

## LESSON PLAN FORMAT

Teacher: Sage Kugler

Unit Title: What Makes Art, Art!

Lesson Title: Dot Portraits

Grade Level: K/1st

Number of Students: Bellefonte: 50 Kindergarteners, 56 1st graders; Benner: 52 Kindergarteners, 43 1st graders

### BIG IDEA

Identity

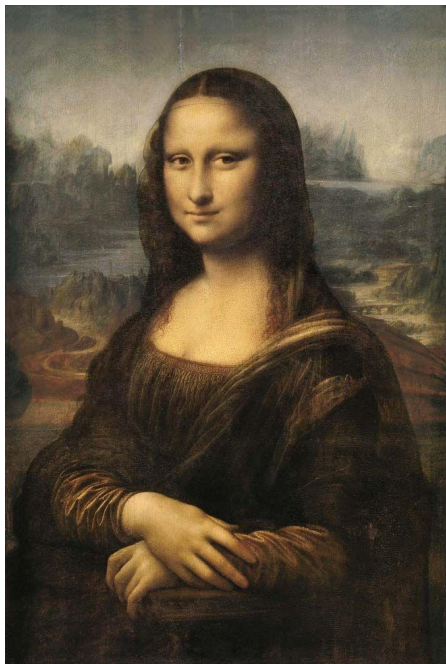
- How students see themselves

Color

- How different colors change the meaning of an artwork

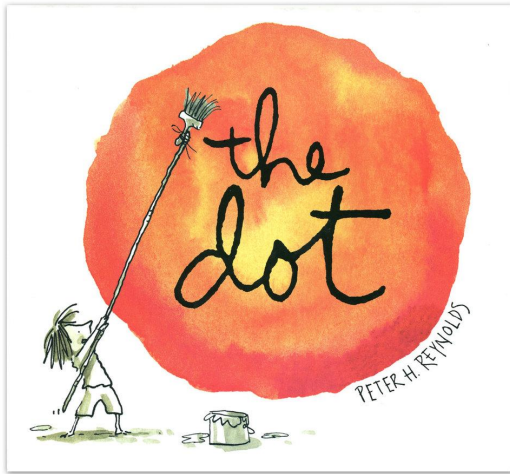
### ART / ARTIST(S) OF RELEVANCE

Leonardo Da Vinci



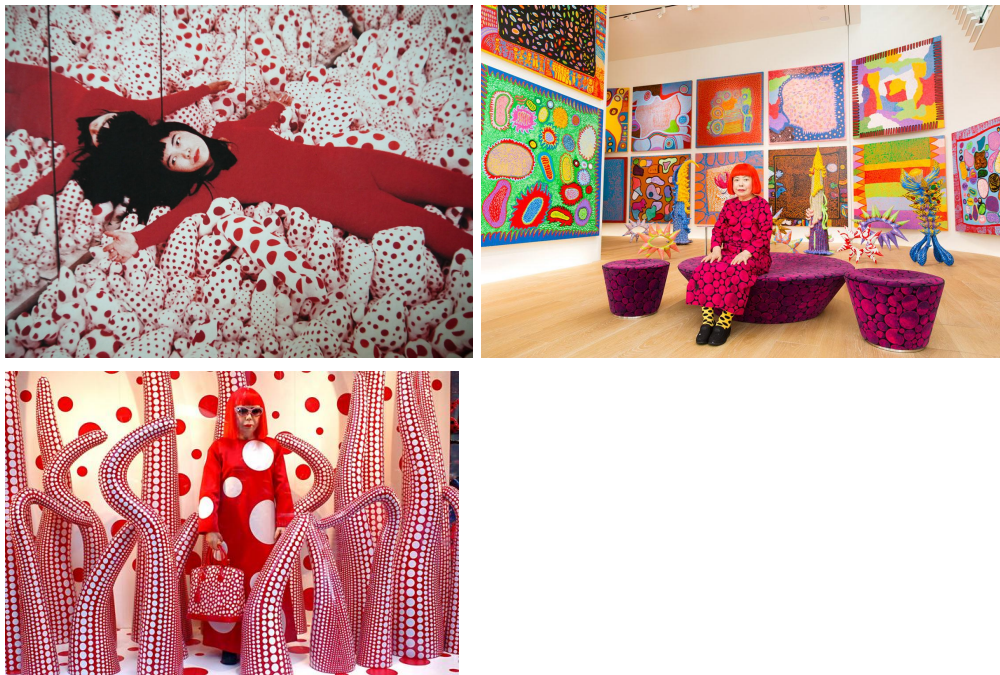
The influence of the Mona Lisa on the Renaissance and later times has been enormous, revolutionizing contemporary portrait painting. Not only did the three-quarter pose become the standard, but also Leonardo's preliminary drawings encouraged other artists to make more and freer studies for their paintings and stimulated connoisseurs to collect those drawings. Through the drawings, his Milanese works were made known to the Florentines. Also, his reputation and stature as an artist and thinker spread to his fellow artists and assured them a freedom of action and thought similar to his own. One such painter was the young Raphael, who sketched Leonardo's work in progress and adopted the Mona Lisa format for his portraits; it served as a clear model for his Portrait of Maddalena Doni (c. 1506).

*The Dot*, Peter H. Reynolds



link to read aloud: <https://www.youtube.com/watch?v=NjWtLi4a8lg>

Yayoi Kusama



Yayoi Kusama is a Japanese artist who is sometimes called 'the princess of polka dots'. Although she makes lots of different types of art – paintings, sculptures, performances and installations – they have one thing in common, DOTS! Yayoi Kusama tells the story of how when she was a little girl she had a hallucination that freaked her out. She was in a field of flowers when they all started talking to her! The heads of flowers were like dots that went on as far as she could see, and she felt as if she was disappearing or as she calls it 'self-obliterating' – into this field of endless dots. This weird experience influenced most of her later work.

**PREREQUISITES *Optional***

Students have previously learned about the Mona Lisa when creating dinosaur collages (inspired by the book *If Da Vinci Painted a Dinosaur*), so they have a general idea of what a portrait looks like.

**SAFETY HAZARDS *Optional***

N/A

**INTERDISCIPLINARY CONNECTIONS**

Given that we are focusing on color theory and vision (putting the dots together within a pointillism artwork), there will be connections to the science behind sight and the colors we see in order to understand how pointillism visually works.

**LESSON OVERVIEW**

Previously, students looked at the Mona Lisa in relation to the book, *If Da Vinci Painted a Dinosaur*, where students created environments for their own dinosaurs. For this lesson, students will be viewing the Mona Lisa in relation to portraiture, along with Yayoi Kusama, to create their own self-portraits using pointillism. Students will listen to the story *The Dot*, and then will learn about past and contemporary practices of pointillism and portraiture.

**LEARNER OBJECTIVES**

- Students will create portraits using the pointillism technique.
- Students will learn about the history of pointillism.
- Students will learn about the history of portraiture.
- Students will learn about past and contemporary pointillism and portrait artists.

**NATIONAL ART STANDARDS**

VA:Cn11.1.1a: Understand that people from different places and times have made art for a variety of reasons.

- Students will learn about past and contemporary pointillism and portrait artists.

**PENNSYLVANIA DEPARTMENT OF EDUCATION STANDARDS**

9.1.3.D: Use knowledge of varied styles within each art form through a performance or exhibition of unique work.

- Students will create portraits using the pointillism technique.

9.2.3.A: Explain the historical, cultural and social context of an individual work in the arts.

- Students will learn about the history of pointillism.
- Students will learn about the history of portraiture.

**MATERIALS NEEDED FOR LESSON**

Acrylic paint, paper (size roughly 5.5in x 8.5in), Q-tips, paint palettes

## TEACHER ACTIONS / EXPECTED LEARNER ACTIONS

Day	Teacher Actions	Expected Learner Actions
Day 1	<ul style="list-style-type: none"> <li>- Present slides including Yayoi Kusama's artworks, <i>The Dot</i> reading, pointillism and portraiture</li> <li>- slides: <a href="https://docs.google.com/presentation/d/1ulOPTxDvERxfEpSeOBQIgGD_i1_EzZ8fAW1dUo22k3w/edit?usp=sharing">https://docs.google.com/presentation/d/1ulOPTxDvERxfEpSeOBQIgGD_i1_EzZ8fAW1dUo22k3w/edit?usp=sharing</a></li> <li>- Give demonstration on portraits, sketching their portrait first</li> <li>- Give demonstration on how to properly use the Q-tips when painting</li> <li>- Continue to help and assist as needed</li> <li>- Help students clean up at the end of the period</li> </ul>	<ul style="list-style-type: none"> <li>- Listen and engage with slides (ask questions, respond to questions)</li> <li>- Listen to presentation and demonstration(s)</li> <li>- Students will work on their portraits for the remainder of class time</li> <li>- At least 5 minutes before the end of class, students are expected to help clean up, put materials away, wash brushes, line up at door</li> </ul>
Day 2	<ul style="list-style-type: none"> <li>- Students will continue working on their artwork</li> <li>- Continue to help and assist as needed</li> <li>- Help students clean up at the end of the period</li> </ul>	<ul style="list-style-type: none"> <li>- Review what we learned the previous class</li> <li>- Continue working on pointillism</li> <li>- Students may need an extra day to work on these projects but if finished on this day, students can continue working on projects they have yet to finish or do free draw</li> <li>- At least 5 minutes before the end of class, students are expected to help clean up, put materials away, wash brushes, line up at door</li> </ul>

## ENDING THE LESSON

**Closure of Lesson** As students line up at the door, ask a few review questions involving vocabulary, what they liked about the project, something they discovered, etc

## **REFERENCES TO MATERIALS CONSULTED**

<https://www.britannica.com/topic/Mona-Lisa-painting>

<https://www.youtube.com/watch?v=NjWtLi4a8lg>

## **THE CLASSROOM AS A THIRD TEACHER**

For Benner, the classroom has five tables that seat roughly 4-7 students each. The students face the front of the classroom that has a whiteboard and promethean board. The classroom is shared amongst other specials so there are instruments, technology tools, and other items unrelated to art. The majority of supplies are scattered across the classroom on different shelves. Students have access to most of the shelves but there is a back table that is used to organize each class' artworks and materials for the lessons of each day. At Bellefonte, the classroom is for art class only, and consists of 6 tables. The front of the classroom has a whiteboard and promethean board that students face during instruction. The back table can be used for extra materials for the lesson, but sometimes students sit there depending on the size of the class. Materials and supplies are scattered throughout the classroom and are clearly labeled for students to use.

## **ASSESSMENT**

Teachers will assess students' participation and effort towards artwork through observations.

## LESSON PLAN FORMAT

Teacher: Sage Kugler

Unit Title: What Makes Art, Art!

Lesson Title: Bubble Art Accordion Storybooks

Grade Level: 2nd Grade

Number of Students: 49 Bellefonte, 39 Benner

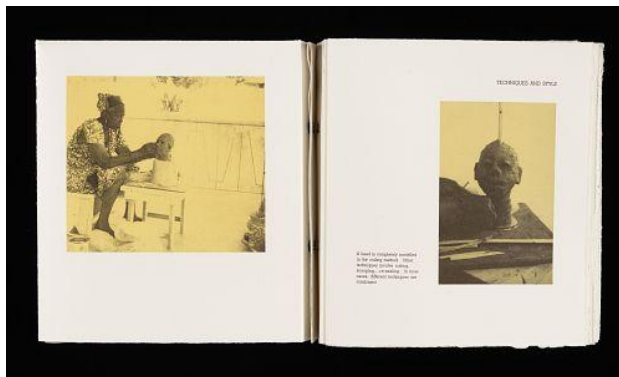
### BIG IDEA

Storytelling

- Using art to share a story

### ART / ARTIST(S) OF RELEVANCE

Atta Kwami



Atta Kwami's *Grace Kwami Sculpture* pays homage to the artistic life-work of his mother, Grace Salome Kwami (1923–2006), who was an art teacher and an artist in various media, but preferred working in clay. This uniquely bound book with its tri-folded pages unfolds and stands on its edge to resemble the eight legs of a spider. The spider is an allusion to the Ananse tales that are so much a part of Asante oral tradition. Ananse the spider is known for his cleverness and skill, apt metaphors for Kwami's mother's creativity.

## **PREREQUISITES *Optional***

N/A

## **SAFETY HAZARDS**

Students will be mixing paint with dish soap to create their bubble mixture. Since they will be blowing bubbles, holes have been poked in the straws to prevent students from accidentally sipping the mixture. The students will be reminded that even though the paint is nontoxic, it is still harmful to consume and to only use the straws to blow bubbles and not for drinking purposes.

## **INTERDISCIPLINARY CONNECTIONS**

This lesson contains Language Arts connections due to the nature of storytelling. Students will be creating the accordion books to then create illustrations for a story that they come up with using their imagination.

## **LESSON OVERVIEW**

As the weather gets warmer, it's time to start thinking about some fun activities that we do when we're outside. One of those activities is bubble blowing! Everyone loves bubbles, so why not create art with them? It's also important for students to learn about the importance of storytelling within the art world. For this lesson, students will be creating accordion books and creating their own short stories to be illustrated inside. They will also be creating the covers of the books using bubble blowing to create a pattern.

## **LEARNER OBJECTIVES**

Students will construct bubble art accordion books for storytelling.

Students will learn about contemporary artists who use accordion books and storytelling.

Students will safely explore a new printmaking method using bubbles.

## **NATIONAL ART STANDARDS**

VA:Cr1.2.2a: Make art or design with various materials and tools to explore personal interests, questions, and curiosity.

- Students will construct bubble art accordion books for storytelling.

VA:Cn11.1.2a: Compare and contrast cultural uses of artwork from different times and places.

- Students will learn about contemporary artists who use accordion books and storytelling.

## **PENNSYLVANIA DEPARTMENT OF EDUCATION STANDARDS**

9.1.3.H: Handle materials, equipment and tools safely at work and performance spaces.

- Students will safely explore a new printmaking method using bubbles.

## **MATERIALS NEEDED FOR LESSON**

tempera paint, dish soap, water, dixie cups (or cups of that equivalence), plastic straws, thumb tack (for poking holes in straws), matboard, paper (ideally 6x24in, most likely 6x18in), glue, scissors, colored pencils



## TEACHER ACTIONS / EXPECTED LEARNER ACTIONS

Day	Teacher Actions	Expected Learner Actions
Day 1	<ul style="list-style-type: none"><li>- Present slides including accordion books, Ghanaian storytelling, and bubble art slides: <a href="https://docs.google.com/presentation/d/162M9hgFAOyWZrEAXXXb9op5er-IR1JvSRe6Gx-ysA6Y/edit?usp=sharing">https://docs.google.com/presentation/d/162M9hgFAOyWZrEAXXXb9op5er-IR1JvSRe6Gx-ysA6Y/edit?usp=sharing</a></li><li>- Give demonstration on bubble art and using them responsibly</li><li>- Continue to help and assist as needed</li><li>- Help students clean up at the end of the period</li></ul>	<ul style="list-style-type: none"><li>- Listen and engage with slides (ask questions, respond to questions)</li><li>- Listen to presentation and demonstration(s)</li><li>- Students will work on their bubble art covers for the remainder of class time</li><li>- At least 5 minutes before the end of class, students are expected to help clean up, put materials away, line up at door</li></ul>
Day 2	<ul style="list-style-type: none"><li>- Students will continue working on their artwork</li><li>- Give demonstration on constructing the accordion books</li><li>- Explain how to illustrate short stories</li><li>- Continue to help and assist as needed</li><li>- Help students clean up at the end of the period</li></ul>	<ul style="list-style-type: none"><li>- Review what we learned the previous class</li><li>- Listen to demo on constructing accordion book</li><li>- once books are constructed, students can use colored pencils to create their own short stories</li><li>- At least 5 minutes before the end of class, students are expected to help clean up, put materials away, line up at door</li></ul>

## ENDING THE LESSON

**Closure of Lesson** As students line up at the door, ask a few review questions involving vocabulary, what they liked about the project, something they discovered, etc

## REFERENCES TO MATERIALS CONSULTED

<https://africa.si.edu/exhibitions/past-exhibitions/artists-books-and-africa/accordion-folds/>  
<https://library.si.edu/exhibition/artists-books-and-africa/grace-kwami-sculpture-full>

## THE CLASSROOM AS A THIRD TEACHER



For Benner, the classroom has five tables that seat roughly 4-7 students each. The students face the front of the classroom that has a whiteboard and promethean board. The classroom is shared amongst other specials so there are instruments, technology tools, and other items unrelated to art. The majority of supplies are scattered across the classroom on different shelves. Students have access to most of the shelves but there is a back table that is used to organize each class' artworks and materials for the lessons of each day. At Bellefonte, the classroom is for art class only, and consists of 6 tables. The front of the classroom has a whiteboard and promethean board that students face during instruction. The back table can be used for extra materials for the lesson, but sometimes students sit there depending on the size of the class. Materials and supplies are scattered throughout the classroom and are clearly labeled for students to use.

## **ASSESSMENT**

Teachers will assess students' participation and effort towards artwork through observations.

## LESSON PLAN FORMAT

Teacher: Sage Kugler

Unit Title: What Makes Art, Art!

Lesson Title: Tissue Paper Watercolor Paintings

Grade Level: 3rd Grade

Number of Students: 56 total at Bellefonte, 38 total at Benner

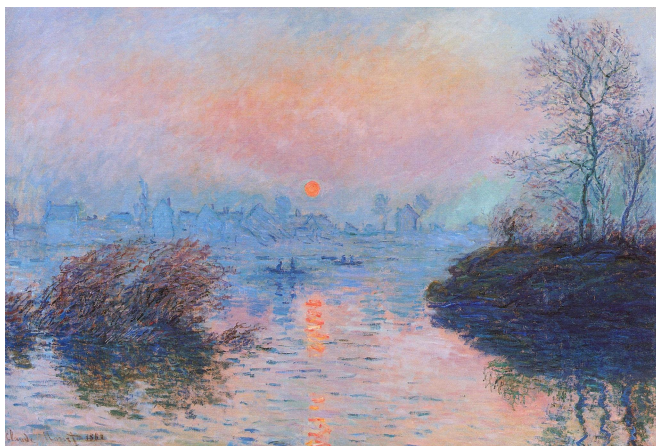
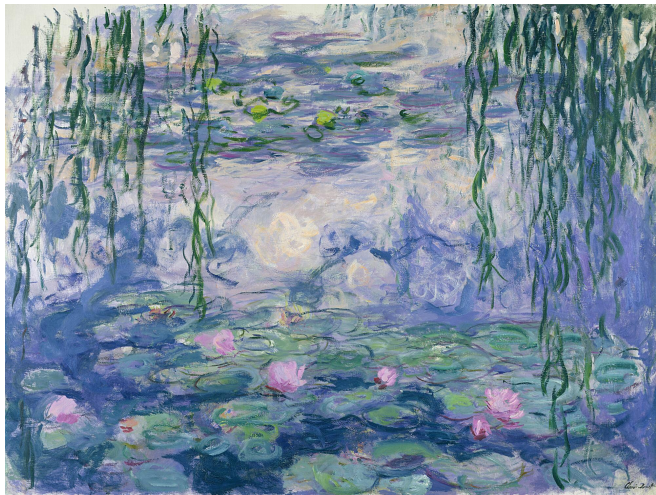
### BIG IDEA

Environment

- how artists view and depict the world around them

### ART / ARTIST(S) OF RELEVANCE

Claude Monet



Claude Monet's lush, light-dappled plein-air paintings exemplify the aesthetics of the Impressionist movement, which the artist helped establish in late 1800s France. Monet keenly observed and rendered urban environments, his iconic water lily gardens, haystacks, and other pastoral landscapes. He painted each setting over and over again in order to capture changes in

light and ambiance. As he evoked the particularities of the environment, his brushstrokes could veer towards abstraction. Both his mark-making and rich color palettes helped establish a path for 20th-century painting.

### **PREREQUISITES**

Students have previously worked with watercolor and should understand how to respect and use the material.

### **SAFETY HAZARDS *Optional***

N/A

### **INTERDISCIPLINARY CONNECTIONS**

There are interdisciplinary connections between art and science. For this lesson, the artist paints plein-air and focuses on his natural environment. On top of that, he focuses on light and season and has multiple series on how the environment changes over a period of time.

### **LESSON OVERVIEW**

Students have previously experimented with watercolors and other mixed media projects. In this lesson, students will be creating landscapes using watercolors and tissue paper to create a textured nature scene. They will be viewing and analyzing Claude Monet's impressionist work, which will open up a discussion surrounding personal environments and the world around them. They will use that as inspiration to paint a landscape of their choice. Once the painting is dry, students will use tissue paper to add texture to various spots of their painting. This can be using trees, clouds, flowers, etc.

### **LEARNER OBJECTIVES**

Students will complete a watercolor and tissue paper landscape inspired by Claude Monet's artworks.

Students will explore color and shape to create texture on top of their paintings using tissue paper.

Students will explore their personal environments through sketching and painting a landscape.

### **NATIONAL ART STANDARDS**

VA:Cr2.1.3a: Create personally satisfying artwork using a variety of artistic processes and materials.

- Students will complete a watercolor and tissue paper landscape inspired by Claude Monet's artworks.
- Students will explore their personal environments through sketching and painting a landscape.

VA:Cr3.1.3a: Elaborate visual information by adding details in an artwork to enhance emerging meaning.

- Students will explore color and shape to create texture on top of their paintings using tissue paper.

## **PENNSYLVANIA DEPARTMENT OF EDUCATION STANDARDS**

**9.2.3.C:** Relate works in the arts to varying styles and genre and to the periods in which they were created

- Students will complete a watercolor and tissue paper landscape inspired by Claude Monet's artworks.

### **MATERIALS NEEDED FOR LESSON**

watercolors, tissue paper (assorted colors), scissors, glue bottles, paintbrushes (assorted sizes), pencils, erasers

### **TEACHER ACTIONS / EXPECTED LEARNER ACTIONS**

<b>Day</b>	<b>Teacher Actions</b>	<b>Expected Learner Actions</b>
Day 1	<ul style="list-style-type: none"><li>- Present slides including Claude Monet's artworks and the environments around us</li><li>- slides: <a href="https://docs.google.com/presentation/d/1dNDIuDxIthVmJ2AuSWqzET3HPZiJbOGYklMmv_tOBXc/edit?usp=sharing">https://docs.google.com/presentation/d/1dNDIuDxIthVmJ2AuSWqzET3HPZiJbOGYklMmv_tOBXc/edit?usp=sharing</a></li><li>- Give demonstration on watercolors, sketching their landscapes first</li><li>- Continue to help and assist as needed</li><li>- Help students clean up at the end of the period</li></ul>	<ul style="list-style-type: none"><li>- Listen and engage with slides (ask questions, respond to questions)</li><li>- Listen to presentation and demonstration(s)</li><li>- Students will work on their watercolor paintings for the majority of class time</li><li>- At least 5 minutes before the end of class, students are expected to help clean up, put materials away, wash brushes, line up at door</li></ul>
Day 2	<ul style="list-style-type: none"><li>- Review material from previous class</li><li>- Students will finish working on their artwork</li><li>- if students are ready for tissue paper, give demonstration on how to glue and use different techniques to create texture</li><li>- Continue to help and assist as needed</li><li>- Help students clean up at the end of the period</li></ul>	<ul style="list-style-type: none"><li>- Review what we learned the previous class</li><li>- Listen to demonstration on adding tissue paper details</li><li>- Finish their artworks</li><li>- If they finish with watercolors, they can begin prepping tissue paper while paint dries, if artwork is dry, they can add tissue paper</li><li>- At least 5 minutes before the end of class, students are expected to help clean up, put materials away, wash brushes, line up at door</li></ul>

## **ENDING THE LESSON**

**Closure of Lesson** As students line up at the door, ask a few review questions involving vocabulary, what they liked about the project, something they discovered, etc

## **REFERENCES TO MATERIALS CONSULTED**

<https://www.artsy.net/artist/claude-monet>

<https://www.sothebys.com/en/articles/21-facts-about-claude-monet>

## **THE CLASSROOM AS A THIRD TEACHER**

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## **ASSESSMENT**

Teachers will assess students' participation and effort towards artwork through observations.



## LESSON PLAN FORMAT

Teacher: Sage Kugler

Unit Title: What Makes Art, Art!

Lesson Title: Shimmering Klimt Collage

Grade Level: 4th/5th

Number of Students: 75 4th graders, 105 5th graders

### BIG IDEA

Symbolism

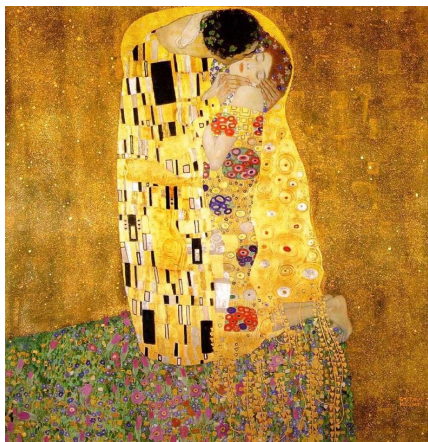
- how different symbols create meaning

Identity

- how a student's personal background changes their perspective within art

### ART / ARTIST(S) OF RELEVANCE

Gustav Klimt



Klimt, the leader of the Vienna Secession movement, was a master of symbolism. He embedded allusions to sexuality and the human psyche in the rich, lavishly decorated figures and patterns that populated his canvases, murals, and mosaics. Often, their messages—of pleasure, sexual liberation, and human suffering—were only thinly veiled. He was born in 1862 in Baumgarten, Austria, not far from Vienna. His father was a gold and silver engraver; like several of his seven siblings, Klimt followed in his father's footsteps. By age 14, he had enrolled in Vienna's School of Applied Arts where he studied a range of subjects, including fresco painting and mosaic.

Mickalene Thomas



Mickalene Thomas was born and raised in New Jersey and lives and works in New York. One of the most influential artists today, her innovative practice has yielded instantly recognizable and widely celebrated aesthetic languages within contemporary visual culture. Not only do her masterful mixed-media paintings, photographs, films and installations command space, they occupy eloquently while dissecting the intersecting complexities of black and female identity within the Western canon.

### **SAFETY HAZARDS**

Students should be responsible and safe when using scissors. They should be reminded to cut away from their bodies and to be aware when using them.



## **INTERDISCIPLINARY CONNECTIONS**

Students will use a sociology-lens when creating their artwork through defining their personal identities and translating them into personal symbols for their collage.

## **LESSON OVERVIEW**

Students have previously worked with collage and have learned about a variety of classic artists. For this lesson, students will explore Gustav Klimt's artworks and create their own collages inspired by his patterns. They will be creating abstract collages focusing on patterns and symbols while also exploring how different symbols can relate to their personal identity. We will first be analyzing Klimt's artwork and having a discussion surrounding their observations and personal connections, then exploring contemporary artist Mickalene Thomas' patterned collages, and then creating their own collages using construction paper and metallic markers.

## **LEARNER OBJECTIVES**

Students will complete an abstract collage inspired by Gustav Klimt's paintings.

Students will explore line and pattern to create symbols within their collages.

Students will analyze and evaluate collage art through viewing contemporary artists.

Students will explore identity through using mark-making to create symbols.

## **NATIONAL ART STANDARDS**

VA:Cr1.2.5a: Identify and demonstrate diverse methods of artistic investigation to choose an approach for beginning a work of art.

- Students will explore line and pattern to create symbols within their collages.
- Students will analyze and evaluate collage art through viewing contemporary artists.

VA:Cr2.1.5a: Experiment and develop skills in multiple art-making techniques and approaches through practice.

- Students will complete an abstract collage inspired by Gustav Klimt's paintings.
- Students will explore line and pattern to create symbols within their collages.

VA:Cr2.3.5a: Identify, describe, and visually document places and/or objects of personal significance.

- Students will explore identity through using mark-making to create symbols.

## **PENNSYLVANIA DEPARTMENT OF EDUCATION STANDARDS**

9.1.5.B: Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts.

- Students will complete an abstract collage inspired by Gustav Klimt's paintings.
- Students will explore line and pattern to create symbols within their collages.

## **MATERIALS NEEDED FOR LESSON**

construction paper (assorted colors), metallic paper, scissors, glue, metallic markers/sharplies, markers

## TEACHER ACTIONS / EXPECTED LEARNER ACTIONS

Day	Teacher Actions	Expected Learner Actions
Day 1	<ul style="list-style-type: none"> <li>- Present slides including Gustav Klimt, Mickalene Thomas, mark-making, and symbols/identity</li> <li>- slides: <a href="https://docs.google.com/presentation/d/1bpjZknR_PplKgvCqw_HNK8pmsFtEOJRp-0E4usKHazGs/edit?usp=sharing">https://docs.google.com/presentation/d/1bpjZknR_PplKgvCqw_HNK8pmsFtEOJRp-0E4usKHazGs/edit?usp=sharing</a></li> <li>- give demonstration on different materials and the marks they make</li> <li>- Continue to help and assist as needed</li> <li>- Help students clean up at the end of the period</li> </ul>	<ul style="list-style-type: none"> <li>- Listen and engage with slides (ask questions, respond to questions)</li> <li>- Listen to presentation and demonstration(s)</li> <li>- Students will work on their abstract collages for the majority of class time</li> <li>- At least 5 minutes before the end of class, students are expected to help clean up, put materials away, wash brushes, line up at door</li> </ul>
Day 2	<ul style="list-style-type: none"> <li>- Review</li> <li>- Students will finish working on their artwork</li> <li>- if students are ready for metallic markers, give demonstration on being respectful with the material</li> <li>- Continue to help and assist as needed</li> <li>- Help students clean up at the end of the period</li> </ul>	<ul style="list-style-type: none"> <li>- review what we learned the previous class</li> <li>- Give demonstration on metallic markers</li> <li>- Finish their artworks</li> <li>- If they finish with paper collage, they can begin using metallic markers</li> <li>- At least 5 minutes before the end of class, students are expected to help clean up, put materials away, wash brushes, line up at door</li> </ul>

## ENDING THE LESSON

**Closure of Lesson** As students line up at the door, ask a few review questions involving vocabulary, what they liked about the project, something they discovered, etc

## REFERENCES TO MATERIALS CONSULTED

<http://mickalenethomas.com/>

<https://www.artsy.net/article/artsy-editorial-gustav-klimt>

### **THE CLASSROOM AS A THIRD TEACHER**

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### **ASSESSMENT**

Teachers will assess students' participation and effort towards artwork through observations.

## LESSON PLAN FORMAT

Teacher: Sage Kugler

Unit Title: What Makes Art, Art!

Lesson Title: Watercolor Resist Animals

Grade Level: 4th/5th

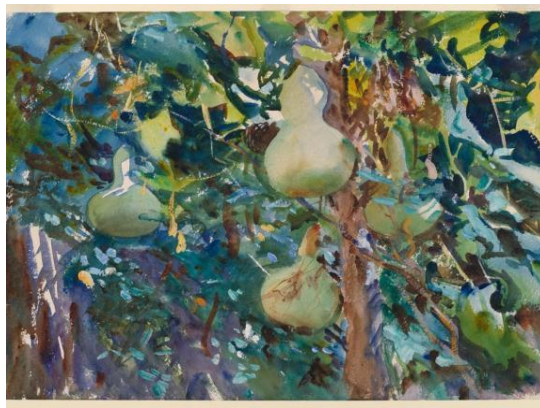
Number of Students: 75 4th graders, 105 5th graders

### BIG IDEA

- Material Exploration
  - Using salt and liquitex gel for white space, think outside the box

### ART / ARTIST(S) OF RELEVANCE

John Singer Sargent



John Singer Sargent Watercolors offers visitors an unprecedented opportunity to view the magnificent works Sargent produced between 1902 and 1911, when he was at the height of his artistic powers and internationally recognized as the greatest American painter of his age. His bold and experimental approach to the medium caused a sensation in Britain and great excitement in America.

### PREREQUISITES *Optional*

N/A

## **SAFETY HAZARDS *Optional***

N/A

## **INTERDISCIPLINARY CONNECTIONS**

This lesson contains scientific connections in the sense that using gel medium and salt creates resistance when paired with watercolor. The resist acts as a chemical reaction for this lesson that creates interesting patterns and shares what's underneath.

## **LESSON OVERVIEW**

When thinking about artworks, it's important to include a variety of skills including contrast, highlights, and shading. When experimenting with these concepts, using watercolor is a great way of exploring how to manipulate the material to get the effect that the artist intends. In this lesson, students will be creating animals using a variety of watercolor resist techniques. Students will be viewing a classic, American artist and how he used watercolor resist techniques to include light and shadow and will then experiment using liquitex gloss medium and salt.

## **LEARNER OBJECTIVES**

Students will explore light and shadow using a variety of resist techniques.  
Students will create animal paintings using watercolors and resist materials.  
Students will view artwork from a classic artist that used resist techniques.

## **NATIONAL ART STANDARDS**

VA:Cr2.1.5a: Experiment and develop skills in multiple art-making techniques and approaches through practice

- Students will create animal paintings using watercolors and resist materials.

## **PENNSYLVANIA DEPARTMENT OF EDUCATION STANDARDS**

9.1.5.A: Know and use the elements and principles of each art form to create works in the arts and humanities.

- Students will explore light and shadow using a variety of resist techniques.

9.2.5.L: Identify, explain and analyze common themes, forms and techniques from works in the arts

- Students will view artwork from a classic artist that used resist techniques.

## **MATERIALS NEEDED FOR LESSON**

Liquitex Gel Medium, watercolors, water cups, watercolor paper, paintbrushes (assorted sizes), cups, salt

## **TEACHER ACTIONS / EXPECTED LEARNER ACTIONS**

Day	Teacher Actions	Expected Learner Actions
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Day 1	<ul style="list-style-type: none"> <li>- Present slides including John Singer Sargent's artworks and focusing on white space and contrast within an artwork</li> <li>- slides: <a href="https://docs.google.com/presentation/d/1sN-4G0t8uXdv1XWe6fxG9h1SfDseHYu6rjlWmupQc0g/edit?usp=sharing">https://docs.google.com/presentation/d/1sN-4G0t8uXdv1XWe6fxG9h1SfDseHYu6rjlWmupQc0g/edit?usp=sharing</a></li> <li>- Give demonstration on resist materials, watercolors will be used next class</li> <li>- Continue to help and assist as needed</li> <li>- Help students clean up at the end of the period</li> </ul>	<ul style="list-style-type: none"> <li>- Listen and engage with slides (ask questions, respond to questions)</li> <li>- Listen to presentation and demonstration(s)</li> <li>- Students will work on their portraits for the remainder of class time</li> <li>- At least 5 minutes before the end of class, students are expected to help clean up, put materials away, wash brushes, line up at door</li> </ul>
Day 2	<ul style="list-style-type: none"> <li>- Review material from previous class</li> <li>- Students will finish working on their artwork</li> <li>- Continue to help and assist as needed</li> <li>- Help students clean up at the end of the period</li> </ul>	<ul style="list-style-type: none"> <li>- Review what we learned the previous class</li> <li>- Listen to demonstration on adding tissue paper details</li> <li>- Finish their artworks</li> <li>- At least 5 minutes before the end of class, students are expected to help clean up, put materials away, wash brushes, line up at door</li> </ul>

## ENDING THE LESSON

**Closure of Lesson** As students line up at the door, ask a few review questions involving vocabulary, what they liked about the project, something they discovered, etc

## REFERENCES TO MATERIALS CONSULTED

<https://www.mfa.org/exhibitions/john-singer-sargent-watercolors>  
<https://www.mfa.org/media/slideshow/9029>

## THE CLASSROOM AS A THIRD TEACHER

For Benner, the classroom has five tables that seat roughly 4-7 students each. The students face the front of the classroom that has a whiteboard and promethean board. The classroom is shared amongst other specials so there are instruments, technology tools, and other items unrelated to art. The majority of supplies are scattered across the classroom on different shelves. Students have access to most of the shelves but there is a back table that is used to organize each class'

artworks and materials for the lessons of each day. At Bellefonte, the classroom is for art class only, and consists of 6 tables. The front of the classroom has a whiteboard and promethean board that students face during instruction. The back table can be used for extra materials for the lesson, but sometimes students sit there depending on the size of the class. Materials and supplies are scattered throughout the classroom and are clearly labeled for students to use.

## **ASSESSMENT**

Teachers will assess students' participation and effort towards artwork through observations.