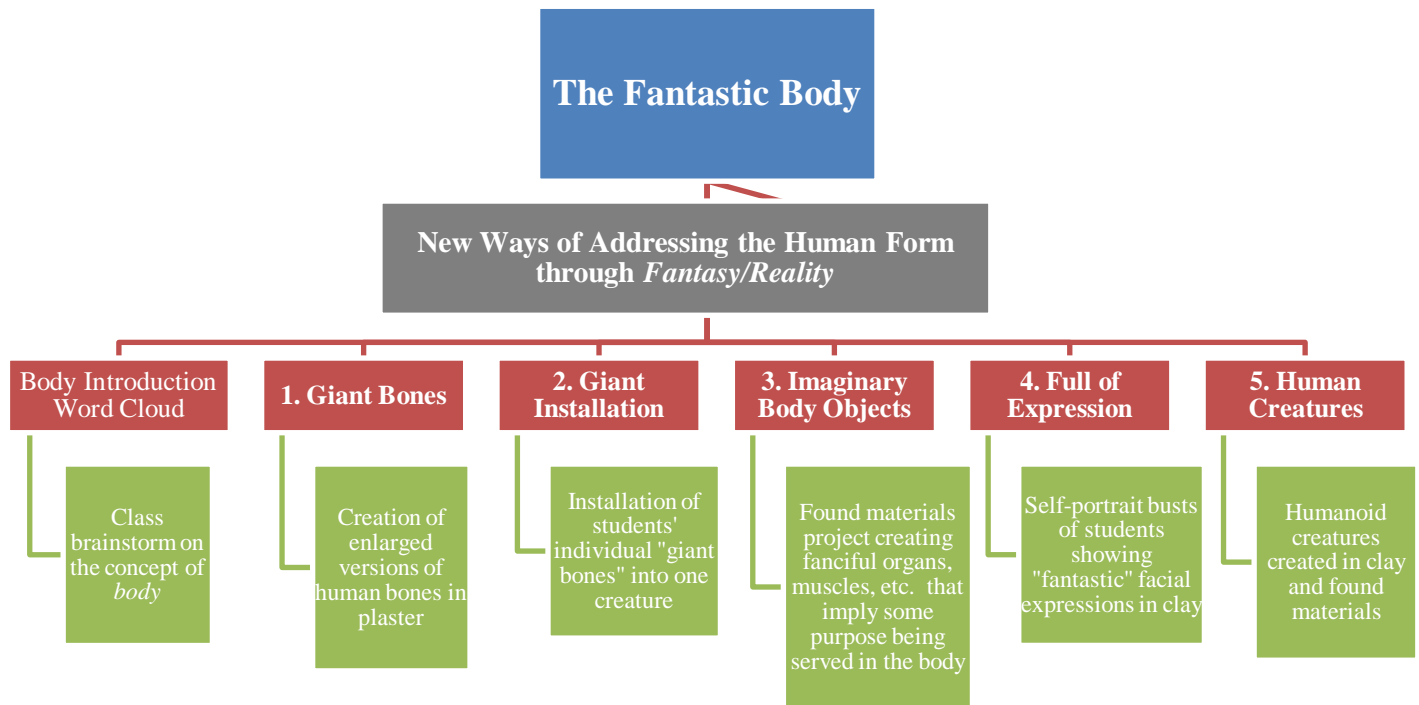


## Curriculum Unit Map



## Curriculum Unit Map Expanded

Unit 2 of 3 <b>The Fantastic Body</b>	
Essential Questions	<ul style="list-style-type: none"> <li>How does fantasy and reality impact the way artists view the human body?</li> <li>How do artists play with fantasy and reality in their artwork?</li> <li>What could, and does make the human body so fantastic?</li> <li>How can artists twist a traditional subject matter to address it in new ways?</li> </ul>

Standards	<i>National Visual Arts Content/Achievement Standards</i> 1. Understanding and applying media, techniques, and processes: c. communicate ideas regularly at a high level of effectiveness in at least one visual arts medium d. initiate, define, and solve challenging *visual arts problems independently using intellectual skills such as analysis, synthesis, and evaluation 5. Reflecting upon and assessing the characteristics and merits of their work and the work of others e. correlate responses to works of visual art with various techniques for communicating meanings, ideas, attitudes, views, and intentions 6. Making connections between visual arts and other disciplines a. compare the materials, *technologies, media, and processes of the visual arts with those of other arts disciplines as they are used in creation and types of analysis <i>Pennsylvania Academic Standards for Arts and Humanities</i> 9.1.12H: Incorporate the effective and safe use of materials, equipment and tools into the production of works in the arts at work and performance spaces. 9.3.12G: Analyze works in the arts by referencing the judgments advanced by arts critics as well as one’s own analysis and critique.					
	Lessons	<b>2/6 Giant Bones</b>	<b>3/6 Giant Installation</b>	<b>4/6 Imaginary Body Objects</b>	<b>5/6 Full of Expression</b>	<b>6/6 Human Creatures</b>
	Concepts	Fantasy vs. Reality  Scale	Fantasy vs. Reality  Installation art  Collaboration  Community	Fantasy vs. Reality  Found objects  Transformation	Fantasy vs. Reality  Portraiture  Expression	Fantasy vs. Reality  Humanoid
	Skills	Mixing plaster  Carving  Database / library research	Creating project proposals  Coordinating within a group	Manipulating materials  Working with everyday objects	Working from life & images  Hollowing  Modeling clay	Modeling clay  Slab-building
	Assessment	Final project (self-assessment and teacher rubric)  Documentation  Sketchbook and final portfolio  Critique  Participation in projects and discussions	Documentation  Sketchbook and final portfolio  Critique Participation in projects and discussions	Final project (self-assessment and teacher rubric)  Documentation  Sketchbook and final portfolio  Critique  Participation in projects and discussions	Final project (self-assessment and teacher rubric)  Documentation  Sketchbook and final portfolio  Critique  Participation in projects and discussions	Final project (self-assessment and teacher rubric)  Documentation  Sketchbook and final portfolio  Critique  Participation in projects and discussions

## Unit Rationale

### Essential Questions:

- How does fantasy and reality impact the way artists view the human body?
- How do artists play with fantasy and reality in their artwork?
- What could, and does make the human body so fantastic?
- How can artists twist a traditional subject matter to address it in new ways?

This unit allows students to explore a commonly addressed subject matter in the art world—the human form. Here, however, students will work with this subject matter in relation to the big idea of Fantasy vs. Reality throughout each of the lessons, finding new ways to address this classic topic. The body is so central to each human's existence, and yet its complexities obscure our understandings of this vessel we exist through. Many overlook the fantastical, and yet real attributes that the human form. Within this unit, students will examine in greater detail the make-up of the human body and the blurred line between reality and science fiction or fantasy.

This unit will overlap a great deal with biology and health classes that students will, or have already, taken, learning of real bone and muscle make-up. This unit will also interest students by allowing them to express themselves through including references to popular culture and media through fantasy or fiction.

A great number of students enrolled in this AP Sculpture and Ceramics course are college-bound juniors and seniors. The pieces created in this unit will help to diversify their portfolio and demonstrate their artistic skills and creativity. Students will be engaged through working with a variety of new or unfamiliar materials, along with materials that they are already comfortable with as a result of previous studio work. This unit will also help to situate learners within the art world and community, introducing artists that they may encounter in their future studio practices or college art courses.

This unit will also experiment with the use of “homework PowerPoints” to help present lesson goals and big ideas outside of class time, to allow for more in-class work. A review of project guidelines and big ideas will always be given class as well, but students will be responsible for working and thinking about art outside of the art classroom to help prepare for future, independent studio practice, and allow for more time creating within class

## Unit Overview

The first lesson in *The Fantastic Body* will be a class brainstorm. *Body Introduction Word Cloud* will not be one of the five major lessons discussed in detail throughout the Curriculum Unit. This introduction to the subject of the human form, fantasy, and reality will simply be a brainstorm and open discussion on word associations with such topics and concepts on the first day of the unit. Together, students will construct a list of words and phrases related to “human,” “body,” “fantasy,” and “reality.” This list will then be turned into a word cloud and posted on the bulletin board for the remainder of the unit.

The second lesson will begin the very next day. A unit overview will be given to outline the upcoming projects. *Giant Bones* will then be introduced. This particular lesson will encourage students to explore the bone structure of the human body, and play with the twisting of reality through the enlargement of a selected bone. Students will create plaster replicas of their own researched and selected bone, in a larger scale. This will introduce students to fantasy without requiring students to dive in headfirst.

Following this lesson, students will work on building community within the classroom, and discuss further the idea of fantasy working with reality in relation to the human body. Students will create one large figure, or creature using each individually crafted bone. *Giant Installation* will be constructed in the lobby of the school, to showcase student work.

At this point, students will likely feel more comfortable with the concept of fantasy in its relation to reality and body. Therefore, students will be ready to participate in the *Imaginary Body Objects* lesson. Here, students will find inspiration through research on plants, animals, technological achievements, etc, for the creation of a fanciful “body object.” These “objects” could be anything from implants to organs, and must serve some imaginary function within the body. Students will transform found materials to construct this “object,” and will accompany their final project with a written statement summarizing this object’s purpose.

Lesson four will challenge students to work with a familiar material to them—clay—in an unfamiliar way. Students will research the muscular structure of the shoulders and face, and create a self-portrait bust in *Full of Expression*. Students will be required to model a “fantastic” expression, while paying close attention to the details of the face. The results will be realistic self-portraits with a twist. Beyond the unique expressions modeled, students may also choose to add elements from fantasy, embedding them into the bust while maintaining the likeness of the student.

The final lesson, *Human Creatures* will allow students to immerse themselves in fantasy, while maintaining an appreciation for reality. Students will create *believable* humanoid figured in clay. Students will be able to pull their knowledge in muscular and skeletal structure to create such believable human-like figures, while exploring more deeply with fantasy.

Your Name: Alison Bongiorno

Unit Title: The Fantastic Body

Room Number: J 08

Grade Level:  
11<sup>th</sup>-12<sup>th</sup>/AP

Days Lesson Taught: January 8-15th

Time of Lesson: 1:50pm-2:40

Lesson Title: Giant Bones

Number of Students 12

This is the 2<sup>nd</sup> lesson of 6 projected lessons this unit

## **I. UNIT RATIONALE**

(Stated previously)

## **II. LESSON RATIONALE**

Students will begin this unit on the body as viewed through the lenses of fantasy and reality by examining parts within the human body, rather than at the surface. The skeletal structure will be explored as students research and select one bone within the human body of which to create a replica. This replica will be a realistic representation of the bone, with a fantastic twist. Students will enlarge the selected bone to at least three times its original size. This lesson will relate quite well with students current, past, and future health and biology classes during which the skeletal system is discussed, and will take place just the biology department's optional visit to the Mutter Museum in Philadelphia; many students will have attended this popular field trip, and viewed the various bodies and skeletons.

## **III. LEARNER OUTCOMES**

Students will become more comfortable using digital technologies and school databases to research the human bone of their choosing, and view the homework PowerPoint. They will learn in greater detail the purpose of such bone and its placement in the body. Students will also learn to carve and shape plaster with rasps, hammer and chisel, and other tools safely and successfully. Students will better appreciate the functions of the bones/skeletal system within the human body, along with the skill required to work with a solid block of sculptural material through carving.

### *National Visual Arts Content/Achievement Standards*

1. Understanding and applying media, techniques, and processes:
  - c. communicate ideas regularly at a high level of effectiveness in at least one visual arts medium
  - d. initiate, define, and solve challenging \*visual arts problems independently using intellectual

skills such as analysis, synthesis, and evaluation

5. Reflecting upon and assessing the characteristics and merits of their work and the work of others
  - e. correlate responses to works of visual art with various techniques for communicating meanings, ideas, attitudes, views, and intentions
6. Making connections between visual arts and other disciplines
  - a. compare the materials, \*technologies, media, and processes of the visual arts with those of other arts disciplines as they are used in creation and types of analysis

*Pennsylvania Academic Standards for Arts and Humanities*

- 9.1.12H: Incorporate the effective and safe use of materials, equipment and tools into the production of works in the arts at work and performance spaces.
- 9.3.12G: Analyze works in the arts by referencing the judgments advanced by arts critics as well as one's own analysis and critique.

#### **IV. MATERIALS NEEDED FOR LESSON**

##### **A. Teacher Materials**

- Overview PowerPoint
- Student project samples
- Artist references
- Lesson plan/scripting
- Project direction handout
- Rubric
- Container for plaster mixing demo
- Class camera for student work documentation

##### **B. Student Materials**

- Detailed, introductory PowerPoint for homework
- Container for plaster
- Plaster carving and smoothing tools
- Sketchbook
- Project direction handout
- Rubric
- Class camera for student work documentation
- Class computers

##### **1. Materials for Special Needs Student**

The student with moderate-to-severe deafness will be seated in the front, closest to the demonstration area, and near a power outlet to charge his laptop. The student's personal aide will be provided with the introductory PowerPoint on the lesson to review, along with an assignment handout and rubric. This will help the aide to provide sign language for the student. The student, like all others in the class, will also be provided with the introductory PowerPoint (sound-free) on

the lesson, a written assignment handout, and rubric. The teacher will have a signal agreed upon with the student to indicate “clean-up time.”

## **V. LESSON PROCEDURES**

### **Throughout the Lesson Plan, Note Accommodations for Students with Special Needs**

#### **A. Starting the Lesson** Description of Transition/Motivation

The previous unit students would have explored in this class centered around the principles and elements of design in artwork in relation to classical art. Students also will have just participated, the day before, in an introductory day-long lesson on the body, and the impact of fantasy and reality on its portrayal. Also, many students will have just finished a lesson in health class on the skeletal system, and others will have recently visited the Mutter Museum in Philadelphia with their biology class.

#### **B. Behavioral Expectations**

As will have been introduced within the first week of class, and reviewed throughout the following weeks, students will use tools properly and safely, respect the artwork and belongings of others, use appropriate language, and avoid abuse of personal technologies like cell phones. Students will remain quiet during demonstrations and ask questions by raising their hands, and waiting to be called on before answering. Students will keep the noise to an appropriate volume while at work, and will attempt to keep conversation art-centered. When a student requires assistance from the teacher, he/she will raise his/her hand, and rather than walking up to the teacher or calling out for help. When the lights are dimmed, students will know that it is time to come back together as a class, or listen to teacher instruction. They will allow enough time to clean up at the end of class when given the teachers warning seven minutes before the end of the class period. If students wish to continue working after the school day, they will clear that with the teacher before the class period has begun, and will therefore not be required to clean-up. Students will remain at their tables until the bell rings.

#### **C. Organizer**

Students will be reminded at the beginning of the period what is expected of them for that day. The first class of the lesson will also give an overview of the project and recap the homework PowerPoint. Guidelines for the lesson will be posted on the wall and/or in handout form. The homework PowerPoint will also have briefly explained project guidelines and provided artist examples.

#### **D. Lesson Sequence**

Teacher Actions	Expected Learner Actions
Day 1	
<p><i>Good afternoon class! I hope that everyone remembered their homework for today. You should have viewed the homework PowerPoint and brought in a large Tupperware container or cardboard milk container.</i></p>	<p>The majority of students will have brought containers in and viewed the PowerPoint for homework</p>
<p>Sketch entry: teacher explains that students are to briefly summarize the upcoming project in their sketch books in two sentences. Instructions will also be written on the board for the student with deafness, and his aide will continuously provide sign language.</p>	<p>Students will write their sketch entry. They will have learned of the upcoming project via their homework PowerPoint that was assigned in the previous class which introduced the unit on body, fantasy, and reality.</p>
<p>Ask students what they wrote and review homework PowerPoint and summarize upcoming Giant Bones lesson.</p>	<p>(5 minutes)</p> <p>One or two students will give their responses on the assignment.</p> <p>(15 minutes)</p>
<p>Brief discussion on fantasy vs. reality in relation to Giant Bones. <i>In the PowerPoint, how did Sedlec Ossuary, The Church of Bones, hint at the body while playing with the line between fantasy and reality?</i></p>	<p><i>The building is constructed with real bones but in a fantastic way.</i></p> <p>(5 minutes)</p>
<p><i>What was the purpose of the container you all brought in?</i></p>	<p><i>The container will give us something to mix plaster in for our projects.</i></p>
<p>Demonstrate plaster mixing and define <i>setting</i>. Address the poster that lists each</p>	<p>Students will raise their hands if they have questions throughout the demo. The student with deafness will be situated so</p>



---

step in detail to accommodate the student with deafness and act as a reminder for *all* students.

that he can easily see the demonstration, and his aide will stand beside the teacher providing sign language throughout. He will sit by the wall, and close to the power outlet for his laptop, in case he runs out of battery

(5 minutes)

Instruct students to carefully begin taking un-mixed plaster out of the bags at their tables using the cups provided and begin mixing plaster in their containers

Students will mix plaster at their tables

(13 minutes)

Instruct students to begin cleaning up their work areas, and moving their mixed plaster in the containers to their personal shelves—carefully and without spilling. As always, the teacher will make a gesture to her wrist and the wall clock to indicate to the student with deafness that it is time to clean up. During the clean-up, the teacher explains that the class will be meeting in the library the following day, and that student should report straight there. She also writes this on the board.

Students will clean up their areas and begin moving their plaster containers to their shelves. Students will then “sponge down” their tables and remain at their tables until the bell rings.

(7 minutes)

---

## Day 2

---

Teacher will leave a note on the door reminding students to meet in the library. In the library, she will gather students at the computer area signed-out for the day.

Students will gather in the library. Any students that forgot will be reminded by the sign on the usual classroom and will hurry to the library. Students will take their seats at the designated computer area.

(6 minutes)

Students will ask any questions to clarify

<p>Teacher will recap the project guidelines (enlarged replica of human bone, at least three times the actual size). Teacher will explain that the following class time is to be used to select and research a bone using school databases and the internet, print images, and sketch the bone they have selected. A brief demonstration of accessing the school databases will be given at this time</p>	<p>project expectations and will sit quietly through the database demonstration.</p> <p>(8 minutes)</p>
<p>Teacher will instruct students to begin using their class period for the previously mentioned activities.</p>	<p>Students will select and research a bone and sketch their results, while printing images.</p> <p>(32 minutes)</p>
<p>Teacher will instruct students to log-off of computers and pack-up their sketchbooks and images. She will remind them that they will meet in their usual classroom the following class to begin carving their <i>Giant Bones</i>.</p>	<p>Students will log-off and gather their things.</p> <p>(4 minutes)</p>
<p>Day 3</p>	
<p>Teacher greets students as they enter and take their seats. Students recap <i>Giant Bones</i>' big idea and the goal for the day (also written on board): begin carving selected bones. <i>How are we playing with the idea of fantasy and reality in this piece, class?</i></p>	<p>Students enter, take their seats, and listen to the brief class introduction. Students ask questions to clarify assignment.</p> <p><i>We are altering the scale of the bone we selected, playing with fantasy while staying grounded in reality and maintaining the shape of the bone.</i></p> <p>(5 minutes)</p>
<p>Teacher gives a brief demonstration on plaster carving techniques and tools. Teacher will instruct students to take their plaster blocks off of their shelves, and</p>	<p>Students sit and watch demonstration; the student with disabilities sits in his usual seat close to the demonstration.</p> <p>(5 minutes)</p>

<p>begin carving</p> <p>Teacher instructs class to remove their plaster blocks from the containers, and begin carving at their work tables. Teacher surveys room answering questions and helping students to work through their carving and creating problems.</p> <p>Teacher reminds, and signals that it is time to clean-up work areas with sponges, and clean and return carving/shaping tools to their proper place, and bring projects to their shelves to store.</p> <p>.</p>	<p>Students use much of the remainder of the period to carve. They ask questions occasionally as problems arise.</p> <p>(33 minutes)</p> <p>Students use the rest of the period to clean-up work tables. Students store their projects on their personal shelves.</p> <p>(7 minutes)</p>
<p>Day 4</p> <p>Teacher greets students as they enter and take their seats. Students recaps <i>Giant Bones</i>' big idea and the goal for the day (also written on board): continue carving bones</p> <p>Teacher instructs students to begin working.</p> <p>Teacher reminds, and signals that it is time to clean-up work areas with sponges, and clean and return carving/shaping tools to their proper place, and bring projects to their shelves to store.</p>	<p>Students enter, take their seats, and listen to the brief class introduction. Students ask questions to clarify assignment.</p> <p>(3 minutes)</p> <p>Students use the majority of the class time to continue carving their bone.</p> <p>(40 minutes)</p> <p>Students use the rest of the period to clean-up work tables. Students store their projects on their personal shelves.</p> <p>(7 minutes)</p>
<p>Day 5</p> <p>Teacher greets students as they enter and take their seats. Students recaps <i>Giant Bones</i>' big idea and the goal for the day (also written on board): finish carving</p>	<p>Students enter, take their seats, and listen to the brief class introduction. Students ask questions to clarify assignment.</p> <p>(3 minutes)</p> <p>Students use the majority of the class time to continue carving their bone.</p>

bones	(40 minutes)
Teacher instructs students to begin working.	Students use the rest of the period to clean-up work tables. Students store their projects on their personal shelves.
Teacher reminds, and signals that it is time to clean-up work areas with sponges, and clean and return carving/shaping tools to their proper place, and bring projects to their shelves to store.	(7 minutes)
She informs the class that critique will be held at the beginning of next class, and that any finishing touches on the pieces must be completed before then, either after school or during study periods. The same information is printed in the handout from the beginning of the lesson, and also on the board	
Day 6	Students take their seats and, when instructed, place their pieces on the table for display.
As students take their seats, the teacher begins the final day of the lesson by instructing students to line their pieces up across a table dedicated to display pieces for the critique. The teacher asks students to have their sketchbooks in hand, and be prepared to tell the purpose of their <i>Giant Bone</i> in the human body.	(3 minutes)
Teacher instructs the students to begin critiquing student work in order from left to right, allowing the artist to speak first, then classmates, then teacher. The teacher will document student work throughout the critique.	Student artists explain the purpose of their bone in the human body and discuss the creative process. Classmates comment on craftsmanship, technique, idea, creative challenges, etc. The teacher will then do the same for each piece. Students will document their work for their final portfolio and sketchbook. The student with deafness will write responses on his laptop/assistive technology and have the aide share his thoughts with the class when necessary. His aide will also sign for him
<i>How did artists play with fantasy and reality in their artwork?</i>	
<i>How does fantasy and reality impact the way artists view the human body?</i>	

<p>To wrap up the class, the teacher will instruct students to keep their projects for the next lesson, and pass out the rubric for this project and the handout on the next lesson. She will instruct students to fill-out the self-assessment, go over the handout, and view the next lesson's homework PowerPoint before next class.</p>	<p>the class discussion (42 minutes)</p> <p>Students begin moving their pieces to their personal shelves and return to their seats to put the next lesson's handout in their sketchbook. Students make note of their homework due for next class and sit until the bell rings.</p> <p>(5 minutes)</p>
---	---

## VI. ENDING THE LESSON

### A. Closure of Lesson

Students will participate in the in-class critique to receive feedback from their peers and the teacher. They will complete the self-assessment rubric, which the teacher will later fill-out and return with more feedback and a final grade for the project. The students will also document their work via photographs and sketch for their final portfolio.

### B. Transition to Next Lesson

This lesson sets the stage for addressing the body from the inside, and exploring the concepts of fantasy and reality in art-making. This lesson also creates the basis for the following installation, during which their *Giant Bones* will be collaboratively combined into one, large piece in the school lobby.

## VII. ASSESSMENT OF STUDENT LEARNING

The teacher will use documentation to track student critique and discussion on the big idea of Fantasy vs. Reality, while also noting and photographing student work and techniques used. This documentation, coupled with the self-evaluation rubric, and end of year portfolio and sketchbook will support student abilities in working with various media, connecting to different disciplines, solving visual problems, and analyzing artwork. The final portfolio and sketchbook will perhaps best help the teacher to track student progress.

## X. REFERENCES TO MATERIALS CONSULTED

(1994). The national visual arts standards. Retrieved from

[http://www.arteducators.org/store/NAEA\\_Natl\\_Visual\\_Standards1.pdf](http://www.arteducators.org/store/NAEA_Natl_Visual_Standards1.pdf)

(2002). Academic standards for the arts and humanities. Retrieved from [www.portal.state.pa.us](http://www.portal.state.pa.us)

Photo gallery by sedlec ossuary. (n.d.). Retrieved from <http://www.sedlecossuary.com/Photo-gallery.html>

Your Name: Alison Bongiorno

Unit Title: The Fantastic Body

Room Number: J 08

Grade Level:  
11<sup>th</sup>-12<sup>th</sup>/AP

Days Lesson Taught: January 16-  
18<sup>th</sup>

Time of Lesson: 1:50pm-  
2:40

Lesson Title: Giant Bones

Number of Students: 12

This is the 3<sup>rd</sup> lesson of 6 projected lessons this unit

## I. UNIT RATIONALE

(Stated previously)

## II. LESSON RATIONALE

In this second lesson, students will build off of the previous project, working together, or *collaborating* to create one large, class installation in the school lobby. This will interest students as they will be able to display a joint piece in front of their peers, as well as work together to build classroom, and school community. The recent trip to The Mütter Museum will still be fresh in students' minds as they continue to create. This project is crucial to students' understanding of the community that exists within the art world, and will help them to grow in their abilities to work within groups—a necessary skill for college and careers.

## III. LEARNER OUTCOMES

Students will be able to work collaboratively with their peers creating their first installation artwork. They will gain a greater appreciation for team work and installation art, while better understanding the big idea of fantasy and reality in relation to the body. Students will also learn to work through construction problems, analyze their own artwork, along with the artwork of other artists, and learn safe use of power tools, saws, etc.

### *National Visual Arts Content/Achievement Standards*

1. Understanding and applying media, techniques, and processes:
  - c. communicate ideas regularly at a high level of effectiveness in at least one visual arts medium
  - d. initiate, define, and solve challenging \*visual arts problems independently using intellectual skills such as analysis, synthesis, and evaluation
5. Reflecting upon and assessing the characteristics and merits of their work and the work of others
  - e. correlate responses to works of visual art with various techniques for communicating meanings, ideas, attitudes, views, and intentions

6. Making connections between visual arts and other disciplines
  - a. compare the materials, \*technologies, media, and processes of the visual arts with those of other arts disciplines as they are used in creation and types of analysis

*Pennsylvania Academic Standards for Arts and Humanities*

9.1.12H: Incorporate the effective and safe use of materials, equipment and tools into the production of works in the arts at work and performance spaces.

9.3.12G: Analyze works in the arts by referencing the judgments advanced by arts critics as well as one's own analysis and critique.

#### **IV. MATERIALS NEEDED FOR LESSON**

##### **A. Teacher Materials Teacher Materials**

- Student project samples via printed images
- Artist reference poster
- Lesson plan/scripting
- Project directions handout
- Rubric
- Class camera for student work documentation

##### **B. Student Materials**

- Detailed, introductory PowerPoint for homework
- Plaster carving and smoothing tools
- Sketchbook
- Project directions handout
- Rubric
- Class camera for student work documentation
- Wheeling cart with supplies

##### **1. Materials for Special Needs Student**

The student with moderate-to-severe deafness will be seated in the front, closest to the demonstration area, and near a power outlet to charge his laptop. The student's personal aide will be provided with the introductory PowerPoint on the lesson to review, along with an assignment handout and rubric. This will help the aide to provide sign language for the student. The student, like all others in the class, will also be provided with the introductory PowerPoint (sound-free) on the lesson, a written assignment handout, and rubric. The teacher will have a signal agreed upon with the student to indicate "clean-up time."

#### **V. LESSON PROCEDURES**

**Throughout the Lesson Plan, Note Accommodations for Students with Special Needs****A. Starting the Lesson** Description of Transition/Motivation

Students will have just finished their first in depth look at fantasy and reality in the way that it affects art-making. They will have constructed larger-than-life human bones in plaster. This lesson will allow students to work with this previously created piece and transform it further through collaboration and installation. Students, who often interact quite socially in class and throughout the school day, will enjoy working closely together in creating a class piece. Students will also appreciate the rare opportunity to create outside the art classroom in school, and display a piece in the school lobby for their peers to see. This activity will challenge the student with deafness, but will help with the inclusion process by requiring that he and his classmates have a great deal of interaction.

**B. Behavioral Expectations**

As will have been introduced within the first week of class, and reviewed throughout the following weeks, students will use tools properly and safely, respect the artwork and belongings of others, use appropriate language, and avoid abuse of personal technologies like cell phones. Students will remain quiet during demonstrations and ask questions by raising their hands, and waiting to be called on before answering. Students will keep the noise to an appropriate volume while at work, and will attempt to keep conversation art-centered. When a student requires assistance from the teacher, he/she will raise his/her hand, and rather than walking up to the teacher or calling out for help. When the lights are dimmed, students will know that it is time to come back together as a class, or listen to teacher instruction. They will allow enough time to clean up at the end of class when given the teachers warning seven minutes before the end of the class period. If students wish to continue working after the school day, they will clear that with the teacher before the class period has begun, and will therefore not be required to clean-up. Students will remain at their tables until the bell rings.

**C. Organizer**

Students will be reminded at the beginning of the period what is expected of them for that day. The first class of the lesson will also give an overview of the project and recap the homework PowerPoint. Guidelines for the lesson will be posted on the wall and/or in handout form. The homework PowerPoint will also have briefly explained project guidelines and provided artist examples.

**D. Lesson Sequence**



Teacher Actions	Expected Learner Actions
Day 1	
<p>Teacher will greet students as they enter the class, and collect their previous projects' self-assessment rubric. She asks students to take out their sketchbooks and answer the following: <i>What will we be creating in the next two and a half days?</i></p> <p><i>What is collaboration? What is Community?</i></p> <p><i>How does Francois Robert use the body to play with fantasy and reality? How can his art inform your group installation piece?</i></p>	<p>Students will hand in their rubric, take their seats and jot down responses to the questions asked (and written on the board for the student with deafness, and all students).</p> <p>(10 minutes)</p>
<p>The teacher dims the lights to gain students' attention and begin a class discussion on the questions answered. She asks each student to share at least one answer.</p>	<p>Students raise their hands to add to the discussion and answer questions.</p> <p>(10 minutes)</p>
<p>Following the discussion, the teacher asks, <i>does anyone me to clarify anything about the project guidelines or big idea?</i> While writing on the board the following: <i>clarifying question on project and big ideas (fantasy vs. reality):</i></p>	<p>Students may ask questions, for the teacher to answer, and come up to the board to write the questions. The students with hearing loss will be able to easily participate with the written question and answer session.</p> <p>(7 minutes)</p>
<p>The teacher will then, having answered every additional question about the project, she will instruct students to take out their sketchbook if it is not already, and sketch a proposal for the form that the students bones should take in the installation. The</p>	<p>Students will confirm their understanding by shaking their heads up and down. The will then take their sketchbooks out and begin sketching a project proposal for the set-up of the installation</p>

form, as discussed in the project guidelines (in the homework PowerPoint and handout) will have to include some human aspects (at least one part of the human body depicted, etc.)

(20 minutes)

The teacher will instruct students to listen while they finish working for the last three minutes. She will tell students to have their proposal finished by the start of next class, and that a vote will be taken on which design to use, or whether a few designs should be morphed together. She also informs students that they will be meeting in the lobby at the start of next class to choose a design and begin working.

Students confirm, and write down their homework assignment and meeting place for the next class.

(3 minutes)

---

## Day 2

---

Just prior to the start of class, the teacher will leave a note on the door to remind students that class will be in the school lobby.

The teacher will meet students in the lobby and instruct them on displaying their proposal drawings for the installation

Students will gather and display their proposals

(5 minutes)

The teacher will ask students to take a couple moments reviewing the different proposals, and come together for a mini class discussion and vote.

Students will view their peers' proposals and vote to use a combination of two students' ideas.

(5 minutes)

The teacher will instruct students to begin working together (collaborating) on the construction process and using the tools provided in the wheeling cart with all of the students' projects. She will recommend

Students will work together to create an armature, hang, attach, and alter parts of the installation

that each student work on one section (the armature, hanging, bone placement, etc.)

While students work, she will come around and ask: *How are we playing with fantasy and reality here in relation to the body?*

*How is this impacted by the community? What about students and faculty that are walking around it now in-between class?*

The teacher will announce that it is time to begin cleaning up, and that the class will meet back at this same location the next class to finish and critique the installation.

Students will answer questions while they work to inform their art-making processes

(33 minutes)

Students will put supplies back on the cart, along with remaining “Giant Bones”

(7 minutes)

---

### Day 3

---

At the start of class time, the teacher will meet her students in the lobby and instruct them that they have the first part of class to finish the installation, and the second part to critique.

The teacher will instruct students to use the next 25 minutes to finish the installation and clean the area surrounding it.

The teacher will now have the student stand around the installation/”Giant Installation” and instruct the students to begin critiquing on the piece’s ability to communicate body, fantasy, and reality, along with its ability to act as a successful sculpture based on art and design

---

Students will meet in the lobby.

(3 minutes)

The students will finish the installation and clean the area around the piece in the lobby.

(20 minutes)

Students will have an in depth conversation on the installation piece in relation to community, collaboration, art and design principles, the human body, and fantasy vs. reality (the student will write responses on his laptop/assistive technology and have the aide share his thoughts with the class

principles. The aide of the student with deafness will stand beside the teacher to help sign during the critique.

*How does fantasy and reality impact the way artists view the human body in this piece?*

*How does this piece depict the human body as “fantastic”?*

when necessary)

(20 minutes)

The teacher will wrap-up the discussion with a few final statements and hand out the self-assessment rubric, explaining that it should be completed for homework, by the start of next class. She will also make clear that students are to view the homework PowerPoint by the start of next class, where they will receive the project handout. When the bell rings, she will dismiss the class.

Students will end their discussion and listen to the wrap-up

(7 minutes)

## **VII. ENDING THE LESSON**

### **A. Closure of Lesson**

Students will participate in the in-class critique to receive feedback from their peers and the teacher. They will complete the self-assessment rubric, which the teacher will later fill-out and return with more feedback and a final grade for the project. The students will also document their work via photographs and sketch for their final portfolio.

### **B. Transition to Next Lesson**

The first two project lessons in this unit will have helped the students to explore the human form from within. They will have visited The Mütter Museum and learned about various systems in the human body in health class. The next lesson will allow students to create using the idea of fantasy more freely now in its relationship to the human body.

Students will be creating imaginary “body objects” that represent organs, appendages, muscles, etc. that communicate that they perform some imaginary function.

### **VIII. ASSESSMENT OF STUDENT LEARNING**

The teacher will use documentation to track student critique and discussion on the big idea of Fantasy vs. Reality, while also noting and photographing student work and techniques used. This documentation, coupled with the self-evaluation rubric, and end of year portfolio and sketchbook will support student abilities in working with various media, connecting to different disciplines, solving visual problems, and analyzing artwork. The final portfolio and sketchbook will perhaps best help the teacher to track student progress. Student participation and engagement in class projects and discussions will also be taken into consideration.

### **X. REFERENCES TO MATERIALS CONSULTED**

- (1994). The national visual arts standards. Retrieved from  
[http://www.arteducators.org/store/NAEA\\_Natl\\_Visual\\_Standards1.pdf](http://www.arteducators.org/store/NAEA_Natl_Visual_Standards1.pdf)
- (2002). Academic standards for the arts and humanities. Retrieved from [www.portal.state.pa.us](http://www.portal.state.pa.us)
- Body art: Creations made of human flesh, blood & bones. (2011). Retrieved from  
<http://weburbanist.com/2010/08/23/body-art-creations-made-of-human-flesh-blood-bones/>

Your Name: Alison Bongiorno

Unit Title: The Fantastic Body

Room Number: J 08

Grade Level:  
11<sup>th</sup>-12<sup>th</sup>/AP

Days Lesson Taught: January 21<sup>st</sup>-  
29<sup>th</sup>

Time of Lesson: 1:50pm-  
2:40

Lesson Title: Imaginary “Body Objects”

Number of Students: 12

This is the 4<sup>th</sup> lesson of 6 projected lessons this unit

## I. UNIT RATIONALE

(Stated previously)

## II. LESSON RATIONALE

Students will learn to work with everyday objects, which is important because as an artist, supplies can be expensive. Learning to *transform* even the most mundane of objects will improve creativity in working with classical materials as well, which will help students with later lessons in this unit, and in their future art and design careers. Students should see value in materials, and through their creativity, be able to transform them just as they would more costly, “classical” materials. Students will also find an overlap between this lesson on “body objects” and their health and biology class topics concerning the body, and various systems within the body. In researching organ functions on the computer, students will become more comfortable using digital technologies that will better prepare them for the work force.

## III. LEARNER OUTCOMES

Students will learn to work with and transform found objects, and will learn to think creatively about the body, its functions, and potential functions. Following a visit from a guest speaker representing a joint replacement and prosthetics office, students will learn more of the fantastic objects already used in the body. Students will also learn to appreciate everyday objects as an art medium.

### *National Visual Arts Content/Achievement Standards*

1. Understanding and applying media, techniques, and processes:
  - c. communicate ideas regularly at a high level of effectiveness in at least one visual arts medium
  - d. initiate, define, and solve challenging \*visual arts problems independently using intellectual skills such as analysis, synthesis, and evaluation
5. Reflecting upon and assessing the characteristics and merits of their work and the work of others

- e. correlate responses to works of visual art with various techniques for communicating meanings, ideas, attitudes, views, and intentions
  - 6. Making connections between visual arts and other disciplines
    - a. compare the materials, \*technologies, media, and processes of the visual arts with those of other arts disciplines as they are used in creation and types of analysis
- Pennsylvania Academic Standards for Arts and Humanities*
- 9.1.12H: Incorporate the effective and safe use of materials, equipment and tools into the production of works in the arts at work and performance spaces.
- 9.3.12G: Analyze works in the arts by referencing the judgments advanced by arts critics as well as one's own analysis and critique.

#### **IV. MATERIALS NEEDED FOR LESSON**

##### **A. Teacher Materials**

- PowerPoint
- Lesson plan

##### **B. Student Materials**

- Student handouts
- Homework PowerPoint
- Bag of found objects
- Glue, tape, etc.
- Markers, paint, colored pencils
- Newsprint to keep work surfaces clean
- Sketchbooks
- Class computers

##### **C. Materials for Special Needs Student**

The student with moderate-to-severe deafness will be seated in the front, closest to the demonstration area, and near a power outlet to charge his laptop. The student's personal aide will be provided with the introductory PowerPoint on the lesson to review, along with an assignment handout and rubric. This will help the aide to provide sign language for the student. The student, like all others in the class, will also be provided with the introductory PowerPoint (sound-free) on the lesson, a written assignment handout, and rubric. The teacher will have a signal agreed upon with the student to indicate "clean-up time."

#### **V. LESSON PROCEDURES**

**Throughout the Lesson Plan, Note Accommodations for Students with Special Needs**

**A. Starting the Lesson**

Students will have just been visited by “Dr. Detweiler,” a local joint replacement and prosthetics doctor in their health class in which the majority of the students are enrolled. Students will use this experience to influence their art making and spark their imagination. Students will also have just completed an installation where they combined previously made “Giant Bones” in plaster. This will have prepared them to work with the body on an even deeper level, focusing on more than just the skeletal system now, and enabling them to think even more about how fantasy can come into their pieces and affect their thinking of the body.

**B. Behavioral Expectations**

As will have been introduced within the first week of class, and reviewed throughout the following weeks, students will use tools properly and safely, respect the artwork and belongings of others, use appropriate language, and avoid abuse of personal technologies like cell phones. Students will remain quiet during demonstrations and ask questions by raising their hands, and waiting to be called on before answering. Students will keep the noise to an appropriate volume while at work, and will attempt to keep conversation art-centered. When a student requires assistance from the teacher, he/she will raise his/her hand, and rather than walking up to the teacher or calling out for help. When the lights are dimmed, students will know that it is time to come back together as a class, or listen to teacher instruction. They will allow enough time to clean up at the end of class when given the teachers warning seven minutes before the end of the class period. If students wish to continue working after the school day, they will clear that with the teacher before the class period has begun, and will therefore not be required to clean-up. Students will remain at their tables until the bell rings.

**C. Organizer** How will students be informed of the goals and major activities of this lesson?

Students will be reminded at the beginning of the period what is expected of them for that day. The first class of the lesson will also give an overview of the project and recap the homework PowerPoint. Guidelines for the lesson will be posted on the wall and/or in handout form. The handout will also include reflection questions to think about while working. The homework PowerPoint will also have briefly explained project guidelines and provided artist examples.

**D. Lesson Sequence**

Teacher Actions	Expected Learner Actions
Include Questions to Ask Students Day 1	



At the start of class, the teacher will collect the previous class project rubric, bring up PowerPoint slides on projector and give a short overview of the assignment that was introduced on the homework PowerPoint to students. She will have another student pass out a handout with an overview of project guidelines, reflections questions, etc.

*What is a found material?*

*What does it mean to “transform” materials?*

Students will recall project directions and sit quietly.

Students will raise their hands to answer or ask questions

(10 minutes)

The teacher will inform the students that at the end of the class, students should have sketched a plan for their body object, and determined the imaginary function it will serve in the body.

Students will sketch, begin assembling “Body Objects,” and consider their organ’s function, and how they will convey this function.

Students will be instructed to begin exploring with some found objects provided by the teacher, sketch, brainstorm, work at the computer stations researching organs muscles, etc., and continue to formulate the function of their “Body Object” during a free work period. The teacher will walk around and ask students while they work:

*Is there something you always wished you could do? What kind of implant could you create to fulfill this function?*

*How can you communicate this function?*

*Will your “Body Object” look natural and fleshy? Will it look manmade?*

*Does your “Body Object” have a name?*

*Is this something that already exists in the human body, but hasn’t been discovered yet? Does it exist anywhere else, like in plant or animal life?*

Students will respond to questions through their work and continue to reflect. They will think about the questions asked and interact with their peers discussing project ideas.

(30 minutes)

The teacher will dim the lights to get the class’ attention. She will write on the board (for all students and the student with deafness) that the purpose of the “body

Students will come back together, stop discussing amongst themselves, write

object,” its design, and found materials that will be used to create it must be determined before the start of next class. For homework, students must also collect and bring to next class any additional found materials that they will require. She will then instruct students to begin cleaning up.

down their homework, and clean-up supplies

(5 minutes)

## Day 2

---

As the bell rings, the teacher will instruct students to continue working on their “body objects,” using the new found materials that they have brought in from homework.

The teacher will continue to ask students reflection questions on their body objects in relation to fantasy and reality.

Students will listen to instruction, and then get their “body objects” from the shelves to work on them.

(43 minutes)

The teacher will dim the lights and ask that the students finish for the day, begin putting materials, tools, and projects away for the day as clean-up (signaling the students with deafness)

Students will find a place to stop on their project, and begin cleaning up for the remainder of the period.

(7 minutes)

Day 3, 4, & 5 will continue just as “Day 2”

---

## Day 6

---

The teacher will greet students as they enter the classroom. She will inform her students that this will be the last day to finish their “body objects,” and write a paragraph summary of the object’s imaginary function within the human body.

Students will enter, take their seats, and listen intently.

(5 minutes)

The teacher will instruct students to begin finishing their projects, and use the remainder of the period to do so, as well as to write their paragraph summary.

Students will work throughout the period, finishing their pieces and writing response summaries.  
(38 minutes)

The teacher will inform students that it’s

Students will clean and take their rubrics as

time to begin cleaning up by signaling (for the student with deafness) and dimming the lights. The teacher will pass out project rubrics/self-assessments with grades in the last couple minutes of class, stating that students can stay after to discuss feedback received.

they exit class.

(7 minutes)

### Day 7

As the bell rings, the teacher will instruct students to lines their imaginary “body objects” up for display/critique, alongside their function summaries. The board will also display these instructions for the students with deafness, and to help clarify for all students.

Students will set-up their “body objects” with their written summaries.

(5 minutes)

The teacher will instructs the students to begin critiquing student work in order from left to right, allowing the artist to speak first, then classmates, then teacher. The teacher will document student work throughout the critique.

Student artists explain the function of their “body object” in the human body and discuss the creative process. Classmates comment on craftsmanship, technique, idea, creative challenges, etc. The teacher will then do the same for each piece. Students will document their work for their final portfolio and sketchbook. The student with deafness will write responses on his laptop/assistive technology and have the aide share his thoughts with the class when necessary. His aide will also sign for him the class discussion (40 minutes)

*How did artists play with fantasy and reality in their artwork?*

*How does fantasy and reality impact the way artists view the human body?*

In the last few minutes of the class, the teacher will wrap up the critique with a few statements about the class’ overall ability to transform found objects and address the body, fantasy, and reality. She will then instruct students to fill out the self-assessment rubric and bring it for next class as homework.

Students will then move their projects to their shelves, take a rubric/self-assessment, and, after the bell rings, file out of the class.

(5 minutes)

## **VI. ENDING THE LESSON**

### **A. Closure of Lesson**

Students will participate in the in-class critique to receive feedback from their peers and the teacher. They will complete the self-assessment rubric, which the teacher will later fill-out and return with more feedback and a final grade for the project. The students will also document their work via photographs and sketch for their final portfolio.

### **B. Transition to Next Lesson**

The following lesson will have students work with the human body again, to create a self-portrait bust. Students will move away from working with systems making up the body, and focus on outside appearance. By working with inner parts of the body first, students will now have a better understanding of the structures beneath the skin, helping them to make more believable, realistic busts—of course—with a twist.

## **VII. ASSESSMENT OF STUDENT LEARNING**

The teacher will use documentation to track student critique and discussion on the big idea of Fantasy vs. Reality, while also noting and photographing student work and techniques used. This documentation, coupled with the self-evaluation rubric, and end of year portfolio and sketchbook will support student abilities in working with various media, connecting to different disciplines, solving visual problems, and analyzing artwork. The final portfolio and sketchbook will perhaps best help the teacher to track student progress.

## **VIII. REFERENCES TO MATERIALS CONSULTED**

(1994). The national visual arts standards. Retrieved from

[http://www.arteducators.org/store/NAEA\\_Natl\\_Visual\\_Standards1.pdf](http://www.arteducators.org/store/NAEA_Natl_Visual_Standards1.pdf)

(2002). Academic standards for the arts and humanities. Retrieved from [www.portal.state.pa.us](http://www.portal.state.pa.us)

Adapted from a Spring 2012 lesson with Christin Millet on plaster imaginary organs.

*Materials from Peer Teaching can be found on the following three pages.*

11<sup>th</sup>-12<sup>th</sup> Grade/AP Sculpture Studio  
January 21, 2012

**The Fantastic Body**  
**Project #3: Imaginary “Body Objects”**  
**Big Idea: Fantasy vs. Reality**

**Objectives:**

Students will work with found materials to create an imaginary “body object”—an organ, muscle, appendage, implant etc.—that serves a specific function.

- ✱ The found object/s should be *TRANSFORMED* (everyday objects can be just as valuable as clay, stone, or marble to an artist!)
- ✱ The final project will convey the function of the “body object”

**Questions to Consider:**

- Is there something you always wished you could do? What kind of implant could you create to fulfill this function?
- How can you communicate this function?
- Will your “Body Object” look natural and fleshy? Will it look manmade?
- Does your “Body Object” have a name?
- Is this something that already exists in the human body, but hasn’t been discovered yet? Does it exist anywhere else, like in plant or animal life?

**Assessment:**

\*You will be assessed throughout your exploration into the materials during this project. At the end of the project, you will complete the *self-assessment rubric*, and participate in a class *critique*. Remember, your *final portfolio* at the end of the class—which includes all projects and your *sketchbook*—will also be considered! Don’t forget, as always, Miss Bongiorno will also complete the rubric giving feedback on your work as well.

11<sup>th</sup>-12<sup>th</sup> Grade/AP Sculpture Studio

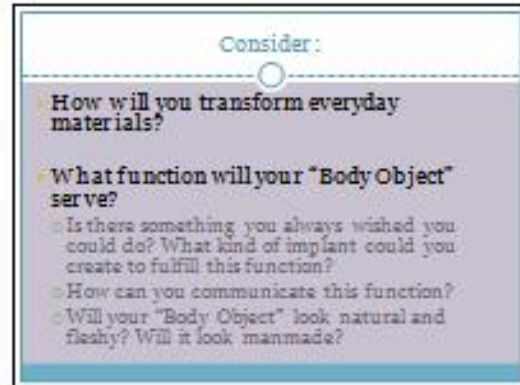
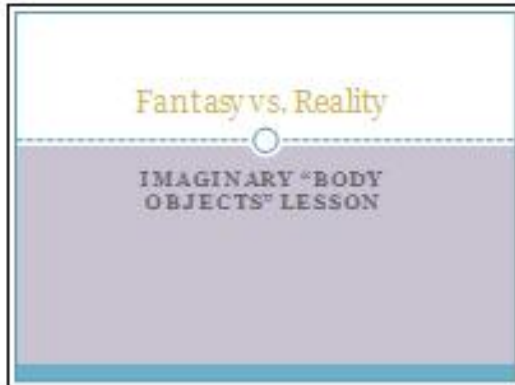
## Imaginary Body Objects Rubric

NAME \_\_\_\_\_ DATE \_\_\_\_\_

ASSIGNMENT Imaginary Body Objects Rubric

Teacher	Student	<b>CREATIVITY &amp; CONCEPT:</b> 5 = unique body object created, student took an imaginative approach, clearly communicates the purpose of the object inside the body. 4 = body object is interesting, different approach taken, mostly communicates the purpose of the object inside the body 3 = typical approach, weak communication of purpose of the body object 2 = simple or overused approach, little or no communication of body object's purpose 1= unimaginative, copy of another piece, does not communicate function of the body object
		<b>ELEMENTS &amp; PRINCIPLES:</b> 5 = strong use of elements and principles of design (as learned during the first unit of the class) in creation of the body object 4 = good use of elements and principles of design in creation of the body object 3 = some use of elements and principles of design in creation of the body object 1-2 = no, or weak knowledge of elements and principles of design in creation of the body object
		<b>MATERIALS, TECHNIQUES, &amp; CRAFTSMANSHIP:</b> 5= excellent quality and craftsmanship, student fully transformed materials and shows strong technique 4 = strong quality and craftsmanship, transforms the materials for the most part, shows good technique overall 3 = good level of craftsmanship, student somewhat transformed the materials and shows decent technique 2 = level of craftsmanship less than expected, barely transformed materials used, shows somewhat poor technique 1 = poor level of craftsmanship shown, materials were not transformed, little or no understanding of technique shown
		<b>CLASS PARTICIPATION &amp; CRITIQUE:</b> 5 = student was highly involved in class discussion and critique, using appropriate language, and staying engaged in the project during class time 4= strong quality refinement, shows good understanding of material and technique 3 = acceptable level of refinement, understanding of material and technique 2 = refinement not fully resolved, only basic understanding of material and technique 1 = student failed to participate during class discussion and critique; student did not work during class time on his/her body object
/20	/20	Teacher Comments:

Lesson Review PowerPoint for 1<sup>st</sup> class in lesson (NOT THE HOMEWORK POWERPOINT)



Your Name: Alison Bongiorno

Unit Title: The Fantastic Body

Room Number: J 08

Grade Level:  
11<sup>th</sup>-12<sup>th</sup>/AP

Days Lesson Taught: January 30th –  
February 11th

Time of Lesson: 1:50pm-2:40

Lesson Title: Full of Expression

Number of Students: 12

This is the 5<sup>th</sup> lesson of 6 projected lessons this unit

## I. UNIT RATIONALE

(Stated previously)

## II. LESSON RATIONALE

*Full of Expression*, requires the students chose a unique and fantastic facial expression on which to focus their piece, working in pairs to photograph each others' pose/expression. Throughout the lesson they will then spend class time researching at the class computer stations past and present techniques of addressing sculptural self-portraits and capturing expression in clay. Students will work through technical issues as they arise during the building process. Students will be forced to work through problems using only their own hands and the research gained from other artist sources, with little hands-on help from the educator. As with the course overall, this lesson is for experienced students who already have an understanding of materials and the three dimensional form, and wish to further pursue three-dimensional artwork in the future. It is important for the student to gain a better understanding of how to build in clay, and appreciate the work and craftsmanship of other artists also working with the human figure. This project will allow students to understand the human anatomy and their own body in depth, while also teaching students the value of research and working through problems in building with clay. While this lesson is grounded slightly more-so in reality than fantasy, students will, as with the rest of the unit, be able to put a twist on this piece. Here, they may play with the joining of a hyper-realistic portrait and elements from visual culture and fantasy.

## IV. LEARNER OUTCOMES

Students will learn how to build three dimensional self-portraits in clay, focusing on a personal facial expression and elements of fantasy. They will gain an even better understanding of the anatomy of the human form, while also learning about past and present artists in the field, and their methods of art making. Students will better understand the use of various clay tools and techniques of portrait bust creation for future works and studio practice.



*National Visual Arts Content/Achievement Standards*

1. Understanding and applying media, techniques, and processes:
  - c. communicate ideas regularly at a high level of effectiveness in at least one visual arts medium
  - d. initiate, define, and solve challenging \*visual arts problems independently using intellectual skills such as analysis, synthesis, and evaluation
5. Reflecting upon and assessing the characteristics and merits of their work and the work of others
  - e. correlate responses to works of visual art with various techniques for communicating meanings, ideas, attitudes, views, and intentions
6. Making connections between visual arts and other disciplines
  - a. compare the materials, \*technologies, media, and processes of the visual arts with those of other arts disciplines as they are used in creation and types of analysis

*Pennsylvania Academic Standards for Arts and Humanities*

- 9.1.12H: Incorporate the effective and safe use of materials, equipment and tools into the production of works in the arts at work and performance spaces.
- 9.3.12G: Analyze works in the arts by referencing the judgments advanced by arts critics as well as one's own analysis and critique.

**V. MATERIALS NEEDED FOR LESSON****A. Teacher Materials**

- Reference books and articles
- Titles of library books to use as resources along with recommended reference articles/websites
- PowerPoint presentation
- Student and teacher project examples

**B. Student Materials**

- In-class detailed project PowerPoint
- Lesson description/guidelines handout
- Tupperware containers for clay slip
- Trash bags for sealing in moisture while working on clay bust
- Wood for armature and base
- Clay tools
- Clay
- Class camera for documentation of students work
- Mirrors
- Class computers

**1. Materials for Special Needs Student**

The student with moderate-to-severe deafness will be seated in the front, closest to the demonstration area, and near a power outlet to charge his laptop. The student's personal aide will be provided with the introductory PowerPoint on

the lesson to review, along with an assignment handout and rubric. This will help the aide to provide sign language for the student. The student, like all others in the class, will also be provided with the introductory PowerPoint (sound-free) on the lesson, a written assignment handout, and rubric. The teacher will have a signal agreed upon with the student to indicate “clean-up time.” For this particular lesson, the student will have harder time typing to communicate with hands covered in clay and unable to type. He will have to use sign language with his aide, who will then be able to translate. This method may be slow, so at times a pad of paper and a pencil may be more effective. For the demonstration hollowing clay, I will provide a handout with instructions for all students, as well as the student with deafness.

## **VI. LESSON PROCEDURES**

### **Throughout the Lesson Plan, Note Accommodations for Students with Special Needs**

#### **A. Starting the Lesson**

The past three lessons that students completed related to parts within the body. Students will now be ready to better address the outer look of the body. Students will have learned how to transform even the most mundane of materials in Imaginary “Body Objects” with found materials. They will now have an even greater appreciation for working with clay, a generally more traditional medium. Students will better be able to understand the body’s make-up beneath the skin, and therefore should have the skills required to create more realistic pieces, that will still play with fantasy.

#### **B. Behavioral Expectations**

As will have been introduced within the first week of class, and reviewed throughout the following weeks, students will use tools properly and safely, respect the artwork and belongings of others, use appropriate language, and avoid abuse of personal technologies like cell phones. Students will remain quiet during demonstrations and ask questions by raising their hands, and waiting to be called on before answering. Students will keep the noise to an appropriate volume while at work, and will attempt to keep conversation art-centered. When a student requires assistance from the teacher, he/she will raise his/her hand, and rather than walking up to the teacher or calling out for help. When the lights are dimmed, students will know that it is time to come back together as a class, or listen to teacher instruction. They will allow enough time to clean up at the end of class when given the teachers warning seven minutes before the end of the class period. If students wish to continue working after the school day, they will clear that with the teacher before the class period has begun, and will therefore not be required to clean-up. Students will remain at their tables until the bell rings.

**C. Organizer**

Students will be reminded at the beginning of the period what is expected of them for that day. The first class of the lesson will also give an overview of the project and recap the homework PowerPoint. Guidelines for the lesson will be posted on the wall and/or in handout form. The homework PowerPoint will also have briefly explained project guidelines and provided artist examples.

**D. Lesson Sequence**

<b>Teacher Actions</b> Include Questions to Ask Students	<b>Expected Learner Actions</b>
Day 1	
As the bell rings, the teacher will greet students and inform them that they be discussing, in class, the project—requirements, concepts, artist references, and of course, the big idea of Fantasy vs. Reality—for the lesson <i>Full of Expression</i> . For the students with deafness, and to clarify for all students, this goal (overview of the new project) will also be written on the board. She will have a student pass out the project handout at this time	Students will enter class and take their seats. A student will then volunteer and pass out the project handout  (5 minutes)
The teacher will then direct student attention to the projector, and the PowerPoint on-screen. She will speak as the PowerPoint includes text of the main ideas, and an overview of the project along with references and images of works by artists like Heidi Maiers, Robert Arneson, and Doug Jeck (to assist visually the student with deafness and all students present).	Students will watch the presentation and take notes in their sketchbooks.  (15 minutes)
Following the presentation, the teacher will ask questions to check student knowledge of the project: <i>Can you sum up what will be expected for this project?</i> <i>How might fantasy and reality play a role</i>	Students will raise their hands to answer questions and keep a discussion going as facilitated by the teacher. <i>We will create a portrait bust of ourselves with a “fantastic” expression. We can add elements from fantasy in visual culture if it</i>

*in the subject of body, here?*

*How did the artists in the presentation play with fantasy and reality in their artwork on body?*

These same questions will be on the PowerPoint

*helps communicate something about ourselves...*

The student with deafness will type responses to participate and another student in the class or an aide will read them.

(20 minutes)

The teacher will then suggest that students write any questions they may have on the board. She will help to indicate this by writing *Questions?* on the board, and signaling for students to write their questions on the board while she answers aloud, and writes the answer.

Students will address any questions that they have about the assignment for the teacher to clarify by raising their hand, and when it is their turn, writing their question/s on the board.

(8 minutes)

Following the question session, the teacher will direct student attention to another area on the board, where *Come ready to begin taking pictures of your chosen expression and begin working in clay for next class!*

Students will write a reminder in their sketchbooks.

(2 minutes)

## Day 2

The teacher will greet students as they enter the classroom, gain class attention and introduce the goal for the day. *Photograph and print your "expression" in pairs, and be working in clay by the end of class.* The written as well as spoken instruction will help all students, as well as the student with deafness to understand and remember what will expected of them for the class period.

Students will enter the classroom and take their seats at the bell.

(5 minutes)

The teacher will instruct students to "pair-off" and use the class camera, or their own personal camera to photograph their facial expression from each angle/view (front, sides, back, etc). This information will also be written on the board. Along with the next step of printing the images on a class computer.

The student with deafness will read these instructions off of the board. All students will begin selecting partners, and will photograph each other's selected facial expression from each view. Students will then print their pictures, and return to their seats.

(25 minutes)

Upon noticing that most students have finishing printing photographs, the teacher will dim the lights, gain the class' attention, and ask that those that are ready begin working in clay.

Students work in clay, getting the basic form of the shoulders, neck, and head in solid clay.

(13 minutes)

The teacher will dim the lights again and signal to students that it is time to begin cleaning up for the day, and that the next class will be a work day.

Students will clean their areas and return their pictures and works-in-progress to their personal shelves.

(7 minutes)

### Day 3

As students file in and take their seats, the teacher will remind students that it is a work day, and they are to continue working in clay on their self-portrait bust on fantasy. This reminder will also be posted on the board for the student with deafness.

Students will take their seats and listen to instruction.

(2 minutes)

The teacher will survey student progress and visit students individually.  
*How will you address structural concerns?*  
*What element of fantasy will you include?*  
*Does that element help depict you or your personality in this portrait?*

Students will use the class period to work in clay, and reflect on their work along with the teacher's questions.

(41 minutes)

The teacher will dim the lights to signal that it is time to begin cleaning and storing projects on the shelves. She will write on the board and state, *Don't forget to cover your clay pieces in plastic so that they don't dry out before next class!*

Students will clean their work areas, return and clean tools, and place their projects on the shelving area.

(7 minutes)

Days 4, 5, & 6 will continue just as "Day 2"

### Day 7

The teacher will greet students as they enter the classroom. She will direct attention to the board where *Begin*

Students will take note of this as they take

*hollowing out your pieces by the end of class today! You only have today and tomorrow to finish your piece. Critique will be 2/11* will be written.

their seats.

(1 minute)

The teacher will then tell students to use the rest of the day to work and begin finishing their pieces.

Students will work on their pieces, and begin hollowing by the end of class.

(42 minutes)

The teacher will dim the lights to gain student attention and signal that it is time to begin cleaning tools, work areas, etc.

The students will begin cleaning their areas and tools. They will bring their projects to their personal shelves.

(7 minutes)

#### Day 8

The teacher will greet students as they enter the classroom. She will direct attention to the board where *Goal: Finish your pieces by the end of class today. Critique is Monday, 2/11!* will be written.

Students will take note of this as they take their seats.

(1 minute)

The teacher will then tell students to use the rest of the day to work and finish their pieces.

Students will work to finish hollowing and adding details to their pieces.

(42 minutes)

The teacher will dim the lights to gain student attention and signal that it is time to begin cleaning tools, work areas, etc.

The students will begin cleaning their areas and tools. They will bring their finished projects to their personal shelves.

(7 minutes)

#### Day 9

As the bell rings, the teacher will explain that critique will begin shortly, and students are to place their drying clay pieces on the table to discuss. The same information will be written on the board for

Student will enter the class and take their seats, listening politely. When signaled, students will move their pieces from their

the student with deafness.

The teacher will now have the students stand around *Full of Expression* project and instruct the students to begin critiquing on the piece's ability to communicate body, reality, and the fantastic, along with its ability to act as a successful sculpture based on art and design principles. The aide of the student with deafness will stand beside the teacher to help sign during the critique.

*How does fantasy and reality impact the way artists view the human body in this piece?*

*How does this piece depict the human body as "fantastic"?*

*What elements are successful, or not-so-successful?*

The teacher will wrap-up the discussion with a few final statements and hand out the self-assessment rubric, explaining that it should be completed for homework, by the start of next class. She will also make clear that students are to view the homework PowerPoint for the next project by the start of next class

shelved, and carefully onto the table for critique.

(5 minutes)

Students will have an in depth conversation on the pieces in relation to art and design principles, the human body, and fantasy vs. reality (the student will write responses on his laptop/assistive technology and have the aide share his thoughts with the class when necessary)

(38 minutes)

Students will listen to the discussion wrap-up and write down their homework, placing the self-assessment/rubric in their sketchbook to fill out.

(7 minutes)

## VI. ENDING THE LESSON

### A. Closure of Lesson

Students will participate in the in-class critique to receive feedback from their peers and the teacher. They will complete the self-assessment rubric, which the teacher will later fill-out and return with more feedback and a final grade for the project. The students will also document their work via photographs and sketch for their final portfolio.

### B. Transition to Next Lesson

This lesson will help give students to skills to create realistic, believable figures, thus preparing them for the *Human Creatures*. In the final lesson of the unit, students will

create creatures that have human-like features, to blur the line between fantasy and reality. Without having the skills to actually create human figure busts from life in a hyper-realistic manner, more complex, fantastical creatures can surely not be believable.

## **VII. ASSESSMENT OF STUDENT LEARNING**

The teacher will use documentation to track student critique and discussion on the big idea of Fantasy vs. Reality, while also noting and photographing student work and techniques used. This documentation, coupled with the self-evaluation rubric, and end of year portfolio and sketchbook will support student abilities in working with various media, connecting to different disciplines, solving visual problems, and analyzing artwork. The final portfolio and sketchbook will perhaps best help the teacher to track student progress. Student participation and engagement in class projects and discussions will also be taken into consideration.

## **VIII. REFERENCES TO MATERIALS CONSULTED**

(1994). The national visual arts standards. Retrieved from

[http://www.arteducators.org/store/NAEA\\_Natl\\_Visual\\_Standards1.pdf](http://www.arteducators.org/store/NAEA_Natl_Visual_Standards1.pdf)

(2002). Academic standards for the arts and humanities. Retrieved from [www.portal.state.pa.us](http://www.portal.state.pa.us)



Your Name: Alison Bongiorno

Unit Title: The Fantastic Body

Room Number: J 08

Grade Level:  
11<sup>th</sup>-12<sup>th</sup>/AP

Days Lesson Taught: February 12-18th

Time of Lesson: 1:50pm-2:40

Lesson Title: Human Creatures

Number of Students: 12

This is the 6<sup>th</sup> lesson of 6 projected lessons this unit

## I. UNIT RATIONALE

(Stated previously)

## II. LESSON RATIONALE

This final lesson will require that students dive even deeper into the world of fantasy, creating *believable*, yet truly imaginative creatures that have at least some *humanoid* qualities. Students will explore the human body through the altering of features, in what will result in the creation of human-like creatures. Students will be able to pull from previously existing knowledge of humanoid beings from visual culture to inspire their own unique figures. This lesson will help transition students into the next unit on animals and cultural diversity, as it will shift student focus from the human body, to thinking about other living forms and bodies. Also, as many students have an interest in pursuing work in special effects and film after graduation, this lesson will begin to introduce the skills required to create imaginative characters and beings.

## III. LEARNER OUTCOMES

Students will learn to morph human into creature, by creating humanoid figures at least one foot in height. This work in clay will challenge students and help build student skill in this popular medium. Students will also be able to connect visual culture from films and television to art-making, and analyze artwork by both themselves and by other artists. Finally, students will become more comfortable using digital technologies in their research of visual culture for inspiration.

### *National Visual Arts Content/Achievement Standards*

1. Understanding and applying media, techniques, and processes:
  - c. communicate ideas regularly at a high level of effectiveness in at least one visual arts medium
  - d. initiate, define, and solve challenging \*visual arts problems independently using intellectual skills such as analysis, synthesis, and evaluation
5. Reflecting upon and assessing the characteristics and merits of their work and the work of others
  - e. correlate responses to works of visual art with various techniques for communicating meanings, ideas, attitudes, views, and intentions

6. Making connections between visual arts and other disciplines
  - a. compare the materials, \*technologies, media, and processes of the visual arts with those of other arts disciplines as they are used in creation and types of analysis

*Pennsylvania Academic Standards for Arts and Humanities*

9.1.12H: Incorporate the effective and safe use of materials, equipment and tools into the production of works in the arts at work and performance spaces.

9.3.12G: Analyze works in the arts by referencing the judgments advanced by arts critics as well as one's own analysis and critique.

#### **IV. MATERIALS NEEDED FOR LESSON**

##### **A. Teacher Materials**

- Overview PowerPoint
- Student project samples
- Artist references
- Lesson plan/scripting
- Project direction handout
- Rubric
- Class camera for student work documentation

##### **B. Student Materials**

- Detailed, introductory PowerPoint for homework
- Container for plaster
- Plaster carving and smoothing tools
- Sketchbook
- Project direction handout
- Rubric
- Class computers
- Tupperware containers for clay slip
- Trash bags for sealing in moisture while working on clay bust
- Wood for armature and base
- Clay tools
- Clay
- Class camera for student work documentation
- Mirrors
- Class computers

##### **1. Materials for Special Needs Student**

The student with moderate-to-severe deafness will be seated in the front, closest to the demonstration area, and near a power outlet to charge his laptop. The student's personal aide will be provided with the introductory PowerPoint on the lesson to review, along with an assignment handout and rubric. This will help the aide to provide sign language for the student. The student, like all others in the class, will

also be provided with the introductory PowerPoint (sound-free) on the lesson, a written assignment handout, and rubric. The teacher will have a signal agreed upon with the student to indicate “clean-up time.” For this particular lesson, the student will have harder time typing to communicate with hands covered in clay and unable to type. He will have to use sign language with his aide, who will then be able to translate. This method may be slow, so at times a pad of paper and a pencil may be more effective. For the demonstration hollowing clay, I will provide a handout with instructions for all students, as well as the student with deafness.

## **V. LESSON PROCEDURES**

### **Throughout the Lesson Plan, Note Accommodations for Students with Special Needs**

#### **A. Starting the Lesson**

Students should be highly motivated to create this final project. After spending weeks learning how to create believable details in a self-portrait bust, they will be able to fully give way to the fantastic, building clay creatures that are only somewhat human-like at a minimum. Students will have learned much of the make-up of the human body, and therefore will be able to translate that into creating unique humanoid figures in clay.

#### **B. Behavioral Expectations**

As will have been introduced within the first week of class, and reviewed throughout the following weeks, students will use tools properly and safely, respect the artwork and belongings of others, use appropriate language, and avoid abuse of personal technologies like cell phones. Students will remain quiet during demonstrations and ask questions by raising their hands, and waiting to be called on before answering. Students will keep the noise to an appropriate volume while at work, and will attempt to keep conversation art-centered. When a student requires assistance from the teacher, he/she will raise his/her hand, and rather than walking up to the teacher or calling out for help. When the lights are dimmed, students will know that it is time to come back together as a class, or listen to teacher instruction. They will allow enough time to clean up at the end of class when given the teachers warning seven minutes before the end of the class period. If students wish to continue working after the school day, they will clear that with the teacher before the class period has begun, and will therefore not be required to clean-up. Students will remain at their tables until the bell rings.

#### **C. Organizer**

Students will be reminded at the beginning of the period what is expected of them for that day. The first class of the lesson will also give an overview of the project and recap the homework PowerPoint. Guidelines for the lesson will be posted on the wall and/or in handout form. The homework PowerPoint will also have briefly explained project guidelines and provided artist examples.

**D. Lesson Sequence**

<b>Teacher Actions</b> Include Questions to Ask Students	<b>Expected Learner Actions</b>
<p><u>Day 1</u></p> <p><i>Good afternoon class! I hope that everyone remembered their homework for today. You should have viewed the homework PowerPoint and filled-out the self-assessment for the last project.</i></p> <p>Sketch entry: teacher explains that students are to briefly summarize the upcoming project in their sketch books in two sentences. Instructions will also be written on the board for the student with deafness, and his aide will continuously provide sign language.</p> <p>The teacher will ask students to share what they wrote, and will review the homework PowerPoint, summarizing the assignment details. Brief discussion will be held on fantasy vs. reality in relation to <i>Human Creatures</i>. <i>In the PowerPoint, how did Beth Cavener Stichter and other artists play with fantasy in their realistic pieces on body?</i> <i>What does humanoid mean?</i></p> <p>The teacher will ask that students now begin brainstorming a humanoid creature, researching images from visual culture at the computer stations, and sketching a design for their creature. She will monitor students at work, and ask individual students questions to help them reflect.</p> <p>In the last five minutes of class, the teacher will dim the lights to signal that it is time to begin cleaning, logging-off of computers,</p>	<p>Students will nod their heads to confirm that they completed the assignment, and will pass in their rubrics.</p> <p>Students will summarize the project guidelines as learned in the homework PowerPoint.</p> <p>(10 minutes)</p> <p>Students will discuss the big idea in relation to this project, as well as project expectations. They will ask any questions that they have at this time. The student with deafness will have his aide speak on his behalf for this portion of the class.</p> <p>(10 minutes)</p> <p>Students will research creatures from visual culture and sketch their creature design proposal.</p> <p>(25 minutes)</p> <p>Students log-off of computers and pack up their things, waiting at their tables until the bell rings.</p>

and packing up. She will write on the board (for the student with deafness) that the next two classes will be dedicated to creating these creatures, and that Critique will be on 2/18.

(5 minutes)

## Day 2

As students file in and take their seats, the teacher will remind students that it is a work day, and they are to continue working in clay on their *Human Creatures*. This reminder will also be posted on the board for the student with deafness.

Students will take their seats and listen to instruction.

(2 minutes)

The teacher will survey student progress and visit students individually.

*How will you combine fantasy and the reality of the human form?*

*In what ways will you ensure that your creature is believable?*

Students will use the class period to work in clay, and reflect on their work along with the teacher's questions.

(41 minutes)

The teacher will dim the lights to signal that it is time to begin cleaning and storing projects on the shelves. She will write on the board and state, *Don't forget to cover your clay pieces in plastic so that they don't dry out before next class!*

Students will clean their work areas, return and clean tools, and place their projects on the shelving area.

(7 minutes)

## Day 3

The teacher will greet students as they enter the classroom. She will direct attention to the board where *Continue working on your pieces. Critique will be on Monday, and your pieces must be finished and ready to dry by then!* will be written.

Students will take note of this as they take their seats.

(1 minute)

The teacher will then tell students to use the rest of the day to work and begin finishing their pieces.

Students will work on their pieces, and begin hollowing by the end of class.

(42 minutes)

The teacher will dim the lights to gain student attention and signal that it is time to begin cleaning tools, work areas, etc.

The students will begin cleaning their areas and tools. They will bring their projects to their personal shelves and cover them in plastic.

(7 minutes)

#### Day 4

The teacher will greet students as they enter the classroom. She will direct students attention to the board where *Goal: Finish your Human Creatures by the end of class today. Critique is Monday, 2/18!* will be written.

Students will file in and take their seats by the time the bell has sounded. Students will take note of this in their sketchbooks.

(1 minute)

The teacher will then tell students to use the rest of the day to work and finish their pieces.

Students will work to finish their *Human Creatures* and adding details.

(42 minutes)

The teacher will dim the lights to gain student attention and signal that it is time to begin cleaning tools, work areas, etc.

The students will begin cleaning their areas and tools. They will bring their finished projects to their personal shelves.

(7 minutes)

#### Day 5

As the bell rings, the teacher will explain that critique will begin shortly, and students are to place their drying clay pieces on the table to discuss. The same information will be written on the board for the student with deafness.

Student will enter the class and take their seats, listening politely. When signaled, students will move their pieces from their shelved, and carefully onto the table for critique.

(5 minutes)

The teacher will now have the students stand around *Human Creatures* project and instruct the students to begin critiquing on the piece's ability to communicate body, reality, and the fantastic, along with its ability to act as a successful sculpture based on art and design principles. The aide

Students will have an in depth conversation/discussion on the pieces in relation art and design principles, the

of the student with deafness will stand beside the teacher to help sign during the critique.

*How does fantasy and reality impact the way artists view the human body in this piece?*

*How does this piece depict the human body as “fantastic”?*

*What elements are successful, or not-so-successful?*

The teacher will wrap-up the discussion with a few final statements and hand out the self-assessment rubric, explaining that it should be completed for homework, by the start of next class. She will congratulate the class on finishing their second unit, and creating such “fantastic” pieces. The teacher will then mention that the following unit will be addressing animals and diversity, and that this unit will greatly inform the next three projects. Finally, she will announce that the remaining rubrics will be returned with grades and feedback by the end of the following week.

human body, and Fantasy vs. Reality (the student will write responses on his laptop/assistive technology and have the aide share his thoughts with the class when necessary).

(38 minutes)

Students will listen to the discussion wrap-up and write down their homework, placing the self-assessment/rubric in their sketchbook to fill out for homework. When the bell rings, they will file out of the classroom.

(7 minutes)

## VI. ENDING THE LESSON

### A. Closure of Lesson

Students will participate in the in-class critique to receive feedback from their peers and the teacher. They will complete the self-assessment rubric, which the teacher will later fill-out and return with more feedback and a final grade for the project. The students will also document their work via photographs and sketch for their final portfolio.

### B. Transition to Next Lesson

This lesson will conclude the unit “The Fantastic Body.” The next unit will address the culture of animal art around the world. Here, diversity will be the lens through which students explore various cultures and their animals of interest. The skills learned in addressing the human body will be used to address the body of the animal and

the body of a culture. The muscular and skeletal structures learned here, along with the ability to create realistic figures, will provide the background knowledge required to create believable animals. Also, many of the students will have created hybrid humans/humanoids that are animalized for this last lesson.

## **VII. ASSESSMENT OF STUDENT LEARNING**

The teacher will use documentation to track student critique and discussion on the big idea of Fantasy vs. Reality, while also noting and photographing student work and techniques used. This documentation, coupled with the self-evaluation rubric, and end of year portfolio and sketchbook will support student abilities in working with various media, connecting to different disciplines, solving visual problems, and analyzing artwork. The final portfolio and sketchbook will perhaps best help the teacher to track student progress. Student participation and engagement in class projects and discussions will also be taken into consideration.

## **VIII. REFERENCES TO MATERIALS CONSULTED**

(1994). The national visual arts standards. Retrieved from

[http://www.arteducators.org/store/NAEA\\_Natl\\_Visual\\_Standards1.pdf](http://www.arteducators.org/store/NAEA_Natl_Visual_Standards1.pdf)

(2002). Academic standards for the arts and humanities. Retrieved from [www.portal.state.pa.us](http://www.portal.state.pa.us)