

ART UNIT PLAN

Title: Social Issues and the Arts

Purpose of this unit: To teach about how art has affected social issues and how social issues have affected art.

What standards does this unit address?

Standard 1.3: Research and analyze the work of an artist and write about the artist's distinctive style and its contribution to the meaning of the work.

Standard 2.6: Create a two or three-dimensional work of art that addresses a social issue.

Standard 3.3: Identify and describe trends in the visual arts and discuss how the issues of time, place, and cultural influences are reflected in selected works of art.

Standard 3.4: Discuss the purposes of art in selected contemporary cultures.

Standard 4.1: Articulate how personal beliefs, traditions, and current social, economic, and political contexts influence the interpretation of the meaning or message in a work of art.

Standard 5.2: Create a work of art that communicates a cross-cultural or universal theme taken from literature or history.

Standard 5.3: Compare and contrast the ways in which different media (television, newspapers, magazines) cover the same art exhibition.

Other pertinent information:

Stage 1: Classroom Community Profile

Prompt 1: What are the physical factors of the school and classroom?

The students at Joseph Kerr Middle School are influenced by their physical settings. The student population is flooded with about 1,032 students every year. The school has been around long before the city developed and used to bus in students from 320 square miles of Elk Grove Unified. This makes the community and parents have very high standards for the students because most of the people in the area attended Kerr themselves and are now sending their children their. The school itself has been maintained very well for its age. There have been additions with classrooms and portables to accommodate for the growing population, but a few historical rarities like an old brick building in the front of the school gives it its charm and presence. Dr. Adair Park in the front of the school also adds a serene barricade from the rest of the world. The park also makes it apparent that the city was built around the school and its space, not the other way around. The city around it, however, acts as a divide from the rest of the world with two very busy traffic filled streets, cutting the school off from its surroundings.

One classroom in particular nestled in the back of Kerr Middle School is Mr. Lavanaway's fine art class. His room was not visually appealing, and was only utilizing half the classroom because one third of the room had kitchen stations used for home economics classes at one point. There was also a lack of decoration or inspiration in the room, with no student's work on the wall or even posters from master artists. However, the room was appropriate for the work that the students did, and was big enough to store classroom materials along with the student's own art supplies. There were two televisions on portable stands, one computer that was turned off, and a stereo that the students listened to during their work time. Mr. Lavanaway classroom had little productive technology in the room, and the students used traditional art supplies.

Prompt 2: What are the intellectual and academic development levels of this class?

The period 2 Art Class consists entirely of eighth graders at a beginners level. According to the school's SARC, an average of 55 % of the 1.032 students enrolled at Joseph Kerr Middle School performed at a proficient or advanced level in Math and English subject matter. The students' Academic Performance Index scored at a 792 out of 1000 (the schools target score being 800).

When coming into the class, students triarchic thinking abilities may vary (one student may have stronger analytical abilities as opposed to creative or practical). Analytical (thinking, critiquing, judging), practical (completing tasks, applying knowledge) and creative (inventing, exploring, creating) are areas that should be incorporated in instruction so students can build knowledge in these three areas.

Potential challenges could include students with special needs (mental or physical). It is important to evaluate each individual student to gain an understanding (through assessment and or IEP) of where they are on the spectrum of their disability or special need (what adaptations to instruction need to be made). Through understanding, a plan of action can be formulated to anticipate obstacles and meet the individual's needs.

Gifted and talented students can also represent another challenge. They have the potential (if not dealt with properly) for under performing in class. For gifted and talented students, it is important to create instruction that is meaningful and presents challenges for them.

Students who do not fall under the category of special needs or gifted and talented are exempt of challenges. Students may find a subject such as art just as difficult as mathematics. It is important to assess the level of understanding a student has and vary learning strategies that will help the struggling student succeed in class. It may be a simple matter of breaking down instruction into smaller increments (to avoid overwhelming the student) or engaging the student in instruction by building on their strengths.

The Art class' curriculum is based around the California Content Standards for the Visual and Performing Arts. Students will develop in the areas of artistic perception, creative expression, historical and cultural context, aesthetic valuing and connections, relationships, applications. Through the standards, the students will develop an understanding of art and through creation, interpretation, and analyses they will build on their critical thinking skills. Such skills will improve students' academic performance in other subject matter.

Prompt 3: What are the collective language development characteristics of this class?

In a broad sense, the students in the Art class are English speakers. They converse both with their peers and the teacher in English. The school has 81 EL (English learners) students on campus. If any were of these students were present in the class, it was not made obvious. In total there are fifteen different languages used in the school.

Assuming we have EL students in the class, it is important first of all to understand their background and cultural perspectives. Students may shy away from eye contact or be hesitant to ask questions in class out of fear of appearing disrespectful. For individual students of various backgrounds, incorporate their cultural perspectives into instruction. Learn what their individual motivation is for taking the class. Also it will be important early on to evaluate their levels in language and writing, and develop strategies for instruction to develop their language.

Though Art is for the most part is a visual and product based subject. Students are also required to learn a visual based terminology as well. Students expand their knowledge of the visual arts by learning a variety of vocabulary words from the visual elements and principles of design (line, shade, value, tint, color, etc.), which will help them develop a language for analyzing, responding and interpreting works of art.

The terminology in art will put more of a language demand on the students. Opportunity to develop this language would be implemented through critique (oral and written), group discussions and writing assignments. This will assist students in learning to articulate their own ideas. The use of language will not only expand students' communication skills, but will give clues to a students thinking process.

Prompt 4: What are the social dynamics of this class?

The social dynamics of the room were inherent before the students came into class. Students turned away from their assigned tables and talked to their friends, and one could tell that the cliques had been formed and continued in the classroom. All of the tables had either three boys and one girl or three girls and one boy. This made it so no tables had all one type of gender and made one gender group a majority and the other a minority. Mr. Lavanaway's seating chart brought out the gender social dynamics of the class because on a whole, the same genders tended to stick together at each table and one classmate of the other gender was always in the minority. This made for a distracting and disruptive work environment where the larger groups were uniting together and were more disruptive, and the single student felt ostracized in the class.

The class dynamic was interesting because the students were working independently on their projects, yet they also were communicating and socializing with the class as a whole. The students who were being the least productive were sitting at the table towards the back of the class, which could have been remedied by a more thoughtful seating chart, especially this far in the school year. The students' comfort and social dynamic in the class was able to be relaxed because they had already received instruction in building artistic skills and were in the final stages of completion on their projects. Overall, the class appeared to be productive despite their social interactions.

Prompt 5: What socio-economic and cultural factors characterize this class?

The socio-economic and cultural factors of the class were quite diverse. The class appeared to be middle class and had three main ethnic backgrounds African American, Asian, and Hispanic, which accounted for about two thirds of the class. The other third was Caucasian.

From Kerr Middle School's statistics, the school has 320 students who live in poverty and the school has 1,032 enrolled students. The statistics also inform us that the school's population by ethnicity has white making up about half of students with 54%, followed by Hispanic at 18%, and Asian and African American at 8%. These numbers and the surrounding community from the school indicate that their homes and neighborhoods are fairly nice and mostly middle class.

The students as a whole had some definite strengths and weaknesses. It was refreshing to see that the students were open to interacting with classmates who may have been in a different socio-economic and/or culture than themselves. A weakness we fear could be looming is that this may change as the students move into high school and groups tend to get more segregated from peer pressure, as we are learning in our Anthropology of Education course. Their developmental need so far is to just try and fit in by mimicking and becoming closer

with their classmates in hopes to fit in and make friends.

Stage 2: Enduring Outcomes

Prompt 1: What Standards will this Unit Address?

Content Standards:

Concept: Analyze Art Elements and Principles of Design

Standard 1.3: Research and analyze the work of an artist and write about the artist's distinctive style and its contribution to the meaning of the work.

Concept: Communication and Expression Through original Works of Art

Standard 2.6: Create a two or three-dimensional work of art that addresses a social issue.

Concept: Diversity of the Visual Arts

Standard 3.3: Identify and describe trends in the visual arts and discuss how the issues of time, place, and cultural influences are reflected in selected works of art.

Standard 3.4: Discuss the purposes of art in selected contemporary cultures.

Concept: Derive Meaning

Standard 4.1: Articulate how personal beliefs, traditions, and current social, economic, and political contexts influence the interpretation of the meaning or message in a work of art.

Concept: Connections and Applications

Standard 5.2: Create a work of art that communicates a cross-cultural or universal theme taken from literature or history.

Concept: Visual Literacy

Standard 5.3: Compare and contrast the ways in which different media (television, newspapers, magazines) cover the same art exhibition.

Prompt 2: What Big Ideas Characterize This Unit? (Include big ideas for science content, inquiry, and nature of science)

Big Idea #1: Understanding the qualities and circumstances that make one artwork good and another bad, and how/why this perception can change.

Big Idea #2: Art is a reflection of the culture and time period it was made in.

Prompt 3: What Enduring Outcomes will Students Acquire? (Include a connected set of memory, analytical, creative and practical outcomes)

- Big Idea #1: Understanding the qualities and circumstances that make one artwork good and another bad, and how/why this perception can change.
 - 1) Enduring Outcomes: Students develop analytical skills to compare and contrast the artistic ability in the handling of a material along with their conceptual abilities.
 - 2) Enduring Outcomes: Students will be able to brainstorm what type of artwork they think is “good” art and which artwork is “bad” art.
 - 3) Enduring Outcomes: Students will be able to find examples of how and why the perception of good and bad artwork can change depending on the time period and perceptions of the viewer.
 - 4) Enduring Outcomes: Students will be able to describe and identify what type of artwork they think is “good” artwork and what is “bad” artwork.
- Big Idea #2: Art is a reflection of the culture and time period it was made in.
 - 1) Enduring Outcomes: Students will be able to analyze social issues in art and identify the time period in which the artwork was made by their theme, content and technique.
 - 2) Enduring Outcomes: Students will be able to interpret and represent social issues through designing their own art.
 - 3) Enduring Outcomes: Students will be able to demonstrate their knowledge of social issues and develop a greater understanding by analyzing images.
 - 4) Enduring Outcomes: Students will be able to apply and identify themes from significance social

issues of the past with today's current social issues.

Stage 3: Evidence

Prompt 1: What evidence and applicable tasks will indicate the outcomes have been met? (Complete the table)

Enduring Outcomes	Appropriate Evidence	Applicable Tasks	D	F	S
Memory: Journal entries before and after lesson/project completion.	Journal entry before and after the completion of the group assignment. Second journal entry should show a more thorough understanding of terms and events. The second journal entry will expect the students to compare and contrast the two movements and explain why one was more successful than the other.	Students will be asked to write before hand what they know about propaganda, German art, and war. After the assignment, a similar journal entry will be completed again but will be asked to take a stance on either side depending on which they liked more or thought was more successful and support using examples.	X		X
Analytical: Analyzing either degenerate or propaganda art and presenting it for the class	Students will present verbally why either degenerate or propaganda art was important and effective during WWI and WWII. They will be expected to complete a group worksheet together to summarize their findings.	Each group member will review the given research provided and present the information to the class.		X	
Creative: Creating an original work of art about the Iraq war	The completed group art piece should show an implementation of elements in art as well as principals of design with an emphasis on value. The content of the work should also have to deal with appropriate, applicable themes presented to their group.	Each student will contribute to the brainstorming of ideas and application of techniques used by German artists between WWI and WWII in their group's original piece of art work.		X	
Practical: Application of technique and theme to their group piece.	Students will be expected to apply WWII concepts and themes to the Iraq war today to draw similarities and differences.	Students will have to find correlations or lack their of to create an original work of art that applies to the Iraq war today.		X	

Prompt 2: Identify diagnostic, formative, and summative assessments. (Attach actual assessments)

Journal Entry Assignment at the beginning of class:

**Please complete a free write on as many of the following topics as possible:
Propaganda, war, German art, degenerate art, socialism, Nazi, and discrimination.**

Journal Entry Assignment at the end of class:

Please complete a free write explaining which movement, the degenerate artists or those creating propaganda art for the Nazis, was more successful/effective. Why?

Degenerate Group Assignment:

Group member names:

Your group is responsible for learning about “degenerate artists” Kathe Kollwitz and Otto Dix and teaching their art work and political views to the rest of the class. Consider these questions when presenting your information to the class. Every person in your group is responsible for participation and sharing during the presentation.

What does the work look like? What characterizes it?

What elements of art and principals of design did these artists take advantage of to produce a gripping, eye catching work?

What was the social reasoning for why these artists created the work that they did? Who or what had the greatest influence on them?

Kathe Kollwitz’s work changed from naturalism to expressionism, and Otto Dix work also became more expressionist after his service in WWI. Why did this have a significant impact on their work? (hint: how could “expression” influence emotionally charged work about war and poverty?)

Propaganda Group Assignment:

Group member names:

Your group is responsible for learning about propaganda art that Hitler had commissioned in order to encourage people to follow his reign. You will teach the art work and political views to the rest of the class. Every person in your group is responsible for participation and sharing during the presentation.

What does the work look like? What characterizes it?

What elements of art and principals of design did these artists take advantage of to produce a gripping, eye catching work?

What was the social reasoning for why these artists created the work that they did? Who or what had the greatest influence on them?

What are different propaganda tactics your group used?

Prompt 3: By what criteria should the assessment product be evaluated; and what levels of mastery should be used to determine quality, proficiency, performance, or understanding? (Attach rubrics and/or other applicable evaluation criteria)

Rubric for Group Project- Propaganda Art

	4	3	2	1	Student Score	Teacher Score
*Did your group take into consideration the elements/principals of art? (artistic quality of the poster)	Planned project and carefully applied 3+ elements (including value) and 5+ principles	Planned project and carefully applied 2 elements (including value) and 3 principles	Project not planned carefully but addresses at least one element and one principle	Project was done carelessly and doesn't address elements and principles		
Did your group utilize resource material and apply its underlying themes, tactics and techniques to the Iraq war today? (content of poster)	Group used background knowledge of war with a deeper understanding of propaganda/ degenerate art in order to apply multiple underlying themes	Group found one underlying distinction from then to now	Group completed a poster about the Iraq war but does not use techniques and themes from degenerate/propaganda artists	Group did not relate or apply themes to the Iraq war		
Was the final product successful (either a propaganda poster or a drawing/painting)? (final product)	Final piece shows mastery in its artistic quality and content and is applied creatively and originally to the war today	Final piece shows an understanding of the material and is applied adequately	Final piece shows an understanding of a fraction of the artists' goals and is not implemented well in the poster-drawing	Final piece does not show an understanding of the material and is not applied to a piece of art affectively		
Did your group complete the worksheet? (completed worksheet)	Group answered questions thoroughly with resources and expanded with their own ideas	Group answered questions thoughtfully with resources	Group gave incomplete answers and doesn't show an understanding of the material	Group did not complete the assignment		
Did your group work cooperatively together and do equal amounts of work? (cooperation)	Group members all participated in developing understanding as well as working on the final art piece	Members either developed an understanding or worked on the art piece, working somewhat cooperatively	Group members did not get along but struggled through the assignment	Group members could not work cooperatively and could not complete the assignment.		

*Elements: line, shape, form/space, color, value, texture

*Principles: balance, contrast, emphasis, subordination, movement, repetition, pattern, rhythm, unity, variety

Stage 4: Design Your Instructional Blueprint

(Expand boxes to whatever space you need to record information for each lesson in your unit)

Lessons* (Attach complete Lesson Plans for major lessons)	Student Learning Objectives	Essential Questions	Instructional Strategies/Tasks to Support Differentiation (Include a balance of <i>analytical</i> , <i>creative</i> , and <i>practical</i> activities)	Formative Assessments
1 Introduction to Propaganda	1. Students will be able to identify the different types of propaganda by creating a two-dimensional work of art that addresses a social issue. 2. Students will also be able to identify and describe trends in how the issues of time, place, and cultural influences are reflecting in social issues art. 3. Students will be able to articulate how their personal beliefs, traditions, and current social, economic, and political context influence the interpretation of the meaning or message in an art work dealing with a social issue.	How has propaganda affected art & how has art affected propaganda? What are the different types of propaganda? How do student's views on certain topics change their interpretation of art?	1. Students will explain the different types of propaganda by defining each one. 2. Students will design their own posters to show understanding of one type of propaganda. 3. Students will demonstrate their knowledge of the different types of propaganda by writing a script to promote their posters type of propaganda.	1. A pre-test would be given before to check for prior knowledge on the subject of propaganda. Later there would be a test on the definitions of the different types of propaganda. 2. This project would show students understanding by physically doing something that shows evidence of understanding. 3. This would be accessed through a writing activity that allows students to express their thoughts and demonstrate knowledge of propaganda.
2 German Art & Propaganda	Students will develop analytical skills to compare and contrast German propaganda art to "degenerate" art. Students will be able to identify all German art from the WWII era by its themes, content, and technique. Students will be able to design an artwork using the style of propaganda or degenerate art and relate it to their own experience of the	What differentiated German propaganda art with degenerate art and how were they similar?	1. Students will complete a journal entry at the beginning of class covering what they know about war, German art, and propaganda. After the assignment, a similar journal entry will be completed again but will be asked to take a stance on either side depending on which they liked more or thought was more successful and support using examples. 2. Each group member will review the given research provided and present the information to the class. 3. Each student will contribute to the brainstorming of ideas and application of techniques used by German artists between WWI and WWII in their group's original piece of artwork. 4. Students will have to find correlations or lack their of to create an original work of art that applies to the Iraq war today.	1. Students will complete a worksheet dealing with either degenerate or propaganda art. 2. Students will do a group presentation after researching their art movement and will share the history of their artists, the meaning of their work, and show examples of their art.

	Iraq war today. Students will be able to demonstrate their knowledge of German art to articulate the influences of social and political contexts.			
3 Endangered / Extinct Animals	<p>1. Students will articulate how personal beliefs, traditions, and current social, economic, and political contexts can influence the interpretation of the meaning or message in a work of art through a group discussion on the topic of endangered and extinct animals.</p> <p>2. Students will analyze the work of Jose Posada and write about how his distinctive style in printmaking contributed to the meaning of his work.</p> <p>3. Students will create a series of prints that address the social issue of endangered and extinct animals.</p>	How has printmaking been used as an effective form of propaganda?	<p>1. Students will list reasons why animals have become endangered or extinct by creating a concept map. They will share their findings in a group discussion.</p> <p>2. Students will analyze and evaluate the work of Jose Posada (with a focus on line)</p> <p>3. Students will create a series of relief prints (for each member of the class) that uses an endangered or extinct animal as the subject of their print.</p>	<p>1. Concept map/group discussion (this written activity will assess how students extend their ideas and understanding from a single concept. The group discussion will help eliminate any misconceptions that may come up on the part of the students)</p> <p>2. Written analysis (this activity will assess if students understand how Jose Posada used printmaking as a means of reaching the public)</p> <p>3. Relief prints (this activity will assess how students apply their understanding of the concepts of this lesson plan into visual form)</p>
4 Women's Rights	<p>1. Students will be able to interpret the affect materials have on a work of art, whether it is traditionally seen as a woman's craft it uses new media such as a graphic/computer medium.</p> <p>2. Students will distinguish between different mediums and defend/disregard them depending on their social and cultural context and historical</p>	How can techniques and materials used by feminist artists from the seventies and eighties be used today?	<p>1. Students will research Judy Chicago, Joyce Wieland, and Miriam Schapiro and make a textile, quilting, and/or installation work in a dedication to a woman that has been personally inspirational in their life or inspirational for society at large. They can also choose to do a group project instead and make a political agenda the group agrees on, as well as create a poster and take photos inspired by artists like Barbara Kruger and the Guerilla Girls that they could use as part of their "political campaign".</p>	<p>1. Student will be graded on the research they produce either individually or in a group and how well they present it to the class along with their guided questions.</p> <p>2. Students will be assessed on the completeness, originality, and appropriateness of their project.</p>

	<p>use/appreciation. 3. Students will interpret and interrelate feminist art with an original piece of their own dealing with women and women's roles or another current social issue.</p>			<p>3. Students working individually will write a 2-3 page paper about the woman they chose to memorialize, and students in groups will each be responsible for a 2-3 page paper on their political agenda, motivation, materials, and "future plans"</p>
<p>5</p> <p>Civil Rights</p>	<p>1. Students will be able to consider the ways that artists respond to political & social events and ideas. 2. Students will be able to research and analyze the work of a social issue artist and write about the artist's distinctive style and its contribution to the meaning of the work. 3. Students will create a two-dimensional work of art that addresses the social issue of civil rights. 4. Students will be able to identify and describe trends in the visual arts and discuss how the issues of time, place, and cultural influences are reflected in selected works of art. 5. Students will also be able to articulate how personal beliefs, traditions, and current social, economic, and political contexts influence the interpretation of the meaning or message in a work of art. 6. And students will be able to create a work of</p>	<p>What type of influences has the civil rights movement had on art?</p> <p>What is distinct about the social issue artist they selected to do their political commentary on?</p> <p>How does time, place, and cultural topics influence the art of social issues?</p> <p>How do students personal beliefs, traditions, and current social, economic, and political contexts influence the interpretation of the meaning or message in a work of art?</p>	<p>1. Students will compare and contrast the civil rights movement of the 1950's & 1960's to today's civil rights movements. 2. Students will create their own political commentary by selecting photograph from the newspaper or a magazine that has to do with social injustice or civil rights and answering questions about them by filling out a worksheet. 3. Students will find examples of artists who were/are involved in civil rights and/or social injustices and write about how they were influenced by the artists work.</p>	<p>1. This can be assessed by a Venn diagram with one side being past civil rights & the other being modern civil rights. 2. This can be accessed by how the students answer the questions on their worksheet to go along with their photograph. 3. This can be assessed by having students write a paper about an influential civil rights/social injustice artist & how that particular artists influenced the students.</p>

	art that communicates a cross-cultural or universal theme taken from history.			
6 Social Activism	<p>1. Students will learn how art has been used to raise social awareness by identifying how issues of time, place and cultural influences effect it's context.</p> <p>2. Students will compare and contrast the work of Keith Haring and David Wajnorowitz, analyzing how their distinctive styles contribute to the meaning of their work and how their personal beliefs are articulated in their works of art.</p> <p>3. Students will create a two dimensional work of art, addressing their personal belief on a contemporary social issue.</p>	How does art help an artist communicate and raise awareness on a social issue they believe in to the public?	<p>1. Students will identify a social issue (war, equal rights, environment) they feel strongly about from an article or news report on TV, and write a journal entry.</p> <p>2. Students will compare and contrast the work of David Wajnorowitz and Keith Haring (with a focus on emphasis)</p> <p>3. Students will synthesis their views on a social issue by creating a work of using the principle of design- emphasis.</p>	<p>1. Journal entry (this will gage how students explain their views on paper and how they make sense of them).</p> <p>2. Venn diagram (this form of assessment will gage the way students explore the ideas of other artists through a compare and contrast activity).</p> <p>3. Painting (this activity will present a visual assessment of the students extend their ideas and apply them into a two dimensional work of art.</p>

*Lesson Plan Template

Select Primary Lessons from the sequence of lessons in Stage 4 and complete this template.

Name of Lesson: Social Issues concerning Civil Rights

Teacher:

Karla Martinsen

Date:

December 10, 2008

Class:

High School Beginning Art

Purpose:

To teach students about how art has affected the social issue of civil rights and how the social issue of civil rights have affected art.

Student Learning Objectives:

1. Students will be able to consider the ways that artists respond to political & social events and ideas.
2. Students will be able to research and analyze the work of a social issue artist and write about the artist's distinctive style and its contribution to the meaning of the work.
3. Students will create a two-dimensional work of art that addresses the social issue of civil rights.
4. Students will be able to identify and describe trends in the visual arts and discuss how the issues of time, place, and cultural influences are reflected in selected works of art.
5. Students will also be able to articulate how personal beliefs, traditions, and current social, economic, and political contexts influence the interpretation of the meaning or message in a work of art.
6. And students will be able to create a work of art that communicates a cross-cultural or universal theme taken from history.

Formative Assessments (should match lesson plan objectives):

1. Students can do this by doing historical research on political and social events and ideas. I will assess this by a worksheet.
2. Students can do this by researching the work of one particular civil rights artist and I will assess this by having the students write a paper about how they were influenced by the artist.
3. Students can do this by creating their own political commentary by selecting photographs or clippings from a newspaper or a magazine that deals with a social injustice or a civil rights issue. I will assess this by a rubric.
4. Students can do this by doing research on how time, place, and cultural influences were reflected in civil rights art. I will assess this by having the students do a quick write on the topic.
5. Students can do this by talking in groups with their peers about how their personal beliefs, traditions, and current social, economic, and political contexts influences may change the interpretation of the social issues art. I can assess this by listening to the groups talk (informally) and by asking the groups to fill out a worksheet with their group's notes (formally).
6. Students can do this by filling out a Venn diagram with one side labeled as past civil rights social issues and the other side as being labeled current civil rights social issues. I will assess this by grading the Venn diagram.

Materials/Set-Up/Safety:

Materials: Magazines, newspapers, paper, glue/paste, scissors, handouts, visual examples of civil rights art, and internet or library access for researching.

Set-Up: I will need to set the desks/tables up in groups, so students can talk together. I will also need to have all of the supplies out and ready for the students to use.

Safety: The only safety hazard that this lesson might deal with would be inappropriate usage of scissors and I would have to remind the students in the beginning of the lesson that they are a tool and not a weapon.

Procedures:**a. Introduction**

I would start the class with a quick write about how time, place, and cultural influences were reflected in civil rights art. From there I would introduce the lesson by giving a brief lecture on the past history of the civil rights movement and the introduce art work that dealt with social issues concerning civil rights. I would give the students a few example of artists who were involved in the civil rights art movement, then give them the guidelines for their research and writing requirements.

b. Developing

Students would then go through magazines or newspapers to find examples of a social injustice or a civil rights issue and turn that into a collage to develop their skills in art and knowledge of civil rights.

c. Concluding

Students would get into groups to talk about how their personal beliefs, traditions, and current social, economic, and political contexts may influences or change their interpretation of the art. After groups finish talking and taking notes, then they will fill out a Venn diagram to compare and contrast past civil rights social issues to current civil rights social issues as an overview of what the lesson just taught them.

Adaptations and Extensions:

Once you actually put your lesson plans into action is when you know that you need to make adaptations or extensions or even both. Some adaptations that I might need to make with this lesson would include giving students a list of civil right leaders and artists to choose from because coming up with that by themselves might be difficult if they do not already have prior knowledge. Which also brings up a good point, before I start this lesson, I might want to adapt my plans by asking my students what they already know or think about civil rights. If students have a hard time finding images from newspapers or magazines to make a collage, then I could adapt my plans by changing the requirements to having multiple images of civil right art examples instead of a collage including all of the images together.

Timing is also important to having a successful lesson plan, but you might not know what extensions are needed until you have first taught the lesson, but you should always try the lesson out by yourself and see how long it takes you and take that into consideration. I know this lesson would needed to be extended depending on if the school was on a traditional bell schedule compared to a block schedule. I would only plan on lecturing for twenty minutes because that is about many students attention span while they are teenagers. I would have students start on their writing and research requirements, which I would want them to have a few days to work on either in class or for homework. I would give students a majority of the class period to actually work on their collage (including clean up time), which may cause the group discussions to be extended into the next day. Once again, it is hard to say without actually teaching this lesson, but I could see these all becoming issues that would need to be adapted or extended.

Special Management Considerations and accommodations for special needs, advanced and English language learners

As always a teacher needs to ensure that all of their students are understanding the lesson thus making their student's learning more meaningful which increases the chances of them remembering the lesson and walking away with something useful. To be able to do this, teachers need to make special management considerations and accommodations for students with special needs, advanced students and English language learners.

For my students with special needs, depending on their condition and abilities I would assign them to different tasks for example if one of them has ADHD, I would have them write the notes for their group's discussions so they would constantly be doing something. Another accommodations that I would make would be if my students have physical disabilities, for example if they were not able to hold or use scissors

(perhaps due to a student having cerebral palsy). I would then have them work with a classmate who could help them cut out images from newspapers or magazines or even allow them to draw an image they want to replicate in a newspaper or magazine.

For my advanced students, depending on their strengths I would also have to differentiate my lesson plan to prevent them from getting bored with my lesson due to their advanced abilities. If I had an advanced student who's strengths lay in English, I would give them a more challenging writing prompt and maybe even increase the length of the requirement. If I had a student who's strengths were in History, I would require more historical research and maybe even change one of the writing prompts to be about civil rights art history to keep their interest in the lesson.

For my English learners depending on their EL level, I would also have to accommodate them so they could understand and participate in this lesson. I would be sure to relate the concepts to their culture and background to keep their interest and to find a common thread between this lesson and the students. For example, if I had an Mexican-American student in my class who spoke Spanish, I would talk about César Chávez and explain his importance and influence to many Mexican-American and Latino people in our country. I would also of course use visuals to help English learners understand the concepts from this lesson. I would also change the requirements of the writing prompts depending on their writing abilities so they could be successful.

Reflections:

I feel that this lesson fits in nicely with the rest of this unit plan and that there is something for everyone with in this lesson because it reaches out and can apply to everyone (as previously stated above in the special management considerations section). This is a really good lesson to get students to think on a deeper level about their own backgrounds and gives them a chance to find or express what social issues are important to them or personally effect them. This lesson includes triarchic thinking and it also allows group and individual working time for students; which ensures that every student's learning styles will be addressed.

Handouts for Lesson: Objective/Assessment # 1

- 1) What date (year or decade) did your political and/or social event take place?
 - 2) What was the important historical information that lead up to your political and/or social event occurring?
 - 3) What if anything has changed to improve your political and/or social event?
 - 4) What if anything has changed not to improve your political and/or social event?
-

Handouts for Lesson: Objective/Assessment # 2

Writing prompt:

Write a paper about how you were influenced by a civil rights artist. Please include examples of artists who were involved in a social injustice or a social issue either in our nations past or present. Also include how you were affected by what you learned and how you felt about the social issue or injustice.

Handouts for Lesson: Objective/Assessment # 3
Assessment Rubric

Student Name:

Class Period:

Assignment = Lesson # 5 Civil Rights

Date Completed:

Circle the number **in pencil** that best shows how well you feel that you completed that criterion for the assignment.

	Excellent	Good	Average	Needs Improvement	Rate Yourself	Teacher's Rating
Criteria 1 – Did the student pick an appropriate social issue or injustice to apply to their art?	10	9 – 8	7	6 or less		
Criteria 2 – Did the student get a message across as far as creating their own political commentary?	10	9 – 8	7	6 or less		
Criteria 3 – Was the student able to create a two-dimensional work of art that addresses the social issue of civil rights?	10	9 – 8	7	6 or less		
Criteria 4 – Effort: took time to develop idea & complete project? (Didn't rush.) Good use of class time?	10	9 – 8	7	6 or less		
Criteria 5 – Craftsmanship – Neat, clean & complete? Skillful use of the art tools & media?	10	9 – 8	7	6 or less		

Total: 50 x 2 = **100**
 (possible points)

Grade:

Your Total

Teacher Total

Handouts for Lesson: Objective/Assessment # 4

Quick write:

How has time, place and cultural influences affect the way you look at social issues in art? How do you feel that they have changed from the 1950s and 1960s to today and what affect has that had on art?

Handouts for Lesson: Objective/Assessment # 5

Group Discussion Worksheet

Social Issue Topic: Civil Rights

- 1) What do you see in your image?
- 2) What types of feelings do you get from looking at your image?
- 3) Is your image your groups your favorite out of all the photographs we've seen today, why or why not?
- 4) Do any of these images hit close to home for you?
- 5) Do you like your group's image why or why not?
- 6) Which elements of art & principles of design do you see in your group's image & what affect do they have on the image?
- 7) How did your own beliefs, cultural traditions, and current social, economic, and political concerns influence your ideas about your group's picture?
- 8) Did your answers to number 5 change or influence your interpretation of the image and or the message in the image?

Comparing & Contrasting Past Civil Rights With Current Civil Rights

Past Civil Rights

Current Civil Rights

