Lesson Plan

<table>
<tr><td>Title: Layered Metal Landscape Scene</td><td>Grade Level: 10-11</td></tr>
<tr><td colspan="2">The Big Idea (Overall Concept): Depict a landscape scene through layered metal sculpture</td></tr>
<tr><td colspan="2">Description of Lesson (Brief Summary): Beginning with an 8x11 sheet of metal as a base, students will use methods of reduction and addition to depict a landscape scene. We will learn about the importance of landscape scenes in art history and the various ways they have been depicted. Students will saw out forms into the metal and attach other additional metals on top to create a dimensional layered final work. Pieces of metal will be attached by piercing and riveting the metals together. Texture and color can be added through stamping, roll printing, polishing, and heat and chemical patinas.</td></tr>
<tr><td colspan="2">Time: 12 x 60 min classes (2.5 weeks)</td></tr>
<tr><td>Enduring Understandings:
• Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.
• Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.
• Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.</td><td>21st Century Skills:
• Collaboration
• Communication
• Creativity

Studio Habits:
• Develop craft
• Engage and persist
• Envision
• Express
• Reflect</td></tr>
<tr><td>Essential Questions:
• How does collaboratively reflecting on a work help us experience it more fully and develop it more completely?
• What responsibilities come with the freedom to create?
• How does learning about art impact how we perceive the world?</td><td>Technical Skills:
• Sketching / ideation
• Planning through prototypes
• Sawing
• Piercing
• Riveting
• Polishing
• Stamping
• Roll printing
• Heat patina
• Chemical patina</td></tr>
<tr><td colspan="2">National Core Art Standard's: http://www.nationalartsstandards.org/
• VA:Cr3.1.IIa - Engage in constructive critique with peers, the reflect on, re-engage, revise, and refine works of art and design in response to personal aesthetic vision.
• VA:Cr2.2.IIIa - Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools, and equipment in the creation and circulation of creative work.
• VA:Re7.1.IIa - Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.
• VA:Cn10.1.IIa - Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through artmaking.</td></tr>
</table>

Instruction – daily plan:
Day 1 - I will begin class with a presentation about the presence and significance of landscapes depicted in art. Landscapes as art subjects are overall agreeable to people in every area of the world, being known to incite positive feelings of comfort, beauty, and wonder. I will show many famous landscape paintings and ask the class to describe them: What descriptive words can we use to describe their aesthetic and the feelings they evoke? Vast. Layered. Intricate. Calming. Peaceful. Next, I will present the project details, timeline, and rubric. Students have already been introduced to all of the the technical skills being used in this project through past introductory projects. The lesson will encourage students to depict a landscape in the way they're personally drawn toward - to put animals, mountains, water, boats, etc. Whichever significant ideals they can imagine and are inspired to create. As the first part of this assignment, students will be asked to sketch four different thumbnails into their sketchbooks. When 15 minutes of class remains, I will stop the class and shift the remainder of the class time toward making one larger, more detailed sketch of their favorite thumbnail.

Day 2 - Students will begin the hour by referencing their more detailed landscape sketch to begin constructing an accurate-sized prototype using paper, an Xacto blade, and scissors. They will begin with a base of a 8x11 in piece of paper, draw and cut into it to reduce its form, and layer other pieces of paper on top of it. When students have a good draft of their prototype, they will break into groups of 2-3 and have critique about their design. They will talk about the balance, movement, rhythm, line, tools, techniques, and processes of creating it. They will spend the rest of the hour modifying their design independently. By the end of class, they should have a completed final prototype. If they finish early, they can begin using rubber cement to attach all pieces of their paper prototype to the pieces of metal they will use.

Day 3 - All students will finish their paper prototypes. When completed, they will photograph their prototype then disassemble it. They will use rubber cement to attach all individual pieces of their paper prototype to the pieces of metal they will use. The pieces of paper used in their prototype will become their guidelines for sawing. Once attached with the rubber cement dried, students will begin sawing their metal. I will walk around and discuss process with students individually.

Day 4 - Students will begin class by setting up their materials and getting straight to work. They will spend the day working on their projects, mainly sawing and filing basic outlines.

Days 5, 6, and 7 - Students will begin class by setting up their materials and getting straight to work. I will walk around and discuss process with students individually. Students will continue sawing out their forms. Pieces of metal will be attached by piercing and riveting the metals together. Texture and color will be added through stamping, roll printing, polishing, and heat and chemical patinas. Work will be sanded and polished.

Day 8 - I will begin the class by announcing that we're at a halfway point in this project. They have four more work days to complete their projects. Students will work for the hour.

Days 9 and 10 - Students will begin class by setting up their materials and getting straight to work. I will walk around and discuss process with students individually. Students will continue sawing out their forms. Pieces of metal will be attached by piercing and riveting the metals together. Texture and color will be added through stamping, roll printing, polishing, and heat and chemical patinas. Work will be sanded and polished.

Day 11 - Final touches will be made and all work will be completed and turned in by the end of the hour.

Day 12 - Final work will be hung up in hallway for display by the time they arrive. Critique will occur in the hallway where we can view them all hung up together. I will keep in mind how many students still need to present and how much time each of them will have for critique. To begin, we will engage in a free flowing critique - open to anyone's overall observations about specific pieces or about the project as a whole. We will begin going through them individually from left to right. Students will speak about their piece using the following questions as examples of talking points: Why did you choose to depict a landscape in this way? What do you hope people will notice? What elements of a landscape are most important to you? What is successful about your work? What would you have done differently? What did you learn? Other students will be encouraged to respond to the presentations of their peers in a constructive way.

Resources: (Websites, Books, Music, etc…)

- Famous landscape paintings
  - https://mymodernmet.com/contemporary-landscape-painting/
  - https://learnodo-newtonic.com/famous-landscape-paintings
  - https://www.conservapedia.com/index.php?title=Famous_landscape_paintings

Materials Needed:

- Paper, pencil, Xacto blades, scissors, rubber cement
- Sheet metal - 16-20 gauge thickness of copper and brass
- Saw and blades - size #0, #1, and #2
- Drills and drill bits
- Copper and brass wire
- Sand paper
- Polishing machine
- Roll printing machine
- Hammer, pliers, files
- Stamps
- Torch, setup, and safety protection
- Chemical patina
- Citric acid (pickle)
- Fire extinguisher
- Sink, soap, sponge, paper towel

Evaluations:

Formative

- Group critique of prototype (day 2)
- Observation and individual engagement (days 1-11)

Summative

- Final critique and presentation (day 12)