# ART: Grant’s Lessons: 2018-2019: Q3. Fantastic Creature Heads

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| **Lesson Title:** | **Duration of Lesson (Days):** | **Date:** |
| **Fantastic Creature Heads** | **5 weeks** | **February 25, 2019** |
| **Essential Question: What are careers that benefit from having a strong background in sculpting?** |
| * **Anaplastologist a/k/a Maxillofacial Prosthetist: medical prosthetics**
* **Medical Sculptor: creates 3D models of anatomy for office use**
* **Entertainment Design: Hollywood Prosthetic Makeup Artist**
* **Industrial Design: Automotive Designer**
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| **Learning Goals/ Skills:** | **Materials:** | **Vocabulary** |
| * SWBAT: demonstrate and model appropriate understanding of the art room rules, procedures & follow directions in respectable manner. **F3.4**
* SWBAT: Use and maintain studio tools & equipment, and effectively participate in studio cleanup. Safety**. VA.68.S3.3**
* SWBAT: Utilize Feldman’s Method of Art Critique for H.O.T. when completing self-evaluation & use of appropriate art vocab. ***LAFS68.WHST.2.4, C3.1, S1.4***
* SWBAT: use non-traditional thinking & various techniques to create 3-D creature heads **VA.68.F1.1**
* SWBAT: recall different careers that utilize a background in sculpting. **VA.68.F2.1**
* SWBAT: draw on background knowledge (history, literacy, film, etc.) and justify artistic choices **VA.68.H3.3**
* Understand and explain Copyright Law **VA.68.F3.4**
 | Attendance SheetsSmart BoardComputerRules PostedDocument CameraArt paperPencilsRulersFoam HeadsAluminum Turn WheelsSculpting ToolsClayAir Dry ClayPaintBrushesReady Made Objects | Feldman’s Art CritiqueElements of ArtPrinciples of DesignFeldman’s steps:DescribeAnalyzeInterpretJudgementSculptureBustAdditive SculptingSubtractive SculptingReady Made or Found Objects**Anaplastologist**Prosthetic Makeup ArtistMedical SculptorAutomotive Designer |
| **Lesson Sequence or Procedures:** |
| 1. Students are introduced to their foam head and shown examples of Face-Off Series showing prosthetic makeup artists creating their creatures for prize money and career advancement.
	1. We discuss more subtle techniques of make-up artists doing slight ageing on actors.
2. Students take notes on WHAT ARE WE DOING and PARTS OF THE PROCESS, so students know what the standards are, how they are graded and expected to participate. Also utilizing AVID strategy of seeing/hearing/writing info down.
	1. Students are shown a video about ANNA COLEMAN LADD and medical prosthetics of WW1
3. Students Brainstorm their creatures with instruction to pull inspiration from historical, literary, film sources, using the classroom laptops to research visuals. Must draft three creatures, front/back/profile, sketch them out then using Kagan strategies of peer feedback, discuss which of three designs is the strongest one.
4. Create four larger color sketches to map out traditional and non-traditional materials, test out color schemes.
5. Create 1 lb. Maquette for preliminary model bust.
	1. Shown video on WILLIAM RUSH and anatomical sculpting: how sculpture are used in medical school and medical offices.
	2. Shown
6. Once students have suitably participated in the above planning activities, they will be able to start on sculpting the foam head, adding attachment and checking the balance.
7. Creature must cure then we modpodge multiple layers to build surface strength and for paint adherence. Students will paint with acrylic.
8. Once creatures are completed, they will complete a self-evaluation and artist statement as part of the project grade.
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| **Motivator/Engagement or Previous Concept Review:**  \*Remind students of Pride BUCKS |
| 1st part of lesson: students are shown example of SciFy’s Face-off Series to show artists competing to create dynamic creatures for prize money and career advancement. <https://www.youtube.com/watch?v=E0hkRs86JuM&feature=youtu.be>* We discuss examples from popular films of aging an actor. EX. Mrs. Doubtfire: <https://youtu.be/NZoSGvnGNys>
* Shown the video about WW1 and Anna Coleman Ladd, American sculptor who worked for Red Cross in France making facial prosthetic devices: <https://youtu.be/BJzjt_aFc00>
	+ Students are drafting idea and final drawings
* 2nd Part of lesson: Students are creating tiny clay maquettes to practice sculpting process and see what could go wrong to problem solve.
* Medical Sculpting on PBS: <https://www.pbs.org/video/friday-arts-william-rush-anatomical-sculptures/>
* Automotive Sculptor: Inside the Ford Clay Studio: <https://www.youtube.com/watch?v=APNgS33HT3Y> and
	+ Artist speaks about sculpting and automotive design apprentice: <https://www.youtube.com/watch?v=KrkbWDvULs8>

3nd part of lesson: Heads must have cured and be primed: We are coming back from Spring Break and we are revisiting classroom rules, and expectations to get students back in swing of things. Students\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ 🡨-- To be continued when we get there. 3rd: WICOR: visual literacy and how your DDA engages your creative problem solving to incorporate shape into a recognizably drawn scene.  |
| **Adaptations for Unique Student Needs: (ELL, Special Education, Gifted, Students who lack support for school)** |
| Small groups, peer partners, chunking, notes on board and orally given, open studio (students may come during any class time to work on their project or copy missing notes). ESOL have use of bilingual dictionary and extra time as needed. |
| **After Lesson – Teacher Reflection:** |
| 1. Comprehension: Did I check for understanding? Yes2. Background Knowledge: Did I establish background knowledge? Yes3. Purpose Setting: Did I set clear purposes? Yes-Create 3D Creature Head, follow all class rules and suitably participate4. Active Involvement: Were my students actively involved? Yes, thumbs up, helpers, peer critiques5. Discussion: Did I use discussion to clarify thinking? Yes: table talk, prompts, chunking6. Writing: Did I use writing to help the learning process? Yes, students take own notes, written Self-Eval7. Teacher Modeling: Did I do enough modeling? Yes: demo on board, individual help, chunking, peer help8. Marzano Strategies: Did I use the Marzano Strategies? See below |
| **Marzano Instructional Strategies:** |

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| **Involving Routine Events****Design Question 1:**[x] Providing Clear Learning Goals and Scales[x] Tracking Student Progress[x] Celebrating Success**Design Question 6:**[x] Establishing Classroom Routines[x] Organizing the Physical Layout of the Classroom**Design Question 8:**[x] Understanding Students’ Interests and Background[x] Using Verbal and Nonverbal Behaviors that Indicate Affection for Students[ ] Displaying Objectivity and Control**Design Question 9:**[x] Demonstrating Value and Respect for Low Expectancy Students[ ] Asking Questions of Low Expectancy Students[ ] Probing Incorrect Answers with Low Expectancy Students | **Addressing Content****Design Question 2:**[x] Identifying Critical Information[x] Organizing Students to Interact with New Knowledge[x] Previewing New Content[x] Chunking Content into “Digestible Bites”[ ] Processing of New Information[ ] Elaborating on New Information[ ] Recording and Representing Knowledge[ ] Reflecting on Learning**Design Question 3:**[x] Reviewing Content[ ] Organizing Students to Practice and Deepen Knowledge[ ] Using Homework[ ] Examining Similarities and Differences [x] Examining Errors in Reasoning[x] Practicing Skills, Strategies, and Processes[x] Revising Knowledge**Design Question 4:**[ ] Organizing Students for Cognitively Complex Tasks[ ] Engaging Students in Cognitively Complex Tasks Involving Hypothesis Generation and Testing[ ] Providing Resources and Guidance | **Enacted on the Spot****Design Question 5:**[x] Noticing When Students are Not Engaged[ ] Using Academic Games[ ] Managing Response Rates[ ] Using Physical Movement[x] Maintaining a Lively Pace[ ] Demonstrating Intensity and Enthusiasm[ ] Using Friendly Controversy[ ] Providing Unusual or Intriguing Information[x] Providing Opportunities for Students to Talk about Themselves[ ] Presenting Unusual or Intriguing Information**Design Question 7:**[ ] Demonstrating “Withitness”[x] Applying Consequences for Lack of Adherence to Rules and Procedures[x] Acknowledging Adherence to Rules and Procedures |
| **Cross-Curriculars:*** History- WW1
* Language Arts (notes, Feldman’s Method to Art Criticism),
* Reading,
* AVID strategies (note taking, art room Jeopardy).
* Careers- Medical, Industrial design: Automotive Design, Entertainment Design
 | **Early finishers:**1. Finish your self-evaluation,
2. help a peer at your table,
3. read your AR Book,
4. **Studio Maintenance**: sort crayons at your table, peel wrappers, collect tiny color pencils, test markers, refill glue bottles,
 | WICOR DAYSWICOR: visual literacy and how your DDA engages your creative problem solving to incorporate shape into a recognizably drawn scene. Daily Bell Ringer Activity2/27: Scholastic Arts Magazine: Feb 2011: Making Masks. |  |
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| **Learning Targets: (write in the scale below)** |
| **2.0 Simpler Content:**Students will behave responsibly in the Art Room and create something | **3.0 Target (Objective/Learning Goal):**Students will be able to access materials, make safe choices and help maintain materials | **4.0 More Complex:**Students will work independently and be responsible for art room procedures and maintenance. |
| *Depth of Knowledge (DOK) required from Standard: Level* 1*:*[ ]  2:[ ]  3:[ ]  4:[ ]  |
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**Reflection: In order to cover the volume of information pertaining to sculpting careers, videos to engage students in careers, in-class demonstrations, account for working time, state assessments and day to day school functions, this project was extended to a full nine weeks of student engagement. Students loved this project and so many who told me they ‘were not art kids’ left this project feeling pride in their work. Multiple times I was contacted by parents to find out more information due to their students’ excitement about their work. It was HIGHLY successful and will be a long standing staple in the 8th grade advanced art curriculum.**