

# ARTS LESSON PLAN TEMPLATE



Lesson Plan Template Developed by CPS Department of Arts Education, Lesson Plan developed by Elizabeth Osborne, NBCT

## Discipline:

☐ Dance ☐ Drama/Theatre ☐ Music ☒ Visual Art ☐ Multi-Disciplinary ☐ Language Arts ☐ Social Studies

## Grade Level:

☐ Kindergarten ☐ Grade 1 ☐ Grade 2 ☐ Grade 3 ☐ Grade 4 ☐ Grade 5  
☐ Grade 6 ☐ Grade 7 ☐ Grade 8 ☒ Grades 9/10 ☒ Grades 11/12

**Lesson Name:** *As I Am* (project designed by Elizabeth Osborne, NBCT), Kenwood Academy

**Sample Student Outcomes:** *Provide a list of the anticipated outcomes of the lesson; what students will know, understand, and do.*

*Example: Students will know..., Students will understand..., Students will do...*

**Students will know...** *who Archibald Motley Jr. was and his place in art history.*

**Students will understand...** *the significance of Motley's work and the Chicago Renaissance based on provided texts and his artwork.*

**Students will analyze** *Archibald Motley's, Self-Portrait, c.1920.*

**Students will explore and investigate** *how choices in appearance affect a viewer's perception of who they are.*

**Students will explore and investigate** *how dress, objects, and pose in a self-portrait photograph can symbolize aspects of identity.*

**Students will brainstorm, consider, and decide** *how to present themselves in a self-portrait photograph, considering how they want to be perceived.*

**Students will understand** *the differences between a "selfie" and a studied self-portrait.*

**Students will understand** *how to use lighting techniques and basic image-editing in Photoshop to create a close-up self-portrait photograph.*

**Students will create** *a self-portrait photograph, inspired by Motley's Self-Portrait, c.1920, which represents who they are at this moment in time.*

**Lesson Description:** *Provide a short, 2-3 sentence description of the lesson.*

Students will view, discuss and critique artworks by Archibald Motley Jr. and other artists of the Harlem and Chicago Renaissance. After critical analysis of artworks, they will create a self-portrait photograph representing who they are at this moment in time inspired by Motley's painting: *Self-Portrait c.1920*.

## Enduring Understandings:

*From Wiggins & McTighe: "An understanding refers to transferable, big ideas having enduring value beyond a specific topic; it is universal generalization." What we want students to understand and be able to use several year from now, after they have forgotten the details. Is it transferable? Can you teach it over and over again? Does it connect to other things?*

- Images carry symbolic meaning and can be used to express ideas through visual (non-textual) communication.
- Images are *intentionally constructed* to convey meaning and evoke some form of reaction in their audience.
- The creation (of an artwork, musical score, written story, science experiment, etc.) is a self-critical process, requiring experimentation, exploration and reflection.

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## Essential Questions:

Wiggins & McTighe: “Essential questions are not answerable with finality in a brief sentence; their aim is to stimulate thought, to provoke inquiry, and to spark more questions. Essential questions do not yield a single straightforward answer.” Essential questions come from the Enduring Understanding that has been turned into a question. Usually begins with: how, what, or why.

- What is the difference between a selfie and a studied self-portrait?
- How does my physical appearance and choices in dress/style influence people’s perception of who I am?
- How can I use objects, poses, and expressions to represent aspects of my life and identity?
- How can I apply compositional and lighting techniques to effectively communicate my idea?

Standard	Objective-Students will . . .
NAEA Anchor Standard #1: Creating	Students will generate and conceptualize artistic ideas and work.
NAEA Anchor Standard #6: Preforming/Presenting/Producing	Students will convey meaning through the presentation of artistic work.
NAEA Anchor Standard #7: Responding	Student will perceive and analyze artistic work.
NAEA Anchor Standard #10: Connecting	Students will synthesize and relate knowledge and personal experiences to make art.

**Length:** 3-week art project divided in several lessons (approximately 50 minutes per class period).

### Day 1:

- Introduction to Archibald Motely as the anchor artist for this project.
- Students view slideshow of Motley’s work (Barbeque, Black Belt, Night Life, Octoroon Girl) while reading sections from the catalog: *Archibald Motely: Jazz Age Modernist* and *1932-1950: A Flowering of Afro-American Culture*.

### Day 2:

- Diagnostic – students consider the differences between a selfie and a studied self-portrait.(See attached activity).
- Close-read (*Teaching with Works of Art: Look, Analyze, Investigate, Interpret, Synthesize*) and discussion of Motley’s *Self-Portrait c. 1920*.

### Day 3:

- Introduction of creative challenge: a self-portrait representing the student’s identity at this moment in time.
- Slideshow (emphasis on compositional techniques and choices of dress, objects, pose, and facial expressions) of Herman Leonard (*Billie Holiday*, 1949, [jacksonfineart.com](http://jacksonfineart.com)), Gordon Parks (*Malcolm X Addressing Black Muslim Rally in Chicago*, 1963, [masters-of-photography.com](http://masters-of-photography.com), and *Bandaged Hands, Muhammad Ali*, 1966, [whitney.org](http://whitney.org)), as well as Motley’s *Self-Portrait, c. 1920*. Students will examine how Motley’s *Self Portrait, 1920* can be translated into the photographic medium. Students will examine how Leonard, Parks, and Motley carefully composed each of the selected portraits. Students will determine how the choice of dress, objects, pose, and facial expressions of each portrait communicate the subject’s identity.
- Brainstorm activity (see attached).

### Day 4:

- Intro to process and review of lighting techniques. Establish roles and teams of 4 ( 1 subject/director, 1 photographer, 2 students on lighting). Responsibilities: Subject/Director – Subject of the photograph and in charge of directing the photographer and students on lighting to capture his/her vision for their studied self-

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portrait. Photographer – take direction from the Subject/Director to capture the photograph. Lighting – take direction from Subject/Director and Photographer to move lights during photo shoot. Once students are divided into groups of 4 for project, each student rotates roles with the goal of making 1-2 portraits per day).

## Days 5-9:

- Student studio art-making practice – taking portraits using lighting.
- Teacher circulates, provides feedback and guidance.
- Review of basic image editing techniques using Photoshop (Image Adjustments: Levels, Color Balance, Exposure, etc.)

**Day 10:** Students write a story titled “As I Am” to accompany self-portrait.

**Day 11:** Self Assessment and Self-Reflection (see attached)

**Day 12-13:** Presentations/Celebrations – read “As I Am” written piece while portrait is projected.

**Project extension:** Display portraits and writing in display cases in school

**Project extension:** Prior to Chicago Cultural Center field trip, read exhibition overview from: *The Chicago Renaissance, 1932-1950: A Flowering of Afro-American Culture* (Woodson Library, May 2 – Oct 31, 1998).

**Project extension:** Homework shooting assignment – create a staged/constructed environmental portrait inspired by Motley’s portrait work.

**Assessments:** Describe the diagnostic, formative, and summative assessments employed in this lesson to gauge student learning.

(D) Diagnostic

What is the difference between a selfie and a studied self-portrait? (see attached)

(F) Formative – the check for understanding mechanisms used throughout the unit to ensure each student gets the instruction needed to be successful on the summative performance assessment. Examples: reader’s notebooks, post-it jots, small group anecdotal records, discussion, drafts.

Brainstorm activity of how students will create a studied self-portrait (see attached). Teacher monitoring, technical support, and feedback during photo shoots and image editing. Individual critical questioning by teacher regarding intention and expression techniques. Small-group discussions.

(S) Summative – the “summary of student’s achievement in relation to...learning standards.”

Self-Assessment, Self-Reflection (see attached)

**Evidence of Student Learning:** Provide a list of the process documentation that you plan to acquire during the course of the lesson. These may include photographs of students engaged in learning, drafts of student work, quotes from students, interviews of students, video, etc.

- Close read written activity of Motley’s work
- Brainstorm worksheet
- Written piece “As I Am”
- Finished student portraits
- Student reflections
- Photos of students engaged in art-making

## Key works by Archibald Motley that students will study:

Self Portrait c.1920	Uncle Bob, 1928	Barbeque, 1960 (for Day 1 context overview of Archibald Motley only)
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# ARTS LESSON PLAN TEMPLATE



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Portrait of a Cultured Lady, 1948	Octoroon Girl, 1925	Black Belt, 1934 (for Day 1 context overview of Archibald Motley only)
Mending Socks, 1924		Night Life, 1943 (for Day 1 context overview of Archibald Motley only)
Self-Portrait (Myself at Work), 1933		

Relevant Information about Time Period	Relevant Information about the Artist	Relevant Information about the Artwork
<p>A.</p> <ul style="list-style-type: none"> <li>- Chicago and Harlem Renaissance (celebration of Black culture and heritage)</li> <li>- Great Migration, Jazz Age peaked in 1920's</li> <li>- Rapid industrialization</li> <li>- Bronzeville – South Side Chicago neighborhood, many African Americans settled here during the Great Migration, thriving African-American business community and music culture.</li> </ul>	<p>A.</p> <ul style="list-style-type: none"> <li>- Family migrated north from New Orleans to Chicago</li> <li>- Graduated from SAIC in 1918</li> <li>- Establishing himself as a professional artist</li> <li>- Depicted contemporary African-American life through portraits and genre scenes. (typically from Bronzeville)</li> <li>- Motley felt compelled to depict positive images of black people.</li> </ul>	<p>A.</p>
<p><i>Source: Archibald Motley: Jazz Age Modernist, Curriculum Guide: Prepared by Veronica Alvarez, Michelle Brenner and Holly Gillette for Los Angeles County Museum of Art, 2014</i></p>		
<p>B.</p>	<p>B.</p> <ul style="list-style-type: none"> <li>- used portraits to explore racial identity and to expose Americans to non-stereotypical views of African-Americans.</li> </ul>	<p>B.</p> <ul style="list-style-type: none"> <li>- presents himself at work</li> <li>- gaze is direct, unflinching, confident, composed</li> <li>- conventional ½ length, frontal pose communicates serious demeanor and academic training</li> <li>-background undefined space</li> <li>- dark brown painters smock</li> <li>-horseshoe tie-tack</li> <li>- epitome of style and formality</li> <li>- pomade hair, dapper mustache</li> <li>- somber background colors vs. vivid colors of palate</li> </ul>
<p><i>Source: Self-Portrait by Archibald Motley, Jr., Art Institute of Chicago, Department of Museum Education, 2003.</i></p>		

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C.	C.	C. - Artist is staring straight at viewer - Facial expression is serious (reflection of how Motley views himself as a serious painter) - Motley presents himself as stoic, confident - Palette takes up 1/3 of portrait, emphasizing importance of painting in his life - Horseshoe pin (personal significance)
Source: <i>Self-Portrait</i> c. 1920, Archibald Motley, Jr., , Art Institute of Chicago		

## Learning Activities:

A series of tasks the student will engage in over the course of the unit. The activities are based on what students need to understand and be able to do for the performance assessment and are aligned to your standards and essential questions. Include key learning activities like art-making, questioning, reflection, and contextual information/research. Encourage description, analysis, and interpretation. Be prepared to highlight instructional strategies.

(Below is a sketch of the moments that may exist within an arts lesson. Teacher may elaborate or describe the lesson using these prompts provided.)

<b>Title of A. Motley Artwork:</b>	Self Portrait
<b>Date of Artwork:</b>	c. 1920
<b>High-quality Art Reproductions/Source/Format:</b>	Digital Image <a href="http://www.artic.edu/aic/collections/artwork/140644?search_no=1&amp;index=0">http://www.artic.edu/aic/collections/artwork/140644?search_no=1&amp;index=0</a>
<b>Field Trips to See Motley Exhibition at Chicago Cultural Center Dates:</b>	March, 2015
<b>Text/Websites/Primary/Secondary Sources for Student Use :</b>	<ul style="list-style-type: none"> <li>- <i>Archibald Motley: Jazz Age Modernist</i>, Curriculum Guide: Prepared by Veronica Alvarez, Michelle Brenner and Holly Gillette for Los Angeles County Museum of Art, 2014</li> <li>- <i>Self-Portrait by Archibald Motley, Jr.</i>, The Art Institute of Chicago, Department of Museum Education, 2003.</li> <li>- 1932-1950: A Flowering of Afro-American Culture, Exhibit and Programs, Woodson Library, Chicago, May 2 – Oct 31, 1998.</li> <li>- <i>Self-Portrait</i>, c. 1920, Archibald Motley, Art Institute of Chicago, <a href="http://artic.edu">artic.edu</a></li> <li>- <i>Billie Holiday</i>, 1949, Herman Leonard, <a href="http://jacksonfineart.com">jacksonfineart.com</a></li> <li>- <i>Malcolm X Addressing Black Muslim Rally in Chicago</i>, 1963, Gordon Parks, <a href="http://masters-of-photography.com">masters-of-photography.com</a></li> <li>- <i>Muhammad Ali</i>, 1966, Gordon Parks, <a href="http://whitney.org/Collection/GordonParks">http://whitney.org/Collection/GordonParks</a></li> <li>- <i>Teaching with works of Art: Look, Analyze, Investigate, Interpret, Synthesize</i>, developed for the Terra Foundation of American Art's Teacher Lab by Jenny Siegenthaler, Terra Foundation, with Sara Alvarez, Art Institute of Chicago, and Barbara Radner, DePaul University, <a href="http://teacher.depaul.edu/Documents/DevelopingQuestionsaboutArt.pdf">teacher.depaul.edu/Documents/DevelopingQuestionsaboutArt.pdf</a></li> </ul>

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<b>Re-state lesson Description Warm-up</b>	Students will think about the differences between a selfie and a studied self-portrait. The teacher will give a slide presentation about Archibald Motley, his work and significance. Students will read, discuss, and analyze works about and by Archibald Motley.
<b>Materials/Supplies for the Lesson:</b>	Studio Lighting set ups, Cameras, computer lab with Photoshop, objects students bring in
<b>Diagnostic Assessment Learning Activity Set-up:</b>	What is the difference between a selfie and a studied self-portrait activity (see attached)?
<b>Demonstration/Modeling(I do-we do-you do)</b> <b>Studio/Rehearsal/Workshop (students engage in creating/planning/refining):</b>	<p><b>Day 1:</b></p> <ul style="list-style-type: none"> <li>- Introduction to the Archibald Motely.</li> <li>- Slideshow of Motley's work and <i>Archibald Motely: Jazz Age Modernist and 1932-1950: A Flowering of Afro-American Culture</i> readings.</li> </ul> <p><b>Day 2:</b></p> <ul style="list-style-type: none"> <li>- Diagnostic – difference between a selfie and a studied self-portrait activity (see attached).</li> <li>- Close-read (modified from <i>Teaching with Works of Art: Look, Analyze, Investigate, Interpret, Synthesize</i>) and discussion of Motley's <i>Self-Portrait c. 1920</i>.</li> </ul> <p><b>Day 3:</b></p> <ul style="list-style-type: none"> <li>- Introduction of creative challenge: a self-portrait representing the student's identity at this moment in time.</li> <li>- Slideshow (emphasis on compositional techniques and choices of dress, objects, pose, and facial expressions) of Roy DeCarava (<i>Coltrane on Soprano</i>, 1963), William Gottlieb (<i>Portrait of Billie Holiday at the Club Downbeat on 52nd Street</i>, 1947), Herman Leonard (<i>Billie Holiday</i>, 1949) and Gordon Parks (<i>Langston Hughes</i>, 1941, <i>Malcolm X Addressing Black Muslim Rally in Chicago</i>, 1963, <i>Muhammad Ali in Training</i>, 1966, <i>Bandaged Hands, Muhammad Ali</i>, 1966) portrait work and Motley's <i>Self-Portrait, c. 1920</i>.</li> <li>- Brainstorm activity (see attached).</li> </ul> <p><b>Days 4:</b></p> <ul style="list-style-type: none"> <li>- Intro to process and review of lighting techniques. Establish roles for groups. Create groups.</li> </ul> <p><b>Day 5-9:</b></p> <ul style="list-style-type: none"> <li>- Student studio art-making practice – taking portraits using lighting. (Groups of 4: 1 subject (director), 1 photographer, 2 students on lighting; each student rotates roles, 2 portraits per day).</li> <li>- Teacher circulates, provides feedback and guidance.</li> <li>- Review of basic image editing techniques using Photoshop (Image Adjustments: Levels, Color Balance, Exposure, etc.)</li> </ul> <p><b>Day 10:</b> Students write a story titled "As I Am" to accompany self-portrait.</p> <p><b>Day 11:</b> Self Assessment and Self-Reflection (see attached)</p> <p><b>Day 12-13:</b> Presentations/Celebrations – read "As I Am" written piece while portrait is projected.</p>
<b>Formative assessment:</b>	Brainstorm activity of how students will create studied self-portrait (see attached). In process feedback during studio practice. Individual critical questioning by teacher regarding intention and expression techniques.

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	Small-group discussions.
<b>Presentation of Work Critique/Reflection Summative Assessment:</b>	<ul style="list-style-type: none"><li>- Students will individually read their "As I Am" written piece while their final self-portraits are projected.</li><li>- Self assessment (see attached)</li></ul>

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Diagnostic Activity:



Image source: (Left: Elizabeth Osborne, Right: [gordonparksfoundation.org](http://gordonparksfoundation.org))

Use the space provided to answer the questions below. Use the images above to guide your thinking.

1. What is the difference between a *selfie* and a *studied self-portrait*?

2. Which image seems more spontaneous? Why?

3. Which image seems more artistic? Why?

4. Which image has more of an emotional impact? Why?

5. Which image better captures the subject's personality? Why?



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## **Close Read Activity (Teacher Guide):**

(modified from Terra Foundation, Teaching with Works of Art: Look, Analyze, Investigate, Interpret, Synthesis)

### **Looking:**

Look closely at this work of art for a few minutes and then we'll have a discussion about what you see. Take a minute to study this image and list in writing the details you notice; afterward we'll have a discussion. What did you see/notice? What is something you notice about Motley? How is he dressed? What is his facial expression? What did Motley include in his self portrait? What colors did Motley use in this painting?

### **Analyze:**

What does his dress say about who he is? What does his facial expression say about who he is? What do the objects Motley included say about who he is? What do the colors Motley used say about who he is?

### **Investigate:**

At the time the artwork was made, what was happening in world? Remember the texts we read and what was happening in Chicago during this time. Why was important for Motley to represent himself this way?

### **Informed Interpretation and Synthesis:**

What are the big ideas about identity in this portrait? What do you think the artist wanted to communicate about himself in this portrait? How does this artwork relate to the time period it was made? Did any of your ideas about the artwork change after you learned more about Motley?

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## Brainstorm Activity:



Image Source: *Self-Portrait*, c. 1920, Archibald Motley, Oil on Canvas, 30.125x22.125 inches, The Art Institute of Chicago, [http://www.artic.edu/aic/collections/artwork/140644?search\\_no=2&index=0](http://www.artic.edu/aic/collections/artwork/140644?search_no=2&index=0)

Use Archibald Motley's *Self-Portrait*, c. 1920, to answer the following questions on a separate sheet of paper.

1. Considering Motley's choice in dress, what would you be wearing for your studied self-portrait? Explain how your choice in dress represents who you are today.
2. Considering Motley's choice in pose and facial expression, what type of pose and facial expression would you have for your studied self-portrait? Explain how your choice in pose and facial expression represents who you are today.
3. Considering Motley's choice in objects, what objects would you include in your self-portrait? Explain how your choice in objects represents who you are today.
4. Considering Motley's choice in a symbolic object (horseshoe pin), what symbolic object would you include in your self-portrait. Explain how your choice in a symbolic object represents who you are today.
5. What else would like to address or include in your studied self-portrait that is not addressed in the above questions? Explain how it would represent who you are today.

# ARTS LESSON PLAN TEMPLATE



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## **“As I Am” Writing Activity:**

You will write a piece, titled “As I Am,” to be displayed next to your studied self-portrait. Your written piece can be a poem, rap, journal entry, or free-write. Use the space provided to write your piece.

# ARTS LESSON PLAN TEMPLATE



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## SELF-ASSESSMENT

Please rate your performance in the following categories as they relate to this project. On a scale of 0 to 20 (0 is the lowest, 20 is the highest) how do you think you did on this project?

### 1. Craftsmanship and Effort

(0-20): \_\_\_\_\_

Did you carefully consider and arrange specific objects, pose, and facial expression

In your studied self-portrait?

Did you make your best effort to create an engaging self-portrait?

### 2. Understanding and Artistic Technique

(0-20): \_\_\_\_\_

Do your lighting choices effectively focus the audience's attention?

Is the portrait in focus?

Are the Photoshop adjustments appropriately balanced in your photograph?

Did you arrange your design elements in a balanced composition? Is your canvas filled?

### 1. Commitment and Work Habits

(0-20): \_\_\_\_\_

Were you working consistently throughout this project's duration?

Did you revise/rework areas through this process to make them better?

Did you complete your project by the due date?

### 1. Expression and Inventiveness

(0-20): \_\_\_\_\_

Does your project demonstrate creative solutions to the assignment?

Do your design elements represent your theme?

Did you engage in using the camera, lighting, and Photoshop as a creative tool?

### 5. Reflection and Perception

(0-20): \_\_\_\_\_

Did your project achieve your artistic goals?

Did you incorporate new ideas into your work?

Did you incorporate feedback, based on our discussions, into your work?

TOTAL : \_\_\_\_\_/100

## SELF REFLECTION.

Your reflection should address the following questions. Write your answers on a separate sheet of paper.

- 1) How is your studied self-portrait a representation of who you are at this moment in time? Discuss your choices of pose, facial expression, and objects.
- 2) What compositional techniques did you address in your studied self-portrait?
- 3) What image adjustments did you apply to your studied self-portrait?
- 4) What type of lighting did you incorporate and how does it impact your self-portrait?
- 5) How did your idea change throughout the process of creating your studied self-portrait?
- 6) Is there anything you would change about your studied self-portrait?
- 7) How is your studied self-portrait different from a selfie?