Images of America

Understanding What Being American Means Through Its Art

Disseminator's Name: Mark L. Rosenkrantz
School: David Lawrence Jr. K-8 Center
School Mail Code: 5005
School Address: 15000 Bay Vista Blvd., North Miami, FL 33181
School Phone: 305-354-2600
School Fax: 305-354-2601
E-mail Address: rosenkrantzm@bellsouth.net or mrosenkrantz@dadeschools.net

The Education Fund
305-892-5099, Ext. 18
e-mail: Lvalle@educationfund.org
website:www.education.org

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II) Introduction

This grant evolved from a previous grant that my school received from the National Endowment for the Humanities (http://picturingamerica.neh.gov/). The grant, entitled "Picturing America" provided the school with fifty, large, laminated poster images of American art historical images and curriculum. As an art teacher at a large urban school, I decided to use this arts integrated curriculum in my classroom. From the art image selection there were several images of Native Americans and a portrait of George Washington and Abraham Lincoln. I decided to focus on two ideas; the first Americans were aboriginal peoples and, due to the 2008 presidential election, a dialogue between George Washington and Abraham Lincoln. The art images were the inspiring research resource and were interpreted from both historical and artistic perspectives. I selected specific grades for each idea: second and fourth grade for Native America and third grade for the presidential dialogue. The curriculum is appropriate for any grade. These lessons have an arts integrated focus. The balance between social studies, art, and language arts is up to you. The "Picturing America" images are available, if you apply for the grant, but are not necessary to this program. Most of the images, or similar ones, can be accessed with a little research from the Internet. Adapt these lessons to your own classroom. If you need support, please contact me and I will be glad to brainstorm with you.

Mark L.Rosenkrantz

III) Goals and Objectives

Rationale

Our Miami Dade County Public Schools (MDCPS) are in an urban community where our students are diverse in their English language skills, ethnic backgrounds, cultural backgrounds, socio-economic status, and cognitive learning abilities. Students are subject to state mandated standardized testing. The student's diversity places them at risk for current and future academic failure with these tests. As state curriculum becomes increasingly prescribed, learning experiences become inflexible, ineffectively engaging all students. The student's beliefs about their own viability as successful learners are shaped by classroom learning experiences and testing scores. Experiencing academic failure can create in the student a sense of alienation from the learning process. Students drop out when they are disengaged from the learning process, the learning community, and when they believe that they cannot succeed in the classroom.

There is a need at our schools for alternative instructional strategies that engage all students, especially at risk students, supporting affiliation and creating a safe place for students to develop a willingness to take learning risks with confidence. Affiliation is the student belief that they are active members of a learning community. A variety of teaching strategies, including arts integration and interdisciplinary curriculum can provide motivational opportunities for students to take risks as they learn together. They need to develop confidence as they engage in active critical thinking and the articulation and expression of ideas.

Our students do not understand what is America, what is being an American, or identify themselves as American. The study of America is a social studies curriculum requirement for all of my students yet they do not understand their role, their affiliation, or their duties as a citizen, especially as a critical thinker and life long learner. They need to identify themselves as active participants in the American culture as citizens seeking academic success. American art history is rich with narrative references to struggle, sacrifice, optimism, and personal strength in overcoming obstacles such as the natural, social, and economic barriers evident in our history. Students need opportunities to develop the confidence to overcome their own obstacles by developing their own values and strategies for academic success. This can be initiated through an arts integrated American art history curriculum.

Program Goals

The overarching goal of this program is for my students to overcome current or future disengagement from the learning community by developing in them a sense of identification, affiliation, and purpose as a student and as an American as they use critical thinking and communication skills in their learning about American history through a series of art images. This interdisciplinary American art history curriculum seeks to reshape the context of learning by engaging the student through a rich variety of learning experiences that stimulate their participation and engagement. By connecting themselves to the American story through images and other media, students can begin to participate in the formation of their own identity as a contributor and valued member of the American community.

American values of dedication, perseverance, and resiliency are illustrated in American art historical images. The duty of the American citizen to contribute to the community and engage critical thinking in making decisions are also illustrated. These are core values essential to the student's ability to navigate their personal obstacles in their educational experience. The rich opportunities offered in an interdisciplinary curriculum remove the barriers of judgment: self-censorship, fear of teacher disapproval, fear of peer student judgment or pressure as they begin to evaporate as the learning community of shared goals and success as an American take precedence over previous personal identification as an educational failure. Finally, engaging the parents in the presentation of their child's learning provides support for parent involvement.

Program Objectives

The educational program "Images of America: Understanding What America Means Through Its Art", is a series of interdisciplinary learning experiences over time including social studies, natural science, art, music, language arts, and theatre that creates a context for the historical concepts, produces repeated learning and assessment opportunities, and reinforces student achievement. In order to support classroom teachers, the media specialist and arts teachers need to collaborate and engage in joint professional development in arts integration and interdisciplinary curriculum planning with the faculty. Historical foci are to be based for the grade level on the state social studies standards. The production of artifacts illustrate American history concepts as observed in American art historical images, including artwork, writing, and performance, and serve as authentic assessments of student learning. Each student artifact is to be assessed based on a teacher-constructed rubric identifying the levels of expertise and quality of the completed work or process. Student learning needs to be periodically analyzed and instructional strategies adjusted according to outcomes. Over the course of an academic year, the portfolio of artifacts provides ongoing authentic assessment for each individual student's thinking process. Student confidence, individualized assessment, and a respectful peer environment undermine the cycle of failure that supports students dropping out of school. Teachers can expect to see increased achievement in communication skills (writing, speaking, listening, singing, image making), critical thinking skills, and knowledge of American history and culture. Student participation and engagement in learning activities is expected to increase.

Sample Student Objectives

1. Students will orally discuss their understanding of an American art historical image.
   In preparation for participating in this discussion, the students will
   . Practice group conversational procedures.
   . Practice using Visual thinking Strategies: observation, evidentiary reasoning, and discovery inquiry in a museum and classroom setting .
2. Students will write an essay about their understanding of an American art historical image.
   In preparation for participating in writing, the students will
   . Practice writing the same words they speak/think (Picture Induction).
   . Practice including observational detail and supporting evidence.
3. Students will produce a painting illustrating characteristics of the geography of American landscape.
   In preparation for producing this painting, students will:
   . Research and report their findings orally, in writing, and illustrate the geography of America.
   . Research and report their findings visually illustrating color-mixing technique.
   . Actively listen and respond with drawing to American art and music.
   In production of this painting students will:
   . Produce a preliminary artwork illustrating the geography of America.
4. Students will produce an American (Native American or Presidential) costume.
   In preparation for producing these costumes students will:
   . Research and identify characteristics of American costumes.
   . Research and report their findings orally and/or in writing, and illustrate characteristics of American costumes
   In producing the American costumes students will:
   . Produce a portrait of an American.
   . Produce a mixed media design illustrating Native American art design and symbol language.
6. Students will learn about period American folk tales and write their own folk tale.
   . Students will research and read orally American literature and listen to folk music.
   . Students will write and orally read their own fantasy American folktale.
   In producing the folktale the students will:
   . Research narrative writing techniques and characteristics.
   . Research the history and significance of American folktales.
7. Students will produce a dramatic performance based on American folktale literature.
   . Students will use stage and drama techniques to communicate American folktale literature.
   In producing the dramatic performance the students will:
   . Research American theatre performances illustrating historical events.
   . Research puppetry construction techniques.

IV) Course Outline/Overview

Timeline

September-October:
Lesson plans are researched and strategies planned based on grade level competency-based curriculum in social studies, science, language arts, art, and music, and theatre. Instructional materials are ordered and acquired. Teacher collaboration is established through a professional development workshop in arts integrated interdisciplinary curriculum planning.

November-March: Lessons are implemented and proceed through a series of sequenced arts, language arts, and social studies projects which will produce a portfolio of learning artifacts. Museum field trip.

March-April: Student writing, literature, and music are rehearsed.

May:
Student artifacts will be displayed or performed by individual classes at a variety of venues throughout the school and the month. Parents will be encouraged to attend presentation events.

Lesson Planning

Two units, a series of sequential lessons, have been developed as curriculum in order to address the goals and objectives of this grant. These lessons can be adapted to any grade level. The two units are:

The First Americans: Native American History and Art.

Presidential Portraits: George Washington and Abraham Lincoln

Both units engage the students in the observation, analysis, and interpretation of American art historical art images. Classroom teachers can learn how to use art images in their regular classroom as instructional resources in teaching any content area by practicing the use of Picture Induction and Visual Thinking Strategies (VTS) instructional strategies.

Arrange for museum field trips well in advance. Contact the school education coordinator at the museum. I recommend the Lowe Art Museum, University of Miami, Coral Gables because this museums exhibits both American and Native American art images.

V) Lesson Plans

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Lesson: Picture Induction Information Processing Strategy

Rationale

Picture induction is based on the research of Emily Calhoun. This strategy investigates how students construct knowledge from language (phonic and structural analysis). Visual images including art images, photographs, and book illustrations serve as a stimulus for language experience.

Students work to develop expert reading skills:

- Read a lot
- Develop large sight vocabulary
- Phonetic and structural analysis
- Comprehend and extend text

Picture induction strategy is grounded in the following propositions:

- Listening and speaking is natural
- Inductive thinking is built in
- Seeking meaning
- Socialization (reading and writing in a group)

Resources: art images, photographs, book illustrations.

Children's development of language through picture induction:

- Children are presented with pictures of familiar scenes.
- Identify objects, actions, and qualities they recognize.
- Line and word drawn and written to connect words to the picture.
- Facilitate the connection between print and words.

The process of students learning to read and write with picture induction:

- develop sight vocabulary.
- read and spell words.
- create vocabulary cards: words on the back, sort cards, create a picture dictionary.
- facilitates long term memory.
- develop conventions to connect sound, structures, to print (phonetic relationships)
- identify word by letter and sound
- develop inflection: change of form due gender, person, tense, case, mood, and voice
- classify new words and unlock new words
- learn to inductively make generalizations that form structural and phonetic analysis

The reading/writing tasks:

- Words spelled and written in the picture dictionary.
- Students make up sentences using the words.
- Through reading, they build on writing skills.
- Reading then speaking then writing.

- Building words into sentences into paragraphs.

Structure: Work with whole class or small groups.

Summary: Cycle/Sequence of inquiry lasting two to six weeks.

1. Select a large photograph as stimulus.
2. Contents students can describe using their listening/speaking vocabulary.
3. Students study picture.
4. Students identify words.
5. Lines written.
6. Label: words spelled and connected by lines.
7. Words written.
8. Read/review picture word chart.
9. Students classify words into groups based on phonetic, structural, or content.
10. Read/review picture word chart.
11. Write and draw picture dictionary.
12. Create word cards/banks.
13. Use word cards with picture dictionary.
14. Think of title for picture word chart.
15. Students share.
16. Students generate sentences about the picture. They may use new words.
17. Model creating a paragraph from a sentence.
18. Read and review.

Instructional and Nurturant Effects:

- Learn how to build sight vocabulary.
- Learn how to inquire into word and sentence structure.
- Generate writing.
- Create an understanding of the reading/writing connection.
- Develop skill in phonetic and structural analysis.
- Develop interest and capacity to generate writing.
- Increase reading non-fiction.
- Develop cooperative skills in reading and writing.

References: Joyce, B., Weil, B.& Calhoun, E. 2009. Models of teaching. Boston. Pearson.

Lesson: Visual Thinking Strategies (VTS)

Rationale

Visual Thinking Strategies (VTS) is a research-based, innovative instructional strategy which uses carefully selected and sequenced art images as the basis for inquiry-based discussion. VTS is based on the research of Abigail Housen. Visual Thinking Strategies (VTS) seeks to reshape the context of learning by engaging the student through a visual experience and facilitated inquiry discussion. Student develops their thinking and communication abilities, while the teacher develops a deeper sense of each student's thinking process positioning teachers to provide ongoing authentic assessment for each individual student. Students develop a relationship with their peers and teacher through image-based discussions that encourage students to draw upon their real and valid background experience and existing knowledge. This sense of affiliation undermines the alienation many at risk students feel in the classroom. As a valued member of the discussion group and with a newfound sense of affiliation, the student begins to take risks as they search for vocabulary and syntax to express their understanding of the visual. The culture of the classroom becomes student centered, allowing the student to feel respect and validation through the verbal expression of their ideas. A strong sense of self prepares students to progress cognitively in equal measure. The students will be engaged in viewing American art historical images in each session. The last VTS lesson is held at an art museum. As students view the images and listen to others, they begin to construct their understanding of the image. They are encouraged to share comments based on three questions: "What is going on in this picture?", "What do you see that makes you say that?", and "What more can you find?". Deceptively simple, these research-based, open-ended questions elicit rich and varied responses from the students. The students begin to search for evidence of their perceptions in the art image and in their background knowledge. The art image becomes a powerful tool for motivating effective verbal communication. The teacher extends the students understanding through paraphrasing responses and linking ideas. Teachers will follow each VTS lesson during the subsequent week with a writing activity stimulated by the use of one of the images. Using the same questions, students will have the opportunity to continue thinking about an image, yet in writing, to allow transfer of skills gained in discussion to writing. Over the course of an academic year the confidence, individualized assessment, and a respectful peer environment undermine the cycle of failure that students may feel with using language.

Lesson Objectives

Objective #1: The student will orally discuss their understanding of an art image.
Assessment:
The content of student responses will be assessed using a VTS specific rubric. Evidence for critical thinking and communication will be documented in writing, including, but not limited to, the following:

- Did the student support their claims with visual evidence in the picture?
- Did the student articulate ideas using appropriate vocabulary into the discussion?

- Did the student repeat the thoughts of others or generate a new point of view?

Objective #2: The student's desire to express and communicate ideas will result in an increase in the length of their essays.
Assessment: Collaborating teachers will develop criteria-based rubrics for assessing student's writing. Essay length will be documented in writing, including, but not limited to, the following:

- Did the student progressively increase their writing length over time?
- What was the percentage of growth in the length of the writing?
- Did the writing information remain focused on the topic of the art image?

Syntax for Visual Thinking Strategies

Phase 1. Starting the Lesson

a. Introduce VTS.
    - Discuss norms.
    - No wrong answer.
    - One person speaks at a time.
    - No sidebar touching or discussions.

b. Observation of the artwork. Look closely at the image.
c. Contributing observations and ideas. Call on one person at a time.
d. Listening. Instruct students to listen carefully for opinions.
e. Building understanding together.

Phase 2. Asking the Questions: The questions need to be spoken verbatim without change.

a. What is going on in the picture? Give students wait time.
    1. Respond first with paraphrasing before asking the next question.

b. What do you see that makes you say that?
c. What else can you find?

Phase 3. Responding to Student's Comments

a. Listen carefully to students. Check out that your understanding is accurate.
b. Point to what they mention in the slide. Be precise.
c. Use nurturing body language and facial expressions.
d. Paraphrase each comment.
e. Accept each comment neutrally.
f. Link answers that relate. Encourage open-ended process.

Phase 4. Concluding the Class

a. Thank students for their comments.
b. Avoid summaries.
c. Preview next lesson.

References: VUE.org. : Visual Understanding in Education

Unit #1: The First Americans: Native American History and Art.

Rationale

- Students need skills to adapt to a changing physical, social, and economic environment.
- Historical narrative art can illustrate how human beings adapt to change.
- Through the study of art, students can develop the motivation and skills for learning that will support their skills to adapt to a changing environment.
- Students need to learn how to learn through different forms of communication as an adaptation skill.

The Big Ideas (Art):

- Art images communicate a story.
- We need to learn how to use our senses in order to understand the story.
- We need to look at art in order to understand the story.
- We need to make art in order to understand the story.

The Big Ideas (Social Studies):

- Man learns to adapt to the environment.
- Environmental adaptation motivates human migration.
- People migrated from one part of the planet to another.
- Before there was a place called America, human beings lived in this place.

Secondary Ideas:

- People inhabited North America before European exploration and colonization.
- The first inhabitants of North America have become known as Native American Indians.
- Native American communities had values, beliefs, and lifestyles.
- Native Americans formed communities.
- Native American Indians made art images as part of their community culture.
- Art images illustrate Native American life and values.

Essential Questions:

Rationale

- Why do human beings need to adapt to changing physical, social, and economic environments?
- Why do students need to adapt to changing physical, social, and economic environments?
- How do human beings adapt to changing physical, social, and economic environments?
- How do human beings communicate?

The Big Ideas (Art)

- How can historical art images communicate a story?
- How does making art help understand a story?
- How do I learn to use my body to understand the significance of art images and techniques?
- What is historical narrative art?
- How was historical narrative art made?

The Big Ideas (Social Studies)

- How do human beings adapt to changing physical, social, and economic environments?
- What is human migration?
- Why do human beings migrate from one part of the planet to another?
- Why did human beings move to this continent?
- Who were the first Americans?
    What is their history story?
    What are the Native American stories?
    Where did the first people of North America come from?
    Where did they move? Where did they live?
    How did they live physically and culturally?
    What did Native Americans value and believe?

Vocabulary

America: A landmass comprising North America, South, and Central America

American: An American is somebody who is born in or is a citizen of the United States. American relates to the people, culture, and language of the United States. It also relates to North, South, and Central America.

Adapt: Changing in order to become used to a new environment.

Beliefs: Acceptance by the mind that something is true or real. Confidence that somebody or something is good.

Change: To make something or somebody different.

Culture: The beliefs, customs, practices, and social behavior of a particular nation or people. Culture can be attitudes that belong to a group of people.

Colony: A colony is an area that is ruled by another country. An early settlement in North America by European settlers.

Colonization: To establish a colony.

Communication: the exchange of information between human beings: speaking, writing, or a system of signs or behavior.

Discovery: Learning something new for the first time. Finding something or somebody new or unexpected.

Economic: Relating to material goods and resources for living.

Environment: The natural world within which people, plants, and animals live. The conditions that surround people that affect the way they live.

Exploration: Investigating or traveling to discover what a place is like or where it is.

History: An account of the past events of a period in time or in the life or development of a people or place.

Indian: Native Americans

Inhabitant: A person or animal that lives in a particular place.

Landscape: An expanse of scenery as seen by the eye; an artwork of scenery.

Migrate: To move from one habitat or environment to another in response to changes in the food supply. Migration is when groups of animals or people move together form one place to another.

Native American: A member of the original peoples of North, South, or Central America.

Nature: The physical world including natural phenomena: earth, air, fire, water, living things: plants, animals, people, insects.

Narrative: Telling a story of a sequence of events in the order in which they happened.

North America: The third largest continent in the world comprising Greenland, Canada, the United States, and Mexico.

Physical: Relating to the body.

Social: relating to the way human beings behave and interact in groups.

Spirit: A supernatural being.

Symbol: A design that stands for an idea.

Tribe: A social group whose members have common ancestry, customs, beliefs, and leadership.

Values: The accepted principals or standards of an individual or group.

Native American History

Archaeologists agree that the earliest Americans crossed into North America from Siberia about 25,000 years ago.

Ice conditions reduced the distance between Asia and North America by lowering the water level of the Bering Strait. The early people were hunters and their spear points have been found in the bones of mastadons. The people had Asiatic physical traits and a belief that certain people had supernatural powers.

Characteristics of Native American Inhabitants

- In North America there were approximately 1,000,000 Native Americans between 1491-1606
- Indians lived in villages consisting of a few hundred people.
- Native Americans lived in hundreds of social groups called tribes.
- Tribes were established over thousands of years in different geographical regions of North America:
  Far West
  Southwest
  Great Plains

Northeast Woodlands
Southeast Woodlands

Focus: Woodland Tribes

- Northeast Woodlands :The tribes of the Northeast Woodlands:
- The Algonquian language tribes: Huron, Narragansett, Powhatan
- The Iroquois language tribes: Mohawk (Hiawatha legend), Oneida, Seneca, Cayuga, Onondaga
- Southeast Woodlands :The tribes of the Southeast Woodlands:
- Muskogean language tribes: Creek, Choctaw, and Seminole
- Men carried on war and diplomacy. Though in separate villages they would unite into an army.
- Some groups moved with the seasons.
- Other groups had fortified towns.
- The Indian empire called Tsenacomoco was located along what is now known as Chesapeake Bay in Virginia and Maryland.
  Comprised of six chiefdoms, 8,000 square miles and 14,000 people.
  The chief of Tsenacomoco was Powhatan.

The Northeastern American Landscape

- Eastern North America in 1491 was a breadbasket for the Native American population:
- New England and the Great Lakes
- The ecosystem of the Chesapeake Bay region:
- Fertile river/bayfront land.
- Leaf litter piles up on the forest floor.
- Trees and shrubs depend on the litter for food.
- Located on water sources including springs, rivers, and the bay. Rich in fish and game.
- Characteristics of the Northeast Woodlands Native American impact on the landscape.

Native American Beliefs

- Natural and supernatural relationships influenced the way they shaped their environments to sustain themselves and the plants and animals on which they depended.
- Powhatan Indians cleared large tracts of land for cornfields and former cornfields. Unfenced because, other than dogs, there were no large domesticated mammals. Bison and deer were hunted but not tamed. No horses, cattle, sheep, goats, or chickens. Between the villages was the forest with chestnut and elm trees. Indians burned the underbrush, keeping the forest floor open. The Chesapeake Bay area was a mix of farms fields, marshes, deep forest, and your trees. The rivers were full of sturgeon, which is now almost extinct.
- Hunting: Men did the hunting and fished: speared, netted and trapped fish. Men disguised in dear skins crept up on their prey. They ambushed animals using fire.
- Farming: Women were the farmers. Raised corn, beans, and squash

- Gathering
- Family houses were made from reeds and bent saplings. About six people slept in each. Indoor fires provided warmth and discouraged insects. Canoes hallowed out of trees were used for transportation. The chief had a special area and a ceremonial area may have been for worship or burials.

Lesson: Native American Landscape

The Big Ideas: Environmental adaptation motivates human migration.
Before there was a place called America, human beings lived in this place.
People live in the natural landscape of America.

Goal: The student will perceive the significance of the environment to human beings.

Inquiry Activity #1: What is human migration?

How do human beings adapt to changing physical, social, and economic environments?
Why do human beings migrate from one part of the planet to another?
Why did human beings move to this continent?
How did they colonize America?

Concepts: Earth, landmass, and continents. Map.
Man adapting to the natural environment: landscape
The different continents developed different plants and animals.
Migration route of early Native Americans: Exploration
Native American migration from West to East.

Reflection: When have you had to move from your home? Why do people move today?
Why would humans move across the planet?

Art Design: Concepts: Contour line, Cartography
Contour: The outside line of a shape.
Shape: The area contained within a line.
Surface: The outside area of a form.

Studio Activity #1: Draw a Native American migration map.

1. Print a map of the North American including the tip of Siberia/Asia.
2. Students sketch the map and than plot the migration routes of the first Americans.

Inquiry Activity #2: Where did Native Americans migrate?

- What are the Native American stories?
- Where did the first people of North America come from?
- Where did they move? Where did they live?
- Why is nature important? Survival
- What is nature?
- What are the elements of nature/landscape? Light, air, water, earth, plants, animals, people, manmade objects.
- What are the different types of landscapes? mountains, desert, river valley, tropical forests, meadows, hills, lake, ocean, meadows, gardens, ice and snow, fall in the north
- When have you been in nature?
- How do you feel when you are in nature?
- What happens when the natural environment is gone?
- How do you feel when there is no nature around?

Concepts: Landscape, Native American landscape
Characteristics of North American environment/ landscape

Vocabulary:

Landscape: An artwork that is a depiction of natural scenery (environment). Although figures and man made structures can be included in, they are not as important. Natural scenery (environment) can include: earth, air, water, plants, animals, insects, and people.

Observation: To use your eyes and brain together. Your brain thinks about what it is seeing.

Reflection: What does the Native American landscape look like?

Art Design: Illustrate a Native American landscape.

Studio Activity #2: Illustrating landscape features using drawing and painting techniques.

Activity Goals: The student will identify, comprehend, and apply characteristics of landscape and of landscape painting composition.
The student will identify and comprehend the art historical significance of landscape to American painting.

Activity Objectives: The student will apply landscape composition characteristics and painting techniques in a landscape painting.

Activity Objective Components:

a. Aesthetic and Critical Inquiry:
   1. Subject: Landscape
      Why do people create landscape art?
      . People paint landscapes because they believe the landscape is important.

      . People paint landscapes because they want to record what they observe, decorate their interior walls, and show the surrounding environment around people and things.
   2. Composition:
      Elements: ___Line___Shape___Color___Texture___Space
      ___Value
      Principles:___Balance___Rhythm_x__Contrast___Tension___Pattern
      ___Unity___Emphasis
   3. Content: Characteristics of landscape/ of a landscape artist.

b. Cultural and Historical Context:
   1. Artist: American landscape artists.
   2. Art Historical Period: 19th century and 20th century American landscapes.
   3. Social Studies Focus: American landscape locations, historical period of the image.

c. Studio Skills:
   1. Media: Painting on paper
   2. Technique: Painting, primary and secondary colors, tints, shades, and drawing a landscape composition. Sponge painting.
   3. Vocabulary
   Primary colors: Red, Yellow, Blue
   Secondary colors: Orange, Green, Purple
   Applying: Applying a liquid to a surface.
   Liquid: A state of matter that flows.
   Tint: Making a color lighter by mixing with white.
   Shade: Making a color darker by mixing with black.
   Perspective: (Latin word perspectus: to "see through") Parallel lines converge to give an illusion of depth and distance.
   Three dimensions: Length, Width, Depth

d. Personal Development: Observation skills, motor skills, craftsmanship

Visual Resources: Landscape images in art and photography. Video of Native American landscape.

Teaching Strategy

Introduction/Set:

1. Introduce visual resources.
2. Inquiry and discussion (VTS) of the art images.
   Student Activity : The student will interpret a landscape artwork.
3. Introduce vocabulary/concepts. Read a Native American literary description of the landscape.
4. Introduce lesson goals/objectives.
5. Introduce demonstration sequence.

Demonstration Sequence:
1. Observing landscape: real, imaginary, photographs, different times of day.
2. Listing/naming characteristics of landscape.
3. Drawing landscape technique: contour line, shape, overlapping, foreshortening, perspective, fading out, showing light on the object, horizon.
4. Observing painting.
5. Painting technique: hand position, using paint, clean up, tools, tints and shades, primary and secondary colors.
6. Application of painting technique to landscape drawing.

Lesson Closure: Review vocabulary/concepts and lesson objectives.
Student Activity: The student will orally/writing describe the landscape and discuss the importance of the landscape to the Native Americans.

Portfolio/Assessment

a. Observation:__x_work in progress_x__final product
b. Verbal:__x_Oral__x_Written
c. Oral:__x_Interview__x_Discussion___Critique
d. Written:___Self-evaluation__x_Essay___Test
e. Other:

Grade/Rubrics:

4= Excellence in learning
3= Good achievement in learning
2= Partial success in learning
1= Limited evidence of learning
0= No evidence of learning

Academic:

Task 1. The student will identify orally/writing characteristics of the American landscape_____ 4 3 2 1 0
Task 2. The student will create and design a landscape painting
Organization:_____4 3 2 1 0
Motor Skills:_____ 4 3 2 1 0
Creativity:_____ 4 3 2 1 0
Fluency:_____4 3 2 1 0

Conduct:

Task 1. Following procedures_____4 3 2 1 0
Task 2. Behaving with safety, respect, and responsibility_____ _4 3 2 1 0

Materials:
1. Visuals: Landscape art images.
2. Materials: paper, paint, brushes, sponges, paper towels, water, water containers, pencils, oil pastels,

Lesson: Native American People

The Big Ideas: Artists paint/draw portraits to document appearance. Native Americans used clothing, jewelry, body painting, and hairstyle to express their values and beliefs.

Inquiry Activity #1: What did Native Americans look like?
What was their lifestyle?
What contributions did Native Americans make to culture?

Concepts: physical, portrait, standards of beauty, facial features, flesh tones, costume, portrait artist

Vocabulary:

Form: The structure of a solid (three dimensional) object.
Realistic: Details based on accurate observation
Portrait: A representation of a body, faces, head, or object as a record.
Proportion: The mathematical size relationship of parts to a whole.
Facial: Referring to the face and facial features.
Facial features: eyes, nose, mouth, ears, hair, chin, cheeks, skull, lips, eyelids, eyelashes, nostrils
Profile: The outline contour of the face.
Contour line: The outside line of a shape.
Area: The inside space of a shape.

Reflection: Why is it important to learn about Native American's appearance?

Art Design: Characteristics of a portrait.

Studio Activity #1: Drawing and painting a Native American portrait.

Introduce art images.
Ask Essential Questions: Picture Induction, VTS, Content
Discuss facial feature characteristics.
Real world application: Interpreting art images as visual ethnography.
Background Knowledge: Facial features, landscape impact on appearance.
What skills will be taught? Observation, portrait drawing
Attitudinal changes students should have? Native Americans were/are real people.
Instructional strategies to be considered
___Establishing student's knowledge base
___Enhance learning through group work
___Utilize interactive direct instruction
___Teach students to rephrase information
___Ask meaningful questions that stimulate thinking and comprehension
___Provide learning supports
___Judicious Review
___Organize information visually

Content-based tasks: Draw a portrait of a Native American.

Portfolio Assessment:

a. Observation:__x_work in progress_x__final product
b. Verbal:__x_Oral__x_Written
c. Oral:__x_Interview__x_Discussion___Critique
d. Written:___Self-evaluation__x_Essay___Test
e. Other:

Grade/Rubrics:
4= Excellence in learning
3= Good achievement in learning
2= Partial success in learning
1= Limited evidence of learning
0= No evidence of learning
Academic:
Task 1. The student will observe the facial feature shapes of a human face. 4 3 2 1 0
Task 2. The student will create and design a Native American portrait.
Organization:_____4 3 2 1 0
Motor Skills:_____ 4 3 2 1 0
Creativity:_____ 4 3 2 1 0
Fluency:_____4 3 2 1 0
Conduct:
Task 1. Following procedures_____4 3 2 1 0
Task 2. Behaving with safety, respect, and responsibility_____ _4 3 2 1 0

Materials:
3. Visuals: Portraits of Native Americans
4. Materials: paper, pencil, flesh tone crayons. crayons

Lesson: Native American Art

The Big Idea: Native American beliefs and values were expressed in art.
Native American artists communicated their ideas in art.
Native American's have made contributions to art.

Inquiry Activity: What were ancient Native American beliefs?
How were they expressed in art?
What does Native American art look like?
What can I learn from Native American Art?

Concepts: Native American culture personified natural elements into spirits.
Images were created to illustrate representations of these spirit.
Objects were created that reflected a utilitarian and spiritual function.

Nature: The physical world including natural phenomena: earth, air, fire, water, living things: plants, animals, people, insects
Spirit: A supernatural being.
Symbol: A design that stands for an idea.

1. We may never know the meaning of an ancient object. Many beliefs were passed down from one generation to another through story telling. Many ideas were kept secret from Europeans. The meaning died with the people long ago.
2. The Native American views nature as a gift, not to be dominated. He lives with the land, not on it. He is in harmony with nature.
3. Spiritual beliefs or mythology were based on natural phenomenon.
4. The art celebrates nature. Patterns and designs symbolized natural phenomenon such as weather, landscape, animals, and plants.
5. Designs and objects symbolized and carried spiritual powers.
6. Animal parts carried the spirit importance of the animal.
7. Objects were used in ritual ceremonies.
8. Art was part of living. Everyday objects were important: clothes, shoes, containers.
9. Native American artists use natural materials that are expertly designed.
10. Art was made for different reasons:
    1. To commemorate a special event
    2. To capture the spirit of nature
    3. To tell a story: real or imagined

Reflection: Why is it important to learn about Native American Art?

Art Design: Native American artifacts exhibit symbols seen in lines, shapes, and patterns.
Two dimensional design. Three dimensional design.
Native American pottery, basketry, pattern, textiles

Studio Activity #1: Draw a series of Native American symbols of natural phenomenon.

____Ceramic Bowl ___Totem Pole ____ Kachina Doll
____Basket weaving ____Shield Cover _____Vest
____Architecture _____Sand Painting _____ Parfleche
____ Masks ____ Pattern _____ Puppet Costume

Activity Goals:
The student will learn about Native American art and the Native American contribution to American culture.

Activity Objectives:
The student will identify characteristics of Native American art.
The student will reproduce characteristics of Native American art in an artwork.

Activity Objective Components:

a. Aesthetic and Critical Inquiry:
   1. Subject: ____Ceramic Bowl ___Totem Pole ____ Kachina Doll
      ____Basket weaving ____Shield Cover _____Vest
      ____Architecture _____Sand Painting _____ Parfleche
      ____ Masks
   2. Composition:
      Elements: ___Line___Shape___Color___Texture___Space
      ___Value
      Principles: ___ Balance ___Rhythm ___Contrast ___Tension
      ___Pattern ___Unity ___Emphasis
   3. Content: Native American culture

b. Cultural and Historical Context:
   1. Artist: Native Americans
   2. Art Historical Period: Late 19th and early 20th century
   3. Social Studies Focus: Native American history

c. Studio Skills:
   1. Media: paper, paint, pencils, markers, brushes, water, containers, towels, oil pastel
   2. Technique: Drawing, painting, collage

d. Personal Development:
   . The student will recognize the aesthetic and cultural value of Native American artifacts.
   . To instill a sense of pride and craftsmanship in student work as seen in Native American art.

Visual Resources: Images of Native Americans, Native American landscape, and Native American artifacts.

Resources: Grant, B. 1960. Concise encyclopedia of the American Indian. New York. Wings Books.

Teaching Strategy

Introduction/Set:

1. Student presentations of Native American research.
   The student will communicate orally/writing a Native American story/ poem about nature or a research report on Native American history.
2. Teacher presentation of Native American folktales/ music/poetry.
3. Introduce visual resources: Picture induction, VTS, content
4. Discussion/Inquiry: Big Ideas, Essential Questions
5. Introduce vocabulary/concepts.
6. Introduce activity objectives. The student will communicate what they know about: natural phenomena, Native Americans, symbols. The student will use symbols and the use of natural materials.

Demonstration Sequences:

1. Research, review,and select a Native American nature symbol.
2. Create a line/shape design about natural phenomena or use the symbols.
   Mixed media: dry or wet media.
   The design can be two or three-dimensional.
   Attach design to landscape painting.

Lesson Closure:
Review vocabulary/concepts and activity objectives. Present and discuss art images and historical connections. Student Activity: The student will write a short story/ folktale about the art image. The student will present their art image and folktale to the class.

Portfolio/Assessment

Observation:__x_work in progress__x_final product
Verbal:__x_Oral__x_Written
Oral:__x_Interview___Discussion___Critique
Written:__x_Self-evaluation__x_Essay__x_Test
Other:

Grade/Rubrics:
4= Excellence in learning
3= Good achievement in learning
2= Partial success in learning
1= Limited evidence of learning
0= No evidence of learning

Academic:
Task 1. Student research report 4 3 2 1 0
Task 2. Student short story/folktale 4 3 2 1 0
Task 3. The student will create and design a Native American nature symbol design.
Organization:_____4 3 2 1 0
Motor Skills:_____ 4 3 2 1 0
Creativity:_____ 4 3 2 1 0
Fluency:_____4 3 2 1 0
Conduct:
Task 1. Following procedures_____4 3 2 1 0
Task 2. Behaving with safety, respect, and responsibility_____ _4 3 2 1 0

Materials:
Visuals: Images of Native American art, Native American design images.
Materials: Mixed media

Lesson: Museum News Report

The Big Idea: Museums are a resource for research.
Observation and analysis of real art images reveals historical information.

Essential Questions:

Q: What is the name of the museum?

A: _____

Q: What were five main events that happened during your visit to the museum?

1. _____
2. _____
3. _____
4. _____
5. _____

Q: What were five new ideas you learned at the museum?

1. _____
2. _____
3. _____
4. _____
5. _____

Q: What did you like most about the museum?

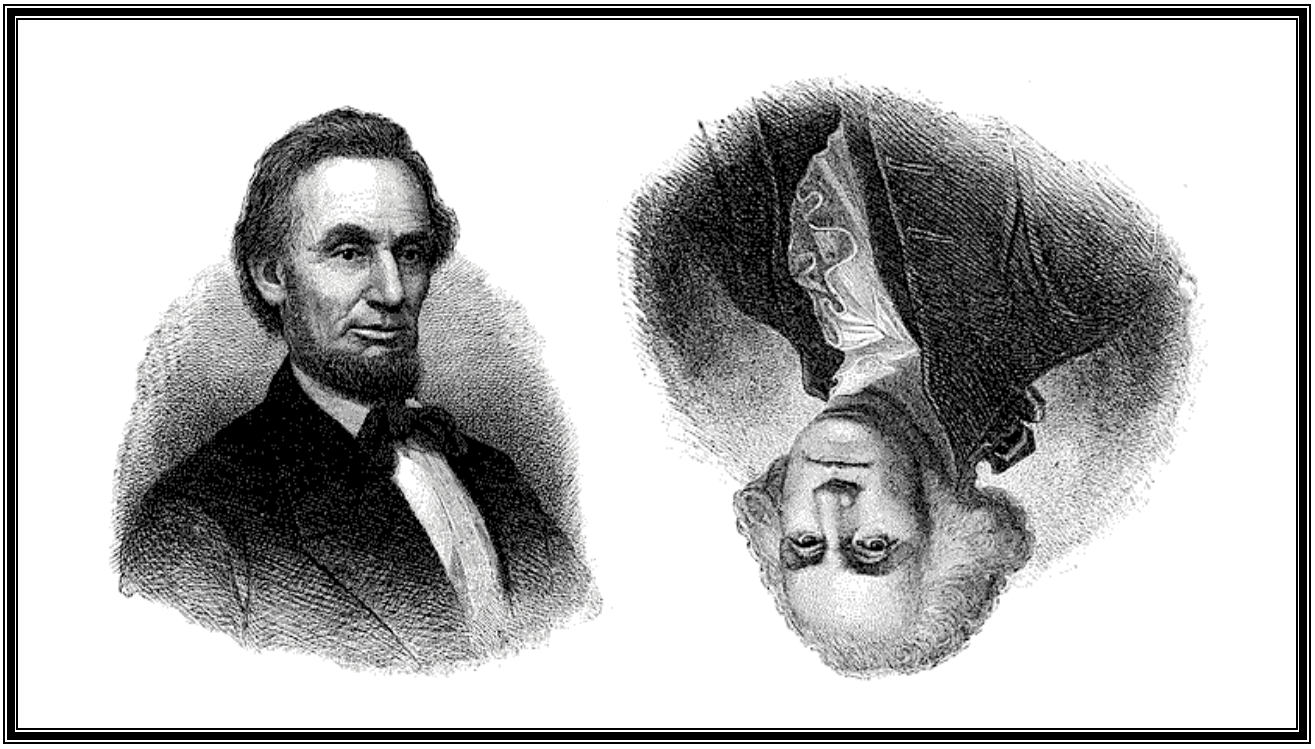
A: _____
_____

Q: What would you like to see again if you went back to the museum to visit?

A: _____
_____

Student Activity: Select an object in the museum and draw a sketch. Include a label with the art historical information.

Unit #2: A Presidential Dialogue Between George Washington and Abraham Lincoln



Rationale

Students need to know the importance of the Executive branch of government. The candidate debates that preceded the 2008 Presidential elections and the accompanying election of a new president served as the context for investigating two of the most popularly recognized presidents, George Washington and Abraham Lincoln. Two famous portraits of these two presidents serve as an introduction to the character and history of these men. In creating an imaginary meeting between these two great Americans, art, social studies, and language arts work together in supporting students in their research as they produce an imaginary theatrical dialogue between these two men as puppets.

The Big Ideas

Rationale

- American citizens elect individuals to serve as leaders.
- Presidential historical lives and folktales illustrate American values.
- Students need to develop dialogue and conversational skills.

Big Ideas (Art)

- Portraits record observations and values of a person and time period.
- Portraits can communicate the history and personality of a person.

Big Ideas (Social Studies)

- The president is the leader of the nation.
- Our lives are shaped by the decisions of the president.

Big Ideas (Language Arts)

- A dialogue requires two people to cooperate and share their knowledge.
- Theatrical dialogue requires preparation including topic selection, research, and the use of vocabulary and sentences.

Essential Questions

Rationale

What can we learn from studying people from the past?
Why do we remember past presidents?

Big Ideas (Art)

What is a portrait?
How can we learn about a person from their portrait?
Why would an artist paint a portrait?
Why do we think presidential portraits are important?

Big Ideas (Social Studies)

What is a president?
Who was George Washington?
Who was Abraham Lincoln?
What important historical events occurred during their lives?
What kind of person were these people?
Why did people vote for these people?
What historical facts were the same/or different between these two men?
If these two presidents met each other, what would they say to each other?

Big Ideas (Language Arts)

What is a dialogue?
How do you plan a theatrical dialogue?

Vocabulary:

President: A head of state, of a republic, of an educational or governmental establishment.

President of the United States: chief executive officer of the federal government, leader of the executive branch, and the commander in chief of the armed forces.

George Washington: First president of the United States (1789-1797).

Abraham Lincoln: 16th president of the United States (1861-1865).

Dialogue: A character's words, a conversation.

Performance Art: A presentational genre, usually involving some degree of improvisation, in which an artist draws upon dance, music, drama, and sometimes motion pictures, customarily mixing these forms of expression. The terms *happenings, mixed-means theater, action art,* or simply *performance* are sometimes used to describe this art form. All performance art shares two elements: First, the various parts of the performance function disharmoniously, in the tradition of visual-art collage, which is based upon assembling elements normally found apart; second, a piece of performance art must be live, because a recorded piece, whether on film or audio tape, has no spontaneity. Performance art may also incorporate elements of shock, social criticism or protest, and audience involvement.

Portrait: Portraiture, visual representation of individual people, distinguished by references to the subject's character, social position, wealth, or profession. As discussed here, however, portraiture refers only to images of people. Portraits can include only the head of the subject, or they can depict the shoulders and head, the upper torso, or an entire figure shown either seated or standing. Portraits can show individuals either self-consciously posing in ways that convey a sense of timelessness or captured in the midst of work or daily activity. During some historical periods, portraits were severe and emphasized authority, and during other periods artists worked to communicate spontaneity and the sensation of life. In the broadest sense, portraiture can include representations of animals (favored pets or prize-winning livestock, for example) or even representations of dwellings.

Portraitist: Portraitists often strive for exact visual likenesses. However, although the viewer's correct identification of the sitter is of primary importance, exact replication is not always the goal. Artists may intentionally alter the appearance of their subjects by embellishing or refining their images to emphasize or minimize particular qualities (physical, psychological, or social) of the subject. Portraits can be executed in any medium, including sculpted stone and wood, oil, painted ivory, pastel, encaustic (wax) on wood panel, tempera on parchment, carved cameo, and hammered or poured metal.

Puppet: A moveable doll.

Theatre: A place for plays. One of the oldest and most popular forms of entertainment, in which actors perform live for an audience on a stage or in another space.

Lesson: A Presidential Portrait: George Washington and Abraham Lincoln

Big Ideas: A portrait communicates ideas about history and the person.

Essential Questions: What has the artist communicated in this portrait?
What is your interpretation of the image? (VTS)

Real world application: Critical thinking with visual images. Images stimulate language.
Using art and language to communicate about thinking.

Content: George Washington and Abraham Lincoln , American history.

Background Knowledge: Engage in Picture Induction and VTS with the images in order to develop background knowledge.

What skills will be taught? Critical thinking, conversation in a cooperative learning group, observation, drawing.

Attitudinal changes students should have?
The student will begin to value their own personal thinking and communication.
The student will begin to value their American identity.
The student will begin to value their connection to American history.

Instructional strategies to be considered
__x_Establishing student's knowledge base
__x_Enhance learning through group work
__x_Utilize interactive direct instruction
__x_Teach students to rephrase information
__x_Ask meaningful questions that stimulate thinking and comprehension
_ x_Provide learning supports
__x_Judicious Review
__x_Organize information visually

Content-based tasks:
1. The student will orally and in writing interpret the art image.
2. The student will identify vocabulary in the art image.
3. The student will sketch a portrait of the art image.

Activity Objective Components:

a. Aesthetic and Critical Inquiry:
   1. Subject: Presidential portraits
   2. Composition:
      Elements: __x_Line__x_Shape___Color___Texture__x_Space
      ___Value
      Principles: _x__ Balance ___Rhythm ___Contrast ___Tension
      ___Pattern _x__Unity __x_Emphasis
   3. Content: Interpretation of an art historical image.

b. Cultural and Historical Context:
   1. Artist: Alexander Gardner (Lincoln), Gilbert Stuart (Washington)
   2. Art Historical Period: 18th (Washington, 1796) and
      19th century (Lincoln, 1865) America

   3. Social Studies Focus: American history

c. Studio Skills:
   1. Media: paper, pencils
   2. Technique: Drawing

d. Personal Development:
   . The student will recognize the aesthetic and cultural value of American art historical images.
   . To instill a sense of pride and craftsmanship in student work as seen in American art historical art.

Teaching Strategy

1. Picture Induction activity with the art image.
2. VTS (oral and in writing) activity with the art image.
3. Direct instruction: Historical significance.
4. Discussion connecting personal interpretation and history.
5. Direct instruction: Portrait and portraitist.
6. Demonstrate copying image with pencil on paper
   1. Observation: Identify shapes and lines.
   2. Composition: Select location on the paper.
   3. Don't worry about not being perfect.
   4. Include all the objects and fill the page.
7. Present student art images next to actual portrait.

Portfolio/ Assessment

a. Observation:__x_work in progress_x__final product
b. Verbal:__x_Oral__x_Written
c. Oral:__x_Interview__x_Discussion___Critique
d. Written:___Self-evaluation__x_Essay___Test
e. Other:

Grade/Rubrics:
4= Excellence in learning
3= Good achievement in learning
2= Partial success in learning
1= Limited evidence of learning
0= No evidence of learning

Academic:
Task 1. The student will orally and in writing interpret the art image. 4 3 2 1 0
2. The student will identify vocabulary in the art image. 4 3 2 1 0
Task 2. The student will create and design a portrait of the art image.
Organization:_____4 3 2 1 0
Motor Skills:_____ 4 3 2 1 0
Creativity:_____ 4 3 2 1 0
Fluency:_____4 3 2 1 0

Conduct:
Task 1. Following procedures_____4 3 2 1 0
Task 2. Behaving with safety, respect, and responsibility_____ _4 3 2 1 0

Lesson: Portrait Puppets

Big Ideas: The arts communicate ideas (history).

Essential Questions: How can a puppet communicate about a historical person?

Real world application: Constructing a tool for communication using materials. Using observation to acknowledge details of appearance.

Content: Presidential portraits.

Background Knowledge: Appearance of presidential portraits.

What skills will be taught? Drawing, paper mache sculpture, painting

Attitudinal changes students should have?
1. Developing confidence in observation and art making skills.
2. Valuing the importance of American history.

Instructional strategies to be considered
___Establishing student's knowledge base
___Enhance learning through group work
___Utilize interactive direct instruction
___Teach students to rephrase information
___Ask meaningful questions that stimulate thinking and comprehension
___Provide learning supports
___Judicious Review
___Organize information visually

Content-based tasks:
1. The student will create a paper mache head.
2. The student will draw and paint a portrait.
3.The student will create a costume for the head.

Activity Objective Components:

a. Aesthetic and Critical Inquiry:
   1. Subject: Presidential portraits
   2. Composition:
      Elements: __x_Line__x_Shape___Color_x__Texture__x_Space
      ___Value
      Principles: _x__ Balance ___Rhythm ___Contrast ___Tension
      __x_Pattern _x__Unity ___Emphasis
   3. Content: A portrait head.

b. Cultural and Historical Context:
   1. Artist: Alexander Gardner (Lincoln), Gilbert Stuart (Washington)
   2. Art Historical Period: 18th (Washington, 1796) and
      19th century (Lincoln, 1865) America
   3. Social Studies Focus: American history

c. Studio Skills:
   1. Media: newsprint, paper mache glue, scissors, ½" brush, masking tape, paint, permanent marker, yarn, glue, hot glue, felt, toilet paper tubes
   2. Technique: Paper mache

d. Personal Development:
   . The student will recognize the aesthetic and cultural value of American art historical images.
   . To instill a sense of pride and craftsmanship in student work as seen in American art historical art.

Teaching Strategy

1. Review image. Observe the portrait head.
2. Discuss ideas of structure, skeleton, and skull.
3. Demonstrate paper mache head
   1. Ball of newspaper. One sheet at a time.
      Overlapping. Tight ball. Masking tape ball.
   2. Toilet paper roll or tagboard tube. Cut ½ " slits around the edge of the tube end.
      Bend tabs outwardly.
   3. Place newspaper ball on top of tabs and attach with tape.
   4. Cut newsprint into ½" squares
   5. Take ½ " brush and stick brush into paper mache glue (Elmers, wheat paste, flour and water). Paint a ½" square on the top of the head. Pick up one paper square with the brush and place on the glue and brush it to attach. Overlap squares and cover the whole head and neck in rows of squares. Apply two-three layers of squares. This can be done in stages over several days.
   6. Use a paper cup as a stand for the head. Let it dry.
   7. Paint dried head with white paint, two layers.
   8. Paint head with flesh colored paint, two layers.
   9. Add facial features with permanent black marker.
   10. Add hair with yarn and glue. Glue each strand individually.
   11. Cover the neck with a colored construction paper strip and glue to attach.
   11. Using hot glue, attach the felt body to the neck.
   12. Or create a tube marionette using the hole punch and yarn, attaching arms and legs.
      1. Use bamboo skewers for the marionette control bars. Attach yarn from arms and legs to the bars.
4. Review vocabulary and content.

Portfolio/Assessment

a. Observation:__x_work in progress_x__final product
b. Verbal:__x_Oral__x_Written
c. Oral:__x_Interview__x_Discussion___Critique
d. Written:___Self-evaluation___Essay___Test
e. Other:

Grade/Rubrics:
4= Excellence in learning
3= Good achievement in learning
2= Partial success in learning
1= Limited evidence of learning
0= No evidence of learning

Academic:
Task 1. _The student will observe structure and facial characteristics of a head. 4 3 2 1 0
Task 2. The student will create and design a paper mache portrait puppet.
Organization:_____4 3 2 1 0
Motor Skills:_____ 4 3 2 1 0
Creativity:_____ 4 3 2 1 0
Fluency:_____4 3 2 1 0

Conduct:
Task 1. Following procedures_____4 3 2 1 0
Task 2. Behaving with safety, respect, and responsibility_____ _4 3 2 1 0
Materials:
1. Visuals:
2. Materials:

Lesson: Portrait Conversation/Dialogue

Big Ideas: History has an impact on our lives in the present. We can learn from the past lives of other people. Art can communicate about history. Communication (Art) comes in many forms.

Essential Questions:
How can learning about George Washington and Abraham Lincoln teach me about my being an American?
What would these two presidents say to each other?
What is a performance.

Real world application: Learning content with depth in order to conduct a conversation with the information.

Content: The history of George Washington and Abraham Lincoln.

Performance Art: A presentational genre, usually involving some degree of improvisation, in which an artist draws upon dance, music, drama, and sometimes motion pictures, customarily mixing these forms of expression. The terms *happenings, mixed-means theater, action art,* or simply *performance* are sometimes used to describe this art form. All performance art shares two elements: First, the various parts of the performance function disharmoniously, in the tradition of visual-art collage, which is based upon assembling elements normally found apart; second, a piece of performance art must be live, because a recorded piece, whether on film or audio tape, has no spontaneity. Performance art may also incorporate elements of shock, social criticism or protest, and audience involvement.

Background Knowledge:
1. Listening to American folksongs from the time of Abraham Lincoln.
2. Reading short folktales about each president.
3. Viewing historical films on each president.
4. Practicing research, organizing ideas, analysis, and writing.
5. Learning about dialogue and conversation as a form of language arts.
6. Perfomance art.

What skills will be taught? Developing a dialogue between two characters. Public speaking and performance of the dialogue.

Attitudinal changes students should have?
The students will develop confidence in public speaking.
The students will value the past presidents as people with thoughts and feelings.

Instructional strategies to be considered
_x__Establishing student's knowledge base
_x__Enhance learning through group work
_x__Utilize interactive direct instruction
_x__Teach students to rephrase information
_x__Ask meaningful questions that stimulate thinking and comprehension
__x_Provide learning supports
__x_Judicious Review
__x_Organize information visually

Content-based tasks:
The students will develop a graphic organizer of facts about the president.
The student will compare and contrast the facts about each president.
The student will create a written dialogue based on historical facts.
The student will draw an image of the White House.
The student will perform a conversation between the two presidential puppets.

Activity Objective Components:

a. Aesthetic and Critical Inquiry:
   1. Subject: Presidential portraits and the White House.
   2. Composition:
      Elements: __x_Line__x_Shape___Color_x__Texture__x_Space
      ___Value
      Principles: _x__ Balance ___Rhythm ___Contrast ___Tension
      __x_Pattern _x__Unity ___Emphasis
   3. Content: Using a presidential portrait puppet to communicate American historical facts. Performance art.

b. Cultural and Historical Context:
   1. Artist: Alexander Gardner (Lincoln), Gilbert Stuart (Washington)
   2. Art Historical Period: 18th (Washington, 1796) and
      19th century (Lincoln, 1865) America
   3. Social Studies Focus: American history

c. Studio Skills:
   1. Media: Puppet, White House drawing
   2. Technique: Performance art

d. Personal Development:
   . The student will recognize the aesthetic and cultural value of American art historical images.
   . The student will develop confidence in public speaking and engaging in dialogue.
   . To instill a sense of pride and craftsmanship in student work as seen in American art historical art.

Teaching Strategy

1. Direct instruction in the history of both presidents.
2. Research history through books, film, art images (Mount Rushmore, posters) , and articles in order to develop background knowledge.
3. Create a graphic organizer for each president's life.
4. Create a visual time line for each president.
5. Search the social studies textbook index to search for presidential information.
6. Brainstorm the setting for the meeting between the two presidents.
7. Draw a sketch of the White House for the scene.
8. Pair students and role-play: Practice talking to each other as the president.
9. Use the steps in the writing process to guide the writing lesson (prewriting, drafting, revising, editing, publishing).
10. Practice writing and reading the dialogue.
11. Bring scripts to art class and perform with the puppets.

Portfolio/Assessment

a. Observation:__x_work in progress_x__final product
b. Verbal:__x_Oral__x_Written
c. Oral:__x_Interview__x_Discussion___Critique
d. Written:___Self-evaluation__x_Essay___Test
e. Other:

Grade/Rubrics:
4= Excellence in learning
3= Good achievement in learning
2= Partial success in learning
1= Limited evidence of learning
0= No evidence of learning

Academic:
Task:
1. The students will develop a graphic organizer of facts about the president. 4 3 2 1 0
2. The student will compare and contrast the facts about each president and identify similarities and differences. 4 3 2 1 0
3. The student will create a written dialogue based on historical facts. 4 3 2 1 0
4. The student will perform a conversation between the two presidential puppets. 4 3 2 1 0
5. The student will create and design an image of the White House.

Organization:_____4 3 2 1 0
Motor Skills:_____ 4 3 2 1 0
Creativity:_____ 4 3 2 1 0
Fluency:_____4 3 2 1 0

Conduct:
Task 1. Following procedures_____4 3 2 1 0
Task 2. Behaving with safety, respect, and responsibility_____4 3 2 1 0

VI) References

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Catalogues

Sax Arts and Crafts. School Specialty

VII) Budget Proposal				
Item Description	Purpose	Vendor	Quantity	Cost
American Folk Ballads CD	Music Research	Slipstream Productions		@13.00 each
Acrylic Paint	Landscape painting	Sax Arts and Crafts	quarts @ $7.	
White Tagboard 18″x24″ 100 sheets per pkg.	Landscape painting surface	Sax	pkgs @ $17.	
Black Permanent Markers	Portrait facial features	Sax	@ $9.75 per doz.	
Burlap Fabric 25 yd. roll	Native American costume	Sax	@ $37.00 per roll	
Colored Felt	Native American costume	Sax	@ $40.99 per pkg.	
Colored Yarn	Portrait puppets	Sax	@ $1.50 per pkg.	
Field Trip Bus	Museum Field Trip	Air B Bus Co.	@ $180.00 per bus	
American Art images	Research	National Endowment of the Arts	No cost. Need to apply for through grant.	
American literary folktales/ videos	Research	Media Center	No cost.	
½ paint brushes		Sax		
Paper mache paste		Sax		
glue		Sax		