

Integrated Curricular Unit PLANNING GUIDE

Please use this form as a thinking/discussion guide. We anticipate changes as you go along.



PLEASE COMPLETE THE PLANNING GUIDE ELECTRONICALLY AND SAVE AS A WORD DOCUMENT. IN ADDITION TO HARD COPY SUBMISSION, EMAIL A COPY OF THE ENTIRE DOCUMENT TO YOUR MENTOR. REFER TO GUIDELINES FOR SUBMITTAL DEADLINE DATES. (NO HANDWRITTEN PLANNING GUIDES WILL BE ACCEPTED)

Teacher (name/grade): Sarah K. Monson / 7th grade language arts

Artist (name/discipline): Shane Bryant / ceramics

Connecting Topics: Poetry & Voice
(*ex: American Revolution & Improvisation*)

Inquiry Question: What is voice?

Subject Area: ELA

Planning dates: July 30, 2009 and July 31, 2009 **Number of Students:** 71
(includes 3 classes)

Student Academic objective(s): *(Teachers, please include subject area, state goals, standards and objectives)*

7-1.1 Analyze literary **texts** to draw conclusions and make **inferences**.

7-1.3 Interpret devices of **figurative language**

7-1.5 Interpret the effect of an **author's craft** (including **tone** and the use of **imagery, symbolism, and irony**) on the meaning of literary **texts**.

7-1.6 Analyze a given literary **text** to determine its **theme**.

7-1.7 Create responses to literary **texts** through a variety of methods (for example, written works, oral and auditory presentations, discussions, media productions, and the visual and performing arts).

7-4.5 **Revise** writing to improve clarity, **tone, voice**, content, and the development of ideas.

Student Artistic objective(s): *(Artists, please identify an artistic skill/process that will help achieve the academic objectives. Refer to the SC Standards for your art form)*

Students will:

Select and apply the most effective media, techniques, and processes to communicate their experiences and ideas through their artworks.

Use art materials and tools in a safe and responsible manner.

Analyze and describe, using the appropriate vocabulary, the composition of a particular artwork with regard to the elements and principles of design that it manifests.

Create artworks by using elements and principles of design that are appropriate for good composition and for the communication of the particular ideas.

Use visual metaphors and symbols in an artwork to convey meaning.

Analyze and describe the relationships among subjects, themes, and symbols in communicating intended meaning through their own artworks and in interpreting the artwork of others.

Compare and contrast concepts and subject matter found in the visual arts with those in other disciplines.

Article I. Identify visual arts careers and the knowledge and skills required for specific art careers. Understanding and Applying Media, Techniques, and Processes

Students will

Describe how different media, **techniques**, and processes evoke different responses in the viewer of an artwork.

Use art materials and tools in a safe and responsible manner.

II. Using Knowledge of Structures and Functions

Create artworks by using **elements and principles of design** that are appropriate for good composition and for the communication of the particular ideas

III. Choosing and Evaluating a Range of Subject Matter, Symbols, and Ideas

Students will

A. Use visual metaphors and symbols in an artwork to convey meaning.

Analyze and describe the relationships among **subjects**, themes, and symbols in communicating intended meaning through their own artworks and in **interpreting** the artworks of others.

VI. Making Connections between Visual Arts and Other Disciplines

Students will

A. Compare and contrast the characteristics of works in two or more art forms that have similar **subject matter**, historical periods, or cultural contexts.

B. Compare and contrast concepts and **subject matter** found in the visual arts with those in other disciplines.

Identify visual arts careers and the knowledge and skills required for specific art careers.

Connections: *(Write a brief paragraph describing the connections you will explore between the art form and the content)*

Students will draw on their personal experiences to create writing pieces, and they will attempt to use various tools to create their own distinct voice. Students will then represent their writing visually through clay. Both the writing and the clay will be attempts to communicate intended meaning and voice. Metaphors, symbols, and other voice tools that students have been exploring through their writing will come to even more vivid life through their visual clay creations.

Anticipated process & Learning experience: How will students explore these connections? How does integrating these standards with this art form create a richer learning experience for students? Why do students learn more by doing it this way?

The teacher and the artist will create an environment in which students will be able to express themselves through both a written voice and a visual voice. Before the artist arrives, students will have examined pieces of literature with distinct voice and will have explored using various voice tools in their own pieces of writing. When the artist comes, students will be given the opportunity to deepen their experience with voice exploration, because he will provide them with a means to visually represent the voice that they have begun to develop in their writing. Integrating the standards from the art form will give inspiration to students to continue this collection of writing throughout the entire year. It is predicted that the clay book cover that they design will not only reflect their existing writing pieces but will be inspiration for future pieces. Students will see the voice tools such as metaphor and symbolism in a much deeper way as a result of the integration.

Art form/anticipated learning artifacts: (photos, recordings, reflections of the learning process)

Students will create a bound poem book with a clay carved cover containing their writing. This will be an open-ended artwork meant to be added to throughout the year as their poetic voice continues to develop.

Unit activities ideas: Describe both artist and teacher activities:

Preliminary knowledge: Frontloading: How will you activate student curiosity, prior knowledge, memories and emotions so that students make strong connections and get the most learning during the unit?

I will bring in items that are special to me and are part of what makes me who I am. Items will include a softball glove, a homemade quilt, and a homemade rolling pin. I will share poems I've written based on these items. The students will be invited to bring in special items as well. The students and teacher together will explore their own personal writing territories and special memories that contain rich writing material.

Beginning: How will the unit start? What resources will be needed?

There will need to be frontloading of content such as figurative language and other elements that contribute to a writer's poetic voice. We will look at different poetic formats such as odes, free verse, pantoums,... We will read pieces of literature that are rich in voice. The main piece will be Karen Hesse's *Out of the Dust*, a novel written in free verse poetry. We'll look at other poems, identifying strong voice elements, and we will write our own pieces that will hopefully be rich in voice. We will try to use different art forms such as water color and photographs to inspire our writing.

Middle: How will the unit proceed?

The artist will come to our class and will continue our voice unit by connecting it with his art form of ceramics. He will present a slide presentation on elements and principles of design, such as symbolism, tone, and voice. He will then lead the classes through the entire process of creating clay book covers and then binding the books.

End: How will the unit conclude?

Students will complete their bound clay books and will then have a collection of their own writings which we will add to throughout the rest of the year. The unit will culminate with a publishing party.

Personal/Social connections: How will you use the inquiry question to help students make personal connections with the content area? With the art form? How will you continue to explore these connections throughout the unit?

The students will be visually representing their own writings through the clay book art piece. Throughout the entire unit and beyond, they will be working on developing their own individual voice both through their writing and through various visual means. I intend for this process to be ongoing throughout the year.

Answering the inquiry question: How will you create experiences in each session that allow students to answer the inquiry question in deeper, more comprehensive ways? What aspects or sub questions of the inquiry question will you explore?

Throughout the lessons of the unit, we will explore questions such as the following as we develop our poetic voice and work to visually enhance this voice:

What might contribute to a poet's voice?

How does sound contribute to a poet's voice?

How does imagery contribute to a poet's voice?

How does diction contribute to a poet's voice?

How does mood contribute to a poet's voice?

How does subject matter contribute to a poet's voice?

How does syntax (word arrangement) contribute to a poet's voice?

How does rhythm contribute to a poet's voice?

We will be writing continually, and the clay book cover will be a graphic depiction of our writing. We will also visually represent our writing through tableau, oral presentations, and water color.

In what way(s) will students answer the inquiry question? (*example: writing, creative dramatics, creative movement, music, visual art*)

They will answer the question as they examine other peoples' writing, as they write themselves, as they create a clay reflection of their writing, as they complete water color pieces reflecting their writing, as they perform orally, and as they tableau.

How will you use this information to inform future session and progress of the unit?

Students will continually add to their clay books, and as we add, we'll reflect on what's already there and how we may build upon it.

Unit Support (*Questions to consider/discuss*)

Artist: What can the teacher do to best help you with the unit? (*Preparation, behavior management, support during and after the unit, etc.*)

The artist expects the teacher to be an active participant in the unit, full of excitement and enthusiasm. He also has requested that I have plenty of newspaper and big trash cans!

Teacher: What will you do during the artist sessions? What will you do to prepare for the artist sessions and how will you continue to support the inquiry on non-artist days?

I will participate with the students. I will be writing along with them and exploring my voice along with them before the artist comes. When he arrives, I will create my own clay book cover just as they are creating theirs. We plan on making this a year-long pursuit as we continually write and add to our bound clay books.

Assessment: indicators of learning: What formative assessment strategies will you use throughout the unit to inform your teaching?

I will observe students as they write and create, we will have question/answer sessions and conversations, and we will go through the steps of the writing process together as we write various pieces that are rich in voice. I will give them writing assignments in which they have to use a given number of voice tools such as figurative language, imagery, and symbolism. They will be assessed on their use of these tools.

What summative assessment will you use at the end of your unit to assess overall student learning? If using a rubric(s), please provide an electronic copy.

The artist will create a rubric to assess the students' clay creations. It will include the elements of following directions, getting dimensions correct, and ability to answer process questions.



metropolitan **arts** council
16 Augusta Street
Greenville, SC 29601



SCHOOL WIDE OUTCOME	PROJECT OUTCOME CRITERIA	4	3	2	1
BASIC SKILLS	FOLLOWS DIRECTIONS , UNDERSTANDING REQUIREMENTS	Always follows directions, Ensures understanding by asking questions when needed.	Follows directions most of the time	Sometimes follows directions	Does not follow directions
CRAFTSMANSHIP	Use of tools and media	Uses tools and media correctly and creatively	Uses tools and media exactly as instructed	Sometimes uses tools and media correctly	Rarely ever uses tools and media correctly
HIGHER LEVEL THINKING	ORIGINALITY and CREATIVE THINKING	All ideas are original and unique	Ideas-use others as a foundation	Some ideas appear to be copies	No evidence of an attempt at origination
BASIC SOCIAL SKILLS	TEAMWORK and COMMUNICATION	Always contributes and cooperates	Contributes some of the time, is cooperative	Contributes some of the time and is occasionally uncooperative	Little or no cooperation or communication and is sometimes disruptive

Schedule of Artist Sessions – Please notify Elizabeth of any changes

Session Dates & Times <i>(indicate exact times you will be in classroom)</i>	Activity(s) <i>(describe the activities designed for each session)</i>	Role of Teacher	Role of Artist	Reflection & Meaning Making <i>(writing, interview, visual, tableaux, discussion, etc.)</i>
1 Date: September 28 Time: 8:10-3:10	Slide show Discussion of voice Drawing exercise	Classroom management, documentation, participating with students	Present slide show and assist students one on one	Students will journal in their writer's notebooks about their first day with the artist
2 Date: September 29 Time: 8:10-3:10	Begin working with clay to create cover	Create a clay book cover alongside the students, lead in reflection	Assist all of us and instruct us in how to work with the clay	We will have a discussion about our first day with the clay!
3 Date: September 30 Time: 8:10-3:10	Continue working with the clay to create the cover	Create a clay book cover alongside the students, lead in reflection	Assist all of us and instruct us in how to work with the clay	I will have students do a visual reflection on day 2 with the clay
4 Date: October 1 Time: 8:10-3:10	Finish all wet clay work by the end of this session	Create a clay book cover alongside the students, lead in reflection	Assist all of us and instruct us in how to work with the clay	Students will journal in their writer's notebooks about their final clay day
5 Date: October 6 Time: 8:10-3:10	Glaze covers	Glaze my cover along with the students and lead in reflection	Instruct all of us on the glazing process	We will discuss the process of the glazing
6 Date: October 7 Time: 8:10-3:10	Students will tableau some of their writings as well as their clay creations	Lead the students in the tableau	Observe and give input on tableaux	Have a brag session where students tell what they like about each other's writings and tableaux
7 Date: October 8 Time: 8:10-3:10	Assemble books	Assemble my book and lead in reflection	Assist with book assembly	Discuss what will contribute to making the publishing party a success
8 Date: October 9 Time: 8:10-3:10	Publishing party – Students share creations (visual and written) with parents and staff	Orchestrate the students' sharing	Enjoy the sharing and give input	Brag again on the presentations!

Process Documentation: How will you work together to document the process throughout the unit? What types of documentation are meaningful for this unit? Consider who will document during different activities. Photos and video will be employed to document the making of the books and the presentations.

How will you use this documentation to enhance student reflection and learning?

We will view video footage of publishing party as well as other video and photos and will use all of these documentations to reflect on our entire experience.

Vocabulary: What vocabulary will be introduced? Include vocabulary for content area, art form and any other new vocabulary introduced in this unit.

Tone, voice, symbolism, syntax, imager, figurative language, glaze, ceramics, score and slip, kiln, bisque, carve, incise, line, perspective, form, slab-built, leather hard, bone dry

Materials: What materials or supplies will you need for this unit? (Please include details on page 3)

Teacher Learning:

What will the teacher learn during this unit that will add tools to his/her teaching toolbox? Be specific. (ex: specific activity, element of art form, printed resources, introduction to a piece of art, how to access and encourage student creativity)

Since I will be designing my own clay book cover along with the students, I will learn the process as they do. I will also learn some techniques of book binding that may be used in the future with or without the clay element. I will be given materials lists, templates and places to find materials.

How will you work together to ensure that teacher comfort and confidence in these skills are growing throughout the unit?

Before we start Shane will send links and give materials lists and templates.