

Unit Plan ARTE 306**Your name: Kaya Mensah****Unit title: Surrealist Self-reflective Unit****Number of Students: up to 25****Length of each class: 1.5 Hours****Unit Rationale: Surrealism Research, Artmaking, and Critique**

The Surrealist Self Reflection unit introduces Art III students to the world of surrealism, integrated research, surrealist art making, and critique. As one of the 20th century's most influential art movements, surrealism invites students to break free from conventional thinking and embrace their personal artistic voice. By researching surrealism, students will gain tools to approach art in innovative ways. This will prepare them for more advanced art-courses, personal projects, or even professional pursuits. This unit will give students the ability to create, analyze, and critique. By having students engage in self driven research, creating their own surrealist-inspired works, and participation in critique sessions, they will increase their understanding of the surrealist art movement. This will also consist of them improving their critical thinking and creative skills. Teaching the students the meaning of the surrealist art movement will offer students the opportunity to explore their creative boundaries through introducing dreamlike imagery, juxtapositions, and symbolic story telling. Surrealism is rooted in psychology, history, and literature. Bridging art between other disciplines. it will allow students to conceptualize ideas through personal expression. Learning about Sigmund Freud's theory of the unconscious will further reinforce the interconnectedness between creative fields and other subjects. The research driven portion of this unit will not only cultivate artistic and academic growth but will also inspire students to think critically.

The artmaking component of this unit will challenge students with the task of creating an original piece of art that incorporates surrealist techniques such as symbolism and imagery with the mediums of their choice. This approach will encourage students to experiment, embrace mistakes, and tap into their imagination without the pressure of creating a realistic piece of art. By exploring and brainstorming their own personal themes through reflection, students will gain confidence in expressing their abstract ideas while developing problem solving skills that are crucial for artistic growth. It will encourage students to trust their instincts when it comes to their personal artmaking process.

The critique sessions are an integral part of this unit as they help students articulate their intentions, analyze their peers' works, and engage in constructive discussion. Not only do these discussions refine the students' ability to interpret and communicate about artwork but it also builds a supportive classroom community where diverse perspectives are welcomed and valued.

Students will learn to approach feedback with grace and openness while gaining insights on their strengths and areas for improvement.

By the end of the unit, students will have a deeper appreciation for art's power to challenge norms, provoke thought, and express the inexpressible. They will leave with skills in research, analysis, creation, and critique that will serve them in advanced courses while still inspiring students to embrace their individuality and trust their creative instincts, equipping them for success both in and beyond the art classroom

3 Lesson Overviews

Lesson 1: Historical or Contemporary Surrealist Artist Slideshow and Research

The lesson will persist in research exploration of both historical and contemporary surrealist artists. It will engage Art III students by combining research, critical analysis, and presentation skills with a creative personal engagement in art history. Students will conduct research on a chosen surrealist artist and prepare a slideshow presentation. Students will be given guidelines and an instructive slideshow to follow during this process. This will help students to draw connections between historical surrealism and contemporary surrealism and prepare students for research based assignments in the future. This lesson is designed for students to deepen their understanding of the surrealist art movement and its impact in both practices along with an emphasis on active learning. Studying the historical surrealists will help students understand the origins of the movement while the research on contemporary surrealist artists will highlight its lasting influence and adaptability in modern contexts.

This lesson will include a sketchbook warm up that will introduce them to surrealism without even realizing it. “Sketch an object that exists in a space where it usually does not.” By having students complete this warm up, they will unconsciously depict a surrealist idea. Students will The research slideshow they will be completing encourages them to develop analytical skills through in-depth art analysis. Comparing visual elements, symbolism, and techniques. The organization of putting their research into a slideshow fosters multimedia literacy. The presentation component develops public speaking skills. Additionally, the reflective aspect on why they chose the artist invites students to consider how surrealist principles connect to broader cultural or personal themes, encouraging deeper engagement with the material.

Lesson 2: Surrealist Self-Reflection Art Making

This lesson will address the creative process behind designing an original piece of surrealist art. Students will have the opportunity to communicate and express a symbolic idea about their inner world. The “Surrealist Self-reflections” encourages students to deeply reflect on their identity and make connections in order to convey a personal message. This lesson grants students the opportunity to generate and conceptualize artistic ideas and artwork. By applying surrealist techniques—such as juxtaposition, symbolism, and storytelling—students engage in problem-solving and critical thinking as they develop concepts that blend reality and fantasy. This creative process encourages originality and pushes students to think beyond traditional boundaries. The surrealist self reflection art making portion also ties historical knowledge to practical application. Students are tasked with referencing the surrealism movement’s themes and techniques while applying them to their own perspectives. By allowing students to choose their medium, it ensures accessibility and caters to individual strengths and interests.

This lesson will include artist references from contemporary artist *Gwen Seemal* and historical surrealist *Salvador Dali*. Students will learn and evaluate the symbolic meanings seen in *Dali* and *Seemal's* various works of art in order to encourage critical thinking. By looking and investigating each piece of art individually, students get a deeper look into the world of surrealism and how different artists express themselves diversely. The students will analyze the symbolic images and acknowledge how and why the artist used symbolism. This combination of previous research from the first lesson, conceptualization of surrealist ideas, and the personal execution of their own surrealistic concepts will bridge the gap between academic learning and artistic practice.

Lesson 3: Art critique and Reflection

This lesson involves a classroom critique, a review on critique etiquette, and a personal reflective artist statement. Classroom critiques are a vital component of art education. Teaching students to evaluate and articulate their thoughts about art constructively. Reviewing critique etiquette ensures a respectful and productive environment in the classroom, where students learn to provide balanced, thoughtful feedback while receiving constructive input on their own work. This not only enhances their ability to analyze visual elements and conceptual decisions but also builds a collaborative classroom culture and atmosphere. Students will begin class with a 10 minute warm up as a way of writing their artist statements. "Reflect on your artmaking process for this project. What process did you enjoy? What was difficult for you? What is your artwork about and what does it mean to you?" Writing about their work helps them articulate the themes, inspirations, and choices behind their creations while applying professional artistic standards of presenting art work. Together, class critique and artist statements promote both technical and conceptual growth. Critiques offer an opportunity for peer learning and refinement of ideas, while the reflective artist statement allows for introspection and synthesis of feedback.

Process:

Lesson 1:

Introduction & Warmup day 1: Students will begin class with a 5-10 minute warm up sketch, "Draw an object that exists in a space where it would not usually exist." They will take notes while listening to the introduction on the surrealist art movement and the artist introduction of Rene Magritte. Various examples of Rene Magritte's background, career, and impact will be included as a way of introducing the subject of surrealism.

Computer Research Day 2: Students will begin class with the same warm up as day 1, but they must choose another subject/topic. An explanation of the research process will begin, students will pick either a contemporary or historical surrealist artist and a piece of their artwork with websites provided. They will complete a research based presentation that will be presented in front of the class along with a class discussion on the artist work they picked.

Presentation Day 2: Students will begin class with their 5-10 minute warmup. They will be asked if any of them would like to go first for presentations. The students are expected to complete their presentation

Lesson 2: Students will complete a sketchbook warm up listed in the slide show then review, discuss, and analyze two surrealist artworks; one historical by *Salvador Dali* and one contemporary by *Gwenn Seemal*. Students will then start a reflecting brainstorming process, making connections between objects and their identity using the “inspiration list.” Students will draw a sketch of their chosen symbolism and plan out how they will design their original surrealist art piece by including what materials and medium they choose to use and how they will use them. The brainstorm sketch that the students will complete is a rough draft that will be used to design their final piece. Students will be required to at least use two art materials of their choice in their final piece. This will be completed using various art materials of their own choice- Such as oil pastels, fibers, paint, printmaking, sculpture/ceramics, water color, crayon, marker, pen, photos.

Lesson 3: Class will begin with a warm up on reflecting their artmaking process. Acting as an artist statement students will write a well thought out answer to the warmup questions depicted on the screen, “Reflect on your artmaking process for this project. What process did you enjoy? What was difficult for you? What was your artwork about and what does it mean to you?” Students will then listen and take notes on the “Critique SlideShow on Guidelines and Expectations” presentation. The students' work will then be hung up around the classroom and critique papers will be passed out to every student. Then the critique will begin and the teacher can lead the discussion if needed. Guiding questions will be on a slideshow that will be visible during critique.

Artists:

Salvador Dali

Gwenn Seemal

Rene Magritte

*see slide show for more information on Dali and Seemal.

 Surrealist Self Reflection Lesson

*see lesson 1 slide 6 slideshow for more information on Rene Magritte  Unit/Lesson 1

Big Idea: Identity

Learner Objectives

1. Students will understand the history of surrealism and the impact it made in art history.

2. The student will visually communicate a symbolic representation of their identity and/or community.
3. The student will write a reflective statement addressing the symbolism they've depicted, and their art making process and participate in a class critique.

3 National Standards

1. **-Creating: Anchor Standard 1:** Generate and conceptualize artistic ideas and work

Investigate-Plan-Make: HS Accomplished, VA:Cr1.2.IIa

-Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.

2. **Creating: Anchor Standard 3:** Refine and complete artistic work

Reflect-Refine-Continue: HS Accomplished. VA:Cr3.1.IIa

-Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.

3. **Responding: Anchor Standard 8:** Interpret intent and meaning in artistic work.

Analyze: HS Accomplished, VA:Re8.1.IIa

-identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.

3 VA Standards

1. Creative process

AIII.2: The student will apply a creative process to develop ideas and artwork.

- b)** Use the creative process to develop and inform an original artistic vision/voice.
- d)** Present and exhibit works of art as part of the artistic process, including selecting and preparing works and writing supporting documentation and reflective statements

2. Critical Thinking and Communication

-AIII.3: The student will analyze, interpret, and evaluate artwork.

a) Evaluate the effectiveness of the communication of artistic vision/voice in personal works of art.

c) Describe how the purpose of art shifts over time and explain the functions and purposes of personal works of art.

d) Use a variety of critique processes to reflect on and inform personal artistic vision/voice.

3. Technique and Application

-AIII.15: The student will demonstrate technical skill and independent thinking in the use of media, techniques, and processes to achieve desired intentions in works of art and design.

Materials needed:

1. Art Supplies:

- Canson XL Mixed Media Paper Pad, 98 lb, 14 x 17 Inches, 60 Sheets
- School Smart Oil pastels, assorted colors, 25 count x3
- Sewing needles- Colonial Needle Pin Bulk Pack, Size 17 Steel, 1-1/16 Inches
- Pepperell Braiding Jewelry Cord, 1.5 Millimeters x 25 Yards, Assorted Colors, Set of 6
- Scrap fabrics
- True Flow Heavy Body Acrylic paint, 2 oz, set of 6 (x5)
- Sax Self Hardening Clay, Gray, 25 Pounds
- School Smart Colored Pencils Classroom Pack, 8- Assorted Colors, Pack of 144
- Crayola Crayons Class pack, Assorted Colors, Set of 800
- Graphite Drawing Pencil Classroom Pack, Assorted Hardness,Set of 144
- Watercolor Palettes
- Square Compressed Charcoal Sticks, Black, Pack of 12 (x2)
- Synthetic Taklon Paint Brushes, Assorted Sizes, Set of 72
- 9x 12 Sketchbook

Research Supplies:

- Chrome Book
- Notebook (for notetaking)
- Presentation software for Slideshow (preferably google slides, but accommodations can be made)
- Index cards for exit ticket

Critique Supplies:

-Critique paper

Additional Materials:

Lesson 1

- Research Template: [Unit/Lesson_Template](#)
- Warm up/Intro to Surrealism/Artist Introduction: [Unit/Lesson 1](#)
- Research Presentation Rubric [UnitPlan_ResearchRubric](#)

Lesson 2:

- Warm up/Artist Introduction Presentation: [Surrealist Self Reflection Lesson](#)
- Inspiration List
- Original Surrealist Artwork Rubric [UnitPlan_Lesson2Rubric](#)

Inspiration List

Animals

- Seahorse
- Fish
- Octopus
- Cat
- Coyote
- Panda
- Flamingo
- Chicken
- Elephant
- Pig
- Dog
- Porcupine
- Snail
- Dragonfly
- Centipede
- Caterpillar

Plants

- Rose
- Dandelion
- Daffodil
- Daisy
- Cactus
- Pine tree
- Apple
- Orange
- Lemon
- Carrot
- Broccoli

Objects

- Umbrella
- Paint brush
- Clock
- Book
- Lightbulb
- Bicycle
- Teakettle/Teapot
- Cupcake
- Bell
- Puzzle
- Rubber Duck
- Bulldozer
- Bulls eye
- Life vest
- Anchor
- Sunglasses
- Camera
- Instrument

Communication

- Semi-colon
- Exclamation Point
- Asterisk
- Speech/Thought bubble
- Traffic signal/cone
- Phone
- Emojis/Icons
- Fingerprint
- Headphones
- Microphone

Iconography/Transitions

- Black hole
- Door
- Window
- Bridge
- Beach
- Ladder
- Stairs
- Path
- Boat
- Submarine
- Water
- Fire
- Oxygen Mask
- Rocket
- UFO/Aliens
- Skeletons
- Eyes
- Stripes
- Polkadots

Characteristics

- Strength
- Honest
- Creativity
- Devotion
- Diligence
- Anxious
- Ambitious
- Disconnection
- Anger
- Perseverance
- Grounded
- Charming

Lesson 3

- Class Critique Guidelines and Expectations Presentation: [Lesson3_Critique](#)
- Critique participation handout: [Classroom Critique Handout](#)

-Guiding questions for the critique:  Critique_Questions

-Artist Statement Handout:  Artist Statement

Vocabulary and Definition:

1. Surrealism: An avant-garde art and cultural movement whereas the goal is for the artist to express and illustrate their unconscious mind by using objects, ideas, and images.
2. Symbolism: The use of words or images to represent concepts, objects, events, people, and ideas.
3. Abstract/Abstractism: Non representational or non realistic art.
4. Elements of Art: Line, color, value, tint, shape, space, texture, and form
5. 7 Principles of Design: Balance, scale, contrast, pattern, movement, emphasis, unity.
6. Avant-garde: French term meaning “advanced guard” that can be used to describe an art movement that is innovative, challenges new ideas, and is oftentimes controversial.
7. Contemporary art: Art created by living artists that reflects the present day and is often innovative and avant-garde.
8. Psychoanalysis theory of art: Suggests that the best mode of creation is found by trying to bypass the conscious mind to access the subconscious.
9. Sigmund Freud: Austrian neurologist and the founder of psychoanalysis *theory and method for exploring the human mind, particularly the unconscious.

Motivating Students: Personal and Social Relevance:

This lesson will motivate students to participate due to the individuality implemented into the project and the fact that they will be able to create an original piece of artwork that they can resonate with. Additionally, the variety of materials provided will allow for the students to express their ideas with no limitations, giving them the reins in their artmaking process.

Unit Procedures:

1. Teacher/Classroom Prep:

- Lesson 1: Prepare powerpoint on research project and powerpoint on Frida Kahlo
- Lesson 2: Prepare powerpoint on artist examples and warm up, print inspiration sheets, prepare art supplies.

- Lesson 3: Hang up students' completed art projects, prepare powerpoint on critique etiquette, print critique paper, and artist statement handouts.

Pre-assessment: (*What students should understand prior to the lesson and what will you remind them of from past learning?*)

- Lesson 1: Students may somewhat be familiar with the art movement surrealism. Ask students what they know about surrealism, "What does it mean when something is 'surreal'?" "What do we think surrealism is?" On day two, students will be asked if they have experience doing research on the computer.
- Lesson 2: Students should already be informed on the elements of art, color theory, and the principles of design
- Lesson 3: I will prepare as if students do not know what a critique is, but still assess what they already know. I will ask students "Have you guys done a critique before? If so, how did it go? Was there anything like you liked or disliked about it?"

3. **Behavioral Expectations:** (*What are the students expected to do as they function in the classroom*)

- Lesson 1: Respectfully listen to the introduction slide show and complete the warm up as instructed. Students are expected to take notes and participate in discussion questions.
- Lesson 2: Students will be expected to complete the warm up, participate with the discussion questions, and
- Lesson 3: Students will complete the warmup, respectfully participate in critique, follow the critique guidelines, complete critique handout, and write a personal artist statement.

4. **Organizer:** (*How will students be informed of the learning objectives and major activities of each lesson? Will you have handouts? Visuals? Will you put the objectives in a PowerPoint?*)

Objectives will be written on the board and rubrics will be handed out to each student for lessons one and two. A critique handout will contain the objective of critique.

Explanations of the major activities will be explained and displayed in the slideshows.

Each slideshow is listed under the lesson sequence of the corresponding lesson.

5. **Extension Activity:** (*students who finish tasks early should have another activity or station to continue to be engaged during class time. Explain that activity/workstation*)

- Lesson 1: Add more detailed information about your chosen artist or research another artist not in your category (historical or contemporary).
- Lesson 2: Students can use white paper to create a background to photograph their finished art piece with their cell phone. The teacher can assist them in correctly photographing their artwork. If the student does not have a cellphone, the teacher can capture the photo and print or email it to the student.
- Lesson 3: If class critique finishes early, instruct students to pair up with a partner and inform them that they must converse with their partner about their artmaking process, mediums they used, opinions/likes/dislikes about the project, and the symbolism behind their piece.

Unit Sequence:

Lesson 1 Procedures: Day 1 Introduction to Surrealism and Artist Introduction

8:55-Greet students and instruct them to take a seat

9:00-9:15:Put the warm up on the screen that says “Sketch out an object that exists in a space it usually does not exist in.”

9:15-9:35-Discuss the student’s answers on the warmups, asking them “what did you guys sketch? What made you think of that?” Begin the presentation with the discussion questions on second slide surrealism. Ask the class the questions listed on the slide to encourage class discussion

9:35- 10:10- Instruct students that they should be taking notes for this portion. Continue the presentation and review the surrealist slide, sigmund freud slide, andre benton slide, and rene magritte slide.

8:55-Students arrive in the classroom, receive their portfolios, and take their seats.

9:00-9:15-Students complete the warm up diligently by sketching out an object that exists in a space it usually does not exist in.

9:15-9:35- Sit quietly and listen actively while the teacher is talking. When the teacher asks discussion questions they are expected to answer.

9:35-10:10: Sit quietly and listen actively to the teacher's presentation. Take notes on important points.

10:10-10:20-Pass out index cards for an exit ticket. Instruct students to write their name on it and answer the question “What is surrealism and name an important figure, fact, or term.” Instruct students to leave their exit tickets on their desk.
(if the presentation goes by quicker than expected, then briefly review the research project seen under day 2.)

10:25: Instruct students to clean up and return their portfolios into their respective spots. Once they finish they can be dismissed, “Have a good day!”

Collect students’ exit tickets’ and place them in the class organizer.

10:10-10:20- Complete the exit ticket by answering the question asked by the teacher. Once finished, the students will leave the exit tickets on the table.

10:25- Return all materials and portfolios to their respective spots. Dismissal.

-Warm up/Intro to Surrealism/Artist Introduction:  Unit/Lesson 1

Lesson 1 procedures: Day 2 Research project explanation

8:55-Greet students and instruct them to take a seat

8:55-9:10-Begin with the same warmup as day 1. Instruct students that they must pick a different object and place than they did last time.

9:10-9:20:Pass out research project rubric to every student. Explain research projects to students and go over the research template (students will have access to the template). Inform students that they will be

8:55-Greet teacher, retrieve portfolios and take seats

8:55-9:10- Students complete the warm up diligently by sketching out an object that exists in a space it usually does not exist in.

9:10-9:20- Students will actively listen to the teacher's explanation for the research project. Students will ask questions for clarification and take notes if needed.

researching either a contemporary or historical surrealist artist and that they must include important information on the artist, the artist's impact, analysis of 1-3 of their artwork, and references in Chicago style. Follow the research template, more in depth instructions are there. Show students the student example. Instruct students that they are expected to follow the expectations listed on the rubric previously passed out to them. Encourage students to have fun with this since they can choose their artist and artwork. Ask students if they have any questions and answer them.

9:20-10:20-Students will have the entire class period to complete it, they can continue to work on it outside of class if not completed. The teacher must assess students' progress in their slideshow. If students finish early, they must add more detailed information about your chosen artist or research another artist not in your category (historical or contemporary).

10:20-10:24 Instruct students that they must share and email their presentation to me. The email will be provided. Place students' emails of presentations into a folder with their class course (will allow for easier access on presentation day.) Depending on the assessment of where the students are at in their presentation; the teacher could inform students that presentations are due the following class period.

10:25- Instruct students to clean up and then they can be dismissed.

9:20-10:20- Students will diligently research their chosen artist with the websites provided by the teacher. This work will be completed on their laptops.

10:20-10:24- Actively listen to teachers instructions on emailing their presentation.

10:25- Clean up their belongings and be dismissed.

- Research Template:  Unit/Lesson_Template
- Warm up- First slide only  Unit/Lesson 1

Lesson 1 Day 3/4: Presentation Day

Greet students and instruct them to take a seat

8:55-9:05 Put warm up (same as previous days) on the board and instruct students to complete it in their sketchbook. Prepare the slideshow software while students are working

9:05-10:20 Instruct the students that we will begin the presentations and that I expect them to give the speaker their full attention. Let students know that the speaker's chosen artwork slide will be a class discussion after the student introduces their artist and their chosen artwork slide. As the teacher I will provide questions to lead the discussion

8:55- Greet teacher , retrieve portfolios/sketchbooks and take respective seats

8:55-9:05- Complete the warm up in their sketchbooks.

9:05-10:20- If not presenting, students will actively listen to their peers who are presenting. They will discuss the artwork slide along with the teacher.

such as; “What objects, subjects, or themes can we identify in this artwork? What stands out most to you? Why? What story or message might this artist/artwork be trying to say? How does this artwork reflect surrealism and the surrealist movement?” Instruct students to continue their presentation. (Fill out the rubric as students are presenting.)

Clean up and dismissal

10:20-10:25- Clean up and dismissal

-Presentation Rubric  UnitPlan_ResearchRubric

-Student Example  Unit/lesson_studentexample

Lesson 2 Procedures: Day 1 Brainstorming

Teacher Actions

10:30-10:35: greets students and instructs them to take a seat.

10:35-10:50: Begin with 10-15 min warm up. Have students complete a sketch based on the words provided and answer the

Expected Learner Actions

10:30-10:35 enter the classroom and take seats.

10:35-10:50: Complete warm up in their sketchbook and diligently answer the questions provided. Conversing with peers is allowed, ONLY if work is getting done.

questions listed. (see first slide of presentation)

10:50-11:15: Continue presentation and lead discussion based on Gwenn Seemel and Salvador Dali's surrealist paintings. Complete slideshow and review context about each artist.

11:15-11:45: Explain the overall project and guidelines and expectations. Pass out "Inspiration Sheets" Instruct students to create mind maps or lists of symbolism that depicts an idea about their inner world/identity/community. Assess each student's brainstorming and have them clarify their symbolism. Mention that when students complete their brainstorm they must create a sketch.

11:45-11:50: Instruct students to begin a sketch. Have them include what materials and colors they plan to use in their final project. Emphasize that it must be a well developed plan and that clearly depicts what they will be doing/using. Mention that students can bring in their own materials to complete their artwork.

11:50-12:25: Student work time. Go around and check students' symbolism/work. Students should complete the brainstorming and sketch by the end of class. Extended class time can be used if needed.

12:25-12:30: Student clean up and dismissal.

10:50-11:15: Respectfully participate in class discussion and presentation.

11:15-11:45: Quietly listen to project instructions. Review inspiration sheets and brainstorm mind maps/lists. Students will clarify symbolism to the teacher.

11:45-11:50: Respectfully listen to teacher instructions on sketches. They will create a well planned out sketch/plan, emphasizing what materials and colors they will be using

11:50-12:25: Students will efficiently work on completing their well developed sketch/plan.

12:25-12:30: Clean up and dismissal.

Lesson 2 Procedure: Day 2 & 3 Work Days

8:55 Greet students and instruct them to take a seat and retrieve their portfolios.

8:58-10:15 Instruct students that they will continue to work on developing their art pieces. Instruct students to retrieve their materials and begin working.

10:15-10:20 Wrap up class by informing students that critique is next class (if on day 3). Tell them that it will be a class critique and students are expected to present their artwork. State that there will be a slideshow on guidelines and etiquette as an introduction to critique. If they wish to remain anonymous they are required to write an in-depth artist statement to be read for their piece instead of presenting their work. They will be provided a handout. Strongly encourage students to not be anonymous and participate, but accommodations can be made. If needed it can be emailed to me. I will provide the email.

10:20-10:25 Clean up and dismissal

8:55 Greet teacher, retrieve their portfolios, and take respective seats.

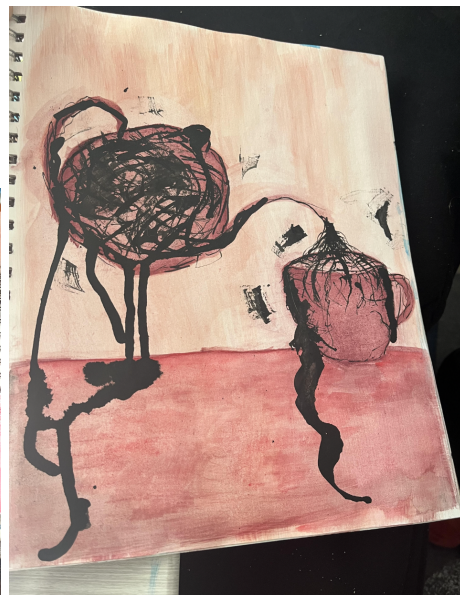
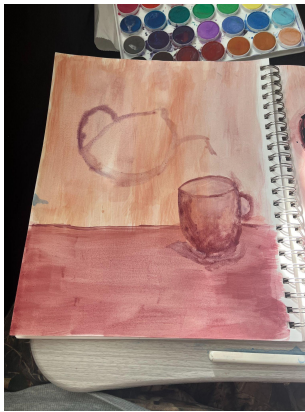
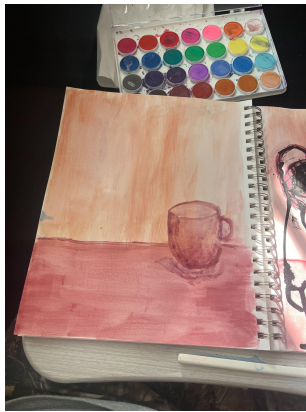
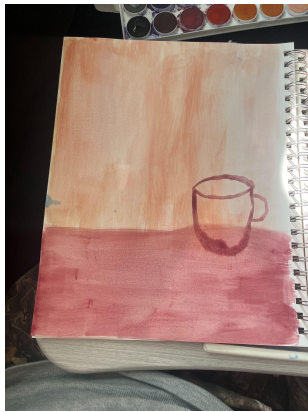
9-9:10 Complete Warm up listed in the slideshow shown by the teacher.

9:10-10:15: Students will retrieve materials and begin working diligently on their art projects.

10:15-10:20- Students will listen to their instructor about the critique of the following class.

10:20-10:25- Return all materials and portfolios to their respective places then be dismissed.

Student example:



Lesson 3 Procedures: Critique Day

8:55 Greet Students and instruct them to take their seats. "Good Morning everyone, take your seats and retrieve your portfolios and sketchbooks."

8:58-9:15-Place warmup on the board that displays "Reflect on your artmaking process throughout this project. What did you like about it? What did you enjoy about it? Was there anything you disliked about it?" Instruct students, "you have 10-15 minutes to complete the warm up, think diligently about it." While students complete the warm up—Hang up students work around the classroom. If a student wished to remain anonymous and turned in their artist statement, hang up the artist statement with the corresponding artwork. Pass out the critique paper and instruct students that they must fill this out for every classmate for a grade.

9:15- 9:25-Complete critique presentation by explaining each slide in depth and answering any questions asked.. Inform students that they must take notes in their sketchbook. Once the presentation is completed, display critique discussion questions on the board.

9:25-10:20-Facilitate a classroom critique.Instruct the class to stand up and gather around one art piece to begin critique. Encourage students to take the lead in the critique. Emphasize that this is a participation grade. If the class does not participate, begin with instructing them to

8:55- Greet teacher, retrieve portfolios, and take respective seats. If the student chose to remain anonymous they must turn in their artist statement to the teacher.

8:58-9:15- Complete warm up that is displayed on the board in their sketchbooks.

9:15-9:25- Listen actively to the critique presentation and take notes on important points. Students are free to ask any questions.

9:25-10:20- Stand up and gather around art pieces in order to critique. Follow the guided questions on the board or refer back to their notes. Students are expected to participate in critique and follow critique guidelines and expectations.

consider the critique guiding questions listed on the board.

10:20-10:24 Wrap up class by telling everyone they did amazing. Inform students to put their artwork in their portfolios.

10:25 Dismissal, "Have a good day!"

10:20-10:24- Collect their respective artworks and place them in their portfolios

10:25: Dismissal

Critique Etiquette and instruction presentation:  Lesson3_Critique

Critique Guiding Questions:  Critique_Questions

Critique participation paper:  Classroom Critique Handout

Artist Statement Handouts:  Artist Statement

ADAPTATIONS AND RECOMMENDATIONS: *(Note accommodations for Students with Special Needs as well as any classroom management strategies. Provide examples in your descriptions. This is not optional.)*

Lesson 1 accommodations:

Day 1: If the surrealist presentation is finished early, review the research project. If Google Slide software is not available other software such as canva or powerpoint can be used.

Day 2: Extra day to complete research project

Lesson 2 accommodations: Day 2: Extra (fourth) day to complete surrealist art piece

Lesson 3 accommodations: If a student wishes to stay anonymous during their art being critiqued, the teacher can lead the critique on the students artwork and instruct students to provide feedback. The student does not need to introduce themselves but they will be required to complete the critique paper (during critique) and complete an artist statement prior to critique so it can be read instead of them verbalizing it.

DIFFERENTIATION STRATEGIES: (These should also be reflected in the unit sequence. When will you integrate these strategies into your planning. Be specific in your scripting/sequencing.)

Exploration by interests: Students have the opportunity to choose either a historical or contemporary artist of their choice for research. Students also have the option to pick an art piece of their choice that was made by their chosen artist. Additionally, they have autonomy over their artmaking process in lesson two, by choosing their own subjects, symbolisms, and mediums.

Extension activities:

Lesson 1: Add more detailed information about your chosen artist or research another artist not in your category (historical or contemporary).

Lesson 2: Students can use large white drawing paper to create a background in order to photograph their finished art piece. The teacher can assist them in correctly photographing their artwork.

Lesson 3: If class critique finishes early, instruct students to pair up with a partner and inform them that they must converse with their partner about their artmaking process and the symbolism behind their piece. Students would also be asked to compare their art making and brainstorming processes.

Independent studies: Students will be completing their own independent research on their chosen historical or contemporary surrealist artist. They will also independently work on their surrealist art pieces.

Tiered activities/products: Lesson 2 involves brainstorming and sketching their surrealist ideas before creating their final product.

Scaffolding: Students will first learn about surrealism along with a surrealist artist reference. Next they will independently research their own surrealist artist to build

Choice: Students will pick their own subjects and medium for their surrealist art project in lesson

ASSESSMENT & DOCUMENTATION OF TEACHER/STUDENT LEARNING

A. Assessment: *(How will you collect information on what students gained from your unit? How will you evaluate that information? (Refer back to Learner Outcomes to decide how you will know if students learned what you hoped they would learn. Assessment strategies can include exit tickets, a list of questions you will ask students at the closure of the lesson, the critique, etc. Remember to include assessment in your unit sequence. When will you assess and how?)*

Lesson 1 assessment: Day 1 exit ticket. Day 2 Research Rubric.

 UnitPlan_ResearchRubric

Lesson 2 assessment: Multi-Media Surrealism project rubric

Lesson 3 assessment: Completed critique paper and critique participation grade

B. Documentation: *What evidence of student learning will you collect during the class? How will you share this evidence with your students?*

Lesson 1: Exit ticket for day 1, “What is surrealism?” The following class we will discuss and analyze the answers from the exit tickets. For day 2 research, I will assess each student’s progress for the research slideshow presentation. Additionally, I will confirm that their chosen artist matches the requirements and is appropriate according to the rubric. During their slideshow presentation, I will refer back to the rubric to assess and document their performance and content they included. I will also ask if the students have any questions about surrealism or the research project.

Lesson 2: Check in with students after their brainstorming and sketch of their idea. Confirm that they have a clear aspect of symbolism in their sketch and ask what their game plan is (such as what mediums they are going to use and how they will go about beginning their art making process.)

Lesson 3: Once critique is finished, I will ask students how they felt during the critique and their experience throughout it. I will then take notes and document in a journal about the students' opinions on critique and how they respond to it. (When I begin teaching I plan to keep documentation in a journal for my teaching journey as a way of reflection.)