

Task 1 - Part B: Lesson Plans for Learning Segment

Lesson 1 (off-campus at field trip location)

Subject Area and Lesson Topic: Drawing and Painting – Presentation from the Artist-in-Residence at the local museum of natural history, and observational drawing and reference gathering in the wildlife exhibits

Central Focus of Learning Segment: Students will acquire knowledge of watercolors as a paint medium and learn about drawing and painting techniques associated with use of watercolors. Students will then apply this knowledge to develop a painting that depicts a wild animal of their choice.

Established Goal(s)/National Core Arts Standard(s) for Visual Arts and Grade Level Performance Descriptors (High School Proficient/Accomplished):

Artistic Process: Creating

Anchor Standard 1: Generate and conceptualize artistic ideas and work.

VA:Cr1.1.1a Use multiple approaches to begin creative endeavors.

Artistic Process: Presenting

Anchor Standard 6: Convey meaning through the presentation of artistic work.

VA:Pr61.1.1a Analyze and describe the impact that an exhibition or collection has on personal awareness of social or cultural beliefs or understandings.

Artistic Process: Connecting

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

VA:Cn10.1.1a Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through art-making.

Instructional Strategies and Learning Tasks:

Students will travel to the local museum of natural history on a school-sponsored trip. At the museum, they will hear a presentation from Peggy Macnamara, the artist-in-residence at the museum, who specializes in watercolor renderings of wildlife. Following the presentation, students will have time to explore the wildlife exhibits such as the Hall of Birds and the Mammals Collection. While visiting these exhibitions, students will consider which animal(s) they would like to use as a reference for a watercolor painting that will be completed in class. The students can use their cell phones or personal cameras to take photographs. Students will complete a minimum of two observational drawings inside the museum exhibits, which will be submitted to the teacher and function as a formative assessment.

Learning Objectives:

Students will know:	Students will be able to:
<ul style="list-style-type: none">• Peggy Macnamara, the artist-in-residence at the museum, is well known for her watercolor paintings of wild animals and has made a successful career out of being an artist.• Artists can develop artistic work and	<ul style="list-style-type: none">• Recognize the aesthetic differences between watercolor paintings and art created in other media.• Use observational drawing skills to complete sketches of wildlife references inside the museum.

<ul style="list-style-type: none"> pursue careers in a variety of places. • Drawing from observation is a skill that is developed through practice. • Creativity and innovative thinking are essential life skills that can be developed. • Seeing exhibits of artwork and artifacts enables us to cultivate appreciation and understanding. 	<ul style="list-style-type: none"> • Complete self-directed tasks inside the museum and consider their own personal preferences in finding a reference for their artwork. • Reflect on why it is important to develop awareness of differing perceptions, knowledge, and experiences in art-making.
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Enduring Understandings	Essential Questions for Student Consideration
<ul style="list-style-type: none"> • Creativity and innovative thinking are essential life skills that can be developed. • Artworks presented by artists communicate meaning and a record of experiences, resulting in the cultivation of appreciation and understanding. • In creating art, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences. 	<ul style="list-style-type: none"> • What attitudes and behaviors will support my ability to think creatively and make art? • How does the presenting and sharing of artwork influence ideas and cultivate appreciation and understanding? • How does engaging in creating art enrich people's lives? • What can I learn from experimenting with different art-making media, techniques, and approaches?

Vocabulary and Academic Language:

Everyday Language (Beck, Kucan, and McKeown's Tier 1):	General Academic Vocabulary (Beck, Kucan, and McKeown's Tier 2):	Content-specific Vocabulary (Beck, Kucan, and McKeown's Tier 3)
Painting, sketch, drawing, presentation, layer	Observation, exhibit	Artist-in-residence, watercolor, kneaded eraser, drawing board

Instructional Resources and Materials/Technology:

- A handheld drawing board for each student constructed of a 7" x 10" piece of mat board
- Pre-cut sheets of drawing paper: each student will receive two sheets of gray, two sheets of white, and one sheet of green
- Large binder clips; one used to assemble each of the miniature drawing boards
- Graphite drawing pencils
- White charcoal pencils
- Kneaded erasers
- Folders for field trip chaperones containing group rosters, maps, contact information, instructions, and extra drawing supplies
- Teacher examples of sketches completed inside the museum wildlife exhibits
- Slideshow presentation by Peggy Macnamara at the museum
- Handouts for students provided by Peggy Macnamara during the presentation

Teacher Preparation:

- Arrange all field trip logistics including making a reservation at the museum, receiving administrator approval, arranging transportation via school bus charter, securing payment for transportation from school treasurer, finding parent chaperones, and scheduling the presentation with Peggy Macnamara

- Visit the museum before the planned field trip to become familiar with the exhibits, entrances and exits, facilities, take photographs, and create a teacher example of the wildlife sketches
- Cut down mat board and drawing paper for students' handheld drawing boards for the trip
- Assemble other drawing materials and prepare chaperone folders
- Post images of Peggy Macnamara paintings to Google Classroom

Formal Assessment:

After the field trip, students will submit two (or more) completed drawings from the museum to the teacher. The teacher will review these sketches to confirm that the student made good use of time and took advantage of the opportunity to draw from observation inside the wildlife exhibits. This will serve as a formative assessment; students will receive a participation grade reflecting whether or not they completed the assignment, and it will help to inform the teacher as to what students are able to do.

Informal Assessment:

Teacher will interact with students throughout the field trip during both the presentation and the time designated for drawing within the exhibits. Students' responses to teacher questions and feedback about the presentation will serve as an informal assessment of what they understand. Teacher will observe students as they work on completing the drawings and determine how strong their observational drawing skills are.

Modifications for Diverse Learners:

- Since a limited amount of time will be spent at the field trip location, students who require extra time as an accommodation will only be required to submit one finished drawing from the museum (instead of two) to be eligible for full credit on this assignment.
- Students who are in need of an extra challenge will be urged to consider value in all of their drawings, as well as the use of varied media (i.e. gray and white pencils together).

Lesson 2

Subject Area and Lesson Topic: Drawing and Painting – Introduction to watercolor paints, brushes and painting techniques

Central Focus of Learning Segment: Students will acquire knowledge of watercolors as a paint medium and learn about drawing and painting techniques associated with use of watercolors. Students will then apply this knowledge to develop a painting that depicts a wild animal of their choice.

Established Goal(s)/National Core Arts Standard(s) for Visual Arts and Grade Level Performance Descriptors (High School Proficient/Accomplished):

Artistic Process: Creating

Anchor Standard 1: Generate and conceptualize artistic ideas and work.

VA:Cr1.1.1a Use multiple approaches to begin creative endeavors.

Artistic Process: Creating

Anchor Standard 2: Organize and develop artistic ideas and work.

VA:Cr2.1.1a Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.

Artistic Process: Connecting

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

VA:Cn10.1.1a Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through art-making.

Instructional Strategies and Learning Tasks:

Students will complete a painting activity in class that is meant to serve as an introduction to watercolor paints, brushes, and techniques. Students will each divide a small sheet of watercolor paper into 8 equal sections. The teacher will model 6 different watercolor painting techniques for the students to practice by projecting live video onto the classroom's 70-inch, wall-mounted television. After each technique is shown, students will complete that technique as the teacher moves around the room to guide their practice. The remaining two squares on the sheet will be for the student's choice of experimental watercolor techniques.

Learning Objectives:

Students will know:	Students will be able to:
<ul style="list-style-type: none">• Watercolor paints differ from the acrylic paints that have been used previously in class in terms of aesthetic and application.• An important tenet of working with watercolors is that the amount of water you add to the paint will greatly change its characteristics.• There are a variety of painting techniques associated with watercolors that can be used to create different visual textures, values, and levels of opacity.• There are a variety of brush types that can	<ul style="list-style-type: none">• Mix watercolor paints (in pan form) with water to thin the paint and change the opacity.• Apply watercolor paints to paper using various brush types to achieve different effects.• Experiment with and explore the watercolor techniques that they learn in class to create unique paint swatches.• Identify and name different types of paintbrushes used with watercolor paints (e.g. flat brush, round brush, detail round,

<ul style="list-style-type: none"> be used to create various visual effects with watercolor paints. Definition of academic vocabulary relevant to the lesson. 	<ul style="list-style-type: none"> fan brush). Use relevant vocabulary to describe their artwork and engage in content-specific discourse.
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Enduring Understandings	Essential Questions for Student Consideration
<ul style="list-style-type: none"> Creativity and innovative thinking are essential life skills that can be developed. Artists experiment with materials, concepts, media, and art-making approaches. Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences. 	<ul style="list-style-type: none"> What attitudes and behaviors will support my ability to think creatively and make art? As an artist, how can I persist in my work and learn from trial and error? What can I learn from experimenting with different art-making media, techniques, and approaches? What properties of watercolor media are most important for me to understand in order to be successful in using them? What are the advantages and disadvantages of using watercolor paints and how are they different from other media I have used thus far?

Vocabulary and Academic Language:

Everyday Language (Beck, Kucan, and McKeown's Tier 1):	General Academic Vocabulary (Beck, Kucan, and McKeown's Tier 2):	Content-specific Vocabulary (Beck, Kucan, and McKeown's Tier 3)
Painting, ruler, demonstration	Divide, equal, technique, experiment, opaque, transparent	Butcher tray, watercolor pans, fan brush, rounded brush, flat brush, gradated wash, flat wash, wet into wet, dry into wet, wet on dry, drybrush

Instructional Resources and Materials/Technology:

- iPhone, Apple TV, and wall-mounted 70" television for showing teacher demonstration
- 18-color watercolor cakes, one for each group of 2-4 students
- Synthetic watercolor brushes in a variety of sizes
- 22" x 30" 140 lb. watercolor paper, pre-cut into 7.5" by 11" sheets
- Tubs for water, one per table
- Butcher trays for paint mixing, one per table
- Rulers for dividing paper into 8 sections
- Graphite drawing pencils for dividing paper into 8 sections

Teacher Preparation:

- Post handout with paintbrush information to Google Classroom
- Ensure technology is in place and ready to go for live video demonstration
- Cut down watercolor paper into 7.5" by 11" sheets

Formal Assessment:

Students will each complete a watercolor painting activity as part of a guided demonstration where they experiment with the media in eight different ways. As the teacher demonstrates how to use each of six painting techniques, it will be projected live onto the television for the entire class to see and follow along. The last two squares (labeled “my choice”) will intentionally be left blank so as not to influence students’ decisions to experiment with the media in their own unique ways. This will serve as a more formative assessment; students will receive a participation grade reflecting whether or not they completed the assignment, and it will help to inform the teacher as to what students are able to do.

Informal Assessment:

The teacher will be moving around the room guiding students’ artistic practice as they complete these exercises. The teacher will provide oral feedback to students one-on-one, in small groups at their table, and to the whole class, as needed.

Modifications for Diverse Learners:

- Since a limited amount of time will be spent on this activity, students who require extra time as an accommodation who do not finish the entire painting exercise during class will not be penalized for what they were unable to finish.
- Students who are in need of an extra challenge will be urged to use experimental techniques for color mixing and paint application, such as blowing the watercolor across the paper or using a crayon resist.
- Truant students will be given the opportunity to make up this activity upon their return to class with one-on-one assistance from the teacher and reference to a teacher exemplar, as this exercise serves an important role in scaffolding learning to prepare students for the following lessons.

Lesson 3

Subject Area and Lesson Topic: Drawing and Painting – Review of color theory for painting and practice of watercolor painting techniques with focus on color

Central Focus of Learning Segment: Students will acquire knowledge of watercolors as a paint medium and learn about drawing and painting techniques associated with use of watercolors. Students will then apply this knowledge to develop a painting that depicts a wild animal of their choice.

Established Goal(s)/National Core Arts Standard(s) for Visual Arts and Grade Level Performance Descriptors (High School Proficient/Accomplished):

Artistic Process: Creating

Anchor Standard 1: Generate and conceptualize artistic ideas and work.

VA:Cr1.1.1a Use multiple approaches to begin creative endeavors.

Artistic Process: Creating

Anchor Standard 2: Organize and develop artistic ideas and work.

VA:Cr2.1.1a Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.

Artistic Process: Connecting

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

VA:Cn10.1.1a Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through art-making.

Instructional Strategies and Learning Tasks:

Students will view a slideshow and participate in a class review and discussion of color theory for painting. After the presentation, they will practice several watercolor painting techniques that focus on color, including creating a 5-point monochromatic value scale in a color of their choice, painting a gradated wash with 3 analogous colors of their choice, and mixing neutrals from complementary colors.

Learning Objectives:

Students will know:	Students will be able to:
<ul style="list-style-type: none">• It is important for painters to be familiar with color theory in order to use color effectively in their artwork.• Rules that apply to color mixing for painting, which are true of both watercolors and acrylic paint.• The difference between primary, secondary, and tertiary colors.• Complementary colors are two colors across from each other on the color wheel that create a dynamic visual when arranged side-by-side.• Definition of academic vocabulary relevant to the lesson.	<ul style="list-style-type: none">• Mix paints using knowledge of color theory.• Apply watercolor paints to watercolor paper using various brush types to achieve different effects.• Experiment with and explore the watercolor techniques that they learn in class to create a monochromatic value scale, a gradated wash in analogous colors, and to mix neutrals from complements.• Identify complementary colors.• Use relevant vocabulary to describe their artwork and engage in content-specific discourse.

Enduring Understandings	Essential Questions for Student Consideration
<ul style="list-style-type: none"> • Creativity and innovative thinking are essential life skills that can be developed. • Artists experiment with materials, concepts, media, and art-making approaches. • In creating art, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences. 	<ul style="list-style-type: none"> • What attitudes and behaviors will support my ability to think creatively and make art? • As an artist, how can I persist in my work and learn from trial and error? • What can I learn from experimenting with different art-making media, techniques, and approaches? • How can I combine what I know about watercolor paints with what I know about color theory to be successful in developing my wildlife painting?

Vocabulary and Academic Language:

Everyday Language (Beck, Kucan, and McKeown's Tier 1):	General Academic Vocabulary (Beck, Kucan, and McKeown's Tier 2):	Content-specific Vocabulary (Beck, Kucan, and McKeown's Tier 3)
Organizing, color, brown, mix	Scheme, complementary, technique, experiment, opaque, transparent	Primary color, intermediate color, tertiary color, complementary color, color scheme, analogous, monochromatic, triadic, split-complement, warm, cool, tint, tone, shade, neutral, value scale, gradated wash, color wheel, color mixing

Instructional Resources and Materials/Technology:

- Laptop, Apple TV, and wall-mounted 70" television for showing slideshow presentation
- iPhone, Apple TV, and wall-mounted 70" television for showing teacher demonstration
- 18-color watercolor cakes, one for each group of 2-4 students
- Synthetic watercolor brushes in a variety of sizes
- 22" x 30" 140 lb. watercolor paper, pre-cut into 3.75" by 11" strips
- Tubs for water, one per table
- Butcher trays for paint mixing, one per table
- Electronic image of color wheel and classroom poster of color wheel for display during painting activity

Teacher Preparation:

- Post color wheel image to Google Classroom for student review
- Create a slideshow presentation which reviews color theory for painting
- Ensure technology is in place and ready to go for live video demonstration and slideshow
- Cut down watercolor paper into 3.75" x 11" strips

Formal Assessment:

After a presentation on color theory for painting, students will complete a watercolor painting activity, which requires them to do the following three things:

- Create a 5-point monochromatic value scale using the color of your choice
- Create a gradated wash using 3 analogous colors of your choice, where colors slowly transition from one to the next
- Mix a neutral color from two complementary colors of your choice

This will serve as a formative assessment; students will receive a participation grade reflecting whether or not they completed the assignment, and it will help to inform the teacher as to what students are able to do.

Informal Assessment:

The teacher will be moving around the room guiding students' artistic practice as they complete these exercises. The teacher will provide oral feedback to students one-on-one, in small groups at their table, and to the whole class, as needed.

Modifications for Diverse Learners:

- Since a limited amount of time will be spent on this activity, students who require extra time as an accommodation who do not finish the entire painting exercise during class will not be penalized for what they were unable to finish.
- Students who are in need of an extra challenge will be urged to create 3 complementary browns and/or two gradated washes of analogous colors.
- Truant students will be given the opportunity to make up this activity upon their return to class with one-on-one assistance from the teacher and reference to a teacher exemplar, as this exercise serves an important role in scaffolding learning to prepare students for the following lessons.

Lesson 4

Subject Area and Lesson Topic: Drawing and Painting – Plan for and develop a “Watercolor Wildlife” painting depicting the animal of your choice, using techniques of your choice, and reflect on your learning and artistic processes

Central Focus of Learning Segment: Students will acquire knowledge of watercolors as a paint medium and learn about drawing and painting techniques associated with use of watercolors. Students will then apply this knowledge to develop a painting that depicts a wild animal of their choice.

Established Goal(s)/National Core Arts Standard(s) for Visual Arts and Grade Level Performance Descriptors (High School Proficient/Accomplished):

Artistic Process: Creating

Anchor Standard 1: Generate and conceptualize artistic ideas and work.

VA:Cr1.1.1a Use multiple approaches to begin creative endeavors.

Artistic Process: Creating

Anchor Standard 2: Organize and develop artistic ideas and work.

VA:Cr2.1.1a Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.

Artistic Process: Creating

Anchor Standard 3: Refine and complete artistic work.

VA:Cr3.1.1a Apply relevant criteria to examine, reflect on, and plan revisions for a work of art in progress.

Artistic Process: Responding

Anchor Standard 7: Perceive and analyze artistic work.

VA:Re7.1.1a Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.

Instructional Strategies and Learning Tasks:

Students will complete a planning drawing in pencil to plan the final composition for their watercolor painting and to create a reference for local value to use during the painting process. This drawing will focus on developing composition, value, and texture. Students will apply their knowledge of watercolor paints and techniques to complete their final wildlife watercolor pieces, having several days in the studio to practice under the guidance of the instructor. Upon completion of the painting, each student will complete a Reflection Worksheet, which requires them to revisit the information from the field trip, the painting techniques learned in class, and the overarching goals of the project.

Learning Objectives:

Students will know:	Students will be able to:
<ul style="list-style-type: none">• Watercolor paints differ from the acrylic paints that have been used previously in class in terms of aesthetic and application.• An important tenet of working with watercolors is that the amount of water you	<ul style="list-style-type: none">• Mix watercolor paints (in pan form) with water to thin the paint and change the opacity.• Apply watercolor paints to watercolor paper using various brush types to achieve

<p>add to the paint will greatly change its characteristics.</p> <ul style="list-style-type: none"> • There are a variety of painting techniques associated with watercolors that can be used to create different visual textures, values, and levels of opacity. • There are a variety of brush types that can be used to create various visual effects with watercolor paints. • Definition of academic vocabulary relevant to the lesson. 	<p>different effects.</p> <ul style="list-style-type: none"> • Experiment with and explore the watercolor techniques that they learn in class to create unique paint swatches. • Identify and name different types of paintbrushes used with watercolor paints (e.g. flat brush, round brush, detail round, fan brush). • Use relevant vocabulary to describe their artwork and engage in content-specific discourse.
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Enduring Understandings	Essential Questions for Student Consideration
<ul style="list-style-type: none"> • Creativity and innovative thinking are essential life skills that can be developed. • Artists experiment with materials, concepts, media, and art-making approaches. • Artists develop excellence through practice and constructive critique, which allows them to reflect on and revise their work. • Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments. 	<ul style="list-style-type: none"> • What attitudes and behaviors will support my ability to think creatively and make art? • As an artist, how can I persist in my work and learn from trial and error? • How can I use what I know about value, texture, color, and composition to successfully develop my watercolor wildlife painting? • What role does persistence play in revising, refining, and developing work? • How can I use my experience and understanding gained from the painting techniques we practiced as a class to guide me as I complete and reflect on my painting?

Vocabulary and Academic Language:

Everyday Language (Beck, Kucan, and McKeown's Tier 1):	General Academic Vocabulary (Beck, Kucan, and McKeown's Tier 2):	Content-specific Vocabulary (Beck, Kucan, and McKeown's Tier 3)
Paint, painting, texture, worksheet, planning, drawing, reflection	Preliminary, reference, technique, experiment, opaque, transparent, contrast	Visual texture, composition, value, gradated wash, flat wash, wet into wet, dry into wet, wet on dry, drybrush

Instructional Resources and Materials/Technology:

- Laptop and Apple TV + wall-mounted 70" television for showing artwork and slides
- Reference photos from the field trip or the internet
- Classroom computers + printer for printing reference photos
- 18-color watercolor cakes, one for each group of 2-4 students
- Watercolor pencils
- Liquid (tube) watercolor paints
- Synthetic watercolor brushes in a variety of sizes
- 22" x 30" 140 lb. watercolor paper, pre-cut to 11" x 15" sheets, one for each student

- Watercolor paper “test strips” pre-cut to 3.75” x 5.5”, for students to experiment with painting techniques and color mixing
- Tubs for water, one per table
- Graphite drawing pencils and drawing paper for completing preliminary sketches
- Kneaded erasers
- 13” x 18” mat boards for taping down/“stretching” student paintings
- Painter’s tape for taping down student paintings to mat board
- Slideshow of Peggy Macnamara’s artwork
- Books by Peggy Macnamara: “Painting Wildlife in Watercolor” and “The Art of Migration”
- Copies of “Watercolor Wildlife Reflection Form”

Teacher Preparation:

- Post rubric and grade sheet to Google Classroom for student review
- Secure copies of Peggy Macnamara books for student use in the classroom
- Create a slideshow of electronic images of Peggy Macnamara’s watercolor paintings which will loop as students work on their own paintings in class
- Ensure each day that all painting supplies are organized and ready for student use prior to the start of class
- Create a teacher example of a successful composition to discuss with students
- Write questions for the Reflection Form and post an electronic version to Google Classroom

Formal Assessment:

Before they begin developing their watercolor paintings, each student must first complete a value drawing in pencil for the dual purpose of planning their composition, and creating a plan for use of value and contrast before they begin working with paints. Students will have the opportunity to consult these drawings as a reference while they develop their watercolor paintings. These value drawings will be submitted to the teacher with the finished paintings, and will be worth 25% of each student’s grade for the assessment related to this lesson. Students’ planning drawings will be evaluated based on how they have used elements of art and principles of design to arrange their composition, and to what extent the drawing indicates that the student understands of the use of value and contrast in two-dimensional artwork.

The watercolor paintings themselves will be evaluated based on the following criteria: Use of Watercolor Media and Techniques; and Craftsmanship, Studio Habits, and Persistence.

After students finish their paintings, they will be given a reflection form to complete. This allows them to revisit information they learned in Lessons 1-4 and thoughtfully reflect on their use of learned techniques and artistic processes all while using relevant academic vocabulary. This form will also solicit feedback for the teacher via the following question: “what is one thing I can do as the teacher to help you be more successful in the classroom?” As this learning segment is the first of two that I will teach to this class, this personalized feedback from students can be used to guide planning and instruction for the learning segment that will follow.

Students will receive individualized feedback on their planning drawing, finished painting, and reflection worksheet via a grade sheet that will be handed back to each individual. The grade sheet contains the following: a grade (out of 5 points) for each of four main objectives for the lesson; an overall grade for the lesson (out of 20 points); and individualized feedback to guide future learning in the form of handwritten teacher comments.

Informal Assessment:

The teacher will continue to gather information about what individual students and groups of students are able to do by interacting with students during guided studio practice. Teacher will have frequent check-ins with students to monitor their painting progress and work habits.

Modifications for Diverse Learners:

- Students who require extra time as an accommodation will be allowed to complete their value (planning) drawings over the course of two days instead of one, if needed.
- Truant students and students who require extra time as an accommodation will be allowed to borrow materials and take their paintings home to work on them outside of class, or they may arrange to come in during a lunch period or study hall to work in the art studio.
- Students who are advanced artists will be asked to challenge themselves through their composition and choice of animal.
- Students who require assistance staying on task will receive more frequent check-ins during guided practice.

Lesson 5

Subject Area and Lesson Topic: Drawing and Painting – Peer review and critique of completed “watercolor wildlife” paintings using relevant academic vocabulary and language

Central Focus of Learning Segment: Students will acquire knowledge of watercolors as a paint medium and learn about drawing and painting techniques associated with use of watercolors. Students will then apply this knowledge to develop a painting that depicts a wild animal of their choice.

Established Goal(s)/National Core Arts Standard(s) for Visual Arts and Grade Level Performance Descriptors (High School Proficient/Accomplished):

Artistic Process: Responding

Anchor Standard 7: Perceive and analyze artistic work.

VA:Re7.1.IIa Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.

Artistic Process: Responding

Anchor Standard 8: Interpret intent and meaning in artistic work.

VA:Re8.1.Ia Interpret an artwork, supported by relevant and sufficient evidence found in the work and its various contexts.

Artistic Process: Responding

Anchor Standard 9: Apply criteria to evaluate artistic work.

VA:Re9.1.IIIa Construct evaluations of a work of art or collection of works based on differing sets of criteria.

Instructional Strategies and Learning Tasks:

Students will place their completed artwork on the table in front of them. Students will be provided with at least four copies of the “Watercolor Wildlife Feedback” form and will circulate around the room to analyze and respond to other students’ artwork and provide written feedback based on provided criteria, including the use of visual texture, contrast, composition and color mixing. During the critique process students will have the opportunity to engage in subject-specific discourse with their peers and with the teacher whereby they will make connections between the visual arts concepts addressed within the learning segment and relate those concepts to their own work and the work of their classmates. Engaging in this discourse and completing the written feedback forms will also allow students to use art vocabulary and analyze the work and process of other artists.

Learning Objectives:

Students will know:	Students will be able to:
<ul style="list-style-type: none">• Watercolor paints differ from the acrylic paints that have been used previously in class in terms of aesthetic and application.• An important tenet of working with watercolors is that the amount of water you add to the paint will greatly change its characteristics.• There are a variety of painting techniques	<ul style="list-style-type: none">• Mix watercolor paints (in pan form) with water to thin the paint and change the opacity.• Apply watercolor paints to watercolor paper using various brush types to achieve different effects.• Experiment with and explore the watercolor techniques that they learn in

<p>associated with watercolors that can be used to create different visual textures, values, and levels of opacity.</p> <ul style="list-style-type: none"> • There are a variety of brush types that can be used to create various visual effects with watercolor paints. • Definition of academic vocabulary relevant to the lesson. 	<p>class to create unique paint swatches.</p> <ul style="list-style-type: none"> • Identify and name different types of paintbrushes used with watercolor paints (e.g. flat brush, round brush, detail round, fan brush). • Use relevant vocabulary to describe their artwork and engage in content-specific discourse.
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Enduring Understandings	Essential Questions for Student Consideration
<ul style="list-style-type: none"> • Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments. • People gain insights into artworks by analyzing art-making approaches and engaging in the process of art criticism. • People evaluate art based on various criteria. 	<ul style="list-style-type: none"> • How does knowing and using visual art vocabulary help us understand and discuss works of art? • Why is it important to engage in providing feedback to and receiving feedback from peer artists? • How is a personal preference different from an evaluation of artwork using specific criteria?

Vocabulary and Academic Language:

Everyday Language (Beck, Kucan, and McKeown's Tier 1):	General Academic Vocabulary (Beck, Kucan, and McKeown's Tier 2):	Content-specific Vocabulary (Beck, Kucan, and McKeown's Tier 3)
Painting, artwork, minimum	Feedback, critique, technique, contrast	Graded wash, flat wash, wet into wet, dry into wet, wet on dry, drybrush

Instructional Resources and Materials/Technology:

- Copies of "Watercolor Wildlife Feedback" forms, 4 for each student plus extras
- Finished student paintings
- Writing utensils provided by students

Teacher Preparation:

- Write feedback questions
- Make copies of feedback forms
- Ensure all student paintings are completed to a point where they are ready for critique

Formal Assessment:

The teacher will review and read all of the critique forms and each student will receive a grade reflecting whether or not they used class time effectively and left thoughtful and constructive feedback for their peers using appropriate vocabulary.

Informal Assessment:

Since this is the first critique that students are participating in as a requirement for this course, it will also help to inform the teacher as to what students are able to do in terms of participating in a critique.

Modifications for Diverse Learners:

- Since a limited amount of time will be spent on the critique, students who require extra time as an accommodation will only be required to submit 3 finished critique forms to receive full credit for this assignment.
- Students who are in need of an extra challenge will be urged to complete 5 or more critique forms during this period.
- Students who require assistance staying on task will receive more frequent check-ins during the critique activity.