

# Visual Arts

SEL MATRIX & SAMPLE LESSON PLANS



**ART**

## Arts and Social Emotional Learning Matrix – Visual Arts

SEL Competency	Creating	Presenting	Responding	Connecting
<b>Self-awareness (Identity development)</b>	<p>K-2 Students create a self-portrait in which they are engaged in their favorite activity.</p> <p>3-5 Students create a work of art or portfolio cover using symbols to show their personal interests on the cover (e.g., favorite sports, school subjects, animals, video games, etc.) Students show/share and identify central themes and purposes in their work and the work of their classmates.</p> <p>6-8 - Who Am I? Students review the self-portraits of Andy Warhol and Vincent Van Gogh. They create their self-portrait either digitally or through media.</p> <p>9-12 Students create a series of art based on their own personal and sociocultural identities using a media of their choice. This series is, in part, a way of introducing students to higher levels of artistic thinking.</p>	<p>K-2 Class generates a list of happy/sad emotions and discusses events that make them feel these ways. Students use paper/crayons to illustrate one happy and one sad emotion event on a piece of paper. Students share their work with their neighbors and/or aloud with the class.</p> <p>3-5 Students draw a favorite object or object from their personal past and a current favorite object or object. Students write an artist statement explaining personal events and/or themes that led them from liking their old favorite object or objects to their new favorite object or objects. Students display their drawings and their statements together.</p> <p>6-8 Who Am I? Self-portraits and acrostic poems are presented to the class while students practice public speaking skills.</p> <p>9-12 Students study how artists apply to an art show, present at the art show, and open the show using their series of artworks.</p>	<p>K-2 Students learn about objective/realistic art vs. non-objective/abstract art that represents feelings and ideas. Students sort images based on whether they are objective vs. non-objective.</p> <p>3-5 Students observe abstract works of art such as those by Mark Rothko, Hilma af Klint, Ad Reinhardt, Bueford Delaney, or Alma Thomas and compare (in a written description or during class show/share) the various moods or feelings conveyed by the artists and whether they agree/disagree with the interpretation.</p> <p>6-8 Who Am I? Using the letters of their first name, students will write an Acrostic that talks about who they are.</p> <p>9-12 Students create an artist statement based on the series of artworks.</p>	<p>K-2 Students talk about favorite activity self-portraits as a class and make connections between their work and that of their peers. Is everyone doing the same activity? How do the activities make us feel? What is similar/different?</p> <p>3-5 Students view the film, The Secret of Kells (2009) and learn about European illuminated manuscripts of the Middle Ages. Students discuss: What is unique about the visual quality of illumination? What lengths do the characters in the film take to preserve and complete the book? Why is this important? Students complete an illuminated illustration related to a story they would like future generations to know about.</p> <p>6-8 Who Am I? Students read letters written by great artists and find ideas and emotions that are similar to those they have experienced.</p> <p>9-12 During an art show opening, students explain their art, artist statement and presentation to viewers.</p>
<b>Self- management (Agency and Efficacy)</b>	<p>K-2 Students trace around their non-dominant hand with their finger while breathing in/out as strategy for self-management of breath and emotions. Students learn about cave art and the history of hand iconography in visual culture. Students create a drawing of their traced hand outline and turn it into an animal with a background of their choice.</p> <p>3-5 Students create an Emoji Library featuring 5-10 hand drawn faces. Each face represents an emotion that the students often associate with. Students reference their Emoji Libraries when explaining their</p>	<p>K-2 Class creates a mini classroom museum in which to display artwork or items that are special to students. Instructor/class may rotate/curate the selection by month/theme.</p> <p>3-5 Read aloud the story, Johannes Gutenberg and the Amazing Printing Press by Bruce Koscielniak (2003) with students. Use key details in the text to discuss how the central message of the story relates to the presentation of artwork throughout history. Expand by considering/discussing present day technological advancements that facilitate the sharing of visual culture.</p>	<p>K-2 Class creates a Word Wall of art terms and vocabulary. Students reference the wall when speaking and writing about their art.</p> <p>3-5 Students work in small groups to calculate the area of an existing exhibit space or an imagined space with specific parameters (e.g., must have 2000 square feet, must be broken up into at least 3 rooms, must have a walkway between rooms at least 8 feet wide, etc.) and include information in their artist statement about the overall area of space and what it was like to work in a small group.</p>	<p>K-2 Instructor keeps a bin for completed work. Students turn in their own work or table captains turn in their group's work when it is complete like in their academic classroom.</p> <p>3-5 After viewing various examples of historic and contemporary cartography, students create a map of an imaginary island based on a theme. Students divide their island into regions that correspond with their theme.</p> <p>6-8 Failing Spectacularly:</p>

	<p>feelings during opening or check-in meetings.</p> <p>6-8 Failing Spectacularly: Blind contour drawing.</p> <p>9-12 Students practice mindful art making by using the whole body to create art. Using very large paper (bulletin board paper) and charcoal (or crayons) in each hand, students kneel in the middle of the paper and draw in large sweeping motions repeated shapes and lines. By the time the art making is done, the paper is filled with large, repeated patterns.</p>	<p>6-8 Failing Spectacularly: Student blind contour drawings and their accompanying essays are brought together into a class published book.</p> <p>9-12 Students acknowledge how much time they make and artwork by logging each time they do the work. Students will gain awareness about their own art making and become more mindful in creating.</p>	<p>6-8 Are You a Safe Place? Students will present their two images to the class and explain why they made the choices they made to represent healthy and unhealthy relationships.</p> <p>9-12 Students agree together on how to present the artwork and where. This decision making should be made while the art is being conceived and before it is created to avoid just making it fit in the site.</p>	<p>Georgia O'Keeffe had severe anxiety. Van Gough only sold one painting in his lifetime. Students will have a discussion on failure, self-sabotage, and risk taking. What does it mean to fail? What does it mean to pass? Is it okay to take a test and fail? What about a pretest? If you have not learned it yet, can you expect to pass a pretest? In creative fields like math, science, and art, failure is an important part of the process. What does failing up mean? (Risk taking-getting out of your comfort zone)</p> <p>9-12 Students discuss how the body is used in art making, both physically and mentally.</p>
<p><b>Social awareness (Belonging and Engagement)</b></p>	<p>K-2 Class discusses love and how we show others that we love them @home vs. @school. Class discusses school rules: Safety, Respect, Responsibility and how these are ways we can show we care about one another at school. Students create concentric hearts with illustrations inside showing safety, respect, and responsibility.</p> <p>3-5 Students learn about landscape architecture through the work of Isamu Noguchi. Students create a drawing of a playground with a theme of their choosing that combines various real or imaginary playground features that are fun for everyone in the community.</p> <p>6-8 Look at mobile sculptures. Discuss what an artist might need to know to make a mobile. Discuss what skills an artist might need to have to build one. Look at all the moving parts and how they interact with one another. Build a mobile sculpture.</p> <p>9-12 Students learn about handwriting systems and styles in many different cultures including but not limited to calligraphy from Europe in the Middle</p>	<p>K-2 Students dip various drawing implements in ink and make marks collaborative on a large piece of butcher paper as a collaborative mural. Class discusses and lists how and why the marks are unique. The class mural and list are hung in the classroom.</p> <p>3-5 Students take an in-person or virtual gallery tour of a museum space such as those offered by the University of Arizona Museum of Art. Students describe their experience of taking a museum tour and explain how the features of the gallery spaces contribute to the work in the show and to visitors from the community.</p> <p>6-8 Students participate in a gallery walk where they explain their projects to other students in their grade or school or to parents during an open house.</p> <p>9-12 Students create and present artwork based on their practice in multiple cultural communication methods.</p>	<p>K-2 Students learn about traditional subject matter in art and categorize a series of images based on whether they are portraits, landscapes, or still lifes.</p> <p>3-5 Class reads A Carp for Kimiko by Virginia Kroll (1996) and considers/discusses the central message of the story and how cultures from around the world celebrate and honor children and special people. Students respond to the story by considering ways of honoring people and create a carp kite in honor of someone special to them.</p> <p>6-8 Are You a Safe Place? Students will listen to "I'll be watching you" by the Police and do a quick draw inspired by the song.</p> <p>9-12 Students have collaboratively created works of art that others can interact with. It is now time to watch and analyze the success of the artworks, looking at the responses as others interact with the works.</p>	<p>K-2 Class plays 4-Corners Game: Instructor explains rules. Each corner of the classroom is assigned a shape or color. The caller stands in the middle of the room and closes their eyes. Students find a corner. The caller names a specific shape or color and opens their eyes. Students in that corner are "out," and must sit down for a round of the game. Class talks about how to be a "good sport," whether we are out, chosen as the caller, or a regular participant.</p> <p>3-5 Students observe works of art that are organized in grid or array like formations (e.g., Paul Klee, Wayne Thiebaud, or Chuck Close, etc.) Students consider and brainstorm spaces and objects that are also organized in grid formations (e.g., floor tiles, waffles, tennis rackets, some cities, etc.) Based on observations of social settings, students create a work of art that shows a grid or array like formation.</p> <p>6-8 Studio Habits of Mind: Introduce studio habits of mind. On the back of large used puzzle pieces write the Studio Habits of Mind. Have students look at engineering habits of mind and determine how they are reflected in studio habits of mind.</p>

	<p>Ages, Japanese and Chinese characters.</p>			<p>9-12 Students create and present artwork based on their practice in multiple cultural communication methods. Students will present these artworks to their peers explaining the connection of the meaning of the word and which cultures method used.</p>
<p><b>Relationship skills</b></p>	<p>K-2 Class discusses what it means to be a good friend and creates a list of good friend qualities. Students choose one quality and draw a portrait of themselves with their good friend(s). Students write their chosen quality on their drawing.</p> <p>3-5 Class looks at various examples of storyboards used to make films. Class chooses and divides a story into sections. Each student illustrates a section of the story for display. Students work together to organize the artwork in the correct sequence and prepare the work for the exhibition.</p> <p>6-8 Are You a Safe Place? Students are asked to create two opposing pieces using the same image. One represents a healthy relationship, the other an unhealthy relationship.</p> <p>9-12 Students collaboratively create artworks. This involves collaborating with design, media, and project management. These artworks should be large scale, site based, and interactive.</p>	<p>K-2 Students create an All About Me poster with their caregivers the week before their birthday. During their birthday week their poster is displayed and celebrated in class.</p> <p>3-5 Students respond to questions related to home, school, or community themed artwork of an artist selected by the art instructor during class discussion project introduction or to their own home, school, or community themed artwork/artwork of their peers during show/share time.</p> <p>6-8 Systems Thinking: Students do a work collage highlighting the STEM knowledge they needed to complete the mobile sculpture and the arts and engineering skills they needed to build it.</p> <p>9-12 Students participate in a critique of student artwork using the TAG method.</p>	<p>K-2 Class learns the word, "cooperation" and discusses what it means. Class earns a point at the end of class when they are cooperating well together. Class votes on a fun group art activity prize when they reach X number of points.</p> <p>3-5 Class reads <i>A Carp for Kimiko</i> by Virginia Kroll (1996) and considers/discusses the central message of the story and how cultures from around the world celebrate and honor children and special people. Students respond to the story by considering ways of honoring people and create a carp kite in honor of someone special to them.</p> <p>6-8 Are You a Safe Place? Students will listen to "I'll be watching you" by the Police and do a quick draw inspired by the song.</p> <p>9-12 Students have collaboratively created works of art that others can interact with. It is now time to watch and analyze the success of the artworks, looking at the responses as others interact with the works.</p>	<p>K-2 Students will practice sharing supplies at tables. Class discusses how to, "Wait your Turn," "Ask nicely," and "Use one item at a time. Where else do we do this? Where do adults do this? Older siblings?</p> <p>3-5 Students create an illustration that corresponds with their own or another author's story. Students show/share how details in their illustration connect with the story.</p> <p>6-8 Are You a Safe Place? Students attend a presentation on teen dating violence and the rights and responsibilities of a healthy relationship. Students will actively participate in a discussion about healthy dating relationships.</p> <p>9-12 After the works have been presented and responses of viewers have been recorded, artist groups will then analyze the responses regarding the works and present improvements and changes to the artworks.</p>

<p><b>Responsible Decision Making (Belonging and Engagement)</b></p>	<p>K-2 Instructor sets up a Quiet Corner in the classroom where students may choose to read, rest, or reflect during choice time or overwhelming moments.</p> <p>3-5 Students read <i>The Boy Who Just Kept Drawing</i> by Kay Haring (2017) and learn about the responsible decision making of the artist Keith Haring and create a composition inspired by his work that shows understanding of primary colors and multiplication through grouping.</p> <p>6-8 Fashion Design: How to draw figures for fashion design. How to add sample swatches, etc.</p> <p>9-12 Students create a survey of a few different art careers forming an idea of which they might like to do. They are assigned a project to complete based on the chosen career.</p>	<p>K-2 Students learn and say the word, "Transition." Students perform and practice perfect and imperfect transitions between listening time and work time.</p> <p>3-5 Students observe works of art that are organized in grid or array like formations (e.g., Paul Klee, Wayne Thiebaud, or Chuck Close, etc.) Students consider and brainstorm spaces and objects that are also organized in grid formations (e.g., floor tiles, waffles, tennis rackets, some cities, etc.) Based on observations of social settings, students create a work of art that shows a grid or array like formation.</p> <p>6-8 Studio Habits of Mind: Introducing studio habits of mind. On the back of large used puzzle pieces write the Studio Habits of Mind. Have students look at engineering habits of mind and determine how they are reflected in studio habits of mind.</p> <p>9-12 Students will create, and present artwork based on their practice in multiple cultural communication methods. Students will present these artworks to their peers explaining the connection of the meaning of the word and which cultures method used.</p>	<p>K-2 Instructor keeps a T-chart in the classroom listing acceptable/unacceptable choices for students in the classroom. Class reads the chart at the beginning of an instructional session and responds by showing their understanding through their behaviors. Charts may serve as a class social contract.</p> <p>3-5 Students keep a portfolio of artwork and add to it throughout a semester or year. At the end of the semester or year, students categorize their artwork into piles according to whether they display more or less effort, creating a visual t-chart. Students reflect on and respond to questions about their progress as an artist throughout their time spent participating in the class.</p> <p>6-8 Students read the article "Product Design Lessons from Project Runway and Top Chef" and write a response to the article.</p> <p>9-12 Students with similar career paths will debate the pros and cons of each other's presentations deciding if the project has merit to move onto production.</p>	<p>K-2 Instructor sets up 3-5 simple choice-based art stations around the room (e.g., drawing station, painting station, building-block station, etc.) Students may choose one station for a given time period. The whole group meets on the carpet to stop/think, consider choices, and envision the consequences. Students whisper their station choice to their neighbor and are quietly dismissed from the carpet.</p> <p>3-5 Students generate a class list of rules/expectations for safe handling and cleaning of art tools, equipment, and studio space. What tools and equipment might be breakable in the art classroom? What behaviors might be dangerous? Why? Students make connections between behaviors and positive habits in the art room.</p> <p>6-8 Knowing When to Stop: How do you know when enough is enough? How do you know when it is too much? How do you know when to stop? With candy, with exercise, with art?</p> <p>9-12 Students learn and practice project management while creating their career artwork so they can complete projects on time.</p>
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	<h2 style="margin: 0;">K-2 Handimals</h2> <p style="margin: 0;"><i>Students use their hands to create an original work of art and practice a self-management strategy.</i></p>
<b>Lesson Objective(s):</b>	<p>Students will be able to ...</p> <ul style="list-style-type: none"> <li>learn that handprints are one of the oldest art records that exist</li> <li>learn that "hand breathing," is a mindfulness strategy for self-management</li> <li>create a work of art that turns their hand outline into an animal</li> </ul> <p>By creating a handimal.</p>
<b>Arts Standard(s):</b>	<p><i>Artistic Process - Creating</i></p> <ul style="list-style-type: none"> <li>Anchor Standard 1- Generate and Conceptualize artistic ideas and work.             <ul style="list-style-type: none"> <li>VA.CR.1.2b- Make <b>art</b> or <b>design</b> to explore personal interests, questions, and curiosity.</li> </ul> </li> </ul>
<b>Essential Question(s):</b>	<ol style="list-style-type: none"> <li>1. How can we manage our emotions?</li> <li>2. How can we use what we have around us to make art?</li> </ol>
<b>Vocabulary:</b>	<p>Shape, outline, art, design, self-management strategy, Handimal</p>
<b>SEL (Social Emotional Learning) Competency(s):</b>	<p><b>Self-management:</b> The ability to manage one's emotions, thoughts, and behaviors effectively in different situations and to achieve goals and aspirations.</p>
<b>Equity Elaborations:</b>	<p>Includes individual and collective goals to improve personal and community well-being.</p> <ul style="list-style-type: none"> <li>Coping with acculturative stress</li> <li>Coping with discrimination/prejudice</li> <li>Developing a sense of agency and resiliency</li> <li>Addressing personal &amp; group challenges to achieve self &amp; collective goals</li> </ul>
<b>Lesson Procedure: (Approx. Duration)</b>	<ol style="list-style-type: none"> <li>1. Reminder of classroom rules, the 3 B's: Be Safe, Be Respectful, Be Responsible</li> <li>2. Sing Elements Rock!</li> <li>3. Visual Arts Instructor shows students a picture of a handprint from an ancient cave painting and student volunteers shares out what they see.</li> <li>4. Visual Arts Instructor explains that handprints are some of the oldest records of human artwork that exist. Ancient humans painted animals and left their handprints in caves.</li> <li>5. Visual Arts Instructor explains that not that long ago in many classrooms like ours, students made their handprints into one certain kind of animal on a certain holiday- students may guess what animal and what holiday.</li> <li>6. Visual Arts Instructor asks students to guess another bird that is LIKE a turkey (but it has secret eyes in its feathers!) Visual Arts Instructor shares that now we can make our hand into any kind of animal (real, ancient, or imaginary... a handimal!) any day of the week.</li> <li>7. Visual Arts Instructor demonstrates a self-management strategy- hand breathing. Using the finger on one hand to trace around the other while breathing in when going up a finger and out when going down a finger.</li> <li>8. Visual Arts Instructor asks students, "How do our bodies feel while tracing their hands?" "What are we thinking about?" "What are sometimes that this technique might be useful to us?" Student volunteers share out with the class.</li> </ol>

	<ol style="list-style-type: none"><li>9. Visual Arts Instructor uses a document camera and shows students how to trace the outline of a hand using a pencil on paper while practicing the breathing technique. Students turn and talk to their neighbors about animals that they imagine their hands could be.</li><li>10. Students add visual details and transform their hand into a handimal. Visual Arts instructor plays Johnny Otis <i>Willie and the Hand Jive</i>, The Beatles <i>I Want to Hold Your Hand</i>, and/or other hand related music while students work</li><li>11. Everyone holds up their handimal to share with the whole group. Individual student volunteers may share something about their own work with the class or share a compliment or question that references specific details in another student's work.</li></ol>
<b>Assessments:</b>	<b>Formative:</b> Individual and collective student response, turn and talk to neighbor, individual and collective student sharing, informal instructor observation of effort, focus, and understanding of self-management <b>Summative:</b> Creation of final art product
<b>Related Standards/ Competencies:</b>	<u><a href="#">Common Core ELA Standard:</a></u> RI.2.7- Use information gained from the illustrations or words in a print or digital text to demonstrate understanding of its characters, setting, or plot.
<b>Resources:</b>	<ul style="list-style-type: none"><li>• <a href="#">Elements Rock Song</a></li><li>• Paper 8.5x11 inches</li><li>• Pencil</li><li>• Any colors</li></ul>

 <p style="text-align: center;">ART</p>	<h2 style="margin: 0;">3-5 Playground Designs</h2> <p style="margin: 0;"><i>Students exhibit social awareness of the unique preferences of themselves and others through designs of realistic or imaginary playgrounds.</i></p>
<b>Lesson Objective(s):</b>	<p>Students will ...</p> <ul style="list-style-type: none"> <li>• Learn that Landscape Architects design outdoor spaces</li> <li>• Learn that Isamu Noguchi was an artist who designed playgrounds for children</li> <li>• Use Elements of Art</li> </ul> <p>By designing their own playground.</p>
<b>Arts Standard(s):</b>	<p><i>Artistic Process – Creating</i></p> <ul style="list-style-type: none"> <li>• Anchor Standard 2 - Organize and Develop Artistic Ideas and Work <ul style="list-style-type: none"> <li>○ VA.CR.2.4a. Develop technical skills and explore <b>art-making approaches</b> (e.g., using elements and principles of modern art, applying artistic norms of diverse cultures).</li> </ul> </li> </ul>
<b>Essential Question(s):</b>	<ol style="list-style-type: none"> <li>1. How do artists work?</li> <li>2. How do artists and designers determine whether a particular direction in their work is effective?</li> </ol> <p>Optional Extension:</p> <ol style="list-style-type: none"> <li>3. How would a visually or physically impaired student interact with this space?</li> <li>4. How do our senses impact our interactions with an outdoor play space?</li> </ol>
<b>Vocabulary:</b>	<p>Isamu Noguchi Landscape Architecture Bird's Eye View</p>
<b>SEL (Social Emotional Learning) Competency(s):</b>	<p><b>Relationship Skills:</b> The abilities to establish healthy and supportive relationships and to effectively navigate settings with diverse individuals and groups.</p>
<b>Equity Elaborations:</b>	<p>Includes development of cultural competency and can promote more inclusive learning environments that affirm the strengths and experiences of all individuals, including those who may have been marginalized in our education systems.</p>
<b>Lesson Procedure: (Approx. Duration)</b>	<ol style="list-style-type: none"> <li>1. Reminder of classroom rules, the 3 B's: Be Safe, Be Respectful, Be Responsible</li> <li>2. Sing Elements Rock!</li> <li>3. Visual Art Instructor shows students a picture of Isamu Noguchi's playground and asks students to describe what is going on. Student volunteers share out. Visual Art Instructor asks students to turn and guess with their neighbor about what it could be (Hint: Somewhere you go every day at school.)</li> <li>4. Visual Art instructor asks students to consider who usually goes to playgrounds and why? What makes us feel welcome on the playground? Is it the same for everyone? Do some of us feel more or less welcome when certain structures or layouts are in place?</li> <li>5. Visual Art Instructor shows students an image of Isamu Noguchi and explains that he was a Japanese American artist who also designed playgrounds for children. A landscape architect is someone who designs outdoor spaces like gardens, parks, and playgrounds.</li> <li>6. Visual Art Instructor asks students to think of things that should be part of a playground that will help create a sense of belonging for everyone (swings, slide, sandbox, jungle gym, bench, garden, etc.) Students may include these items and more in their playground design drawings, making sure there is something fun/accessible for everyone.</li> <li>7. Visual Art Instructor asks students to consider what materials a playground could be made out of (wood, metal, tires, candy!?, etc.) The designs may be realistic or imaginary.</li> <li>8. Playgrounds may be drawn front facing or "bird's eye view," from above.</li> <li>9. Students have time to work on their playground designs while listening to swing music.</li> </ol>

	<p>10. Everyone holds up their design to share with the whole group. Individual student volunteers may share something about their own work with the class or share a compliment or question that references specific details in another student's work.</p> <p>Optional Extension: Consider design choices that create accessibility for differently abled students.</p>
<b>Assessments:</b>	<p><b>Formative-</b> Individual and collective student response, turn and talk to neighbor, individual and collective student sharing, informal instructor observation of effort, focus, and understanding of relationship skills</p> <p><b>Summative-</b> Creation of final art product</p>
<b>Related Standards/ Competencies:</b>	<p><u><a href="#">Common Core ELA Standards:</a></u>                  RI.4.8- Explain how an author uses reasons and evidence to support particular points in a text.</p>
<b>Resources:</b>	<ul style="list-style-type: none"> <li>• <a href="#">Elements Rock Song</a></li> <li>• <a href="#">Isamu Noguchi Playscapes</a></li> </ul>

 <p>ART</p>	<h2 style="text-align: center;">6-8 Is it okay to fail?</h2> <p style="text-align: center;">Students will explore ideas about imperfection, failure and perseverance learning about the lives and works of Vincent Van Gogh, Georgia O'Keeffe, Frida Kahlo, and other differently abled artists.</p>
<b>Lesson Objective(s):</b>	<p>Students will ...</p> <ul style="list-style-type: none"> <li>• Create pictures using blind contour drawing techniques</li> <li>• Reflect on their experiences with failure and perfectionism.</li> <li>• Demonstrate new ways to handle frustration</li> <li>• Connect the lives and challenges of artists Vincent Van Gogh and Georgia O'Keeffe with the challenges they face</li> </ul> <p>by publishing a book of essays and blind portraits.</p>
<b>Arts Standard(s):</b>	<p><i>Artistic Process – Connecting</i></p> <ul style="list-style-type: none"> <li>• Anchor Standard 2 - Organize and Develop Artistic Ideas and Work <ul style="list-style-type: none"> <li>○ VA.CR.2.6a Demonstrate openness in trying new ideas, materials, methods and approaches (such as using elements and principals of modern art, applying artistic norms of diverse cultures, addressing social issues in contemporary art, etc.) in making works of art and design.</li> <li>○ VA.CR.2.7a Demonstrate persistence in developing skills with various <b>materials</b>, methods, and approaches (e.g., using elements and principles of modern art, applying artistic norms of diverse cultures, addressing social issues in contemporary art) in creating works of <b>art</b> or <b>design</b>.</li> </ul> </li> </ul>
<b>Essential Question(s):</b>	<p>Is it okay to fail?</p>
<b>Vocabulary:</b>	<p><b>Contour:</b> the edge or line that defines a shape  <b>Continuous:</b> uninterrupted  <b>Envision:</b> to picture mentally,  <b>Peripheral:</b> the outside of  <b>Overwhelming:</b> overpowering  <b>Control:</b> to hold in check</p>
<b>SEL (Social Emotional Learning) Competency(s):</b>	<p><b>Self-Management:</b> Developing skills and attitudes that regulate emotions and behaviors. Learning to delay gratification, manage stress, control impulses, and persevere to achieve personal and group educational goals.</p>
<b>Equity Elaborations:</b>	<p><b>Representation:</b> women in the art world, mental illness in the art world, differently abled in the art world</p>
<b>Lesson Procedure: (Approx. Duration)</b>	<ol style="list-style-type: none"> <li>1. Connect: Introduce students to the works of Georgia O'Keeffe highlighting her severe anxiety. Look at works by Van Gogh. Discuss how he only ever sold one piece during his lifetime. Look at the work of Frida Kahlo and discuss how she overcame her physical challenges. Introduce Leroy Moore and his work on the history of black handicapped artists.</li> <li>2. Use this as an opening for a discussion on failure, self-sabotage, and risk taking. What does it mean to fail? What does it mean to pass? Is it okay to take a test and fail? What about a pretest? If you have not learned it yet, can you expect to pass a pretest? In creative fields like math, science, and art, failure is an important part of the process. What does failing up mean? (Risk taking, getting out of your comfort zone).</li> <li>3. Create: Introduce students to blind contour drawing. Have students place a blank piece of paper in a manilla folder. Students will be asked to draw without looking at what they are drawing.</li> <li>4. Present: The class will publish a book with their essays and blind contour pictures. The book will be made available for open houses, art shows, etc.</li> <li>5. Respond: Students will think, pair, share about the experience of drawing blind. After the experience, students will be asked to do an essay on taking risks and failing and what it means to them.</li> </ol>
<b>Assessments:</b>	<p><b>Checking for understanding:</b> Vocabulary Quiz, Steps to Control Emotion Exit Ticket,</p>

	<b>End of Lesson:</b> Essay and Blind Contour Drawing - Class publication of a book
<b>Related Standards/ Competencies:</b>	ELA 7.W.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
<b>Resources:</b>	Art of Vincent Van Gogh, Georgia O’Keeffe, Frida Kahlo, and Leroy Moore <a href="https://disabilityarts.online/videos/leroy-moore-black-disabled-art-history/">https://disabilityarts.online/videos/leroy-moore-black-disabled-art-history/</a> Boys Town Social Skills: Managing Emotions

 <p>ART</p>	<h2 style="text-align: center;">9-12 Current Events Posters</h2> <p style="text-align: center;"><b><i>This lesson teaches students how they can bring a focus to and communicate about an important issue that affects them and their loved ones.</i></b></p>
<b>Lesson Objective(s):</b>	<p>Students will be able to identify the meaning behind propaganda posters by analyzing those from the recent past.</p> <p>Students will be able to create an original poster based on an issue they are passionate about by using digital graphic design skills.</p>
<b>Arts Standard(s):</b>	<p><b>Artistic Process – Presenting</b></p> <ul style="list-style-type: none"> <li>• Anchor Standard 6 - Convey meaning through the presentation of artistic work <ul style="list-style-type: none"> <li>○ VA.PR.6.HS1 Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings.</li> </ul> </li> </ul> <p><b>Artistic Process – Responding</b></p> <ul style="list-style-type: none"> <li>• Anchor Standard 8 - Interpret intent and meaning through artistic work <ul style="list-style-type: none"> <li>○ VA.RE.8.HS1 Interpret an <b>artwork</b> or collection of <b>artworks</b>, supported by relevant and sufficient evidence (e.g., subject matter, <b>media</b>, elements and principles of modern art, artistic norms of diverse cultures, social issues in contemporary art) found in the work and its various <b>contexts</b> (e.g., artists' life and times).</li> </ul> </li> </ul> <p><b>Artistic Process – Connecting</b></p> <ul style="list-style-type: none"> <li>• Anchor Standard 11 - Relate artistic ideas and works with societal, cultural, and social context to deepen understanding <ul style="list-style-type: none"> <li>○ VA.CN.11.HS1 Describe how knowledge of culture, traditions, and history may influence personal responses to arts (e.g., compare initial response to an <b>artwork</b> at the beginning of the course and periodically throughout the course to identify changes in perception after study of the <b>context</b>).</li> </ul> </li> </ul>
<b>Essential Question(s):</b>	<p>How is art used to impact the views and actions of a society?</p>
<b>Vocabulary:</b>	<p>Propaganda, current issues, context, artwork, media</p>
<b>SEL (Social Emotional Learning) Competency(s):</b>	<p><b>Social Awareness:</b> The ability to comprehend and appropriately react to both broad problems of society and interpersonal struggles. Relating to your environment, what is around you, as well as being able to accurately interpret the emotions of people with whom you interact.</p>
<b>Equity Elaborations:</b>	<p><b>Collective efficacy:</b> These posters by students may bring about an awareness from the larger student population about issues affecting them and the school.</p> <ul style="list-style-type: none"> <li>• Engaging in perspective taking with people from different &amp; similar backgrounds</li> <li>• Discerning the importance of diversity (situational)</li> <li>• Understanding the meaning of diversity in contexts (climate)</li> </ul>
<b>Lesson Procedure: (Approx. Duration)</b>	<ol style="list-style-type: none"> <li>1. Students write a paragraph about an issue they are passionate about including a description and why they are interested in this issue. (½ class period)</li> <li>2. Students complete a survey on effective propaganda posters, by analyzing both the imagery and words. Students discuss the way visual images reflect societal and personal views of the time period. This activity may be done in groups. (1 class period)</li> <li>3. Using the information they learned about effective poster design, students create an original poster that reflects their chosen issue. (1 week)</li> <li>4. Posters will then be posted around the school.</li> <li>5. Students elicit responses about the posters from their friends. Students reflect on the variety of perspectives and reactions to the visual art. (this part is done out of class)</li> </ol>

	6. Students report back to the class about the effectiveness of their posters. Class discussion about how their experience eliciting responses broadened their social awareness and understanding of the way that visual art conveys meaning. (1 class period)
<b>Assessments:</b>	<b>Checking for understanding:</b> Students can explain why images and text have been chosen and what response they are expecting to see. <b>End of Lesson:</b> A discussion about the effectiveness of the posters. <b>Unit assessment (if applicable):</b> Completed survey, poster, and assessment of poster.
<b>Related Standards/ Competencies:</b>	
<b>Resources:</b>	