

MARCH LESSON PLAN

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THEME: Students will choose a hero they admire, either from history, contemporary life, personal life, or media. They will create a portrait of this hero in a time period they are not associated with (i.e. MLK Jr. in the modern day, Obama as an abolitionist). What causes would your hero fight for in your chosen time period? What visual indicators would be used to show this?

GRADE LEVEL: 7th Grade

GOAL/ACTIVITY : Students will create a portrait in a chosen medium, making use of photo reference and visual symbolism.



Teacher Exemplar

DEVELOPMENTAL RATIONALE/PRIOR LEARNING: According to Lowenfeld's Stages of Artistic Development, students in 7th grade will likely be in the "Pseudorealistic Stage" of development. The Pseudorealistic Stage is marked by them beginning to create art based on both visual and conceptual inspiration. This lesson aims to teach students how to use visual reference to create realistic drawings, but also how to alter that reference as to not rely too heavily on it. Students will choose their own reference images and consider how to ethically draw inspiration from photographs or drawings which are not their own.

HISTORY/BACKGROUND: Representative John Lewis worked in collaboration with author Andrew Aydin and illustrator Nate Powell to publish *March* in August 2013. This graphic novel tells the story of how Lewis became a part of the Civil Rights Movement in the 1950s and how his early life affected that choice. *March* is set primarily during two time periods as he tells this story to a Black family visiting his Congressional office shortly before President Obama's inauguration in 2009. The two sons, Jacob and Esau, are roughly the age of the intended readers of the novel.

The framing device which sets this novel in two time periods is vastly important to how a young reader interprets the story. While the Civil Rights Movement is often (and debatably intentionally) framed as a long time ago, introducing young readers to Lewis in a contemporary time period through the eyes of Jacob and Esau can break that. Students can begin to realize that "historical" figures were real people like them and, through that, they can take action to better their own lives and communities.

STANDARDS: [Cr2.1.7a] Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design. [Cr2.2.7a] Demonstrate awareness of ethical responsibility to oneself and others when posting and sharing images and other materials through the internet, social media, and other communication formats. [Cr2.3.7a] Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas. [Cr3.1.7a] Reflect on and explain important information about personal artwork in an artist statement or another format. [Re7.2.7a] Analyze multiple ways that images influence specific audiences. [Cn1.1.7a] Analyze how art is influenced by understanding the time and place in which it was created, the available resources and cultural uses.

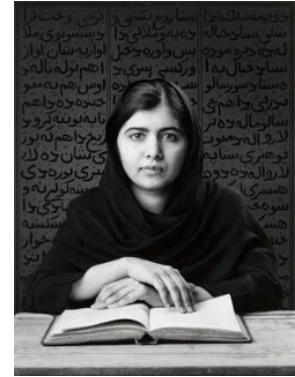
OBJECTIVES: Psychomotor-Hands: SWBAT use thumbnails and a graphite sketch IOT plan out their final ink linework. **Cognitive-Head:** SWBAT choose their preferred medium IOT create a final piece they feel a sense of control over. **Affective-Heart:** SWBAT consider people important to them IOT find what causes are important both to them and those they care about.



Jeanne D'Arc. Lynch, Albert. 1903. Engraving.



Portrait of My Father. Kahlo, Frida. 1951. Oil on Masonite.



Malala Yousafzai. Neshat, Shirin. 2018. Ink and Gelatin Silver Print on Paper.

SUPPLIES

- 90lb Drawing Paper
- Watercolor Paper
- Graphite Pencils
- Erasers
- Sharpies
- Watercolor Paint
- Watercolor Brushes
- Paint Cups
- Markers
- Colored Pencils
- Crayons
- Chalk Pastels

RESOURCES

- Teacher Exemplar
- Created PPT
- Worksheets for Students
- Presentation on References

TIME BUDGET

CLASS ONE

Students will be introduced to the project and given time in class to research their heroes.

CLASS TWO

Students will research their heroes and create thumbnails. Introduce the idea of symbolism and reference during this class.

CLASSES THREE + FOUR

Students will work on thumbnails and final sketches.

CLASSES FIVE -> SEVEN

Students will line their sketches in ink.

CLASSES EIGHT -> TWELVE

Students will work in their chosen medium to add color to their pieces.

TEACHER PREPARATION:

- Read *March*
- Create PPT + Worksheets
- Create Exemplar
- Poll students to see who will need drawing paper vs watercolor paper
- Obtain research materials (Library period, Computer Lab, iPad cart, etc.)
- Prepare buffet-style material counter for free choice

PRIOR KNOWLEDGE: Students will have read John Lewis's *March* in their English classes prior to this lesson. Students will have previously used dry materials enough to make an informed decision on which medium to use. Students will have created thumbnails and sketches previously.

TEACHING | *Motivation/Spark*

Introduce this lesson by showing famous portraits (left) as well as George W. Bush's Portrait work. Ask students who they consider heroes - make sure to mention these can be fictional characters as well! Encourage students to tell the class why they think certain people are heroes. After this, introduce the English connection to *March* and put emphasis the importance of time in the story. After this, set students free to research on given devices.

TEACHING | *Step-by-Step*

During the research phase, walk around the classroom and ask students individually to introduce their heroes to you. You should talk to every student about their hero before they move onto the sketching phase. Ask them what symbolism they're using in their pieces to make sure they understand the assignment (after introduction in second class). Take this time to ask students what medium they plan to work in to make sure supplies are stocked.

Keep five to ten minutes at the beginning and end of class for starting and cleanup. When students begin to work on large paper, keep Sharpies in cups on the students' tables. End each class with a one-slide presentation of a "professional" or "famous" hero portrait while the class is lining up to leave. Ask students in line to identify visual symbols in the piece by raising their hands.

Group students working in the same medium together at tables and perform demos in these groups. Encourage students daily to ask questions about techniques they are using/want to use and present those techniques to the entire table.

TEACHING | *Closure*

End each class with "hero portrait" activity as described above. At the end of the lesson, have students hang their portraits around the room with a "nameplate" printed for them including artist name, hero name, year and medium. Have a "guided tour" of the work and have students answer one or two short questions about their piece (i.e. "what symbolism did you use?" or "did you find it hard to work in this medium?").

VOCABULARY: Portrait (n.) *A piece of a person, especially one depicting only the face or head and shoulders.* Symbolism (n.) *The art of using symbols to express invisible or intangible concepts.* Line (n.) *A point moving in space.* Value (n.) *The lightness or darkness of colors.* Shape (n.) *A two-dimensional (or flat) element.* Unity (n.) *A sense of elements working together.*

ASSESSMENT: Students will be graded on completion of their piece (three parts: line, symbolism, and color) and their planning worksheet.

ACCOMMODATIONS/MODIFICATIONS/ADAPTATIONS:

Accommodations: Free choice of materials, larger paper available for final project, masking tape to secure a piece to the table, inclusionary supplies (pen grips, larger markers/crayons, etc.)

Modifications: Students may complete the project without or with limited color. Students can print and trace reference photos in pen to skip sketching process.

EXTENSIONS: Students who finish early will learn how to create an "Artist Statement" about their piece alongside personalizing their piece's "nameplate".

CORRELATED ACTIVITY: After this activity, students will move on to creating self-portraits. They will be asked to consider what things they find valuable or enjoy and include those in their pieces.

BIBLIOGRAPHY: *March: Book One* by John Lewis, Andrew Aydin, Nate Powell. *Out of Many, One and Portraits of Courage* by George W. Bush.

<https://alphahistory.com/visual-symbols-history/>

<https://www.history.org.uk/student/resource/3212/analysing-portraits>

<https://www.guggenheim.org/learning-through-art/curriculum>