

Elementary Tunnel Books

Imaginary Landscapes



Rogers Middle School

West Irondequoit
Rochester, NY

Talia Ryan
Nazareth College

Table of Contents

Unit Plan Outline/Rationale.....	pg. 3-5
Lesson Plan 1.....	pgs. 6-8
Lesson Plan 2.....	pgs. 9-11
Lesson Plan 3.....	pgs. 12-14
Lesson Plan 4.....	pgs. 15-17
Lesson Plan 5.....	pgs. 18-20
Lesson Plan 6.....	pgs. 21-24
Lesson Plan: Critique.....	pgs. 25-27
Visuals.....	pgs. 28-34
Process and Progress.....	pgs. 35-36
Finished Work.....	pgs. 37-39
Worksheets and Assessment.....	pgs. 40-43
Unit Reflection.....	pg. 44

Art Education Unit Plan Outline

Unit Plan Title: Imaginary Landscape Tunnel Books

Teacher's Name: Talia Ryan

Essential Question: What inspires our imagination, what kind of places can we imagine

How Many Class Period's?: 5

Length of Class Period: 40 minutes

Summary Statement—Backward Design Goals for the Unit

The Goal of this unit is to expose students to the idea of imaginary places, and ask them to consider what inspires their imagination from their everyday lives. They will be asked to create tunnel books of their imaginary landscapes.

As such, at the end of this unit, students should be able to identify foreground, middle ground, and background, understand how to layer paper to create a collage image, and be able to describe their imagined imagery, and discuss what inspires their imagination.

Start with Art Context

Rousseau

- Understand that he never visited the jungles he painted, they were inspired by his interests in life (visiting botanical gardens, stuffed animals, storybooks)
- We will use his work to talk about depth

Cultural Exemplars:

- Narnia
- Disney/Pixar movies

Resonance with Student Experience

How might students' daily experiences resonate with the concepts and ideas you want them to think about?

- Calling upon contemporary media to illustrate the concept of imaginary landscapes, makes the idea relevant to student's lives outside the classroom
- I want them to think about what inspires their own imaginations. Finding their own interests and how they impact what creative fantasies they have.

What cultural practices and activities do students participate in that might provide context for their learning about what you want student to think about?

- 5th grade students still use their imagination in play. I want them to think about how they use their imaginations to create other worlds, and how their reality inspires their imaginative landscapes

What assets (what other skills, experiences, interests, knowledge and know-how both in and out of school) do students have that create potential for this unit to resonate with their experience?

- Students have the experience of using their imaginations. They also likely have the experience of drawing and collage. These skills will be put to use in the tunnel book making.

Theoretical Foundations of the Unit

How is the unit plan artistically appropriate for this age group? Lowenfeld describes students of this age as loving to discover new things, experiment, and read fantastic stories. This unit allows them the room to experiment with paper and collage to manifest images of their imagination. It calls upon their imaginative faculties to generate ideas, and then render them artistically.

How is this unit cognitively appropriate for this age group?

Lowenfeld's stages of development show that students are beginning to understand depth and perspective at this age. The tunnel books utilize foreground, middle ground, and background to create depth in a layered image.

How is this unit socio-emotionally appropriate for this age group? According to constructivist thinking, understanding a student's interests and pre-existing knowledge may be a strong basis for learning. The unit calls upon contemporary, popular culture to convey the meaning of imaginary landscapes. It meets the student where they are, relating to their life outside of the classroom, in order to learn within it.

What pedagogical/curricular strategies are you employing in this unit and why are they appropriate to what you are teaching? Gardner writes about the different types of learners, and modes of learning. The unit will be multi-modal. I will employ visual, audiovisual, literary, and kinesthetic methods of communication during instruction, to cater to different types of learning.

What Art Concepts and/or Studio Habits of Mind will you be exploring in this unit? (1-3)-- make a note about where in the unit's activities this happens.

<input type="checkbox"/> Appropriation <input type="checkbox"/> Juxtaposition <input checked="" type="checkbox"/> Layering <input type="checkbox"/> Hybridity <input type="checkbox"/> Gazing <input type="checkbox"/> Representing <input type="checkbox"/> Interaction of Text and Image <input type="checkbox"/> Playing	<input type="checkbox"/> Forming Self <input type="checkbox"/> Investigating Community <input type="checkbox"/> Themes <input type="checkbox"/> Encountering Difference <input type="checkbox"/> Attentive Living <input type="checkbox"/> Empowered Experiencing <input type="checkbox"/> Empowered Making <input type="checkbox"/> Deconstructing Culture <input type="checkbox"/> Reconstructing Social Spaces	<input type="checkbox"/> Develop Craft <input type="checkbox"/> Engage and Persist <input checked="" type="checkbox"/> Envision <input type="checkbox"/> Express <input type="checkbox"/> Observe <input checked="" type="checkbox"/> Reflect <input checked="" type="checkbox"/> Stretch & Explore <input type="checkbox"/> Understand Art Worlds
--	---	---

What 1-2 Elements and Principles of Design will you teach about overtly as part of this unit? --make a note about where in the unit's activities this happens.

<input checked="" type="checkbox"/> Color: They will make conscious color choices for their collage designs. <input type="checkbox"/> Line <input type="checkbox"/> Value <input checked="" type="checkbox"/> Texture: they will need to consider cut, vs. torn paper vs. crayon marks – how do these textures create different elements in their composition <input checked="" type="checkbox"/> Space: they will need to consider depth in their layered image – foreground, middle ground, and background. <input type="checkbox"/> Form	<input type="checkbox"/> Balance <input checked="" type="checkbox"/> Contrast: They will need to consider how the layers of their tunnel book stand against one another, if they are differentiated by contrast. <input type="checkbox"/> Emphasis <input type="checkbox"/> Movement <input type="checkbox"/> Pattern <input type="checkbox"/> Rhythm <input checked="" type="checkbox"/> Unity: they are creating a landscape, and so must consider how the elements in their landscape work together as a cohesive whole.
--	---

Imaginary Landscape Tunnel Books Intro

Unit Plan Title: Imaginary Landscape Tunnel Books

Big Idea: Imagination

Essential Question: What inspires our imagination? What places can we imagine?

Time Frame: 40 minutes

Summary Statement—Backward Design Statement/Vocabulary

In this lesson plan students should know that our imaginations are inspired by things around us, in our everyday lives. They should be able to identify imaginary landscapes they have encountered before. They should know that anything is possible in imaginary places.

Vocabulary:

Landscape

Imagination

Learning Objectives

Objective:	Level of Bloom	Formative and Summative Assessment Method:
1. After the lesson's instructional input, students will be able to explain what might inspire an imaginary landscape.	Understand	Formative: Check for completion of worksheet questions Summative: Checklist for completion of worksheet
2. After the lesson's guided practice, the students will be able to identify a tunnel book, and its characteristics.	Remember	Formative: Worksheet to be completed during next class Summative: Checklist for completed worksheet next class
3. After the lesson's independent practice, the students will be able to imagine a specific landscape of their own conception	Create	Formative: Check completion of worksheet sketches Summative: Checklist for completion of worksheet

Standards

- 1.a. VA:Cr1.1.5a Combine ideas to generate an innovative idea for art-making. (objective 3)
 1.b. VA:Cr2.3.5a. Identify, describe, and visually document places and/or objects of personal significance. (objective 3)
 2.a. VA:Re.7.2.5a Identify and analyze cultural associations suggested by visual imagery. (objective 1)

Today's Focus Artists

Rousseau

Cultural Exemplars:

Disney/pixar/movies

video games (fortnite)

Board games (candy land, monopoly)

Materials

Handout – 1 per student (2 sided, front side = general planning, back side = specifics)

Pencils (1 per student)

Colored pencils (one bin per table)

Teacher Resources and Visuals
Inspirational Visuals: PowerPoint of imaginary landscapes Instructional/Conceptual Visuals: tunnel book example Procedural Visuals: Worksheet <i>*Only one per lesson plan can be digital!</i> Other Teacher Resources and Reference:
Set Up and Necessary Preparations
Have power point queued on computer Have worksheets on center of table (everybody grab one from the center) Pencils available
Lesson Cycle
<p>Hook/Motivation and Focus (15 min) (active participation = group brainstorm) Walk around with tunnel book, and ask them question: has anyone seen a tunnel book before? What do you notice about it (keep going until you've identified the materials, the subject matter, and defined the word landscape). Go through PPT, identify what you see</p> <p>Instructional Input (3 min) (Question/answer) Before we start making our tunnel books, we need to have a plan for our imaginary landscape. I want to hear about the imaginary landscapes you've encountered before, and the ones that inspire your imagination. Make a class list on board.</p> <p>Guided Practice (6 min) (Group participation in simulation activity) Everyone reach into the center pile and pull out a worksheet. We are going to prep our ideas for the remainder of class. Go over directions of worksheet. (front side is for planning the environment, and giving a written description. Back is for specifics, what lives in your environment. Draw and describe).</p> <p>Independent Practice (12 min) (I will circulate room to offer support) Worksheet time.</p> <p>Closure (3 min) (students share ideas with class) Clean up, tell them what is coming next class (going to start making our tunnel books!) line up.</p>
Assessments
Formative: Written description that answers: what inspired my imaginary place, description of what is in the foreground, middle ground, and background Summative: Rubric for completed Tunnel Book
Extensions and Special Education Considerations
Special Education Adaptations: TA assistance with worksheet. Tactile Adaptations: Verbal description may be given rather than written worksheet Gifted Talented Extension Activities: expand on worksheet ideas, verbally and visually Backup Activities: select your three construction paper colors
Clean-Up/Storage

Teacher Name: Talia Ryan

Grade Level: 6th

Student Cleanup: Volunteers collect worksheets/construction paper.

Teacher Cleanup: Return pencils, colored pencils

Starting Collage

Unit Plan Title: Imaginary Landscape Tunnel Books

Big Idea: Imagination

Essential Question: What inspires our imagination? What places can we imagine?

Time Frame: 45 minutes

Summary Statement—Backward Design Statement/Vocabulary

During this lesson, students should be able to identify the foreground, middle ground, and background; and be able to utilize paper for collage – i.e. tearing, cutting, layering.

Learning Objectives

Objective:	Level of Bloom	Formative and Summative Assessment Method:
1. After the lesson's hook/introduction, the students should be able to define depth in the context of landscapes and tunnel books.	Remember	Formative: Question and answer during presentation Summative:
2. After the lesson's guided practice the students should be able to explain foreground, middle ground, and background	Understand	Formative: Check for completion of worksheet Summative: Checklist for completed worksheet
3. After the lesson's independent practice, the students should be able to use construction paper to layer and collage imagery	Apply	Formative: Check for completion of background panel Summative: Rubric for completed project

Standards

1.a. VA:Cr1.1.5a Combine ideas to generate an innovative idea for art-making. (objective 3)
 1.b. VA:Cr2.1.6a Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design. (objective 3)
 2.a. VA:Re8.1.6a analyzing subject matter, characteristics of form and structure, and use of media to identify ideas and mood conveyed. (objective 1 and 2)
 3.a. VA:Cn11.1.6a Generate a collection of ideas reflecting current interests and concerns that could be investigated in artmaking. (objective 2)

Today's Focus Artists

Rousseau
 Annie Leibovitz
 Cultural Exemplars:
 Moana
 Legend of Zelda
 Night at the Museum

Materials

Handout – (brainstorm, sketch) 1 per student
 Construction paper – 3 sheets per student in half size
 Construction paper scraps – copious amounts
 White drawing paper or construction paper – (for accordion fold) 1 sheet per student
 Glue – bottles or sticks, 1 stick per student or 1 bottle per 2 students

Crayons – class set
Scissors – 1 pair per student

Teacher Resources and Visuals

Inspirational Visuals: tunnel book example

Instructional/Conceptual Visuals: Clip from lion king on foreground, middle ground, background

Procedural Visuals: Poster on layering/collage

*Only one per lesson plan can be digital!

Other Teacher Resources and Reference:

Set Up and Necessary Preparations

Worksheets in middle of table

Background papers divided by color, labeled as panel work paper

Scraps available, on each table

Glue in a central location

Crayons (central or on tables)

Scissors (central or on tables)

Lesson Cycle

Hook/Motivation and Focus (7 min) (Q&A)

(Walk around with finished tunnel book). How many layers does my tunnel book have? (3) We are going to talk a little bit about depth today. Does anyone know what depth means? (allow time for answer). The three parts that are going to make up the depth of our tunnel book are foreground, middle ground, and background.

Instructional Input (4 min) (identify what you see with PPT)

Go through slides, volunteers answer what elements are in fore/mid/background. "You all did an awesome job determining what the backgrounds and other areas were in these images, now we want to apply that to our own landscape. Everyone please join me at the demo table"

Demo (7 min)(Identify what you see)

Show them the deconstructed tunnel book next to constructed one. Have them point to fore/mid/background. What do you notice about the panels in order (they have less and less paper) Why do you think that is? (so you can see the panel behind it). We are going to start with the background and work our way forwards. For the background you can use the entire piece of paper, and don't have to cut anything away, but you can work on top of it. Demo collage process quickly (glue applied with paintbrush, cutting or tearing, blending using added color from crayons etc.)

Independent Practice (20 min) (Work time)

Students will select background paper and begin collage/crayons

Closure (5 min) (recall what we learned)

What are the three panels that make up the depth of our tunnel book called from back to front? (background, middle ground, foreground). Next class we are going to keep working on those panels.

Assessments

Formative: Written description that answers: what inspired my imaginary place, description of what is in the foreground, middle ground, and background

Summative: Rubric for completed Tunnel Book

Extensions and Special Education Considerations

Special Education Adaptations: may use paper scraps to create image, rather than cut/tear each piece they want to use.

Tactile Adaptations: adaptable scissors if needed

Gifted Talented Extension Activities: add more detail

Backup Activities: N/A

Clean-Up/Storage

Student Cleanup: volunteers collect worksheets, crayons, pile paper, gather background panels, glue

Teacher Cleanup: wipe down tables if necessary.

Telling a Story

Unit Plan Title: Imaginary Landscape Tunnel Books

Big Idea: Imagination

Essential Question: What inspires our imagination? What places can we imagine?

Time Frame: 45 minutes

Summary Statement—Backward Design Statement/Vocabulary

During this lesson, students should be able to utilize paper for collage – i.e. tearing, cutting, layering.

Learning Objectives

Objective:	Level of Bloom	Formative and Summative Assessment Method:
1. After the lesson's introduction, students should be able to recall unit vocabulary (fore/mid.background, panels, layering, collage, tunnel book, depth)	Remember	Formative: Question and answer during hook Summative: rubric for completed tunnel book
2. After the lesson's guided practice, the students should be able to identify visual clues within a work of art to infer a narrative behind the subject matter.	Analyze	
3. After the lesson's independent practice, the students should be able to use construction paper to layer and collage imagery	Apply	Formative: Check for completion of background panel Summative: Rubric for completed project

Standards

- 1.a. VA:Cr2.1.6a Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design. (objective 3)
- 1.b. VA:Cr3.1.6a Reflect on whether personal artwork conveys the intended meaning and revise accordingly (objective 2)
- 2.a. VA:Cn10.1.5a Apply formal and conceptual vocabularies of art and design to view surroundings in new ways through artmaking. (objective 1)
- 3.a. VA:Re8.1.6a Interpret art by distinguishing between relevant and non-relevant contextual information and analyzing subject matter, characteristics of form and structure, and use of media to identify ideas and mood conveyed. (objective 2)

Today's Focus Artists

Andrew Wyeth

Materials

Handout – (brainstorm, sketch) 1 per student
 Construction paper – 3 sheets per student in half size
 Construction paper scraps – copious amounts
 White drawing paper or construction paper – (for accordion fold) 1 sheet per student
 Glue – bottles or sticks, 1 stick per student or 1 bottle per 2 students
 Crayons – class set
 Scissors – 1 pair per student
 Brushes for glue – class set

Teacher Resources and Visuals
<p>Inspirational Visuals: tunnel book example</p> <p>Instructional/Conceptual Visuals: brainstorming worksheet and Andrew Wyeth slide of <i>Christina's World</i></p> <p>Procedural Visuals: Poster on layering/collage</p> <p>*Only one per lesson plan can be digital!</p> <p>Other Teacher Resources and Reference:</p>
Set Up and Necessary Preparations
<p>Construction paper sheets and scraps available</p> <p>Crayons at each table</p> <p>Their starts on the back counter to grab</p> <p>Scissors on front table</p> <p>Glue trays on each table</p>
Lesson Cycle
<p>Hook/Motivation and Focus (2 min) (review Q&A)</p> <p>Recap from last lesson: “Let’s recall what we discussed last class. We talked a lot about the structure of our book. Does anyone remember what we call the layer of our landscape which is closest to us? (farthest away? In the middle?). But I want us to remember what we are making our landscapes into: Tunnel Books. And what do we do with books? (we read them). They tell us stories. We can tell stories in lots of ways; with words, with images, or with both. In making our tunnel books, we are going to be able to use both words and images to tell a story.</p> <p>Guided Practice (7 min) (Worksheet, Share with class)</p> <p>Show slide of <i>Christina's World</i>. “This is a very famous work of American art, it’s called _ by Andrew Wyeth. When I look at this painting, I am filled with curiosity about what is going on in this landscape. I want to know who this girl is, why she’s laying down in the grass, and what she’s looking at. I wonder who those houses belong to and how she got here. I want you to take 5 minutes, you may discuss quietly in your group while you work, to answer the questions on this worksheet, to help us uncover the story of what is happening in this painting.</p> <p>Circulate tables to hear what they are thinking, help those who are stuck.</p> <p>After 5 min, regroup. Ask for volunteers to share their answers. Ask them deepening questions (ex. I think she is probably a servant and she’s poor and tired so she’s laying down to take a break from her work: “okay interesting idea. What about the painting is telling you she’s poor? What is telling you she’s tired? What do you think her job is?” Guide them towards making inferences based on specific visual clues.</p> <p>Instructional Input (1 min)</p> <p>Tell them to flip the worksheet over and take a look at the questions. Let them know that the next time they come to class, they will be working on answering similar questions about their own tunnel book landscapes, and to keep them in the back of their mind as they work today. Return worksheets to center of table and meet at demo table.</p> <p>Demo (5 min) (Q&A)</p> <p>Last class we started working on our backgrounds, some of you may be finishing those today and will be ready to move on to the next part of their landscape which is? (middle ground). Use visual, discuss</p>

construction (key points: working in layers is what will give us the 3D effect, my background, middleground, and foreground are all individual layers, when I'm finished with my background page I'll set it aside, and pick out a new base color to start my middle ground on, what do you notice will happen if I put this new middle ground page in front of the background? It will cover it up, I need to cut away to reveal what is behind the elements in my middle ground, make sure to leave the sides and bottom intact so that we can connect this page to the tunnel book binding)

Independent Practice (25 min) (Work time)

Students continue to work on background panel, possibly start middle ground. I will walk around to discuss their ideas, and help get them on track if they are stuck in portraying their imagined landscape through paper collage.

Closure (5 min) (recall what we learned)

Volunteers conduct clean up, everyone seated shares with each other their progress, Q&A to recall concepts (name of painting we discussed, what parts they worked on, potential story ideas)

Assessments

Formative: Written description that answers: what inspired my imaginary place, description of what is in the foreground, middle ground, and background

Summative: Rubric for completed Tunnel Book

Extensions and Special Education Considerations

Special Education Adaptations: may use paper scraps to create image, rather than cut/tear each piece they want to use.

Tactile Adaptations: adaptable scissors if needed

Gifted Talented Extension Activities: add more detail

Backup Activities: N/A

Clean-Up/Storage

Student Cleanup: volunteers collect worksheets, crayons, pile paper, gather background panels, glue, scissors, worksheets, return scraps

Teacher Cleanup: wipe down tables if necessary.

Adding a Narrative

Unit Plan Title: Imaginary Landscape Tunnel Books

Big Idea: Imagination

Essential Question: What inspires our imagination? What places can we imagine? What stories can we tell with our imaginary landscapes?

Time Frame: 45 minutes

Summary Statement—Backward Design Statement/Vocabulary

In this lesson plan students should know that our imaginations are inspired by things around us, in our everyday lives. They should know that anything is possible in imaginary places. They should understand that environment and characters may become building blocks for telling stories through art

Learning Objectives

Objective:	Level of Bloom	Formative and Summative Assessment Method:
1. After the lesson's instructional input, students will be able to compose a story that might exist in their imaginary landscape.	Create	Formative: Check for completion of worksheet questions Summative: Checklist for completion of worksheet
2. After the lesson's guided practice, the students will be able to identify a tunnel book, and its characteristics.	Remember	Formative: Worksheet to be completed during next class Summative: Checklist for completed worksheet next class
3. After the lesson's independent practice, the students will be able to imagine a specific landscape of their own conception	Create	Formative: Check completion of worksheet sketches Summative: Checklist for completion of worksheet

Standards

- 1.a. VA:Cr1.1.5a Combine ideas to generate an innovative idea for art-making. (objective 3)
 1.b. VA:Cr2.3.5a. Identify, describe, and visually document places and/or objects of personal significance. (objective 3)
 2.a. VA:Re.7.2.5a Identify and analyze cultural associations suggested by visual imagery. (objective 1)

Today's Focus Artists

David Pollot

Materials

Handout – 1 per student (2 sided, front side = practice, back side = tunnel book specific)
 Pencils (1 per student)
 Glue trays with water one per table
 Brushed, one per student
 Scrap paper, class amount
 Background papers, enough for array of color choices
 Crayons, colored pencils

Teacher Resources and Visuals

Inspirational Visuals: PowerPoint of David Pollot

Instructional/Conceptual Visuals: tunnel book example

Procedural Visuals: Worksheet

*Only one per lesson plan can be digital!

Other Teacher Resources and Reference:

Set Up and Necessary Preparations

Have power point queued on computer

Have worksheets on center of table (everybody grab one from the center)

Set up glue trays with water and pencils

Student work spread out on back counter

Lesson Cycle

Hook/Motivation and Focus (10 min) (active participation Q&A)

Recall last class (Ask: What painting did we discuss?, tell them what an amazing job they did analyzing the painting, they looked for visual clues and inferred what they might mean in terms of a narrative)

Look at powerpoint of David Pollot, discuss how the elements of a landscape can determine what lives there, which in turn can determine the main players of a story (ex. In the painting we see, David Pollot may have considered how there's rough water, before deciding to have Godzilla coming out of it).

Guided Practice (5 min) (Active Participation = table discussion/worksheet)

5 minutes for worksheet. ("Last class we answered some guiding questions to help us tell the story of someone else's landscape. Today I want you to do the same thing about your own). End by giving your own example of a story ("we talked about how my landscape is a desert, and I already have a character living in my scene, this rattle snake. I looked at him for a while and decided he looked like a Wendell to me, do you think I picked a good name for him? The mountains in the background remind me of pictures of the Grand Canyon, maybe he is there with his family on vacation. But I notice he's by himself so I think he was separated from his family, and he's using his rattle tail to try and find them. My story is simple, it doesn't have to be complicated,; but it tells me what is going on in my landscape scene").

Demo (5 min) (Q&A, have volunteer recount what they remember for each step from last class)

Review what we've learned about so far (background, middle ground)

Demo middle ground again (key points: working in layers is what will give us the 3D effect, my background, middleground, and foreground are all individual layers, when I'm finished with my background page I'll set it aside, and pick out a new base color to start my middle ground on, what do you notice will happen if I put this new middle ground page in front of the background? It will cover it up, I need to cut away to reveal what is behind the elements in my middle ground, make sure to leave the sides and bottom intact so that we can connect this page to the tunnel book binding)

Independent Practice (20 min) (I will circulate room to offer support)

Work time on finishing background, starting middle ground.

Closure (5 min) (exit ticket)

Clean-up, exit ticket, write down a success you had today while working

Assessments
Formative: Written description that answers: what inspired my imaginary place, description of what is in the foreground, middle ground, and background Summative: Rubric for completed Tunnel Book
Extensions and Special Education Considerations
Special Education Adaptations: assistance with worksheet, allow for verbal answers instead of written. Tactile Adaptations: Verbal description may be given rather than written worksheet Gifted Talented Extension Activities: expand on worksheet ideas, verbally and visually Backup Activities: select your three construction paper colors
Clean-Up/Storage
Student Cleanup: everyone puts work on drying rack, volunteers collect scissors, scraps, seat assignments, worksheets, drawing/coloring supplies, refill water cups, wash paintbrushes Teacher Cleanup: refill glue, return trays to counter

Middle Ground and Foreground Work Day

Unit Plan Title: Imaginary Landscape Tunnel Books

Big Idea: Imagination

Essential Question: What inspires our imagination? What places can we imagine? What stories can we tell with our imaginary landscapes?

Time Frame: 45 minutes

Summary Statement—Backward Design Statement/Vocabulary

In this lesson plan students should know that our imaginations are inspired by things around us, in our everyday lives. They should know that anything is possible in imaginary places. They should understand what foreground, Middle ground, and background mean. They should understand that we can tell stories with our artwork.

Learning Objectives

Objective:	Level of Bloom	Formative and Summative Assessment Method:
1. After the lesson's instructional input, students will be able to explain how to construct the pages of a tunnel book.	Understand	Formative: Summative:
2. After the lesson's hook the students will be able to recall the elements of artwork that can tell a story to the viewer	Remember	Formative: Summative:
3. After the lesson's independent practice, the students will be able to construct individual pages for a tunnel book, representing background, middle ground, and foreground	Create	Formative: Summative:

Standards

- 1.a. VA:Cr2.1.6a Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design. (Objective 1)
- 2.a. VA:Pr4.1.6a Analyze similarities and differences associated with preserving and presenting two dimensional, three- dimensional, and digital artwork (objective 3)
- 3.a. VA:Re8.1.6a Interpret art by distinguishing between relevant and non-relevant contextual information and analyzing subject matter, characteristics of form and structure, and use of media to identify ideas and mood conveyed. (objective 2)

Today's Focus Artists

David Pollot

Materials

Glue trays with water and pencils (1 per table, 4 pencils per tray)
 Collage scrap papers (scrap bin)
 Background papers (variety of colors)
 Scissors (class set)
 Crayons/colored pencils (class set)
 Brushes for glue (1 per student)

Teacher Resources and Visuals

Inspirational Visuals: Poster of deconstructed tunnel book

Instructional/Conceptual Visuals: tunnel book example

Procedural Visuals: Worksheet

*Only one per lesson plan can be digital!

Other Teacher Resources and Reference:

Set Up and Necessary Preparations

Trays on each table

Worksheets under seat assignments

Lesson Cycle

(List Teacher Action and Student Actions/Cues)

Hook/Motivation and Focus (5 min) (Q&A)

Two classes ago we analyzed the a painting of a woman, and looked for visual clues to tell us what the painting' story was telling. Does anyone remember this time what that painting was called? (Christina's World). Last class we talked about an artist from Western New York who adds special elements to his paintings, does anybody remember what he added to the landscape painting we looked at? (Godzilla), yes and you all came up with some really interesting ideas about what might be happening, what story the painting might be telling. In one painting, a character existed and we drew inferences about her story based on her and her surroundings. In the painting from last class, the artist took an existing landscape and painted his own character into it, which told us a story. We talked about how characters can help us tell stories with our own artwork, and we worked on answering those questions on our worksheets.

Instructional Input (10) (Question/answer)

Before we jump in to work time, let's review what we know. How many of you finished your background during the last class? Okay for those of you who have moved onto your middle ground, what did you do with that background page – did you start gluing right on top of it? (no, you got a new piece of paper to start your middle ground collage on). This is my middle ground page, I may use crayons, colored pencil, I may collage, but let's say I'm feeling finished with this panel. What do I need to do before it's ready to go in the book, in front of the background page? (I need to cut around my middle ground elements, to see the background behind it). Absolutely right, and remember, we will be doing the same thing to the foreground, layer, we will get a new piece of paper and cut down around what we collage or create. Remember that with the foreground, you will have two layers to see behind it.

Before you start work today, I want you to take an index card from the center of the table, and write down 2 things: 1. A goal you have for today 2. A character who exists in your landscape. Once you are finished, bring it up to me with your name and class number on the top, this is your ticket to start working.

Independent Practice (30) (I will circulate room to offer support)

Work time, finish middle ground, begin foreground.

Closure (3 min) (students share ideas with class)

Did anybody achieve the goal they wrote on their start ticket? Ask them to share what it was.

Assessments

Formative: Written description that answers: what inspired my imaginary place, description of what is in the foreground, middle ground, and background

Summative: Rubric for completed Tunnel Book

Extensions and Special Education Considerations

Special Education Adaptations: Assistance in brainstorming, extra time for one on one instruction

Tactile Adaptations: Verbal description may be given rather than written worksheet

Gifted Talented Extension Activities: expand on worksheet ideas, verbally and visually

Backup Activities: select your three construction paper colors

Clean-Up/Storage

Student Cleanup: everyone puts work on drying rack, volunteers collect scissors, scraps, seat assignments, worksheets, drawing/coloring supplies, refill water cups, wash paintbrushes

Teacher Cleanup: refill glue, return trays to counter

Finishing Panels and Cover

Unit Plan Title: Imaginary Landscape Tunnel Books

Big Idea: Imagination

Essential Question: What inspires our imagination? What places can we imagine? What stories can we tell with our imaginary landscapes?

Time Frame: 45 minutes

Summary Statement—Backward Design Statement/Vocabulary

In this lesson plan students should know that our imaginations are inspired by things around us, in our everyday lives. They should know that anything is possible in imaginary places. They should understand what foreground, Middle ground, and background mean. They should understand that we can tell stories with our artwork.

Learning Objectives

Objective:	Level of Bloom	Formative and Summative Assessment Method:
1. After the lesson's instructional input, students will be able to explain how to construct the pages of a tunnel book.	Understand	Formative: Summative:
2. After the lesson's hook the students will be able to recall the elements of artwork that can tell a story to the viewer	Remember	Formative: Summative:
3. After the lesson's independent practice, the students will be able to construct individual pages for a tunnel book, representing background, middle ground, and foreground	Create	Formative: Summative:

Standards

- 1.a. VA:Cr2.1.6a Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design. (Objective 1)
- 2.a. VA:Pr4.1.6a Analyze similarities and differences associated with preserving and presenting two dimensional, three- dimensional, and digital artwork (objective 3)
- 3.a. VA:Re8.1.6a Interpret art by distinguishing between relevant and non-relevant contextual information and analyzing subject matter, characteristics of form and structure, and use of media to identify ideas and mood conveyed. (objective 2)

Today's Focus Artists

David Pollot

Materials

Glue trays with water and pencils (1 per table, 4 pencils per tray)
 Collage scrap papers (scrap bin)
 Background papers (variety of colors)
 Scissors (class set)
 Crayons/colored pencils (class set)
 Brushes for glue (1 per student)

Teacher Resources and Visuals

Inspirational Visuals: Poster of deconstructed tunnel book

Instructional/Conceptual Visuals: tunnel book example

Procedural Visuals: Worksheet

*Only one per lesson plan can be digital!

Other Teacher Resources and Reference:

Set Up and Necessary Preparations

Trays on each table (glue and water)

Start Tickets on trays

Student work on back counter

Paper to work with on front table

Lesson Cycle

(List Teacher Action and *Student Actions/Cues*)

Hook/Motivation and Focus (5 min) (vocab game)

Play vocab poster game (each table gets a vocabulary word, collaborate to decide which definition it goes with on the poster)

Instructional Input (10) (Question/answer)

Let's review what we know (go over the steps from last class with moving on to foreground and middle ground, discuss cutting away to reveal the layers behind)

If you finish working on your middleground and foreground today, you may work on creating a cover.

My cover is quite simple, but you can add as many details as you want. It should have a title, some decoration that ties in to the landscape itself, and on the inside you will write your story: tell me what is happening in your landscape.

Independent Practice (30) (I will circulate room to offer support)

Work time, finish middle ground and foreground

Closure (3 min) (exit ticket)

Write down one success you had today

Assessments

Formative: Written description that answers: what inspired my imaginary place, description of what is in the foreground, middle ground, and background

Summative: Rubric for completed Tunnel Book

Extensions and Special Education Considerations

Special Education Adaptations: Assistance in brainstorming, extra time for one on one instruction

Tactile Adaptations: Verbal description may be given rather than written worksheet

Gifted Talented Extension Activities: expand on worksheet ideas, verbally and visually

Backup Activities: select your three construction paper colors

Clean-Up/Storage

Student Cleanup: everyone puts work on drying rack, volunteers collect scissors, scraps, seat assignments, worksheets, drawing/coloring supplies, refill water cups, wash paintbrushes

Teacher Cleanup: refill glue, return trays to counter

Assembly and In-Process Critique

Unit Plan Title: Imaginary Landscape Tunnel Books

Big Idea: Imagination

Essential Question: What inspires our imagination? What places can we imagine? What stories can we tell with our imaginary landscapes?

Time Frame: 45 minutes

Summary Statement—Backward Design Statement/Vocabulary

After this lessons, students will be able to assemble a completed tunnel book, and participate in a constructive art critique of their peers' work.

Learning Objectives

Objective:	Level of Bloom	Formative and Summative Assesment Method:
1. After the lesson's guided practice, students will be able to construct a tunnel book, as a form of sculptural collage		Formative: Summative:

Standards

1.a. VA:Cr2.1.6 Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design. (objective 1)

Today's Focus Artists

The Students!

Materials

Pencils (1 per student)
 Glue trays with water one per table
 Brushed, one per student
 Scrap paper, class amount
 Background papers, enough for array of color choices
 Crayons, colored pencils
 Accordion fold papers (construction paper quarters, two for each student)

Teacher Resources and Visuals

Inspirational Visuals: Tunnel book example

Instructional/Conceptual Visuals: Assembly table instructions

Procedural Visuals: Accordion fold done under elmo

**Only one per lesson plan can be digital!*

Other Teacher Resources and Reference:

Set Up and Necessary Preparations

Have elmo queued
 Set up glue trays with water and pencils
 Student work spread out on back counter

Lesson Cycle

Hook/Motivation and Focus (2 min)

Today we are assembling our books! If you do not have every piece done, don't panic that's okay! You might still need to finish your foreground, or design a cover page, with your title and story. That's fine. We are going to build our accordion fold binding, and assemble what we do have, before continuing to work.

Guided Practice (20 min) (participation in group process)

Making the accordion folds together using elmo for procedure. The students need an exact number of folds in their papers to allow their tunnel book layers to fit. I designed steps to ensure they have the correct number: (Start by folding the right edge inside, the left over it, to create a tube. When the left edge reaches the right side of the tube, stop and press down to crease both sides, resulting in three panels. Flip the paper over so that the two side panels hold up the paper, like a bridge. Fold in half towards you, like a book. Now turn your paper so that it is horizontal, long from left to right. It looks like the start of a paper airplane, with the wings up in the air, towards you. Fold the first wing up, in half. Turn the paper around and to do the same to the other wing. You now have one successful accordion fold side. Fold the other one to match the first)

Independent Practice (10 min) (Assembly work time)

Direct them to the table directions, while showing them on elmo how to assemble pages.

Independent Practice (10 min)(work time)

Try to put the finishing touches on their tunnel books.

Closure (1 min)

Next class we will conduct an in-process critique at the beginning of class! Come ready to give and receive some feedback.

Assessments

Formative: Worksheets

Summative: Rubric for completed Tunnel Book, checklist, self-assessment.

Extensions and Special Education Considerations

Special Education Adaptations: assistance with worksheet, allow for verbal answers instead of written.

Tactile Adaptations: Verbal description may be given rather than written worksheet

Gifted Talented Extension Activities: expand on worksheet ideas, verbally and visually

Backup Activities: select your three construction paper colors

Clean-Up/Storage

Student Cleanup: everyone puts work on drying rack, volunteers collect scissors, scraps, seat assignments, worksheets, drawing/coloring supplies, refill water cups, wash paintbrushes

Teacher Cleanup: refill glue, return trays to counter

Assembly and In-Process Critique and Finishing

Unit Plan Title: Imaginary Landscape Tunnel Books

Big Idea: Imagination

Essential Question: What inspires our imagination? What places can we imagine? What stories can we tell with our imaginary landscapes?

Time Frame: 45 minutes

Summary Statement—Backward Design Statement/Vocabulary

After this lessons, students will be able to assemble a completed tunnel book, and participate in a constructive art critique of their peers' work.

Learning Objectives

Objective:	Level of Bloom	Formative and Summative Assesment Method:
1. After this lesson's second guided practice, students will be able to analyze peers' artwork for success of technique and content through constructive complements and suggestions.		Formative: Summative:
2. After the lesson's closure, the students will be able to reflect on their own art making process, for effort, and artistic growth.		Formative: Summative:

Standards

1.a. VA:Cr2.1.6 Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design. (objective 1)

1.b. VA:Cr3.1.6a Reflect on whether personal artwork conveys the intended meaning and revise accordingly. (objective 2)

2a. VA:Re8.1.6a Interpret art by distinguishing between relevant and non-relevant contextual information and analyzing subject matter, characteristics of form and structure, and use of media to identify ideas and mood conveyed (objective 1)

Today's Focus Artists

The Students!

Materials

Pencils (1 per student)

Glue trays with water one per table

Brushed, one per student

Scrap paper, class amount

Background papers, enough for array of color choices

Crayons, colored pencils

Accordion fold papers (construction paper quarters, two for each student)

Lined paper (one per student)

Teacher Resources and Visuals

Inspirational Visuals: Tunnel book example

Instructional/Conceptual Visuals: Critique Rules of Thumb

Procedural Visuals: Accordion fold done under elmo

*Only one per lesson plan can be digital!

Other Teacher Resources and Reference:

Set Up and Necessary Preparations

Set up glue trays with water and pencils

Student work at each table

One half sheet of printer paper for each student on tables

Construction paper, scraps on front table

Lesson Cycle

Hook/Motivation and Focus (10 min) ()

Today we are going to start with an in-process critique. Before we define what that means, has anyone ever been working on a project in school, and asked a parent or a friend for some advice, or even just to tell you if they thought it was good? An art critique is very similar. This is going to be an opportunity to give and get feedback, that is positively stated, is respectful, and is helpful. I want us to discuss how to give helpful and positive feedback. On the board I have written a few rules of thumb. One is to always answer the question why. If you like something about a classmate's tunnel book, tell me why you like it! I've seen all of your work, and I know there are plenty of things to like here, so I don't anticipate you having trouble there. You might particularly like the way someone used a tearing technique with their collage papers, to make a softer texture. You might be very impressed with someone's drawing abilities with one of their tunnel book characters. Maybe you will enjoy reading someone's tunnel book story. What is sometimes trickier, is being helpful in making suggestions. I'd like to ask the class, if someone was looking at your tunnel book, what kind of attitude would you like them to have? (allow time for answer). We want to always be kind with our words, and instead of saying we don't like something, we can use "what if" statements. What if you added another element to your background? What if you added some more shading to these trees? Another alternative, is commenting on someone's effort. If you can tell someone has been spending a lot of time and care on their tunnel book, let them know. All of these are examples of positive, helpful feedback, that are very helpful to artists. What are your questions before we begin?

Guided Practice (11min) (Gallery walk critique)

Here is my only rule. As we conduct our critique, I would like us to work very quietly, so that everyone has the space to focus and be thoughtful about what they write. Remember what we discussed: positive attitudes, helpful comments. Everyone put a piece of paper in front of their book. This is where we will be writing our feedback. In a moment I will ask everyone to swap seats with one person at their table. When you do, I will give you two minutes to write down a comment, keeping in mind the class rules we made together. Alright, swap now. (allow 2 minutes)

Swap seats with someone else at your table (allow 2 minutes). Before we swap for the last time, I want to hear how this is going. By raising your hand, who absolutely loves the tunnel book in front of them and wants to share why? (allow time for answers). Okay we are going to swap for the last time. When you are finished writing down your comment, you may go work on filling out a self-reflection form on the back counter. Hand it to me, and then you can return to your seat to put the finishing touches on your book.

Okay everyone stand up, push in your chair. You are going to sit in a seat at a different table for the last critique exercise. I only want to see walking feet, but I am going to count down from 5, and by 5 everyone should be in a seat at a different table. (same thing, write down one thing, 2 minutes).

Independent Practice (10 min)(work time)

Try to put the finishing touches on their tunnel books.

Closure (1 min)

You did a wonderful job throughout this entire project, from the brainstorming, to the art analysis, to the critique we had today. I am very impressed with the tunnel books I see today. Well done.

Assessments

Formative: Worksheets

Summative: Rubric for completed Tunnel Book, checklist, self-assessment.

Extensions and Special Education Considerations

Special Education Adaptations: assistance with worksheet, allow for verbal answers instead of written.

Tactile Adaptations: Verbal description may be given rather than written worksheet

Gifted Talented Extension Activities: expand on worksheet ideas, verbally and visually

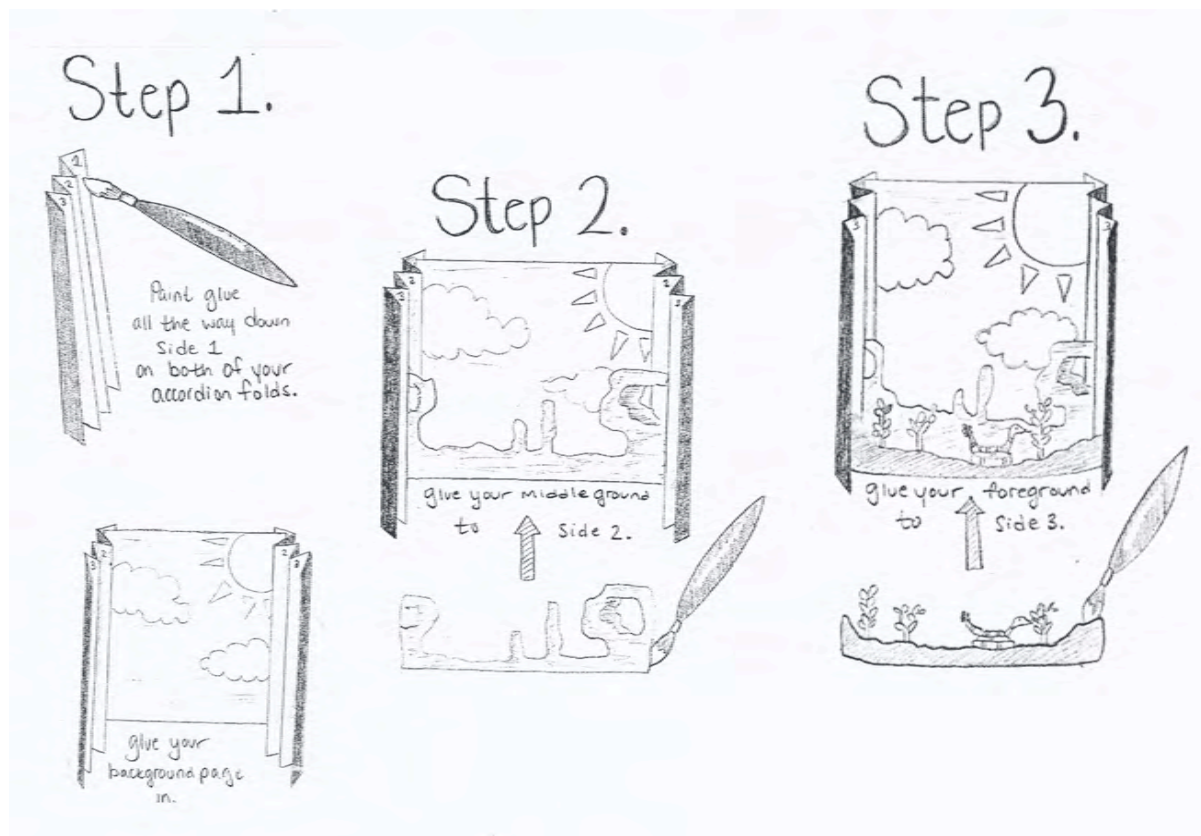
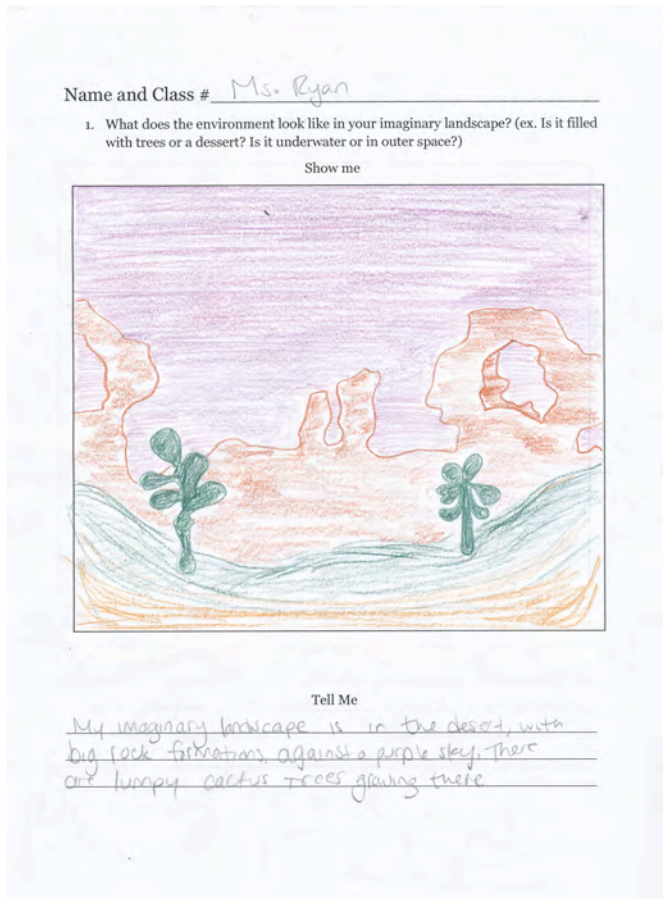
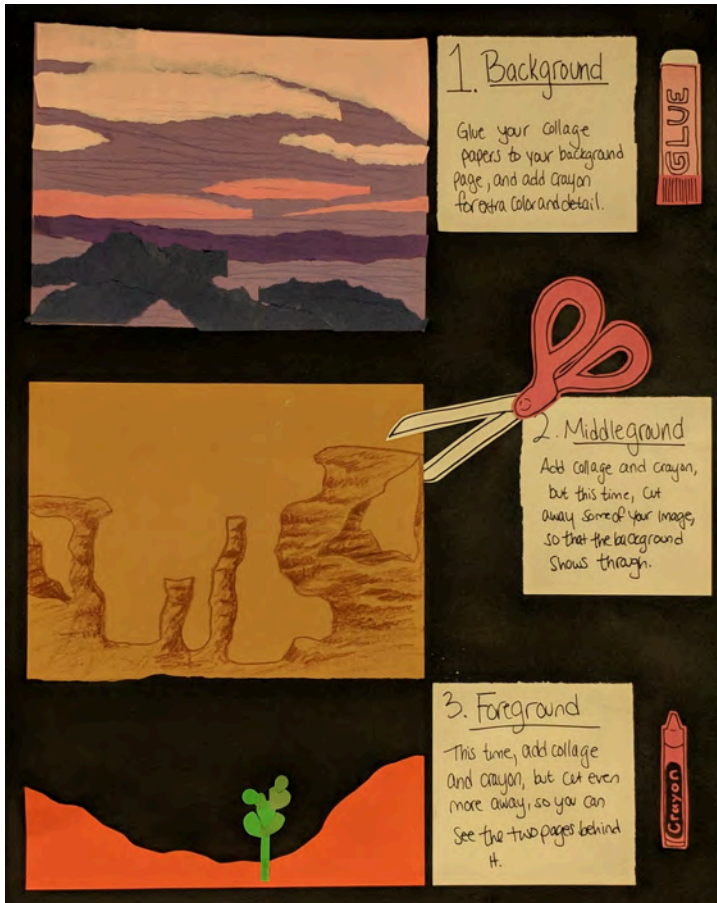
Backup Activities: select your three construction paper colors

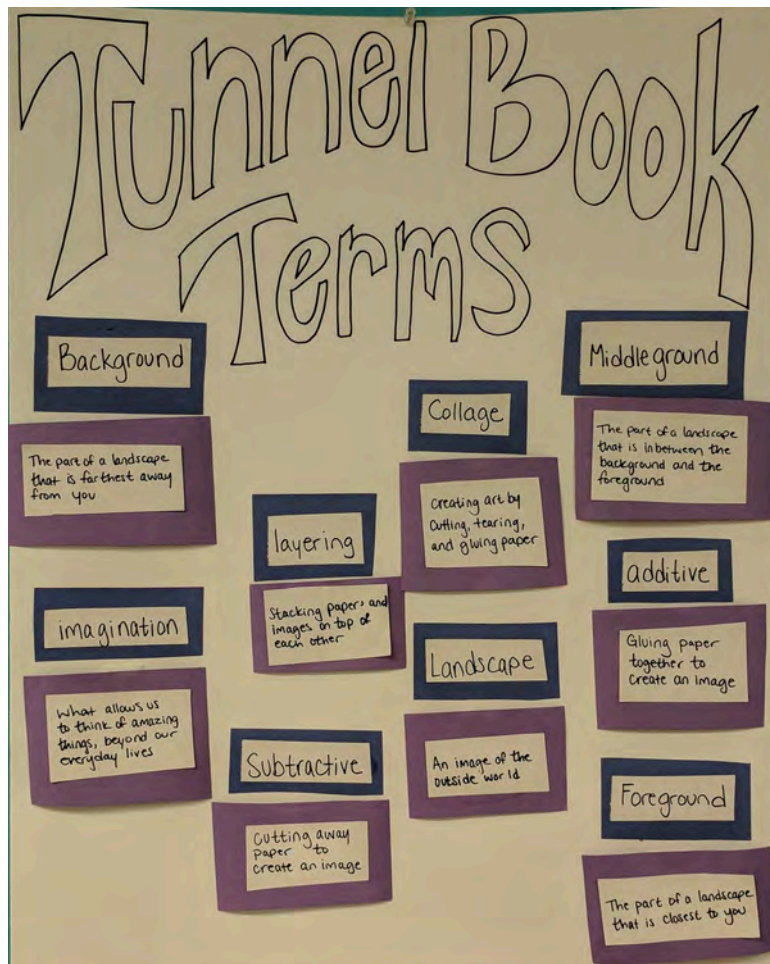
Clean-Up/Storage

Student Cleanup: everyone puts work on drying rack, volunteers collect scissors, scraps, seat assignments, worksheets, drawing/coloring supplies, refill water cups, wash paintbrushes

Teacher Cleanup: refill glue, return trays to counter

Visuals





IMAGINARY LANDSCAPES



A LITTLE ART HISTORY...

Henri Rousseau lived in Paris, France, which is a bustling city. He never once saw the jungle with his own eyes. But he loved to visit the botanical gardens, and read story books about exotic places far away. So he painted what he imagined!

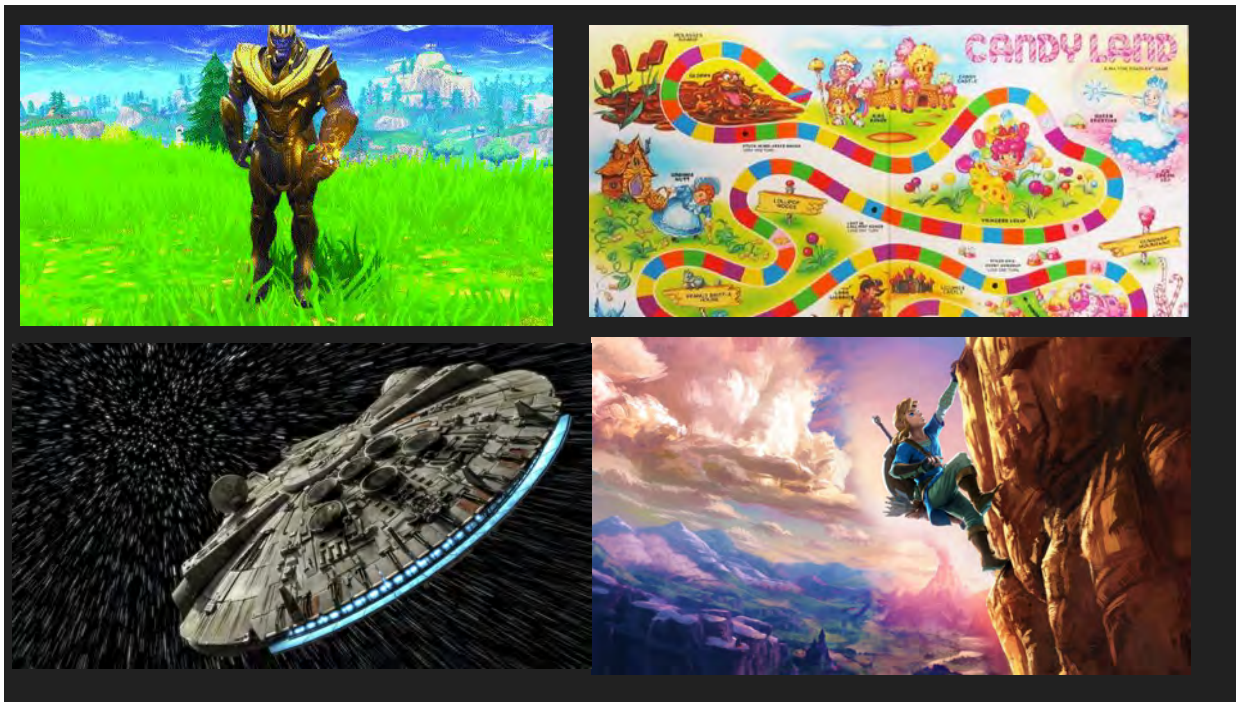


WHAT INSPIRES YOUR IMAGINATION?



WHAT ARE SOME IMAGINARY PLACES YOU CAN THINK OF?





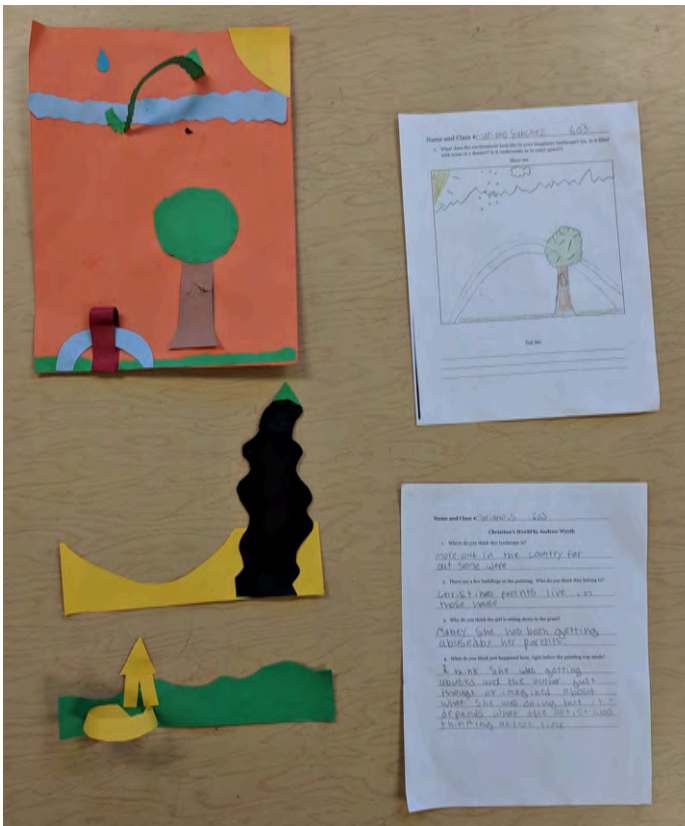
Christina's World by Andrew Wyeth

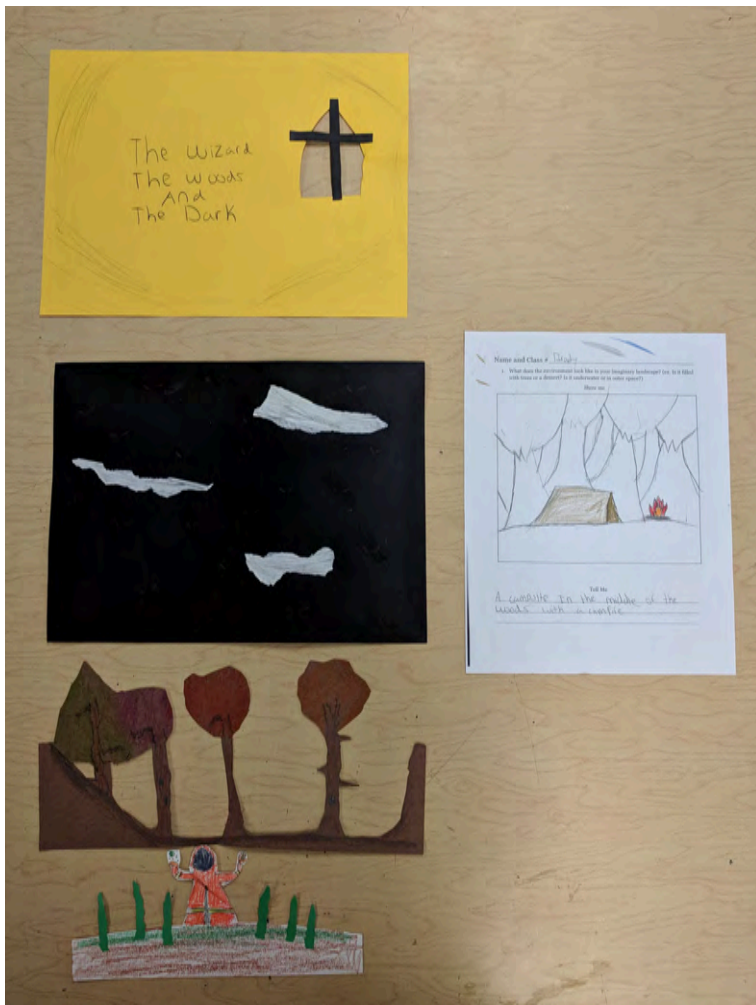


David Pollot



Process and Progress

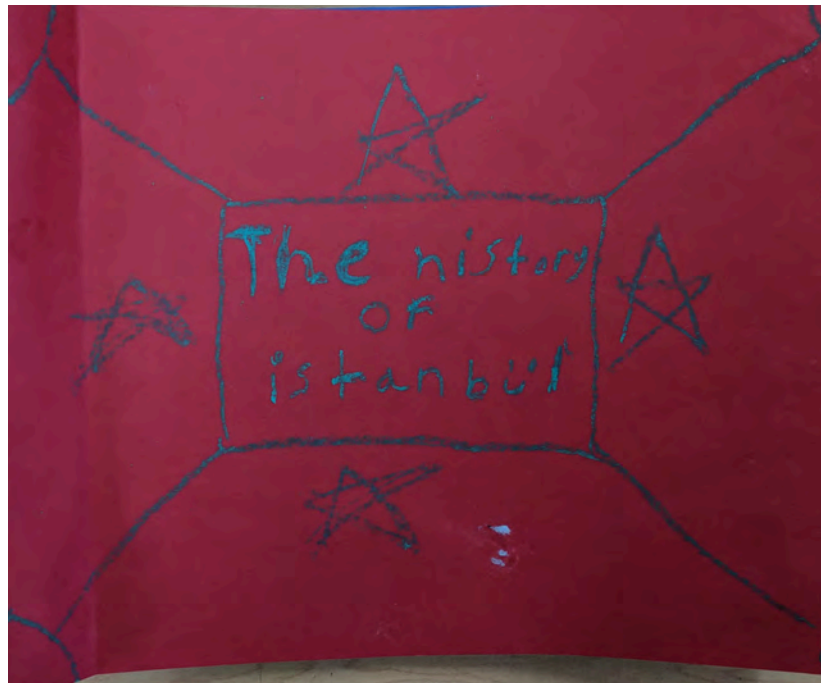
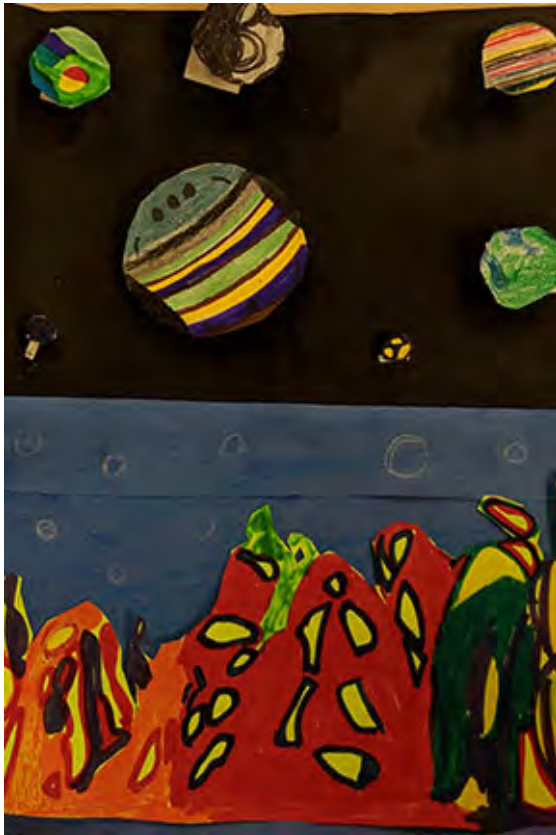




Finished Work







Worksheets and Assessment

Name and Class # _____

***Christina's World* by Andrew Wyeth**

1. Where do you think this landscape is?

2. There are a few buildings in the painting. Who do you think they belong to?

3. Why do you think the girl is sitting down in the grass?

4. What do you think just happened here, right before the painting was made?

Name and Class # Melih Kapalic 603[#]

1) Make an X on the line where you think your tunnel book should be:

Not successful at all ----- ~~X~~ Very successful!

1) Why did you rate your book that way? B/c I think/believe that I did good

2) How much effort you think you put into making your tunnel book? Alot 10/10

3) What was the hardest part about this project? Making the acordeone folds

4) What was your favorite part about this project? Assembling everything

5) If you could magically change one thing about your project, what would it be?

Making the aliens a bit more realistic.

6) What did you learn from this project?

That our imagination can be art.

xit Ticket

I learned that Landscapes
can tell stories.

Category	Exceptional	Satisfactory	Developing	Needing Improvement
Craftsmanship	<p>-Student's use of glue is intentional and controlled</p> <p>-Used cutting and tearing techniques which enhanced and improved their sketch/plan.</p> <p>-Accordion fold sections are even and have a fold for each page.</p>	<p>-Student's use of glue is intentional and controlled</p> <p>-Used cutting and tearing techniques which replicated their sketch/plan.</p> <p>-Accordion fold has a section for each page, and are fairly even.</p>	<p>-Glue may appear in unintentional places.</p> <p>-Student's cutting and tearing techniques distract the viewer.</p> <p>-Accordion fold sections are able to hold the book together, but are very uneven.</p>	<p>Student's cutting, tearing, and gluing techniques appear messy and disorganized.</p> <p>-Accordion fold has an inadequate amount of sections, is very uneven, or not made at all.</p>
Use of Materials	<p>Student used multiple or their own collage techniques, and included three distinct pages to accurately represent back/mid/foreground of their design.</p>	<p>Student used collage techniques demonstrated in class, and included three distinct pages to represent back/mid/foreground.</p>	<p>Student used some of the collage techniques demonstrated, but failed to represent back/mid/foreground of their design.</p>	<p>Student struggled to complete their pages using collage techniques.</p>
Inclusion of Narrative	<p>Student's work clearly communicated their narrative, through imagery and words.</p>	<p>Student's work included their narrative through imagery and words.</p>	<p>Student made a visible attempt to include a narrative, through imagery or words.</p>	<p>Student did not clearly communicate their narrative, in imagery or with words.</p>
Execution of idea	<p>Student's work directly references planning materials.</p> <p>Work shows evidence of consideration to back/mid/foreground elements.</p>	<p>Student's work references some aspect of planning materials.</p> <p>Work shows consideration to back/mid/foreground elements.</p>	<p>Student's work does not reference planning materials, but does show consideration to back/mid/foreground elements.</p>	<p>Student's work does not reference planning materials, and does not show consideration to back/mid/foreground elements.</p>

Checklist:

	Completion
Planning worksheet	
<i>Christina's World</i> Worksheet	
Tunnel Book Narrative brainstorming worksheet	
Tunnel Book cover	

*Modifications: students who have difficulty writing may verbalize answers for the first three categories.

Unit Plan Reflection

Overall, I found this unit to be a great success in that it connected to students interests, allowed them to explore collage and book arts in a sculptural dimension, and gave them a space to voice their own stories. Students provided positive feedback in their project reflections as well, stating that they learned about collage, and the different things construction paper can do in art-making. The unit was easily adaptable to the inclusive needs of the classroom as well.

One area that students struggled with was creating accordion folds to assemble their books with. In future renditions of this unit I intend to scaffold this in such a way that provides more practice time, and smaller group demonstrations, to lessen confusion.