A ED Curriculum Theory and Development in Art Education
Teachers: Autumn Anderson and Nicole Packard
Unit Title: Overlapping Layers
Grade Level/ Ages: High School
Number of Students: 11 students

Week One:
Lesson: Collaborative Sculpture, Stamp Making

I. UNIT RATIONALE

Overlapping Layers is an eight week course focusing on the patterns in the world around you. High School students will have the chance to work individually and collaboratively on multiple projects that investigate this theme. Using multiple mediums of exploration, students will take objects found in their everyday lives and patterns in nature to create personalized patterns from their discoveries. This unit was developed to combine multiple mediums and projects that all fit into exploring patterns. Student will have a chance to use multiple facilities on campus for creating work, listening to guest artists, and explore Penn State's campus through a different way of looking. Allowing students to have the freedom with artistic flexibility within each project will hopefully encourage students to stay engaged with the art making process and express oneself.

II. LESSON RATIONALE

This lesson will serve as an introduction to the idea of overlapping layers. Imprint Painting will allow students to explore composition and color through an exploration in abstract pattern making. Students will discover unfamiliar ways of making marks by using textured objects to create their line work instead of pencils or paint brushes. This unorthodox method of creating movement in the piece will allow students to explore a new approach to arranging a composition and will encourage thoughtful placement of the textures, to ensure that the viewers eyes move smoothly around the pieced. By layering the colors, students will be required to think about how the colors will change as one is place over the other. This will stimulate an investigation with optical color mixing, something that every artist needs to understand well in order to create works of art that truly use colors effectively.

IV. LEARNER OUTCOMES

Students will learn about composition and color layering through a new art making process. Each student will create a textured spackle piece which will be painted using

acrylic paint. By focusing on texture as the method of transcribing line, students will learn how to approach mark making in a whole new way. They will also learn how to use another artist's work as inspiration to create a work of their own. By having time in class to work we will be able to guide them through any problems they encounter. Discussions will give students the chance to reflect on their progress during the production phase instead of only after the piece is completed. They will learn how to explain their thoughts clearly and concisely to their peers.

V. MATERIALS NEEDED FOR LESSON

1. Teacher Materials

    - Sketchbooks
    - Name tags
    - Handouts for students
    - Camera for documentation
    - Book on Tara Donovan
    - Note cards and pens for introduction game
    - Folders for students handouts

1. Student Materials

- Name tags
- Sketchbooks (1 per student)
- 6X6in Wooden Painting Panels (1 per student)
- Acrylic Paint (Red, orange, yellow, green, blue, purple, black ,burnt umber)
- Spackle (5 gallon bucket)
- Rages
- Drop cloth
- Buckets of water
- Paper towels
- Various objects/textures to imprint into spackle
- Collaborative Sculpture:
    - Food coloring (assorted colors)
    - Shaving cream
    - Pans to marble paper in
    - Plastic scrapers (rubber ribs)
    - Close line for drying paper
- Stamp making:

- Clay
- Carving tools
- Stylists
- Spray bottle
- Boards to place stamps onto
- Fettling knife

a. Materials for Special Needs Student(s)
    i. No additional materials necessary

VI. LESSON PROCEDURES

Throughout the Lesson Plan, Note Accommodations for Students with Special Needs

1. Starting the Lesson Description of Transition/Motivation

The classroom will have been set up by the teacher for the different working areas, along with designated materials laid out for each project. Each seat will have a sketchbook and name tag for the students to fill out while we wait for all students to filter into the classroom. The introduction to this lesson will introduce Paul Bozzo's artwork and allow students to expand upon his style of painting.

2. Behavioral Expectations

Students will engage in name tag decorating and sketchbook work at the beginning of class. They will then work on their Imprint Paintings before being introduced to the paper marbling center. Once the projects are introduced students can move around the classroom to work on all three projects based on drying time. During class time students will engage in creating imprint paintings, making clay stamps, or working on pieces for the collaborative sculpture. Students will be expected to speak about their work and provide feedback for peers.

3. Organizer How will students be informed of the goals and major activities of this lesson?

Teachers will explain and demonstrate the major components of the lesson. Students will learn the goals of the projects through the exploration of the materials and through teacher presentations.

Lesson Sequence (Also referred to as scripting or timing)

Teacher Actions	**Expected Learner Actions**
9:00 - 9:20 Teachers welcome students and hand out name tags and sketchbooks as they arrive. Students will be asked to	Students will engage in decorating name tags and drawing in sketchbooks while waiting for class to begin. They will then

work in their sketchbook and prompts will be available if they are having trouble deciding on what to draw. (Prompts include: draw a dream or nightmare, draw the perfect chair, draw something in the room) At the end of sketchbook time students will be informed that they will be choosing a theme during next week's class to investigate in their sketchbook. (20 mins)	begin thinking about what they want their theme to be.
9:20-9:25 Teachers will gather students and each person will introduce themselves. (5 min) ○ Two truths and a lie ○ Near death experience/ near death social experience ○ Paper airplane game ○	Students will form a circle and introduce themselves. They will choose one of the three choices of name games. They will then take a few minutes to write their responses down and share them with the class.
9:25-9:30 Imprint Painting: Teachers will introduce Imprint painting and show examples of Paul Bozzo's artwork pointing out how the composition draws the viewer's eye around the work. (5 min)	Students will examine Paul Bozzo's artwork and begin thinking about the paintings they will create.
9:30-9:35 Teachers will demo spackling (1/4in thickness spread evenly over the surface) and pressing objects into the spackle to create textures.(5 min)	Students will watch as the teacher demos and continue thinking about their own projects.
9:35-9:45 Teachers will ask students to spackle their panels. Walking around the room to offer assistance as needed. (8-10 min)	Students will follow the same process that the teacher used to spackle their panels.
9:45-9:50 As the spackle sets the teachers will have students try pressing a	Students will try pressing a textured object into the teacher's example piece. They will

textured object into their example piece to see what it's like. As the students do the teachers will explain that the spackle can be smoothed out if they want to remove a texture. (5 min)	think about what textures they want to include in their own piece.
9:50-10:00 The teachers will ask the students to think about the composition of their piece as they press the textures into their own spackled panels. Teachers remind the students about directional markers Paul Bozzo used in his composition. (10 min)	Students will press several textured objects into their panels to create a patterned design. Editing areas if needed. They will think about how the textures create movement throughout the piece and will try to make effective compositions.
10:00-10:10 Once everyone has finished the teachers will ask the students to wash their hands and textured objects in the sink (10 min)	Students will wash hands and materials, placing the textured objects on the counter to dry.
10:10-10:12 As students return to their area, the teacher will ask that they put their name on a shelf in the cabinet and place their spackled panel on that shelf. (2 min)	Students make a name tag for their shared shelf and put their panel on it to dry.
10:12-10:14 Learning Center: ongoing collaborative sculpture Teachers will draw all of the students over to a center set up against the wall where there will be paper marbling supplies. (2min)	Students will gather on the other side of the room.
10:14-10:24 Students will be introduced to the work of Tara Donovan through a presentation. Teachers will ask the students what they think her different sculptures are made of for an interactive discussion. Along with watching a four minute video. (10min)	Students will guess what material Tara Donovan's work is made out of. Students will watch as the teacher demos

10:24-10:35 Then the teachers will demo paper marbling using shaving cream and food coloring. They will ask for student volunteers to help during different steps. (Shaving cream is placed into a pan, smoothed out, then drops of food coloring are mixed in using different texture tools, once mixed paper is laid on the shaving cream and pushed down to cover the surface, then paper is taken out and scraped using a straight rubber edge, and then left to dry and be flattened.) (10-15min)	and participate during certain steps. Students will listen and begin thinking about their collaborative sculpture.
10:35-10:43 Teachers will explain that the marbled paper will be used in a Collaborative Sculpture that will be worked on throughout the eight weeks. Using the marbled paper of different sizes, staplers, and green fencing, students will construct a piece that can be hung from the ceiling or on the wall to create movement like the work of Tara Donovan. (5-8min)	Students will begin thinking about the centers.
10:43-10:45 Teachers will let students know that they will be allowed to work in stations when they are waiting for layers of their paintings to dry. (2min)	Students will begin thinking about the stamps center. They will be looking at examples of stamps and start to think of the stamps that they might create.
10:45-11:00 Teacher will show students the second center that will be available for them to make stamps at. These stamps wil be created for use in future projects like adding texture to their clay pieces (micro/macro ceramics and mono printing tiles). Stamps can be created by cutting out different shapes of clay (eg. circle/square/triangle) and once the clay	

sets up a little bit, using trimming tools or stylists the clay can be carved into create patterns and textures that can be repeated on a surface. Looking at images for inspiration, students can get an idea of what interests them. Demonstrations of examples of stamps will be left out on a table for students to look at if needed. (10-15min)	
11:00-11:02 Teachers will let students know that they will be continuing the Imprin paintings and beginning work on their micro/macro ceramics in the next class. They will also remind them that they will have to choose a theme for their sketchbooks next class. (2min)	Students will begin thinking about micro/macro ceramics and will continue to think about their sketchbook theme.
Everyone goes home.	
(Parents will be e-mailed the class blog)	
** Theses lessons continue into the second and third week, information provided for insight to how everything overlaps.	
9:00-9:20 Day Two: Teachers will ask the students to think about the theme they wan to investigate and at the end of sketchbook time they will be asked to identify their theme. (20 min)	Students will participate in sketchbook work and think of a theme that they want to investigate for the next 6 six weeks.
9:20-9:22 Teachers will have students put their sketchbooks in the cabinet and get out their spackled panels. (2 min)	Students will put their sketchbooks onto their shelves and then regroup.
9:22-9:27 Teachers will demo putting the first layer of paint on their panels. (water	Students will watch the teachers' demo.

down acrylic paint and rub over the surface rub off excess with a rag) (5 min)	
9:27-9:35 The teachers will ask the students to choose three colors to use on their panel and to apply the lightest color first. Teachers will remind students to think about the colors and how they will look as they are layered. (5-8 min)	Students will select three colors and decide which one to apply first. They may mix their own colors if the one they want isn't provided.
9:35-9:45 Teachers will ask students to put rags in a plastic bag, wash their hands and supplies before putting their panels back into the cabinet. (8-10 min)	Students will put their wet rags into a bag, wash their hands and any supplies that the used before putting their panels back onto their shelves.
9:45-10:42 Teachers will then gather students again and introduce them to Micro/Macro ceramics (outlined in lesson 2).	Students will watch, listen, and participate during the Micro Macro introduction.
10:42-10:50 At the end of the day, the teachers will have the students put a second layer of paint on their Imprint paintings. (5-8 min)	Students will apply their second layer of paint the same way that they applied the first.
10:50-11:00 Teachers will ask students to put rags in a plastic bag, wash their hands and supplies before putting their panels back into the cabinet. (8-10 min)	Students will put their wet rags into a plastic bag, wash their hands and any supplies that they used before putting their panels back onto their shelves.
9:20-9:28 Day Three: Teachers will ask the students to put their final coat of paint on their panels. Teachers will remind students to think about the lines and fine details in their textures. (5-8 min)	Students will apply their third layer of paint the same way that they applied the first two.
9:28-9:38 Teachers will ask students to put rags in a plastic bag, wash their hands	Students will put their wet rags into a plastic bag, wash their hands and any supplies that they used before putting their

and supplies before putting their panels back into the cabinet. (8-10 min) **9:38-11:00** Teachers will have students continue with their micro/macro ceramics.	panels back onto their shelves. Students will continue working on their micro/macro ceramics.

VII. ENDING THE LESSON

1. **Closure of Lesson**

At the end of the first class we will discuss what we will be doing the second and third class to finalize their imprint painting projects, along with introducing the next project through a handout.

After the third class the Imprint Paintings will be complete and everyone will gather to look at each other's work, participate in a class critique, and discussion about the different patterns that were created. Students will be asked to share how they created their textured patterns and what materials are responsible for the different shapes. They will also be ask to reflect both on their own and their peers work. By sharing their processes with the class, the students will gain insight into the vast array of approaches to making a work of art.

2. Transition to Next Lesson

In the next lesson students will be working with clay and be able to incorporate the idea of using found materials for stamping and creating textures. Having already had the opportunity to think about the abstract quality these layered textures achieved, students will be better prepared to explore an investigative assignment where they are magnifying a single texture and incorporating it into their ceramics. By ending with a discussion, students will be thinking about the ways other students approached this lesson when they begin the next lesson. This will allow for students to take what they've learned from this lesson and use it to their advantage when they are creating the artwork.

VIII. ASSESSMENT & DOCUMENTATION OF STUDENT LEARNING

A. Assessment:

Students will be able to participate in a critique of their work at the end of the lesson. Since the project will take several classes to finish, the end result will demonstrate their understanding of the project. In progress and final photographs of student work will be taken as documentation. The critique will also play a key role in demonstrating the students

knowledge and what they've learned. Their ability to discuss both, their own and their classmates work will show that they are thinking critically about what can be done to improve their work. Students should discuss key elements like color choice, how they developed their textured patterns, and their composition.

B. Documentation:

Project process will be documented throughout the class by teachers and mentors through photographs and notes. A blog called "Overlapping Layers" will be available to students and parents. This blog will be updated weekly with photos and descriptions of what the students are doing.

X. REFERENCES TO MATERIALS CONSULTED

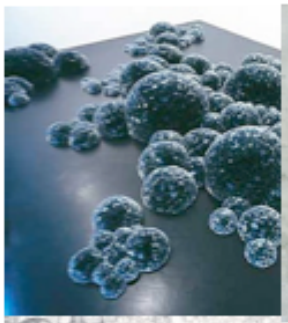
1. Bozzo, Paul. *Bozzo Art*. N.p., n.d. Web. 11 Feb. 2013. <http://bozzoart.blogspot.com/>.

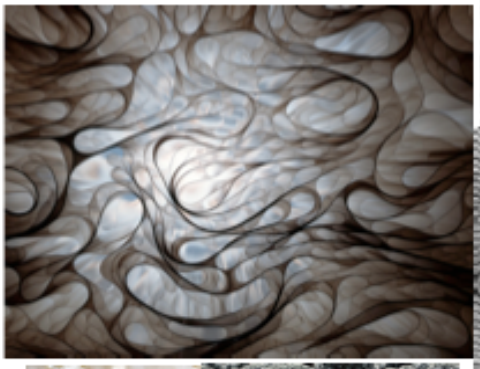
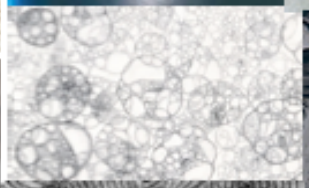
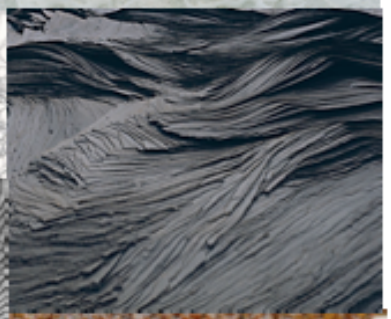
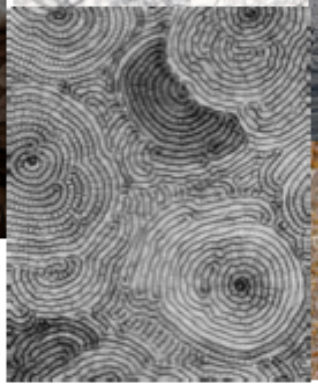
2. Rohrer, Ken. "Shaving Cream Marbling." *Incredible @rt Department*. N.p., 2012. Web. 11 Feb. 2013. <http://www.incredibleart.org/lessons/middle/marbling.htm>.

3. Donovan, Tara. *Ace Gallery*. N.p., n.d. Web. 11 Feb. 2013. <http://www.acegallery.net/artistmenu.php?Artist=8>.

Tara Donovan

Sculpture and Painting - using everyday objects



Week Two:
Lesson: Imprint Painting and Micro Macro Ceramics

I. UNIT RATIONALE

Overlapping Layers is an eight week course focusing on the patterns in the world around you. High School students will have the chance to work individually and collaboratively on multiple projects that investigate this theme. Using multiple mediums of exploration, students will take objects found in their everyday lives and patterns in nature to create personalized patterns from their discoveries. This unit was developed to combine multiple mediums and projects that all fit into exploring patterns. Student will have a chance to use multiple facilities on campus for creating work, listening to guest artists, and explore Penn State's campus through a different way of looking. Allowing students to have the freedom with artistic flexibility within each project will hopefully encourage students to stay engaged with the art making process and express oneself.

II. LESSON RATIONALE

In this lesson students will reference books and online resources to create functional objects or sculptures with clay. Art and craft go hand in hand. Ceramics is a medium that surrounds us everyday and can be a functional piece along with being a work of art. This lesson embodies the idea of overlapping layers because the students can decide if they want to make multiple parts or one piece that embodies multiple textures and elements from nature, along with pattern and decoration techniques. Looking at multiple artists as references the students will be able to learn different problem solving strategies with the material of clay. There are many building techniques and styles within the material of ceramics and focusing on basic building techniques will allow the students to begin to understand the material.

IV. LEARNER OUTCOMES

Students will gain some foundational skills in making with clay that can be carried into other lessons in the future. Learning about artists and using their own documentation will instill in the students the idea of research as an art tool. Documentation will be another key aspect of this lesson and be strongly encouraged for the students future references.

V. MATERIALS NEEDED FOR LESSON

1. **Teacher Materials**
    - Sketchbooks

- Name Tags
- Camera for documentation
- Handouts for students
- Poster of artist references
- Blown-up laminated images from Micro/Macro books
- Clay pre-made for students

1. **Student Materials**
    - sketchbooks
    - handout for introduction to project
    - clay
    - ceramic tools (fettling knife, rib, wire cutter, carving loop tools, stylists, wooden tool, sponges, buckets for water, serrated rib, slip, paint brushes, spray bottle, slip trailer bottles, etc.)
    - ceramics slips
    - plastic for covering work
    - wooden boards for building on
    - newspaper to put onto boards for building

    - cameras for documentation of work

    - 6X6in Wooden Painting Panels (1 per student)
    - Acrylic Paint (Red, orange, yellow, green, blue, purple, black ,burnt umber)
    - Spackle (5 gallon bucket)
    - Rags
    - Drop cloth
    - Buckets of water
    - Paper towels
    - Various objects/textures to imprint into spackle

    - Marbled paper materials: pans, trays, scrapers, shaving cream, food coloring, and paper

    a. Materials for Special Needs Student(s)
        i. No additional materials necessary
        ii. Students with special needs will be able to work with the clay and use gloves if necessary. Clay is a material that is easily manipulated by the artists touch, which is a great medium to use for students with

special needs due to its responsive movements. If assistance is needed a teacher can help with assembling multiple parts of the project together.

VI. LESSON PROCEDURES

Starting the Lesson

Looking at multiple ceramic artists such as Heather Knight, Sam Chung, Dalia Berman, Shannon Sullivan, Tyler Lotz, Bean Finneran, and Linda Lopez. These artists will just be briefly mentioned but there will be posters hanging in the classroom of their work for reference of various building techniques.

Instead of getting up close to nature outside, students will explore nature through photographs found in books or online if wanted. Introduce students to various methods: wedging, coil building, score and slip, different tools (plastic/metal/serrated rib), fettling knife, wire cutter, slip trailing, carving, adding on, textures etc. Demonstrate how to make a closed form and a coil pot – emphasize on having thin walls to reduce the chances of the piece blowing up in the kiln and reducing weight of the piece. Students need the chance to use their skills to make a project they are proud of, and this takes time, encouraging students to make their base forms as quickly as possible and to add their nature elements or carve textures and patterns while piece is still wet and malleable. Slip can be added at this time or under glazes. Student work will be bisque fired, and one day will be spent glazing their work. (Suggest working on multiple forms at a time so pieces have time to set-up)

Behavioral Expectations

Students should be engaged in art making and know that while they are working they can move to various stations. Applying paint to their imprint paintings, building forms with clay, and also marbling paper as time fillers.

Organizer

Students will be introduced to the stations available to them for the day and be given a handout with basic instructions and introductions to the project. Talking to the students about their ideas will keep them engaged and focused. Teachers will explain and demonstrate the major components of the lesson. Students will learn the goals of the projects through the exploration of the materials and through teacher demonstrations.

Lesson Sequence (Also referred to as scripting or timing)

Teacher Actions Include Questions to Ask Students	**Expected Learner Actions**
Week Two: Students start imprint paintings and micro/macro ceramics in Visual Arts Building. Students will apply the spackle this week and will paint it next week, since it takes 24 hours to dry. They can have the option of making moquettes for ceramic pieces or start their final piece and let teacher know to keep their work wet throughout the week. **Week Three:** Students will finish imprint paintings by adding paint and finishing micro/macro ceramics pieces in Visual Arts Building.	
9:00 - 9:20 Teachers welcome students and ask them to work in sketchbooks. Prompts will be available if they are having trouble deciding on what to draw. (Prompts include: draw a dream or nightmare, draw the perfect chair, draw something in the room) At the end of sketchbook time students will choose a theme that they will be investigating during the next 6 weeks. This theme can be relevant to the work they are working on in class or they can come up with a theme of their own choosing. (20 mins)	Students will engage in sketchbook work., using prompts if needed. They will think about the theme that they would like to investigate and will write down their theme on a signup sheet.
9:20-9:25 Imprint Painting: Teachers will introduce Imprint painting and show	Students will examine Paul Bozzo's artwork and begin thinking about the

examples of Paul Bozzo's artwork pointing out how the composition draws the viewer's eye around the work. The images can be viewed on handouts that will be given to each student along with the posters of his work that are hanging in the classroom. (5 min)	paintings they will create.
9:25-9:30 Teachers will demo spackling (1/4in thickness spread evenly over the surface) and pressing objects into the spackle to create textures.(5 min)	Students will watch as the teacher demos and continue thinking about their own projects.
9:30-9:40 Teachers will ask students to spackle their panels. Walking around the room to offer assistance as needed. (8-10 min)	Students will follow the same process that the teacher used to spackle their panels.
9:40-9:45 As the spackle sets the teachers will have students try pressing a textured object into their example piece to see what it's like. As the students do the teachers will explain that the spackle can be smoothed out if they want to remove a texture. (5 min)	Students will try pressing a textured object into the teacher's example piece. They will think about what textures they want to include in their own piece.
9:45-9:55 The teachers will ask the students to think about the composition of their piece as they press the textures into their own spackled panels. Teachers remind the students about directional markers Paul Bozzo used in his composition. Students will be reintroduced to the concepts of motion, movement, rhythm, and balance that they should be familiar with from previous art classes. (10 min)	Students will press several textured objects into their panels to create a patterned design. Editing areas if needed. They will think about how the textures create movement throughout the piece and will try to make effective compositions.
	Students will wash hands and materials, placing the textured objects on the counter

9:55-10:05 Once everyone has finished the teachers will ask the students to wash their hands and textured objects in the sink (10 min) **10:05-10:07** As students return to their area, the teacher will ask that they put their name on a shelf in the cabinet and place their spackled panel on that shelf. (2 min) **10:07-10:50** Students will learn the basic skills of creating a form out of clay and using different decorating techniques of carving, adding on, adding texture through slip trailing, and using stamps. Looking at images from nature up close will encourage students in future projects to look at the finer details in life. Students can choose to use these forms as moquettes for their final piece or store their work under plastic and the teacher will check on the pieces throughout the week to ensure that they stay wet and workable till next class if the work created during this class is part of their final project. Teacher will demonstrate basic building techniques of making a coil form that can be open or closed off off in a quick demonstration. Demonstrate scoring and slipping and how to use the various tools to carve away or add clay to a surface. Stamps that were created in the previous class can be used to apply texture. If students need extra help, teacher's can go around and assist on a one-to-one basis.	to dry. Students make a name tag for their shared shelf and put their panel on it to dry. Students who are not cleaning up will work in sketchbook during this allotted time period. Students will be working on ceramic projects, imprint paintings, and marbling paper at the pace they want to go. This will be the last class to wet work with their ceramic pieces, and paint their imprint paintings. The marbling paper will still be visited throughout the remaining classes. Students will receive a handout that describes the project along with example photographs and will be given a demonstration for basic skills needed to create their projects out of clay. Students will gather around the demonstration area and watch. Students will engage in clean-up time and tell teacher if they plan to continue to work on the pieces they started this class or if they can be left out to dry.

Clean up procedures: students should put their works on a board with newspaper, spray with a water bottle, and cover in plastic. Once covered place work onto shelves. Teachers will need to check works of art throughout the week to make sure they stay wet enough to work on the following week. **Continued onto week 3 **9:00-9:20** Students will be allotted sketchbook time until class begins. **9:20-9:25** Students will put away sketchbooks, get imprint paintings, and get ready to paint their boards. **9:25-10:50** Work time Once a majority of the students arrive, students will gather around one demonstration table that is setup for both demonstrations. Students will be reintroduced to the imprint painting lesson and applying the paint to the surface. Once they know what to do for the painting, students will be reintroduced to the micro/macro project and building techniques. Students should have begun to think about the week before what they wanted to make so if they have sketches made they can share them at this time or they can be given time to draw before they start building. If needed they can look at books for inspiration or the photos that are hung	Students can engage in sketchbook time. Students will put away sketchbooks and get imprint paintings along with micro/macro ceramic pieces. Students can discuss with their peers or a teacher about their ideas for their projects that they will be creating.

around the classroom. Students will be given the rest of the class time to create their micro/macro ceramic pieces. If they finish early or are waiting for clay to set up they can work on their imprint paintings. ** During working time students will individually ask students to have their photo taken so teachers can prepare images to be printed onto ceramic tiles in the next class period. Clean up procedures: students should put their works on a board with newspaper, spray with a water bottle, and cover in plastic. Once covered place work onto shelves. Work should slowly dry out over the two-week break. When students are finished they can continue to marble papers with shaving cream and food coloring for the collaborative sculpture.	Students should follow clean-up procedures that were mentioned by the teachers.

VII. ENDING THE LESSON

Closure of Lesson

Students will engage in a critique discussion of each student's work. Students will be introduced to the next project. This project will lay the foundations for future projects of basic skills when working with clay.

Transition to Next Lesson

The next lesson is monoprinting with ceramics along with creating photo lithography tiles of students faces. So where the students were able to create textures and patterns through carving and adding on clay to the surface, they will be creating tiles that use colored slips and underglazes layered to create the patterns.

VIII. ASSESSMENT & DOCUMENTATION OF STUDENT LEARNING

A. Assessment:

Students will engage in critique and later in the unit be able to glaze their works of art. Seeing the students final piece of work will demonstrate understanding of the project. In progress and final photographs of student work will be taken as documentation. The critique will also play a key role in demonstrating the students knowledge and what they've learned. Their ability to discuss both, their own and their classmates work will show that they are thinking critically about what can be done to improve their work.

B. Documentation:

The teachers will document the art making process. For the Saturday School show images can be matted together that show the sketch, work in progress, and final piece of work. Students final work once glazed will demonstrate the use of patterns through multiple building techniques that were demonstrated. Creating a functional or sculptural work will be determined by the student.

X. REFERENCES TO MATERIALS CONSULTED

1. Bozzo, Paul. *Bozzo Art*. N.p., n.d. Web. 11 Feb. 2013. <http://bozzoart.blogspot.com/>.
2. Micro/Macro books
3. Binder of ceramic artist images (teacher gather's inspiration)
4. Binder of patterns and decoration (teacher gather's inspiration)
5. Links and images of work by: Bean Finneran, Dalia Berman, Daniel Widrig, Heather Knight, Leif Podhaisky, Linda Lopez, Sam Chung, Shannon Sullivan, and Tyler Lotz

Imprint Painting

- Inspired by artist Paul Bozzo "Textured Painting"

Materials:
Spackle
Panel
Cardboard squares
Acrylic Paint
Rags
Bucket of water
Textured Objects

Process:
1. Take your panel and spread a 1/4in of spackle on the surface with your cardboard square. Try to spread the spackle evenly over the whole piece.
2. Let the spackle set for 10 minutes.
3. Dip your textured objects into the water and shake off any excess before pressing it into the spackled surface. If you add a texture that you want to remove, don't worry, just take your cardboard square and smooth out the spackle.
4. Once you have the design you want, let your panel sit for 24 hours.
5. Now that the spackle has hardened you are ready to choose your three colors.
6. Apply your lightest color first. Mix your acrylic paint with water to thin it out. Rub the paint over the surface and use your rag to wipe away and thin any areas where you don't want as much color. Think about what is going to happen to the color when you add your second layer.
7. Let the paint dry before applying your second color
8. Apply your darkest color
9. If you want you can add a final layer of burnt umber or black to really accentuate the lines. you can certainly do that

Visual Steps:

Micro/Macro Ceramics

- Inspired by artists:
Heather Knight, Tyler Lotz, Shannon Sullivan, Sam Chung, Linda Lopez, Dalia Berman, and Bean Finneran

Materials:
Clay, variety of ceramic tools, slip, and glaze

Create functional objects or sculptures with clay, by incorporating elements of nature. Thinking about the up-close patterns of nature.

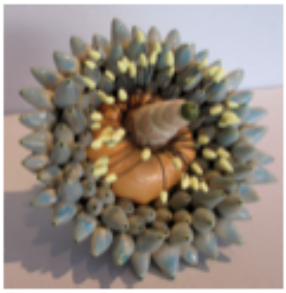
Take a look at the artists listed above along with the micro/macro images in the books provided.

Questions to ask yourself:
- Are there any patterns that interest you?
- Do you want your piece to be functional or sculptural?
- What patterns are seen that can be created with clay?
- Do you want one repeating pattern to cover the surface or multiple surface designs and textures?
- How can you achieve the decoration you want (eg. carve into piece, add clay on, stamp textures, etc)?

Take the time to draw some sketches in your sketchbook of the patterns that interest you and different forms that you can

Heather Knight

Linda Lopez


Shannon Sullivan

Dalia Berman

Sam Chung

Bean Finneran

Tyler Lotz

Week Three:
Lesson: Imprint Painting and Micro Macro Ceramics continued

I. UNIT RATIONALE

Overlapping Layers is an eight week course focusing on the patterns in the world around you. High School students will have the chance to work individually and collaboratively on multiple projects that investigate this theme. Using multiple mediums of exploration, students will take objects found in their everyday lives and patterns in nature to create personalized patterns from their discoveries. This unit was developed to combine multiple mediums and projects that all fit into exploring patterns. Student will have a chance to use multiple facilities on campus for creating work, listening to guest artists, and explore Penn State's campus through a different way of looking. Allowing students to have the freedom with artistic flexibility within each project will hopefully encourage students to stay engaged with the art making process and express oneself.

II. LESSON RATIONALE

This lesson will be an extension of lesson two. Students will spend class applying the first two layers of paint to their Imprint Paintings and finishing their Micro/Macro Ceramics. Both of these project were started last week. They will learn how to use another artist's work as inspiration to create a work of their own. Imprint Painting will allow students to explore composition and color through an exploration in abstract pattern making. It will allow students to explore composition and color through an exploration in abstract pattern making. Micro Macro Ceramics is a lesson that embodies the idea of overlapping layers because the students can decide if they want to make multiple parts or one piece that embodies multiple textures and elements from nature, along with pattern and decoration techniques. Ceramics is a medium that surrounds us everyday and can be a functional piece along with being a work of art. By continuing both lessons over multiple days, students will have the chance to see works of art are not creating all at once but are instead created over time with reflection and alteration between work sessions.

IV. LEARNER OUTCOMES

They will also learn how to use another artist's work as inspiration to create a work of their own. By having time in class to work we will be able to guide them through any problems they encounter. Discussions will give students the chance to reflect on their progress during the production phase instead of only after the piece is completed. They will learn how to explain their thoughts clearly and concisely to their peers. In Imprint Painting students will learn about composition and color layering through a new art making process. Each student will create a textured spackle piece which will be painted using acrylic paint.

By focusing on texture as the method of transcribing line, students will learn how to approach mark making in a whole new way. In Micro/Macro Ceramics students will learn some foundational skills in working with clay that can be carried into other lessons. Learning about artists and using their own documentation will instill in the students the idea of research as an art tool.

V. MATERIALS NEEDED FOR LESSON

1. Teacher Materials
    - Sketchbooks
    - Name tags
    - Handouts for students
    - Camera for documentation

1. Student Materials

- Sketchbooks (1 per student)
- Acrylic Paint (Red, orange, yellow, green, blue, purple, black ,burnt umber)
- Rages
- Drop cloth
- Paper towels
- Collaborative Sculpture:
    - Food coloring (assorted colors)
    - Shaving cream
    - Pans to marble paper in
    - Plastic scrapers (rubber ribs)
    - Close line for drying paper
- Micro/Macro Ceramics:
    - Clay
    - Carving tools
    - Stylists
    - Spray bottle
    - Boards to place stamps onto
    - Fettling knife

a. Materials for Special Needs Student(s)
    i. No additional materials necessary

VI. LESSON PROCEDURES

1. **Starting the Lesson Description of Transition/Motivation**

The classroom will have been set up by the teacher for the different working areas, along with designated materials laid out for each project. Each seat will have a sketchbook and the materials (books, photographs, etc) will be available for the students to use as they explore their sketchbook theme. Students will first add a layer of paint to their Imprint Paintings and will then continue working on their Micro/Macro Ceramics, which were started last class.

2. Behavioral Expectations

Students will engage sketchbook work at the beginning of class. They will then work on their Imprint Paintings before working on their Micro/Macro ceramics. Students will be expected to speak about their work and provide feedback for peers.

3. Organizer How will students be informed of the goals and major activities of this lesson?

Teachers will explain and demonstrate the major components of the lesson. Students will learn the goals of the projects through the exploration of the materials and through teacher presentations.

Lesson Sequence (Also referred to as scripting or timing)

Teacher Actions **Include Questions to Ask Students**	**Expected Learner Actions**
9:00 - 9:20 Teachers welcome students and ask them to work in their sketchbooks. Each student chose a theme last week (something they find interesting which they will explore over the next 5 weeks) and the teachers will ask them to work on their theme. Materials such as books and photographs on each theme will be available for the students. (20 mins)	Students will engage in drawing in their sketchbooks. They will look through the materials and references provided for them on their individual themes.
9:20-9:22 Teachers will gather students and have them collect their Imprint Painting panels (which were spackled last week) from their shelves. (2 min)	Students will get their panels and bring them back to their seats.
9:22-9:27 Teachers will demo putting the	

first layer of paint on their panels. (water down acrylic paint and rub over the surface rub off excess with a rag) (5 min)	Students will watch the teachers' demo and begin thinking about the colors they want to use for their own pieces.
9:27-9:35 The teachers will ask the students to choose three colors to use on their panel and to apply the lightest color first. Teachers will remind students to think about the colors and how they will look as they are layered. (5-8 min)	Students will select three colors and decide which one to apply first. They may mix their own colors if the one they want isn't provided.
9:35-9:45 Teachers will ask students to put rags in a plastic bag, wash their hands and supplies before putting their panels back onto their shelves. (8-10 min)	Students will put their wet rags into a bag, wash their hands and any supplies that they used before putting their panels back onto their shelves.
9:45-10:50 Teachers will ask the students to continue working on their Micro/Macro Ceramics. As they work the teachers will ask small groups of students (2-3 at a time) to join Autumn and they will learn how to print their photograph (which was taken last class) onto a piece of clay.	Students will continue working on their ceramics. They will add texture and may make alterations to the pieces that they made last week. These alterations may be cutting into the piece or adding clay spikes.
10:50-11:00 The teachers will ask the students to clean up: wash materials and put their pieces onto their shelves.	Students will clean up their materials and put their work into their shelves.
11:00 Everyone goes home	
** Imprint Painting will continue on to day four. This continuation is outlined below. **9:20-9:28 Day Four:** Teachers will ask the students to put their final coat of paint on their panels. Teachers will remind students to think about the lines and fine details in their textures. (5-8 min)	Students will apply their second layer of paint the same way that they applied the first one.

9:28-9:38 Teachers will ask students to put rags in a plastic bag, wash their hands and supplies before putting their panels back into the cabinet. (8-10 min) **9:38-10:42** Teachers will introduce Photomontage, demo, and the students wil begin working. (This will be described in detail in Lesson Four) **10:42-10:50** At the end of the day, the teachers will have the students put a second layer of paint on their Imprint paintings. (5-8 min) **10:50-11:00** Teachers will ask students to put rags in a plastic bag, wash their hands and supplies before putting their panels back into the cabinet. (8-10 min) **11:00** Everyone goes home.	Students will put their wet rags into a plastic bag, wash their hands and any supplies that they used before putting their panels back onto their shelves. Students will watch the demo and begin working on their Photomontage projects. Students will apply their third layer of paint the same way that they applied the first two. Students will put their wet rags into a plastic bag, wash their hands and any supplies that they used before putting their panels back onto their shelves.

VII. ENDING THE LESSON

1. **Closure of Lesson**

At the end of class the teachers will discuss what the students will be doing in the fourth class to finalize their imprint painting projects and that they will be starting Photomontages.

After the fourth class the Imprint Paintings will be complete and everyone will gather to look at each other's work, participate in a class critique, and discussion about the different patterns that were created. Students will be asked to share how they created their textured patterns and what materials are responsible for the different shapes. They will also be ask to reflect both on their own and their peers work. By sharing their processes with the class, the students will gain insight into the vast array of approaches to making a work of art.

2. Transition to Next Lesson

In the next lesson students will be taking close-up (macro) photographs which they

will layer together to create a piece of abstract art. Having already had the opportunity to think about the abstract quality layers of textures achieves, students will be better prepared to explore this quality through photography. By ending with a discussion, students will be thinking about the ways other students have approached this lesson when they begin the next lesson. This will allow for students to take what they've learned from this lesson and use it to their advantage when they are creating the artwork.

VIII. ASSESSMENT & DOCUMENTATION OF STUDENT LEARNING

A. Assessment:

Students will be able to participate in a critique of their work at the end of the lesson. Since the project will take several classes to finish, the end result will demonstrate their understanding of the project. In progress and final photographs of student work will be taken as documentation. The critique will also play a key role in demonstrating the students knowledge and what they've learned. Their ability to discuss both, their own and their classmates work will show that they are thinking critically about what can be done to improve their work. Students should discuss key elements like color choice, how they developed their textured patterns, and their composition.

B. Documentation:

Project process will be documented throughout the class by teachers and mentors through photographs and notes. A blog called "Overlapping Layers" will be available to students and parents. This blog will be updated weekly with photos and descriptions of what the students are doing. http://www.overlappinglayers.blogspot.com/ For the Saturday School show images can be matted together that show the sketch, work in progress, and final piece of work. Students final work once glazed will demonstrate the use of patterns through multiple building techniques that were demonstrated.

X. REFERENCES TO MATERIALS CONSULTED

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3. Donovan, Tara. *Ace Gallery*. N.p., n.d. Web. 11 Feb. 2013. <http://www.acegallery.net/artistmenu.php?Artist=8>.
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5. Binder of ceramic artist images (teacher gather's inspiration)
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10. Knight, Heather. Element. Web. 21 Feb. 2013.
<http://www.heatherknightceramics.com/>.
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Week Four

Lesson: Photolithography with Clay and Ceramic Monoprinting

I. UNIT RATIONALE

Overlapping Layers is an eight week course focusing on the patterns in the world around you. High School students will have the chance to work individually and collaboratively on multiple projects that investigate this theme. Using multiple mediums of exploration, students will take objects found in their everyday lives and patterns in nature to create personalized patterns from their discoveries. This unit was developed to combine multiple mediums and projects that all fit into exploring patterns. Student will have a chance to use multiple facilities on campus for creating work, listening to guest artists, and explore Penn State's campus through a different way of looking. Allowing students to have the freedom with artistic flexibility within each project will hopefully encourage students to stay engaged with the art making process and express oneself.

II. LESSON RATIONALE

In this lesson students will be able to use the skills of past projects along with new skills to create a variety of tiles that incorporate the ideas of overlapping layers. Another new artist, Mitch Lyons, and his techniques will be explored for this project. Some of the concepts and processes that have been used before are: stamping into clay and underglazing to get color onto ceramic pieces. Art and craft go hand in hand and ceramics is a medium that can be found all around us in our everyday lives. This lesson embodies the idea of overlapping layers because the students can decide how they want to treat the ceramic surface. Each student will receive multiple big pre-prepared leather hard slabs that are coated with white slip. The slab can be carved or it can be inlaid with slips, underglazes, and stamping patterns. The ceramic surface will be treated as a painting or print and then cut up to create tiles that can be hung up to create a larger unit. Mitch Lyons is the artist of focus for this process, but artists previously visited will also come into play in the creation of the tiles. There are many ceramic surface decoration techniques and this is one that then one day in the students own work can be applied to create pieces in the round, or eventually make real prints from the ceramic slab.

Besides making ceramic monoprints, students will also be making ceramic photo

lithography prints. Students were given the chance to email in photos of interest to them and also have their photo taken a previous class. These images were printed 5x5 in high contrast from a printer that uses toner. This new process will also be introduced to the students to create tiles that have another printing technique.

IV. LEARNER OUTCOMES

Students will gain more skills with the endless amounts of treatment for ceramic surfaces. Using stamps, carving, the spray booth, layering printed slips, etc. for the first layers and then adding to the surface with glazes, there will be a variety of tiles created. Learning about artists and using their own documentation will instill in the students the idea of research as an art tool. Documentation will be another key aspect of this lesson and be strongly encouraged for the students future references. Documenting the process of how the ceramic tile evolved before it was cut up is another interesting form. Once tiles are cut up they can be presented in a dyptic manner where they are hung up to create interesting negative space.

V. MATERIALS NEEDED FOR LESSON

1. Teacher Materials

- Sketchbooks
- Name tags
- Handouts for students
- Camera for documentation

2. Student Materials

- Name tags
- Sketchbooks (1 per student)
- Camera or iPhones/iPads for documentation

MICRO/MACRO CERAMICS (for students who missed previous class)

- Ceramic micro/macro project
- Clay
- Various ceramic tools
- Slip
- Underglazes

CERAMIC MONOPRINTING MATERIALS

- Pre-made clay slabs (leather hard with white slip applied)
- Cookie cutter square form or template to make tiles uniform (5x5in)
- Variety of ceramic tools
- Variety of textures for stamping and printing
- Colored slips
- Underglazes
- Brushes
- Slip trailers
- Spray bottles
- Pellon fabric
- Newsprint
- Boards to put tiles onto
- Ceramic tool to punch holes

CERAMIC PHOTO LITHOGRAPHY MATERIALS

- High contrast images printed, Xerox Prints
- Gum Arabic
- Linseed Oil
- Mason Stains or Oxides
- 2 Buckets
- 2 Sponges
- Glass Surface
- Brayer
- Small Containers
- Gloves
- Clay Surface (leather hard, preferably slipped surface)

IMPRINT PAINTING MATERIALS

- Two-wooden imprint painting boards
- Rags
- Acrylic Paint (Red, orange, yellow, green, blue, purple, black ,burnt umber)
- Buckets of water

- Marbled paper materials: pans, trays, scrapers, shaving cream, food coloring, and paper

a. Materials for Special Needs Student(s)

i. No additional materials necessary

Students with special needs will be able to work with the clay and use gloves if necessary. Clay is a material that is easily manipulated by the artists touch, which is a great medium to use for students with special needs due to its responsive movements. If assistance is needed a teacher can help with assembling multiple parts of the project together.

VI. LESSON PROCEDURES

1. Starting the Lesson

Mitch Lyons is the artist of inspiration for ceramic monoprinting. His work has been hanging in the classroom on posters and his work and process will be introduced to the students through a handout and brief video clip of him working. Students will be introduced to the project in the regular classroom and will then move over to the ceramics building to work for the remainder of the class period. There will be demonstrations on how to add slip to the clay by painting it directly onto the surface or by painting it onto newsprint and printing it onto the clay. Students will also be able to carve and stamp the surface to create interesting designs in the slip. Images of different printmaking images that are not created with clay will be on the tables so students can see how to build up layers to create interesting surfaces.

2. Behavioral Expectations

Students will be engaged in art making and know that while they are working they can move to various stations. Applying paint to their imprint paintings, monoprinting on clay, working one-on-one with teacher to create photolithography, and also marbling paper as time fillers.

3. Organizer

Teachers will explain and demonstrate the major components of the lesson. Students will learn the goals of the projects through the exploration of the materials. Students will be introduced to the stations available to them for the day and be given a handout with basic instructions and introductions to the two new projects and printing techniques. Talking to the students about their ideas will keep them engaged and focused.

Students will be working the majority of the time in the handbuilding area of the ceramic building on, photolithography with clay, ceramic monoprinting, applying more layers of paint to imprint paintings, along with marbling paper. If any students didn't finish micro/macro projects, they will be given time to finish them or add underglazes to them.

Prior to class beginning, main classroom will be set-up for sketchbooks and one or two stations of marbling paper. The ceramic handbuilding studio will also be set-up with posters and areas designed for applying paint to imprint paintings, marbling paper, a small area for two

students to work at a time on photolithography, and many slabs that are leather hard and coated with slip. Students micro/macro ceramics projects will also be available to finish if student missed last class period. The main classroom and ceramic studio room will both be set-up the night prior to teaching.

Lesson Sequence

Teacher Actions	**Expected Learner Actions**
Week Four: **9:00-9:20** Teachers welcome students and ask them to work in sketchbooks until class begins. Students will begin in the main classroom on sketchbooks or marbling paper until a majority of the students come into the classroom.	Students will work in sketchbooks or marbling paper until class begins. They will have two handouts that they can read over to get familiar with the two new processes that will be learned that day.
9:20-9:30 Students will gather to watch a short clip on artist Mitch Lyons and his ceramic process. Short discussion on process.	Students will watch video on Mitch Lyons ceramic monoprinting technique and discuss with teachers what they saw and what they might want to try on their ceramic pieces to gain inspiration.
9:30-9:35 As a class, students and teachers will walk over to the ceramic building with folders, sketchbooks, and two new handouts to use as a reference for the day.	Students will walk over with teachers to ceramics building and receive a quick tour of facilities.
9:35-9:45 Teachers will demonstrate to students how to alter slabs by adding slip, carving, and stamping in a variety of techniques. (Printing with slip that is on newsprint, painting with slip using brushes and slip trailers, carving into surface using tools, and stamping to create repeating patterns. Teachers will also tell students about plans for the day of moving to various stations to apply more layers of paint to their imprint paintings, continuing to marble paper for collaborative sculpture, and working in very small groups to learn photolithography with	Students will watch teacher demonstrations and ask questions if they are unsure of process. Students will have a chance to try along side of the teacher before they begin on their own work.

clay. **9:45-10:45** Students will have the chance to work in various stations, while teachers move around the room and encourage students to work on multiple projects to allow for various drying times. Goal for the class is to finish imprint paintings, make a few different ceramic monoprinted tiles, every student get their face printed for the class roster for the show, and marble paper if time. This will be the last class period to wet-work with ceramics to allow for ample drying time so work can be bisqued and then glazed in a future class period. Students will be given the rest of the class time to finish all their projects that have been started the previous classes and need to be done working with clay. **10:45-11:00** Students will begin cleaning up in the ceramic studio. After all student clean-up and leave for the day teachers will put everything away in both the ceramic studio and main classroom. Clean up procedures: - Clay monoprints/ photolithography tiles need to be placed onto designated wooden board - Micro macro ceramics needs to be placed onto designated drywall board - Marbled paper materials need to be gathered and papers created stacked together if they are dry. Marbled paper dries very quickly. - Imprint paintings need to be placed together - All materials need to be cleaned and stacked in one area (students will be given cleanup jobs to ensure that all materials are put away and cleaned since we will be done with ceramic tools.	Students will work in various stations to work on different projects and work around various drying times of projects. Students will receive a clean-up job and be expected to put their work in designated areas for each project.

VII. ENDING THE LESSON

1. **Closure of Lesson** What will you do to end this lesson?

This class period will be a very busy work day. At a later date once the work is glazed and finished students will be able to discuss their work and what they did. This project will lay the foundations for future projects that will requiring layering using a different form of art making

2. **Transition to Next Lesson**

The next lesson is photomontage. Students will have a chance to go outside with digital camera with regular lenses along with macro zoom lenses to get up-close with nature, like the images that they were looking at from earlier classes. Students will be able to use the ideas and concepts of layering textures and patterns in a digital format and have complete control over the visual effect of the piece. Tools such as opacity and filters will also be used so students can play around with creating an interesting composition that wouldn't necessarily be found in nature. The ideas of creating surrealist images and collages will be discussed.

VIII. ASSESSMENT & DOCUMENTATION OF STUDENT LEARNING*.*

A. Assessment:

Students will engage in critique and later in the unit after they glaze their works of art. Seeing the students final piece of work will demonstrate understanding of the project. In progress and final photographs of student work will be taken as documentation. The critique will also play a key role in demonstrating the students knowledge and what they've learned. Their ability to discuss both, their own and their classmates work will show that they are thinking critically about what can be done to improve their work. This would occur on week 7 or 8 when we are wrapping everything up and bringing all the concepts of each project together.

B. Documentation:

Project process will be documented throughout the class by teachers and mentors. The teachers will document the art making process. For the Saturday School show images can be matted together that show the sketch, work in progress, and final piece of work. Students final work once glazed will demonstrate the use of patterns through multiple building techniques that were demonstrated. Creating a functional or sculptural work will be determined by the student.

X. REFERENCES TO MATERIALS CONSULTED

1. Paul Mitchell video on ceramic printmaking
2. Two handouts created with instructions to photolithography and ceramic monoprinting

Mono-printing Ceramics

- Inspired by artists: Mitch Lyons

Materials:
Clay, variety of ceramic tools, slip, newsprint, various textures, brushes, and glaze

Create slabs that can be turned into dishes, tiles, and cylinders that are decorated by printing and stamping clay. Objects can be created by using artist, Mitch Lyons mono-printing technique. Options to try out the spray booth for stencils, and leaving tiles blank to try more techniques with glazing will be covered.

Take a look at the artist Mitch Lyons work:

Questions to ask yourself:
- Are there any patterns that interest you?
- Do you want your piece to be functional or sculptural?
- Do you want to free draw your patterns to be layered or do you want to sketch out some designs?

Steps:
- Wedge clay
- Use rolling pin/guide sticks to roll a large slab or try throwing a slab technique
- Use textures and patterns to cover slab by layering newsprint that has been painted with slip
- Turn slab into tiles, cylinders, or dishes
- Create some blank surfaces as well to try techniques with glazing

Photo Lithography with Clay

Material Needed:
Gum Arabic, Linseed Oil, Mason Stains or Oxides, 2 Buckets, 2 Sponges, Glass Surface, Brayer, Small Containers, Gloves, Xerox Prints, Clay Surface (leather hard, preferably slipped surface)

Directions:

1. Print out images you would like to transfer in reverse on a Xerox copy machine or from a laser printer. The ink must have toner; it will NOT work with inkjet prints.
2. Gather materials listed above together. Fill buckets with water, put gloves on!
3. Mix your ink with one part Mason Stain or Oxide and one part Linseed Oil. (If it seems too thick add more Linseed Oil) Mix well.
4. Put some Gum Arabic down on your clean glass surface where the area of your image will be placed. Place your image down and apply another coat of Gum Arabic on top of the image. Wipe of excess Gum Arabic with a sponge.
5. Pour a little ink on glass and roll brayer into ink and then roll over image in one direction carefully as to not catch paper into roller.
6. With sponge from your first bucket of water soak up water and drizzle over image, you should see the ink repel from the white parts of the image. Lightly dab the excess water and ink off with sponge.
7. Repeat steps 5+6 at least 3 times, you should see a layer of ink start to build up over the image slightly.
8. Take off your gloves if they are covered in ink and carefully pick up your image as to not touch the ink parks. The paper will be very fragile since its wet careful not to let it tear or fold on itself. When working with larger images it's easier to cut it into parts and then assemble together on your pieces.
9. Place your image down of leather hard clay surface starting at one corner, you only get one shot at putting it down. If you readjust you will smear the ink.
10. Lightly pat down image with damp sponge from your second sponge and expel any air bubbles.
11. Allow the image to dry a little so you can burnish the rest of the ink on. If you burnish to soon the ink will smear and too late the ink will be too dry to come off. Try to find that happy medium.
12. Pick up a corner of the image and see if there's a spot that needs more burnishing, if not you can peel away.
13. Don't touch surface until after its fired and fixed on. The ink can go all the way up to Cone 10 and you can also apply a clear glaze over it to make it functional.
14. Clean up!

Week 5
Lesson: Photomontage

I. UNIT RATIONALE

Overlapping Layers is an eight week course focusing on the patterns in the world around you. High School students will have the chance to work individually and collaboratively on multiple projects that investigate this theme. Using multiple mediums of exploration, students will take objects found in their everyday lives and patterns in nature to create personalized patterns from their discoveries. This unit was developed to combine multiple mediums and projects that all fit into exploring patterns. Student will have a chance to use multiple facilities on campus for creating work, listening to guest artists, and explore Penn State's campus through a different way of looking. Allowing students to have the freedom with artistic flexibility within each project will hopefully encourage students to stay engaged with the art making process and express oneself.

II. LESSON RATIONALE

In this lesson students will be ask to abstract nature by layering nature photographs in Photoshop. This lesson embodies the idea of overlapping layers because the students can decide what they want to take pictures of and where to explore around campus in a new up-close manner. Looking at the finer details in life these images will be combined into Photoshop and edited to create new compositions, that will be visually compelling to make the viewer want to explore the image closer as well.

IV. LEARNER OUTCOMES

Students will gain some foundational skills in making art through digital media. Basic Photoshop skills and camera skills will be explored through this project.

V. MATERIALS NEEDED FOR LESSON

1. **Teacher Materials**
    - Sketchbooks
    - Handouts for students
    - Camera for documentation
    - External hard drive to store student images and Photoshop files
1. **Student Materials**

- Name tags
- Sketchbooks (1 per student)
- Student folder to hold handouts

PHOTOMONTAGE MATERIALS

- Cameras for students to work in groups
- Card readers?
- Macro Lenses - a few to share
- Handout with basic photoshop skills and instructions

IMPRINT PAINTING MATERIALS

- Rags
- Acrylic Paint (Red, orange, yellow, green, blue, purple, black ,burnt umber)
- Buckets of water

MARBLED PAPER MATERIALS

- Pans, trays, scrapers, shaving cream, food coloring, and paper

a. Materials for Special Needs Student(s)

No additional materials necessary

If assistance is needed from teacher then accommodations can be made along with alternative supplies such as tripods, shutter release buttons, and modified computer mice.

VI. LESSON PROCEDURES

1. **Starting the Lesson**

Students will begin the class by adding another layer of paint to their imprint paintings, and marbling paper. When finished, students will clean up materials. Then teachers will gather students to introduce next project and have students break into groups of three, give them a camera, go over basic camera tools and have students go out and take photographs until they meet in front of Patterson at 10:15.

When teachers are introducing project to students and going over camera skills, teachers will tie lesson into previous weeks projects of how layering was used. Between painting multiple layers, doing multiple building techniques on one pieces, building up layers with slip designs, etc. This project will embody the concept of layering through digital media, but can use the concepts and ideas from previous projects.

2. **Behavioral Expectations**

Students will be working independently in the beginning of class, and then be allowed to roam around outside near the art buildings to take photographs. Students will be expected to stay in the teacher designated areas and then gather again to work in the computer lab the remainder of the class.

3. **Organizer**

Teachers will explain and demonstrate the major components of the lesson. Students will learn the goals of the projects through the exploration of the materials. Examples of

Photomontages will be shown to the students so that they can see what they are expected to create.

Lesson Sequence

Teacher Actions	**Expected Learner Actions**
9:00-9:10 Teachers ask students to apply second or third layer of paint to their Imprin Painting. (10 min)	Students add the next layer of paint to their paintings.
9:10-9:15 Teachers ask students to put their Imprint Paintings away and wash their supplies. (5 min)	Students put their paintings away, wash their paint brushes and put the materials back on the materials table.
9:15-9:30 Teachers introduce the Photomontage project and explain that students will take macro (close-up) photographs which will be layered in Photoshop to create an abstract piece. Teachers will explain that the first class will be for taking pictures outside and the second class working in the computer lab. They will explain that half of the class will b working on paper marbling with one teacher while the other half goes with the other teacher to take pictures. (15 min)	Students listen as the project is introduced and begin thinking about what images they want to take.
9:30-9:35 Teacher one (Matt) will have half of the class begin work on their marbled paper. Teacher two (Nicole) will select the first group of students and pass out cameras, reminding them that they need to be very careful with the equipment. (5 min)	Students in Matt's group begin paper marbling while the students in Nicole's group gather around and each take a camera.
9:35-9:45 Nicole will then review how to take a picture with an SLR camera. She will as ask the students what makes a	Students will listen as Nicole reviews how to take a picture. When asked what makes a good photograph, students will offer

good photograph? Nicole will discuss how to frame a picture and that the students should be thinking about composition. (10 min)	answers about lighting, composition, and subject.
9:45-10:05 Nicole takes the first group of students outside and tells them that they must stay between the Palmer Art Museum, the Forum, and the edge of Hort Woods. If the weather is bad Nicole will take the students to the Theater and Music building to take pictures. (20 min)	Students walk with Nicole and begin thinking about what subjects would be good for their pictures. Students then take a variety of photographs of different subjects.
10:05-10:15 Nicole takes the first group of students back to the classroom and gets the second group. (10 min)	Students walk with Nicole back to the classroom and begin working on paper marbling as the second group joins Nicole.
10:15-10:35 Nicole takes the second group of students outside and tells them that they must stay between the Palmer Art Museum, the Forum, and the edge of Hort Woods. If the weather is bad Nicole will take the students to the Theater and Music building to take pictures. (20 min)	Students walk with Nicole and begin thinking about what subjects would be good for their pictures. Students then take a variety of photographs of different subjects.
10:35-10:45 Nicole takes the second group of students back to the classroom. (10 min)	Students walk with Nicole back to the classroom.
10:45-11:00 Teachers ask the students who were marbling paper to clean up their supplies, put their marbled paper in a pile, and put the supplies back on the materials table. They ask the students who were taking pictures to put the camera lenses back on, download all of the photographs to Nicole's computer, and put the cameras	Students who were working on paper marbling clean their supplies and put the finished paper in a pile. Students who were taking pictures to put the camera lenses back on, download all of the photographs to Nicole's computer, and put the cameras back in their cases.

back in their cases. (15 min) *** Continued on week 6 **** **9:00-9:15** Students put the final coat of paint on their Imprint Paintings.	Students put a layer of paint on their Imprint Paintings.
9:15- 9:35 Teachers take students to the computer lab and do basic demos for students about Photoshop (downloading images to desktop, opening and formatting a new file, importing photos to create layers, and basic adjustment tools - opacity, contrast, lasso + magnetic lasso, filter effects, paintbrush tools)	Students watch the demos on how to use Photoshop and begin thinking about what techniques they will use in their own work.
9:35-10:00 Students will have time to independently work on their projects and begin to manipulate their images	Students work on creating layers and combining images to create their piece.
10:00-10:10 Teachers encourage students to take a break and walk around the room to see what their peers are working on.	Students take a break and walk around the lab to see what their peers are working on. Students see that there are a lot of different approaches to this project and think about what they want to add or change about their own piece.
10:10-10:50 Teachers ask students to continue working and walk around the room to assist as needed. When they have finished students need to save all their images in a folder under their name on the teacher flash drive.	Students continue work on their pieces, talking to the teachers individually about their progress and the possibilities for change as they work.
10:50-11:00 Teachers ask students to save their work. Teachers then walk around the room and save student work onto one jumpdrive.	Students save their pieces and copy them onto a jumpdrive.

VII. ENDING THE LESSON

1. Closure of Lesson

Photomontage is a two day project and at the beginning of the second class students will be able to walk around the room and see what others were working on before beginning work for the day. This will allow for them to see the plethora of approaches and gain insight into the ways their classmates have decided to tackle the project. At the end of the second class period students will be able to talk about their work and will be asked to explain why they chose to include each image and how they manipulated them to create their final piece.

2. Transition to Next Lesson

This is the last new lesson for this Saturday School unit. The remaining class periods will we used to complete previously started projects. After the two class periods allotted for their Photomontages, students will: paint the remaining layers on their Imprint Paintings and add a clear coat to the surface, glaze their Micro-Macro Ceramics, clear glaze their Photolithography face tiles and ceramic Mono-printed tiles, and finish the Collaborative Sculpture. Completing the Collaborative Sculpture will involve marbling more paper, rolling it and attaching it to the plastic fencing, which will then be hung on the wall.

VIII. ASSESSMENT & DOCUMENTATION OF STUDENT LEARNING

A. Assessment:

Students will be evaluated by their attention and focus during class as well as their final piece of artwork. Students are expected to think critically about the projects presented and spend time developing their individual pieces. Students will be asked to participate in a final critique of their work and this will demonstrate their understanding of the project and their ability to verbally describe their intensions.

B. Documentation:

Project process will be documented through photographs taken during class by teachers and mentors. A class blog will also document student progress with weekly updates and pictures. http://overlappinglayers.blogspot.com/

X. REFERENCES TO MATERIALS CONSULTED

1. Photomontage handout

Photomontage

1. Take photos outside of the world around you close-up and further away to get different perspectives. You will want a variety of different textures and patterns.
2. In the computer lab, go to a computer, create a new folder on the desktop, and drag the images to folder.
3. Open a new photoshop document: name file, sized to 11x14 inches, and resolution of 72 or 150 and RGB Color.
4. Make sure you can see your layers toolbox, along with all of your tools.
5. Drag different images to file (each image will create a new layer)
6. Turn on and off each layer as you want to focus on them.
7. Resize and reshape images, alter images using tools such as: filters, selecting a section and erasing, opacity, contrast
8. Save file often!
9. Get the flash-drive from the teacher to save work onto before closing file!

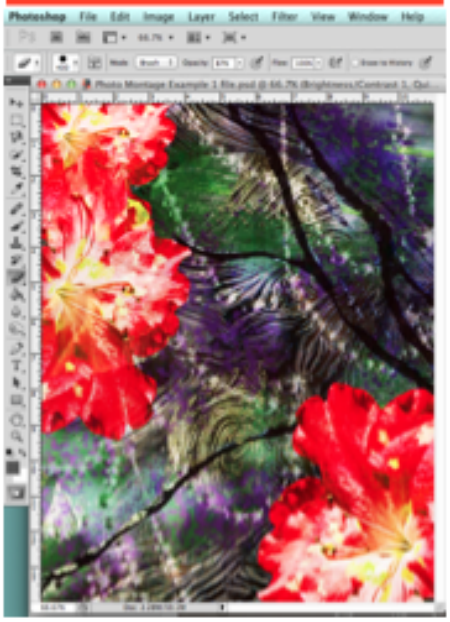
- Save Photoshop file to flash drive
- Drag image folder from desktop to flash drive

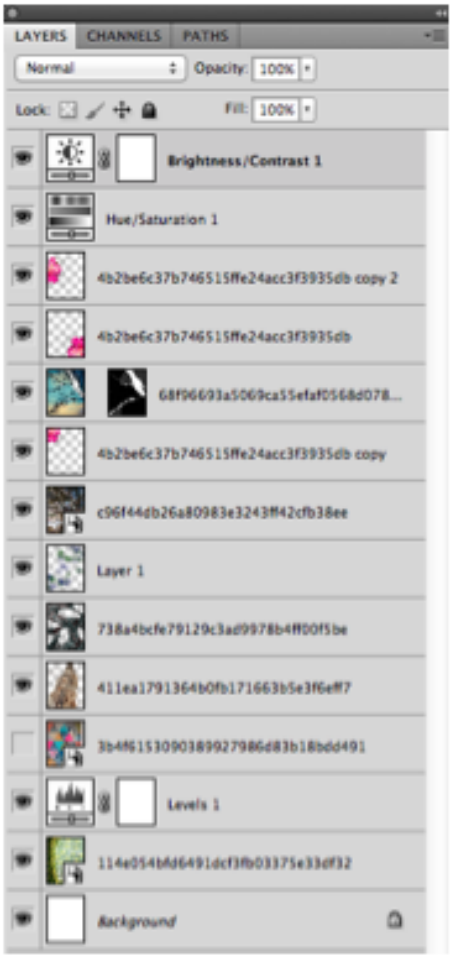
Helpful Photoshop Hints:

- image --> adjustments --> contrast, black and white, curves, hue and saturation
- filter --> artistic (eg. watercolor, cutout, etc.)
- use the magnetic lasso to select objects, select --> inverse --> then use the eraser tool to erase around an object
- try turning the opacity and flow of different tools and objects
- move layers around till you build up an interesting composition
  -add adjustment layers to each layer to play around with contrast and colors
  -try using the paintbrush or drawing tools (there are different brushes that can add different affects to images)

Shortcut Commands:
Command + Z (undo)
Command + "+" (zoom in)
Command + "-" (zoom out)
Command + "d" (deselect)

Teacher Sample with layers toolbar to create image:





Week 6

Lesson: Photomontage continued, glazing ceramic work, collaborative sculpture continued

I. UNIT RATIONALE

Overlapping Layers is an eight week course focusing on the patterns in the world around you. High School students will have the chance to work individually and collaboratively on multiple projects that investigate this theme. Using multiple mediums of exploration, students will take objects found in their everyday lives and patterns in nature to create personalized patterns from their discoveries. This unit was developed to combine multiple mediums and projects that all fit into exploring patterns. Student will have a chance to use multiple facilities on campus for creating work, listening to guest artists, and explore Penn State's campus through a different way of looking. Allowing students to have the freedom with artistic flexibility within each project will hopefully encourage students to stay engaged with the art making process and express oneself.

II. LESSON RATIONALE

Because the collaborative sculpture draws on the construction techniques of another artist, students will learn how to use a professional artist as inspiration for their own creations. They will also see that artwork can be created over an extended period of time. They have been working on marbling paper for the past several weeks and will spend multiple class periods putting the sculpture together. By working as a group they will learn how to develop a cohesive piece alongside their peers and will problem solve as unexpected issues arise. Students will also be glazing their ceramic pieces from past lessons that have been bisqued fired. Basic glazing techniques will be introduced to students.

IV. LEARNER OUTCOMES

Students will learn how to create a large scale sculpture which will be installed in Zoller Gallery for their end of session show. By working as a group they will learn to share responsibility and how to work as a team. By having time in class to work we will be able to guide them through any problems they encounter. Discussions will give students the chance to reflect on their progress during the production phase instead of only after the piece is completed. They will learn how to explain their thoughts clearly and concisely to their peers. By glazing their ceramic pieces, students will be introduced to one technique of finishing a ceramic work of art.

V. MATERIALS NEEDED FOR LESSON

1. Teacher Materials
    - Sketchbooks
    - Handouts for students
    - Camera for documentation
    - Book on Tara Donovan
    - Folders for students handouts

1. Student Materials
- Sketchbooks (1 per student)
- Food coloring (assorted colors)
- Shaving cream
- Pans to marble paper in
- Plastic scrapers (rubber ribs)
- Close line for drying paper
- Green plastic mesh
- Staplers
- Safety pins

- Clear glaze cone 04, low fire
- Brushes
- Sponges
- Underglazes

- a. Materials for Special Needs Student(s)

i. No additional materials necessary

VI. LESSON PROCEDURES

1. Starting the Lesson Description of Transition/Motivation

The classroom will have been set up by the teacher prior to the beginning of class[A2] . Materials for paper marbling and for attaching all of the paper to the plastic mesh will be laid out in two different sections. The students have already been introduced to Tara Donovan's work but we will remind them of how she combines ordinary materials in a way that disguises their original purpose and makes them look like something new.

2. Behavioral Expectations

Some students will be working on marbling paper while other work on attaching the already marbled paper to the plastic mesh. Students will be expected to work together to create a large scale sculpture based on the work of Tara Donovan. Students will be expected to speak about their work and provide feedback for peers. The goal for this class

period is to get a big chunk of the work on the collaborative sculpture complete and to finish it up the last class period.

3. Organizer

Teachers will explain and demonstrate the major components of the lesson. Students will learn the goals of the projects through the exploration of the materials and through teacher presentations.

Lesson Sequence

Teacher Actions	**Expected Learner Actions**
9:00 - 9:20 Students will be working on attaching paper to the sculpture (this process was already explained and students had a chance to try it last week). (20 min)	Students will staple/pin paper onto the plastic mesh.
9:20-9:25 Teachers will gather students and will demo glazing. (5 min) - Glazing will be underglaze if they want to add it and then a clear coat that needs to be applied with two coats. Pieces need to be sponged off first to remove dust and prevent crawling of the glaze. - Glaze temperatures range from the type of clay body being used, since we used a low fire terracotta clay, we will be using a low fire clear glaze. Glaze is a mixture of different ceramic materials that when fired to the appropriate temperature flux out and create a glass like surface. - The bottom of the pieces need to be wiped off to prevent the work from sticking to the kiln shelf.	Students will watch the demonstration on glazing and will begin thinking about glazing their own work .
9:25-9:45 The teachers will ask students to glaze their ceramic pieces. (20 min) During the glazing time, student can also	Students will glaze their ceramic pieces.

add a final layer of paint to their imprint paintings. The final clear coat will be applied the last class.	
9:45-10:45 Teachers will ask the students to work on the collaborative sculpture. Some students will marble paper while others add pieces of paper to the plastic mesh. The teachers will work alongside the students and offer advice as needed. Students will be introduced to the building technique started and asked for input of suggestions. Edging the border with color side marble paper facing out and maybe mixing in color sheets of paper to fill up spaces. (60 min) Some students didn't have a chance to finish a photomontage image in the previous class and will taken down to the sculpture computer lab at this time to start or finish a photomontage image. One teacher will take several of the students down to the sculpture computer lab in Visual Arts Building.	Students will either engage in paper marbling or rolling the paper and stapling/ safety pinning it to the plastic mesh.
10:45-11:00 Teachers will ask students to clean up their materials. (15 min)	Students will wash off paper marbling supplies and put the marbled paper in a pile.

VII. ENDING THE LESSON

1. Closure of Lesson

Students and teachers will hang the finished sculpture on the wall to envision what it will look like at the show. They will be asked to reflect on the process used to create the sculpture and the piece as a whole.

2. Transition to Next Lesson

Since this is the last lesson we will end with a discussion about the final exhibition and the piece which will be put into the show. This will occur the last class period when we

will be going through all the projects created.

VIII. ASSESSMENT & DOCUMENTATION OF STUDENT LEARNING

A. Assessment:

In progress and final photographs of student work will be taken as documentation. The critique will also play a key role in demonstrating the students' knowledge and what they've learned. Their ability to discuss both, their own and their classmates work will show that they are thinking critically about what can be done to improve their work. Students should discuss key elements like color choice, how they developed their textured patterns, and their composition.

B. Documentation:

Project process will be documented throughout the class by teachers and mentors through photographs and notes. A blog called "Overlapping Layers" will be available to students and parents. This blog will be updated weekly with photos and descriptions of what the students are doing. The final exhibition will serve as a display of the students work.

X. REFERENCES TO MATERIALS CONSULTED

1. Rohrer, Ken. "Shaving Cream Marbling." *Incredible @rt Department*. N.p., 2012. Web. 11 Feb. 2013. <http://www.incredibleart.org/lessons/middle/marbling.htm>.

2. Donovan, Tara. *Ace Gallery*. N.p., n.d. Web. 11 Feb. 2013. http://www.acegallery.net/artistmenu.php?Artist=8.

Week 7

Lesson: Collaborative Sculpture continued, finish photomontage

I. UNIT RATIONALE

Overlapping Layers is an eight week course focusing on the patterns in the world around you. High School students will have the chance to work individually and collaboratively on multiple projects that investigate this theme. Using multiple mediums of exploration, students will take objects found in their everyday lives and patterns in nature to create personalized patterns from their discoveries. This unit was developed to combine multiple mediums and projects that all fit into exploring patterns. Student will have a chance to use multiple facilities on campus for creating work, listening to guest artists, and explore Penn State's campus through a different way of looking. Allowing students to have the freedom with artistic flexibility within each project will hopefully encourage students to stay engaged with the art making process and express oneself.

II. LESSON RATIONALE

This class is designed to allow students the opportunity to complete their collaborative sculpture along with allowing time for completing their photomontage images. Glazing work during this class will allow for students to complete multiple projects and move around to different projects and facilities to get a change of environment.

IV. LEARNER OUTCOMES

Students will learn how to create a large scale sculpture which will be installed in in Zollar Gallery for their end of session show. They will learn how to use another artist's work as inspiration to create a work of their own by referencing Tara Donovan's sculptures when creating their own. By having time in class to work we will be able to guide them through any problems they encounter. Discussions will give students the chance to reflect on their progress during the production phase instead of only after the piece is completed. They will learn how to explain their thoughts clearly and concisely to their peers.

V. MATERIALS NEEDED FOR LESSON

1. Teacher Materials
    - Sketchbooks
    - Handouts for students
    - Camera for documentation
    - Book on Tara Donovan
    - Folders for students handouts

1. Student Materials

- Sketchbooks (1 per student)
- Food coloring (assorted colors)
- Shaving cream
- Pans to marble paper in
- Plastic scrapers (rubber ribs)
- Close line for drying paper
- Green plastic mesh
- Staplers

- a. Materials for Special Needs Student(s)
    - i. No additional materials necessary

VI. LESSON PROCEDURES

1. Starting the Lesson Description of Transition/Motivation

The classroom will have been set up by the teacher prior to the beginning of class. Materials for paper marbling and for attaching all of the paper to the plastic mesh will be laid out in two different sections. The students have already been introduced to Tara Donovan's work but we will remind them of how she combines ordinary materials in a way that disguises their original purpose and makes them look like something new.

2. Behavioral Expectations

Some students will be working on marbling paper while other work on attaching the

already marbled paper to the plastic mesh. Students will be expected to work together to create a large scale sculpture based on the work of Tara Donovan. Students will be expected to speak about their work and provide feedback for peers.

3. Organizer How will students be informed of the goals and major activities of this lesson?

Teachers will explain and demonstrate the major components of the lesson. Students will learn the goals of the projects through the exploration of the materials and through teacher presentations.

Lesson Sequence

Teacher Actions **Include Questions to Ask Students**	**Expected Learner Actions**
9:00 - 9:20 Students will be asked to work in their sketchbook on the theme that they have been exploring the past few weeks. (20 mins)	Students will draw in their sketchbooks. They will refer to the materials that were provided for them on their individual theme
9:20-9:25 Teachers will gather students and divide them into two groups, those students working on paper marbling and those attaching the pieces together. (5 min)	Students will decide which area they want to work in first. They will have the option of switching and by the end of class everyone will be working on attaching paper to the sculpture.
9:25-9:30 The teachers will demo how to attach the marbled paper to the green plastic mesh by rolling the paper, bending the end so it fits into the hole of the mesh, and stapling the paper together so it can't slip out of the mesh. (5 min)	Students will watch as the teacher demos how to attach the paper and will begin thinking about how they want to arrange the paper in the sculpture.
9:30-10:30 Teachers will assist students with the collaborative sculpture. The teachers will work alongside the students and offer advice as needed. (60 min)	Students will either engage in paper marbling or rolling the paper and stapling it to the plastic mesh.

10:30-11:00 Teachers will ask students to select their favorite pieces to put into the show. (30 min)	Students will think about what pieces are their strongest and which ones they want to exhibit in the end of session show.

VII. ENDING THE LESSON

1. Closure of Lesson

Students and teachers will hang the finished sculpture on the wall to envision what it will look like at the show. They will be ask to reflect on the process used to create the sculpture and the piece as a whole.

2. Transition to Next Lesson

Since this is the last lesson we will end with a discussion about the final exhibition and the piece which will be put into the show.

VIII. ASSESSMENT & DOCUMENTATION OF STUDENT LEARNING

A. Assessment:

In progress and final photographs of student work will be taken as documentation. The critique will also play a key role in demonstrating the students knowledge and what they've learned. Their ability to discuss both, their own and their classmates work will show that they are thinking critically about what can be done to improve their work. Students should discuss key elements like color choice, how they developed their textured patterns, and their composition.

B. Documentation:

Project process will be documented throughout the class by teachers and mentors through photographs and notes. A blog called "Overlapping Layers" will be available to students and parents. This blog will be updated weekly with photos and descriptions of what the students are doing. The final exhibition will serve as a display of the students work.

X. REFERENCES TO MATERIALS CONSULTED

1. Rohrer, Ken. "Shaving Cream Marbling." *Incredible @rt Department*. N.p., 2012. Web. 11 Feb. 2013. <http://www.incredibleart.org/lessons/middle/marbling.htm>.

2. Donovan, Tara. *Ace Gallery*. N.p., n.d. Web. 11 Feb. 2013. <http://www.acegallery.net/artistmenu.php?Artist=8>.

Week 8
Lesson: Collaborative Painting, Collaborative Sculpture, marbling paper

I. UNIT RATIONALE

Overlapping Layers is an eight week course focusing on the patterns in the world around you. High School students will have the chance to work individually and collaboratively on multiple projects that investigate this theme. Using multiple mediums of exploration, students will take objects found in their everyday lives and patterns in nature to create personalized patterns from their discoveries. This unit was developed to combine multiple mediums and projects that all fit into exploring patterns. Student will have a chance to use multiple facilities on campus for creating work, listening to guest artists, and explore Penn State's campus through a different way of looking. Allowing students to have the freedom with artistic flexibility within each project will hopefully encourage students to stay engaged with the art making process and express oneself.

II. LESSON RATIONALE

This class is designed to allow students the opportunity to complete their collaborative sculpture and to further their collaborative work by creating a collaborative painting. Students have spent the last several weeks working on a multitude of projects and this final class will act a culminating day for them to finalize any projects that they still need to for the show.

IV. LEARNER OUTCOMES

Students will spend this class working on the collaborative sculpture, marbling large sheets of paper, and working on a collaborative painting. They will label of their work with their names and will finish any projects that they have not already completed.

V. MATERIALS NEEDED FOR LESSON

1. **Teacher Materials**

    - Sketchbooks
    - Handouts for students
    - Camera for documentation

1. **Student Materials**

Collaborative sculpture

- Marbled paper materials: pans, trays, scrapers, shaving cream, food coloring, and paper

Collaborative Painting

- Canvas, acrylic painting, brushes, spray paint, stencils

a. Materials for Special Needs Student(s)

i. No additional materials necessary

VI. LESSON PROCEDURES

1. Starting the Lesson Description of Transition/Motivation

Students will be reminded of all of the projects that we did and stations for each of the unfinished projects will be set up around the room. Students will be asked to work at whichever station they need to in order to complete all of their projects.

2. Behavioral Expectations

Students should be engaged in art making during the whole class. They will either be working on a previous project, the collaborative sculpture, paper marbling, or the collaborative painting.

3. Organizer

Teachers will explain how the class will run and show students the stations that are available to them. Teachers will move around the class and work individually with By talking to the students about their ideas will keep them engaged and focused.

Lesson Sequence

Teacher Actions	**Expected Learner Actions**
9:00-9:20 Teachers ask students to marble a large sheet of paper. These sheets will not be used in the collaborative sculpture but will be displayed next to it in the show and will then be taken home by the students. **9:20-9:30** Teachers ask students how they will create a painting collaboratively that uses multiple techniques and styles.	Students will use the techniques that they have already learned to marble large sheets of paper. They will make patterns and designs with the different colors to create an aesthetically pleasing work of art Students will explain that will have to work not only on their own parts but each others as well. They will have to discuss the progress of the piece as they work to

	ensure that it is forming cohesively.
9:30-10:30 Teachers ask students to move between stations as they want to. The stations will be paper marbling, construction of the collaborative sculpture, and the collaborative painting. Students wil be using acrylic paint, spray paint, and stencils to create a work of art together. The collaborative painting will be started by each student drawing a macro image and painting how they want it and then once everyone has had a chance to work on it, then the white space will be a community space for students to work on connecting the work together.	Students will work on marbling small sheets of paper, adding those sheets to the collaborative sculpture, and working on the collaborative painting.
10:30-10:35 Teachers will ask students to label all of their work with their names. Students who created more than one Photomontage will be asked to choose one to hang in the final exhibition.	Students will label their artwork with their names. Students will choose a Photomontage to put into the final exhibition.
10:35-10:50 Teachers will ask students to clean up all materials and put the materials back into the cabinet.	Students will wash paint brushes and put a materials back into the cabinet.
10:50-11:00 Teachers will ask students to write down which projects they enjoyed the most and which part of the class they thought needed work. They will also ask them to include any suggestions on how to improve the class.	Students will write down their thoughts about the class, including which project they enjoyed the most and what they thought could have been improved upon.

VII. ENDING THE LESSON

1. **Closure of Lesson**

Students will be ask to make sure that their name is on all of their artwork and those who have multiple Photomontages will be asked to select the one that they want to put into the show. Students will also be asked to write down their thoughts about the class so that the teachers can gain insight into what was successful and what needs to be improved upon.

2. **Transition to Next Lesson**
This is the last lesson on the last day of class so this day is designed as a closure for the whole class.

VIII. ASSESSMENT & DOCUMENTATION OF STUDENT LEARNING

A. Assessment:

Students engagement throughout the class as well as their final works of art will demonstrate their understanding of the projects.

B. Documentation:

The teachers will document the art making process through photographs and notes. For the Saturday School show images can be matted together that show the sketch, work in progress, and final piece.

X. REFERENCES TO MATERIALS CONSULTED

1. Paul Mitchell video on ceramic printmaking
2. Rohrer, Ken. "Shaving Cream Marbling." *Incredible @rt Department*. N.p., 2012. Web. 11 Feb. 2013. <http://www.incredibleart.org/lessons/middle/marbling.htm>.
3. Donovan, Tara. *Ace Gallery*. N.p., n.d. Web. 11 Feb. 2013. <http://www.acegallery.net/artistmenu.php?Artist=] >.

Overlapping Layers Budget

Seller	Item	Individual Cost	Total Cost
Dick Blick			
2.8.2013	Excel Hobby Knife	$2.57	**$10.28**
	Painting Panels (6inX6in)	$5.08 per panel	**$152.40**
	Detail Writers (set of 6)	$10.80	**$10.80**
	Burnt Umber Acrylic paint tube	$4.97	**$4.97**
	Amaco Velvet Underglazes Set 4	$42.81	**$42.81**
	Blick all media paper 15X22in (50 sheets)	$0.35 per sheet	**$24.50**
	TOTAL		**$245. 76**
Lowes			
2.10.2013	Spackle (3.5 gallon bucket)		**$14.80**
	Green Fencing 3X25		**$18.60**
	Rags (x2)	$1.98	**$3.96**
	Drop Cloth 9X12		**$2.98**
	Tax on purchase --		**$2.43**
	TOTAL		**$42.77**
Wal-Mart			
2.10.2013	Shaving Cream (x8)	$1.28	**$10.24**
	Food die (x8 packages)	$2.98-3.48	**$25.34**
	Pack of Posters (x3)		**$7.62**

	Lock Latch	$2.97	**$2.97**
	White Spray Paint (x2)	$4.34	**$8.68**
	Staplers (x2)	$2.44	**$4.88**
	Card Stock	$5.48	**$5.48**
	Baking Pans (x5)	$4.82	**$24.10**
	Large Baking Pan	$9.97	**$9.97**
	Push Pins	$1.24	**$1.24**
	Tax on purchase ---		**$4.52**
2.14.2013			
	Folders (x28)	$0.44	**$11.88**
	Shelf (x2)	$14.97	**$29.94**
	Name Tags (x2 packs of 15)	$1.88	**$3.76**
	Stapler (x3)	$2.44	**$7.32**
	Index Cards		**$0.48**
	TOTAL		**$158.42**
FedEx Office			
4.17.2013	5X7 Photographs	$1.99 x 21	**$41.79**
	11X17 Photographs	$1.88 x 17	**$31.96**
	TOTAL		**$73.75**
My Publisher			
	Photo Books (6)	buy 1 get 1 free	

	TOTAL BUDGET	$65.00 per student (11)	**$715.00**
	TOTAL SPENT	updated: 4.17. 2013	**$520.70**
	Total Remaining		$194.30