sara Noelle Delgado

Lesson Plan #1

UNIT 8 Lesson 1

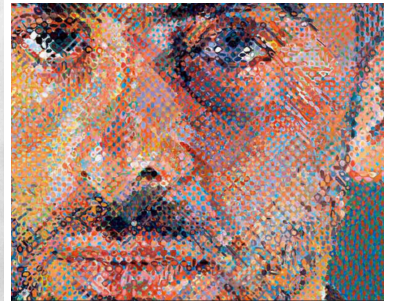
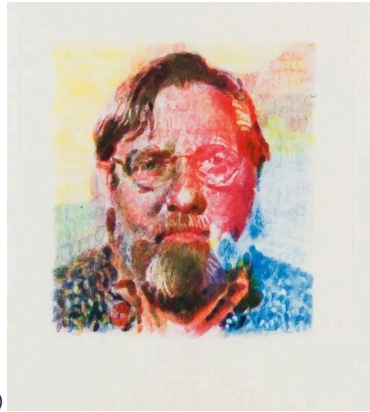
Intro to Portraits- The Basics: Chuck Close & Grid Portraits

Lesson Overview	
Teacher	Ms. Sara Delgado Presentation Link
Title of Lesson	INTRO to PORTRAITS- The Basics: Chuck Close and Grid Portraits
Course/Grade Level	<i>Art 1: Introduction to Art Fundamentals- Drawing & Painting</i> Highschool: 9-11th grade
Time Frame & Daily Plan	<p><i>1 week, (class held daily, 5 days a week at 50 minutes a class)</i></p> <p>Day 1- This lesson starts with an interactive presentation that is an introduction to portraiture and the portrait painting throughout different cultures. Students will be introduced Chuck Close, Kehinde Wiley and Frida Kahlo. We will discuss what makes a portrait and why we make portraits. The class will engage in a quick discussion about why we paint portraits.</p> <p>In this lesson we will focus on the basics of Painting a portrait which include, planning, Facial proportions, creating colors for Skin tones faces. And rendering faces using grid drawing.</p> <p>I will explain the assignment: a chuck close inspired grid portrait of someone they admire. I will go over facial proportions and have them quickly draw a basic face themselves. I will then do a demonstration of drawing using the Grid method. The class will then try it on their own with a pre printed out image. We will finish off the class by having them choose a subject/image. Their chosen subject/ or image of their subject must be an image of their chosen person's bust or face. Their exit ticket for the day will be, the chosen image, with a link, and a quick explanation about why they chose this person and why they feel this person deserves a portrait made of them. I will print them out over nights</p> <p>Day 2- We will quickly review portraits and see more examples of Chuck Close's work, focusing on the blocky nature and what he is trying to say in doing that. We will have a quick discussion about our reactions to the work, hypothesizing about his intent and how it differs from Historical portraiture. I will then hand out their printed "subject images" of people they admire. They will spend the rest of class using the grid method to copy out their chosen subject, focusing less on specific details and more on getting the overall proportions correct. I will go around helping them and making sure they are on track. This should take the rest of class. We will spend the last 5 minutes reflecting on our progress for the day and answering any questions.</p> <p>Day 3- We will start day three with a review of historical portraits, chuck close's work and how their chosen portraits fit into this narrative. I will give the student 15 minutes to finish up their grid portraits. Again, NOT focussing so much on specific details, instead the overall proportions. We will then focus on mixing skin tones. I will do a quick demonstration, explain which colors and what mix of colors makes what hue (from pale to darker tan skin). I will then have the students identify what main colors they need (asking them to identify at least 5) in their grid, asking them to break up their squares into what colors mostly fill up those squares. We will then spend the rest of class trying to mix some of those colors. I will ask them to focus on creating contrast, identifying the different levels of value and hue on the face. I will go around and assist and give suggestions. Their exit ticket will have a color pallet on their sketch books of all the main colors they think they will need.</p>

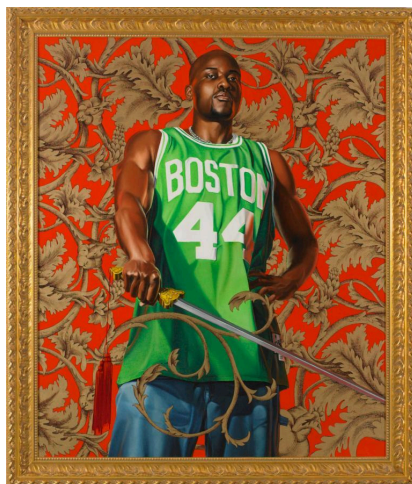
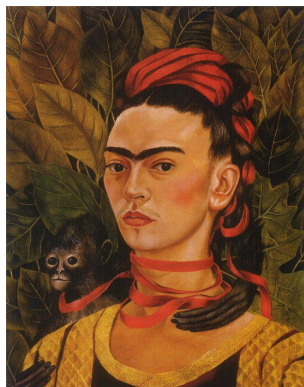
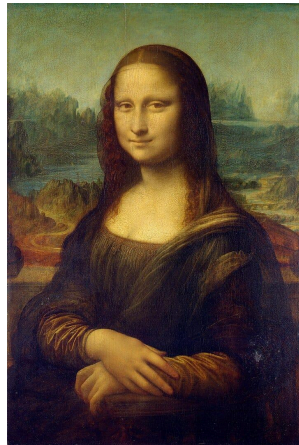
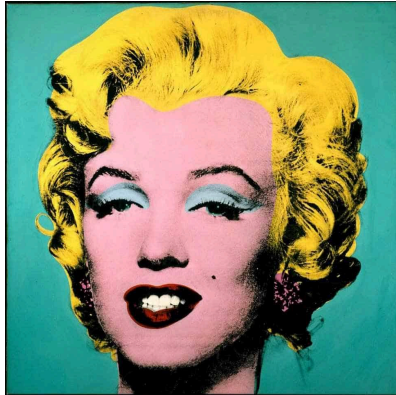
	<p>Day 4- This day will just have a quick review about what they think Chuck Close is saying by breaking the portrait up into blocks of color and how that message relates to their own work. They will then spend the rest of class re-mixing the colors from yesterday and filling out their Chuck close portrait. They again should NOT be focusing on details but on proportions and color, and value. The final result should be the IMPRESSION of a face. Everyone should have a completed or almost completed portrait. After we clean up. The class will have a few minutes to reflect on the work they've done so far. I will ask them all to write down a few sentences identifying their work, why they chose this person, how that person reflects them, how they think it turned out, how they think their portrait portrays/represents their chosen subject, and their personal reaction to this style of portraiture.</p> <p>Day 5- The Last day of class wont have a review up top. Students will spend the first 20 minutes finishing their portraits. Then, we will reflect as a class on the experience and how everyone is feeling. 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 self reflection rubrics.</p>
<p>Description & Rationale</p>	<p>Students will be painting a "Chuck Close" style Portrait of a subject of their choice. This Subject should be someone they admire and look up to, thus representing their aspirations.</p> <p>The students will be introduced to the basics of portraiture, using grid drawings to focus on color mixing, creating value, shade and contrast, while rendering correct proportions. Students will use value, tints, tones and shades to fill in the grid with individually colored squares that together compose a full portrait of their chosen subject. This Lesson will introduce Students to portraiture in a fun low stakes way, breaking the work down one square at a time. Using the grid method to focus on color and proportion will allow all the students to build those techniques without getting caught up in the details. It will also introduce contemporary portraits as an expression of self and not just a copy of a person.</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 some fundamental truths about humanity and identity which is what Art is all about. Students will be able to delve into the idea of representing personal identity and culture through portraits. In painting a portrait they will be able to engage with the idea of story telling through portraiture and what stories about humanity are being told right now and what stories they want to tell.</p> <p>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>CA VAPA Standards</p>	<p>CREATING Prof.VA:Cr3.1.HSI – Refine and complete artistic work CREATING Prof.VA:Cr3 Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in Progress. CREATING VA:Cr2.3 Demonstrate in works of art or design how visual and material culture defines, shapes, Enhances, inhibits, and/or empowers people's lives.</p>

	<p>CREATING Acc.VA:Cr3 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>PRESENTING Acc.VA:Pr6 Make, explain, and justify connections between artists or artwork and social, cultural, and political history.</p> <p>RESPONDING Acc.VA:Re7.2 Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences.</p> <p>RESPONDING Prof.VA:Re8 Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.</p> <p>CONNECTING Adv.VA:Cn10 Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art or design.</p> <p>CONNECTING Prof.VA:Cn11 Describe how knowledge of culture, traditions, and history may influence personal responses to art</p>
<p>Essential Questions</p>	<p>What constitutes a Portrait? Why do we make portraits? How does a portrait reflect and express identity? What is the role of portraiture across different cultures and history? Who gets portraits done? 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>Content Specific Learning Goal(s)</p>	<ul style="list-style-type: none"> ● Students will be able to understand, identify and discuss what a portrait is. ● Students will be able identify and discuss the works of Chuck Close, giving educated hypothesis on his intentions and purpose ● Students will be able to effectively mix different skin tones and hues. ● Students will demonstrate an understanding of color theory, mixing, and manipulating color intentionally. ● 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 ● Students will be able to adequately render the basic proportions of a human face. ● Students will be able to envision, conceptualize, and create their own original artwork and ideas. ● Students will demonstrate responsible studio habits, including proper tool use, clean-up, and collaboration. ● Students will build on their foundational knowledge of drawing and apply it to their development of painting fundamentals. ● Students will be able to interpret and analyze artworks by using appropriate artistic vocabulary.
<p>CA ELD Standard(s)</p>	<p>Part I: Interacting in Meaningful Ways (C), Productive, (g). 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"> 1. Exchanging information and ideas with others through oral collaborative discussions on a range of social and academic topics 3. Offering and justifying opinions, negotiating with and persuading others in communicative exchanges 4. Adapting language choices to various contexts <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>ELD Learning Goal(s)</p>	<ul style="list-style-type: none"> ● Students will be able to coherently present their artwork to the class and discuss their own art work using relevant English vocabulary. ● Students will be able to respond to artwork and engage in discussion using appropriate English vocabulary. ● Students will be able to listen to English being spoken using key vocabulary learned in this lesson and respond with original ideas using English. ● Students will be able to write their thoughts out accurately using the appropriate english key vocabulary words for the given context. ●
<p>Art History Connections</p>	<p>Historical Context</p> <ul style="list-style-type: none"> ● Historical Portraiture, Portraiture through the ages. <hr/> <p>Art Movement(s)</p> <ul style="list-style-type: none"> ● Contemporary Portrait, Classical Portraiture, Identity Art and Identity Politics <hr/> <p>Artist Mentor(s)</p> <ul style="list-style-type: none"> ● Chuck Close ● Kehinde Wiley ● Frida Kahlo ● John Singer Sargent ● Pablo Picasso ● Amy Sberald ● Rembrandt van Rijn ● Andy Warhol ● Titian ● _____ <hr/> <p>Reference Images</p>



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Vocabulary

Skills/Techniques

	<ul style="list-style-type: none"> ● Portraiture ● Portraits ● Self Portraits ● Identity ● Expression ● Grid Drawing ● Facial Proportions ● Construction <hr/> <p>Tools/Media</p> <ul style="list-style-type: none"> ● Acrylic Paint ● Pencils ● Printed Images ● Tablets (To search and find imagery) <hr/> <p>Elements/Principles</p> <ul style="list-style-type: none"> ● Portraiture ● Self Portraits ● Proportions ● Composition ● focal points ● Expressionism ● Form ● Expression ● Classical ● Contemporary
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<p>Materials/ Resources Needed</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>Technology & Resources:</p> <ul style="list-style-type: none"> ● Chromebooks or tablets, Cleartouch, demonstration and projection camera <hr/> <p>Materials List:</p> <ul style="list-style-type: none"> ● ,printed out subject image, ruler, pencil, paper plates, paint brushes, Paint (acrylic), water, paper towels
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Content of Lesson

<p>Student Asset-Based Goals</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 create a "Chuck Close" inspired grid portrait of a subject whom they admire,</p> <p>I expect my students to be able to put their own personal histories, cultures and backgrounds into their work, to have their work represent them as much as it represents their chosen subject. They will be delving into their own funds of knowledge to choose a subject for their portrait that they look up to, admire and want to be like. This allows them to not only be painting a picture of another person but of their own hopes and dreams. They are learning to take their own histories and goals and incorporate that into their work.</p> <p>Based on what the students understand about color theory from the previous unit, students will build on their knowledge to mix skin tones. When mixing the colors we are going to look at what colors we all have in common, asking the students to first mix their own skin color and then see if they can match other colors. This allows them to center their own</p>
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	<p>identity in the work and relate to other people. 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. We are going to these funds of knowledge to expand on human facial proportions. I 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 facial features, allowing them to start with what is familiar and push that out to other shapes and features,</p>
<p>Clarifications</p>	<p><i>Students will definitely get confused about how the grid method works.</i></p> <ul style="list-style-type: none"> <i>I will do a demonstration, show a video, and do the method with them in a short pre drawn our example</i> <p><i>Students will get caught up on details and lose the point of the lesson which is proportion, color and value.</i></p> <ul style="list-style-type: none"> <i>Students will try to make the portrait detailed. I will show them multiple examples and impress upon them the idea that we are going for overall shape and color.</i> <p><i>Students will not understand the idea of filling in the entire square with a color.</i></p> <ul style="list-style-type: none"> <i>Students will try to make each square super detailed and accurate which again is not the point, I will repeat examples, demonstrations and verbal explanations.</i>
<p>Higher Order Thinking</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"> Students should be able to look at a portrait, analyze it and discuss why they think the portrait was made and describe the subject. 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. Students should be able to analyze why humans still make portraits and why that is important. Students will be accomplishing this through reflection and discussion. <p>INTERPRETATION/EVALUATION</p> <ul style="list-style-type: none"> Students should be able to look at a portrait and interpret the intention of the work. 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. Students will be accomplishing this through reflection and discussion. <p>SYNTHESIS/ CREATE/TRANSFER:</p> <ul style="list-style-type: none"> 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 choosing a subject that reflects them as well. The Pose they choose and the colors they choose will allow them to practice that transfer of skills and knowledge into creation.
<p>Aesthetics</p>	<p><i>What activities will you implement that allow students to practice and engage in active listening, making distinctions, identifying assumptions, reasoning, questioning, evaluating, defining concepts, drawing conclusions, and imagining? How will students engage with the lesson's essential questions in ways that allow them to explore philosophical art questions?</i></p>

Philosophy- 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,

Planning - students will choose their subject for their Chuck Close style portrait. They will pick a suitable image to copy that represents the subject in a way that tells the story the students want to tell. They will create a grid on the printed image. Students identify the correct colors to use to both represent the subject but also represent themselves. Students will be tasked with explaining how this "Chuck Close" inspired style contributes to the overall representation of their chosen subject. They need to Plan out a reason for this,

Reflection - Students will reflect on their artwork by explaining why they chose their subject, what story they are telling about themselves and their goals and how that connects to their personal histories or backgrounds, they will also reflect on the process of representing themselves and another person in one picture, how the prescribed style affected their intentions and the easy or difficulty of mixing colors. Students will be tasked with explaining how this "Chuck Close" inspired style contributes to the overall representation of their chosen subject, how successful they were and what the style added or subtracted from the work.

Critique - students observe and interpret their peers' chuck 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.

Lesson Implementation

Student Asset-based Learning

Based on student assets, what activities will the students be involved in during the lesson to support, engage, and challenge their achievement of the content-specific learning goal(s)?

Students will have already learned the basics of Form, shapes, line, drawing, still life, painting and color theory. Based on this knowledge Students will learn about portraiture and create their own chuck close inspired portraits.

Using Multiple Modalities, I will introduce to the students the concept of portraits, we will visually review some famous examples, discuss intention and how style or historical context affects intention and reception. Then we will delve into Chuck Close and His style of Portraiture.

*I will Introduce the Project and the essential skills we will be learning that will be necessary for this assignment,
Grid Drawing, Facial Proportions and Color mixing.*

FACIAL PROPORTIONS

Students will use their knowledge of proportion, shape, line and observation drawing to draw out various sketches in their sketch book that demonstrate a basic understanding of human proportions. Students will get a graphite pencil and follow along with a sketch of basic human facial proportions, they will then be tasked with drawing 3 more faces that have realistic but slightly different proportions. I will have examples on the Clear touch and will go through a few myself so they can follow along and then they will continue with a few more on their own.

GRID DRAWING:

Students will be introduced to the idea of grid drawing by getting various simple example work sheets with the grids already built in. Using their prior knowledge of line, shape, form and observational drawing, they will be tasked with copying them onto the provided grid. Students

	<p><i>will complete 3 quick examples. They will then glue these examples into their sketchbooks.</i></p> <p>COLOR MIXING: <i>Based on their prior knowledge of color theory, students will be tasked with mixing skin tones. Given a set of basic primary colors plus black and white, students will attempt to mix their own skin tone on a paper plate or paint palette. They will then paint a swatch of their one skin tone into their Sketch book. Students will then attempt to identify and mix at least 5 important colors necessary to make their Portrait Subject. They will attempt to mix those and create a color palette/swatches in their sketchbook. They will Label the colors and identify where they are needed in their project.</i></p> <p>MAKING A PORTRAIT: <i>Students will use their previously learned skills (as mentioned above) to make a grid drawing of their chosen subject. They will plot out the main facial proportional and what colors are necessary and where. They will then mix all the appropriate colors and, box by box, make a portrait of their chosen subject that focuses and color, shading and proportions, Students will reflect and present their work.</i></p>
<p>Anticipating Learning/ Activating Prior Knowledge/ The "hook"</p>	<p>At the beginning of class and this lesson I will introduce the concept of portraits by showing the students various examples of portraits and asking them to define what a portrait is? I will make sure to connect each portrait to the idea of identity and representation, demonstrating different ways to make a portrait and express yourself. After our discussion, I will Define "portrait" explaining that this is MY definition and introduce an example of Chuck Close and his portraits. 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. When I introduce the assignment I will put an emphasis on painting a portrait of their own personal goals and aspirations. 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>Demonstrating/ Modeling of New Knowledge</p>	<p>For every task and activity we do in this lesson I will first verbally explain the activity, goal and process in detail. There will be written instructions on the board as part of the presentation. I will do a quick demonstration using a camera/projector. And then do the assignment again with them on the projector so that we can do it together in a side by side demonstration.. 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. These various presentations and demonstrations also present the information in multiple ways allowing for multiple access points and repetition. I will be doing this process for the smaller activities (The practice grid drawing, the facial proportions sketches, the color mixing) and for the final project where I will be making my own version per class.</p>
<p>Guided Instruction (teacher and students)</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 should be able to demonstrate a comprehension of shape, color, light, and proportions. If any of the activities look off I will be able to see exactly where they are off track. A successful portrait will demonstrate correct proportions, color, and shape and show</p>

	<p>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 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>Collaborative Learning (students together)</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, While this is an individual assignment, Students will work together to brainstorm their chosen subjects, help each other mix colors or share paint.</p> <p>The entire lesson is a hands-on project that emphasizes the concept of a color mixing and facial proportions for portraits 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 and done the actual painting on their own. They will then have to explain their choices in design at the end during their presentation 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 5 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. As this lesson focuses less on specific details and more overall shapes, I allotted about that same amount of time even though the drawing a person is new territory,</p>
<p>Independent Learning (individual students)</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. At the end of the first day they should have completed several grid drawing exercises, facial proportion sketches, and picked a subject. By the end of the second day they should have mostly completed their grid drawing By the end of the third day they should have successfully mixed 6 appropriate skin tones and colors (their own and five more for their portrait) and created a color palette. By the end of the fourth day they should mostly have finished painting and writing and reflection. And by the end of the 5th day they should have finished their painting and presented the information.</p> <p>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</p>

	<p>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>
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Instructional Support	
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<p>Multiple Modalities</p>	<p>Reading: 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>Auditory: Using Lecturing and Class Q&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>Visual: 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>Written - this lesson requires the students to submit written reflections of what they have learned and their own reactions to it.</p> <p>Verbal - 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>Kinesthetic: The entire project is an example of hands-on learning as the students physically Mix colors and paint a portrait using color blocks. 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 facial proportions.</p>
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<p>Adaptations</p>	<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"> ● I also will have the daily step by step instructions written in Spanish again on the white board <p>ADAPTATIONS:</p> <ul style="list-style-type: none"> ● 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. ● 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, ● Students who struggle with motor functions will be given a pre-drawn grid with the basics of the Facial proportions mapped in. Their job will be to use the paint to accurately map the proportions instead of drawing it. They can use cotton balls and
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	<p>quetips for mixing and applying paint instead of brushes.</p> <ul style="list-style-type: none"> • NO Homework or homework will ever be mandated in my class to allow students to manage any homelife responsibilities.
<p>Student Adaptations</p>	<p><i>Based on student assets, what activities will Focus Student 1 (english learners), Focus Student 2 (special needs), and Focus Student 3 (life challenge) be involved in during the lesson to support, engage, and challenge their achievement of the lesson goals and ELD goal(s)? What can you adapt within your lesson? Be specific.</i></p> <p>e.g.</p> <p>FS1 (English Learner)-</p> <ul style="list-style-type: none"> • My English Learner Students need adaptations in the presentation, during the 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. • 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. • 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 • to other students who also speak Spanish. That way they can engage in group discussions • and ask questions of their peers. <hr/> <p>FS2 (Special Needs)-</p> <ul style="list-style-type: none"> • Students who struggle with motor functions will be given a pre-drawn grid with the basics of the Facial proportions mapped in. As the Goal is facial proportions and Color Mixing: Their job will be to use the paint to accurately map the proportions instead of drawing it. They can use cotton balls and quetips for mixing and applying paint instead of brushes. • 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. The color mixing part is essential in keeping them occupied in a way that is physically interactive. They can take the project one color at a time so as to not get bored. 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. • Their peers can also be helpful in making the color mixing a more collaborative process, sharing colors and discussing where the colors should go. • If they need space to concentrate, headphones will be provided and they can sit alone at a separate desk. • If required, students will be provided with extra time to complete the steps. • 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. <hr/> <p>FS3 (Life Challenge)-</p> <ul style="list-style-type: none"> • Anyone experiencing a life challenge will get extra time to work on their

	<p>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.</p> <ul style="list-style-type: none"> • 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. • One of my students, Maddison, was having severe homelife difficulties that were causing her to crash out. In order to assist her need for space and address her outburst of anger, I let her sit at my desk. One of my other students, Demariay, who not only has an IEP but was experiencing intense home life difficulties, refused to do the assignment. So I found a way to let him just explore his emotions with the materials. I would allow the students to alter the parameters of the project in a way that is healing but still focuses on the same goals (ie color mixing and proportions).
Assessment/Checking for Understanding	
<p>Formative (generally used to plan and modify subsequent instruction)</p>	<ul style="list-style-type: none"> • <i>Students will regularly engage in class discussions, answering questions and giving their opinions as we review each day.</i> • <i>Students will submit a proportions focussed sketch of a human face or bust.</i> • <i>Students will submit their sample "grid method" exercise</i> • <i>Students will submit a labeled color pallet of the mixed colors they will need.</i> • <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> • <i>Students will complete exit tickets at the end of the day.</i> • <i>Students will write and submit written reflections on their progress and reaction to the concepts learned in that day's lesson.</i>
<p>Summative (evaluative, at "end of" instruction/ learning)</p>	<ul style="list-style-type: none"> • <i>At the end of the lesson students will have completed a portrait painting of a person they admire in the style of Chuck Close. The painting will display a visibly recognizable person with accurate proportions and use of color and value. The Students will Present their work to the class, explaining how their work fits into the lineage of portraiture and how it represents the person. Students will engage in spoken peer review and critique. They will then submit a self assessment rubric.</i>
<p>ELD Assessment</p>	<ul style="list-style-type: none"> • <i>Students will have completed a written reflection that uses correct vocabulary and effectively communicates their intention with and feelings on their work .</i> • <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> • <i>Students will have responded to at least one other student's presentation with a comprehensible verbal response in english.</i>