

Instructional Unit Plan

Lesson One

Lesson Title: Fantasy Facebook: Self-Portrait Sculpture Introduction

Days 1-4

Length of Class Period: 45 minutes

<i>Learning Outcomes</i>	
Skills	Students will learn how to synthesize thoughts in order to integrate parts of prior knowledge into a new plan.
Knowledge	Students will learn that designing preliminary sketches and interpreting plan worksheets are helpful for developing artwork.
Attitudes	Students will value applying selected information to life problems and new tasks.
<i>Preparation</i>	
Research	Introduce students to the following exemplars: figure sculpture slides from the Nerman Museum of Contemporary Art (K. Gerety Folk, personal communication, October, 4, 2008); The Nelson-Atkins Museum of Art (H. Nordholm, personal communication, October, 2, 2008); various regional, national, and international contemporary artists; several figure sculpture art reproductions/posters; one PowerMediaPlus video (“The Art of the Doll Maker”, 2003); and many dolls, collectibles, and figures from popular culture.
Materials	Students will complete the Fantasy Facebook and Plan Worksheet. In addition, they will utilize sketchbooks, pencils, and colored pencils during the lesson.
<i>Class Procedures</i>	
Teaching Strategies	Present students with the big idea (Walker, 2001) of fantasy in order to stimulate excitement in the instructional unit. Then ask students, “Who would you like to <i>friend</i> on Fantasy Facebook?”
Learning Activities	Students will be able to select appropriate media for constructing self-portrait sculptures.
<i>Evaluation</i>	Evaluate student learning by asking thoughtful questions that elicit meaningful student responses.

Instructional Unit Plan

Lesson Two

Lesson Title: Observational Drawing Studio Lesson

Days 5-11

Length of Class Period: 45 minutes

<i>Learning Outcomes</i>	
Skills	Students will learn how to apply life-drawing (portraits and figures) skills to future studio lessons.
Knowledge	Students will learn that by analyzing relationships, portraits and figures are generally made up of measurable proportions.
Attitudes	Students will value working from observation and applying this knowledge to new applications.
<i>Preparation</i>	
Research	In preparation for the observational life-drawing lesson, I review my college notes and drawings and consult contemporary art education drawing books: (Cicchetti, Clark, Fucigna, Gordon-O'Connor, Halley, & Kennedy, 1998); (Edwards, 1986); and (Wilson, Hurwitz, & Wilson, 1987).
Materials	During this lesson, students will have access to the Internet; magazines; flexible, hardwood manikins; anatomy books; live models; mirrors; and sketchbooks.
<i>Class Procedures</i>	
Teaching Strategies	Present students with examples of figure drawings as inspiration. In addition, hold two demonstrations during this lesson: portrait and figure.
Learning Activities	Students will be able to work from observation while sculpting 3-D self-portraits.
<i>Evaluation</i>	One-fifth of students' final grades for this unit of study is based on a series of six preparatory drawings: four rough draft sketches, one portrait, and one full-figure drawing.

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Lesson Three

Lesson Title: Sculpture Self-Portrait Studio Lesson

Days 12-36

Length of Class Period: 45 minutes

<i>Learning Outcomes</i>	
Skills	Students will learn how to identify and experiment with appropriate media, techniques, and processes while constructing self-portrait sculptures and designing the surfaces.
Knowledge	Students will learn that by synthesizing and analyzing media, they have the opportunity to create unique and expressive self-portrait sculptures.
Attitudes	Students will value their identity and personal culture while constructing self-portrait sculptures.
<i>Preparation</i>	
Materials	During this lesson, students will have access to informative exemplars: (Delahunt, "Sculpture"); (Howlett, 1997); and (Moczygemba, 2007). In addition, they have access to the following supplies: clay, wood, nails, hammers, sandpaper, plaster cloth, papier-mâché, newspaper, balloons, popsicle sticks, tooth picks, TP and paper towel rolls, Styrofoam balls, cardboard, construction paper, mosaic tiles, tag board, wire, magazines, glue, glue guns, glue sticks, <i>Sculpt-it & Fimo/Sculpey</i> polymer clay compounds, pencils, erasures, colored pencils, needles, thread, buttons, fabric, felt, beads, feathers, and tissue paper.
<i>Class Procedures</i>	
Teaching Strategies	Hold several small group demonstrations during this lesson. In addition, constantly observe student work in progress while asking thoughtful questions of the art students.
Learning Activities	Students will be able to construct expressive, meaningful, thoughtful, and successful self-portrait sculptures.
<i>Evaluation</i>	Two-fifths of students' final grade for this instructional unit is based on identifying and experimenting with appropriate media, techniques, and processes while constructing the sculptures and designing the surfaces. In addition, one-third of the final grade involves students' personal interpretations of self-identity.

Instructional Unit Plan

Lesson Four

Lesson Title: Sculpture Self-Portrait Closure and Evaluation

Day 37

Length of Class Period: 45 minutes

<i>Learning Outcomes</i>	
Skills	Students will learn how to formulate responses to their artwork and peer artwork from thoughtful, empathetic, and analytical points of view.
Knowledge	Students will learn that objective comments and subjective opinions are integral parts of critique.
Attitudes	Students will value the critique process.
<i>Preparation</i>	
Research	Examine literature about <i>social reconstruction</i> in preparation for the critique: (Anderson & Milbrandt, 2002); (Ballengee-Morris & Stuhr, 2001); (Efland, 1990); (Freedman, 1994, 2000); and (Wagner-Ott, 2002).
Materials	During this lesson, students will have access to Written Peer Critique worksheets.
<i>Class Procedures</i>	
Teaching Strategies	Before this lesson begins, model constructive critique comments. During the lesson, students will critique in small groups followed by a class critique.
Learning Activities	Students will learn how to honestly and constructively reflect upon their artwork and their peers' artwork.
<i>Evaluation</i>	The 3-D self-portrait is worth 200 points as students are graded on five questions worth 40 points each.

Fantasy Facebook Brainstorming Worksheet

1. Late Sunday night you surf the Internet and discover a new website called Fantasy Facebook. This site allows you to post a unique image and description of yourself in hopes of *friending* anyone from the past to the present!

2. Members don't post actual photographs of themselves on Fantasy Facebook; instead, they post photographs of cool sculptures, which they have created, that represent who they are. The members also post written descriptions of themselves, which appear next to these self-portrait sculpture photographs on the Fantasy Facebook website.

(5 points) 3. Now, please post a written description of yourself here:

(2 points) 4. Who would you like to *friend* Fantasy Facebook? _____

Why? _____

(3 points) 5. List three topics that you would like to discuss with this person online:

a. _____

b. _____

c. _____

___ / 10 points possible

Written Reflective Statement #1

1. I am working, or will work, with the following materials: _____

2. I selected these materials because _____

3. Before this unit of study began, I HAD / HAD NOT (please circle one) worked with these materials.

4. I chose to *friend* _____ on Fantasy Facebook. The materials that I chose to work with are perfect because _____

5. I choose to create a realistic, representational, or abstract (please circle one) self-portrait because _____

6. So far, my favorite part of my self-portrait sculpture is _____ because _____

___ / 10 points possible

Self-Portrait Sculpture Plan Worksheet

1. My favorite slide number, from the examples shown, is _____ because

_____.

2. I plan to sculpt a self-portrait of my: bust, partial figure, or full-figure (circle one).

3. I would like to work with the following art materials below in order to complete my self-portrait.

Head: _____

Neck: _____

Bust: _____

Arms: _____

Core: _____

Legs: _____

Hands: _____

Feet: _____

4. If Ms. Ward does not have all of the supplies that I need, I will bring the following art materials from home: _____.

Supplies available: clay, wood, nails, hammers, sandpaper, plaster cloth, papier-mâché, newspaper, balloons, popsicle sticks, tooth picks, TP and paper towel rolls, Styrofoam balls, cardboard, construction paper, mosaic tiles, tag board, wire, magazines, glue, glue guns, glue sticks, *Sculpt-it* modeling compound, *Fimo/Sculpey* polymer clay compound, pencils, erasures, colored pencils

Written Reflective Statement #2

1. My self-portrait represents me because I chose to _____

2. In my self-portrait sculpture, I am wearing _____ because

3. The most interesting design decision that I made was _____

4. I would title my self-portrait sculpture _____ because it

reminds me of _____

5. Now, my favorite part of my self-portrait sculpture is _____

because _____

___ / 10 points possible

Written Peer Critique (*for Ms. Ward's eyes only*)

1. My favorite self-portrait sculpture belongs to _____.

It's my favorite because _____.

2. The coolest looking sculpture belongs to _____.

I think it's cool because _____.

3. The best-dressed sculpture belongs to _____.

I think it's best dressed because _____.

4. The most attractive sculpture belongs to _____.

I think it's attractive because _____.

5. The most detailed sculpture belongs to _____.

I think it's detailed because _____.

6. The most expressive sculpture belongs to _____.

I think the theme it's expressing is _____.

7. The most realistic sculpture belongs to _____.

I think it's realistic because _____.

8. The most interesting sculpture belongs to _____.

I think it's interesting because _____.

9. A professional artist would like this sculpture the best _____.

I think an artist would like it because _____.

10. My least favorite sculpture belongs to _____.

It's my least favorite because _____.

___ / 20 points possible

Resources

- Anderson, T., & Milbrandt, M. (2005). *Art for life: Authentic instruction in art*. New York: McGraw-Hill.
- The art of the doll maker*. Choices Video (2003). Retrieved October 31, 2008, from PowerMediaPlus.com Web site: <http://www.powermediaplus.com>.
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- Delahunt, M. (n.d.) *Sculpture in the round: Making a portrait in clay*. Retrieved October 5, 2008, from Artlex Web site: <http://www.artlex.com/course/claysculpture.html>.
- Edwards, B. (1986). *Drawing on the artist within: An inspirational and practical guide to increasing your creative powers*. New York: Simon & Schuster.
- Efland, A. D. (1990). *A history of art education: Intellectual and social currents in teaching the visual arts*. New York: Teachers College Press.
- Freedman, K. (1994). Interpreting gender and visual culture in art classrooms. *Studies in Art Education*, 35(3), 157-170.
- Freedman, K. (2000). Social perspectives on art education in the U.S.: Teaching visual culture in a democracy. *Studies in Art Education*, 41(4), 314-329.
- Howlett, M. (Ed.). (1997). Sculpting in clay: Featuring Robert Arneson. *Scholastic Art*, 27(4).

Moczygemba, C. (2007). *Ceramic self-portrait as a famous artist: Creating ceramic figurative sculptures using slabs and coils*. Retrieved October 5, 2008, from Amaco Web site: <http://www.amaco.com/amaco-ceramic-self-portrait.html>.

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Walker, S. R. (2001). *Teaching meaning in artmaking: Art education in practice series* (M. G. Stewart). Worcester, MA: Davis.

Wilson, B., Hurwitz, A., & Wilson, M. (1987). *Teaching drawing from art*. Worcester, MA: Davis.