

Stage 1 – Desired Results

Big Idea:

We Are All Connected

Unit Summary:

This 8-week unit is about connecting to artwork outside of our own cultural background. Students will learn how to pull meaning from diverse visual arts through research into a variety of cultures as well as through their own art making. Students will practice close observation, class discourse, individualized analysis, and art making in order to pull narratives that explore relationships, identity, history, social issues, etc. Students will analyze and develop personal connections with diverse cultures through artmaking. Students can communicate and argue their thought process and connections made within their artwork using academic and artistic language.

Established Goals:

- Standard 2. Envision and Critique to Reflect
 - 1. Use criteria and personal discernment to evaluate works of art and design, taking into consideration the variables that influence how the work is perceived.
 - 3. Examine the nature of diverse aesthetic experiences to build a language of representation that can be used to respond to the world.
 - **Students can accurately evaluate artworks from around the world and understand and communicate clearly the purpose of the story**
- Standard 3. Invent and Discover to Create
 - 1. Establish a practice of planning and experimentation to advance concepts and technical artistic skills.
 - 2. Ideate and build works of art and design to demonstrate growth and proficiency in traditional and new art media.
 - **Students can follow through with planning and experimentation in order to create an artwork that demonstrates their growth and proficiency in their artistic skill.**
- Standard 4. Relate and Connect to Transfer
 - 1. Research and analyze the ways visual artists, designers and scholars express personal views and beliefs and how these perspectives have a social context that enlarges the meaning of an artwork beyond the individual maker.
 - 3. Utilize the practice of artmaking, and research historical and cultural contexts, to discern between different viewpoints, critique social problems and effect social change
 - **Students can engage in creative and social discourse with respect to all viewpoints. Students can express their understanding of the influences visual art has on the larger historical and social contexts through analysis and artmaking.**

Understandings: <i>These are generalizations that capture what students need to understand about the big ideas of the unit and should be tied to the standards described in the established goals above.</i> Students will understand that...(concept/verb/concept) • Students will understand that researching and creating art grounded in cultural traditions outside their own fosters empathy, respect, and awareness of different perspectives • Students will understand that symbols and imagery carry deep cultural significance, of which can be respectfully represented during personal artwork creation • Students will understand that different materials and art-making techniques can alter the perception and purpose behind their art piece • Students select, organize, and manipulate art elements and principles of design to create specific effects and communicate meaning	Essential Questions: <i>These are designed to provoke and sustain inquiry, and stimulate vital, ongoing thinking about the big ideas.</i> • How can texture, shape, and color create meaning in a visual work? • How do the choices of material and process communicate a story/feeling/idea? • How can we find personal meaning in symbols and stories from other cultures? • How can art act as a bridge between diverse cultural backgrounds and personal expression?
Students will know... (KNOWLEDGE) <i>These are the key terms, definitions, facts, important events, and details that students need to know.</i> • Multi-cultural symbolic imagery, spiritual traditions, and function • Principles of art and design • Technical processes and terminology for metalsmith art-making • Effective and accurate research literacy techniques	Students will be able to...(SKILLS) <i>Measurable skills (not activities) that demonstrate proficiency.</i> • Connection with other cultural symbols through artmaking • Utilize elements and principles of design within their artwork • Reflect and articulate feedback for peer and self-critique

Stage 2 – Assessment Evidence

Guiding Questions: What criteria will be used to evaluate whether students have attained the desired results? What qualities are most important in the assessment?

Performance Tasks: <i>(Describe PT with depth, and include success criteria in the form of a standards-based rubric)</i> • Research Evidence and Sketchbook ○ Students will maintain a sketchbook that contains concept drawings for Māori-inspired pendant and Mudra hand sculpture	Other Evidence/Formative Assessments in Unit: • Visible Thinking ○ Introduction to Māori culture will begin with “see, think, wonder” on Māori artwork. 10 min will be allowed to complete this task followed by a group share out and discussion for class to
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○ Students will maintain a digital catalog of images and notes related to cultural history and research ● Art Pieces ○ Māori-inspired pendant ■ Pendant design incorporates specific Māori motifs ■ Pendant is crafted using metalsmithing techniques (i.e. cut-outs, carving, engraving, sanding, found object integration, etc.) ○ Mudra Hand Sculpture ■ Hand gesture molded into Mudra gesture, reflecting personal narrative ■ Sculpture will be crafted using metalsmithing techniques (i.e. cut-outs, stamping, textures, patina, etc.) ● Artist Statement ○ Self-reflection on their art piece and describing the overall theme of “We Are All Connected”. Students must take into consideration both literal interpretations and abstract imagery. Artist statement is a single page. Grading Rubric	○ deconstruct art pieces. ○ Introduction to Mudras will begin with video montage of pop culture uses of Mudra to “connect, extend, challenge” what the meaning of the Mudras in those context can be, or how the context changes their meaning ● Jeopardy style game ○ Art history presentation will be presented by teacher ■ Skeleton notes will be passed out before presentation begins ○ Trivia/Memory Game will be played as class (divided into teams depending on how large class size is) to solidify new information students received. ● Class Critiques ○ Participation in structured peer-to-peer critiques to provide “TAG” (Tell, Ask, Give) critiques, or sandwich critiques ■ Modification for students willing to present artwork in front of class for formal critiques ● Individual Check-Ins ○ Throughout art piece creation students are expected to schedule two 10 min “1 on 1” sessions with the teacher. Conversation can be questions about technical skills, confirmation on design theory, teacher-to-peer mid-way critique, etc. Time slots will be made available during assigned independent work days.
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Stage 3 – Learning Plan

Guiding Questions:

W = Help the students know Where the unit is going and What is expected? Help the teacher know Where the students are coming from (prior knowledge, interests)?

H = Hook all students, and Hold their interest?

E = Equip students, help them Experience the key ideas and Explore the issue?

R = Provide opportunities to Rethink and Revise their understandings and work?

E = Allow students to Evaluate their work and its implications?

T = be Tailored (personalized) to the different needs, interests, and abilities of learners?

O = Be Organized to maximize initial and sustained engagement as well as effective learning?

(*Reference pages 197-222 in UbD textbook*)

Learning Progression or Daily Learning Targets (I Can):	Evidence Outcomes:
Week 1-4: Māori-Inspired Pendant Project	
● Week 1: Introduction to Māori Art ○ I can identify and analyze cultural symbols of the Māori people ○ I can research the cultural history and artistic significance of Māori design motifs ○ I can document my findings with annotated notes and sketches ○ I can create sketches of my personal ideas combined with Māori inspired designs ● Week 2: Refining Designs ○ I can design a pendant that incorporates Māori motifs that connect with my personal story ○ I can refine my pendant design based on teacher and peer feedback ○ I can experiment with metalsmithing techniques such as engraving, sanding, and carving. ● Weeks 3-4: Pendant Creation ○ I can create a pendant using the elements and principles of design. ○ I can write an artist statement that explains the connection between my personal story and Māori symbolism. ○ I can submit a digital portfolio showcasing research, progress	● Week 1: Introduction to Māori Art ○ Students can recall important terms and details about metalsmithing and Māori culture through a trivia style knowledge checks (H) (E) (T) (O) ○ Students will collect and maintain research notes, sketches, and progress photos based on the Māori culture. (W) (E) (T) ● Week 2: Refining Designs ○ Students will provide feedback to peers and refine their own design based on peer-to-peer and teacher feedback. (R) (E) (T) ○ Students can demonstrate safe metalsmithing techniques and practices on art pieces. (E) (T) ● Weeks 3-4: Pendant Creation ○ Students complete their pendant artwork demonstrating understanding of elements and principles of design. (E) (T) (O) ○ Students can explain the connection between personal stories and Māori symbolism. (E) (R) (W) ○ Student can build a digital portfolio showcasing their artwork with all requirements included (i.e. research notes, sketches, progress photos,

photos, final product, and artist statement.	final product, and artist statement) (O) (E) (T)
Week 5-8: Mudra-Inspired Hand Sculpture	
● Week 5: Introduction to Mudras ○ I can explain the global significance of Mudra hand gestures and how they tell stories ○ I can research how Mudras have been used throughout history in various forms and cultures ○ I can identify modern day uses of mudra in pop culture to build a personal connection with their meaning ● Week 6: Refining Designs ○ I can sketch hand sculptures showing understand of 3D space of sculpture ○ I can edit designs based on peer to peer and teacher feedback ○ I can use metal smithing techniques to stamp, shape, texture, or cut-out designs within the Mudra sculpture to tell my story. ● Week 7-8: Sculpture Creation ○ I can create a hand sculpture that connects the meaning behind my chosen mudra and my personal story. ○ I can add finishing details such as color (patina), textures, or surface treatments to amplify my personal story. ○ I can reflect on my art creation process by writing an artist statement that connects my personal story with my hand sculpture. ○ I can submit a digital portfolio showing my research, progress photos, final product, and artist statement.	● Week 5: Introduction to Mudras ○ Students can recall important terms and details about metalsmithing and Mudra significance through a gamified knowledge checks (H) (E) (T) (O) ○ Students will collect and maintain research notes, sketches, and progress photos based on the Mudras in modern pop culture. (W) (E) (T) ● Week 6: Refining Designs ○ Students will provide feedback to peers and refine their own design based on peer-to-peer and teacher feedback. (R) (E) (T) ○ Students can demonstrate safe metalsmithing techniques and practices on art pieces. (E) (T) ● Weeks 7-8: Sculpture Creation ○ Students complete their sculpture artwork demonstrating understanding of elements and principles of design. (E) (T) (O) ○ Students can explain the connection between personal stories and Mudra gestures. (E) (R) (W) ○ Student can build a digital portfolio showcasing their artwork with all requirements included (i.e. research notes, sketches, progress photos, final product, and artist statement) (O) (E) (T)