

Course Name	IB Art, Juniors	Grade Level	11th
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<p>Enduring Understanding (s): (Statements summarizing important idea(s) and core process(es) that are central to an art topic and have lasting value beyond the classroom. They synthesize what students should understand—not just know or do—as a result of studying a particular area of art. Moreover, they articulate what students should “revisit” over the course of their lifetimes in relationship to art. These statements link two or more concepts.)</p>	<p>Prepared Graduate Competency (ies): (List, in bullet form, which Prepared Graduate Level Competency [ies] will be addressed in this lesson as it [they] relate [s] to the enduring understanding [s].)</p>
<p>An artist’s <u>identity</u> <i>contributes</i> to his/her <u>inspiration</u> to create pertinent artwork.</p> <p>An artist’s expressive <u>intent</u> can <i>inspire</i> and influence choice in <u>technique</u>.</p>	<p>Comprehend:</p> <ul style="list-style-type: none"> ➤ Recognize, articulate, and debate that the visual arts are a means for expression ➤ Make informed critical evaluations of visual and material culture, information, and technologies ➤ Analyze, interpret, and make meaning of art and design critically using oral and written discourse <p>Reflect:</p> <ul style="list-style-type: none"> ➤ Use specific criteria to discuss and evaluate works of art ➤ Critique personal work and the work of others with informed criteria ➤ Recognize, articulate, and implement critical thinking in the visual arts by synthesizing, evaluating, and analyzing visual information <p>Create:</p> <ul style="list-style-type: none"> ➤ Recognize, interpret, and validate that the creative process builds on the development of ideas through a process of inquiry, discovery, and research ➤ Develop and build appropriate mastery in art-making skills using traditional and new technologies and an understanding of the characteristics and expressive features of art and design ➤ Create works of art that articulate more sophisticated ideas, feelings, emotions, and points of view about art and design through an expanded use of media and technologies <p>Transfer:</p> <ul style="list-style-type: none"> ➤ Identify, compare and justify that the visual arts are a way to acknowledge, exhibit and learn about the diversity of peoples, cultures and ideas ➤ Transfer the value of visual arts to lifelong learning and the human experience

Objectives/Outcomes/Learning Targets: Student will be able to... (Measurable)

(Aligned to: Bloom's-Standards-GLEs/ and, when appropriate, Numeracy, Literacy and Technology. Should be written as: Objective. Bloom's: ____ - Standard: ____ - GLE: ____ . Numeracy, Literacy, and/or Technology)

The student will be able to experiment with different techniques of watercolor and implement the appropriate technique in his/her final piece. (Bloom's: Apply, Standard: Comprehend, GLE: Visual art has inherent characteristics and expressive features)

The student will be able to create a water color painting that thoughtfully illustrates the concept of identity. (Bloom's: Create, Standard: Create, GLE: Assess and produce art with various materials and methods;)

The student will be able to write a reflection on why certain watercolor techniques are most appropriate for what he/she wants to accomplish with their artwork. (Bloom's: Evaluate, Standard: Reflect, GLE: Reflective strategies are used to understand the creative process;)

The student will be able to choose a composition that demonstrates knowledge of the elements and principles of design. (Bloom's: Understand, Standard: Comprehend, GLE: Art and design have purpose and function;)

The student will be able to research a watercolor artist and relate that artist's artwork to his/her own artwork. (Bloom's: Analyze, Standard: Transfer, GLE: Communication through advanced visual methods is a necessary skill in everyday life;)

The student will be able to investigate what it means to incorporate identity into artwork. (Bloom's: Analyze, Standard: Reflect, GLE: Interpretation is a means for understanding and evaluating works of art;)

Pre-Assessment: (Hint-Turn objectives into questions.)

(This will need to be done prior to teaching your lesson. Outline the method you will use to determine the skill/knowledge level of your students based on the concepts/objectives of the lesson. Be specific in describing what you would recognize as proficient skill/knowledge.

Can the student experiment with different techniques of watercolor and implement the appropriate technique in his/her final piece?

- The student will be asked to raise their hand for each technique they have tried as we go along, some students will be asked to explain what the technique is. For each technique, I will write down approximately how many students raised their hands

Can the student create a water color painting that thoughtfully illustrates the concept of identity?

- Students will be asked to write down what their initial thoughts of identity is, this may change throughout the project. At the beginning they may have a vague idea about what identity is and how to incorporate it into art.

Can the student write a reflection on why certain watercolor techniques are most appropriate for what he/she wants to accomplish with their artwork?

- Students will write a reflection on the watercolor techniques and which ones they think work for them and which ones they struggled with. This may change at the end of the project when they are asked what techniques worked best for their final project.

Can the student choose a composition that demonstrates knowledge of the elements and principles of design?

- Students will be asked to label different elements and principles in their brainstorming sketches. These may change and expand as they work on their final project. The texture and color may be different than their initial thoughts.

Can the student research a watercolor artist and relate that artist's artwork to his/her own artwork?

- Students will be asked to raise their hand if they know of any famous watercolor artists, who are they, what is their subject matter. They may write down the artists they hear about. They will eventually create a workbook page on an artist demonstrating expanded knowledge about a watercolor artist.

Can the student investigate what it means to incorporate identity into artwork?

- **Students will write in their sketchbook what they think it means to incorporate identity into artwork, they will then be asked in the end to write a reflection demonstrating how they actually incorporated identity into their artwork.**

Accommodations and modifications:

(Explain specifically how you have addressed the needs of exceptional students at both end of the skill and cognitive scale. Describe the strategies you will use for students who are already proficient and need growth beyond what you have planned for the rest of the class, as well as modifications for students with physical and/or cognitive challenges. **Students must still meet the objectives. The curriculum does not change; access, process and product are reconsidered. NOT about doing more or less.**)

- When the students practice using watercolor and techniques, they may choose to bring in a reference photo or use a still life object.
- Students may choose to look for different techniques if they do not feel like they are being challenged.
- Students will answer questions in their workbook to help with ideation and inquiry.

Vocabulary/Literacy Integration:

(List terms specific to the topic and describe how literacy is integrated into the lesson.)

Wash, mask, graded, layering, dry brush, scumbling, frisket, lifting

Students will be asked to write reflections in their sketchbook on their process and decisions.

Students will do research on a watercolor artist and create a workbook page on that artist making connections.

Materials:

(Must be grade level appropriate. **List** everything you will need for this lesson, including art supplies and tools. (These are the materials students will use.) **List all materials in a bulleted format.**)

Watercolor paints
Watercolor brushes
Water
Watercolor paper
Pencils
Cups
Paper towels

Resources:

(**List** all visual aids and reference material (books, slides, posters, etc.) Be specific; include title, artist, etc. Make reference to where the material can be found. (These are the resources used by the teacher to support/develop the lesson.) **List all resources in a bulleted format.**)

<http://www.pbs.org/art21/watch-now/segment-bruce-nauman-in-identity>

<http://historymatters.gmu.edu/d/6875>

http://www.oxfordartonline.com/public/page/lessons/mai_6_1

<http://www.artsconnected.org/artsnetmn/identity/>

http://www.marthagarzon.com/contemporary_art/tag/identity/
http://www.google.com/url?sa=t&rct=j&q=activity%20on%20identity&source=web&cd=1&cad=rja&ved=0CCQOFjAA&url=http%3A%2F%2Fwww.abc.net.au%2Ftalkitup%2Fpdfs%2FIdentity_Activities.pdf&ei=uwzsUtBjwcLLAf7WgegK&usg=AFQjCNEOo-FGpr3ErxHdDtvFFSDFvbSh2w&sig2=NZgW-72ujjOY_FnXOt9AuA&bvm=bv.60444564,d.aWc
<http://lust-vs-love.deviantart.com/art/Identity-149742431>
<http://kodih.deviantart.com/art/Hiding-behind-the-mask-288836834>
<http://carina0.deviantart.com/art/Confusion-of-Identity-Masks-141701795>
http://www.deviantart.com/traditional/paintings/?order=9&q=identity#/art/Finding-Identity-Black-Heart-104258648?_sid=56769408
<http://ettcweb.lr.k12.nj.us/forms/iampoem.htm>
<http://speloon.wordpress.com/about/>

Preparation:

(What do you need to prepare for this experience? List steps of preparation in a bulleted format.)

- Set up PowerPoint and white board
- Make sure students have all needed supplies
- Create an example of watercolor techniques and practice watercolor piece in order to discover any problems that could come up during the process

Safety:

(Be specific about the safety procedures that need to be addressed with students. List all safety issue in a bulleted format.)

- Students should be mindful about where they are putting their supplies and try to minimize spills and hazards
- Students will be encouraged to wash hands to remove any paint
- Students will be encouraged to wear painting shirts

Action to motivate/anticipatory set:

(Describe how you will begin the lesson to stimulate student's interest. How will you pique their curiosity and make them interested and excited about the lesson? What inquiry questions will you pose? Be specific about what **you will say and do** to motivate students and get them thinking and ready to participate. Be aware of the varying range of learning styles/intelligences of your students. Some ideas might include: presenting a skit, telling a story, posing a series of questions, role-playing, etc.

Students will be asked to write an "I am" poem. The poem has a specific structure but it will help them to start thinking about what identity means to them. After the poems, students will be asked to think about the following questions:

- What was the easiest line to write?
- What was the hardest line to write?
- Do you think that someone somewhere in the world could have some of the same lines as you?
- Would this poem be different if you had written it 5 years ago? Will it be different 5 years from now?

Ideation/Inquiry:

(Ideation is the creative process of generating, developing, and communicating new ideas, where an idea is understood as a basic element of thought that can be visual, concrete or abstract. List and describe inquiry questions and processes you will engage students in to help them develop ideas and plans for their artwork.)

- How do you define identity?
- How do you associate identity with yourself?
- What are some things that you identify with?
- What do you think it means to incorporate your identity into an artwork?
- Who the audience for your artwork?
- Who do you make artwork for?
- Does identity always show up in art?
- Can a person's identity change throughout his/her art career?
- Can an identity be a label?
- Where have you seen identity in your art?

Procedures: (Align with instructional methodologies and approximate times for instruction.)

Give a detailed account (**in bulleted form**) of how you will present the lesson logically and sequentially (**include approximate time for each activity**). Include motivation and ideation/inquiry where appropriate.)

Day 1:

1. Students will come in and get their workbooks out.
2. They will be told that they are starting a water color project that deals with the idea of identity.
3. What is identity? Have students write in their workbook what they think this means. Students should answer with what they think identity is.
4. Now students will turn to a partner and discuss the following one by one, try to apply these questions to your own life:
 - What does identity mean to you?
 - What might a work of art look like that deals with identity?
 - What areas of our life do we define ourselves?
 - Can identity be limiting?
 - What is an identity crisis?
5. Tell students that we are going to work with what identity is and means.
6. Students will be shown the format of the "I Am" poem Students will be asked to write an "I am" poem. The poem has a specific structure but it will help them to start thinking about what identity means to them.
7. Students will then be asked to share their poem if they want to. About three students can share.
8. After the poems, students will be asked to think about the following questions:
 - What was the easiest line to write?
 - What was the hardest line to write?
 - Do you think that someone somewhere in the world could have some of the same lines as you?
 - Would this poem be different if you had written it 5 years ago? Will it be different 5 years from now?
9. Afterwards, students will be asked to turn to a partner and make a list of things that make up an identity, such as a name. They need to think of at least 5 things, they may look at the PowerPoint to see if there is any they like, but they do not have to use those specific identity terms. When they have the five components, they need to write their answers to those 5 things, (ex, name, age, ethnicity, family, location), they can then share with their partner what they have.
10. Students will then be shown the definition of identity, does this seem correct to you?
11. Here are some artists that use identity in art, you can write these down, the ones starred are ones we will look at a little closer.
12. Kerry James Marshall is a painter and sculpture.

- What is the figure holding in the painting?
 - What is in the background?
 - How would you describe the figure?
 - Why would the artist choose to paint this imagery?
 - Is this important to who they are?
13. Ai Wei Wei works with several mediums and is a contemporary artists.
- Does anyone know what these objects are?
 - What do they symbolize?
 - Is this a large or small artwork? Is this important for the piece?
 - How could this be considered to be an artists identity?
 - Can identity be something you are passionate about?
14. How many of you have heard of Georgia O'keefe? She is primarily a painter.
- What are some objects that you see in this painting?
 - Is the painting soft or harsh?
 - Is this delicate or heavy feeling?
 - Where do you think this could have been painted, looking at the subject matter and the background?
 - Do you think she liked it there?
 - Can location be apart of your identity?
 - Do you feel different when you are in different places?
15. Show students ART 21 on Bruce Nauman.
16. After, ask students to consider the following: How did Nauman incorporate identity into his artwork? What was an important part of his process?
17. When students are done discussing, they will be asked to start thinking about identity and brainstorming. Possible questions to think about:
- How do you define identity?
 - How do you associate identity with yourself?
 - What are some things that you identify with?
 - Who do you show artwork to?
 - Who do you make artwork for?
 - Does identity always show up in art?
 - Can a person's identity change throughout his/her art career?
 - Where have you seen identity in your art?
18. Students can spend the rest of the day brainstorming or considering how they are going to use identity in their artwork.
19. Remind students for next time to bring in watercolor paper, containers, and their water color brush.

Day 2:

1. Students will come into class and sit at their tables.
2. At each table there will be some water color tubes. Students do not need these yet.
3. Students will need to get out their sketchbooks and something to write with.
4. Today is the day they get to start working with watercolor, so we are first going to look at a PowerPoint to see some examples and see how other artists use watercolor.
5. How many have worked with watercolor before, raise your hand? Even if it was in elementary school.
6. What are some things you remember about watercolor? What are some things that you liked about watercolor? Things you didn't like? How is it different than acrylic paint?
7. Open up the watercolor PowerPoint.
8. When working with watercolor something very important to remember is that watercolors are often layered to get a desired effect. What did the painter do in this painting? Students should note that the artist layered a color on top of itself. What happened to that color when it is layered? Students should notice that the color gets darker.

9. In this image the artist layered different colors. What do you notice about the colors on the left? What happened? What happened to the colors on the right?
10. What do you think the artist did to get this effect? Do you think the colors were wet or dry? How is this different than the previous images?
11. Here is an artist just starting out with their watercolor painting. What is the first thing that they did? (Draw thin lines) Are the lines thick and bold?
12. How many of you have heard of frisket? What is it? In this image they used it in a few areas? Why would the artist do that?
13. What changed the previous image to this image?
14. Now what did the artist do? (lightened a few areas)
15. What is the artist doing? Are they painting everything at once?
16. What do you like about this final image?
17. Here is another example of a watercolor artist. What does it look like this image could be? Are there a lot of details? Is everything filled in?
18. What did the artist add?
19. How is this artwork developing? How do you think they were able to get those dark values?
20. What do you like about this final image?
21. We are going to look at one more progression
22. How do you think these artists work? Is this a fast process?
23. We are going to combine the idea of identity and the watercolor medium. What do you think is important to this person?
24. How does the color of this image effect the mood or emotion of the piece?
25. How would the artist get that dark blue?
26. These are just some examples of how other people approach identity through watercolor.
27. Every artist uses a medium a little bit differently even though they may start from the same point, we are going to learn some techniques today that way you have a starting point and you can decide what techniques are going to work best for your project.
28. Everyone is going to get up and get a palette, there are different size palettes, but they all work for this project. The larger ones allow you to keep more of the colors you make and the others are more compact.
29. You will also need to get some tape during the class period and put your name and “in use” on the piece of tape and put that on your palette.
30. While you are getting your palette, you may also get one sheet of watercolor paper. Bring these to your table.
31. You will also need two containers, one for clean water and one for dirty water. You can share with your partner if you would like. You will also need a good amount of paper towels.
32. Show students example of what their end product will look like, they can draw lines in later if they would like. We are going to look at 11 different processes.
33. Check to make sure that you have paper, a brush, water, paper towels and a palette.
34. We are now going to set up our palettes, has any one set up a palette before? We are going to set it up using warm and cool colors, what are warm colors? What are cool colors? You should have some reds, blues, yellows, and naturals. With the people at your table talk amongst yourself to figure out what you think the cool yellow and warm yellow are, do this with both red and blue as well.
35. Once students are done discussing, asking students what they think the cool blue is. This is going to be ultramarine blue. Have students put this color in their palette and write down in their workbook under “Blues” ultramarine blue (cool)
36. That must mean that the warm blue is...cobalt blue. Have students put this color in their palette and write down in their workbook under “Blues” cobalt blue (warm)
37. What do you think the cool yellow is? Students should say lemon yellow. Have students put this color in their palette and write down in their workbook under “Yellows” lemon yellow (cool).
38. That must mean that the warm yellow is...New gamboge. Have students put this color in their palette and write in their workbook under “Yellows” new gamboge (warm)
39. What do you think the cool warm is? Students should say quinacridone red. Have students put this color in their palette and write down in their workbook under “Reds” quinacridone red (cool).
40. That would mean that the warm red us... Naphthol red. Have students put this color in their palette and write in their workbook under “Reds” Naphthol red (warm)
41. Ask students what the neutral color would be. Students should say burnt umber. They can write this down under “Neutral” in their workbook. They should put this in their palette as well.
42. Students may need to share the paints with other tables if there is not enough.
43. Now that the palettes are set up, we can start painting.
44. Before we get started we need to set some things up so that they can dry and we can come back to them later. We are going to pass around some frisket. Has anyone used this before and want to describe what it is? It’s going to protect the paper from any color that you put down. It lets you paint on what you want the watercolor to not get to.

We are also going to put on a piece of masking tape on next to that. We will just pass it around so that you can do that while we are moving on.

45. What kind of brush is this? (hold up round brush) What can I use it for? What kind of brush is this? (hold up flat brush) What can I use it for?
46. Students should have a round brush that they will be using. When we create our colors, we want to create puddles. What do you think that means? We are going to get some water and make a puddle in our palette. We want to make a pretty good sized puddle so that we can use the color for a little longer.
47. Once you have your puddle take your brush and pick any color to put into your puddle. What would happen if I put a lot of color into my puddle? What if I didn't put very much color into my puddle?
48. Once I have a color that I like I can make a wash. Does anyone know what a wash is?
49. We are going to take the color and pull it down, we are then going to grab some more color and place it where we left off and pull it up and back down, we are going to repeat this process until we get a square wash of color.
50. What do you notice about the color? It may pool in some areas. How can we get rid of a large puddle? We can take our brush and clean it off and dry it a little and then pull off the color.
51. So in this first area we put wet paint on dry paper, so this technique is called dry on wet.
52. We are going to let that dry and we are going to move to the opposite corner. Here we are going to do another wash, so pick another primary color, preferably different from the first and make a new puddle. Then make a square wash of the color. Not too big though because we want to put other things over here as well.
53. So now we have these two sections done so that they can dry and we can come back to them. Now we are going to do the wet on wet process, what do you think that means? We are going to put a wet brush on wet paper.
54. We are going to dip our brush into our clean water and wet the paper in a certain section. Now we are going to take another color and put that wet color on the wet color we just put down. What do you notice is happening to the color? They are starting to blend together. Does the wash look different than the wet on dry?
55. Now we are going to try lifting up color. How many have done this?
56. So we are just going to create a wash with a mixed color. Once you have the wash you can take your paper towel and lift the color. Try using different sizes of paper towel to lift off different amounts of paint.
57. Now that we have tried lifting we can go onto scrubbing and scratching. Mix a color, preferably a darker wash and create a wash like we did for lifting. On one side we are going to take the other end of our brush and scratch the paint. What happens? Now on the other side we are going to try scratching of f the paint. What happens when we do that?
58. Now we are going to practice dropping color so mix a lighter color and create a wash. Now take a different color and drop the color onto the wet color, look at how the color spreads.
59. Now that some of our squares have dried we can go back and layer some color. So we will take other primary color and place it next to our wet on dry wash. We will layer it just over the edge of the pervious wash. What happens to the other color?
60. On the layering we are going to take the same color and layer it over the first wash. Now we will also take a primary color and layer that over the first color. What happens when a color is put on top of itself? What happens when we put another color over a pervious color?
61. Now we are going to try putting some color over our frisket and tape. You can do these as different colors to practice mixing color. We will let that dry.
62. How many of you have tried putting salt on watercolor? So when the salt gets around to your table you can create a wash and then sprinkle some salt on. You can try different densities and concentrations of salt. Let that try.
63. The last technique that we are going to try dry brush. How many of you have tried dry brush either with watercolor or maybe a different medium? How do you do the dry brush technique? We are just going to get some color on our brush and dry it off and then brush on the color. You are going to get an uneven amount of color and you can use this to get different kinds of texture.
64. Before we take off the tape and frisket, we are going to paint on one more square on our layering section. Take the second color you used in this section and layer that one more time. We should have many different levels of color.
65. Now that we have the other techniques completed, we can now try taking off the frisket. You can try taking an eraser and taking off color, you can also try to peel it off. You can also take off the masking tape. I am going to take another color and layer that over one half so we can see the color peeking through and also the white paper. Does anyone have any questions? You can start working your technique workbook pages. You may include experiments, color mixing, brush techniques, compositional ideas, etc. Be sure to reflect on what you like, what is working, and ideas that come up in the process, and any failures or experiments that don't work out.
66. If there is a technique that you really like you can cut a small piece of watercolor paper and practice it some more and then put that in your workbook.
67. Students may continue working in their workbook for the rest of class.
68. About 7 minutes before the end of class, stop students and have them put their paintbrushes or pencils down. Show students how to clean out palettes that fold closed. The

palettes can go in the cabinets in the back of the classroom that way they can lay flat.

69. Students should take care in cleaning their brushes so they can take a little bit of soap and wash out their brush in the palm of their hand.

70. Students should also wash out containers, throw away paper towels and clean off their areas.

71. When students are cleaned up, remind them to bring an object or objects that they would be interested in painting. They can also look for photos if they do not want to bring in objects.

Day 3:

1. Students will come in and start to get out their supplies. They should have brought in some objects or objects to paint. If not, they are welcome to find something around the classroom to paint.
2. Once students have settled a little, have the students move to the largest table in the room for a quick demo.
3. Make sure all the students can see the paper.
4. Show the students the still life that I have set up. To start my still life I am going to start paying things out.
5. Do you all remember the watercolor PowerPoint? What did that artist do first? Did they use thick or thin lines?
6. Once I have my lines down, I can put down some watercolor. Can you still see the pencil? Students should say yes.
7. If I don't like that look I can go up to the edge with my color or I can use really light lines. Do you think that I can erase lines that I paint on top of? Students should reply no.
8. Tell students that we are going to start experimenting with watercolor and building some confidence so we feel better when we start the larger project.
9. Students should be encouraged to start their still life paintings and find things that work and don't work for them. While they are working they need to think about the process and how they are going to layer their watercolor in order to get the effect and colors that they want.
10. If students finish early they can get a smaller piece of paper and practice a technique on the paper, they may try another still life, or they can take a picture of their still life and do a workbook page on their process.
11. As students are working I can walk around and ask the following:
 - What is something that you have learned?
 - What is something that you really like?
12. When there is 5 minutes left students can start to clean up. They need to put their palettes away, put paper on drying racks, clean out brushes and containers, and thrown away any trash that they have.

Student reflective/inquiry activity:

(Sample questions and activities [i.e. games, gallery walk, artist statement, interview] intended to promote deeper thinking, reflection and refined understandings precisely related to the grade level expectations. How will students reflect on their learning? A participatory activity that includes students in finding meaning, inquiring about materials and techniques and reflecting about their experience as it relates to objectives, standards and grade level expectations of the lesson.)

Students will be asked to complete pages in their workbooks that has them reflect on the process, material, and ideas.

1 page with "I Am" poem and reflection, in your reflection consider the following:

- What was the easiest line to write?
- What was the hardest line to write?
- Do you think that someone somewhere in the world could have some of the same lines as you?
- Would this poem be different if you had written it 5 years ago? Will it be different 5 years from now?

1 page documenting identity, you can think about the following questions and include any brainstorming done during class.

- How do you define identity?
- How do you associate identity with yourself?
- What are some things that you identify with?
- Who do you show artwork to?
- Who do you make artwork for?
- Does identity always show up in art?
- Can a person's identity change throughout his/her art career?

- Where have you seen identity in your art?

2 pages documenting the watercolor process

You may include experiments, color mixing, brush techniques, compositional ideas, etc.

Be sure to reflect on what you like, what is working, and ideas that come up in the process, and any failures or experiments that don't work out.

2 pages documenting your idea or concept from the beginning, middle to the end.

1 page researching a painter that works with identity

Print and paste in one two examples of the artist's. Be sure to add the proper source.

Include the following: A brief history of the artist, why they use watercolor, why you picked their artwork and how you might incorporate their idea/style/design into your own.

Post-Assessment (teacher-centered/objectives as questions): (Have students achieved the objectives and grade level expectations specified in your lesson plan?)	Post-Assessment Instrument: (How well have students achieved the objectives and grade level expectations specified in your lesson plan? Rubric, checklist, rating scale, etc.)																							
<p>Can the student experiment with different techniques of watercolor?</p> <p>Can the student create a water color painting that thoughtfully illustrates the concept of identity?</p> <p>Can the student write a reflection on why certain watercolor techniques are most appropriate for what he/she wants to accomplish with their artwork?</p> <p>Can the student choose a composition that demonstrates knowledge of the elements and principles of design?</p> <p>Can the student research a watercolor artist and relate that artist's artwork to his/her own artwork?</p> <p>Can the student investigate what it means to incorporate identity into artwork?</p>	<table border="1"> <thead> <tr> <th colspan="3" data-bbox="1066 500 2003 540">Final Design</th> </tr> </thead> <tbody> <tr> <td data-bbox="1066 540 1837 654">Composition - You purposefully constructed your composition thinking of the elements and principles of design. You can clearly explain your composition</td> <td data-bbox="1837 540 1932 654">20</td> <td data-bbox="1932 540 2003 654"></td> </tr> <tr> <td data-bbox="1066 654 1837 768">Technical Skill- Your picture shows your best technical skills for the intended purpose. You tried watercolor techniques (layering, masking, washes, etc.)</td> <td data-bbox="1837 654 1932 768">30</td> <td data-bbox="1932 654 2003 768"></td> </tr> <tr> <td data-bbox="1066 768 1837 841">Identity Qualities - Final design is effective at communicating your idea</td> <td data-bbox="1837 768 1932 841">20</td> <td data-bbox="1932 768 2003 841"></td> </tr> <tr> <td data-bbox="1066 841 1837 914">Final design is well constructed – showing a growth in understanding of how to use watercolor</td> <td data-bbox="1837 841 1932 914">20</td> <td data-bbox="1932 841 2003 914"></td> </tr> <tr> <td data-bbox="1066 914 1837 1060">Effort – Started with a careful planning. If it was intuitive, it shows a refinement resulting from experiment or persistent process contributed, were careful when using watercolor.</td> <td data-bbox="1837 914 1932 1060">10</td> <td data-bbox="1932 914 2003 1060"></td> </tr> <tr> <td data-bbox="1066 1060 1837 1109" style="text-align: right;">Total</td> <td data-bbox="1837 1060 1932 1109">100</td> <td data-bbox="1932 1060 2003 1109"></td> </tr> </tbody> </table>			Final Design			Composition - You purposefully constructed your composition thinking of the elements and principles of design. You can clearly explain your composition	20		Technical Skill- Your picture shows your best technical skills for the intended purpose. You tried watercolor techniques (layering, masking, washes, etc.)	30		Identity Qualities - Final design is effective at communicating your idea	20		Final design is well constructed – showing a growth in understanding of how to use watercolor	20		Effort – Started with a careful planning. If it was intuitive, it shows a refinement resulting from experiment or persistent process contributed, were careful when using watercolor.	10		Total	100	
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Self-Reflection:

After the lesson is concluded write a brief reflection of what went well, what surprised you, and what you would do differently. Specifically address: (1) To what extent were lesson objectives achieved? (Utilize assessment data to justify your level of achievement.) (2) What changes, omissions, or additions to the lesson would you make if you were to teach again? (3) What do you envision for the next lesson? (Continued practice, reteach content, etc.)

1. Since my student teaching ended before this lesson was completed, I was not able to see if the students were able to meet all of the objectives. When I did leave students were working a lot in their sketchbooks and completing a lot of experiments. The students were always getting new pieces of water color paper to test on and they were learning a lot from the process. Several students made the discovery that it is important to be very patient when watercolor painting. The students were also creating workbook pages that reflected on the watercolor process and their thoughts about the different techniques. Some of the students had started planning out their large watercolor painting and creating small sketches of what they

wanted to do.

2. The second day, where students were learning the different techniques, was a little chaotic for me because I was trying to think of all the steps that the students and I needed to go through. The lesson came off as very unorganized and the class seemed a little out of control. This was a great opportunity to think about what worked and what did not and then adjust for next class period. I was able to chunk up the lesson into smaller parts so that I could make sure that we didn't go on without addressing all the parts and we could move on a little at a time. The class seemed completely different and it ran much smoother. This is something that I would do differently next lesson, and in all of my future lessons.