The Ohio State University

**Department of Arts Administration, Education and Policy**

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| **UNIT PLAN OVERVIEW** |
| **GRADE 4** |
| (Revised 2012) |

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| Teacher Candidate | **Greg Lawrence** |
| School | **Como Elementary** |

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| UNIT TITLE | **Our Surrealistic World** |
| Grade Level of Unit | **4** |
| Length of Class Period | **1 hour** |
|  Approximate Number of Students in Each class | **25** |
| Beginning Date for this *Unit* | 27 September 2013 |
| Ending Date for this *Unit* | 17 February 2014 |

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| **Enduring Understandings** |
| Personal Choice and Vision: Students construct and solve problems of personal relevance and interest when expressing themselves through visual art.  |
| Critical and Creative Thinking: Students combine and apply artistic and reasoning skills to imagine, create, realize and refine artworks in conventional and innovative ways. |

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| **Progress Points** |
| D. Express personal responses to artistic works giving reasons for their interpretations and preferences. |
| C. Demonstrate technical skill, craftsmanship and reasoning abilities in solving visual art problems using appropriate tools, media and technologies.  |

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| **CRITICAL ISSUE or BIG IDEA** |
| The Real and the Imagination |
| **Possible Integration** |
| * English – With the exploration of real and imagined and what you see versus what you think you see, this unit could work well with poetry or fantasy short stories.
* Math – The ideas of perspective are touched briefly but a more in-depth study could bring in the math teacher.
* Social Studies – The concept of Surrealism has some very political and social undertones that could be explored in a joint lesson with the social studies teacher.
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| **Rationale** |
| So often children are left to themselves to sort through the bombardment of images that they receive every day. They have to figure out what is real and what is imagined. A lesson that forces them to draw and paint what they see and then expand upon it with their own imagination gives them a starting point in which they can begin to question the world around them and to imagine what it could be.  |
| **Essential Questions** (provocative, engaging, critical) |
| * What is the difference between what we see and what we think we see?
* Is it better to create artwork that is real or imagined?
* If you were to put anything you want into your landscape what would it be and why?
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| **Description of the essential educational content of this unit** |
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| **Lesson One** |  |
| Title | What is an apple? |
| Lesson Description | Discussion and interpretation of an apple. Focus will be on drawing what you see and not what you think you see. The students will fold an 11”x14” sheet of paper and on one side draw an apple from memory and draw from a model on the other. |
| **Lesson Two** |  |
| Title | The Landscape that you See |
| Lesson Description | Students will create a landscape from a photograph. The teacher will give a brief overview of landscape precedents and define some terms such as horizon line and vanishing point. Students will use watercolor paint to create a landscape.  |
| **Lesson Three** |  |
| Title | The Landscape that you Imagine |
| Lesson Description | The class will start with a discussion of Surrealism and some prominent Surrealistic artists. Using the previously painted landscapes as the backdrop, students will design their own dreamscape using a variety of mixed media. |

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| **Explain how technology has been used in this unit** |
| Demonstrations and examples will be provided using the ELMO unit within the classroom. Precedent artworks and landscapes will be displayed using the projector and PowerPoint. |

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| **LESSON PLAN** |

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| Teacher Candidate | **Greg Lawrence** |
| School | **Como Elementary** |

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| **LESSON NUMBER** | **1** |
| Lesson Title | **What is an apple?** |
| Grade Level of Unit | **4** |
| Length of Class Period | **1 hour** |
|  Approximate Number of Students in Each class | **25** |
| Beginning Date for this *Lesson* | 7 October 2013 |
| Ending Date for this *Lesson* | 7 October 2013 |

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| **Content Statements – Perceiving/Knowing** |
| 2PE Notice and describe different visual effects resulting from artmaking techniques.  |
| **Content Statements – Producing/Performing** |
| 5PR Combine the elements and principles of art and design to create visually effective compositions in original works of art.  |
| **Content Statements – Responding/Reflecting** |
| 2RE Develop and share their ideas, beliefs and values about art. |

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| (Stage One) **Performance-based Assessment Objectives** |
| * Students will create a diptych of two apples, one imagined and the other from a physical model.
* Students will fill the second panel and be able to define a foreground and background.
* Students will discuss the differences between a work done from their memory or imagination and one done from a model or still-life.
 |
| (Stage Two) **Performance-based Assessment Strategies**(attach assessment documents if applicable) |
| * Students will hand in their completed artwork.
* Students’ artwork will have at least both sides completed and one will have been from memory while the other more closely represents their given model.
* Students’ second panel will demonstrate the difference between foreground and background.
* Students will engage in the discussion.
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| **Age-appropriate Vocabulary** |
| * Model – An object or person that is used to draw or paint from.
* Background – The part of a picture or scene that appears to be farthest away from the viewer. Sometimes it is the sky or ground.
* Foreground – The area of a picture that appears to be closest to the viewer. Also, to give priority to one aspect of a thing over another.
 |
| **Accommodations for Special Populations** |
| If needed, a viewfinder can be made by taping small pieces of cardstock into a square or rectangle. This is very helpful for anyone having troubles with spatial reasoning. A grid drawn on the paper can also help.  |
| **Art/Visual Culture Examples** |
| * Teacher example
* Physical apples in hand or on the ELMO projector
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| **Preparations** |
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| Materials/Resources for Teacher |
| * Apples (one for each student or 3 or 4 shown on the ELMO unit) in a opaque box
* 12”x18” drawing paper (one for each student with extras on hand)
* Crayons
* Markers
* Colored Pencils
* Completed teacher example
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| Materials for Students |
| * Pencils
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| Safety Procedures  |
| Not applicable for this lesson |

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| (Stage Three) **Learning Activity** |
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| **Getting the Classroom Environment Ready** |
| * Be sure all art making materials are on the cart.
* Bring apples in a closed box so they are not seen.
 |
| **Procedures for the Teaching/Learning Structure** (*indicate approximate time for each step*) |
| * (5 minutes) Introduction and distribution of materials. Teacher will pass out materials with the help of 1-2 student helpers. Make sure everyone is in their seats and has been provided with required materials.
* (<1 minute) Everyone folds their paper in half. Students can select horizontal or vertical orientation. (Hamburger or Hot Dog folds) Teacher starts demonstration with the students on the ELMO.
* (10 minutes) Students are to draw an apple on one half of the drawing paper. They should use any of the art making materials they have been provided with that they desire. This drawing is supposed to be large enough to fill the half page and may extend off the page. This is their idea of what an apple looks like. Some of the apples might be idealized, stylized, or fantastical. That is good and provides more information for the discussion.
* (10 minutes) Discussion of “What is an apple?” Focus will be on what we imagine versus what we see. Sample discussion questions:- What are some adjectives that you would use to describe an apple?- Are all apples red?- Are all apples round?- How is your apple different than your neighbors apple? Why?
* (5 minutes) Distribution and discussion of apples. Teacher will pass out apples with the help of 1-2 new student helpers. Discussion will start with a focus on how is this apple different that what you drew?
* (15 minutes) Students are to flip over their folded paper and start a new drawing of an apple using their new model. Their attention should be brought to blemishes, coloring, and shape. A discussion of foreground and background will encourage them to fill the entire page. What is your apple sitting on? What is behind it?
* (5 minutes) Reflection. Opening up the folded papers, the teacher will encourage the students to discuss the differences of the two works. Which one do you like more? Which is “better?” Why? Do the students prefer drawing what they see or what they think they see?
* (5 minutes) Clean up. Putting names on the back. Collection of materials and artwork.
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| **Clean-up Procedures** (Room, Materials & Work Storage) |
| * Artwork will be labeled with a name on the back
* The teacher will collect all the artwork.
* Art making materials will be collected and returned to their bins.
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| **Closure, Review & Anticipation** (what’s next?) |
| Next week we will be using some of the ideas we learned and applying them to a landscape. Remember foreground, background, and the idea of drawing what you see. |
| **Supplemental Activity** |
| If a student finishes early they will be encouraged to trade apples with a neighbor and create another apple study on one of the inside panels of their folded drawing.  |
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| **LESSON PLAN** |

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| Teacher Candidate | **Greg Lawrence** |
| School | **Como Elementary** |

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| **LESSON NUMBER** | **2** |
| Lesson Title | **The Landscape that you See** |
| Grade Level of Unit | **4** |
| Length of Class Period | **1 hour** |
|  Approximate Number of Students in Each class | **25** |
| Beginning Date for this *Lesson* | 14 October 2013 |
| Ending Date for this *Lesson* | 21 October 2013 |

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| **Content Statements – Perceiving/Knowing** |
| 3PE Compare and contrast art forms, techniques and functions and artistic styles from a variety of cultures and historical periods. |
| **Content Statements – Producing/Performing** |
| 5PR Combine the elements and principles of art and design to create visually effective compositions in original works of art.  |
| **Content Statements – Responding/Reflecting** |
| 3RE Recognize and describe the relationship of artworks to their social and cultural contexts. |

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| (Stage One) **Performance-based Assessment Objectives** |
| * Students will be able to define Horizon Line, Vanishing Point, and Perspective
* Students will create a Landscape Watercolor Painting
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| (Stage Two) **Performance-based Assessment Strategies**(attach assessment documents if applicable) |
| * Students will hand in a completed artwork.
* Students’ painting will contain a strong horizon line and will focus on what they see, not what they think they see.
* Students will be able to discuss landscapes in age appropriate language.
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| **Age-appropriate Vocabulary** |
| * Background – The part of a picture or scene that appears to be farthest away from the viewer. Sometimes it is the sky or ground.
* Foreground – The area of a picture that appears to be closest to the viewer. Also, to give priority to one aspect of a thing over another.
* Landscape – A painting, photograph or other work of art which depicts scenery such as mountains, valleys, trees, rivers and forests. Lots of time there is some sky in the scene.
* Horizon Line – a horizontal line across the picture. It is always at eye level - its placement determines where we seem to be looking from - a high place, or from close to the ground. The actual horizon might not be visible, but you need to draw a 'virtual' horizon to construct a picture in perspective.
* Vanishing Point – a point in the picture plane that is determined by a line in space. The point at which the viewer is looking and all lines point to it.
* Perspective – The technique artists use to project an illusion of the three- dimensional world onto a two-dimensional surface.
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| **Accommodations for Special Populations** |
| Colored pencils or crayons work well if a student has missed a day and needs to catch up quickly or if they are unable to use paints for any number of reasons. Be sure to address any students that have visual impairments and bring them to the front of the classroom.  |
| **Art/Visual Culture Examples** |
| Landscape, Bob RossThe Park at Petworth House, Joseph Mallord William TurnerLandscape with Wheat Sheaves and Rising Moon, Vincent van GoghPine Trees, Hasegawa Tōhaku |

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| **Preparations** |
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| Materials/Resources for Teacher |
| * Watercolor paint trays (I used 1 for every 2 students and it encouraged cooperation during the artmaking)
* 12”x18” Watercolor Paper (one for each student with extras on hand)
* Paint brushes (1 per student)
* Cups for water (1-2 per student table)
* Masking tape
* Two buckets of water
* Sponges in one bucket
 |
| Materials for Students |
| * Paint shirts
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| Safety Procedures  |
| Proper use of watercolor paint. Use of the “toe” of the brush instead of a “spider.” Wiping the brush and not tapping it so it doesn’t splatter.  |

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| (Stage Three) **Learning Activity** |
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| **Getting the Classroom Environment Ready** |
| * Be sure all art making materials are on the cart
* Load PowerPoint onto classroom computer
* Remind students to get their painting shirts if they haven’t already.
 |
| **Procedures for the Teaching/Learning Structure** (*indicate approximate time for each step*) |
| Day 1* (5-7 minutes) Recap of last week and introduction of landscapes. What is foreground and background? What is a landscape? Discussion will be tailored to student interest and locations that they have seen. Water landscapes, desert landscapes, forest landscapes, city landscapes, etc.
* (10-15 minutes) Showing precedent landscapes. Bob Ross, Turner, van Gogh, Tōhaku, end on selected landscape. Students will be introduced to art language (horizon line, vanishing point, and perspective). Discussion of what they see and what they wonder. Students will be asked to find the horizon line and discuss foreground and background.
* (5 minutes) Introduction and distribution of materials. Teacher will pass out art making materials with the help of 1-2 student helpers. Make sure everyone is in their seats and has been provided with required materials. Water will be last so they can’t get started until everyone is ready.
* (20 – 25 minutes) Students will paint their own landscapes. They will focus on creating a background and horizon line first. This can be accomplished by laying down a “sky” color and after it dries slightly, putting down masking tape before laying down a “ground” color. Students will be asked to identify a vanishing point and to paint 1 or 2 objects within their landscape of their choice. Focus will be on painting what they see and not what they think they see.
* (5 minutes) Reflection. What was difficult? Why? Which objects did they choose?
* (7-10 minutes) Clean up. Putting names on the back. Collection of materials and artwork.

Day 2* (10-12 minutes) Recap of last week and landscapes. What did we discuss and what did we learn? What is foreground and background? What is a landscape? Who were the artists we saw? What is a horizon line?
* (5 minutes) Distribution of materials. Teacher will pass out art making materials with the help of 1-2 student helpers. Make sure everyone is in their seats and has been provided with required materials. Water will be last so they can’t get started until everyone is ready.
* (30 – 35 minutes) Students will continue painting their own landscapes. Students will be asked to identify a vanishing point and to paint 1 or 2 objects within their landscape of their choice. Focus will be on painting what they see and not what they think they see.
* (5 minutes) Reflection. What was difficult? What was different today instead of last week?
* (7-10 minutes) Clean up. Collection of materials and artwork.
 |
| **Clean-up Procedures** (Room, Materials & Work Storage) |
| * Artwork will be labeled with a name on the back
* The teacher will collect all the artwork and place them on the mobile drying rack.
* Art making materials will be collected and returned to their bins.
* Paint brushes will be put into a bucket of water and placed on the art cart. After class teacher will rinse them out and put them away.
* Sponges from the second bucket will be given to each table to wash hands and table surfaces. They will then be collected.
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| **Closure, Review & Anticipation** (what’s next?) |
| These paintings will be used in another activity we will be doing in the winter after Christmas break. We have focused on drawing and painting what you see but next time we will begin to focus on what you imagine. |
| **Supplemental Activity** |
| Students that complete early can create another background with horizon line for use next class in case there are absent classmates. Students can add one or two additional objects into their painting if they would like.  |

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"Bob Ross landscape painting art - Art Paintings." *Free pictures & Best tablet wallpaper*. N.p., n.d. Web. 17 Sept. 2013. <http://www.deshow.net/cartoon/2008/bob\_ross\_landscape\_painting\_1.html>.

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"Vincent van Gogh - Landscape with Wheat Sheaves and Rising Moon, 1889." *Art History Resources for Students, Enthusiasts, Artists and Educators - Artist Biographies - Art Timelines - Images and Picture Galleries*. N.p., n.d. Web. 17 Sept. 2013. <http://arthistory.about.com/od/from\_exhibitions/ig/van\_gogh\_colors\_of\_night/vvg\_cotn\_moma\_14.htm>.

Åbu. "File:Pine Trees.jpg - Wikimedia Commons." *Wikimedia Commons*. N.p., n.d. Web. 17 Sept. 2013. <http://commons.wikimedia.org/wiki/File:Pine\_Trees.jpg>.

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| **LESSON PLAN** |

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| Teacher Candidate | **Greg Lawrence** |
| School | **Como Elementary** |

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| **LESSON NUMBER** | **3** |
| Lesson Title | **The Landscape that you Imagine** |
| Grade Level of Unit | **4** |
| Length of Class Period | **1 hour** |
|  Approximate Number of Students in Each class | **25** |
| Beginning Date for this *Lesson* | 27 January 2014 |
| Ending Date for this *Lesson* | 10 February 2014 |

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| **Content Statements – Perceiving/Knowing** |
| 2PE Notice and describe different visual effects resulting from artmaking techniques.  |
| **Content Statements – Producing/Performing** |
| 5PR Combine the elements and principles of art and design to create visually effective compositions in original works of art.  |
| **Content Statements – Responding/Reflecting** |
| 2RE Develop and share their ideas, beliefs and values about art. |

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| (Stage One) **Performance-based Assessment Objectives** |
| * Students will manipulate their previous landscape artwork.
* Students will understand the basic concept of Surrealism and find ways to incorporate it into their artwork.
 |
| (Stage Two) **Performance-based Assessment Strategies**(attach assessment documents if applicable) |
| * Students will provide a 1-2 minute presentation about their artwork and imagery.
* Students will fill out a worksheet on their artwork which will include writing a 4-5 sentence explanation of their piece and the ideas that went into it.
* Students will turn in their completed work that will have overlapping realism and surrealism.
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| **Age-appropriate Vocabulary** |
| * Background – The part of a picture or scene that appears to be farthest away from the viewer. Sometimes it is the sky or ground.
* Foreground – The area of a picture that appears to be closest to the viewer. Also, to give priority to one aspect of a thing over another.
* Landscape – A painting, photograph or other work of art which depicts scenery such as mountains, valleys, trees, rivers and forests. Lots of time there is some sky in the scene.
* Horizon Line – a horizontal line across the picture. It is always at eye level - its placement determines where we seem to be looking from - a high place, or from close to the ground. The actual horizon might not be visible, but you need to draw a 'virtual' horizon to construct a picture in perspective.
* Vanishing Point – a point in the picture plane that is determined by a line in space. The point at which the viewer is looking and all lines point to it.
* Perspective – The technique artists use to project an illusion of the three- dimensional world onto a two-dimensional surface.
* Surrealism – a movement in art in the 1920s, characterized by the evocative juxtaposition of incongruous images in order to include unconscious and dream elements
 |
| **Accommodations for Special Populations** |
| Colored pencils or crayons work well for a student that was absent or otherwise unable to finish their original landscape. Objects cut from magazines that are incorporated can be graded based on color and placement instead of detailed outlines depending on developmental levels. Modified scissors might be a good option for students with poor motor skills.  |
| **Art/Visual Culture Examples** |
| Butterfly Landscape, Salvador DaliThe Wounded Deer, Frida KahloThe Persistence of Memory, Salvador DaliToo Late, Cindy Iverson |

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| **Preparations** |
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| Materials/Resources for Teacher |
| * Magazines with various imagery (National Geographics worked well. Better Homes and Gardens did not.)
* Scissors
* Markers
* Colored Pencils
* Glue
* Previous student work (extra premade landscapes for students that might have been absent or are new)
 |
| Materials for Students |
| * Pencils
* Art shirt
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| Safety Procedures  |
| “A dot is a lot” rule should apply while gluing.If necessary, scissor use should be addressed.  |

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| (Stage Three) **Learning Activity** |
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| **Getting the Classroom Environment Ready** |
| * Be sure all art making materials are on the cart
* Load PowerPoint onto classroom computer
* Remind students to get their art shirts if they haven’t already.
 |
| **Procedures for the Teaching/Learning Structure** (*indicate approximate time for each step*) |
| Day 1* (5 minutes) Review and pass out previous landscape paintings. What is a landscape? What is a horizon line? Painting from what we saw.
* (7-9 minutes) Surrealist PowerPoint. Time will be taken to explain Surrealist thought and place in history. We will ask questions and discuss. What do you see? What do you wonder? Meaning behind “weird” images can be addressed. Why does Frida paint herself with a unibrow? Why are the clocks melting in Dali’s painting?
* (5 minutes) Introduction of new task and distribution of materials. Teacher will pass out art making materials with the help of 1-2 student helpers. Make sure everyone is in their seats and has been provided with required materials.
* (35 minutes) Students will use various media to add their own dreamlike surrealism to their landscapes. The teacher should encourage medium experimentation as well as overlapping media. The intent is for the students to be able to define “dreamlike” and for them to chose their own avenues for expression but if a student is stuck the teacher can institute randomness into the work. i.e. giving a student a magazine and making them incorporate something from “page 32.”
* (7-10 minutes) Clean up. Putting names on the back. Collection of materials and artwork.

Day 2* (5 minutes) Review and pass out surrealistic paintings. What is a landscape? What is a horizon line? What did you incorporate last week and how will you build upon your idea this week?
* (5 minutes) Distribution of materials. Teacher will pass out art making materials with the help of 1-2 student helpers. Make sure everyone is in their seats and has been provided with required materials.
* (25 minutes) Students will use various media to continue their own dreamlike surrealism landscape. The teacher should encourage medium experimentation as well as overlapping media. A worksheet will be distributed as people begin to finish their artwork to allow them to explore their ideas of meaning.
* (10-15 minutes) Students that are finished will be able to talk in front of the class and explain their artwork. Some might be able to explain it fully while others might just read their prepared statements from the worksheet. The goal is for students to begin to take ownership of their art and be proud to talk about their ideas in a larger group.
* (7-10 minutes) Clean up. Collection of materials, handouts, and artwork.
 |
| **Clean-up Procedures** (Room, Materials & Work Storage) |
| * Artwork and handouts will be labeled with a name on the back
* The teacher will collect all the artwork and place them on the mobile drying rack.
* Art making materials will be collected and returned to their bins.
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| **Closure, Review & Anticipation** (what’s next?) |
| Students will reflect with a written explanation of the imagery within their landscape. This 4-5 sentence paper on what is included and why can be a starting point for a 1-2 minute presentation of their work.  |
| **Supplemental Activity** |
| Students finishing early will be encouraged to share their work with a small group of others that are finished and to make suggestions to other additions that can be made.  |

**Bibliography**:

"Salvador DalÃ¬ il Genio del surrealismo - LA MATURITA' SURREALISTA - 1957-57." *Salvador DalÃ¬ il Genio del surrealismo* . N.p., n.d. Web. 17 Sept. 2013. <http://www.salvadordali.it/new/maturita/1957-58.html>.

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