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VISUAL ARTS COMPREHENSIVE I



Unit 4: Color and Painting
Cooperative Learning Mini-Lesson:
Quilters of Gee's Bend
Duration: 1-2 classes

Standards, Vocabulary, & Concepts	<p>Priority Standards</p> <ul style="list-style-type: none">• CREATING (4.a) Use principles of design to organize elements of art to create unified compositions.• CONNECTING (1.a) Discuss the intent of works of art in context to historical events.• CONNECTING (2.d) Communicate meaning and ideas through a variety of means including visual representations, technology, and performance.• RESPONDING (1) Reflect on the context of personal works of art in relation to community, culture, and the world. <p>Key Vocabulary 3 Qualities of Color: Hue, Value, Intensity Color Schemes Symbolism</p> <p>Key Concepts Using Color to Communicate Meaning Basic Drawing & Painting Techniques Collaboration & the Creative Process</p>
Link to other content areas	<p>High School Social Studies - U.S. History SSUSH16.E - Describe the emergence of modern forms of cultural expression. ELD-SS.9-12. Introduce and contextualize multiple phenomena or events.</p> <p>Students will learn about and discuss the history of quilting as it relates to Black American history, specifically studying the quilting tradition of Gee's Bend, Alabama.</p>
Learning Objective(s)	<p>First Objective The student will work collaboratively in small groups to experiment with the elements, specifically color, and the principles to generate at least one quilting square design per person with a designated message that they can describe verbally by the end of class.</p> <p>Second Objective The student will work cooperatively as a class to organize and assemble their patchwork quilt to construct a tapestry that will communicate a collective message to the school campus.</p>

Instructional Strategies ENGAGE Phase 1	HOOK / INTRO The teacher will introduce the subject: “To celebrate BHM, we will learn about the Quilters of Gee’s Bend, the role of quilt-making in Black American History, and its greater legacy in world Art History. <ul style="list-style-type: none"> • Kente cloth – a Ghanaian textile is recognized as a major influence on the cultural heritage of African American quilting. • According to legend, when enslaved Africans were attempting to flee the South along the Underground Railroad, a safe house could be identified by the kind of quilt pattern hanging from a clothesline or windowsill. • Quilts were embedded with secret codes. Examples: <ul style="list-style-type: none"> ◦ Bow Tie = Dress in disguise ◦ Log Cabin = Seek shelter now, people here are safe to speak with ◦ Bear Paw = Follow an animal trail to find water/food • Today and tomorrow we will explore color, patterns, and symbols as we consider the role of art in shaping history and work collaboratively to create a paper quilt tapestry as a class.
Instructional Strategies EXPLORE Phase 2	IN-DEPTH EXPLORATION The teacher will revisit the <u>Essential Question</u> : <ul style="list-style-type: none"> • What is the role of an artist? Using a Google Slides presentation: <ul style="list-style-type: none"> • The quilts of Gee’s Bend are and were created by a group of women and their ancestors in the remote Alabama community of Gee’s Bend, officially Boykin, AL. • These quilts are considered among the most important Black American visual and cultural contributions to the history of art in the U.S.. • During the 18th and 19th centuries, quilting bees were an opportunity for enslaved African women to preserve and create their own culture in an oppressive environment. • Quilting offered a safe place to eat, share stories, sing, and be together. • This outlet helped them gain a sense of accomplishment and even earn independence. <ul style="list-style-type: none"> ◦ Lizzie Hobbs (Keckley, VA) bought her and her sons freedom, moved to Washington, D.C. and became the lead seamstress of First Lady Mary Todd Lincoln. • In the late 1800’s Black and white women worked together to sell quilts to fund the Underground Railroad. • According to historians, quilting played a huge role to abolish slavery. <p style="text-align: center;">“Who is familiar with the Underground Railroad?” “Who is Harriet Tubman?”</p> <ul style="list-style-type: none"> • Harriet Tubman created the Underground Railroad (a secret network of routes, places, and people that helped enslaved Africans escape to freedom) after she escaped herself in 1849. • Quilting was a large part of the community, so Tubman was also a quilter. • She applied her quilting knowledge to create secret codes to guide slaves who were not allowed to be taught to read, which made passing directions challenging when escaping. • Tubman was possibly inspired by the traditional clothes from West African societies.

Instructional Strategies EXPLAIN Phase 3	<p>Transition to the Civil Rights Era</p> <ul style="list-style-type: none"> Although slavery was abolished and the 15th Amendment extended voting rights to all men, this was not enough for many who were taxed, tested, and intimidated to <i>not</i> vote. As a form of protest, quilters from Gee's Bend spoke out through their work. For example, Irene Williams made an inspiring quilt decorated with red, white, and blue fabric that contained pieces printed with the word "VOTE." <p>"Gee's Bend is a short distance from Selma, AL.. Why did people gather to peacefully march across the Edmund Pettus bridge in Selma in '65?"</p> <ul style="list-style-type: none"> They were protesting for the right to vote. The Voting Rights Act of 1965 was written into federal law to secure voting rights for adult citizens of all races and genders. To bring it home, I want to reflect on an artwork we've seen previously in class. After serving our nation as First Lady for 8 years, Michelle Obama was honored along with President Obama by having her portrait painted for the permanent National Portrait Gallery collection in Washington, D.C.. The portrait artist, Amy Sherald, chose to paint her dress in a way that used the same geometric patterns of the Black American quilting tradition to honor the creativity and resilience of Black women.
Instructional Strategies ELABORATE Phase 4	<p>Discussion Questions</p> <ul style="list-style-type: none"> How do you feel differently about this artwork after knowing more about Art History? How had the role of Black artists and quilt-making changed from their arrival in the Americas during slavery, to after the Civil War, and now in contemporary history? <p>SMALL GROUP COOPERATIVE WORK</p> <p>The teacher will state the learning objective and explain:</p> <ul style="list-style-type: none"> We will work to make our own quilt that emulates the designs of Gee's Bend quilts. We will recall and recognize the three qualities of color, characteristics of shape design, and the principles of design to make impactful artworks. <p>Objectives</p> <ol style="list-style-type: none"> Students will work cooperatively, explore the elements of color and shape, and use the principles of design to develop quilting squares with a meaningful message that can be described in words by the end of class. Students will collaborate as a class to organize and assemble their quilt constructing a tapestry that will communicate a collective message to the school campus. <p>The teacher will:</p> <ul style="list-style-type: none"> Allow 15 minutes for students to work, then the whole class will reflect on the collective ideas in order to adjust individual designs and unify the various design proposals. Use proximity to assist students and ensure they are on task. Call attention to successful works to help students understand how they are progressing. <p>The students will:</p> <p>Form groups of 3-5.</p> <ul style="list-style-type: none"> Select what materials and methods they would like to use to create quilting squares. Develop a 7.5-inch square design using at least 1 element and principle of art. Attribute a meaning or message to the design that they can describe verbally. Reconvene with the class as a whole group to discuss ideas and choose a motif for the greater tapestry.

Instructional Strategies EVALUATE Phase 5	<p>CLOSURE SMALL GROUP REFLECTION</p> <p>The teacher will use an attention grabber 10 minutes before the end of class:</p> <ul style="list-style-type: none"> • Remind students they are responsible for their artwork and work stations. • Instruct students to submit their design with the meaning written on the back to receive credit for their daily participation grade. • As an exit ticket, ask students to record in their Visual Verbal Journal one complete sentence that summarizes the who, what, where, when, or why questions that they still have about today's topic. <p>The students will write a one sentence question in their Visual Verbal Journal as a response to the day's activity.</p>
Assessment Strategies	<p>FORMATIVE</p> <p>Observation: Use proximity to monitor art production in the classroom. Take note of participation, holding one-to-one conferences as appropriate about artwork. Collect completed artworks by the end of class to record participation grade.</p> <p>Journal Entry: Students will reflect on the topic and lesson to develop a question that reveals their depth of interest and understanding regarding the topic or concepts.</p> <p>Day 2 Critique/ Oral Questioning: Students will perform a self-assessment to analyze their success as collaborators. Using the 4 steps of art criticism, students will judge their work and consider what they could have done differently to work better as a team.</p>