

Visual Art:Grade 4

Curriculum Goals/Enduring Understandings (for the semester/year): *This year students are learning about the history of America. We will learn more about the role of portraits and self portraits in history.*

Unit Title: Self Portrait Lesson

Central focus of the Unit/Big Ideas: Students will be looking at self portraits as a way to understand the world and themselves.

New York State Learning Standards for the Arts:

4th VA:Cr2.1.4 a. Explore and invent art making techniques and approaches.

4th VA:Pr6.1.4 a. Compare and contrast purposes of art museums, art galleries, and other venues, as well as the types of personal experiences they provide.

4th VA:Re7.2.4 a. Analyze components of visual imagery that convey messages.

4th VA:Cn11.1.4 a. Connect visual characteristics of works of art and design to beliefs and traditions in a culture.

Skin Tones		
Portraits Lesson Plan #2 of 5 : Grade: 4	Length of each period: 45 Number of days:2	Essential Questions: How are we unique in our skin tones?
Lesson Objectives: <ul style="list-style-type: none">• Technical Objective: Blending skin tones• Thinking Skills Objective: Students will make connections between their personal experiences and a work of art and use visual analysis to describe a portrait.• Social Emotional Learning (SEL) Objective: <i>Reaffirming that all skin tones are beautiful</i>		
Assessments: <i>Evidence that demonstrates all lesson objectives met and confirms students are ready to move on. Specify Pre-/Formative/Summative</i>		
Formative: Reviewing their portraits as they work (short reflections at the end of each working class). Summative: Written explanation about the pictures they created for their background, final discussion and gallery walk.		
Activity/Process:		
Today's lesson will be two part, first we will all do a worksheet that will guide us to hopefully create a custom skin tone. The skin tones will then be added to their self portraits which we started last week.		

Materials—Artist/ Visual Text/ Technology/ Resources: *Materials for student & teacher*

Pencils, Heavy Drawing Paper, Self-portrait mirror, erasers, power point, skin tone crayons

Visual References/Art Historical References:

Kehinde Wiley - Obama President portrait
Juan de Pareja 1650 by Velázquezthis was his assistant.
Byron Kim - Skin tone art

Academic Vocabulary: (Today's Lesson in bold)

Portrait a representation of a person or group of people
Skin Tone the color of the skin represented in art

Student Support and Differentiation:

I have decided to use a handout/guide for all the students but this is a support especially for the students who may struggle with the skin tone blending exercise

NYS Visual Arts Standards

Creating Presenting Responding Connecting

4th VA:Cr2.1.4 a. Explore and invent art making techniques and approaches.

4th VA:Pr6.1.4 a. Compare and contrast purposes of art museums, art galleries, and other venues, as well as the types of personal experiences they provide.

4th VA:Re7.2.4 a. Analyze components of visual imagery that convey messages.

4th VA:Cn11.1.4

a. Connect visual characteristics of works of art and design to beliefs and traditions in a culture.

CCR Literacy/Math Standards

Teaching Procedure/Task Analysis

Task/Activity (Day 1, Day 2...):

Day 1 Intro to drawing the face and portraits

Day 2 Color the face using skin tone crayons

Day 3 Continue Drawing and add a background

Day 4 Continue drawing and learning about the role of pose and details in a portrait.

Day 5 Draw the background mount the final and writing reflection about their portrait.

Recap (Review or Transition from Previous Period): **Last week we looked at several famous portraits and self portraits.**

Motivation/Spark/Launch:

We will start by looking at the Obama portrait and comparing it to European masterpieces we will then talk about skin tones.

Discussion Questions:

What is the first thing you notice about this painting?

What can you say about his or her attire? The setting?

More advanced students may wish to add in a third circle.

Key Question(s):

How are using several colors to create our unique skin tones beneficial?

Can a portrait be done just as one color? Yes!

What do you think artist Byron Kim is trying to say about the world with his “skin tone art”?

What do you see that makes you say that?

Presentation of Lesson Objectives: Today we use a color mixing sheet to create our blend for our skin tones.

Modeling/Demonstration (if applicable): **Show how to color in and then label if the student wants to. Explain that this is a process that all artists do to get the skin tone just right in their portraits. Some students may wish to add a third circle/ color to their unique formula**

Transition (instructions or question during transition):

Work Period:

Steps (task analysis for students to follow):

Sit at your table - write your name on your color mixing chart and begin creating your custom skin tone blend it may be helpful to label each color so that you can remember which ones in what order.

It is OK if students wish to complete two worksheet sheets. This can also be done on scrap paper - students will then use their formula on their portraits.

Once they have completed their formula sheet they can get their portrait from Ms. Schwartz.

Allow the students to continue their portrait by drawing if they don't feel ready to add color that's OK as we are all artists and learning and portraits are a challenge even two experienced artists.

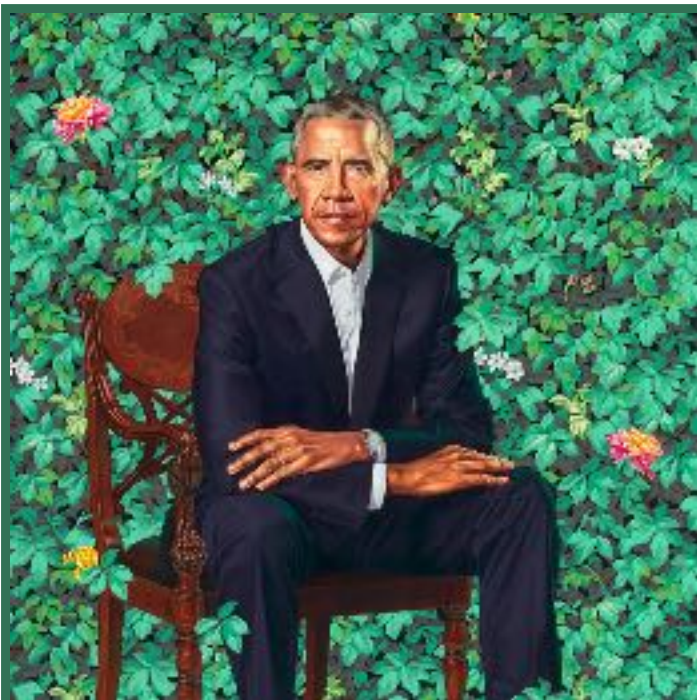
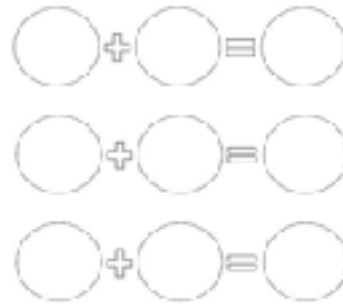
Reflection:

How did you enjoy the artist process of testing colors?

Do you think it helped your artwork?

Closure:

Teaching Materials



<https://www.elle.com/culture/art-design/g33481063/black-artists-to-follow-on-instagram/>



<https://www.metmuseum.org/art/collection/search/437869>



[https://www.metmuseum.org/art/collection/search/437870?sortBy=Relevance&ft=Velázquez+\(Diego+Rodr%C3%ADguez+de+Silva+y+Velázquez\)&offset=0&rpp=40&pos=4](https://www.metmuseum.org/art/collection/search/437870?sortBy=Relevance&ft=Velázquez+(Diego+Rodr%C3%ADguez+de+Silva+y+Velázquez)&offset=0&rpp=40&pos=4)



An iconic symbol of imperial power, the Mühlberg armor appears in several portraits of Charles V. Shortly after the battle, the emperor's favorite artist, Titian, created two likenesses of him wearing this armor: a monumental equestrian portrait and a full-length standing portrait. The latter work is now lost, but is known from copies by the Spanish artist Pantoja de la Cruz, considered the definitive version of Titian's original.

https://www.nga.gov/features/slideshows/the-art-of-power.html#slide_31
Renaissance armor was often patinated to retard rusting, and so appears black in Pantoja's portrait. The "Mühlberg Armor," however, may never have been patinated as it is described as "white" in old inventories. Possibly, Pantoja added the patina for aesthetic reasons so that the gilded decoration stood out against a dark background. In other respects, Pantoja recorded the armor with precision, even including the image of the Virgin and Child on the breastplate and the insignia of the Order of the Golden Fleece around Charles' neck.

Juan Pantoja de la Cruz, Spanish, 1553–1608, Portrait of Charles V, 1608, oil on canvas, Patrimonio Nacional, Real Monasterio de San Lorenzo de El Escorial
