

A. LESSON OVERVIEW

Lesson Subject and Topic: “Scaled-Up Self-Portraits!” A visual arts lesson for Honors Studio Drawing and Painting that will address using a grid to scale up a reference photo for drawing with accurate proportions, the use of value in art, the use of value in shading to create the illusion of form, and the use of new media (vine and compressed charcoal, charcoal pencils, graphite drawing pencils) to create photo-realistic self-portraits on a large scale.

Grade Level(s): 7th-12th grade

Brief Description of Lesson: In this lesson, students will create black and white self-portraits in charcoal and graphite by using the grid method to enlarge a reference image of their choosing. They will also write an artist’s statement that addresses their individual background, their experience in working with this process and media, the relationship between their own artwork and the greater art community, and what they hope the viewer can perceive about them by looking at their completed work. Students will learn about how master artists like Chuck Close, Vincent Van Gogh, and Albrecht Durer used some form of grid drawing to achieve realism.

B. DESIRED RESULTS: STAGE I: IDENTIFY DESIRED RESULTS (IPTS# 1, 2, & 4)**Enduring Understandings & Essential Questions IPTS# 1, 2 & 4****1. Enduring Understandings:**

- Creativity and innovative thinking are essential life skills that can be developed.
- Artists and designers shape artistic investigations, following or creaking with tradition in pursuit of creative art making goals.
- Artists and designers experiment with materials, concepts, media, and art-making approaches.
- Individual aesthetic and empathetic awareness developed through engagement with art can lead to appreciation of self and others.

2. Essential question(s)

- What conditions, attitudes, and behaviors support creativity and innovative thinking?
- How does knowing the contexts, histories, and traditions of art forms help us create works of art and design?
- How do artists and designers learn from trial and error?
- How do life experiences influence the way you relate to art?
- What can we learn about ourselves and each other from our responses to art?
- How does utilizing a grid help you to draw more realistically?
- How can accompanying text change our perception of an artwork or artist?
- How can the media available to me be utilized to create a wide range of values I can use to shade my self-portrait?
- How can I use my value scale to help me in developing my self-portrait drawing?
- What is one thing I would want people to know or think about me by looking at this artwork?

C. COMMON CORE STANDARDS

N/A

D. NATIONAL CONTENT STANDARDSNational Core Arts Standards – Visual Arts, HS Proficient/Accomplished:*Artistic Process: Creating**Anchor Standard 1: Generate and conceptualize artistic ideas and work.**Artistic Process: Creating**Anchor Standard 2: Organize and develop artistic ideas and work.**Artistic Process: Responding**Anchor Standard 7: Perceive and analyze artistic work.***E. GRADE LEVEL PERFORMANCE DESCRIPTORS**

VA:Cr1.2.1a - Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design.

VA:Cr1.2.1a - Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.

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

VA:Re.7.1.1a - Hypothesize ways in which art influences perception and understanding of human experiences.

F. KEY CONTENT KNOWLEDGE AND SKILLS**Knowledge and Skills IPTS# 1, 2 & 4**

Students will know (knowledge):

- Artists throughout time have used methodical tools such as enlarging reference images using a grid system in order to improve their quality of their art or the efficiency of their art making process.
- Portrait artists like Chuck Close created a photo-realistic effect in drawn and painted portraits by utilizing a grid.
- Charcoal and graphite are very versatile media that allow the artists to create subtle changes in value like those that occur across the form of our faces.
- Academic vocabulary relevant to this project, such as: self-portrait, photorealism, value, blending, shading, form, cropping, scale, enlarge, proportion.

Students will be able to (define by audience, behavior, conditions and include language functions, vocabulary use, syntax, and discourse):

- Utilize the grid drawing method to accurately convey facial proportions.

- Use a ruler to measure out the grid over their reference photo and transfer the enlarged grid to their drawing paper.
- Use various forms of charcoal and graphite to create a variety of values to shade their self-portraits in a photo-realistic way.
- Leverage understanding of value in art to create photo-realistic 2D drawings of themselves.
- Use and respond to relevant academic language appropriately.

G. ACADEMIC LANGUAGE KNOWLEDGE AND SKILLS

Academic Language Knowledge and Skills (Identify language demands—written or oral—students need to understand and/or use: vocabulary or key phrases, syntax, and discourse). Identify vocabulary needed for the lesson and identify demands related to either syntax or discourse.

EVERYDAY VOCABULARY (TIER ONE)	GENERAL ACADEMIC VOCABULARY (TIER TWO)	CONTENT-SPECIFIC ACADEMIC VOCABULARY (TIER THREE)
Enlarge, scale, highlight, shadow, contrast	Proportion, ratio, reference image	Chuck Close, Vincent Van Gogh, Albrecht Durer, value, blending, shading, hatch, crosshatch, compressed charcoal, vine charcoal, blending sticks, tortillon, kneaded eraser

Students will know:

1. Students will know vocabulary relevant to using the grid process of drawing to enlarge a reference image and draw it with accurate proportions, such as: Chuck Close, Vincent Van Gogh, Albrecht Durer, enlarge, proportion, scale, ratio, reference image.
2. Students will know relevant drawing vocabulary, such as: highlight, shadow, contrast, shading, blend, hatch, crosshatch.
3. Students will know vocabulary relevant to new media, such as: charcoal, compressed charcoal, vine charcoal, blending sticks, tortillon, kneaded eraser.

Students will be able to (define by audience, behavior, conditions and identify one language function for your lesson, choosing from the chart below):

analyze	argue	categorize	compare/contrast	describe	explain
interpret	predict	question	retell	summarize	critique

1. Students will be able to **describe** their own artwork and artistic process using relevant vocabulary.
2. Students will be able to use academic vocabulary during informal class discussions and conversations with the instructor about their artwork.

- Students will be able to interpret and understand teacher feedback that includes relevant vocabulary covered during the learning segment.

H. ENGLISH LANGUAGE DEVELOPMENT KNOWLEDGE AND SKILLS

English Language Development Knowledge and Skills (for starting, emerging, and developing ELLs) – This does not apply to this particular instructional segment in this classroom as all ELL students in the class are bridging. Expectations for these students in terms of vocabulary usage and language function mirror those of their peers whose first language is English.

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- Bridging ELL students will be able to use academic vocabulary during informal class discussions and conversations with the instructor about their artwork.
- Bridging ELL students will be able to interpret and understand teacher feedback that includes relevant vocabulary covered during the learning segment.

I. ASSESSMENT TASKS: STAGE 2: DETERMINE ACCEPTABLE EVIDENCE**Assessment Tasks: [Stage 2: Determine Acceptable Evidence] IPTS #8**

DESCRIBE and ATTACH copies of the assessment tool(s) used during the lesson, i.e., pre-requisite knowledge assessments to determine essential prior knowledge for the content of the lesson; **formative assessment**, which might be observation of student responses, questions prepared in advance; **summative assessment**, which would be a final evaluation, if appropriate for the lesson.

a. Pre-requisite/Prior knowledge for Both Content and Language

See Appendix A: Pre-Assessment.

This pre-assessment helped me to determine that students DID have the prerequisite mathematical understanding to scale up their grid with accuracy. I assumed that all students would answer item #5 correctly, and indicate that they understood how their reference image would be scaled up and how it would relate proportionally to the grid on their drawing paper. It also allowed me to check that they did NOT have prior knowledge related to all of the objectives of the lesson (art context and art history, media used, how art influences perception). Student who got three or less items “correct” on the pre-assessment were classified as “objective not met.” Students who got four items correct on the pre-assessment were classified as “objective partially met.” If any student had gotten all five questions correct on the pre-assessment, they would have been classified as “objectives met” at the start of the lesson, however, this was not the case for any student in the class.

b. Formative Assessment for Both Content and Language:

1. Student Product and/or Performance (tests, worksheets, oral presentations, etc.)

The main student product that was used as formative assessment was an 11-point value scale that students created to show their ability to create a range of values using the media that was available to them for this project. Students created their value scales on day four of the lesson after a teacher-guided presentation about the role of value and shading in drawing. Though I did not collect these artifacts, I did monitor student performance as they worked to complete their value scales and had one-on-one conversations with most students about their experience in doing so. These conversations, as well as other conversations that took place during numerous days of guided studio practice, served as a formative assessment that allowed me to check for students’ understanding of content and academic language.

2. Other Forms of Assessment (e.g. checklists, teacher questions, etc.)

Other formative assessments included questions to students during presentations to the whole class/class discussions (i.e. those identified by Cheryl during my scripting session), and a couple of areas on the worksheet that was provided to students on day one of the lesson where they could respond to prompts about the videos that we watched about Chuck Close, and also to this prompt about scaling up their reference image, so that they could refer back to it throughout the process of creating and transferring their grid:

My reference image is _____ by _____ inches
with grid squares of _____ by _____ inches.

(if you need to, crop your image slightly to make this simple!)

My finished drawing will be _____ by _____ inches

with grid squares of _____ by _____ inches.

3. Assessment Criteria (Link back to your objectives statements): Assessment criteria in evaluating students via formative assessment were the same as those used in evaluating students via summative assessment.

Drawing with the Grid (25% of final grade):

- Student shows careful use of the grid method to scale up his/her reference photo, the reference image is appropriately cropped, and the student's likeness and accurate facial proportions are captured in the drawing.
- This links back to national content standard VA:Cr1.2.Ia - Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design.

Shading/Use of Value (25% of final grade):

- Student uses a variety of available media with skill and mastery to create a range of values that suggest form; areas of dark and light are high contrast and contribute to a photorealistic quality in the drawing.
- This links back to national content standard VA:Cr1.2.IIa - Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.

Craftsmanship, Studio Habits, and Persistence (25% of final grade):

- Student worked diligently to master use of media and demonstrated persistence and adaptability throughout work on the project, particularly in the face of challenges. Student also used class time and materials appropriately.
- This links back to national content standard VA:Cr2.1.IIa - Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.

Artist's Statement (25% of final grade):

- Student thoughtfully reflected on their work, made connections to art context, and used academic vocabulary appropriately.
- This links back to national content standard VA:Re.7.1.Ia - Hypothesize ways in which art influences perception and understanding of human experiences.

c. Summative Assessment

1. Student Product and/or Performance (tests, worksheets, oral presentations, etc.)

See Appendix B at the end of this document, which is the rubric used for summative assessment of student performance on all tasks relevant to the lesson. Also see Appendix C, which is a modified/simplified version of rubric that was created as a separate document to be handed back

to students with their grade relative to each objective outlined in the rubric and individualized feedback related to their success in meeting the objectives.

Performance Task: Students will create a photo-realistic black and white self-portrait by utilizing the grid method of drawing and using value to suggest form working in charcoal and pencil. Students will use a transparency sheet to create a grid over a reference photo (of themselves, of their choosing). They will scale up the grid on to a 15" x 22" sheet of charcoal drawing paper and use the grid drawing method to transfer the main outlines and contour lines in their photo to the drawing paper. They will create value and shading in their portrait using any or all of the following media: vine charcoal, compressed charcoal, drawing pencils (2H, HB, B, 2B, 4B, 6B), charcoal pencils (2B, 4B, 6B, white), blending sticks, kneaded erasers, rubber erasers.

2. Other Forms of Assessment (e.g. checklists, teacher questions, etc.)

Other forms of summative assessment included the student-authored artist's statements that were submitted as they neared completion of their self-portraits. Students were asked to construct artist's statements that would be printed on museum labels next to their work, so they followed a template to make it look appropriate for such a display. They also responded to specific prompts so that each student would write a minimum of six sentences, addressing many of our objectives from the lesson along the way. Here is the template that student's used for their artist's statement:

Melissa McBride

American, born 19____

Self-Portrait, 2015

Charcoal and graphite on paper

Insert Artist's Statement at this line. Delete all spaces so you end up with one paragraph containing 6 sentences that follow the structure outlined below.

Write two sentences that are a short, specific personal narrative. Some questions to consider: Who are you? What is your story? Why do you make art? What is important to you?

Write one sentence about art context/historical context. Consider: how does your work relate to what you learned about other artists like Chuck Close, Vincent Van Gogh, and Albrecht Durer and their processes? How does your experience in creating this work relate to the greater world of art?

Write one sentence about your method: using the grid process to draw a proportional self-portrait. How did this method help you? Did you enjoy this method or not - why?

Write one sentence about your experience working with this media (charcoal and graphite).

Write one sentence: what is one thing you would want the viewer to know about you after seeing this artwork?

3. Assessment Criteria (Link back to your objectives statements)

Drawing with the Grid (25% of final grade):

- Student shows careful use of the grid method to scale up his/her reference photo, the reference image is appropriately cropped, and the student's likeness and accurate facial proportions are captured in the drawing.

- This links back to national content standard VA:Cr1.2.Ia - Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design.

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TEACHING AND LEARNING: STAGE 3: PLAN LEARNING EXPERIENCES

Teaching and Learning Plans [Stage 3: Plan Learning Experiences]

J. Time Required for Lesson Segments

SET/HOOK	5 MINUTES
TEACHER INPUT	35 MINUTES
GUIDED PRACTICE	35 MINUTES
CLOSURE	5-7 MINUTES

K. Grouping Arrangements

At least two grouping methodology approaches should be identified, reflected in the lesson, and be appropriate for instructional delivery. Check all methodology used during the lesson.

WHOLE CLASS	Day 1 Lecture; Day 1-5 Demonstrations
SMALL GROUPS	
COOPERATIVE GROUPS	
PAIRS	
INDIVIDUAL	All days of guided studio practice

L. Materials and Technology [LIST ALL RESOURCES].

1. **Identify** any textbook or instructional program you would use primarily for instruction. If a textbook, please provide the title, publisher, and date of publication.

N/A - there was no textbook used during instruction of this lesson.

1. **List** other resources (e.g., art posters or slide of artworks, SmartBoard, on-line resources, ELL supports) you plan to use for instruction during this lesson.

a. Materials -

For demonstrations I used all of same materials as students used in their own projects. I showed them how to create the grid using the transparency sheets and a fine point, black permanent marker using my own reference image. I also showed them how to use their ruler to make decisions about cropping the photo and to illustrate how to measure the grid. Demonstrations of media use also included all available media – graphite drawing pencils, vine and compressed charcoal, blending tools (tortillons, fingers, and paper towels), and rubber and kneaded erasers.

b. Technology

I utilized the Apple TV's mirroring capability with my personal laptop and the flat screen TV that is wall mounted in the classroom to show two cloud-based slideshow presentations to students on Days 1 and 4 of the lesson. I also used this set up for several days to show a You Tube play list of time-lapse videos of sample charcoal and graphite portraits being created. I also used Mr. Gorisch's Google Classroom account to share class-wide announcements with students; for example, I posted to Google Classroom that they would need to have a reference photo for this project e-mailed to themselves and ready to print by Day 1 of our project.

Link to Day 1 Prezi, Project Introduction: <https://prezi.com/2wyabgdg5s30/scaled-up-self-portraits/>

Link to Day 4 Prezi, Value: <https://prezi.com/ow0br66r4yfg/value-in-art-dark-and-light/>

Link to You Tube Playlist: <https://www.youtube.com/watch?v=i-w2BVEOHQE&list=PLktqilu3SB4AS5yw0iZWdWLPPhVZFfw6kB>

M. Teacher's Preparation

To prepare for instruction, I gathered all the materials that we would need for the project and placed them together on a specific countertop in the front of the classroom where

students could access them throughout the lesson. I also created the presentations linked above, as well as a handout (attached) that students could consult for instructions about the project and for reminders of what was covered during Day 1's lecture.

N. Focus Student: Differentiated or Individualized Learning (i.e. non-reader, ELL-levels, gifted)

Describe a learner (focus student) for whom the lesson will need to be adjusted:

There is one student in the class who struggles with attention and focus. She requires more frequent check-ins and often has trouble accomplishing much in the short class time (50 minutes or less). She is easily distracted by the conversation and activity of classmates and seems to have trouble processing feedback that is provided conversationally during class time. She also had some trouble working with a ruler.

Describe the Adjustment or Modification to the lesson you have made for him or her:

For most students, I required that they scale their reference photo up to at least three times the original size in their drawing. For this student, however, I allowed her to scale up her drawing to twice the size of her reference image as she had trouble focusing as we began the project and seemed very challenged by the gridding technique. She ended up then with fewer squares to her final grid than her peers, which meant there were fewer squares to look at during the process of transferring the main contours and outlines of her image.

O. Set/Hook

Engage and focus students for 2-3 minutes. Specific plans for establishing a hook or set should be evident; take students' prior experiences and knowledge into account; and require student participation.

Plans:

We began class on the first day of the lesson with a short video about Chuck Close (<https://www.youtube.com/watch?v=e-p5M0vhZI>). This focused students for several minutes on the new content and prepared us to have a follow-up discussion about Chuck Close. It also required student participation, because just as class was beginning I distributed a handout, which had a place for students to write something memorable they learned about Chuck Close from watching the video. I wanted to them to decide what the major takeaways were for themselves and have a way to commit those to memory. Also, on Day 4, we had a brief presentation on value at the beginning of class. Students were focused as new information was being presented and had a chance to use this new information immediately in creating their value scales. During all days of guided practice, I would begin the class by taking a few minutes to share insights, tips, and reminders that we discovered were important during our studio time on the previous day. These were relevant to the stage of the project that the majority of the class was on at the time.

Anticipated Time: 5 minutes

Pre-requisite/prior Knowledge: None

Formative Assessment: During the video presentation and as I worked with students one-on-one over the next several days, I reviewed their individual responses on the

worksheet. Students also volunteered to share takeaways from the video aloud during a class discussion that followed. On days of guided practice, I would ask a few questions to the group about the tips and reminders that I presented in the first few minutes of class to check for student understanding and allow students to hear that information one more time from a voice other than my own.

P. DEMONSTRATION/LECTURE: Plans for teacher input in the form of explanations and modeling

Explain and identify your execution of the following procedures: (1) connecting previous and current learning; (2) teacher modeling (including a logical sequence or chunking of the explanation or modeling); (3) use of academic language to develop content understanding and (4) checking for understanding of the procedures, expected behaviors, and anticipated products.

Plans:

During the demonstration of laying the grid over the reference image, I continually checked for student's understanding of the math that was involved by prompting them to complete my calculations for me, and then I would draw or mark the numbers that they said as we went along. This was a way to check for student's understanding of the procedure. During the demonstration of transferring the main outlines of the reference image onto the drawing paper using the grid, I made connections to students' previous learning from their contour landscapes project with Mr. Gorisch. During the demonstration of how to create a value scale and during all demonstrations, I used relevant academic vocabulary and encouraged students to use the same terms in describing their artwork. If they used a less appropriate term, I would correct them and offer our new vocabulary as a replacement.

Anticipated Time: 10-20 minutes

Pre-requisite/prior knowledge: Some basic mathematical understanding of proportions; understanding of contour lines and how to identify them in a reference image, which students learned during a previous project with Mr. Gorisch.

Formative Assessment: The questions I asked students about my choices during demonstrations (relative to the math used in the gridding process, or new media) served as a way for me to check for understanding. I also had them describe their experiences during the contour landscapes project so they could make connections to how they used contour lines during this lesson.

Q. Plans for Guided Student Practice:

Explain and identify your use of (1) questioning skills and specific questions you will use, (2) monitoring adjusting, (3) feedback during the lesson, as well as for student practice using (4) academic language and new (5) English language structures, as needed

Plans:

During guided student practice I would visit with students one-on-one to see how their portraits were evolving, to check for their understanding of the new concepts and ideas being presented, and to have conversations founded on relevant academic vocabulary to ensure that all students were becoming familiar with new terms. Some questions that I frequently asked students were:

- What is your goal for your artwork today?
- What do you hope to have accomplished by the end of class?
- I see that you changed [], can you tell me why?
- What is one of the tips or strategies that we talked about at the beginning of class that you are using today?
- If I were to offer you one suggestion for your artwork right now, what do you think it would be?
- I want you to make the change and let me know when you're finished with it so we can see together if it was successful.

Anticipated Time: 25-25 minutes

Pre-requisite/prior knowledge: N/A

Formative Assessment: Students responses to questions posed during this time were the formative assessment that provided the most insight for me into students' processes, artistic choices, and levels of understanding during this lesson.

R. Plans for Creative Interpretation (other creative solutions accepted in this lesson) IPTS# 1*

Students who wish to take a specific direction with some aspect of their project can always check with me as the instructor to see if it can work within the project guidelines. For example, the student in this class who is identified as gifted is someone with a great deal of natural artistic talent and experience in visual arts courses thus far. This student has some dyed areas in her hair that are bright blue, and she wanted to incorporate this color into her black and white self-portrait using chalk pastels. I decided that this was a welcome modification for her as it would challenge her more and create a way for her to be more expressive with this assignment.

S. Plans for Independent Student Practice [IPTS# 1 & 2] Homework or independent practice for student related to the lesson.

After we talked about the structure of the artist's statement and reviewed the template as a class, students were asked to write their artist's statement as homework, or independent practice. They then had to submit the artist's statement via e-mail to me or as an attachment to the Google Classroom site, where the assignment was posted.

T. Closure (brief teacher or student-led review, with reference back to essential questions and enduring understandings)

Plans: I would always ask students at the end of class what they were going to be doing/what they would need for tomorrow to make sure they were prepared for continued instruction. On days of guided practice, I would also ask 2-3 students to share something with the class as they cleaned up that worked really well for them that day in terms of media use.

Anticipated Time: 3-5 minutes

COMMENTARY (Prepared before teaching the lesson)

- 1. Explain how your plans build on previous learning experiences and have the potential for helping students to create and/or respond to the content and to make connections between primary concepts within your content area and so deepen their learning of the content.**

My decision to teach this lesson was one I arrived at with much help from my cooperating teacher, Nick Gorisch. When I joined the class for observation, the students were working on acrylic paintings of high-contrast, color-saturated landscapes. Nick told me that they had previously completed a landscape drawing using charcoal pencils that focused on understanding line. This painting was their first experience in color theory and paint mixing. He mentioned that he would be interested in having the students move back into drawing after they completed the landscape painting, so we began to consider ideas for a drawing lesson together. We decided on self-portraits – but for many of the students in these classes, it is their first time taking art at the high school level. I thought that learning to draw proportional faces may be quite challenging for them, so I decided to teach the grid method of drawing so that students could choose a reference photo of themselves and scale it up to draw proportionally. I wanted to give them a tool that many artists use for drawing accurately so that they can refer back to that method and strategy during other projects if it suits them. Furthermore, we decided to use this project to teach value. This was an important concept that students needed to learn to build their foundation of art skills and knowledge. The students would all complete black and white self-portraits using charcoal and graphite. This was media that most of them were unfamiliar with going into the lesson. I knew it would be an important media for them to gain experience with before moving on to other topics of study that will be covered this year, like figure and gesture drawing, for example.

- 2. Describe how your planned formal and informal assessments will provide direct evidence of students' abilities to create and respond to content concepts throughout the learning segment.**

All of my assessments were designed with the learning objectives of the lesson in mind. When it comes to formative assessments that take place during guided practice, conversations with students are important ways for me to measure students' understanding of, and ability to use relevant academic language. The artists' statements will give me another way to evaluate students' language use and their abilities to respond to art and their experiences, and relate their work to a greater art context.

3. What do you know about your students' ability in one or more of the following areas: to persist in the application of content concepts, to create and respond, to problem solve, to think critically, and to believe in their ability to learn the content?

I know that students in this class are strong critical thinkers and they have high expectations of themselves when it comes to mastering new content. It makes me somewhat nervous to present such a challenging project to a group of students that includes many novice artists. However, I know that they will work diligently and use all available tools and resources to do their absolute best job on the task at hand. They are high-performing students in all academic areas, and visual art is no exception. I have been very impressed by the work that I have seen thus far, but am also somewhat daunted by the range of ability levels present in this one class.

4. What do you know about the students' physical development (e.g., students' fine motor skills) or conditions (e.g., attention deficit, processing issues) that will affect instruction for the central focus?

I know that there are certain students in the class (one of my focus students, in particular) who have some issues with focus and attention that may become a source of frustration during this project, as it will be one of the lengthier projects they have completed so far this year. Being aware of this, I will need to be sure to have regular and consistent one-on-one conversations with these students to ensure that they are on task and feeling confident in their abilities to complete this level of work.

REFLECTION (Prepared after the lesson is delivered and consultation with the supervisor)

1. If you were to teach this class again to the same students, what would you do differently? Why: (Refer to methods, materials, procedures.)

There are so many things that I would do differently! For one, I would require all students to have the same original size of their reference image and finished size of their drawing. This varied from student to student, depending on how big their original image was and how they chose to crop the photo. I would also create a system for recording whether or not student's reference images had been "approved" by me, because there were a few students whose reference images were poor quality, but they got far enough along in the process of using them that I felt bad asking them to start over with a new image. It is so hard to keep track of what 25 students are doing every day when you have less than 50 minutes of total class time! There would be certain days when I realized that I had not seen at all what one or several students were working on because I just did not have the time to get with them on an individual or up-close basis.

I would also take a giant pause at the beginning of the grid transferring stage to make sure that all students were working on the correct side of the drawing paper! I was so caught up in trying to deliver the lesson in the first few days that it did not occur to me at all to indicate to students that they should be working on the textured side of the paper provided. In fact, it did not even occur to me, as a much more experienced artist, that a more textured or "right" side existed. This felt like such a stupid mistake when the first student pointed out to me that they were having trouble blending and I realized that they were working on the back side of the paper. As I started to investigate how many other students were working on the backside of the paper, I was mortified to discover it was a significant portion of them. I felt like I had ruined their artwork and there was no way I was capable of being an art teacher if I could make such a negligent error. In the end, many of the students who were working on the reverse side of the paper had no issues with it at all and were still able to achieve technically advanced and aesthetically wonderful artworks.

2. Which students did not meet the desired results? Why? What would/will you do to help them?

Nearly all students met the desired results to some extent. The student who scored the absolute lowest on this project did so because she cut class excessively on the days that the project was happening and fell behind drastically. She also did not submit an artist's statement. The second lowest-scoring group of students were those who performed well on objectives related to producing art, but did not submit artist's statements. Those students who could have performed higher on this task are the ones who in many cases have less visual arts experience. It was their first time trying to render a face accurately, first time using the grid, and first time using the media at hand. That is asking quite a lot of them! Now that I know who these students are who may need additional support, I will be able to offer them that during upcoming projects, by providing additional instruction in the form of supplemental materials such as handouts, or increasing the frequency or modifying the content of our one-on-one conversations to make it more tailored to each individual's needs, strengths, and weaknesses.

3. How will you use the observations and recommendations shared by your supervisor about the lesson delivery to plan for future instruction?

I am fully aware that I say "guys" too much when addressing a class of students, but it will be a hard habit to break. This was one thing that my supervisor pointed out. Other than that she was very supportive and helped me to identify successful questioning strategies and other ways to keep students focused during the first day of the lesson. For example: having them respond to written prompts on the handout, asking questions about the video (in the future, I would even pause the videos at certain points to ask relevant questions), and having them read instructions to each other rather than hearing them all from me. I hope to continue to find new ways to keep students engaged as I complete my journey of becoming a visual arts educator and move on to student teaching with this group.

Appendix A: Pre-assessment used to check for prior knowledge and readiness to learn

Name: _____

Period: _____

Honors Drawing and Painting
Pre-Assessment for Self-Portrait ProjectInstructions:

Please answer each question to the best of your ability. You will not be graded on this, so incorrect answers will not count against you. This is simply a tool for me to get an idea of what you know. Thank you!

1. What do you know about the artist Chuck Close?
2. Which of these tools would make the darkest mark on paper?
 - a) vine charcoal
 - b) compressed charcoal
 - c) a #2 pencil
3. What does photorealism mean as it applies to drawing and painting?
4. What is one reason an artist might want to create a self-portrait?
5. If you use a 4 inch by 6 inch reference photo to create a 12 inch by 18 inch drawing, which ratio indicates the scale of your reference photo to your completed drawing?
 - a) 2:4
 - b) 4:2
 - c) 3:1
 - d) 1:3