



ArtsforLearning Online Curriculum

Unit 3 **Everyday Heroes**

Part 1 Learning

Unit 3: Lesson 4

Instruct on Element of Art and the

Principle of Design

Unit 3: Lesson 4

Instruct On Element Of Art And The Principle Of Design

LITERACY OBJECTIVE

By the end of this lesson students will be able to use evidence from the text to determine if Clemente has the qualities of an everyday hero and show one of his qualities through collage.

LITERACY "I CAN" STATEMENT

"I can use evidence from the text to determine if Clemente has the qualities of an everyday hero and show one of his qualities through collage."

LESSON OVERVIEW

Steps	Pacing: 90-105 Minutes
Step 1: Introduce Lesson 4 Step 2: Students Move into Collage Communities Step 3: Excerpt 4: Read, Take Notes, & Examine Clemente as an Everyday Hero Step 4: Excerpt 5: Read, Take Notes, & Examine Clemente as an Everyday Hero	20 Minutes
Step 5: Instruct on the Element of Art: Texture Step 6: Instruct on the Principle of Design: Scale	10-15 Minutes
Step 7: Students Plan for Practice Collage Step 8: Students Create Practice Collages	15-20 Minutes
Step 9: Introduce & Guide Students Through TRAIL Marker #1	15-20 Minutes

Step 10: Gallery Walk Step 11: Clean Up Collage Materials Step 12: Close Lesson 4	
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*To break this lesson into smaller chunks, stop after Step 6. Resume the lesson the following day with Step 7: Students Plan for Practice Collages. Another good place to break is after Step 9. Begin the next lesson with the Gallery Walk.

STANDARDS ALIGNMENT

TARGETED CCSS

Reading Standards (Informational Text)

RI 3.1: Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

RI 3.7: Use information gained from illustrations (e.g., maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur).

RI 4.1: Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

RI 4.7: Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.

RI 5.1: Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

RI 5.7: Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.

Writing & Language

W 3.1: Write opinion pieces on topics or texts, supporting a point of view with reasons.

W 3.1a: Introduce the topic or text they are writing about, state an opinion, and create an organizational structure that lists reasons.

W 3.1b: Provide reasons that support the opinion.

W 3.1c: Use linking words and phrases (e.g., because, therefore, since, for example) to connect opinion and reasons.

W 3.1d: Provide a concluding statement or section.

W 3.8: Recall information from experiences or gather information from print and digital sources; take

brief notes on sources and sort evidence into provided categories.

W 3.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

W 4.1a: Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer's purpose.

W 4.1b: Provide reasons that are supported by facts and details.

W 4.1c: Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition).

W 4.1d: Provide a concluding statement or section related to the opinion presented.

W 4.8: Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.

W 4.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

W 5.1a: Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer's purpose.

W 5.1b: Provide logically ordered reasons that are supported by facts and details.

W 5.1c: Link opinion and reasons using words, phrases, and clauses (e.g., consequently, specifically).

W 5.1d: Provide a concluding statement or section related to the opinion presented.

W 5.8: Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.

W 5.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.

W 5.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

L 3.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L 3.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

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L 5.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L 5.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

L 5.4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies.

L 5.4a: Use context (e.g., cause/effect relationships and comparisons in text) as a clue to the meaning of a word or phrase.

L 5.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

L 5.5a: Interpret figurative language, including similes and metaphors, in context.

Speaking & Listening

SL 3.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.

SL3.1a: Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

SL 3.1b: Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

SL 3.1c: Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

SL 3.1d: Explain their own ideas and understanding in light of the discussion.

SL 4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.

SL 4.1a: Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

SL 4.1b: Follow agreed-upon rules for discussions and carry out assigned roles.

SL 4.1c: Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

SL 4.1d: Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

SL 5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.

SL 5.1a: Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

SL 5.1b: Follow agreed-upon rules for discussions and carry out assigned roles.

SL 5.1c: Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

SL 5.1d: Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

SECONDARY CCSS

Reading

RI 3.4: Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 3 topic or subject area.

RI 3.8: Describe the logical connection between particular sentences and paragraphs in a text (e.g., comparison, cause/effect, first/second/third in a sequence).

RI 3.10: By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 2–3 text complexity band independently and proficiently.

RI 4.4: Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a grade 4 topic or subject area.

RI 4.8: Explain how an author uses reasons and evidence to support particular points in a text.

RI 4.10: By the end of year, read and comprehend informational texts, including history/social studies, science, and technical texts, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

RI 5.4: Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 5 topic or subject area.

RI 5.8: Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).

RI 5.10: By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 4–5 text complexity band independently and proficiently.

Writing and Language

L 3.4: Determine or clarify the meaning of unknown and multiple-meaning word and phrases based on grade 3 reading and content, choosing flexibly from a range of strategies.

L 3.4a: Use sentence-level context as a clue to the meaning of a word or phrase.

L 3.5: Demonstrate understanding of figurative language, word relationships and nuances in word meanings.

L 3.5a: Distinguish the literal and nonliteral meanings of words and phrases in context (e.g., take steps).

L 3.5b: Identify real-life connections between words and their use (e.g., describe people who are friendly or helpful).

L 4.4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 4 reading and content, choosing flexibly from a range of strategies.

L 4.4a: Use context (e.g., definitions, examples, or restatements in text) as a clue to the meaning of a word or phrase.

L 4.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

L 4.5a: Explain the meaning of simple similes and metaphors (e.g., as pretty as a picture) in context.

L 4.5b: Recognize and explain the meaning of common idioms, adages, and proverbs.

Speaking and Listening

SL 3.2: Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

SL 3.3: Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

SL 3.4: Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.

SL 3.6: Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

SL 4.2: Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

SL 4.3: Identify the reasons and evidence a speaker provides to support particular points.

SL 4.4: Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

SL 4.6: Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

SL 5.2: Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

SL 5.3: Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.

SL 5.4: Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

SL 5.6: Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

TEACHING RESOURCES

A4L TEXTS

-Roberto Clemente: Pride of the Pittsburgh Pirates (Excerpts 4-5)

A4L STUDENT NOTEBOOK

-Using Evidence to Determine if Roberto Clemente has the Qualities of an Everyday Hero: Excerpts 4 & 5

-Practice Applying Collage Elements to Text

-First TRAIL Marker

CLASSROOM CHARTS

-Vocabulary Words and Icons: Lesson 4

-Art Terms Chart

-Qualities of an Everyday Hero Chart (created in class)

-Practice Collage Rubric

-Collage Example: *Blue Snake* by Romare Bearden (from Romare Bearden: Collage of Memories, page 41)

-Collage Example: *Sunset and Moonrise with Maudell Sleet* by Romare Bearden (from Romare Bearden: Collage of Memories, page 13)

COLLAGE MATERIALS

-Large envelope with collage papers for demonstration

-Large envelopes for each group; art mats or waxed paper; scissors; glue

-Color Wheel

ASSESSMENT

-TRAIL Marker #1 Progress Report

LIFE & LEARNING SKILLS

Unit 3 includes the following Life & Learning Skills:

- Reflective thinking
- Creative problem-solving
- Critical and analytic thinking
- Collaboration Communication



DIFFERENTIATION OPTIONS

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge student learning. Use the number of helping hands to select the level of differentiation that best supports student learning.



Highest level of scaffolding. Select this option if students are learning strategies for the first time, if the text is challenging for them, or if students require more guidance during activities. The Unit is written for the highest level of scaffolding.



Moderate scaffolding. Select this option if students require some support comprehending the text or navigating the activity.




Least amount of scaffolding/Extending the instruction. Select this option if students are ready to work more independently, move more quickly through the material, or are ready for additional challenge.



LEVERAGING MOMENTS

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are

marked with  . Smaller leveraging moments also occur throughout the lessons.

STEP 1: INTRODUCE LESSON 4

Process: Give an overview of the lesson objectives: Read Excerpts 4 and 5 of Roberto Clemente: The Pride of the Pittsburgh Pirates to further determine if Clemente has qualities of an everyday hero. Students also learn more about collage--texture and scale--and apply this in a practice collage representing new understandings about Clemente.



DIFFERENTIATION OPTIONS: READING AND TAKING NOTES

Select one of the options listed below or structure the reading in a way that appropriately meets students' needs and fosters engagement.

ELL Support: For all options, allow ELLs to use native language and/or picture dictionaries as vocabulary and concept clarifiers. Students may also benefit from listening to a taped recording of the story to build understanding before reading and annotating on their own. Another way to support ELLs is to have them work in pairs when creating collages.



Read aloud & guide whole class to take notes and draw conclusions for Excerpts 4 &

5.



Students read independently or work in pairs/groups. After each excerpt, Collage

Communities take notes. Guide note taking for those who require more support.



Students work independently to read and take notes on both Excerpts.

ELL SUPPORT COMPREHENSIBLE INPUT

Support ELL language development and comprehension by starting with a short vocabulary lesson using Vocabulary Snapshots to provide multi-sensory pre-learning for words that may be unfamiliar to culturally diverse students. Click here for a sample lesson plan. Recommended vocabulary from Roberto Clemente to pre-teach with Vocabulary Snapshots:

EXCERPT 4

- At Bat - New York Yankees
- Pittsburgh Pirates - World Series
- Fans

EXCERPT 5

- Muddy Field - Bottle Caps
- Playing Right Field - Stealing Bases
- Three Thousandth Hit - Crowd Cheering

Sample Visual Icons for Roberto Clemente



See Unit 3 Texts, pages 21-24 (students) and this resource page (teachers) for Vocabulary Snapshot activities for Roberto Clemente using these visual icons and more.

Suggested Dialogue**INTRODUCE LESSON 4**

"Today we are going to read more about Clemente and continue to determine if he has the qualities of an everyday hero. We'll learn more about collage and do another practice collage."

"By the end of today's lesson, you will be able to say, 'I can use evidence from the text to determine if Clemente has the qualities of an everyday hero and show one of his qualities through collage.'"

STEP 2: STUDENTS MOVE INTO COLLAGE COMMUNITIES

Process: Guide students to take their pencils, Unit 3 Texts, and A4L Notebooks and move to sit with their Collage Communities.

STEP 3: EXCERPT 4: READ, TAKE NOTES, & EXAMINE CLEMENTE AS AN EVERYDAY HERO

Process: Read Excerpt 4. Make decisions on how to structure the reading and note taking. See sidebar Differentiation Options: Reading and Note Taking (top of lesson) for ways to scaffold the reading. Review the process for collecting evidence and drawing conclusions about Clemente. Engage in a discussion following note taking. See this resource page for Excerpt 4 icons.

CLASSROOM CHARTS & GRAPHIC ORGANIZERS: ART TERMS

Principles of Design:

Emphasis: making something stand out

Contrast: the comparison of two differences

Scale: the relationship between sizes - how big or small things are in relationship to each other

Elements of Art:

Color: an aspect of how we see light, help us to tell otherwise identical objects apart

Line: the path a point makes when moving in space

Shape: created when a line meets itself; geometric or organic

Texture: actual texture is the way something feels to the touch, implied texture creates the feeling of

an object

Compositional Techniques:

Overlapping shapes

Going off the page

Making piece big

Placing a warm color next to a cool color

PROCESS TO EXAMINE CLEMENTE AS AN EVERYDAY HERO

- Step 1: Students take notes on what they learned about Clemente.

Ask students, "What have you learned about Clemente from this text?" Guide students to underline or highlight evidence in the text, take notes by paraphrasing the text, recording in the "Evidence" column the specific information they learned.

- Step 2: Students identify Clemente's personal qualities.

Ask students, "Think about this evidence. What conclusions can you draw? What words can you use to describe the kind of person he was? What personal qualities did he have?" Guide students to use the evidence to draw conclusions and record those in the "Personal Qualities" column.

- Step 3: Students determine importance based on the purpose for reading.

Ask students, "Let's take a step back and think: of all the interesting things we've learned, what will help us determine if Clemente is an everyday hero? Compare what you wrote in the 'Personal Qualities' column to the definition of an everyday hero and the Qualities of an Everyday Hero Chart. Do you see any similarities?" Guide students to circle qualities they think might make Clemente an everyday hero. Add to the Qualities of an Everyday Hero Chart.

STEP 4: EXCERPT 5: READ, TAKE NOTES, & EXAMINE CLEMENTE AS AN EVERYDAY HERO

Process: Read Excerpt 5. Make decisions on how to structure the reading and note taking. See menu below
Differentiation Options: Reading and Note Taking (top of lesson) for ways to scaffold the reading. Engage in a discussion following note taking. See this resource document's second page, for Excerpt 5 icons.



DIFFERENTIATION OPTION: EXTENSION ON PRINCIPLE OF ART: BALANCE

Extend art instruction with an optional lesson on the art principle of balance. If students have extensive knowledge about the principles of art taught in this unit (emphasis, contrast, and scale), extend learning with a lesson on balance. See this resource page for a sample lesson.

PROCESS TO EXAMINE CLEMENTE AS AN EVERYDAY HERO

- Step 1: Students take notes on what they learned about Clemente.

Ask students, "What have you learned about Clemente from this text?" Guide students to underline or highlight evidence in the text, take notes by paraphrasing the text, recording in the "Evidence" column the specific information they learned.

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Ask students, "Think about this evidence. What conclusions can you draw? What words can you use to describe the kind of person he was? What personal qualities did he have?" Guide students to use the evidence to draw conclusions and record those in the "Personal Qualities" column.

- Step 3: Students determine importance based on the purpose for reading.

Ask students, "Let's take a step back and think: of all the interesting things we've learned, what will help us determine if Clemente is an everyday hero? Compare what you wrote in the 'Personal Qualities' column to the definition of an everyday hero and the Qualities of an Everyday Hero Chart. Do you see any similarities?" Guide students to circle qualities they think might make Clemente an everyday hero. Add to the Qualities of an Everyday Hero Chart.

STEP 5: INSTRUCT ON THE ELEMENT OF ART: TEXTURE

Process: Transition from reading and discussion to collage. Instruct on the element of art--texture. Texture is the actual feeling of an object, or the implied (or simulated) feeling of an object.

Guide students to look at a collage by Romare Bearden called *Blue Snake*. Engage in a discussion about areas where Bearden has used texture.

Record "texture: actual and implied" on the Art Terms Chart posted in the classroom.

Then, return to Excerpt 5 from *Roberto Clemente: The Pride of the Pittsburgh Pirates*, and prompt students to identify texture words the author has used. Record words on a piece of chart paper or the white board.

ELEMENT OF ART: TEXTURE

Definition

Texture can be actual and implied (or simulated). Actual texture is the way an object feels to the touch.

Teaching Tip: How This Unit Uses Texture:

The students are asked to use a range of different textures in their collages. The different textures can be a combination of real and implied textures. The materials the students are given for their collages should include paper with both real and implied textures. Some papers will feel fibrous, fuzzy, embossed, glossy, or rough. Other papers will only look like they have texture. It is optimal to give students options for both real and implied texture

Suggested Dialogue

TRANSITION TO COLLAGE

"Before we do our practice collages about what you just read, we're going to learn new techniques that will help you show what you think is important."

INSTRUCT ON THE ELEMENT OF ART: TEXTURE

"To begin, we are going to talk about an important word that both artists and authors use: texture. Let's add this to our chart. (Write 'texture' on chart.) Texture is the way something feels. Real texture, or actual texture, is something you can feel with your fingers. Run your hands over your hair. What does it feel like? (Students respond 'Bumpy, rough, fuzzy, smooth, silky, soft, choppy, spiky.')

Now run your hands over the carpet. What does it feel like? (Students respond 'Bumpy, soft, itchy, scratchy.')

What about the ground outside? What does the cement of the playground feel like? What about the gym

floor? How about the grass outside our school? What does your pet, stuffed animal or favorite blanket feel like? (Students respond. Write 'actual' next to texture and add actual texture words on chart paper.) These are all real or actual textures. They are textures we can feel with our hands."

LOOK FOR IMPLIED TEXTURE IN "BLUE SNAKE" BY BEARDEN

"There is another kind of texture that we will use, called implied texture. Artists use implied texture to make something look like it would feel a certain way. Romare Bearden uses all kinds of implied textures in his collages. (Put Bearden's Blue Snake on the document camera. Show collages by Eric Carle for another example of implied texture.) Look at the collage 'Blue Snake' by Romare Bearden. What textures do you see? (Students respond 'Rough, bumpy, soft feathers, scaly fish.') If we were to feel this work of art, would we actually feel the scaly skin of a snake? (Students respond 'No.')

Would we feel the cold wet water of the river, or the fluffy feathers of a pelican? What about the rough bark of a tree? You are right; we could not actually feel those textures. But when we look at this collage, it is full of implied textures. Bearden implies, or makes it look like, the ground is rocky or bumpy, that the birds are feathery, that the snake is smooth and slimy, and that the fish are swimming in cold wet water. (Write "implied" next to "texture" and add implied texture words on chart paper.)"

LOOK FOR TEXTURE WORDS IN EXCERPT 5

"Authors also show texture. They do this with words. Sometimes they use texture words like 'rough' or 'smooth.' Other times, they imply texture by using a word like 'knife' or 'snowball.'"

"What texture do you think of with the word 'knife'? (Students respond.) How about with the word 'snowball'? (Students respond.) Let's look back at Excerpt 5 from Roberto Clemente: The Pride of the Pittsburgh Pirates. (Display on document camera.)"

"Do you see any texture words or words that imply a texture? Pair-share with a partner and see how many texture words or implied textures you can find. (Students pair-share. Re-read segments of the text and guide students to notice: 'bottle caps' - sharp, tinny; 'with a fire' - hot, crackly; 'dug in his heels' - gritty, sandy). Let's share out. (Students share out. Write texture words on chart.)"

STEP 6: INSTRUCT ON THE PRINCIPLE OF DESIGN: SCALE

Process: Introduce students to the principle of design--scale. Scale is the relationship between sizes. Scale can help us understand how big or how small things are in comparison to each other. Scale can create depth, emphasis, and visual dynamism. Guide students to look at a collage by Romare Bearden called *Sunset and Moonrise with Maudell Sleet*. Discuss with students how Bearden creates scale by changing the size of his shapes. Record "scale" on the Art Terms Chart posted in the classroom.

PRINCIPLE OF DESIGN: SCALE

Definition

Scale is the relationship between sizes.

Teaching Tip: How this Unit Uses Scale

Changing scale (going from big to small, or small to big; making something big, that is normally small; or something small, that is normally big) creates visual dynamism. It gives the viewer an idea of the size, nearness (proximity of the object to the viewer), and importance of the objects. Students will be asked to create both large and small objects to demonstrate their understanding of scale.

Connection Literacy & Art

Scale helps students show their understanding of what is important.

Suggested Dialogue

INSTRUCT ON THE PRINCIPLE OF ART: SCALE

"Instruct on the principle of art: scale using *Sunset and Moonrise with Maudell Sleet*, by Bearden. Now let's think about the size of Bearden's shapes. What is the biggest object in this image? (Students respond 'the woman!') Yes, you are right. But wait, isn't a house actually bigger than a person? (Students respond.) So why is it so much smaller than the woman? (Students respond. Guide students to notice that the house is smaller because it is far away in the background.)

"By changing the size of the objects, Bearden is creating scale. Let's add this to our chart. (Write 'scale' on chart.) When we create scale, we add depth, visual dynamism, and emphasis to our collages. Look at the woman's two hands. They are bigger than her head! What is this woman doing? (Students

respond.) That's right, she is working on a farm and working with her hands. Bearden is creating emphasis by making her hands bigger. The woman and her hands are an important part of the story in this collage, so Bearden made those shapes much bigger. The moon and house are important too, but Bearden made them much smaller so they seem farther away and in the distance."

"When you create your practice collage, you will practice creating scale by making some of your shapes very large, and some small. Creating scale helps make pieces of art visually dynamic."

STEP 7: STUDENTS PLAN FOR PRACTICE COLLAGE

Process: Students open their A4L Notebooks to page 6 and review the notes they recorded for Excerpts 4 & 5. Review the purpose of the practice collages and revisit the Practice Collage Rubric. Tell students to select one quality that they believe represents Clemente as an everyday hero to show in a practice collage. Students should review and select the evidence that best supports this quality--they will draw on this evidence from the text to create their practice collages.

Encourage students to think about how they can use different shapes, colors, textures, and sizes to convey a quality.

TEACHING TIP: SCAFFOLDING COLLAGE

In this unit students engage with collage in three different ways - practice collages, mini collages, and master collages. The purpose is for students to have frequent opportunities to engage with collage while being mindful of time and materials.

Practice Collages

In Lessons 3 and 4, students create practice collages in their A4L Notebooks. In these collages, students are not expected to complete finished pieces, but rather to apply the collage skills they just learned to show one of Clemente's qualities.

Mini Collage

After completing the narrative biography in Lesson 5, students will create a "mini collage" on a 6 x 9" collage board. This is a small version of a completed collage in which students cover most or all of the white space and practice using the Elements of Arts, Principles of Design, and Compositional Techniques to show what they believe makes Clemente an everyday hero.

Master Collage

After reading the informational texts in Part 2 and synthesizing everything they have learned about Clemente, students will create a final "master collage" on an 9 x 12" collage board. They should apply all of the collage skills they learned to create a visually dynamic piece.

Suggested Dialogue

REVIEW PRACTICE COLLAGES

"Open your A4L Notebook to page 8. In just a moment, you are going to use this space to do a second practice collage."

"This practice collage is a chance for you to apply the collage skills you just learned. Remember, this is not a complete collage. After we read the entire narrative biography, we will create complete collages. In the practice collages we are doing today, you get to experiment with texture and practice using scale to create emphasis or contrast. You do not need to fill in the whole box. Let's revisit our Practice Collage Rubric. (Project rubric on document camera.) What are the two important things you must include in your collage? (Students respond.)"

PREPARE FOR PRACTICE COLLAGE BY REVIEWING NOTES

"To get ready for our practice collages, let's look back at our notes from Excerpts 4 & 5 on page 6."

"Your collages need to show one of the qualities that you think makes Clemente an everyday hero. Look at the 'Personal Qualities' column. Pick one of the qualities that you circled you want to show in a practice collage. Next, look at your evidence. Select evidence that shows this quality. (Students review Notebooks.)"

STUDENTS SHARE IDEAS

"Take a few moments and think about how you might show this hero quality in your practice collage today."

"How can you use texture and scale? (If necessary, model planning a practice collage.) Share your ideas with your table group/partner. This is just a brainstorm - it is ok to change your ideas once you start creating your practice collage. (Students share.) Let's share out. (2 - 3 students respond. Guide students to focus on connecting their evidence and collage ideas to one of Clemente's qualities rather than simply representing something from the story.)"

STEP 8: STUDENTS CREATE PRACTICE COLLAGES

Process: Pass out large envelopes filled with collage materials to each group. Guide students to choose several different textures (actual and implied) for their practice collages. Once students choose their materials, have them put leftover materials back in the manila envelopes, resulting in a cleaner workspace and less distraction.

Pass out scissors. If appropriate, review how to safely use scissors to create shapes (thumb up, small clips, turning paper, etc.). Remind students to cut large shapes that are no smaller than two fingers put together. Give students time to cut and arrange their practice collages. Students will reflect and share their work in the next step, TRAIL Marker #1.

Timing for collage is 15 minutes.

Suggested Dialogue

PASS OUT COLLAGE MATERIALS

"We are now ready to create practice collages! I will pass out a large envelope that is full of collage materials. You will share this with your group. Wait until I say, "Go!" before you empty your materials on the desks. (Pass out large envelope to each table group.) Go! Empty your materials on the desks."

EXPLORE ACTUAL AND IMPLIED TEXTURE

"Look through your pile and find a piece of paper that has actual texture. (Students select paper.) Describe the actual texture to your partner/table group. (Students share.) Find a piece of paper that has implied texture. (Students select paper.) Describe the implied texture to your partner/table group. (Students share.)"

SELECT MATERIALS FOR CLEMENTE COLLAGE

"Select materials for your practice collage. As you look through the materials, you might find a piece that gives you a new idea. Select at least two different textures. (Students select materials.) Please share all the materials. When you have all selected your materials, put the remaining pieces back into the envelope. (Students put materials away.)"

STUDENTS CREATE PRACTICE COLLAGES

"You now have time to create your practice collages. Cut out your shapes and play with how you arrange them in the box on page 8 of your A4L Notebook. Think about using scale to show emphasis or contrast. I will circulate to help you as you work. (Students create practice collages. They should arrange their shapes, but refrain from gluing until after they reflect.)"

STEP 9: INTRODUCE & GUIDE STUDENTS THROUGH TRAIL MARKER #1

Process: TRAIL Marker #1 is the first formative assessment in the unit. See menu below and this Assessment document for more information. Introduce students to TRAIL Markers and how they will be used throughout the unit. Students look at and reflect on their learning. Students share their reflections with one another. Sharing TRAIL Marker responses helps students think about what they are learning, and helps teachers monitor student progress and re-teach or extend, based on what they observe. Completing the TRAIL Marker reflection prior to gluing the collages allows students to revise their collage decisions.

Select one of the following options to facilitate the activity and discussion:

- Have students work in pairs or Collage Communities to complete the TRAIL Marker notebook page. Have them talk before writing to get ideas flowing. Then, have a whole-class discussion.
- Have students complete the TRAIL Marker individually, and then share in small groups or whole class.

TRAIL Marker: Formative Assessments

Thoughts and

Reflection on
Arts
Integration and
Literacy

Purpose: TRAIL Markers are points in the unit for teachers and students to reflect on learning. During the TRAIL Markers, students stop and do a reflective activity connected to what they are learning with regards to reading, writing, and the arts and what they need to do next.

Use TRAIL Makers in the Following Ways:

1. Take stock of where the group and individuals are with respect to the learning objectives.
2. Engage students in conversation about what they have learned--get them to stop, think, and reflect. This can be whole class, small student groups, and/or individually with students.
3. Use the TRAIL Marker Progress Chart to enter notes for individual students and use to inform future instruction.

Suggested Dialogue

REFLECT USING TRAIL MARKERS

"Throughout the Everyday Heroes unit, we will reflect on our reading and collages using TRAIL Markers."

"How many of you have ever gone on a hike? When you're hiking, you can often see something that's called a trail marker. Do you know why we have trail markers? It's a good way to check to see if you are making progress on your hike, and for staying on the path. Just like a trail marker in hiking, we have TRAIL Markers in our A4L lessons. It's a time in our lessons where we stop and do a quick activity to help us think about what we're learning--about reading, and the arts, and what we need to do next."

"Look at page 9 in your A4L Notebooks."

"We're going to take a step back and reflect on the reading you have done, and the collages you've made. We'll use these sentence stems to help us reflect."

- In this practice collage, the quality I wanted to show was... _____. (Write the quality you selected.)

- The evidence from the text that I used to create my collage was...

_____. (Describe what you showed in your collage citing evidence from the text.) Talk with a partner about your decisions. (Students share.) Write about these choices in your A4L Notebook.

- I showed the evidence and quality in my collage by...

_____. (Describe how you used color, shape, texture, scale, emphasis, and/or contrast. For example, "I used contrasting colors and shapes to show how Roberto was brave to leave Puerto Rico and go to Pittsburgh. I made Puerto Rico in warm colors and used grey spiky shapes to show how scary Pittsburgh was for him.")

"Talk with a partner about your decisions and show them your collage. (Students share.) Write about these choices in your A4L Notebook."

GLUE COLLAGES

"Now that you've reflected on your work, feel free to make changes and finalize your decisions."

"The final step is to glue your pieces down. I'll come around and give you a glue stick when you are ready. Can someone remind us of the techniques for gluing? (Students respond: 'glue the backside, gluing edges and corners, glue on the art mat, pressing down around all edges, etc.' Pass out glue.)"

STEP 10: GALLERY WALK

Process: If time permits, lead students in a gallery walk to notice how others used texture and scale to show emphasis and contrast.

Suggested Dialogue

LEAD GALLERY WALK

"You have made choices about creating actual and implied texture and used scale to create emphasis or contrast. As an artist, your choices are demonstrating what you are learning about Clemente. Let's walk around the room with hands behind our back and notice our classmates' choices."

"Raise your hand when you find one piece of artwork that has different textures. (Call on student and guide them to choose a piece besides their own and to keep their comments criteria-based.) What stands out for you in this collage? (Student responds.) Would you like to respond? What were you trying to show in your collage? (Student who created collage responds.) Raise your hand when you find one piece of artwork that shows scale by having both small and big shapes. (Call on student and guide them to choose a piece besides their own and to keep their comments criteria-based.) What stands out for you in this collage? (Student responds.) Would you like to respond? What were you trying to show in your collage? (Student who created collage responds.)"

STEP 11: CLEAN UP COLLAGE MATERIALS

Process: Clean up collage materials. Make choices about how to organize the process, with students taking responsibility for the cleanup.

Timing for cleanup is 5 - 10 minutes. This cleanup establishes routines and takes longer than subsequent cleanup sessions. Cleanup includes:

- Square off the remaining unused scraps. Keep the squared off pieces in the table groups' manila envelopes. Recycle the remaining scraps.
- Wipe off the glue on art mats/waxed paper.
- Put away glue sticks and scissors.
- If students did not finish in time, put their chosen materials in zipper plastic bags with their names on them, and put in the manila envelope.
- Cover each collage with a piece of wax paper. Hand in A4L Notebooks so they can be pressed down to dry for 24 hours.

STEP 12: CLOSE LESSON 4

Process: Close the lesson with a "look forward" describing the next lesson.

Suggested Dialogue

LOOKING FORWARD

"In our next lesson, we'll read more about Clemente and use that new evidence to consider him as an everyday hero."

Performing The Closing Ritual (Optional)

"To close our theater lessons, we'll appreciate our work and each other with a unified clap. On three we'll all clap once and say, 'Huh!' 1-2-3 (clap) Huh!"

CONGRATULATIONS ON COMPLETING LESSON 4! YOU ARE NOW READY TO MOVE ONTO LESSON 5 OF UNIT 3.

Is this Lesson Public or Members only?:
Members Only