

Delaware Model Unit

This unit has been created as an exemplary model for teachers in (re)design of course curricula. An exemplary model unit has undergone a rigorous peer review and jurying process to ensure alignment to selected Delaware Content Standards.

Unit Title: Let's Face It!

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District: Brandywine School District

Content Area: Visual & Performing Arts

Grade Level: 5th Grade—7 classes (45-minute class periods)

Summary of Unit

Students will learn about the artists Frida Kahlo, Chuck Close, and Giuseppe Arcimboldo, and how they were influenced by their cultures, times, and/or places. Students will learn to create their own self-portrait using different elements and principles of design. This unit should be taught in the beginning of the year to introduce the students to portraiture and using the different media. Students will create portraits inspired by artists studied in class using their choices of media.

Stage 1 – Desired Results (What students will know, do, and understand)

Delaware Content Standards

- Include those addressed in Stage 3 and assessed in Stage 2.

Primary Standards and GLEs

- **Visual Art Standard 1** - Understanding and applying media, techniques, and processes.
 - 1.1 – Select and use different media, techniques and processes that are used to create works of art
- **Visual Art Standard 2** – Using knowledge of structures and functions
 - 2.2 – Select and use the elements of art in works of art
 - 2.7 – Select and use the principles of design in works of art
- **Visual Art Standard 3** – Choosing and evaluating a range of subject matter, symbols, and ideas.
 - 3.2 – Integrate a variety of sources for subject matter, symbols and/or ideas which best communicate an intended meaning in works of art
- **Visual Art Standard 5** – Reflecting upon and assessing the characteristics and merits of their work and the work of others.
 - Describe personal responses to selected works of art

Big Idea

- Transferable core concepts, principles, theories, and processes from the Content Standards.
- Identity: Who are you and how can you convey yourself in a portrait?

Unit Enduring Understandings

- Full-sentence, important statements or generalizations that specify what students should understand from the Big Ideas(s) and/or Content Standards and that are transferable to new situations.

Students will understand that...

- The expressive qualities of a portrait can be determined through the use of design elements and principles like color, line quality, emphasis, and proportion.
- Works of art are created through thoughtful choices and decisions derived from studying other artists, personal style, or an integration of styles.
- Artists are influenced by their cultures, times, and/or places.

Unit Essential Questions

- Open-ended questions designed to guide student inquiry and learning.
- How can the elements and principles help in the creation of portraits? How are certain effects achieved in artwork?
- How do artists use tools, techniques, observation, and media to express ideas and communicate meaning?
- How does art reflect the artists' culture, time, and/or place?

Knowledge and Skills

- Needed to meet Content Standards addressed in Stage 3 and assessed in Stage 2.

Students will know...

- Background information on Frida Kahlo, Chuck Close, and Giuseppe Arcimboldo.
- That culture, times, and places affect the making of portraits.
- A variety of ways artists create portraits.
- The proper proportions and placement of facial features.
- The proper vocabulary in relation to portraits.
- How to use materials appropriately.

Students will be able to...

- Compare, analyze, and discuss artworks.
- Make a connection between medium and the desired effect in the finished portrait.
- Create a portrait that is expressive of the individual and artists studied.
- Critique their work and the work of others.
- Identify historical and cultural characteristics of works of art.

Stage 2 – Assessment Evidence
(Evidence that will be collected to determine whether or not Desired Results are achieved)

Suggested Performance/Transfer Tasks

- Performance/transfer tasks as evidence of student proficiency.

An effective assessment for ALL students should be designed to include:

- Complex, real-world, authentic applications
- Assessment(s) for student understanding of the Stage 1 elements (Enduring Understandings, Essential Questions, Big Ideas) found in the Content Standards
- Demonstration of high-level thinking with one or more facets of understanding (e.g., explain, interpret, apply, empathize, have perspective, self-knowledge)

Written Analysis of 3 Artworks: Through the use of a graphic organizer, students will analyze and compare artworks by Kahlo, Close, and Arcimboldo and identify characteristics of their style and ways they were influenced by their cultures, times, and/or places.

Portrait Artwork: Students will use information learned from their analysis to generate ideas for their portraits. They will create their own portraits and select a medium (collage, colored pencil, paint, and/or mixed media). Students will prepare the work for an exhibit and critique.

Rubrics

- Scoring guide to evaluate performance/transfer tasks used as evidence of student proficiency.

An effective scoring guide should:

- Measure what is appropriate for the Content Standard that is assessed.
- Provide opportunities for differentiation of the performance/transfer tasks used as evidence of student proficiency.

Portrait Rubric

	Use of Media	Use of Elements and Principles	Content	Personal Critique of Work
4	Use of media is mastered.	The elements and principles are used in a highly effective way.	Content of the piece is sophisticated and insightful.	Reflection is thorough and complete. Art vocabulary and criteria are consistently used.
3	Use of media is skilled.	The elements and principles are used effectively.	Content of the piece is logical and interesting.	Reflection is adequate. Art vocabulary and criteria are frequently used to support ideas.
2	Use of media is proficient.	The elements and principles are adequately used.	Content of the piece is generally accurate.	Reflection is vague. Art vocabulary and criteria is generally used.
1	Use of media is inadequate.	The elements and principles are rarely used.	Content of the piece is not evident.	Reflection is incomplete. Art vocabulary is rarely used.

Portrait Checklist

Complete the following checklist after you finish your sketch of yourself.

	Yes	Somewhat	No	Feedback	Comments
Shape of the face is an egg shape (oval)					
Eyes in the middle of the head and one eye apart					
Nose is width of the space between the eyes					
Mouth is width of the space from the middle of each eye					
Hair starts one-third of the way down the forehead					

Other Evidence

- Varied evidence that checks for understanding (e.g., tests, quizzes, prompts, student work samples, observations and supplements the evidence provided by the task).
- Sketches of portraits and notes from class.
- Teacher observation of ongoing work and one-on-one discussions.
- Practice and experimentation with materials.
- Class critique.
- Student reflection in a journal or sketchbook.
- Graphic organizer.

Student Self-Assessment and Reflection

- Opportunities for self-monitoring learning (e.g., reflection journals, learning logs, pre- and post-tests, self-editing—based on ongoing formative assessments)

When finished, students will create self-reflections about their own artwork. Students will reflect on the process of finishing their artwork by responding to the following:

- Why did you choose particular artists?
- Why did you choose certain materials?
- Why did you choose certain art elements and principles of design?

Stage 3 – Learning Plan (Design learning activities to align with Stage 1 and Stage 2 expectations)

Key Learning Events Needed to Achieve Unit Goals

- Instructional activities and learning experiences needed to align with Stage 1 and Stage 2 expectations.

Include these instructional elements when designing an effective and engaging learning plan for ALL students:

- Align with expectations of Stage 1 and Stage 2
- Scaffold in order to acquire information, construct meaning, and practice transfer of understanding
- Include a wide range of research-based, effective, and engaging strategies
- Differentiate and personalize content, process, and product for diverse learners
- Provide ongoing opportunities for self-monitoring and self-evaluation

Lesson 1 (Background and Research, Analyze, Observe)

The unit will begin with the students drawing a quick sketch of a person. This will be used as a pre-assessment tool. The class will view a PowerPoint presentation on the artists Kahlo, Close, and Arcimboldo and record their findings on a graphic organizer. The teacher will point out several ways the portraits are reflections of the times, places, and culture of the artists (including materials used, settings, body/facial posture). They will be introduced to the unit and final project. They will then work in small groups studying, comparing, and contrasting the art. At the end of the lesson, the students will do a think/pair/share to review the concepts learned in class.

Lesson 2 (Observe, Generate Ideas, Reflect)

The teacher will demonstrate to the class how to draw an accurate self-portrait. The students will work on their own sketching their self-portraits using individual mirrors. They will complete checklists to ensure accuracy.

Lesson 3 (Plan, Experiment, Reflect)

Students will begin the lesson by brainstorming and sketching different symbols and ideas that represent themselves. The teacher will then review the three artists studied and present how some of the art elements and/or principles affected the success of the portraits (like color, emphasis, composition, and texture). The teacher will demonstrate how to use the different materials and techniques (paint, collage, and colored pencils). Next, the students will sketch their final artworks. They will incorporate stylistic elements and/or media choices observed in their analysis of Kahlo, Close, and Arcimboldo. When finished, they will experiment with the materials on their sketches. They will share with a partner what they have created thus far.

Lesson 4, 5, 6 (Studio Time: Experiment, Revise, Refine, Reflect)

Students will continue experimenting with the materials. The teacher will provide ongoing feedback while students are working in class. Students will share their work in progress with other students and the teacher.

Lesson 7 (Reflect, Self-Evaluate, Critique)

Students will complete a self-reflection using their findings from each step. Classmates will critique each student's work using a checklist.

Resources and Teaching Tips

- A variety of resources are included (texts, print, media, web links).
- Help in identifying and correcting student misunderstandings and weaknesses.
- Art reproductions of Frida Kahlo, Chuck Close, and Giuseppe Arcimboldo (other focus artists might be Vermeer, Raphael, Picasso, Rembrandt, Van Gogh, Modigliani, Warhol)
- Strand, Claudia. *Hello, Fruit Face!: The Paintings of Giuseppe Arcimboldo (Adventures in Art)*. Fort Worth: Prestel Publishing, 1999
- Frida Kahlo Artwork and information (www.fridakahlo.com)
- National Portrait Gallery (<http://www.npg.si.edu/>)
- National Galleries exhibit of hip Hop Portraits, (<http://www.npg.si.edu/exhibit/recognize/paintings.html>)
- Portraits from magazines, book jackets, CD covers, and posters
- A PowerPoint program of portraits
- Examples of student portraits

Tips to Teachers of the Unit and How to Troubleshoot Those Issues

- Students may feel afraid of “facial realism.” It is important to assure them that the practice and exercises are part of the process to help them, because it is expected that it is a challenging task.
- Give the students choices when they are working on their portraits. They will feel more motivated and be more creative.
- It can be challenging having more than one material available for students to choose from. Make sure to demonstrate how to use all the materials and the different techniques. Go over proper usage, safety, and clean-up procedures.
- Students will progress at different paces. It is important to have guideposts—mini-deadlines, progress grades, or progress “conferences” to keep students focused. For those working quickly, suggest ways to improve the level of difficulty, the presentation, or rendering in order to meet the guidelines of the project. For those working slowly, provide teacher support and assist students to make choices (possibly simplify) that reflect their interest, skill, and ability.

Differentiation

- Stage 2 and 3 allow students to demonstrate understanding with choices, options, and/or variety in the products and performances without compromising the expectations of the Content Standards.
- Instruction is varied to address differences in readiness, interest, and/or learning profiles.
- Accommodations and differentiation strategies are incorporated in the design of Stage 2 and 3.
- **Visual Learners:** Demonstration, handouts, and PowerPoint presentations will be provided.
- **Oral Learners:** Hearing impaired students would be placed closer to the teacher. All materials would be read aloud to students.
- **Kinetic Learners:** Hands-on practice will be a large component overall.

Each student selects his/her media and style of art used for the portrait assignment. This allows the individual to pick their interests and strengths.

Design Principles for Unit Development

- At least one of the design principles below is embedded within unit design.
- **International Education** - the ability to appreciate the richness of our own cultural heritage and that of other cultures in order to provide cross-cultural communicative competence.
- **Universal Design for Learning** - the ability to provide multiple means of representation, expression, and engagement to give learners various ways to acquire and demonstrate knowledge.
- **21st Century Learning** – the ability to use skills, resources, and tools to meet the demands of the global community and tomorrow’s workplace. (1) Inquire, think critically, and gain knowledge, (2) Draw conclusions, make informed decisions, apply knowledge to new situations, and create new knowledge, (3) Share knowledge and participate ethically and productively as members of our democratic society, (4) Pursue personal and aesthetic growth. (AASL, 2007)

(Briefly explain how design principle(s) are embedded within the unit design.)

PowerPoint Presentation to the class. Computers available for individual students to research more in-depth about the three artists studied.

Content Connections

Content Standards integrated within instructional strategies

- **History/Social Studies** – Looking at and discussing portraits from various historical times and events.
- **Language Arts** – Writing self-reflections and critiquing.