Project for:

Curriculum Development using Artistic Inquiry in an Arts Magnet Foundation Class

by

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A capstone submitted in partial fulfillment of the requirements for the degree of

Master of Arts in Teaching

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The purpose of this curriculum is to:

- Provide arts magnet students with opportunities to understand, use, and practice the skills of Artistic Inquiry including: question formulating, researching, proposal making, creating with intent, presenting the work, and reflecting on the work.
- Develop a community of artists within the larger school.
- Provide students opportunities to explore a variety of art making.
- Provide Arts Magnet Teachers with mental constructs for classroom development.

Regarding classroom and set up:
All lessons are based on a block schedule which meets daily for eighty-minute periods. The classroom space should have access to basic art supplies including paints, paper, colored pencils, glue, etc, as well as flexibility to move desks, chairs or tables as needed.

References:
References of works used to develop this project are at the end of the project resources.

Regarding Journals:
In the school where this curriculum is used, all programs are asked to align with AVID strategies. The Arts Magnet program is based on Inquiry which is part of the WICOR strategies of AVID. In addition to inquiry students will be using a weekly journal for note-taking, question formulation, and summary purposes. The journal template can be found at the end of the resource section. It is designed to be run off front and back and tri-folded.

Regarding Art Content:
We use a variety of art, but we are teaching inquiry. All lessons can use a different art application with thoughtful planning. The focus of each lesson in the first quarter are the 6 steps of inquiry: Question, Research, Propose, Create, Present, Reflect.

Regarding Differentiation:
In each lesson there is a section entitled DIFFERENTIATION. It is left blank for the current teacher to fill in specific needs as defined by the IEP’s, 504’s or enhancements of the current class.

Regarding Assessments:
Students will be assessed using the following:
AI Projects are weighted in their grading: all work is aligned to one of 4 areas:

<table>
<thead>
<tr>
<th>Area</th>
<th>Emerging (1-5)</th>
<th>Proficient (6-8)</th>
<th>Advanced (9-10)</th>
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</thead>
<tbody>
<tr>
<td><strong>40% Project planning and proposal.</strong></td>
<td>Student has made some attempt at a Proposal but it is weak. It is missing one of more of the components such as background and artist qualifications, how the project connects to the content, timeline, and materials list.</td>
<td>Student has completed a proposal and included all the components including: background and artist qualifications, how the project connects to the content, timeline, and materials list.</td>
<td>Student has completed a proposal including all the components including background and artist qualifications, how the project connects to the content, timeline, materials list, and student has also made effort to connect the components in a logical way and has been careful to formatting and grammar.</td>
</tr>
<tr>
<td><strong>30% Project Question formulation, research and revision.</strong></td>
<td>Student has made some attempt at creating a question, or has started the research process and can identify the location of the research, or has shown evidence of revising the original work based on knowledge gained.</td>
<td>Student has created a quality research question and has written a three source annotated bibliography for the research and project. Student has also indicated a revision to the original work based on knowledge gained.</td>
<td>Student has created a quality research question and has written a three source annotated bibliography for the research and project. Student has also indicated several revisions to the original work based on knowledge gained.</td>
</tr>
<tr>
<td><strong>10% Quality Project completion, presentation and Artist Statement,</strong></td>
<td>Student has made some attempt at finishing a project. It may be incomplete, or lack details. The student has neglected to include an artist statement, or only has a partial statement, or has a statement but no project, or a project and no statement.</td>
<td>Student has created a project and presented it publically. They have included an artist statement which includes a project and methods description, as well as a description of artistic intent in the project.</td>
<td>Student has created an outstanding project which shows great skill in an artistic component. The student has included an artist statement which includes a detailed project and methods description, as well as a description of artistic intent in the project.</td>
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<tr>
<td><strong>20% Project reflection.</strong></td>
<td>Student has made an attempt to write a reflection and the reflection lacks substance (doesn’t refer to a specific thing or method that might lead to future work), or student has only turned in partial reflection.</td>
<td>Student has submitted a typed one page reflection of the project. They have reviewed the process of creation, referred to research and how that research was used, and has given possible changes for future work of the type they attempted.</td>
<td>Student has submitted a typed one-two page reflection of the project. They have reviewed the process of creation, made significant connection to the the content area, referred to research and how that impacted the work, and have given a number of possible changes for future work of the type they attempted.</td>
</tr>
</tbody>
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Group Grading

All group work will have an individual grade and a group grade. The individual grade will reflect your contribution to the group and your support of the group’s work as noted by the teacher or through paper documentation. You will also be asked to assess your contribution to the piece and finally the group will be assessed by set standards. These three elements (my observations, your observations and the group work), will be used to determine your final grade for a group project.
Upon completion of this course students will be able to:

- Identify projects which support and enhance their artistic skills
- Formulate a driving question or goal for each project
- Create a short written plan for each project
- Be able to explain and support with research their choice of project
- Analyze current research for background of the project content or skill set
- Be able to create a detailed list of needs and resources for the work being created
- Analyze and synthesize the potential action and reaction of the audience to their work
- Be able to carry three projects through to completion based on self-directed research
- Present a written reflection on the work
- Create and present work on an E-portfolio
- Create an Artist’s Statement
- Able to use a variety of beginner skills in several art forms to pursue artistic inquiry
- Can identify and use the six steps of artistic inquiry
OVERVIEW & PURPOSE

The Arts Infused Foundation class allows students to gain understanding, skills and practice in the process of Artistic Inquiry. Students are given multiple opportunities to complete a guided inquiry and in the end they are asked to create a piece of art through the artistic inquiry process and present it to parents and friends at a Gala show during 2nd quarter.

The first three lessons are focused on building community and classroom expectations.

Minnesota State Standards: N/A

ESSENTIAL QUESTIONS:
WHY IS COMMUNITY AN IMPORTANT PART OF THIS CLASS?
WHAT ARE WAYS THAT OUR ART FORMS CAN CONTRIBUTE TO MAKING A COMMUNITY?
HOW DOES RESPECT CONNECT TO AND HELP DEVELOP AN ART COMMUNITY?

Introduction: Lesson One

LEARNING TARGET(S)
As a student I will be able to:

- Know the goals and classroom procedures for our class
- Ask for help or clarification when needed
- Address by name ⅓ of the students in my class
- Know the name of the teacher and how to communicate in this class with this teacher.

MATERIALS AND RESOURCES
Card stock for name holders
Markers, pencils, crayons
Suggested Reference: Viola Spolin Book: Games for Theatre
Weekly Journals: these are handed out and turned in daily.

ACTIVITY HOOK
Today is first day of class.
Tables will be set up for class.
Post on door and on each individual table any rules that are specific to the room. (e.g.: My students are in a dance room, they must remove their shoes before getting on the floor.)

Warm-up:
Create a name card from card stock 8.5x11 inch paper (or size of teacher’s choice). Instructions are posted on tables (or on projector/TV.)

Instructions:
Fold the paper in half. Place full name on one side of the card.

On the side with your name place the following:

- In the upper right hand corner an icon of your favorite art form at this time.
- In the upper left hand corner your current grade in school.
- In the lower left hand corner the name or picture of a hobby or favorite activity.
- In the lower right hand corner your gender & pronoun preference for class time. (Teacher will do best to honor the choice written).

When cards are done ask students to place them on the table in front of themselves.

CONNECTIONS

The goal of today's class is to get to know our common procedures and the names of at least five people in the class.

SKILLS AND PROCEDURES

Instruction:

Students today we will review the syllabus and classroom procedures, and play games and challenges for the purpose of learning names and stories. We are building community here. Create groups of 4 by counting (numbers).

Rules of the day:

- All participate.
- Don’t be afraid of a new group..it won’t last long!
- Be respectful (polite)
- Don’t hog the floor.

Review Syllabus (Resource 1 Introduction) * and important classroom procedures (bathroom requests, attention gathering devices or procedures, location of supplies and ways to access them.)

Review the RESPECT section in detail. This class is dependent on the student’s respect for each other, the content and the teacher.
Procedure 1 (game.)

Clap game: Divide into two groups. Arrange chairs in a circle, or circle around the tables. Person with shortest hair is the starter for this one. You will look at someone in the group and clap two times...no words...look and clap, the person you are looking at should try to clap at the same time (in sync). When someone looks at you, your job is to clap with them. Then the person who got looked at will look at someone one else and clap. The goal is to include everyone and to clap in unison with your teammate.

Do you know who will start?

Good, I will say go. When I notice that you are getting it fairly well I will say “faster”.

If the game falls apart, start over.

Advanced: Add names to the clap, The initiator will say the name of the person they are looking at and both will try to clap at the same time. Use name tags for help.

Do you understand? Go!!

End class by sharing names and art interest completely around the room.

Procedure 2 (if there is time)

Divide into groups of four. Use count off to determine groups.

“Please listen to all the instructions before you begin.

I would like you to tell a story. It doesn’t have to be true.

• Start by giving your name
• Use a Beginning, Middle, and End.
• It should be something you did or did not do over the summer.
• No judging or interruptions.
• You have 1 minute to think about what you will share.
• Give an example.

Starting to my right, I will give each of you up to one minute to share.

After the first story, when I say go you will change storyteller to the person on the left.

You only have up to a minute and it must have a beginning, middle and end.

When done: Ask students to share which were their favorite stories.

Move to Journals unless extra time. “

Give them one minute to plan and start with a volunteer. Say “begin”
DIFFERENTIATION

REFLECTION

Have students respond in journals and hand them in.

Informal Assessment  Students will enter into their journals any questions regarding the class and the names of at least five other classmates.

Introduction: Lesson two

LEARNING TARGET(S)

As a student I will be able to:

 ◦  Know my classmates by name and their art interest
 ◦  Know the name of the teacher and how to communicate in this class with this teacher.
 ◦  Know and communicate the difference between observation and inference.

MATERIALS AND RESOURCES

Images from Google (or other similar internet search engine). See appendix for examples
Cards with 4 scenes on them
Colored paper (4 colors).
pencils, paper

ACTIVITY. HOOK

Clap Game: repeat from yesterday.

Divide class into four separate teams by using 4 shades of color paper.

Each team circles up. Person with birthday in January (January 1st) starts (or nearest to that date).

Ask students to repeat the game rules. Let game play 5 minutes.

CONNECTIONS

Observations are critical in any inquiry, whether science, social science, literature, or art.

They all require the ability to see beyond rhetoric and observe the basic facts. Developing
skills in inquiry requires developing the ability to understand an observation and to know when and how to infer from that observation.

(This is the first part of Visual Thinking Strategies developed to facilitate thinking and observation in art).  https://vtshome.org/

**SKILLS AND PROCEDURES**

*Use teams established with colored cards.*

*Give each team a card with one of these scenes written on it:*

- car accident
- watching a tennis match
- hearing warplanes over head
- audience at a rock concert

*Each group will recreate the image described on the card. They must not speak to each other, however, they can move and use facial expressions and eye contact to communicate the event. You have three minutes to develop the scene. Begin now:*

*When the groups are done ask them to all sit. Have each one show their scene. Ask the audience (rest of the class) what it is they see. If they infer something (she is frightened etc). ask what they see that makes them say that.*

**PRACTICE**

* N/A

When each group is done, ask students to explain the difference between observation and inference?

Encourage student discussion on this.

“I think, .begins an inference that is based on the observation, as opposed to “I see”

**Procedure 2 (As time allows)**

Display teacher’s choice of iconic photos or art pieces from museums. You could use pictures from MIA or any other museum. Ask students to describe what they see. If they infer, make a note of it and ask them what they see that makes them think that way.

(An alternative to Visual Thinking Skills would be Critical Response Skills which focuses on a similar concept). *

*From here on we will be using Visual Thinking Skills as developed by MIA. Our school program was given training in the process through our Coordinating district.*

More Information can be obtained at: [https://vtshome.org/research/](https://vtshome.org/research/)
The goal and the purpose of the process is to create discussion and a group think regarding art work and what it may or may not represent. End discussion with the question: Why is it important to be able to discuss art or anything for that matter, with these type of open ended thinking skills?

Inquiry starts with observation and observation will always begin with What do you see? or What do you already know and how do you know it? It actively involves all your senses.

If time do a second set of pictures.

**REFLECTION**  Journal

**INFORMAL ASSESSMENT** Discuss why observation is important in a class that involves art.
Name one class observation, and one inference.

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**Introduction: Lesson three**
Visual Thinking Skills (Observation.)

**LEARNING TARGET(S)**

I am able to:

- Give opinions without threat.
- Participate in discussion where people may disagree with me.
- Continue to value my community even when others don’t agree.

**ACTIVITY HOOK**

Student’s choose games from list of cards.

**SKILLS AND PROCEDURES**

Review observation.

Practice Visual Thinking skills

Students will be shown a series of images and asked to respond to the following:

**PRACTICE**

Observation: Show a movie clip (Lord of the Rings, Frankenstein, Disney Animations.) Ask students to try to observe one character and their movement patterns. Choose one that you will try to mimic in your group. (Allow time to observe the clip more than once if necessary).

Connection to future: Our observations began with a question What did you see? Questions are going to be very important in our class. I would like to encourage you to get used to
them. Most of our questions will not have right or wrong answers, but are meant to help us observe our world and understand it better.

Review Syllabus and class expectations. Give quiz. *

**DIFFERENTIATION**

**REFLECTION**  Journal

**FORMAL ASSESSMENTS**  *Short Quiz on how to communicate in this community.

Quiz* (Resource 1a: Introduction)
Art form: Performing Arts Theatre

“...the planning that is necessary for the execution of the work is a discipline and an education of great value...”
— David McCullough, *The Wright Brothers*

OVERVIEW & PURPOSE

Students will use theatre performing arts to understand and implement plans. All inquiry utilizes a series of well-planned steps to assure that the product will be completed in a timely fashion and is repeatable by others if desired. Students will be helped to acknowledge the difference between art for enjoyment or pleasure and art for the specific purpose of inquiry. The inquiry could be based on an audience reaction or a new technique for painting. Either one will need thought and research. Students will be asked to: choose a team, mark scripts for reading purposes, create a floor plan and mark the script with simple blocking. They will present a final performance of the scene. They will begin by using contentless scenes which are an acting class standard and will end with a scene pulled from one of several public domain plays.

MINNESOTA STANDARD(S)

| 3. Artistic Process: Perform or Present | 1. Perform or present in a variety of contexts in the arts area using the artistic foundations. | Theater 9.3.1.4.1 | 1. Direct, act in, or execute the design of a single, complex work or multiple works in theater |

UNIT ESSENTIAL QUESTION(S):

WHY IS PLANNING AN IMPORTANT COMPONENT IN ART MAKING?
WHEN IS IT EXPEDIENT TO PLAN AND WHEN IS IT ACCEPTABLE TO BE SPONTANEOUS?
Unit 1: Lesson 1
Intro to planning in theater

LEARNING TARGET(S)
As a student I will be able to:
◦ Know and understand the ways in which a plan is a road map
◦ Understand how to use a simple floor map.

MATERIALS AND RESOURCES
• Paper for map
• Pedometers from physical ed. dept. (students can use phones if they have them accessible)
• Groups
• Markers/pens/pencils

ACTIVITY HOOK
Place the quote from the unit lead page in a place where all students can read it. Students will begin class by discussing the truth of the quote.
Pull up this article regarding Maps Gone Wrong:
Assign groups by counting off by seven, and to each group assign an Ipad and one of the 7 articles listed in this Forbes Magazine article. Have them look it up and report to the rest of the class what happened when the wrong directions were given. You could update the information by searching “maps gone wrong.”
Ask students to come up with questions or suggestions regarding why the maps didn’t work.
Ask them to correlate this to a plan. How is a map similar to a plan? (A plan is simply a road map to completing a project.) Create a list of at least 5 things needed in a plan (or a map) to make it successful.

CONNECTIONS
It doesn’t matter how it looks, if the plan is inaccurate the product will be as well! Maps are used to plan movement. We will be using floor maps in our class over the next few weeks.
To develop that skill set we will begin with a simple mapping project.

SKILLS AND PROCEDURES
We are going to make a simple plan in the form of a floor map that will take us from the PAC to the front office and back to our room.

**PRACTICE**

Meet with assigned team. You will be given paper and markers for drawing a simple map. Consider symbols to mark important sections for the student to acknowledge.

Draw a basic map of how to get from the high school PAC to the front office. You may use any path way you choose. Note any doors or obstacles with the use of symbols that may help establish success in following your path. Don’t make it easy! Someone else will test your map!

Trade maps with another group and quietly use the map to get to the front.

The team who gets to the front with the most steps logged onto a pedometer wins.

**Procedures for hall work**

- You must keep in a group, no one goes alone.
- You may not enter any classrooms, regardless of whether the door is open.
- You noise level must be kept under 40 decibels (give an auditory understanding of this level).
- You cannot enter the front office and you must come directly back when you have accomplished your task. Groups taking longer than 5 minutes will be disqualified! :D

**DIFFERENTIATION**

**REFLECTION** Journal time.

**INFORMAL ASSESSMENTS**  Students will submit the simple maps created and respond in their journals to the question: Why is a plan important?

**Unit 1: Lesson 2**

Using Contentless Scenes: Marking Script as a Plan

**LEARNING TARGET(S)**

As a student I will be able to:
• Know how to mark my script for pauses, breath, and emphasis
• Understand that marking my script is part of making a plan.
• Know how to develop my plan for a character by creating goals, and circumstances to help create the scene.

MATERIALS AND RESOURCES

Contentless scenes
Writing utensils
Character sheets (Resource 2 Unit 1)

ACTIVITY HOOK

Character development: Observe the development of character using any of the videos from the National Theatre YouTube channel for a variety of visuals. A suggested favorite is Benedict Cumberbatch in the role of Frankenstein. Another is anything to do with the group Frantic Assembly. There is also a series on character development in the American Theatre Wing Youtube channel.

CONNECTIONS

The first part of planning any theatre work is to know your character and what they are doing.

SKILLS AND PROCEDURES

Students will work in acting teams. They will use a common contentless scene. * As a group they will decide where their scene takes place, what is the relationship between A and B (and C if a trio). They will use a sheet called a Character Development sheet which refers to Goals, Other, Tactics and Expectations, A common Acronym attributed to Robert Cohen. *

PRACTICE

Break into teams and complete character sheet and experiment with performing your scene based on the information you have laid out.

Practice 2: If time, trade information with a second team and try using their information for your character.

DIFFERENTIATION

REFLECTION Write in Journal.
INFORMAL ASSESSMENTS
*Turn in each character sheet from the team.

Unit 1: Lesson 3
Adding a floor plan

LEARNING TARGET(S)
As a student I will be able to:
- Know how to create a simple floor plan for actors to know my scene
- Understand how obstacles for my scene will make it more interesting
- Do a character sheet and mark my script

MATERIALS AND RESOURCES
More contentless scenes
Character Sheets
Markers, pencils, crayons

ACTIVITY HOOK
Floor plans vs models, vs drawings in architecture and theatre. World Stage Design (WSD) page has excellent examples of set designs.

CONNECTIONS
Directors don’t use the set design, technicians do. Directors use floor plans.

SKILLS AND PROCEDURES
Floor plans are simple squares, circles, and triangles placed on a rectangle which helps identify the space for blocking.

PRACTICE
Assign new teams. Hand out new contentless scenes and create new character sheets (review and practice). On the SCRIPT have students draw a stage (rectangle).
Mark the audience side with an A. Using squares, circles and triangles place in the set anything that you may need to walk around including trees, signs, benches, couches etc.
Students will trade sheets with a second team. They will use the opposite team’s information to create the contentless scene.

DIFFERENTIATION
REFLECTION  Journal entry “What have I learned so far?”

INFORMAL ASSESSMENTS  Students will perform the work and be videotaped for the first time. They will use the script again for next lesson and so will need to hand them in for safe keeping.

Unit 1: Lesson 4
Adding blocking to contentless scenes

LEARNING TARGET(S)
As a student I will be able to:
  ◦ Know how to enhance my theatre scene with movement noted and planned in advance.
  ◦ Understand the use of my floor plan to help create blocking notes for my scene.
  ◦ Know specific stage terms including stage right, stage left, upstage, downstage and center stage.

MATERIALS AND RESOURCES
Contentless scene from previous lesson, floor plans and character sheets.
Markers, pencils, crayons

ACTIVITY HOOK
Creating pictures in theatre. Warm-up: As a team of 4-5 create a perpetual motion machine.

CONNECTIONS
Balanced movement is important in your blocking

SKILLS AND PROCEDURES
Blocking is a director and actor making a movement plan on paper. Theatre and dance share a common vocabulary regarding staging.
Downstage, upstage, stage right and stage left are the most used.
Actors often use x in place of the word cross. XSR would mean cross to stage right.
All directions used are from the actors viewpoint, not the audience viewpoint.
Actors usually mark their movements beside the lines of their script.
Always move when talking. Movement draws attention so don’t move unless you are the center of the attention.
Using your floor map set chairs to represent the items on your plan and set a “stage” for you to work on. Decide as a team where you need to move keeping the safety of all members in mind. Don’t forget to mark if you go around a chair or a tree!

When done marking we will show our works to the whole class.

Using Contentless scenes from last lesson, ask students to place in their scripts notes for blocking (xdsr) etc.

**PRACTICE**

This will take the rest of the block.

**DIFFERENTIATION**

**REFLECTION** Journal

**INFORMAL ASSESSMENTS** Perform scenes based on blocking. Video tape the scenes.

**Unit 1: Lesson 5:**
Rehearsal days (3) Rotation to teacher for Revision Remarks

**LEARNING TARGET(S)**

As a student I can:

- Use traditional theatre tools to help enhance and present a scene.
- Understand how to communicate to the others actors what my character is and will do
- Know how to revise my work based on suggested and recommendations

**MATERIALS AND RESOURCES**

Teacher choice of scenes for students actors (there are many plays on gutenberg.org website for public domain works. Some other scenes are also available online as free resources. There are also books of scenes available to use.)

Markers, pencils, crayons

**ACTIVITY HOOK**

N/A

**CONNECTIONS** Putting it all together!

**SKILLS AND PROCEDURES**
Assign teams of two or three to scenes from scripts (your choice of scripts depending on what is available at the time). The scene should be not longer than two to three pages. Hand out character Sheets and have students read the scripts with teams mates, assign characters and fill out character Sheet. Students will mark script with breath pauses, and underscore important words to be emphasized. Students will then create a floor plan for the scene and draw that on their individual scripts. Students will then decide on the movement and mark that blocking in their own script with stage directions including DS, US, SR, and SL. All scripts should have: a floor plan, markings for blocking, and markings for breath and emphasis.

**PRACTICE**
This will take the rest of the block.
Days 2 and 3 of this lesson will be rehearsing the script. On each of those days the student teams will have a turn working with the teacher/coach who will make revision suggestions. Students should discuss the suggestion and decide how to implement the revision.

**DIFFERENTIATION**

**REFLECTION**  Journal of daily work.

**INFORMAL ASSESSMENT**  Scene scripts with floor plans and blocking marked on scripts. Revision comments should be on the back of the script along with the floor plan.

**Unit 1: Lesson Six**
Final performance of scenes (Assessment Day)

**LEARNING TARGET(S)**
As a student I will be able to:

- Know how to combine my plan into a performance of a scene in which I have designed a floor plan, character sheet and blocking.

**MATERIALS AND RESOURCES**
Ipad or a means to videotape the performances.
A stage space for performances.

**ACTIVITY HOOK N/A**

**CONNECTIONS**
This puts it all together.

**SKILLS AND PROCEDURES**
Each team will perform with an audience response of questions.

**DIFFERENTIATION**

**REFLECTION**  Journal entry.

**FORMAL ASSESSMENTS**  Students will be graded on script markings (blocking) character sheet, floor plan and performance. (Unit One Rubric) *
OVERVIEW & PURPOSE

This lesson is centered on designing a mask. The design will be made in this lesson set and transferred to the actual mask at a later time. The purpose in the distance from creation to finish is to allow students the opportunity to see how you can use a design later if it is on paper and planned. It also allows the teacher to order any materials requested in the design. Thus we are continuing the concept of a plan. This specific set of lessons will focus on developing a question for the design. Students will be introduced to the concept of a thumbnail drawing and will be asked to create at least eight thumbnails as a way of choosing their final design. The final design will be drawn on a mask template and students will provide on the back of the design, the purpose of the mask and a list of the materials needed to complete the mask. This curriculum uses a question formulation process that was developed by Right Question Institute. It is a creative commons system and information on its use can be found at: http://rightquestion.org/what-we-do/. The Avid Questioning process (Costa’s level of questions) could also be used. **The important point is that inquiry begins with a question.**

MINNESOTA STANDARD(S)

| 2. Artistic Process: Create or Make | 1. Create or make in a variety of contexts in the arts area using the artistic foundations | Visual Arts | 9.2.1.5.1 | 1. Create a single, complex artwork or multiple artworks to express ideas. |
1. Artistic Foundations

3. Demonstrate understanding of the personal, social, cultural and historical contexts that influence the arts areas.

Visual Arts 9.1.3.5.1

1. Analyze how visual artworks influence and are influenced by personal, social, cultural or historical contexts, including the contributions of Minnesota American Indian tribes and communities.

3. Artistic Process: Perform or Present

1. Perform or present in a variety of contexts in the arts area using the artistic foundations.

Visual Arts 9.3.1.5.3

3. Justify artistic intent, including how audience and occasion influence presentation choices.

**ESSENTIAL QUESTION(S):**

- **HOW CAN I USE QUESTIONS TO FURTHER DEVELOP MY SKILL OR MY ABILITY TO UNDERSTAND A TOPIC?**
- **HOW CAN I USE QUESTIONS TO DEVELOP A DEEPER UNDERSTANDING OF MY ART FORM?**
- **WHY ARE QUESTIONS IMPORTANT TO THE INQUIRY PROCESS?**
- **WHAT TYPE OF QUESTIONS SHOULD I USE TO FURTHER ADVANCE MY SKILLS IN ART?**

**Unit 2: Lesson one**

Questions: Visual Design

**LEARNING TARGET(S)**

As a student I will be able to:

- Know the use of masks in ancient cultures, specifically Minnesota Native American Culture
- Know how to investigate other mask uses based on questions developed through RQI
- Do a mask design based on my own questions and research
- Know how to justify to my class my choices for the mask
Arts Magnet AI Foundation Curriculum  
D.Bestland M.A.T. Project

MATERIALS AND RESOURCES
Mask templates
Markers, pencils, crayons

Pre-class discussion: Place quote for the unit for all students to see. Students at tables should discuss the quote for this unit. Share with the whole what were some ideas regarding the quote.

ACTIVITY HOOK
Watch this video https://www.youtube.com/watch?v=A-a8uuLUQio about native american masks and life, start at 14:01 through end (entire piece is excellent!) or: watch this video http://www.spiritwrestler.com/catalog/index.php?artists_id=15 about the same person at an older age. His masks are included in the Gallery section of the webpage.

CONNECTIONS
Masks were made as connections to the artists cultures. They were used for a variety of reasons and were made with a variety of products. Our masks will be simpler, but should reflect something of importance to yourself and your culture/community/ethnicity.

SKILLS AND PROCEDURES
This project will use a questioning technique from RQI. You will use questions to look into the history of mask making, to develop an artistic style and to help evaluate and encourage revision of a mask design.

RQI: Student sheet. (Resource 3 Unit 2) *

PRACTICE
Note there are at least five uses for masks: religious or spiritual, storytelling, ceremonies, warfare, and protection/hiding. Student questions can and should be related to one of these types of masks.

DIFFERENTIATION

REFLECTION  Journal entry
INFORMAL ASSESSMENTS  Students should end class having posted at least three questions that will help them learn more about masks and mask making. Hand in work RQI worksheet.*

Unit 2: Lesson two  
Questions: Visual Design

LEARNING TARGET(S)  
As a student I will be able to:
  - Know how to use previous information to formulate questions
  - Understand the use of quality questions to investigate other mask uses
  - Do a design based on my own questions and research.
  - Understand and be able to justify to my class my choices for the mask

MATERIALS AND RESOURCES  
Ipads /computers for research
Space marked on a wall/board as “Did you know?”
Markers, pencils, crayons

ACTIVITY HOOK  
Watch a video about Comedia del arte:
https://www.youtube.com/watch?v=h_0TAXWt8hY&t=4s
If you have actual Comedia del ARte masks, bring them out to show them.

CONNECTIONS  
Masks were made as connections to the artists cultures. They were used for a variety of reasons and were made with a variety of products. Our masks will be simpler, but should reflect something of importance to yourself and your culture/community/ethnicity.

SKILLS AND PROCEDURES  
Hand out form.
Using your questions from the last class begin researching information regarding masks, their use, and how to make them.
Answer the information on the research form. (Resource 4 Unit 2) *

4
Place your questions on the back of the form.

**PRACTICE**

*Mask Research (Resource 4 Unit 2)*

Choose the most interesting information, place it on a card and add it to our Did you know? space.

**DIFFERENTIATION**

**REFLECTION** Journal entry

**FORMAL ASSESSMENTS** *Mask research worksheet w/questions from previous lesson.

---

**Unit 2: Lesson three**

**Questions: Visual Design**

**LEARNING TARGET(S):**

As a student I will be able to:

- Know how to use my research to create my own mask design
- Understand the need to prepare for my work by creating a list of materials I will need
- Do my design
- Understand how to justify to my class my choices for the mask

**MATERIALS AND RESOURCES**

Mask templates (Resource 5 Unit 2) *

IPads for research.

Markers, pencils, crayons

**ACTIVITY HOOK**

**CONNECTIONS**

We will be designing masks to fit on a paper mache mask.

**SKILLS AND PROCEDURES**
This lesson is designed using a paper mache’ mask. It is brown and can be changed in many ways. With some care it can be cut, softened and reshaped or added to by using more paper mache’. Students can use the iPads to do more research on a mask of their choice. They are asked to include a short paragraph on how they intend the mask to be used as well as a short list of supplies needed to complete the work. The masks design drawn on the template will be turned in at the end of this class and on the back of the template students will write their intention for its use and a list of supplies needed in addition to the form.

PRACTICE
DIFFERENTIATION

REFLECTION Journal

FORMAL ASSESSMENTS  Mask design with intention and supply list. Unit 2 Rubric*
Unit 3

AI Foundations Research: Name Cards

“What we find changes who we become.” Peter Morville (re: research)

LESSONS 1-9

OVERVIEW & PURPOSE

The Arts Infused Foundation class allows students to gain an understanding of the process of Artistic Inquiry. Students are given multiple opportunities to complete a guided inquiry and in the end they are asked to create a piece of art through the artistic inquiry process and present it to parents and friends at a gallery show at the end of the semester.

MINNESOTA STANDARD(S)

<table>
<thead>
<tr>
<th>2. Artistic Process: Create or Make</th>
<th>1. Create or make in a variety of contexts in the arts area using the artistic foundations</th>
<th>Media Arts</th>
<th>9.2.1.2.3</th>
<th>3. Justify an artistic statement, including how audience and occasion influence creative choices.</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Artistic Process: Create or Make</td>
<td>1. Create or make in a variety of contexts in the arts area using the artistic foundations</td>
<td>Visual Arts</td>
<td>9.2.1.5.1</td>
<td>1. Create a single, complex artwork or multiple artworks to express ideas.</td>
</tr>
<tr>
<td>3. Artistic Process: Perform or Present</td>
<td>1. Perform or present in a variety of contexts in the arts area using the artistic foundations.</td>
<td>Visual Arts</td>
<td>9.3.1.5.1</td>
<td>1. Present, exhibit, publish or demonstrate collections of artworks for different audiences and occasions.</td>
</tr>
<tr>
<td>2. Artistic Process: Create or Make</td>
<td>1. Create or make in a variety of contexts in the arts area using the artistic foundations</td>
<td>Media Arts</td>
<td>9.2.1.2.2</td>
<td>2. Revise creative work based on artistic intent and using multiple sources of critique and feedback.</td>
</tr>
</tbody>
</table>
ESSENTIAL QUESTIONS:
WHAT CAN I GAIN FROM USING MULTIPLE WAYS OF RESEARCH?
AS AN ARTIST, HOW CAN I BENEFIT FROM KNOWING WHAT MY AUDIENCE MAY EXPECT OR WANT?
HOW CAN I AS AN ARTIST CREATE WHAT I WANT AND BE SENSITIVE TO OTHERS AROUND ME?
HOW CAN I SHARE MY ART WITH AS BIG AN AUDIENCE AS POSSIBLE?
IS THERE EVER A TIME WHEN I WOULD NOT WANT TO SHARE MY ART?

Unit 3: LESSON ONE
Lines shapes colors (multiple days)

LEARNING Target(S)
As a student I will be able to:

• Know how to use lines to create 16 varied thumbnail sketches
• Know how to use shapes to create 16 varied thumbnail sketches
• Understand the elements of design as line, shape, color, and texture

MATERIALS AND RESOURCES
Templates for the 16 thumbnails (Resource 6 Unit 3) *
IPads for research
Pencils
Markers/crayons/colored pencils

ACTIVITY HOOK
Type "Elements of design: lines" in a search engine and you will pull up many examples of designers who used lines, from simple business cards to entire buildings, lines are important.
Here is one site:
https://www.hatchdesign.ca/elements-of-design-part-1-line/

CONNECTIONS
Have students research lines in design and come up with a list of line qualities.

SKILLS AND PROCEDURES
Students will begin by looking up "elements of design, line" and find out the qualities of lines that can make something interesting. These should include line thickness, straight,
curved, or diagonal etc. Have student place the qualities on a memo and place it on the *Did You Know?* board.

Hand out templates and ask students to use the qualities they have found to create 16 different looks only using lines!

We will repeat the process if there is time with the element of shapes. Shapes are two dimensional visuals which have the outer lines closed on themselves such as in a circle, or square.

Again research shapes, find shape qualities, write them down, and draw on a second template 16 thumbnails using different shapes for each one.

**PRACTICE** Creating the thumbnails.

**DIFFERENTIATION**

**REFLECTION** Journal

**ASSESSMENTS INFORMAL** Turn in 2 thumbnail sheets.

---

### Unit 3: Lesson Two

**LEARNING TARGET(S)**

As a student I will be able to:

- Know how to use a basic understanding of color through the color wheel.
- Know how to use color to create 16 varied thumbnail sketches
- Understand a few basic tools artists use to create texture including dots, shading, hashtags
- Understand the elements of design as line, shape, color, and textures

---

**MATERIALS AND RESOURCES**

- Templates for the 16 thumbnails
- IPads for research
- Pencils
- Markers/crayons/colored pencils
ARTS MAGNET AI FOUNDATION CURRICULUM
D.BESTLAND M.A.T. PROJECT

ACTIVITY HOOK
Typing in "Elements of design: color" in a search engine will pull up many examples of designers who used color, color is important.

CONNECTIONS
Have students research color in design and come up with a list of color qualities.

SKILLS AND PROCEDURES
Before going into the section on color students should have a brief understanding of the color wheel. Here is one video:
https://www.youtube.com/watch?v=_2LLXnUdU1c&index=18&list=PLWeI-c1sOMqLvDNARFvz7tkfssMCEQt
Experimenting with color takes time. Hand out templates and ask students to use a color choice based on one of the uses of the color wheel. They need to create 16 different looks only using the color wheel and the various ways to combine color. Some students will need to add lines and shapes to help this happen. Make sure their final work is color focused and that they can explain at least a little, the reason for their choices.
If time:
Students will begin by looking up "elements of design, texture" and find out the qualities of texture. Texture cannot be printed and many works simply create an illusion of texture. Students should be on the lookout for what an artist can use to create the illusion of texture such as playing with dots, shadings, hashtags. For our purposes this will be the least important of the elements, so students should not spend a lot of time here.

PRACTICE Creating the thumbnails.

DIFFERENTIATION

REFLECTION Journal

INFORMAL Turn in thumbnails by posting them somewhere in the room.
Unit 3: Lesson three (3-8)

For the next 5 lessons the curriculum has been printed as a packet for the students to assure they utilize each step. Rubric and Grading is on the final page of the student packet. The pak appears on the following pages.
Knowledge is power.

Designers learn what is needed and why by research. The more a designer knows about a product, the better prepared they’ll be to come up with a solution to make a product appealing, practical and functional. The designer orients the thinking process toward the audience who will be using the product in some form. Learning and research are the primary tools to help them discover how to reach that target audience.

Artists throughout time have used the power of art and design to exemplify humanity and communicate injustice.
The Problem:

Create a name card which represents you as you are recognized by your family and friends.

It must have the following:

• Your name with your first name as the central focus of the card (the dominant feature)

• Your surname (your last name) smaller than your first or given name.

• An icon or symbol of your current art form

• At least 3 color variations (think of the color wheel, include colors which are adjacent, or across from each other or variations of the same color such as monochromatic)

• Reflect you as a person or your ethnicity as a family or culture

• Fit 8 x 5.5 (half a sheet of 8x11) card stock.

You may create this digitally or traditionally (using paper and pencils or paints etc.).

You may not use copyrighted images on your card.

You may not use a digitally generated card.
The Process:

Assignment 1
Learning Targets

• I can use inquiry methods of observation, research and experimentation to explore possible designs for my name card.

• I can identify and evaluate types of information useful in solving a design problem.

Research:
Research images which are associated with your chosen art form. Look into google images to start. All images must be cited. Use OWL bibliography for MLA or easy bib. Describe and/or draw in the space below at least three of the images that you found.

Image one was found at:

What did you think of the site and image?

Image 2 was found at:

What did you think of the site and image?

Image 3 was found at:

What did you think of the site and image?
Surveys

*Brainstorm* a list of at least 16 adjectives that describe you as a person. Include words that describe your artistic interests!

1  
2  
3  
4  
5  
6  
7  
8  
9  
10 
11 
12 
13 
14 
15 
16

Share the list with 10 people from our class. Ask them to choose the top five words which describe you. Mark your top five words as voted by classmates. After you speak with them have them place their initials here:

Research 3:

Look up your name on an internet search engine and tell us something about it here: (What ethnicity is it associated with? Does it have a meaning? Is it common or popular?)

Cite the website you visited here:
Assignment Two

Learning Target

I can create a mood board to share with my class ideas for beginning my card.

I can explain mood boards to a friend.

Create two mood boards that reflect You using images, the adjectives and the research regarding your name.

Mood boards are a collection of assets and patterns that eventually evolve into a style guide. They exist as a designer’s tactile and visual sandbox, a place where they can openly experiment with the different facets of a design. Mood boards allow creatives the ability to show clients and colleagues a proposed look without investing too much in a failed direction. They establish the basics of the project (the mood or feel you are going for).

Designer and founder of creative agency Digital Surgeons, Peter Sena 4-12-2013 creative blog staff.

Student Sample: two boards: note found object, drawn object, printed object all represent the person.
Creating a Mood Board:

- Student will create two different boards, each reflective of themselves.
- The board must be a minimum size of 12 inches x 12 inches.
- Keep track of research through your first assignment. Use image search, name survey and name research to help you.
- The board must answer questions about who you are from friends and family perspective.
- Must have a mixture of found, hand drawn and printed materials.
- Student should consider color as well as texture in this project.

If you need further help contact the teacher.
Assignment 3:

Learning Target

I can use thumbnail sketches to brainstorm ideas.

Using your ideas from the mood board of your choice create 16 thumbnails of what your card might look like. A thumbnail is only a roughed in idea, do not get detailed yet! Remember to use lines (diagonal, straight, curved) Texture (soft, hard, fuzzy), Shapes (circles, triangles, leaves,) and color along with your name!
Assignment 4:

**Learning Target**

I can create two final rough drafts which are different, but carry the same mood as my boards!

*Create two rough drafts that show some of the details you are going to work into the card.* Remember that you can do this on the computer, but computers will lack anything that you brought in that was found or things with texture.

You will present these to the class with an explanation of how both relate to your mood board and are true representations of who you are.

**When the rough drafts are done discuss your ideas with someone:**

Talk with one other student from class about your two rough drafts and have them sign off here________________. (initials)

Conversation should include the following ideas regarding your design:

Wouldn’t it be funny if…....?
Did I bring something unique to this card, if not how can I change it?
Will this design attract attention and if not, how can I change it?

*Summarize discussion here:*

*The rough draft template is on the next page.*
Assignment 5

Final Project:

Learning Target

*I can create a visual design that represents me and my chosen art in the form of a name card.*

You will create the final project based on a vote of total points for the rough draft.

- The class will vote on which rough draft they like and think is representational of you. Each student gets one vote and one point.
- Teacher will vote which rough draft is liked and thought of as representational of you. It gets three points.
- You will vote on which rough draft you like and think is representational of you. This will count as 25 points.

The draft which gets the most points is the card you will now create as your final project. (This will be displayed at our January show.)

The final draft is done on card stock (heavy weight).

Grades for this project include:

Research: Names, icons, and survey. (30 pts.)
Two Mood boards. (10 pts. each)
16 thumbnails: each different from others in some way. (10 pts.)
Two rough drafts with peer sign off: each one different. (10 pts. each)

Final name cards: (30 pts.)

It must have the following:

- Your name with your first name as the central focus of the card (the dominant feature)
- Your surname (your last name) smaller than your first or given name.
- An icon or symbol of your current art form
- The card must have at least 3 color variations (think of the color wheel. colors which are adjacent, or across from each other or variations of the same color such as monochromatic)
- The card must reflect you as a person or your ethnicity as a family or culture
- The size is 8 x 5.5 (half a sheet of 8x11)
- You may create this digitally or traditionally (using paper and pencils or paints etc.). **You may not use copyrighted images in your card.**
Resources for units 1-3 are on the following pages:
Resource 1: Introduction: Syllabus

AI Foundation
Mrs. B
Dance Room

Office hours: M-F 4th block (1:30-3:30 p.m.)
You are responsible for the information on this sheet.

Course Description:
This class is designed to help students gain the basic skills necessary for developing and using artistic inquiry in their content area classes.

Classroom Guidelines
(A more detailed copy of my values and behavior guidelines is available on request)
I believe in the dignity of each person in my classroom. Dignity is the state or quality of having honor. It is not a question of whether they earned it. It is theirs simply because they are human beings and therefore have significant value. As a result of this belief I am committed to these two core values:

Respect: We will have regard for the wishes, rights or traditions of others, including teacher to student, student to teacher, student to student, and student and teacher to content.

Support: We will be actively interested in the success of each student, including academic and personal success.

| Non-negotiables for my room: Breach of Etiquette | ~ Respect and support are the lenses through which we will see each student and colleague. |
| ~ Participation is required. | |

When there is a breach:

~ A breach (break) of etiquette occurs when a student is deliberately defiant or disrespectful toward the teacher or a fellow student with regard to personal support and group work. In short, it is your attitude about the action and your willingness to fix it that will determine the level of intervention we will use.

| ~ When class is disrupted, we will negotiate to fix the problem, not punish the person. The fix will be structured around the need to repair the breach. | ~ I will remove the student from the classroom to discuss the behavior in question. |
| ~ I will encourage student responsibility and response by negotiating with them to acknowledge the boundary crossed, brainstorm ways to fix it, choose one way, do it and provide for a check-up | ~ I will include the school administration if we reach a standstill. |

Community Guidelines:
Teacher and students will join together in creating class etiquette (how we work and respond to our daily routines). Students will be encouraged to be reasonable and objective.

Participation:
Because this is a project based class, participation is crucial and required. If you are unable to work on the daily project you must find a different way to participate and communicate that to me before class begins.

Absences:
You are responsible for make-up work regardless of excused or unexcused absences. If you miss a presentation you must arrange to present during an AAA time slot. If it is a group piece you must arrange for your group to be there. Reading notes and journals must be made up as well.

Daily Routines:
I am committed to routines that help us utilize our time in an efficient manner.

- All art forms use warm-up exercises in some fashion. We will be incorporating various warm-ups throughout the next two quarters.
- We share the room, please be respectful of other people’s equipment and clean up after yourself.
- Ice for a minor injury is available in the nurse's office or trainer's office.
- Please use the bathroom pass, don’t leave class without it. Overuse will make me suspicious.
- The attention signal to students is a countdown hand signal from 5 to 0 without voice.
- All group work will be shown in class for review and revision (see above non-negotiable).
- This class adheres to the process of inquiry which includes self reflection. To facilitate that we will use a journal. The journal stays in the room throughout the first quarter to assure access to it.

Late Work:
Late work is accepted throughout the semester, however the portal grade will reflect a zero until the assignment is turned in. Upon submission of the project the grade will be changed accordingly. All work must be in by 5 p.m. of the final day of class. Work received after that time will not be graded.

ASSESSMENTS (Grading):
You will be assessed using the following:

A  90-100   B  80-89   C  70-79   D  60-69
AI Projects are weighted in their grading: all work is aligned to one of 4 areas:

<table>
<thead>
<tr>
<th>Area</th>
<th>Emerging (1-5)</th>
<th>Proficient (6-8)</th>
<th>Advanced (9-10)</th>
</tr>
</thead>
<tbody>
<tr>
<td>40% Project planning and proposal.</td>
<td>Student has made some attempt at a proposal but it is weak. It is missing one of more of the components such as background and artist qualifications, how the project connects to the content, timeline, and materials list.</td>
<td>Student has completed a proposal and included all the components including: background and artist qualifications, how the project connects to the content, timeline, and materials list.</td>
<td>Student has completed a proposal including all the components including background and artist qualifications, how the project connects to the content. timeline, materials list, and student has also made effort to connect the components in a logical way and has been careful with formatting and grammar.</td>
</tr>
<tr>
<td>30% Project Question formulation, research and revision.</td>
<td>Student has made some attempt at creating a question, or has started the research process and can identify the location of the research, or has shown evidence of revising the original work based on knowledge gained.</td>
<td>Student has created a quality research question and has written a three source annotated bibliography for the research and project. Student has also indicated a revision to the original work based on knowledge gained.</td>
<td>Student has created a quality research question and has written a three-source annotated bibliography for the research and project. Student has also indicated several revisions to the original work based on knowledge gained.</td>
</tr>
<tr>
<td>10% Quality Project completion, presentation and Artist Statement,</td>
<td>Student has made some attempt at finishing a project. It may be incomplete, or lack details. The student has neglected to include an artist statement, or only has a partial statement, or has statement but no project, or has a project and no statement.</td>
<td>Student has created a project and presented it publicly. They have included an artist statement which includes a project and methods description, as well as a description of artistic intent in the project.</td>
<td>Student has created an outstanding project which shows great skill in an artistic component. The student has included an artist statement which includes a detailed project and methods description, as well as a description of artistic intent in the project.</td>
</tr>
<tr>
<td>20% Project reflection.</td>
<td>Student has made an attempt to write a reflection and the reflection lacks substance (doesn’t refer to a specific thing or method that might lead to future work). Or the student has only turned in partial reflection.</td>
<td>Student has submitted a typed one-page reflection of the project. They have reviewed the process of creation, referred to research and how that was used, and has given possible changes for future work of the type they attempted.</td>
<td>Student has submitted a typed-one to two-page reflection of the project. They have reviewed the process of creation, made significant connection to the content area, referred to research and how that impacted the work, and have given a number of possible changes for future work of the type they attempted.</td>
</tr>
</tbody>
</table>

Group Grading

All group work will have an individual grade and a group grade. The individual grade will reflect your contribution to the group and your support of the groups work. You will also be asked to assess your contribution to the piece and finally the group will be assessed by set
standards. These three ASSESSMENTS (my observations, your observations and the group work), will be used to determine your final grade for a project.

**Upon completion of this course students will be able to:**

- Identify projects which support and enhance their artistic skills
- Formulate a driving question or goal for each project
- Create a short, written plan for each project
- Be able to explain and support with research their choice of project
- Analyze current research for background of the project content or skill set
- Be able to create a detailed list of needs and resources for the work presented
- Analyze and synthesize the potential action and reaction of the audience to their work
- Be able to carry three projects through to completion based on self-directed research
- Present a written reflection on their work
- Begin work on an E-portfolio
- Create an Artist’s Statement
- Able to use a variety of beginner skills in several art forms to pursue artistic inquiry
- Can identify and use the six steps of artistic inquiry

Our Class guidelines (to be developed by consensus): We agree to:
(Resource 1 a: Introduction)

Syllabus Quiz:

Name four things from the syllabus which will help our community operate to the best advantage.

1.

2.

3.

4.

Write the names of five classmates here:
Resource 2 Unit 1: Character Sheet

Unit 1: Lesson 2

*Character Sheet based on GOTE from Cohen.

Name: Block:

Scene Title:

Character Name: Gender: Age:

Marital status and history:

Educational level: Economic/social Status:

Location:

What does my character want in this scene? (What is my goal?)

When do I want to get it?

Who do I want to get it from (Who are the others in this scene?)

Who in the scene can hurt me? (Who is the enemy?)

Who in the scene can help me? (Who are my friends?)

How can I get what I want: (What are my tactics?)

Is there someone I should threaten?

Is there someone I should entice?

Why do I expect to get it? (What is my expected outcome?)

Why does it excite me?

What will I do when I get it?

Unit One: Final Scene Rubric
Rubric Grading: Total 10 points
___GOTE Sheet (4 pts)

___Script marked with (6 pts)

- Floor plan
- Stage directions
- Voice markings (breaths and accents)

_______ total points out of 10

<table>
<thead>
<tr>
<th>Emerging (1-5)</th>
<th>Proficient (6-8)</th>
<th>Advanced (9-10)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student has made some attempt at a plan but it is weak. It is missing one of</td>
<td>Student has completed a plan and included all the components including: a</td>
<td>Student has completed a plan including all the components including background and artist floor plan, script markings and character sheets. They have used the plan to develop the scene and have executed it accurately.</td>
</tr>
<tr>
<td>more of the components floor plan, script markings or character sheets.</td>
<td>floor plan, script markings and character sheet.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Resource 3 Unit 2: Right Question Institute Creative Commons

EXPERIENCING THE QUESTION FORMULATION TECHNIQUE

Below is an outline you can follow. Use a separate sheet of paper if necessary. Use the times suggested. Please make sure to complete all the steps.

Step 1: Review the Rules for Producing Questions 2 minutes

Here are the Rules for Producing Questions:

- Ask as many questions as you can
- Do not stop to discuss, judge or answer the questions
- Write down every question exactly as it is stated
- Change any statement into a question

What might be difficult about following the rules?

Step 2: Producing Your Questions 5 minutes

Here is the Question Focus (QFocus). Please choose one of the following:

See the art board for the quote focus.
Wait to start until told by teacher.

1. Ask as many questions about the QFocus as you can.

2. Make sure to follow the rules.

1. List and number your questions.

List all questions on the art board. Use your colored marker
Step 3: Categorize Your Questions 5 minutes

In your list, you might have the two types of questions previously mentioned: closed-ended and open-ended. Here are working definitions for closed and open-ended questions:

**Closed-ended questions** can be answered with “yes” or “no” or with one word.

**Open-ended questions** require an explanation and cannot be answered with “yes” or “no” or with one word.

1. Review your list of questions and identify closed and open-ended questions. Mark the open-ended questions with an O and the closed-ended questions with a C.

2. Name Advantages and Disadvantages

   a. Name advantages and disadvantages of asking closed-ended questions:

<table>
<thead>
<tr>
<th>Advantages</th>
<th>Disadvantages</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

   b. Name advantages and disadvantages of asking open-ended questions:

<table>
<thead>
<tr>
<th>Advantages</th>
<th>Disadvantages</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
3. **Change questions from one type to another.** Go back to your list of questions and change one closed-ended question into an open-ended, and change one open-ended question into a closed-ended one. Make the changes right on the list.

---

**Step 4: Prioritize Your Questions**  
**3 minutes**

1. **Choose the three most important questions from your list.** Mark them with an “X.”

2. **What was your reason for selecting those three?** Share it with your trading team.

---

1. **What numbers are your priority questions?** Please write them out:

---

**Step 5: Next Steps**  
**2 minutes**

- **What art could you make that comes to mind from the questions you asked?**

---

Break here

**Step 6: Trade posters**  
**8 minutes**

- Review other teams questions. Discuss whether you agree with their choices. What other questions from their list would you include? What ones would you add? What ones would you exclude? What art would you come up with for these questions?
Mark with your color marker on the opposite team’s poster the questions that you would agree with.

Combine teams and discuss any differences in choices. Be able to explain why you chose what you did.

Did you find any ideas that you might be able to use for a project?

Which question would you enjoy researching?
Resource 4 Unit 2:  Mask Research

Name:                                Block:

Masks Research page:

Name three different types of masks. Name 4 ways people use masks:

List or show on a map at least 4 countries that have used or still use masks.

What materials are used to make masks?

On a card or a google doc shared with me: Cite three resources you visited to learn anoint your mask.

MASK UNIT Rubric:
Mask Design: 2 points
Mask Research: 6 points
Mask Material List: 2 points

<table>
<thead>
<tr>
<th>Emerging (1-5)</th>
<th>Proficient (6-8)</th>
<th>Advanced (9-10)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student has made some attempt at a mask design and research but it is weak. It is missing design elements, or is lacking half of the research or does not include material list.</td>
<td>Student completed a mask design and research. All Three elements are present and each element is complete. The intention of the mask is included on the design along with the material list.</td>
<td>Student has completed all the requirements for the mask design and in addition to the elements has made connection from the design to the intention and purpose of the mask. The materials list is detailed, and the design matches the intention and the material listing. The design shows use of uniqueness and is the students own work.</td>
</tr>
</tbody>
</table>
Resource 5 Unit 2: Mask Template
Resource 6 Unit 3: Thumbnail template.
**Resource 7 Unit 3: NAME CARDS Rubric:**

**Grades for this project include:**
Research: Names, icons, and survey. (30 pts.)
Two Mood boards. (10 pts. each)
16 thumbnails, each different from others in some way. (10 pts.)
Two rough drafts with peer sign off, each one different. (10 pts. each)

**Final name cards;** (30 pts.)

**It must have the following:**

- Your name with your first name as the central focus of the card (the dominant feature)
- Your surname (your last name) smaller than your first or given name.
- An icon or symbol of your current art form
- The card must have at least three-color variations (think of the color wheel. colors which are adjacent, or across from each other or variations of the same color such as monochromatic)
- The card must reflect you as a person or your ethnicity as a family or culture
- The size is 8 x 5.5 (half a sheet of 8x11)
- You may create this digitally or traditionally (using paper and pencils or paints etc.). **You may not use copyrighted images in your card. You may not use computer generated images for this card.**

<table>
<thead>
<tr>
<th>Emerging (30-69)</th>
<th>Proficient (70-89)</th>
<th>Advanced (90-100)</th>
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<tbody>
<tr>
<td>Student has attempted partial work in the packet or there are significant portions missing. The name card may be missing required components. The research and questions may not be completed.</td>
<td>Student has completed all the requirements included in the packet. All required research is complete and annotated, two rough drafts are noted, 16 thumbnails are included and a final card with all requirements is done.</td>
<td>Student has completed all the requirements for the name card. There are 16 thumbnails, two rough drafts and research is annotated. In addition the student has created a card that shows thought given to line, shape and texture and has designed the card to represent their family or ethnicity and not just themselves.</td>
</tr>
<tr>
<td>Monday Summary</td>
<td>Tuesday Summary</td>
<td>Wednesday Summary</td>
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<tr>
<td>---------------</td>
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<td>------------------</td>
</tr>
<tr>
<td>Today we,</td>
<td>Today we,</td>
<td>Today we,</td>
</tr>
</tbody>
</table>

**Learning Targets:**

<table>
<thead>
<tr>
<th>I now understand:</th>
<th>I now understand:</th>
<th>I now understand:</th>
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<tbody>
<tr>
<td></td>
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<table>
<thead>
<tr>
<th>I now can do:</th>
<th>I now can do:</th>
<th>I now can do:</th>
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<tr>
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<table>
<thead>
<tr>
<th>I now know:</th>
<th>I now know:</th>
<th>I now know:</th>
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<table>
<thead>
<tr>
<th>I still don’t get:</th>
<th>I still don’t get:</th>
<th>I still don’t get:</th>
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<tbody>
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<table>
<thead>
<tr>
<th>I Wonder:</th>
<th>I Wonder:</th>
<th>I Wonder:</th>
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</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
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</tbody>
</table>
Thursday Summary
Today we,

Learning Targets:
I now understand:
I now can do:
I now know:
I still don’t get:
I Wonder:

Friday Summary
Today we,

Learning Targets:
I now understand:
I now can do:
I now know:
I still don’t get:
I Wonder:

My Goals;
My learning!

Name:
Week of:
Class: Block:

The Focus of this Unit is:

What I would like to know about this is:
Reference


DOI: 10.1007/s10755-010-9173-5


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