

Your name: Kaya Mensah
Unit title: Reflective Realities

Number of Students: up to 20
Grade Level: Ages 7-11
Length of each lesson: 3 hours

The unit must include a slide show designed for your participants by a minimum of 4 contemporary artists from the contemporary gallery at the Chrysler museum of art. you will introduce to the students as it pertains to the exhibition or museum and connected to your big idea, 2-3 processes (printmaking, coil pots, pastels, collage, weaving, recycled art activity, drawing, comic strip, etc.), ice breaker activity, teacher's process samples, an elevated art work, thorough introduction of materials and artmaking processes including playing/practice time for students, additional scaffolding materials, worksheets, unit assessment checklist, slide presentations, critique, exhibition, and documentation.

UNIT RATIONALE

Art allows young learners to not only see the world as it is, but as it could be. This 3-day art camp using the theme of Reflection invites students to discover ways in which mirrors, light, repetition, perception, and memory can transform images and ideas. More a practice of discovering rather than simply technical uncovering, this unit invites visual literacy, critical thinking, self-awareness, and group discussion. It draws children into relationships with the world around them culturally, historically, scientifically, and emotionally, and further into constructing a deeper understanding of themselves and what they are capable of doing.

The use of reflection as the Big Idea is a metaphor for looking in and for seeing, and a literal visual subject for study. Through conversations with artists from history and the contemporary scene, such as Olafur Eliasson's installation works, Lauren Fensterstock's conceptual sculpture, and Robert Smithson's earthwork mirror pieces, visitors see how reflection and observation have also attracted painters and makers of art throughout history and across cultures. In addition, by viewing pieces by prominent glass and reflective medium artists Stanislav Libenský, Jaroslava Brychtová, and Joseph Gasch Muche, students witness the intersection of design, light, form, and optics in material art. This vision encourages a better realization of why art is made and why it matters.

Why Reflection Matters

Reflection is an innately inclusive concept any child, regardless of background or ability, can reach it through sensory investigation, individual interpretation, or cultural reference. Reflective surfaces provide children the means to see themselves in the work, affording identity and self-recognition. Kaleidoscopes, mirrors, and refractions offer students the potential to investigate visual change, to look at familiar objects in new and surprising ways. In the process, they reflect Eisner's first lesson. The arts teach children to make good judgments about qualitative relationships, in that they think about symmetry, light, space, and contrast in their compositions.

Art Making as a Process of Discovery and Expression

The students will be drawing, painting, printmaking, and possibly collage throughout the camp, undertaking these processes within the framework of reflective design. The result of their efforts will be the creation of a personal kaleidoscope, an object that balances technical skill, scientific inquiry, and creative vision. The project invites students to integrate visual experimentation with personal symbolism, developing a vehicle for growing conceptual and technical skill.

According to Eisner's 6th and 7th lessons, the arts teach students that there are various solutions to problems and there are many ways of seeing and interpreting the world, the reflective artworks are symbols of various points of view. Each of the kaleidoscopes is an

icon and actual instrument by which students can gaze at their own perspectives as well as others'.

Museum Engagement as an Extension of the Classroom

Because it is the location of the art camp, the Chrysler Museum of Art offers more than a place, it becomes an integral partner in the educational process. Speaking with original pieces of art within a museum environment also educates students further about art history, context, and interpretation. They see how earlier and contemporary artists have responded similarly to ideas, and this visual dialogue informs their own artistic process.

Learning at museums also provides a possible solution to issues of access, diversity, and inclusion. As the children learn about artists from various geographies, genders, and backgrounds, like Fensterstock or Libenský & Brychtová, they understand that art is an international language everyone can make use of. It helps them consider their place in the grand story of culture, making it easier to form identities and become global citizens.

The Role of Critiques and Collaborative Dialogue

Structured peer critiques are critical for students' critical thinking, visual vocabulary, and verbalizing ideas. Guided group discussions enable students to rehearse talking about their choices, interpreting others' work, and respectfully offering constructive feedback. Here, critiques are not judgments but reflective learning, reflecting back what they see, think, and feel.

Incorporating Eisner's 9th lesson, the arts help children learn to say what cannot be said, critique allows students to voice ideas that may not yet be fully articulated into language. They practice listening, reflection, and being part of a dialogue that refines their receptive and expressive communications.

Parent Engagement and Public Exhibition

The final day of the camp ends with a mini-exhibition of students' kaleidoscopes and paper work, with invited family and museum audiences. Not only does this legitimize children's efforts at art-making, but also makes learning concrete to broader society. Parent involvement in the exhibition supports children's self-assurance, encourages home discussion about art and ideas, and facilitates learning across generations.

The exhibition also serves a broader cultural purpose: it shows the worth of arts education in a time when creative programs are often shortchanged. It sends the message that arts are essential.

Beyond Art: Life Skills and Cognitive Growth

The structure of the camp is multimodal since it unites visual, tactile, and verbal modes. Fine motor skills will be attained through making, critical thinking through observing and critiquing, and social-emotional skills through cooperative and self-reflection activities. These skills are complementary to totalistic academic as well as personal development.

In addition, metacognition as a concept encourages metacognitive awareness, students are not only invited to create but to reflect upon what they created and why. This supports the construction of habits of mind such as resilience, open-mindedness, and curiosity.

The Power of Reflective Art Education

This art camp is not just producing pieces of art, it is raising curious, thoughtful, and imaginative minds. By exploring the way artists engage with the concept of reflection across media, time, and culture, students develop an ever-deepening sense of themselves and the world around them. They learn that what they perceive is not immutable, that repetition and transmutation can be beautiful, and that their own voices matter in the continuously changing conversation of art.

In keeping with Eisner's 10th lesson, the arts' place in the school curriculum represents to children what grown-ups think is significant, this camp makes the case that creativity, thinking, and art are worthy of attention, respect, and passionate exploration. It also shows the museum as a vibrant, interactive learning environment, where each child can observe his or her own image reflected, and honored within the work.

3 LESSON OVERVIEWS

The lesson overviews are a brief description of what you are covering for each Saturday morning. Please list the title of each lesson for Day 1, Day 2 and Day 3. Identify specific art processes and what the students learn from engaging with these processes. Include specific artists/exhibitions and the importance of introducing these specific artists to students and how these artists relate to your big ideas and processes. (min-250 words per rationale)

Day 1: The first day of this lesson is designed to spark curiosity and set the foundation for students' exploration of reflection and perception. We will be beginning with an icebreaker to build comfort, foster a sense of community. A guided museum tour connects them directly to works of art that demonstrate reflection, symmetry, and altered perception, mirror decor with painting, crafting kaleidoscope, introduction to big ideas/processes. In the studio, students will be constructing kaleidoscopes. Which further deepens their understanding, as they witness firsthand how reflection and repetition make complex, ever-changing patterns. Introducing the big ideas of reflection, various artists, perception, and exploration at this stage ensures that students can connect the concepts across gallery experiences and studio projects.

Day 2: The second day of the lesson is designed to build upon students' initial experiences with reflection and perception while introducing them to the creative possibilities of printmaking. Returning to the museum galleries and taking pictures in the iPads provides students with a second opportunity to engage with artworks that emphasize repetition, symmetry, and mirrored imagery. Revisiting the tour allows them to notice new details and make deeper connections. In the studio, students will experiment with printmaking processes that highlight repetition and reflection. By folding, layering, or mirroring their prints, they will experience how simple marks and shapes can transform into dynamic patterns, much like the kaleidoscopes they created on the first day.

Day 3: The third day of the lesson brings together the ideas of reflection and perception through collaborative artmaking, critique, and exhibition. Students will create a fabric table runner that incorporates the themes and processes they have explored throughout the week (kaleidoscopes, and printmaking) This final project allows them to apply their learning in a cumulative way, combining repetition, pattern, and visual reflection into a unified artwork. The introduction of critique and sharing time provides an essential opportunity for students to reflect on their creative choices and to learn how to discuss art in a supportive environment. Students will also pull their final radial prints. Concluding with an exhibition of the table runner and individual works fosters a sense of accomplishment and community. Students and parents are able to see their efforts displayed in a museum setting, affirming the value of their voices and ideas! Day 3 highlights the importance of art as a shared experience, where personal creativity contributes to a collective expression and reinforces the big idea that reflection, in both art and life, shapes how we see ourselves and the world around us.

List the below for the entire unit

PROCESS (printmaking, coil pots, pastels, collage, weaving, recycled art, painting, drawing, etc,)

-Painting

-Printmaking

- Possible collage, drawing

ARTISTS: (At least 4 artists on view in the contemporary gallery need to be introduced in your student slide show) brief bio: name, art movement, medium, training, born/died, big idea etc.)

Olafur Eliasson: Born 1967 in Copenhagen, Denmark. Contemporary art movement and focuses on large-scale installations. Mediums are light, water, mirrors, natural elements. Training at Royal Danish Academy of Fine Arts. His big idea explores perception, environment, and human interaction with natural phenomena.

Lauren Fensterstock: 1975, Albany, NY (alive), art movement contemporary/conceptual installation. Mixed media, especially cut paper, charcoal, and reflective materials. Training at Parsons School of Design; MFA at SUNY New Paltz. Big idea: Uses labor-intensive processes to explore nature, ornamentation, and humanity's relationship to the environment and decorative traditions.

Stanislav Libenský: 1921–2002, Czechoslovakia. Art movement: modern glass art/ Czech glass movement. Medium: Cast glass sculpture. Training at Academy of Arts, Architecture and Design in Prague. Big idea: Worked with Jaroslava Brychtová to transform glass into a sculptural medium, exploring light, space, and transparency as artistic mediums.

Jaroslava Brychtová: 1924–2020, Czechoslovakia. Art movement: modern glass art / Czech glass movement. Medium: Cast glass sculpture. Training at Academy of Arts, Architecture and Design in Prague. Big idea: Collaborated with Stanislav Libenský to pioneer monumental glass sculpture, focusing on how light interacts with form and space.

Joseph Gasch Mücke: 1895–1987, Germany. Art movement: Bauhaus / Constructivism. Mediums: painting, architecture, stage/set design. Studied painting in Munich; later taught at the Bauhaus. Big idea: Bauhaus ideals, exploring geometric abstraction, stage design, and integration of art, design, and architecture.

Robert Smithson: 1938–1973, Passaic, NJ. Art movement: Land Art / Earthworks. Mediums: Earthworks, sculpture, writing, photography. Training at Art Students League of New York; Brooklyn Museum School. Big idea: Exploring geology and the relationship between humans and landscapes

BIG IDEA/s: Reflection

5 Essential questions for your big idea:

When you hear the word reflection what do you think of?

What happens when we see ourselves, or the world, in reflective surfaces? Like mirrors, glass, or shiny surfaces?

What does it mean to reflect an idea?

Can art reflect our society, history, and values?

Do reflections always look the same as the real thing? What might be different?

LEARNER OBJECTIVES:

1. Observe and discuss how mirrors, kaleidoscopes, and reflective surfaces alter images and shapes.
2. Investigate how reflection changes the way we see the world and connect these ideas to how artists use reflection in their work.
3. Design reflective art objects that combine both visual exploration and personal imagination.
4. Interact with artworks in the museum galleries that demonstrate reflection or perception, then apply those observations to their own creative projects.

5. Share their finished work with peers and explain how reflection, repetition, or perception played a role in their designs.

5 National Standards for Visual Arts (VAS):

Anchor Standard 3: Creating: Refine and complete artistic work

Anchor Standard 7: Perceive and analyze works of art

Anchor standard 8: Interpret intent and meaning in artistic work

Anchor standard 10: Synthesize and relate knowledge and personal experiences to make art.

Anchor standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

MATERIALS NEEDED FOR UNIT

Art Supplies:

- 20 Scissors
- 20 Pencils
- 25 Mirror reflective paper
- 25 Toilet paper rolls
- 5 Hot Glue Guns
- 20 Hot glue sticks
- 20 Construction Paper- Black and white
- 8 Ipads, 1 per 2-3 students
- Acrylic paints
- 40 Styrofoam Boards
- 10 Brayers
- 25 Paper Towel Tubes
- 20 Glue Sticks
- Glitter
- Beads
- 20 Plastic cups and lids
- Tape
- Paint markers
- 20 Clipboards

- Ink pens
- Paint brushes
- 20 Mini magnifying glasses

A. Additional Materials: <https://chrysler.org/>

Hand outs will be at the end of the document

A slideshow will be made presenting artists to the participants of the camp.

VOCABULARY/DEFINITIONS: (list 7-10 vocabulary words you will introduce and discuss during your unit, and their definitions)

Reflection

The bouncing back of light or an image from a surface, like a mirror or water. In art, it also means thinking deeply about something or showing something in a different way.

Perception

How we see, interpret, and understand the world around us using our senses. Everyone can perceive things differently, especially in art.

Symmetry

A balanced design where parts on either side of a line or around a center point are the same or very similar, like in a kaleidoscope.

Abstraction

A style of art that does not try to show things exactly how they look in real life, but instead focuses on shapes, colors, and feelings.

Perspective

The way objects appear to change size and shape depending on how close or far away they are. In art, it helps create the feeling of depth.

Installation Art

A big artwork that fills a space — you can often walk around or inside it. It can use lights, sound, mirrors, or found objects.

Contemporary Art

Art made by artists who are alive today. It can use many materials and show ideas about our world.

Geometric Shapes

Shapes that have straight lines or perfect curves. Like circles, squares, triangles, and rectangles.

Organic Shapes

Shapes found in nature. They are curvy, uneven, and not perfect, like clouds, leaves, or puddles.

Brayer

A roller used to spread ink or paint evenly during printmaking.

MOTIVATING STUDENTS: PERSONAL and SOCIAL RELEVANCE

This Reflection art camp unit is structured to significantly engage students by making the material relevant on a personal level, socially meaningful, and creatively stimulating. By interweaving the concept of reflection into students' own experiences, identities, and perspectives, we engage through curiosity and self-expression.

Personal Relevance:

Children and teens are inevitably captivated by light, color, optics, and mirrors, surprising and sensory phenomena. Reflection as a concept taps into this innate curiosity. The camp invites students to investigate:

What can you see when you look in the mirror?

What does your mirror self look like on different surfaces?

How can you mirror yourself in your art?

These types of questions allow students to get personally and emotionally connected to the topic, challenging them to use their radial prints and kaleidoscope creations as storytelling, imagining, or identity exploration. They're not learning about art, but becoming it, both symbolically and literally.

Also, giving students creative independence, such as choosing colors, textures, and personal motifs empowers them with the ability to own their learning. This is especially motivating for those who are uncomfortable in traditional classroom environments. The arts offer them a non-verbal, democratic language to express complex thoughts and emotions.

Social Relevance:

Reflection has a social dimension as well. The way we see ourselves, and how others see us, is something we continually do as we develop, especially for school children and teenagers. This unit actively promotes discussion about:

Identity, Point of view, Empathy, Representation

By exploring how different artists use reflection to transform view or reveal hidden meaning., Olafur Eliasson's use of mirrors to alter space, or Lauren Fensterstock's reflection on nature and culture, students realize that life isn't necessarily about decoration, but about communicating ideas that matter in the world at large today.

LESSON PROCEDURES Teacher/Classroom Prep:Day 1:

- A. Cut toilet paper rolls in half
- B. Pre-cut plastic sheets to the size of cardboard rolls and toilet paper rolls. One for each cardboard roll and two for each toilet paper roll.
- C. Hot glue the one piece plastic to the cardboard roll and another piece to the toilet paper roll.
- D. Cut 25 mirror reflective papers, 9 in x 4 in
- E. Set up bead and glitter station
- F. Have powerpoint ready for use
- G. Have gallery and vocab handouts ready to pass out

- H. Set up tables in a U shape
 - I. Have parent sign in sheet ready
- Day 2
 - A. Have parent sign in sheet ready
 - B. Have powerpoint ready for use
- Day 3
 - A. Have parent sing in sheet ready
 - B. Set up tables in U shape
 - C. Have powerpoint ready for use
 - D. Have table runner sheet out
 - E. Have acrylic paint out
 - F. Have paper out for warm up questions
 - G. Have the printer ready to print out edited pictures.

B. Pre-assessment:

- C. Day 1: No prior knowledge required.
- Day 2: Review vocabulary from day one.
 - Day 3: Review vocab from day one and two.

D. Behavioral Expectations:

Day 1: Participants are to respect all materials being used, listen to instructors at all times, follow directions, remain calm and respectful within museum galleries, follow the teachers around never wandering off, keep respectful tones.

- Day 2: Participants are to respect all materials being used, listen to instructors at all times, follow directions, remain calm and respectful within museum galleries, follow the teachers around never wandering off, keep respectful tones.
- Day 3: Participants are to respect all materials being used, use technology only when being asked to, listen to instructors at all times, follow directions, remain calm and respectful within museum galleries, follow the teachers around never wandering off, keep respectful tones.

E. Organizer:

- Objectives and goals for each lesson will be reviewed at the beginning of every lesson.
- Vocabulary sheets will be handed out as reference materials

F. Extension Activity:

Day 1: Elevate their kaleidoscope decor but using paint markers, soft pastels/crayons.

- Day 2: Students can layer onto their radial print using paint markers, oil pastels, and markers. They must keep the design symmetrical.
- Day 3: Complete radial extension worksheets They can also begin on the table runner.

LESSON SEQUENCE (scripting and timing).

Teacher Actions (include teacher questions and explanations)	Expected Learner Actions
Start with Day 1. Include an ice breaker, museum activity/s, introducing processes and expected outcomes, scaffolding for big ideas and concepts, playing with materials. Script out all the details and continue to day 2 and day 3. For day 2 focus mainly on art making and museum activities. For day 3 focus on final touches, prep for show, critique, and the exhibition for parents. EXAMPLE: DAY 1 10:00-10:15: Greet students warmly and introduce the day’s theme: <i>Reflection</i>. Explain icebreaker: Each person says their name and a food beginning with the same letter (e.g., “I’m Alicia, and I brought apples”). Model example and start the circle. 10:15-10:35: After icebreaker and click to the next slide of the powerpoint to introduce the activities that the students will be completing. “Before we get started I would like to review what activities we will be completing in this camp. Today you will be making kaleidoscopes, exploring the gallery, and learning about new artists. On the second day you guys will get to learn a little about photography. You will have the opportunity to take photographs around the gallery. On the third day we will be experimenting with paint!” Click to the next slide and explain what the students will be learning. “Other than making art, we are learning about the big idea of reflection. We will learn new ways of how reflection can transform ideas and art!” ● Vocabulary: <i>Reflection</i> and <i>Perspective</i> ● Featured artists and artworks Ask guiding questions: ● “What do you think reflection means in art?” ● “How might perspective change how we see things?”	DAY 1 10:10-10:15: Participate in introductions, recalling names and foods of all previous participants. Engage in memory challenges and laugh together as they build group connections. 10:15-10:30: Actively listen to the teacher and give a response when prompted. Observe and respond to discussion questions. Take mental or written notes about key ideas and artists.

10:35-10:50:

Demonstrate how to create a kaleidoscope using mirrors, cardboard tube, and decorative paper

. “There are two cardboard tubes that are used in your kaleidoscope, there is a longer piece and a shorter piece. You will be using the longer piece for the first step. The first step in creating your kaleidoscope will be folding the paper, first fold your paper into three sections using hotdog style. Then use four pieces of tape to secure it and insert it into your longer piece.

“Next is the bead and glitter station. Take your smaller tube of cardboard to the bead station and choose what beads you would like. Make sure you use a good amount of beads. Too many beads, you will not be able to see through your scope and too few beads is boring! Once you choose your beads return to your seat and put the plastic cap in your smaller tube to secure the beads. Then combine both pieces and you're ready to decorate!”

Show how light and reflection work within the tube.

10:50-11:45:

Distribute materials (mirror sheets, cardboard tubes, beads, tape, etc.).

Distribute clipboards with reflection worksheets.

Circulate around the room offering guidance, ensuring safety and creativity.

Encourage experimentation and personal expression.

11:45-12:30:

Lead group through galleries containing the featured artists and additional works.

Encourage students to use their kaleidoscope and mini magnifying glass to look at artworks from different perspectives.

Prompt questions such as:

- “How does your kaleidoscope change what you see?”

10:35-10:50:

Watch demonstrations closely, ask clarifying questions.

Prepare materials for their own project.

10:50-11:45:

Construct their own kaleidoscope, decorating it to represent themselves.

Experiment with reflection and light.

11:45-12:30:

Explore the museum using your kaleidoscope and magnifying glass.

Observe how art changes when viewed through different lenses.

Complete worksheet questions:

- “Describe the art you see”
- “What changes about it when you look through the kaleidoscope?”
- “What changes about it when you look through the magnifying glass?”

• “Does this new view make you feel differently about the artwork?”	• “Which version do you like better?”
12:30-12:50:	12:30-12:50:
Return to classroom and facilitate reflection discussion:	Participate in group reflection, share insights, and tidy up.
• “What did you notice today?” • “How did your kaleidoscope change your perspective?”	
Guide cleanup of materials and workspace.	
12:50-1:00:	12:50-1:00:
Summarize key takeaways: Reflection & Perspective.	Listen and ask questions about the next session.
Preview next Saturday: <i>Photography and Printmaking</i> .	
Day 2	Day 2
10:00-10:10:	10:00-10:10:
Welcome students back and ask what they learned from the previous week. Then go through the icebreaker “Say your name and what you are being for Halloween”	Greet teachers and actively listen to the teachers introduction. Answer questions when prompted. Engage in review discussion and identify connections between reflection and printmaking.
10:10-10:15: Create classroom rules by asking “What do you need or what environment do you need in order to make good art?” Summarize what the kids say and create a short list.	10:10-10:15:
10:15-10:30: Review museum expectations, Ipad expectations, and filter instructions. “When we are in the museum we need to look with our eyes, not your hands, make sure you walk and not run, use a quiet voice, and respect the space and others in it! When we are using the Ipads you must handle it with two hands. Do not swing the Ipad, no walking with the Ipads, and be a kind photographer. Always ask for permission to take someone’s picture.”	10:15-10:30: Actively listen to the teacher's introduction of the activity and expectations.
“What will we be doing with the Ipads? Using photography to transform regular photos into kaleidoscope like images! We want you to look at art through a different perspective! After your turn is over with the Ipad, ask for your clipboard, read the questions on the handout and fill it out. (read out questions)”	
10:30-11:15: Split into two preassigned groups, one group of 11 (Makayla and Lamara) and one of 9 (Kaya). Arrive at	

artwork. Distribute clipboards, Ipads and reflection worksheets.

Guide group through museum to photograph art and peers using the filter.

11:15-11:30:

Lead short discussion about photos taken and observations. Inform students that they must take 15 photos and pick two of their favorites.

Connect reflections to today’s studio work on symmetry.

11:30-11:35:

Demonstrate printmaking process:
“For the first step, use a pencil to press in your designs. The next step is to use your brayer to spread the paint onto your styrofoam. Place your styrofoam onto your construction paper to transfer the print. Now, flip your styrofoam and line it up next to your previous print to transfer.”

Show how two prints create a radial pattern. Inform students that they will be planning out their design on a piece of paper before they print next class. “ You guys will be designing your prints by using geometric and organic shapes. You will get the chance to pull a few prints today, but I want you guys to really focus on making your sketches.”

Pass out shape handout, “ Geometric shapes have straight lines or perfect curves. Like circles, squares, triangles, and rectangles. Organic Shapes are Shapes found in nature. They are curvy, uneven, and not perfect, like clouds, leaves, or puddles. Please use this worksheet as inspiration for your radial designs!

11:35-12:45:

Supervise and assist as students create designs, and pull students to the back of the room to pull practice prints using premade styrofoam radial designs

12:45-12:55:

10:30-11:15: Students are expected to treat the iPads correctly and safely, share the iPads with their classmates, and not to take pictures of people without permission. Students will then complete the museum activity of capturing photos using iPads and kaleidoscope filters while exploring the museum and answering the questions provided to them on a worksheet.

Allow for the teacher to guide the discussion and answer questions when prompted. Ask questions for clarity if needed. Share thoughts on how the kaleidoscope altered perspective.

11:30-11:35:

Actively listen and watch the teacher demo on the printmaking process. Ask questions if needed.

11:35-12:45:

Design Styrofoam prints featuring geometric and symmetrical patterns.

Explore organization of shapes and lines.

Pull practice prints at the back of the room

12:45-12:55:

Guide students in cleaning their workspace and storing plates safely for next week.

12:55-1:00:

Facilitate brief reflection circle:

- “What did you enjoy most about creating your design?”
- “What do you think will happen when you print it next week?”

Preview Day 3: *Printing and Exhibition Prep!*

Day 3

10:00-10:15:

Revisit slideshow briefly, connecting all three weeks.

Reintroduce key terms and discuss how the projects relate to *Reflection*.

10:15-11:00:

Demonstrate how to ink Styrofoam using brayers and print onto paper.

Emphasize alignment and repetition for radial symmetry.

Circulate to help with paint and pressing.

11:00-11:30:

Demonstrate how to make radial handprints on trifold poster

Encourage students to think about pattern, color, and unity.

11:30-12:00:

Distribute printed kaleidoscope photos from Day 2.

Lead group discussion about photos and overall camp experience:

- “How do you see reflection in your work?”
- “What surprised you most over these three weeks?”

12:00-12:30:

Clean up and organize materials.

12:55-1:00:

Share reflections and say goodbye.

Day 3

10:00-10:15:

Participate in review, recalling vocabulary and past activities.

10:15-11:00:

Use acrylic paint to pull prints, experimenting with color and pressure.

Place finished prints on drying racks.

11:00-11:30:

Paint hands and create radial handprint patterns collaboratively.

Help move the table runner to the drying area.

11:30-12:00:

Share experiences, observations, and favorite moments.

12:00-12:30:

Help display artwork proudly and prepare space for families.

12:00-1:00:

Present and explain their artworks to guests.

Guide students in arranging their artwork: ● Kaleidoscopes ● Radial prints ● Kaleidoscope photos ● Trifold collaborative poster Assist with labeling and final touches. 12:30-1:00: Welcome parents and families to view the exhibition. Facilitate student sharing and provide snacks. Run slideshow of photos in back Thank students and families for attending.	Celebrate accomplishments and take artwork home.
---	--

ADAPTATIONS AND RECOMMENDATIONS: *(Note accommodations for Students with Special Needs as well as any classroom management strategies. Provide examples)*

Alternative Materials for Students with Fine Motor Challenges

- Use pre-cut cardboard shapes for kaleidoscope building.
- Provide easy-grip scissors or adaptive scissors.

Sensory Sensitivities

- Allow students to wear gloves or use tools instead of direct hand contact with paint.
- Set up a quiet corner with soft lighting and calming visuals for breaks.

Physical Accessibility

- Ensure all workspaces are wheelchair accessible.
- Offer lap trays or adjustable-height tables if needed.

- Allow students to sit or stand based on comfort and need.

iPad Use Support

- Teach basic photography techniques with visual prompts
- Allow use of voice control or assistive touch features.

Peer Buddies or Volunteer Support

- Pair students with peers or adult volunteers for additional support and collaboration.
- Rotate partnerships weekly to encourage inclusion and build social skills.

Classroom Management Strategies

1. Clear Expectations & Routines
 - Start each session with a brief overview of the day's activities and behavior expectations.
 - Use call-and-response signals ("1-2-3, eyes on me") to regain attention.

Flexible Pacing

- Allow students who finish early to help others or explore extra materials.
- Provide extensions for advanced students (creating multiple prints or experimenting with new materials).

DIFFERENTIATION STRATEGIES: ____Flexible grouping

- ____ Open-ended activities
- ____ Exploration by interests
- ____ Negotiated criteria
- ____ Anchoring/Extension activities
- ____ Independent studies
- ____ **Tiered activities/products**
- ____ **Journal prompts**
- ____ **Multiple levels of questions**
- ____ **Scaffolding**
- ____ Choice: Learner profile, Readiness, Interest

ASSESSMENT & DOCUMENTATION OF TEACHER/STUDENT LEARNING

A. Assessment: There will be a warm up in the presentation based around the past two days. It will have questions that will relate to the art processes we have learned and concepts we covered. We are providing worksheets for day 1 and 2 to collect their knowledge on what had been taught and for them to have a takeaway of vocabulary to review. At the end of each day they will be asked a series of review questions such as "What does perspective mean to you?", "what vocabulary did you learn today?", "What art was your favorite?".

B. Documentation: We will collect their gallery activities and warm ups.

I included a PDF of my artist samples, I was having difficulty with file sizes.

Below is the slideshow and worksheets.

https://www.canva.com/design/DAG3Yx3Bb_E/6DLy4Dn9c13ab_10h_GpQw/edit

<https://docs.google.com/presentation/d/1-Xlkemq1dHHK7ZNWehRLaEpb8Bz2Hooiw0uP9QUyL5k/edit?usp=sharing>

https://docs.google.com/presentation/d/1Fmun1hWJtaCbxfwEv-i0u46n1af9XeWWjwX4g7_W9uA/edit?usp=sharing

<https://docs.google.com/presentation/d/1F3jckAA38ExUEh34TM3ElEoGGhN2Wz9qaRcbe-QaRfc/edit?usp=sharing>

<https://docs.google.com/document/d/1K9SmePWMrlpo06Jeytiqy5l9jftw6HjGIoiqwWsuog/edit?usp=sharing>

https://docs.google.com/document/d/1QnBIDq2EudbueZpK47sUMaLx_6KadBTvhyCDiv6P14w/edit?usp=sharing

https://docs.google.com/document/d/1xQkoHXDYgWKHNsVxZ0kdfK96XTeyapPR2ZxIFN_MuHA/edit?usp=sharing



Name: _____Date: _____

 Kaleidoscope Gallery Exploration!

Today you will look at art in a new way — through your **kaleidoscope!**
Look carefully, notice details, and think about how your view changes.

1. Describe the art you see.
(What shapes, colors, or patterns do you notice?)

2. What changes about it when you look through your kaleidoscope?
(Do you see more colors? Repeated shapes? New designs?)

3. Which version do you like better — the regular view or the kaleidoscope view?
Why?

Name: _____Date: _____

 Kaleidoscope Filter Gallery Exploration!

Today you will look at art in a new way — through your **kaleidoscope!**
Look carefully, notice details, and think about how your view changes.

1. Describe the art you see.
(What shapes, colors, or patterns do you notice?)

2. What changes about it when you look through your kaleidoscope filter?
(Do you see more colors? Repeated shapes? New designs?)

3. Which version do you like better — the regular view or the kaleidoscope filter view?
Why?

 Art Vocabulary Worksheet: Seeing the World Differently!

Name: _____

Date: _____

1. Contemporary Art

 Art made by artists who are alive today. It can use many materials and show ideas about our world.

2. Art Installation

 A big artwork that fills a space. You can often walk around or inside it. It can use lights, sound, mirrors, or found objects.

3. Reflection

 When light bounces off a shiny surface like a mirror or when we think deeply about ourselves and our ideas.

4. Perspective

 The way we see things from our own point of view. In art, it's how we show space and distance.

 Art Vocabulary Worksheet: Shapes and Prints!

Name: _____

Date: _____

1. Geometric Shapes

 Shapes that have straight lines or perfect curves. Like circles, squares, triangles, and rectangles.

2. Organic Shapes

 Shapes found in nature. They are curvy, uneven, and not perfect, like clouds, leaves, or puddles.

3. Printmaking

 A way to make art by rolling ink or paint onto a surface and pressing it onto paper to make a copy.

4. Brayer

 A roller used to spread ink or paint evenly during printmaking.

6. Radial Symmetry

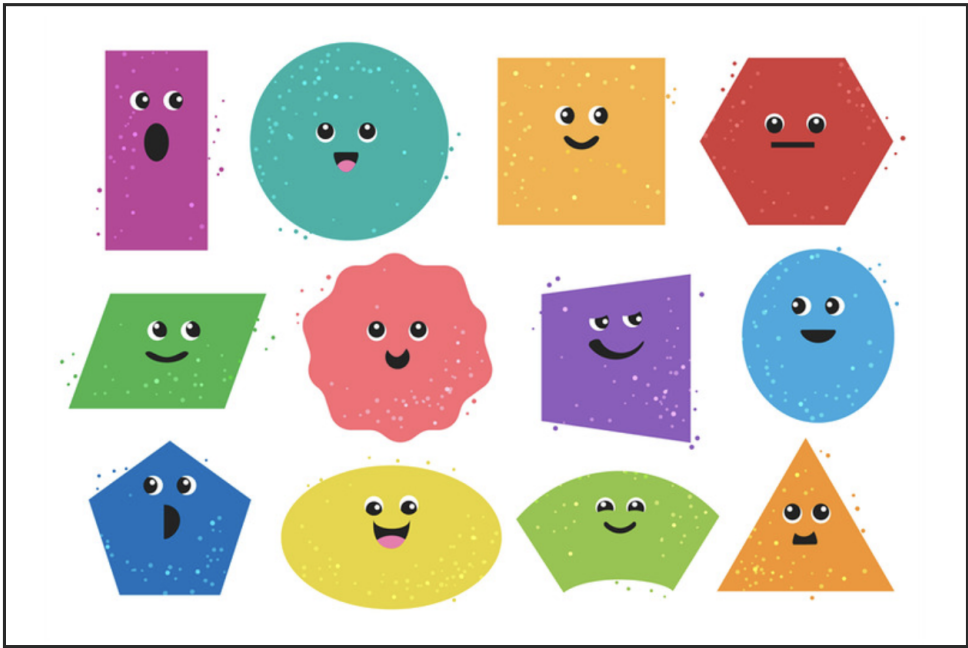
 A design that starts from the center and spreads out evenly, like a flower or a kaleidoscope.

Organic Shapes



© Copyright 2025 The Hungry JPEG

Geometric Shapes



© Copyright 2025 The Hungry JPEG

