

Unit Plan

1. Unit Author First and Last Name: Rachael Walker

Course/School Name: Renaissance High School

2. Introduction/General Information

- A. **Title:** Who Am I? Exploration of Afro-Brazilian History and Culture.
- B. **Number of lessons:** 10 lessons
- C. **Subject Areas of Interdisciplinary Integration:** Art and Social Studies
- D. **Grade level:** 9th grade 12th grade
- E. **Summary/Rationale:** The goal of the unit is to give students cultural and social context in which to understand Afro-Brazilian history. The topics and lessons in the unit give students an opportunity to define and reflect on social and cultural problems in Brazil, as well as compare it to US history and culture. Students will apply their knowledge and skills to visually resolve and communicate ideas by creating a printmaking project.

3. Standards/Anchors

ART.VA.I.HS.1 Apply acquired knowledge and skills to the creative problem solving process.

ART.VA.I.HS.2. Intentionally use art materials and tools when applying techniques and skills to communicate ideas.

ART.VA.II.HS.1 Identify, define problems, and reflect upon possible visual solutions.

ART.VA.II.HS.4. Apply Knowledge and skills to symbolize the essence of an idea.

ART.VA.II.HS.8 Explore social and global issues through the application of creative process.

ART.VA.III.HS.3 Critically observe a work of art to evaluate and respond to the artist's intent using art vocabulary and terminology.

ART.VA.IV.HS.1 Observe and describe artwork with respect to history and culture.

4. Unit Goals – Learning Objectives and Student Learning Outcomes

Learning Objectives	Identity ways in which identity can be defined Define race and ethnicity Understand ways Brazilians define their racial or ethnic identity Define religion Understand ways in which Brazilians define their religious identity Define identity in terms of race and religion Identity and understand the signs and symbols in art Use signs and symbols to express their identity Understand the printmaking process and tools
Student Learning Outcomes	Written Comparison of Afro-Brazilian and Afro American history Illustration of Afro-Brazilian history Illustration of Orixá Line drawing of Print Design Sample Linoleum print of small sphere. Express Idea with Linoleum Print

5. Essential Question(s) for the Unit

What is identity?

What was do we define identity?

How can art be used to express identity?

6. Pre-Assessment: Completed at the start of the unit to determine the baseline of student knowledge and competencies. Use pre-assessment data when analyzing student learning and teaching at the end of the Unit plan reflection.

Pre Assessment Content Questions:

1. What determines a person's identity?
2. Is identity tied to physical characteristics?
3. Is there a distinction between race and ethnicity?
4. What are other classifications for identity? (categories, religion, gender, race)

5. How does society perceive race?
6. Does society's perception of race affect people's self identity?
7. What are signs and symbols in art?
8. How can artists use signs and symbols to communicate or express ideas?

Technique: (Printmaking)

1. What is printmaking?
2. What is negative and positive space?
3. How is line used in printing?
4. How does direction aid in the expression of the subject or objects?

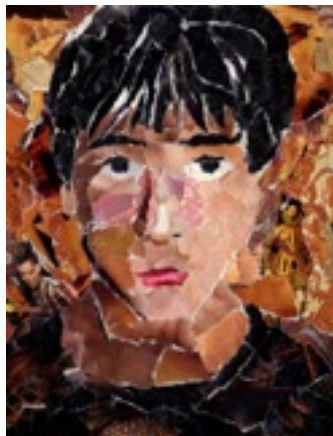
7. Content—Daily Lesson Plans

Lesson Number and Title: 01 How do I identify	
Lesson Description: Students complete a worksheet activity to determine how they identify themselves, specifically what categories and labels associated with those categories.	
Learning Outcomes: Complete worksheet that expresses their identity based on definition of identity.	
Activation:	
Description (What is the student going to see, hear, watch, do or read?)	Resources/Media Notes
<ul style="list-style-type: none"> • Display of collage or printed image of an individual. Students asked to interpret. • Analyze and discuss collage or print of individual 	<u>Materials</u> collage of print individual
Demonstration	
Description (What is the student going to see, hear, watch, do or read?)	Resources/Media Notes

<ul style="list-style-type: none"> • Show the collage b. • Explain to student how one might identify the identity of the figure in collage b • Demonstrate through THINKING ALOUD • Define identity 	<p><u>Material</u></p> <ul style="list-style-type: none"> • cards of images of people • mirrors <p><u>Reading</u> Writing selection on Race Relations (NY Times)</p> <p><u>Assignment:</u> Who I Am Workeet</p>
Application	
Description (What is the student going to do? How are they going to receive guidance and feedback?)	Resources/Media Notes
<ul style="list-style-type: none"> • Observe cards or images of different people • Discuss how students identify the different individuals 	<p><u>Materials</u> Who I AM Worksheet</p>
Integration	
Description (How will the student demonstrate the learning outcome?)	Resources/Media Notes
<ul style="list-style-type: none"> • Completion of the Who I Am Worksheet 	<p><u>Assignment:</u> Who I am worksheet (attached below)</p>

Collage Image

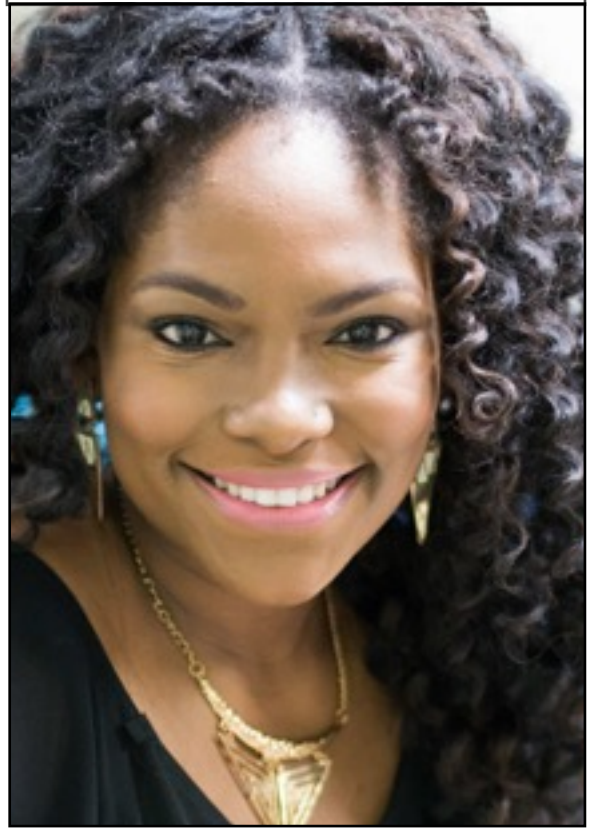
File can be projected. Click collage to open separate image file.



HOW DO I IDENTIFY?



HOW DO I IDENTIFY?



HOW DO I IDENTIFY?



HOW DO I IDENTIFY?





Who Am I?

--

Instructions: Write your name(s) in the center bubble. Write categories for your identity in the top line of each of the boxes that stem from the center. Lastly, write and describe each category of your identity.

Lesson Number and Title: 02 Racial Identity

Lesson Description: Students learn about the Afro-Brazilian history and race relations in Brazil.

Learning Outcomes: Create illustration of Afro-Brazilian history and make comparison to Afro-American History.

Activation:

Description (What is the student going to see, hear, watch, do or read?)

- Students get a puzzle with that makes them have to identify the racial identity of a given individual.

Resources/Media Notes

Materials
racial puzzle

Reading:
Afro American and Afro
Brazilian comparison chart
(Handout)

Demonstration

Description (What is the student going to see, hear, watch, do or read?)

- Watch flash video illustration and story of the Afro Brazilian History
- Compare Afro Brazilian and Afro-American history

Resources/Media Notes

Material:

Reading:
Afro American and Afro
Brazilian comparison chart
(handout)

Assignment:
create illustration of Afro
Brazilian History

Application

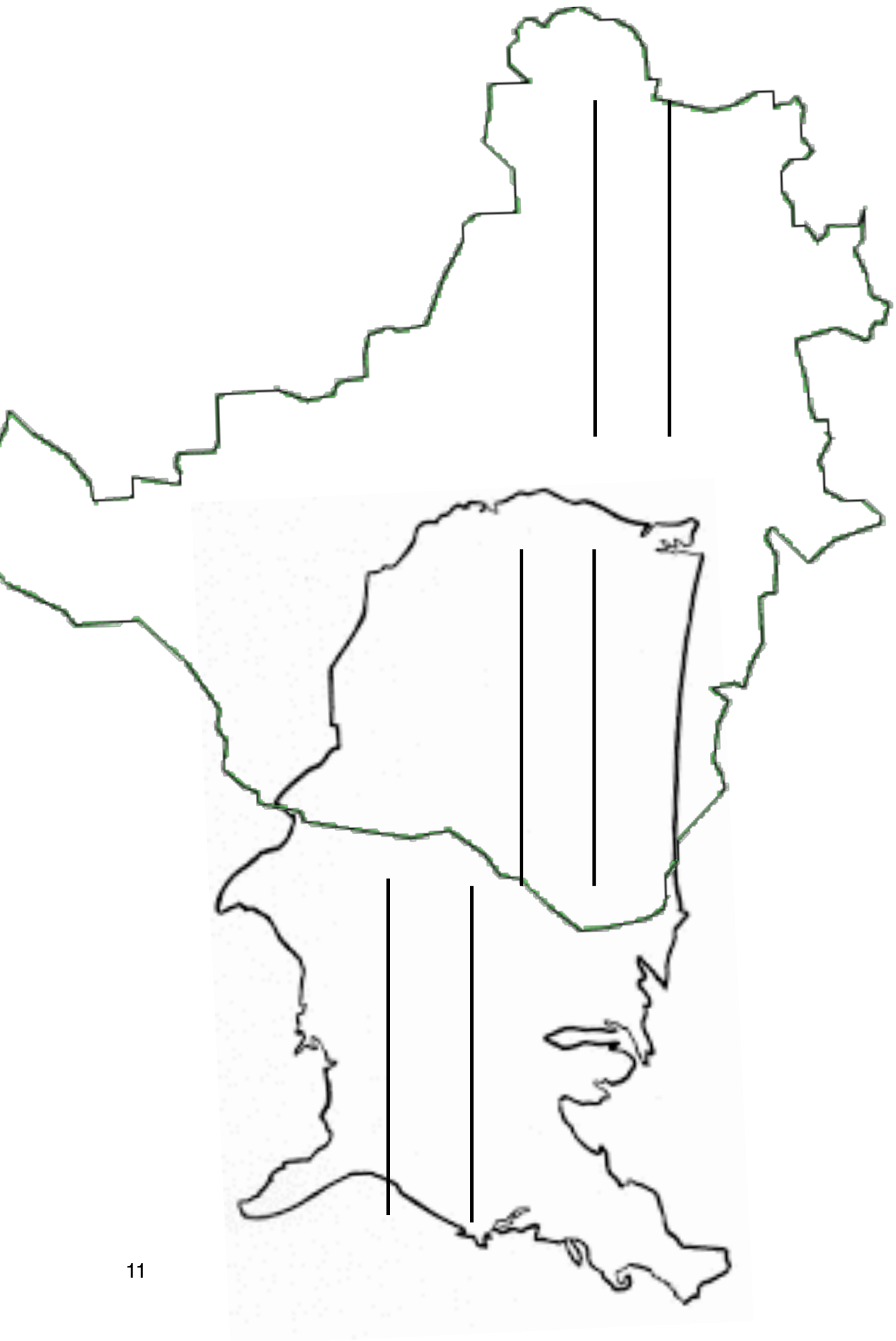
Description (What is the student going to do? How are they going to receive guidance and feedback?)	Resources/Media Notes
<ul style="list-style-type: none"> • Compare Afro Brazilian and Afro-American history 	<p><u>Materials</u> magazines glue markers/color/pencils</p> <p><u>Reading</u> Afro American and Afro Brazilian comparison chart (Handout)</p>
Integration	
Description (How will the student demonstrate the learning outcome?)	Resources/Media Notes
<ul style="list-style-type: none"> • Compare Afro Brazilian and Afro-American History 	<p><u>Reflection</u> write comparison</p>



Brazil	United States
Brazil was founded as a strategic move by the Portuguese(A.Eskridge 2/9)	The United States was founded by people who were seeking religious freedom. (A. Eskridge 2/9)
The commodity associated with African slavery in Brazil was 'Sugar' (R. Hightower 3/07)	The commodity associated with African slavery in Unites States was 'Cotton' (R. Hightower, 3/07)
The Catholic Church never opposed slavery or spoke against it. (R. Elamri 4/2)	Protestant sects in the United States, especially Quakers, spoke out and actively worked against slavery (R. Elamri 4/2)
The Portuguese relied heavily on the knowlegde and skills of the indigenous people but the indigenous looked at the with curiosity and wonder.(R. Walker 5/8)	Europeans relied on the indigenous people in North America, and the Native Americans welcomed them with generosity and hope for protection. (R. Walker 5/08)
In Brazil, the Jesuit Antonio Vieira preached sermons emphasizing the need to defend Indians from Portuguese settlers. He learned the Tupi language. (Chasteen, Born in Blood and Fire, 67). In "The Sins of Maranhao" in our <i>Brazil Reader</i> 43-44 one can see Viera's use of sarcasm in his criticism of the Portuguese. (G. Presbey 6/17)	In the US, Margaret Fuller studied Native culture and traveled with Native people during the Trail of Tears. Her 1844 book credits Cherokees with having a "Clear and noble" moral code. Many feminists of the time drew inspiration and guidance from Native women, inspiring the suffrage movement (see McKenna and Pratt, <i>American Philosophy</i> , 26-27). (G Presbey, 6/17)
Bergad notes that "the development of slavery in the Americas was conditioned by the volume, timing, and destinations of the trans-Atlantic slave trade." About 4.8 million African slaves imported. Slave importation lasted from 1530 to 1850. (R. Finkenbine, 6/21).	About 390,000 African slaves imported. Slave importation lasted from 1619 to 1808. (R. Finkenbine, 6/21).
Brazil was officially discovered in April 1500 by the Portuguese navigator Pedro Álvares Cabral. By the time he landed in Brazil, the only inhabitants were millions of indigenous people (A. Wynes, 7/12)	During the immediate Colonial period, millions of native Americans already inhabited the area today known as the United States. (A. Wynes, 7/12)
In the colonial period in Brazil the economy was centered on a single export crop or commodity, first sugar cane, later tobacco, coffee, cotton, gold and silver. (W Bowles 7/28)	The colonial period in the United States featured a more diversified economy, and included manufacturing in the north. (W. Bowles 7/28)

Slave population could only be sustained through continued importation. The 1872 census counted 1.5 million slaves. (R. Finkenbine, 6/21).	Slave population grew through natural reproduction. The 1810 census (right after slave importation ended) counted 1.1 million slaves. The 1860 census counted 4 million slaves. (R. Finkenbine, 6/21).
Significant manumission rates encouraged declining slave population. Free blacks made up 58% of Afro-Brazilian population in 1872 census. (R. Finkenbine, 6/21).	Difficulty of manumission kept slave population high. Free blacks made up 10% of African American population in 1860 census. (R. Finkenbine, 6/21).
Higher degree of rebellion and flight. Encouraged declining slave population. (R. Finkenbine, 6/21).	Lesser degree of rebellion and flight. Kept slave population high. A key factor was the slave family. (R. Finkenbine, 6/21).
Extensive cultural continuities with Africa, when slavery ended in 1888, many slaves had firsthand memories of Africa. (R. Finkenbine, 6/21).	More limited cultural continuities with Africa. When slavery ended in 1865, very few slaves had firsthand memories of Africa. (R. Finkenbine, 6/21).
During the first half of the 19th century alone, more than 1 millions slaves were imported to Brazil. Slaves in Brazil had a low rate of reproduction and a high mortality rates, especially on the sugar plantation and in the mines. (E. Stowall 6/27)	During the same period of time the slave population in the United States grew by 2 million through internal reproduction. (E. Stowall 6/27)
The first slave ships were brought by the Portuguese Martim Afonso de Sousa in 1532. The official account estimates that between that date and 1850, something like 5 million black slaves entered Brazil. However, some historians estimate that there could have been twice that number. (K. Hill 6/30)	Numbers are often estimated in the US as well. Some historians believe as little as 100,000 Africans were brought over and some as many as 50,000,000

Compare and Contrast



Lesson Number and Title: 03 Religious Identity: Condomble**Lesson Description:** Students learn about the Afro-Brazilian condombles and the Orixas.**Learning Outcomes:** Understanding of religious identity through presentation of Orixas**Activation:****Description** (What is the student going to see, hear, watch, do or read?)

- Display of Orixá dolls other item representing religious figure, discuss significance
- Play of Beyoncé video (youtube)
- Discuss videos and imagery
- Discuss Candomblé and Orixas

Resources/Media NotesMaterials

Orixá dolls
Beyoncé video (youtube)
pens/pencils

Reading

Assignments (attached below)
handout on the Orixas

Reflection**Demonstration****Description** (What is the student going to see, hear, watch, do or read?)

- Exhibit and discuss the Orixá dolls
- Read a description of one of the two dolls
- Have students make assumptions of which doll is which

Resources/Media NotesMaterial

Orixá dolls

Reading

handout on the Orixas (read aloud)

Application	
Description (What is the student going to do? How are they going to receive guidance and feedback?)	Resources/Media Notes
<ul style="list-style-type: none"> • Observe Orixas relief sculptures work by Carybe • Students are given information on a specific Orixas • From the Orixas descriptions students create their own image of given Orixas 	<p><u>Materials</u> photos of Carybe's sculptures pen/pencil color pencils</p> <p><u>Reading</u> Information provided on the Orixas</p>
Integration	
Description (How will the student demonstrate the learning outcome?)	Resources/Media Notes
<ul style="list-style-type: none"> • Present information on Orixas with illustration 	

Orixas Illustration Rubric				
	Advance (15-14pts)	Proficient (13-12pts)	Emerging (11-10pts)	Unsatisfactory (9-0)
Orixas illustration	Signs and symbols chosen for the illustration represent the deity and force/nature association.	Sign and symbols chosen have some resemblance of the deity. Showing understanding of Orixas.	Sign and symbols need to be adjusted to demonstrate understanding of Orixas.	Very few, if any, signs and symbols were used to represent Orixas.
Color	Color is an excellent match for this particular Orixas, which well express force/nature associated with this deity.	Color chosen represents deity and exhibits the force/nature associated with deity.	Color choice is not the best match for force/nature associated with deity not completely clear.	No color or not enough color to identify deity.



Orixa Sculptures by Carybe





EUÁ

Orishá of devotion, secrets, disguise, magic; Orishá of the artists, Orishá of art as the expression of beauty, of beauty in the written word.
Day of the week: Monday
Colors: Pink, yellow and pink
Salutation: Ñi Ñi Ña!!!

Orishá de la adhesión, del secreto, de los disfraces, de las fuerzas mágicas, Orishá protectora de los artistas, Señora de las artes como expresión de lo que es bello, de las palabras bellas.
Día de la semana: Lunes
Colores: Amarillo, rosa y rosa
Saludo: Ñi Ñi Ña!!!

Orishá de adhesão, de segredo, das forças mágicas, Orishá protetora dos artistas, Senhora da arte como expressão do que é belo, das palavras belas.
Dia da semana: Segunda-feira
Cores: Amarelo-rosa e rosa
Saudações: Ñi Ñi Ña!!!



IROKO

Orishá of ancestry, of the ceremonial laws, protector from inclement weather, from great sorrows, guarantor of continuity.
Day of the week: Tuesday
Colors: White, green and grey
Salutation: Ewe Ioko I Sal!!!

Orishá de la ancestralidad, de los deberes ceremoniales, protector contra la intemperie, contra las grandes sorpresas, garante de la continuidad.
Día de la semana: Martes
Colores: Blanco, verde y gris
Saludo: Ewe Ioko I Sal!!!

Orishá de ancestralidade, dos deveres cerimoniais, protetor contra as intempéries, contra as grandes surpresas, garante de continuidade.
Dia da semana: Terça-feira
Cores: Branco, verde e cinza
Saudações: Ewe Ioko I Sal!!!

ORIXAS

Olorun, Olodumaré
Highest deity

Exú
God messenger, guardian of the pathways and sacrificial offerings

Ibêji
Children, fun, cheerfulness

Nanã
very old goddess, lives in the marsh

Obaluaé, Omolu
Suffering, disease

Obatalá, Oxalá
Sun of Olorun

Ogum
War, iron

Osain, Ossaim
Medicinal herbs, medicine

Oxossi
Hunting, hunter

Oxumaré
Rainbow

Xango
Fire, thunder, lightning

Yansa, Iansa
Xango's wife,
thunderstorm, lightning

Yemanjá, Iemanjá
Mother of several gods, water, lives in the sea

The deities worshipped in the Candomblé *) religion and brought to Brazil by abducted slaves, especially the Yoruba people *). In Africa, these were kings, queens, mythical heroes and other ancestors raised to the status of gods.

"Originally every group worshipped its own ancestors in Africa, and every township was bound to a local deity, often an ancestor of the local ruling dynasty, a leader of one's own clan, or a person who somehow uniquely helped and supported the group. ... Because of the changed conditions in the Diaspora, there developed a genuine pantheon of deities, in which a large number of Orixás were concentrated in the same terreiro *) as a mythical space. First and foremost was the maintaining of a symbolic heritage that supported all responsibility for the continuity of the African view of the world in exile. A repertoire of laws, focused on one's origins, was newly established in order to preserve the creative basis of African religiousness." [1]

"The Orixás are revelations of the spiritual power of the highest-ranking deity Olorun *). They are the mediators between the Supreme Being of Olorun and believers. The Orixás are ancestors as well as forces of nature." [2]

The Orixás are closely connected to forces of nature such as air and water, as well as to mountains and animals. In addition, each deity has a specific attribute: a color, a metal, a day of the week, a favorite dish, a certain drumbeat, etc... Several Orixás also have concrete tasks and social functions, for example Xango's as a warrior, Oxossi's as a hunter, and Ogum's as a blacksmith.

In Brazil and other nations of the Americas - as in Cuba with the Santería - the African deities were disguised through their association with Catholic saints in order to practice the religion in spite of it being forbidden. In the Brazilian Candomblé, for example, Xango corresponds with Saint Hieronymus and Oxossi with Saint George (see individual Orixás).

<http://schwarze-goetter-im-exil.de/eng/glossar/orixa.html>



Lesson Number and Title: 04 Social and Cultural Issues

Lesson Description: Through analysis of Afro Brazilian art students identify signs and symbols used to communicate ideas

Learning Outcomes: Understanding of the use of signs and symbols in art to communicate

Activation:

Description (What is the student going to see, hear, watch, do, or read?)

- Display of fabric design by J. Cunha, distribute reproductions of parade handouts
- Observe and interpret the flyers and documents from the July 2nd parade

Resources/Media Notes**Materials**

(I wear t-shirt from the parade representing a social movement)

Pens/pencils

Reading

information on July 2nd parade

Assignments (attached below)

t-Shirt design worksheet

Reflection

Oral present of T-shirt design.

Demonstration

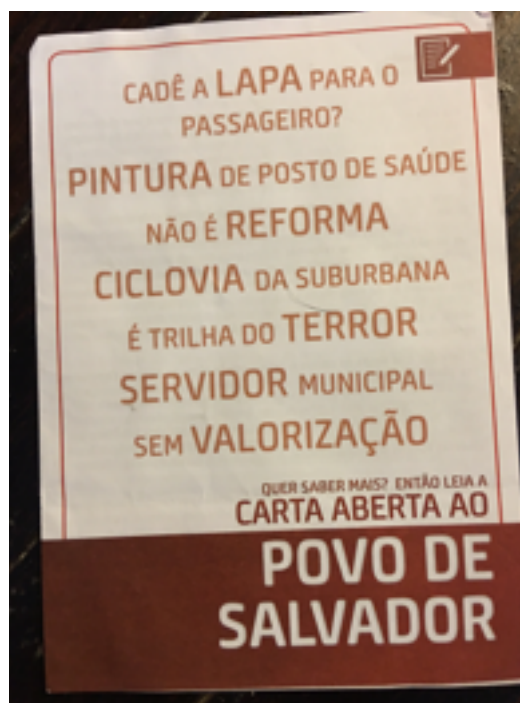
Description (What is the student going to see, hear, watch, do or read?)

Resources/Media Notes

	<p><u>Material</u> letter stencils colored pencils</p> <p><u>Reading</u></p> <p><u>Assignment</u></p>
Application	
Description (What is the student going to do? How are they going to receive guidance and feedback?)	Resources/Media Notes
<ul style="list-style-type: none"> • Take notes on Power Point and MRS • Create T-Shirt design informing and promoting social cause for July 2nd parade 	<p><u>Materials</u> power point on Quilombos, CCN and MRS t-shirt template</p> <p><u>Reading</u> PowerPoint on Quilombos, CCN and MRS</p>
Integration	
Description (How will the student demonstrate the learning outcome?)	Resources/Media Notes
<ul style="list-style-type: none"> • Present T-Shirt design informing and promoting social cause for July 2nd parade 	



J. Cunha



Handbill/Flyer

from the July 2nd Parade.



J. Cunha



Handbill/Flyer
from the July 2nd
Parade.

T-Shirt Rubric				
	Advance	Proficient	Emerging	Unsatisfactory
Symbols	All of the symbols are purposeful and enhance the design of the shirt.	Most of the designs are purposeful in communicating something specific.	Some of the symbols can be read and represent something specific	Symbols are not clear and do not appear to have any significance.
Message	Innovative symbols create sophisticated message perceived thru the appropriate and skillfully chosen symbols. It is clear and to the point.	Messages is perceived through the organized and efficient use of the symbols.	Message is vague. Organization and better development of symbols could benefit expression of message.	Message is very vague if present at all. A lack of organization and choice of symbols contribute to this effect.
Creativity	Colors and textures add to the look as well as the communication of a specific idea.	Colors and textures add to the design.	Additional colors and textures would benefit both the design and the idea being communicated.	There is a lack of color and texture that subtracts from the overall design and message.
Craftsmanship	Time was well managed and marks are all purposeful with the exception of the design clean and polished.	Time well managed a couple of stray marks. Overall execution clean with little additional polishing necessary.	Time could have been better managed. There appears to be a few stray marks. Additional cleaning and polishing of illustration necessary.	Poor time management. Much work is need to clean and polish artwork.

Lesson Number and Title: 05 Signs and symbols

Lesson Description: Identify the signs and symbols in art, for the purpose of creating and interpreting meaning

Learning Outcomes: Understand the use of symbols, create original or manipulate existing symbols to create

Activation:

Description (What is the student going to see, hear, watch, do, or read?)

- Students are handed a small slip of paper upon entry that aids in decoding a cryptogram
- Analyze the fabrics from Brazil

Resources/Media Notes

Materials:
brazilian fibers
pens/pencils

Reading:
TBD

Assignments: (attached below)
handout on the J. Cunha symbols

Reflection:
Students reflect on how symbols are use to communicate ideas

Demonstration

Description (What is the student going to see, hear, watch, do, or read?)

Resources/Media Notes

<ul style="list-style-type: none"> • Review the graphic diagram by J. Cunha • Discuss the fabrics and the use of the designs in the fabrics 	<u>Material</u> J. Cunha fabrics
Application	
Description (What is the student going to do? How are they going to receive guidance and feedback?)	Resources/Media Notes
<ul style="list-style-type: none"> • Use symbols to create their own design • Discuss symbols and cultural symbols 	
Integration	
Description (How will the student demonstrate the learning outcome?)	Resources/Media Notes
<ul style="list-style-type: none"> • Create a cryptogram 	<u>Assignment</u> (attached below)

Sample Cryptogram

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z

Cryptogram Rubric				
	Advance	Proficient	Emerging	Unsatisfactory
Symbols	All of the symbols are purposeful and enhance the design of the shirt.	Most of the designs are purposeful in communicating something specific.	Some of the symbols can be read and represent something specific	Symbols are not clear and do not appear to have any significance.
Message	Innovative symbols create sophisticated message perceived thru the appropriate and skillfully chosen symbols. It is clear and to the point.	Messages is perceived through the organized and efficient use of the symbols.	Message is vague. Organization and better development of symbols could benefit expression of message.	Message is very vague if present at all. A lack of organization and choice of symbols contribute to this effect.
Creativity	Colors and textures add to the look as well as the communication of a specific idea.	Colors and textures add to the design.	Additional colors and textures would benefit both the design and the idea being communicated.	There is a lack of color and texture that subtracts from the overall design and message.
Craftsmanship	Time was well managed and marks are all purposeful with the exception of the design clean and polished.	Time well managed a couple of stray marks. Overall execution clean with little additional polishing necessary.	Time could have been better managed. There appears to be a few stray marks. Additional cleaning and polishing of illustration necessary.	Poor time management. Much work is need to clean and polish artwork.

Lesson Number and Title: 06 Introduction to Printmaking

Lesson Description: Understand the tools materials and process involved in printmaking

Learning Outcomes: Sequence the process of printing and identify the tools

Activation: Students are handed a small slip of paper upon entry on printmaking process

Description (What is the student going to see, hear, watch, do, or read?)

- Watch Printmaking technique demonstration
- Observe and label the tools needed for printmaking

Resources/Media Notes

Materials:

Pens/Pencils

brayer linoleum

gouge pencil

plexiglass ink pen

ink barren

Assignments: (attached below)

Printmaking handout

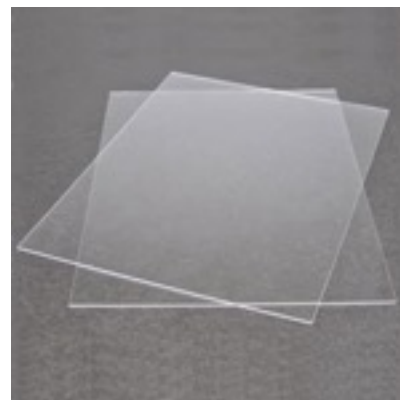
Reflection:

Students reflect on how symbols are use to communicate ideas

Demonstration	
Description (What is the student going to see, hear, watch, do, or read?)	Resources/Media Notes
<ul style="list-style-type: none"> • Observe and analyze works by Brazilian artist and other artist • Demonstrate the linoleum print process using the tools and materials on the worksheet 	<u>Material</u> Chap books print from Brazil
Application	
Description (What is the student going to do? How are they going to receive guidance and feedback?)	Resources/Media Notes
<ul style="list-style-type: none"> • Analyze the print imagery (use of line, value, other elements and principles of design) 	<u>Materials</u> brayer linoleum gouge pencil plexiglass ink pen ink barren
Integration	
Description (How will the student demonstrate the learning outcome?)	Resources/Media Notes
<ul style="list-style-type: none"> • Completion of the printmaking worksheet following the video demonstration 	<u>Assignment:</u> Printmaking worksheet.

Printmaking

Instructions: cut and label the tools and materials to the appropriate image.



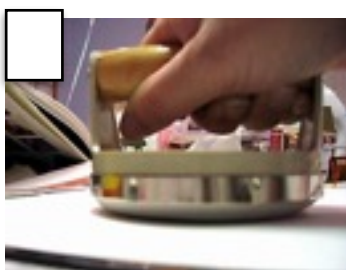
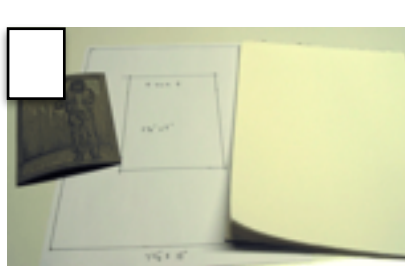
Brayer ink gouge linoleum plexiglass

Barren

Printmaking Process:

Sequence the steps for creating linoleum Print:

- A. Trace over design with ink pin or fine tip permanent marker.
- B. Use gouges to cut linoleum.
- C. Ink plexiglass plate and roll barrette spread ink.
- D. Apply ink to print linoleum block.
- E. Draw design or picture on paper the scale of the linoleum.
- F. Register block with linoleum.
- G. Print image on to paper.
- H. Use barren to apply pressure and create print.
- I. Transfer picture or design to linoleum, using graphic transfer method.



Lesson Number and Title: 07 Drawing Scenes of My Identity

Lesson Description: Using knowledge of racial and cultural identity students create thumbnail sketches for their print.

Learning Outcomes: Develop several images that represent their identity, that is graphic or narrative image.

Activation: Anaylze "Literatura de Cor del"

Description (What is the student going to see, hear, watch, do, or read?)

- Observe the prints of arts a Bahia Printmaker
- Hear the story behind one the prints. Students will see how symbols and signs can be used to create a graphic image that portrays or communicates a message
- Discuss how composition aids in communicating or expressing an idea

Resources/Media Notes

Materials:
composition pdf
pens/pencils

Assignments:
Create thumbnail sketches

Reflection:
Students reflect on how symbols are use to communicate ideas

Demonstration

Description (What is the student going to see, hear, watch, do or read?)

- Observe and analyze works by Brazilian artist and other artist
- Show students how to create thumbnail sketches of their ideas.

Resources/Media Notes

Material
Sample thumbnail sketch
Prints by Brazilian Artist
Chap book/Litertura del Cordel

Assignment (attached below)

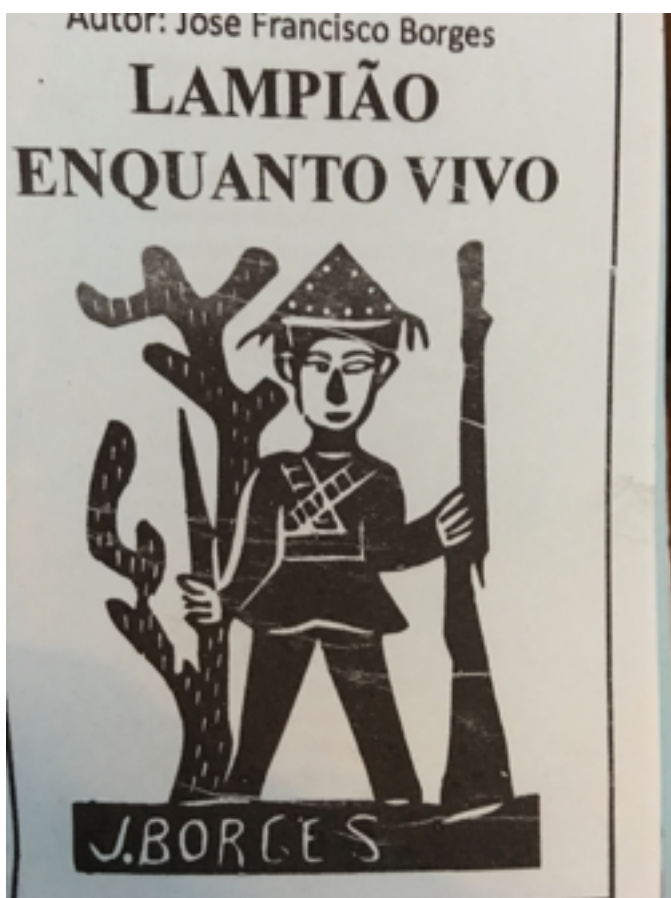
Application	
Description (What is the student going to do? How are they going to receive guidance and feedback?)	Resources/Media Notes
<ul style="list-style-type: none"> • Analyze the Brazilian print imagery (use of line, value, other elements and principles of design) • Use on of the prints to ask students about the figures and objects in the print • Ask them to use their knowledge or objects and subjects to make assumptions about the artwork 	<p><u>Materials:</u> pencil paper prints by Brazilian Artist Chap book/Litertura del Cordel</p> <p><u>Reading</u></p>
Integration	
Description (How will the student demonstrate the learning outcome?)	Resources/Media Notes
<ul style="list-style-type: none"> • Have students write the story they would tell about themselves • Have students identify objects and subjects necessary to tell the story • Without the use or minimal use of words students collect a list of objects/subjects that communicate or express something specific about them • Create thumbnail sketches of their ideas for their own print 	<p><u>Materials:</u> pencil paper</p>



Example of Thumbnails



Literatura de Cordel



Literatura de Cordel

Lesson Number and Title: 08 Cutting Image of Me

Lesson Description: Learn the appropriate use of tools and materials to create print.

Learning Outcomes: Develop several images that represent their identity, that is graphic or narrative image.

Activation:

Description (What is the student going to see, hear, watch, do or read?)

- Observe the prints by Bahian Artist Gabriel Araujo
- Discuss the use of line, value, form, and texture
- Discuss how the artist separates figure and ground

Resources/Media Notes**Materials:**

transfer paper
gouges
linoleum
bench hook
pens/pencils

Reading:

TBD

Assignments: (attached below)

Printmaking handout

Reflection:

Students reflect on how line is used to create value, form and texture

Demonstration

Description (What is the student going to see, hear, watch, do or read?)

Resources/Media Notes

<ul style="list-style-type: none"> • Demonstrate drawing an image of a sphere as in the student examples provided • Demonstrate how to use the materials in the printmaking process worksheet and the printmaking handout 	<p><u>Material</u></p> <p>linoleum gouges ink paper brayer pencil barren sample prints plexiglass</p> <p><u>Assignment</u></p> <p>Printmaking process worksheet Printmaking handout</p>
Application	
Description (What is the student going to do? How are they going to receive guidance and feedback?)	Resources/Media Notes
<ul style="list-style-type: none"> • Have students copy the same sphere • Have students apply lines to show value and form, create figure and ground 	<p><u>Material</u></p> <p>linoleum gouges ink paper brayer pencil barren sample prints plexiglass</p> <p><u>Assignment</u></p> <p>Printmaking process worksheet Printmaking handout</p>
Integration	
Description (How will the student demonstrate the learning outcome?)	Resources/Media Notes

<ul style="list-style-type: none"> • Students create a sample of the sphere • Print a minimum of five labeling them as they finish each print 	<p><u>Material</u></p> <table> <tr> <td>linoleum</td><td>gouges</td></tr> <tr> <td>ink</td><td>paper</td></tr> <tr> <td>brayer</td><td>pencil</td></tr> <tr> <td>barren</td><td></td></tr> <tr> <td>plexiglass</td><td></td></tr> </table> <p><u>Assignment</u></p> <p>Printmaking process work-sheet</p> <p>Printmaking handout</p>	linoleum	gouges	ink	paper	brayer	pencil	barren		plexiglass	
linoleum	gouges										
ink	paper										
brayer	pencil										
barren											
plexiglass											

Printmaking Rubric				
Design	objects draw with precision and detail.	object(s) drawn clearly, with attention to shape and form	object(s) drawn with additional detail needed	objects not well drawn lacking detail.
Value	A variation in line weight and proximity used to create value and form. Advanced distinction between figure and ground.	Most lines used to create a variety of line weights and proximity to create form and value. Some distinction in figure and ground.	Some difference in line weight and proximity used to create value and form. Additional variation in lines needed. Little distinction in figure and ground	Little to no value created with line weight and proximity. Figure and ground not clear.
Process	Advanced understanding of the printmaking process demonstrated through the use of tools and materials	Some understanding of the printmaking process demonstrated through the use of tools and materials.	Understanding of some parts of the printmaking process is demonstrated through the use of tools and materials. More work is needed to show evidence of knowledge.	Very little to any understanding of printmaking process is demonstrated in the use of tools and materials.
Craftsmanship	Prints are clearly registered with clean borders, evidence of good time management and material handling.	Some evidence of registering of prints. Borders are mostly clean. Good time management and material handling.	Registering is slightly misaligned, few smudges appear in the borders. Better time management and material handling could improve efforts.	Registering not aligned. Borders are to clean with multiple smudges. Print quality is poor.

Lesson Number and Title: 09 Printing Images of Me

Lesson Description: Learn the appropriate use of tools and materials to create print.

Learning Outcomes: Produce a Artist proof and a printing edition of 10 prints.

Activation:

Description (What is the student going to see, hear, watch, do or read?)

- Observe the a print by Gabriel Araujo
- Select the best illustration from the group of thumbnails

Resources/Media Notes**Materials:**

printing press
baren
ink
brayer
linoleum
printing paper
Pens/Pencils

Reading:

TBD

Assignments: (attached below)

Printmaking Handout

Reflection:

Students reflect on how symbols are use to communicate ideas.

Demonstration

Description (What is the student going to see, hear, watch, do or read?)

Resources/Media Notes

<ul style="list-style-type: none"> • Transfer thumbnail drawing to linoleum 	<p><u>Material</u></p> <p>linoleum gouges ink paper brayer pencil barren plexiglass</p> <p><u>Assignment</u></p> <p>Printmaking process work-sheet Printmaking handout</p>
Application	
Description (What is the student going to do? How are they going to receive guidance and feedback?)	Resources/Media Notes
<ul style="list-style-type: none"> • Create print from the thumbnail • Follow the process completed when printing the sample spheres to make a print of illustration 	<p><u>Material</u></p> <p>linoleum gouges ink paper brayer pencil barren plexiglass</p> <p><u>Assignment</u></p> <p>Printmaking process work-sheet Printmaking handout</p>
Integration	
Description (How will the student demonstrate the learning outcome?)	Resources/Media Notes

- Completion of 10 prints for 1 edition

Material

linoleum
ink
brayer
barren
plexiglass

gouges
paper
pencil

Assignment

Printmaking process work-sheet
Printmaking handout



Printmaking Rubric				
	Advance	Proficient	Emerging	Unsatisfactory
Design	Object(s) drawn with precision and detail.	Object(s) drawn clearly, with attention to shape and form.	Object(s) drawn with additional detail needed.	Object(s) not well drawn lacking detail.
Value	A variation in line weight and proximity used to create value and form. Advanced distinction between figure and ground.	Most lines used to create a variety of line weights and proximity to create form and value. Some distinction in figure and ground.	Some difference in line weight and proximity used to create value and form. Additional variation in lines needed. Little distinction in figure and ground.	Little to no value created with line weight and proximity. Figure and ground not clear.
Process	Advanced understanding of the printmaking process demonstrated through the use of tools and materials	Some understanding of the printmaking process demonstrated through the use of tools and materials.	Understanding of some parts of the printmaking process is demonstrated through the use of tools and materials. More work is needed to show evidence of knowledge.	Very little to any understanding of printmaking process is demonstrated in the use of tools and materials.
Craftsmanship	Prints are clearly registered with clean borders, evidence of good time management and material handling.	Some evidence of registering of prints. Borders are mostly clean. Good time management and material handling.	Registering is slightly misaligned, few smudges appear in the borders. Better time management and material handling could improve efforts.	Registering not aligned. Borders are too clean with multiple smudges. Print quality is poor.

Lesson Number and Title: 10 Printing Reflection

Lesson Description: Using the assignment rubric students evaluate the work of their peers.

Learning Outcomes: Communicate in written form ways in which they can improve their own print and make suggestions for a peer.

Activation:

Description (What is the student going to see, hear, watch, do, or read?)

- Analyze Ms. Walker's print, by responding to questions provided upon entry
- Review the effective critique handout

Resources/Media Notes**Materials:**

printing press
baren
ink
brayer
linoleum
printing paper
Pens/Pencils

Reading:

Effective critique

Assignments:**Reflection:**

Students reflect on how symbols are used to communicate ideas

Demonstration

Description (What is the student going to see, hear, watch, do or read?)


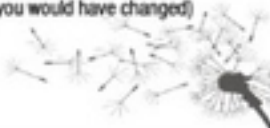
Resources/Media Notes

<ul style="list-style-type: none"> • Project one of the prints. • Demonstrate using vocabulary to express how the artist effectively used composition and elements of design to communicate and express a particular idea. 	<u>Material</u> <u>Reading</u> <u>Assignment</u> (attached below)
Application	
Description (What is the student going to do? How are they going to receive guidance and feedback?)	Resources/Media Notes
<ul style="list-style-type: none"> • Think about the process of creating and review ones own work. • Fill in the Art reflection worksheet 	<u>Materials</u> Art Reflection worksheet
Integration	
Description (How will the student demonstrate the learning outcome?)	Resources/Media Notes
<ul style="list-style-type: none"> • Participate in oral critique. • Using the Critique Handout offer constructive criticism on the work of their peers. 	<u>Assignment:</u> Critique Handout

ART REFLECTION

NAME _____

CLASS: _____

REMEMBERING What did I do?	Describe what you did: _____ _____ _____ _____
UNDERSTANDING What was important about what I did?	Describe what was important about what you did: _____ _____ Did you meet your goals? YES <input type="radio"/> NO <input type="radio"/> – why not? _____
APPLYING Could I use this again?	When have you used this skill before, in any subject matter, wherever in life? _____ _____ How and where could you use this skill again? _____ _____
ANALYZING Do I see any patterns in what I did?	Did you follow a routine with this project? Do you find that you usually make the same mistakes? Are their pattern in what you did and how you worked? _____ _____ _____
EVALUATING How well did I do?	<div style="display: flex; justify-content: space-between;"> <div style="width: 45%;"> 2 stars (things that you're proud of)  </div> <div style="width: 45%;"> 1 wish (something you would have changed)  </div> </div>
CREATING What should I do next?	If you had all the time, money, and resources in the world what would you do next? _____ _____ _____

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CRITIQUING 101



1 Describe

What do you see?

What elements of design are present? (i.e. line shape)

Whats in the background?

2 Analyze

How is the artist using the elements?

How does the artist capture your attention?

How are elements effectively being used?

3 Interpret

What happening in the artwork?

How does what happening make you feel?

What do you think the artist intended to express?

4 Decide

Do you like this work of art?

What did the artist do well ?

What could the artist do to improve?

8. Integration of Resources and Technology:

Technology:

Computer	Projector	Smartboard
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List all materials:

pen/pencils	gouges	ink
color pencils	brayer	linoleum
Paper	scissors	

Resources:

Brazilian Wood Cut Prints	Pictures of Orixá dolls (actual dolls)
J Cunha fabric	Race puzzle (printed on heavy card stock)

Technology:

Flash player	Video player
Powerpoint	

9. Differentiated Learning Activities: Include research-based strategies that challenge all learners. Include context of the learners as a rationale for differentiation:

Renaissance High School is a application school is northwest Detroit. The average class size ranges from 35 to 40 students. The school population is predominantly black students, from a middle class family to low socio economic status. There is a small population of special education students representing less than one percent of the student population.

Differentiation of content is accomplished through careful planning of diverse learning activities. Students engage in reading, writing, kinesthetic, and visual activities.

Accommodations for learners with IEP will follow the recommendations of the IEP. Granting additional time, reading assistance and other assistive technologies will be provided for all learners.

10. Summative Assessment/Post-Assessment -

Students pre-test will consist of ten multiple choice questions. Questions will address content, Identity, and technique (Printmaking).

Content Questions:

1. What determines a person's identity?
2. Is identity titled to physical characteristics?
3. Is there a distinction between race and ethnicity?
4. What are other classifications for identity? (categories, religion, gender, race)
5. How does a society perceive race?
6. Does society's perception of race affect people's self identity?

Technique: (Printmaking)

1. What is printmaking?
2. What is negative and positive space?
3. How is line used in printing?
4. How does direction aid in the expression of the subject or objects?

11. Reflection—

ANALYSIS OF STUDENT LEARNING:

Assessment data show that students have an understanding of the printmaking process. Samples and final compositions on identify show that concepts in identity appear to understood. The compositions demonstrated that students used signs and symbols to represent their identity. Student drew objects such as music notes, shoes, and foods. These symbols were used to represent aspects of their culture they identify with,

Student's understanding of signs and symbols as it relates to art is varied due to knowledge and experience with certain signs and symbols. Introduction and lesson content on the many types of symbols could have been provided and may require additional time. The application and integration of each lesson gave students an opportunity to demonstrate their understanding of the lesson objects which aided in instructional decisions.

ANALYSIS OF TEACHING:

Files containing the handouts, power points, pdfs, and other resources have been divided by lesson to aid in the planning and preparation for each lesson.

Consideration of the ethnic demographic and incorporation of culturally specific examples might aid in developing understanding of some topics, such as religion, signs and symbols. If the population being taught was of Latin descent such as Mexican or Latin American, discussion of Aztec symbols might have been an appropriate connection to make in discussing signs and symbols.⁴⁷