

MY PLACE CARD: SAMPLE LESSON PLAN

OBJECTIVE

Students will be able to use shapes to symbolize cultures or places.

ACTIVITIES

Definition: Explain that we think our "place in the world", we might be thinking of a place in nature; like a desert or coastal region; a constructed place, like a city, or a bedroom; or a place among other people, like university students, sports fans, collectors, artist, or parents.

Discussion of Prior Knowledge: Help students identify how the theme (We all need to belong somewhere.) relates to their own lives. By asking questions such as:

Where do you live?

To what communities (groups) do you belong (family, club, religion, political party, gender, generation, etc.)?

What do you do in these communities?

Has your place within a community ever changed? when? (graduation, first job, becoming a parent, elected to position)

Demonstration: Distribute 4"x6" blank index cards. Demonstrate how to fold a card vertically (hamburger fold) and horizontally (hot dog fold). Show sample "My Place Card".

Assignment: Explain that students can demonstrate their learning by making a place card:

1. Choose format of card.
2. Make a sketch planning the placement of your first name and a symbol of your place in the world.
3. Carefully letter your first name and draw your symbol on your card.

Presentation and Discussion: Assemble all cards at the front of the room. Ask student volunteers to take turns attempting to match a card with a classmate. Ask students to speculate about what the symbol on the card says about their classmate's place in the world. Then, ask students to elaborate briefly on their own symbols.

ASSESSMENT CHECKLIST

OBJECTIVE: Students will be able to use shapes to symbolize cultures or places.

___ Card includes student's name and a colored shape/s.

___ Shape clearly communicates a place identified by the student.

LIST OF RESOURCES AND SUPPLIES

4"x6" blank index cards

colored pencils or colored markers

teacher samples (Erickson's chicken place cards)

VOCABULARY

community

ART-SPECIFIC VOCABULARY

format

vertical, vertically

horizontal, horizontally

Types of Art Statements



Match the letter of each statements about Michael Brolly's *Mother Daughter – Hunter by Prey* with the type of art statement. Write the letter inside the brackets.

1. This work was made by turning bowl-like forms of wood, then cutting and reassembling them to make new forms. []	A. Description of an art element
2. This work is about the ambiguity of hovering, which can be both nurturing and aggressive. []	B. Relationship among several artworks.
3. Brolly used a wide range of values of brown, from quite light to quite dark. []	C. Description of subject matter
4. Brolly's <i>Mother Daughter - Hunter Prey</i> is a magnificent achievement in turned wood. []	D. Interpretation of the meaning of the work
5. The two separate forms are unified into one artwork through the repetition of curved arches, domes, dark bands circling the domes, and slender appendages. []	E. Judgment of the work
6. This work is representative of the Sci-Fi-Surrealist style of many of Brolly's works, such as <i>Skate</i> and <i>Portrait of the Artist as a Young Man</i> . []	F. Description of technical features
7. The forms suggest bird-like creatures with beaks, wings, and, perhaps, talons. []	G. Analysis of use of principles of design to organize elements of the work

(Insert after Theme 1)

Closed-Ended vs Open-Ended Questions

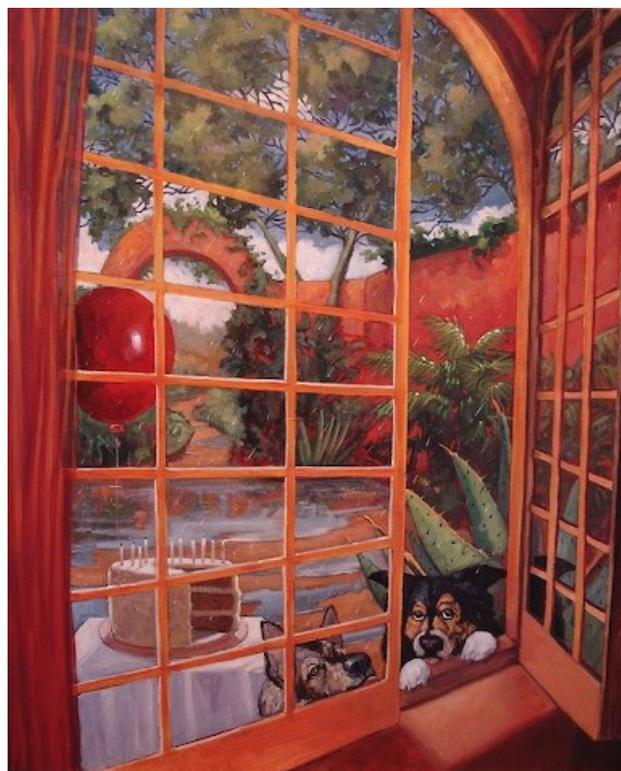
Based on Dan Rothstein and Luz Santana's *Make Just One Change: Teach Students to Ask Their Own Questions*, 2014, Harvard University Press.

1. Write three questions about *Someone Left the Cake Out in the Rain* by Anne Coe.

- a.
- b.
- c.

2. READ:

Learning the differences between closed-ended and open-ended questions and "how to change one kind into the other" can help you "create a path that will lead [you] more efficiently to ... answers. The construction and phrasing of a questions shapes the kind of information you can expect to receive (Rothstein & Santana, 2014, p. 74).



A closed-ended question is answered with a one-word response such as yes or no or another single word.
An open-ended question requires more explanation (p. 75).

- 2. Exchange questions with a classmate.**
- 3. Mark your classmate's closed-ended questions with a "C" and open-ended questions with an "O".**
- 4. Together practice rewriting one of your "C" questions as an "O".**

5. Together practice rewriting one of your "O" questions as a "C".

6. In a group, discuss advantages and disadvantages of each type of question and report to the entire class.

Closed-Ended Questions		Open-Ended Questions	
Advantages	Disadvantages	Advantages	Disadvantages

(Insert after Theme 1)

ARTIFACT ANALYSIS: SAMPLE LESSON PLAN

OBJECTIVES

1. Students will be able to describe different types of three-dimensional forms.
2. Students will be able to explain the original function of an artwork.

ACTIVITIES

CLASSROOM ACTIVITIES

Definitions: Define "function" as use or purpose.

Define "condition" as the physical state/integrity of an object.

Define "restoration" as repair to an artwork to make it appear as it did when it was new. Explain that some restorations are not visible, in which case one must consult registrar's records to determine whether an object has been restored. Explain further that more recently restorations are made to be reversible and visible from a few feet away.

Vocabulary: Brainstorm words that describe three-dimensional form, such as sphere, cube, cone, prism, cylinder, and pyramid.

Demonstration: Demonstrate making a simple foldable, labeled "Artwork," "Identification Information," "Form," "Function," and "Discussion Questions". Show teacher samples.

MUSEUM ACTIVITIES

Application: Ask students to work in pairs completing one "foldable" comparing two ceramic pieces from one decade.

Instructional Planning: Assign small groups to prepare specific questions to lead their classmates in discussing function, condition, or 3D mass of the artifact they have studied. They may use nearby artifacts for comparison.

Practice Leading a Discussion: Groups take turns leading a discussion.

ASSESSMENT CHECKLIST

OBJECTIVE 1: Students will be able to describe different types of three-dimensional forms.

___ Text accurately describes the 3D form in detail.

___ Drawing accurately captures basic 3D forms of the artifact.

OBJECTIVE 2: Students will be able to explain the original function of an artwork.

___ Text accurately describes the artifact's function.

___ Drawing illustrates some aspect of the function of the artifact.

LIST OF RESOURCES AND SUPPLIES

Ceramic Research Center Exhibition (ASU Art Museum in Brickyard)

Printer paper, staplers, scissors

VOCABULARY

condition

function

ART-SPECIFIC VOCABULARY

artifact

form

pyramid

sphere

cube

cone

prism

cylinder

pyramid

What is an Instructional Activity?

Educational theorists sometimes differ about the activities they advocate to be included in lesson plans. An activity is what someone does, that is, her/his actions. In classrooms, both teachers and students act. Some school districts and schools require that teachers identify activities in particular ways, nonetheless, virtually all lesson plan formats include activities in one way or another. A well-planned lesson plan carefully orchestrates many activities.

In ARE 250, you will articulate instructional activities from the teacher's perspective. You will spell out what the teacher does and explain what students do through the efforts of the teacher.

1. Review the three sample *Stories of Art* lesson plans you have participated in as a student: "My Place Card" in Theme 1, "Artifact Analysis" in Theme 2, and "Selecting an Artist for Inquiry" in Theme 10. All activities start with imperative verbs (directions) to the teacher.
2. Circle the imperative verbs (telling the teacher what to do) in the "Activities" section of each lesson. For example, in "My Place Card" the first three imperative verbs are "Explain", "Help", and "Distribute".
3. Write a "T" left of activities that spell out the activities of the teacher.
4. Write a "S" left of activities of the teacher designed to bring about student activities.
5. Write a "C" left of teacher activities designed to facilitate/organize students' cooperation, collaboration, or interaction.
6. Rephrase the following students' actions to reflect the teacher's perspective. Start each activity with an imperative verb for the teacher:
 - Students watch carefully as the teacher demonstrates building a clay coil pot.
 - Teams of students argue for one of several interpretations of an artwork, supporting their arguments with evidence.
 - No accidents occur when students use Xacto knives.

Practice Team Teaching

LESSON TITLE _____

CIRCLE ASSIGNED THEME : 3 4 5

****CHOOSE ONE OBJECTIVE FROM YOUR ASSIGNED "STORIES OF ART" THEME TO TEACH.****

OBJECTIVE

1. Students will be able to ...

****PLAN SPECIFIC ACTIVITIES TO TEACH THE OBJECTIVE YOU CHOSE.****

ACTIVITIES

****PLAN A WAY TO DETERMINE WHETHER STUDENTS ACHIEVED YOUR OBJECTIVE.****

ASSESSMENT CHECKLIST

1. Students will be able to ...

___ ...

___....

****IDENTIFY RESOURCES AND SUPPLIES YOU'LL NEED TO TEACH YOUR LESSON.****

LIST OF RESOURCES AND SUPPLIES (You need to bring enough for all the students in the class.)

****LIST VOCABULARY FOR MIDDLE SCHOOL STUDENTS.****

VOCABULARY

ART-SPECIFIC VOCABULARY

Objectives

Well-articulated objectives tell you, your students, administrators, parents, and community members the purpose of a lesson. Objectives identify skills students can do as an outcome of teaching. A good way to check to make sure your objective identifies a skill is to insert “will be able to” between “Students” and the action verb of the objective. For example, “Students design buildings that harmonize with a particular environment” could be written “Students will be able to design buildings that harmonize with a particular environment”.

Criteria for Good Objectives

Objectives are most effective when they:

1. identify student learning rather than the teacher’s goal.
2. identify only one skill.
3. identify observable or audible student behaviors.
Use measureable action verbs. Avoid verbs that refer to student learning that is not observable, such as: “know,” “understand,” “learn,” “be aware of,” “grasp”, “demonstrate”, “convey,” “explore”, and “appreciate.”
4. have transfer potential beyond one project.
An objective that identifies a skill that can be used beyond one exercise or project is usually more convincing to students, parents, and the community as worthwhile. An objective is more self evidently worthwhile if it is broader than the assignment for a specific project.
5. stand on their own, not referring to other objectives, activities, or projects.

Revising Objectives

Identify a problem with each of the following objectives and revise each.

1. Students will know the differences between Impressionism and Post Impressionism.
2. Students are aware of intensity in color.
3. Students gain experience with sequential imagery to convey time, change, or motion.
4. Students learn about line.
5. Students can identify, select, and use elements and principles to organize the composition in their artwork.
6. Students become aware of the purposes and wisdom of cultural practices and belief systems other than our own.
7. Students make a five-sided ceramic container at least six inches tall after firing decorated with shapes from nature using a matte glaze.
8. Students apply what they learned in the preceding lesson to these examples.
9. Students appreciate the artist's ability to achieve an emotional response in a viewer through color.

(Insert after Theme 4)

Assessment Checklists

1. Review the three sample *Stories of Art* lesson plans you have participated in as a student: “My Place Card” in Theme 1, “Artifact Analysis” in Theme 2, and “Selecting an Artist for Inquiry” in Theme 10. Notice that each objective is repeated in an “Assessment Checklist”. The checklist lists evidence the teacher can observe (or hear) that tells the teacher whether the objective has been achieved. The assessment checklist provides a list of items the teacher can literally check off for each student to assess that individual student's learning in the lesson. Note that some evidence is verbal and other evidence is visual.

2. Mark verbal evidence with a “W” for “words”.

3. Mark visual evidence with a “V” for “visual”.

4. Review the objective from Theme 3, 4, or 5 that your team will teach in your practice lesson.

As a team, discuss what your “students” (the rest of the class role-playing as middle school students) could do that would be evidence of whether each student has learned your team's objective. The evidence should be observable or audible.

Examples of visual evidence include actions such as pointing, gesturing, moving something, etc. or student products such as marks, constructions, glued color swatches, diagrams, tracings over a reproduction, etc. Artworks are primary examples of visual evidence of student art learning. Remember, the objectives of your first microteaching lesson should focus art viewing rather than art making.

Evidence can also be verbal, that is, spoken or written words.

5. As a team, plan a checklist your team can use to assess how well your “students” learned the objective in #4 above.

ASSESSMENT CHECKLIST

OBJECTIVE: Student will be able to _____

___ (Evidence)

___ (Evidence)

Assessment Guides (Rubrics)

Begin with a clear objective that identifies a transferable art skill. The skill can be in art viewing (such as analyzing the composition of a complex sculpture or interpreting and supporting an interpretation of a political print) or in art making (such as, getting ideas from one's environment or effectively using a particular watercolor technique). For each objective, spell out four levels of achievement:

- 4) exceeds expectations,
- 3) meets expectations,
- 2) approaches expectations,
- 1) fails to meet expectations.

Each objective in a lesson should have its own method of assessment. Plan to assess only what you plan to teach. In an actual class, you might have other general expectations applied to most, if not to all work, such as effective presentation, craftsmanship, originality, experimentation, attention to safety, hard work, following instructions, clear writing/speaking, etc.

I usually begin with level 3 and think of it as a "good, solid B". I then copy the description and increase the quality descriptors for level 4. I then copy level 3 again and reduce the expectations for level 2 and lower them even further for level 1. No achievement at all is an unstated "0" level. So "fails to meet expectations" shows some minimal achievement.

Almost all of the Tempe Center for the Arts lessons include some form of assessment for each objective. Some assessments are simple checklists, which do not distinguish levels of achievement. Almost all culminating studio lessons (Lesson 3 or 4) include four-step assessment guides.

Sample Assessment Guide

From Lesson Three, "Superheroes to the Rescue" in the "To the Rescue" unit developed in conjunction with the American Pop exhibition at the Tempe Center for the Arts.

OBJECTIVE 1: Students will be able to use framing (cropping) to add excitement to a cartoon image.

Exceeds Expectations: The strip includes four drawings of which two or more are cropped in a way that effectively draws attention to something important in the story.

Meets Expectations: The strip includes four drawings of which at least one is cropped.

Approaches Expectations: The strip includes four drawings.

Fails to Meet Expectations: The strip includes one, two, or three drawings.

OBJECTIVE 2: Students will be able to address the theme of heroism in their art.

Exceeds Expectations: The strip shows a superhero's characteristics (such as super power, costume, secret identity) **and** a character taking action for others.

Meets Expectations: The strip shows a superhero's characteristics (such as super power, costume, **or** secret identity) **or** a character taking action for others.

Approaches Expectations: The strip shows a character and a character's action.

Fails to Meet Expectations: The strips shows a character.

OBJECTIVE 3: Students will be able to combine words and images to tell a story.

Exceeds Expectations: The strip includes four drawings accompanied by words that effectively complement each other to tell a story.

Meets Expectations: The strip includes four drawings with text related to each drawing.

Approaches Expectations: The strip includes at least three drawings accompanied with words.

Fails to Meet Expectations: The strip includes one or two drawings accompanied with words or just words or just images.

Viewing Objectives

1. Find and read the viewing objectives in the TCA lessons on the back of all 10 *Stories of Art* theme dividers. Look for the Questor icon.



2. Identify one or more artworks by the artist you have been investigating that you are considering introducing in your first microteaching lesson.

Artist's Name _____

Title _____

3. Rewrite one of the TCA viewing objectives for the artwork/s in #2 above. Feel free to revise it to better suit your lesson idea.

Students will be able to _____

4. Practice articulating viewing objectives that address each of these aspects of your artist's work:

SUBJECT MATTER (if any):

Students will be able to _____

ELEMENT:

Students will be able to _____

PRINCIPLE :

Students will be able to _____

TECHNICAL FEATURE :

Students will be able to _____

RELATIONSHIP TO SOME ASPECT OF THE ARTIST'S LIFE OR BACKGROUND:

Students will be able to _____

RELATIONSHIP TO SOME ASPECT OF THE ARTIST'S LIFE OR BACKGROUND:

Students will be able to _____

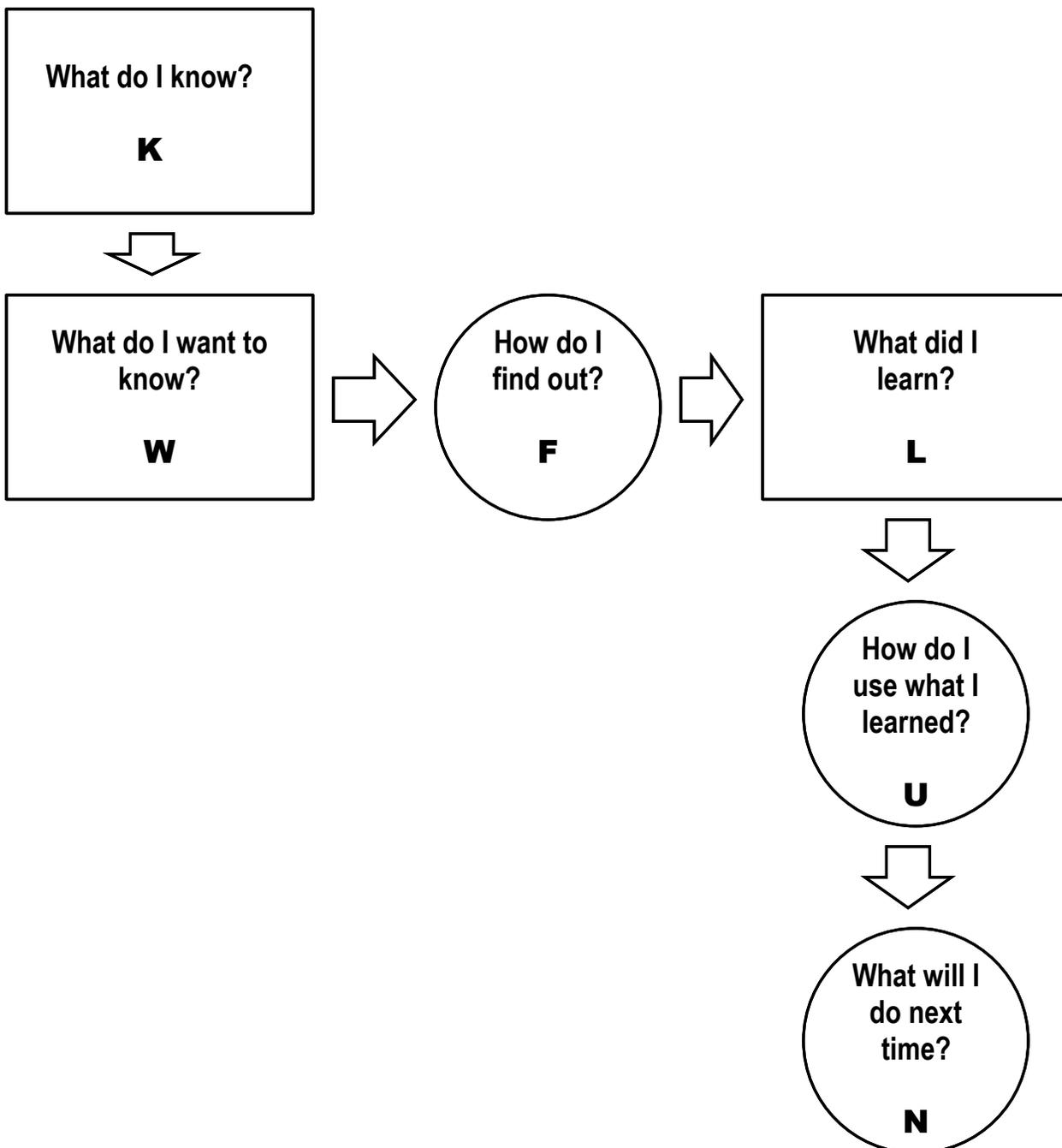
STYLISTIC COMPARISON TO OTHER ARTWORK/S:

Students will be able to _____

KWL + FUN

Excerpts from Kuhlthau, C. C. Matiotis, L. K. & Caspari, A. K. (2007). *Guided inquiry: Learning in the 21st century*. Westport, CT: Libraries Unlimited.

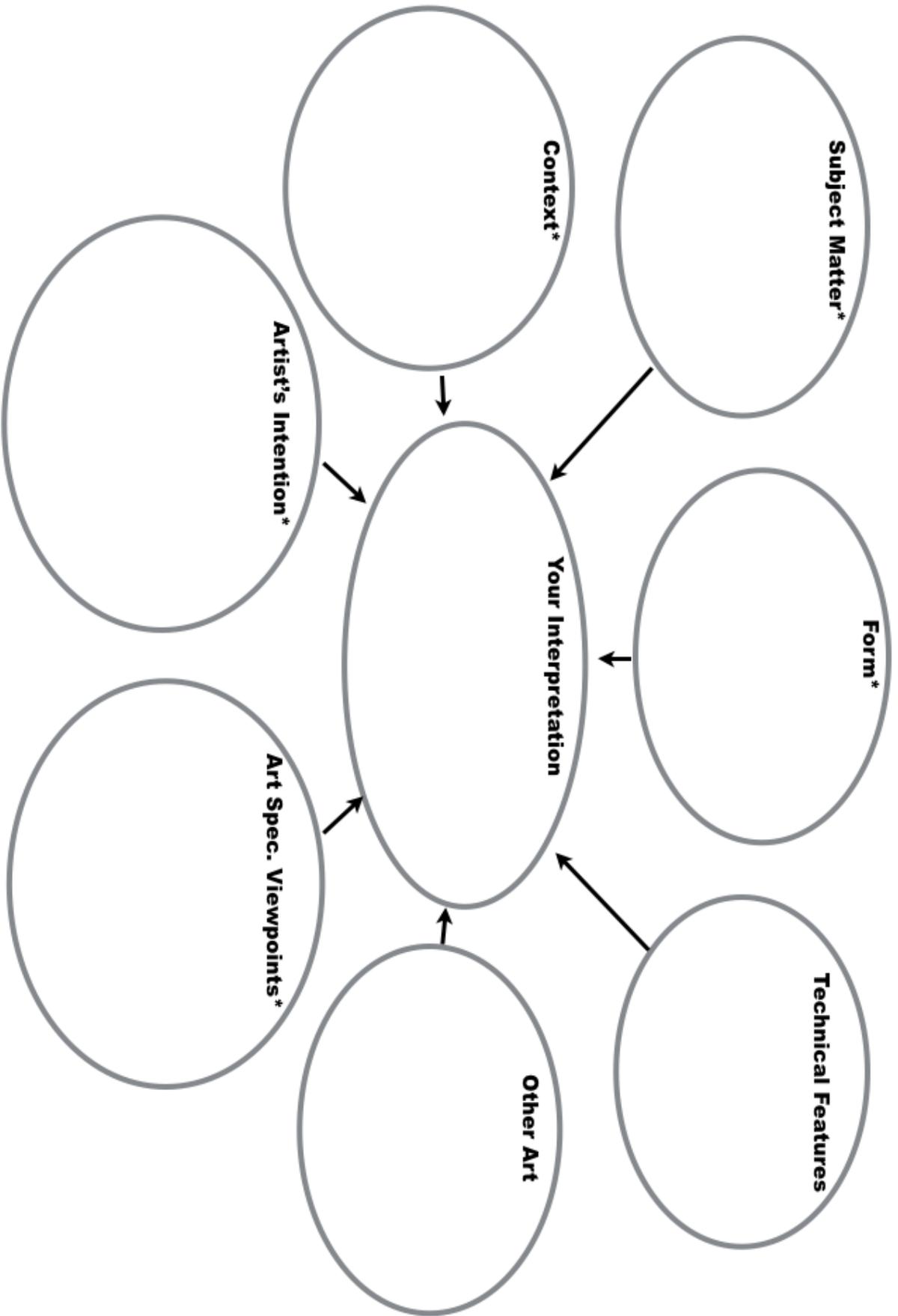
“Inquiry is an approach to learning whereby students find and use a variety of sources of information and ideas to increase their understanding of a problem, topic, or issue. It requires more of them than simply answering questions or getting a right answer. It espouses investigation, exploration, search, quest, research, pursuit, and study. Inquiry does not stand alone: it engages, interests, challenges students to connect their world with the curriculum. Although it is often thought of as an individual pursuit, it is enhanced by involvement with a community of learners, each learning from the other in social interaction. However, without some guidance it can be daunting” (p. 2).



(Insert after Theme 6)

Artist _____

Your Name _____



(Insert after Theme 7)

	Your Personal or Cultural Viewpoint	Art Specialists' Viewpoint	Artist's Viewpoint Circle Coe or Broly
Subject Matter			
Form (Elements & Principles)			
Technical Features			
Contextual Information			
Relationship with Other Art			

(Insert after Theme 7)

Step-By-Step Art-Making Process

Artists around the world and through the ages have made their artworks through remarkably varied processes. In research conducted in art classes in Illinois, New York, and California, Hetland, Winner, Veennema, and Sheridan (2013) identified seven studio habits of mind. They found that through art making students: 1) Develop Craft, 2) Engage and Persist, 3) Envision, 4) Express, 5) Observe, 6) Reflect, 7) Stretch and Explore, and 7) Understand Art Worlds.

Distinct skills are required to work with various art media. For example, printmaking or clay slab construction require that specific skills be used in a sequence of steps. Even manipulating a pencil well and gluing effectively are skills. At the same time, safety and avoidance of waste are always important considerations in any art process. It is the teacher's responsibility to make sure students have the skills they need and know when to use them. For ideas, read the art-making skills written in the form of objectives in the TCA units introduced on the back of the *Stories of Art* theme dividers. Look for the Jack icon.



The third lesson of the online TCA units almost all include step-by-step art-making PowerPoints.

You reflected on four aspects of your own art-making process when you completed the "Art Making Priorities" exercise at the beginning of the semester. As you plan your second microteaching lesson, analyze those four broad aspects of art making, this time for middle school students. Plan your step-by-step illustrated handout or PowerPoint informed by your analysis.

Identify the medium you are considering for MS students _____

1. How will your students get ideas for their art?

2. What decisions will they have to make about tools, materials, and processes? (Is there a sequence of steps they should follow?)

3. What choices will they make about elements and how they are organized? (Narrow your focus to just one or two elements or principles.)

4. How will they know when their work is successfully completed? (Your objectives should guide your selection of criteria for judging students' work.)

Theories of Development

Jean Piaget Stages of Cognitive Development [Focus on the Individual]

- **Sensori-Motor Stage** (birth to age two): Sensori-motor understanding is the first stage of cognitive development and is universal. Children at this stage take in information through their senses and through the movements of their bodies. They develop a sense of self, separate from the world around them. They understand that one thing can affect another and that things continue to exist even when not being perceived.
- **Preoperational Stage** (ages two through six): children at this stage are self-centered and have difficulty understanding the perspectives of others. Children in this stage begin to understand symbols (such as words and images that represent things in the world).
- **Concrete Operations Stage** (ages seven through twelve--and many adults): As children mature and interact with their environment, they develop their capacity to reason logically. However, their reason is limited at first to understanding relationships and ideas as applied to concrete objects and situations.
- **Formal Operations Stage** (ages twelve through adulthood): People in this stage can formulate hypotheses and systematically test them. They can express and manipulate ideas abstractly, that is, through words and numbers. They can reason without reference to concrete things or situations.

Lev Vygotsky's Social Theory of the Formation of Mind [Focus on the Social]

- **Natural or Elementary Mental Processes:** These processes are associated with the organic growth and development of a child.
- **Social, Interpsychological Mental Processes:** Vygotsky argues that mental processes are first performed with others (usually one's mother) before they are internalized.
- **Individual, Intrapyschological Mental Processes:** The mental processes people use internally (within their own individual thinking processes) were first developed externally with another person.

Vygotsky identified the **zone of proximal development (ZPD)**, the skills too difficult for a child to master on his/her own, but that can be done with guidance and encouragement from a knowledgeable person. This is the zone where learning occurs.

D. H. Feldman's Theory of Universal to Unique Development [Focus on Social and Individual]

- **Universal Achievements:** "There are certain advances in thought which all children will achieve. The achievement of universals is assumed to occur *spontaneously*. [That is] no special environment is required to guarantee that an individual will achieve [universal functions or operations]"
- **Cultural Achievements:** "There exist domains of knowledge that all individuals within a given culture are expected to acquire. The expectation is that every child in the cultural group should be able to achieve a certain level of mastery of the designated domains. They are created, husbanded [taken care of], preserved and passed on by members of a culture. In general, cultural achievements are those taught informally within a culture, as opposed to achievements mastered formally through schooling."
- **Discipline-Based Achievements:** "Discipline-based achievements are based on mastery of a particular discipline. One difference between cultural and discipline-based bodies of knowledge is that fewer people learn discipline-based domains than cultural ones."
- **Idiosyncratic [Specialist] Achievements:** Specialist "domains are probably actually subareas of a discipline, craft, or profession. Not very many individuals within a culture will necessarily (or should necessarily) achieve a given level of expertise within such domains." Individuals wishing to master these achievements "must begin at the beginning [level of a domain] and advance through the levels, progressing from novice ... to expert to master...."
- **Unique [Paradigm-Shifting] Achievements:** Paradigm-shifting achievements "represent a form of organization within a domain that has never before been accomplished in quite the same way. Individuals may at times fashion out new levels of organization within a domain or, in the most extreme cases establish a new or radically altered domain by transcending the constraints of an existing field or discipline to establish a major new order." Feldman calls such achievements creative. He proposes that "while all creative advances in thought are in some sense unique, not all unique advances should be called creative. [In Feldman's view] creative advances result in substantial new contributions to bodies of knowledge; most unique advances, in fact, do *not* do this and therefore are not considered [by Feldman] as creative."

Allan Collins on Cognitive Apprenticeship

Allan Collins identified six levels of cognitive apprenticeship: modeling, coaching, scaffolding, articulation, reflection, and exploration. He explains that scaffolding "decomposes the task as necessary for the students to carry it out, thereby helping them to see how, in detail, to go about the task."

Dennen and Burner argue that "often larger skills are broken into smaller ones, and supports [scaffolding] are provided so that the tasks that are given to the apprenticing learner are within the reach of the learner's current ability level or zone of proximal development (ZPD)."

Multicultural Artists

This is a sampling of US (and Canadian) artists with non-European heritage. There are many more. You need not choose an artist from this list. Choose an artist who has made artworks suitable for a wide range of students from the elementary grades through high school. Confirm that you will be able to find commentary about the artist's work, beyond statements by the artist or a gallery representing the artist. Such commentary might be written, for example by an art critic, museum curator, newspaper reviewer, another artist, etc. You'll need that information for your interpretation, due late in the semester

Native American Artists

Jaune Quick-To-See-Smith
Fritz Scholder
Ray Stevens
Richard Hunt
Nora Naranjo-Morse
Francis J. Yellow
Allan Houser
Harrison Begay
Kicking Bear
Kay Walkingstick
Roxanne Swentzell
Baji Whitethorne
Shonto Begay
Harry Fonseca
Geromina Cruz Montoya
Beverly Blacksheep
and more

Mexican American Artists

Carmen Lomas Garza
Fidencio Duran
Diane Gamboa
Frank Romaro
Malaquias Montoya
Isabel Martinez
Tony Ortega
Enrique Chagoya
Maria C. Martinez
Pattsi Valdez
George Yepes
Frank Ybarra
Ester Hernandez
Cesar A. Martinez
Alfredo Arreguin
Judy Baca
Harry Gamboa
Gillermo Gomez-Pena
and more

African American Artists

Kehinde Wiley
Carrie May Weems
Mel Edwards
Barley L. Hendricks
David Hammons
Lisa Corinne Davis
John T. Biggers
Margo Humphrey
Romare Bearden
Elizabeth Catlett
Jacob Lawrence
Faith Ringgold
Hale A. Woodruff
Bettye Saar
Alison Saar
Horace Pippin
Lois Marilou Jones
Hughie Lee-Smith
Sam Gilliam
Robert Colescott
Raymond Saunders
Emma Amos
Adrian Piper
Martin Puryear
and more

Asian American Artists

Hung Liu
Nam June Paik
Maya Lin
IM Pei
Roger Shimomura
Yasuo Kuniyoshi
Isamu Noguchi
and more

(Insert after Theme 9)

SELECTING AN ARTIST FOR INQUIRY

(Preservice Art Teacher Lesson based on *Stories of Art* Themes 9 & 10)

PRESERVICE ART TEACHER OBJECTIVES

1. Students will be able to select an artist whose work would interest, and be appropriate to introduce, to young people from elementary grades through high school.
2. Students will be able to identify sources they can use to place an artist and his/her work in context.
3. Students will be able identify sources they can use to find commentary about an artist's work by art specialists (art historians, critics, curators, other artists, etc.)

ACTIVITIES

Introduction: Explain that throughout the semester students will be keeping an inquiry journal. They will select an artist and artwork by an artist that is appropriate for young children as well as adolescents. Explain further that they will use their inquiry notebooks in three ways: 1) to guide focused inquiry into an artist and his/her work, 2) to begin to plan middle school lessons that engage students in responding to that artist's work and making their own artwork inspired by that artist, and 3) to enhance their abilities to mindfully do art inquiry.

Review of Prior Art History Knowledge: Show "The Individual" PPT reviewing the principles of Modern Art .

Define Art Influence: Define art influences using examples of the influence of earlier artists on American Modernist artists asking students to identify earlier art influences on modern and contemporary African American artists.

Consideration of Diverse Artists: Show "Global Village" PPT explaining the value of familiarity with diverse cultural backgrounds in multicultural classrooms, focusing on contemporary Native American and Asian American artists' work.

Assignment: Explain to students that they will demonstrate their achievement of the lesson's objectives by:

1. Identifying a modern or contemporary artist you would like to investigate in detail throughout the semester.
2. Going online to confirm that a substantial amount of information about the artist is available (more than the artist's own webpage or the commercial site of his/her gallery, though these may be helpful).
3. Thinking about the potential for introducing work by the artist to both young children and adolescents. You'll need to be able to find a good reproduction of an artwork made by the artist in the last 70 years (after 1945).
4. Emailing Erickson (m.erickson@asu.edu) to request approval of your artist. In case of interest by one than one student, artists will approved in order of email request.
5. Completing "Proposed Artist & Art Influence" and "Focused Inquiry Plan"

ASSESSMENT CHECKLIST

OBJECTIVE 1. Students will be able to select an artist whose work would interest, and be appropriate to introduce, to young people from elementary grades through high school.

___ "Proposed Artist & Art Influence" identifies a specific American artist and one specific artwork by that artist in 1945 or later.

___ "Proposed Artist & Art Influence" includes relevant comments about his/her artist's work for elementary, middle school, and HS students.

OBJECTIVE 2. Students will be able to identify sources they can use to place an artist and his/her work in context.

___ "Focused Inquiry Plan" includes information about the artist's background.

___ "Focused Inquiry Plan" identifies sources to find such information.

OBJECTIVE 3. Students will be able identify sources they can use to find commentary about an artist's work by art specialists (art historian, critics, curators, other artists, etc.)

___ "Focused Inquiry Plan" includes thoughts about what the artwork might be about.

___ "Focused Inquiry Plan" identifies sources of commentary about the artist's work.

LIST OF RESOURCES AND SUPPLIES

"Proposed Artist & Art Influence" Graphic Organizer

"Focused Inquiry Plan" Graphic Organizer

Theme 9: "The Individual" (ACE PowerPoint)

Theme 10: "The Global Village" (ACE PowerPoint)

Sample Multicultural Artists

VOCABULARY

culture
individual
tradition
inspiration

ART-SPECIFIC VOCABULARY

modern art
contemporary art
art influence

SOCIAL STUDIES EXTENSIONS IDEAS:

Diverse cultural structures: democratic, collectivist, libertarian, anarchist, socialist, tribal, theocratic, colonial, etc.

(Insert after Theme 10)

