

A n i m a t i n g T h e F u t u r e



Arts Education
M192SL Unit Portfolio

Brian Pea



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Teaching Video link: <https://goo.gl/PeQjjc>
Unit Files link: <https://goo.gl/fi4Cwi>

Mr. Brian Pea

University of California, Los Angeles
BA Design Media Arts
Minor Visual and Performing Arts Education
2019

Ms. Misha Reese
First Grade, Room 14
Nora Sterry Elementary
April 28 - June 9, 2017

Resume

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r	Education	University of California, Los Angeles BA Design Media Arts, 2019 Minor Visual and Performing Arts Education
i	Exhibition	<i>Machinic Unconscious</i> UCLA DMA UG Exhibition UCLA New Wight Gallery, January 2017 <i>Drool</i> UCLA DMA UG Exhibition UCLA New Wight Gallery, January 2016
a	Awards	<i>One-Sixty Over Ninety Award</i> , Department of Design Media Arts, UCLA, May 2016 <i>Second Place, Freshman Class</i> , Drool DMA UG Show, April 2016

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P	Awards	<i>One-Sixty Over Ninety Award</i> , Department of Design Media Arts, UCLA, May 2016 <i>Second Place, Freshman Class</i> , Drool DMA UG Show, April 2016
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Work Experience

Front Desk Secretary, 2016

Worked as a secretary for a college preparation center as their front desk help, managing office operations and assisting parents and students. Tasks include organizing mailing lists, proofreading documents, grading assignments, and setting up video conferences among other duties. Gained experience in working within an office setting and acquired customer service skills.

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Hands-on English Teacher, 2015

Developed and taught a class for non-native English learners ages 6 to 12, emphasizing hands-on activities, science, and language skills. Gained experience in instructing children of varying ages in a classroom setting while organizing and preparing curriculum for the class, including creating original student workbooks and material.

American History Tutor, 2015

Tutored a non-native high school junior American geography and history as well as English vocabulary and spelling, through the introduction of the fifty state names and capitals. Gained experience in planning, organizing, and instructing one-on-one lessons, including leading activities and creating original assignments.

English Tutor, 2014

Tutored two non-native students ages 12 and 14 English, focusing on grammar, vocabulary, reading, and writing. Gained experience in tutoring older children while learning the necessary organization skills to plan, prepare, and teach daily lesson plans.

Crafts Instructor, 2014

Led an arts and crafts class for a group of children ages 4 to 6. Gained experience in planning, organizing, and instructing weekly projects and working with young children in an educational setting.

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There are two things I hope to provide at this time as an arts educator: a learning environment that strives to be in favor of the student's ambitions and role as a critical mind, and additionally an opportunity for them to see themselves and their narratives reflected in the arts and for them to realize their validity as artists. The pillar of my approach to education is that an educator serves as a mediator of the knowledge, experiences, and insight the students are searching for so that the breath of their horizons can be widened to provide the opportunity to develop their capacities as individuals. In my perspective the teacher is at the service of the students, and it is about giving to them what they seek over the fulfillment of a personal motive, but a striking thing that happens when teaching is that the teacher is endowed with knowledge, experiences, and insight from their students as they work hand-in-hand in their progression of learning. I think that it is inevitable until a teacher discovers new and burning motives to provide for students, informed and fueled by the what they ask for at and bring to the lessons.

Arts education specifically is where I see myself entering within the scope of teaching and community engagement because there still is work to make the arts fulfilling to all learners. The notion that only a narrow margin of people are permitted to participate in the arts is faulty, yet it still pervasively governs how our society, community, and classroom regards arts as a separate, alien entity to daily life. We already know that experiences with art have a place in every aspect of life, from creating new perspectives and modes of thinking, to deepening our understanding of our common and differing experiences as a society, to providing welfare and opportunity to the marginalized, but we still need to work to set in place the facilities to allow everyone to see and engage with that opportunity. Arts education also works alongside my practice as an artist, both in my capacities and the work I pursue. I see myself most instrumental teaching from my own knowledge and motivations, so working the art that I do into my educational practice works well for me to provide the most informed and genuine experiences. And with my educational goals of public engagement in the arts, I am excited to have the opportunity to work with students and the outreach community in creating work that documents their experiences. With my practice as a narrative-based media artist, I hope to use my work as opportunities for others to author artwork about their stories as individuals and the communities that support them.

Teaching Philosophy

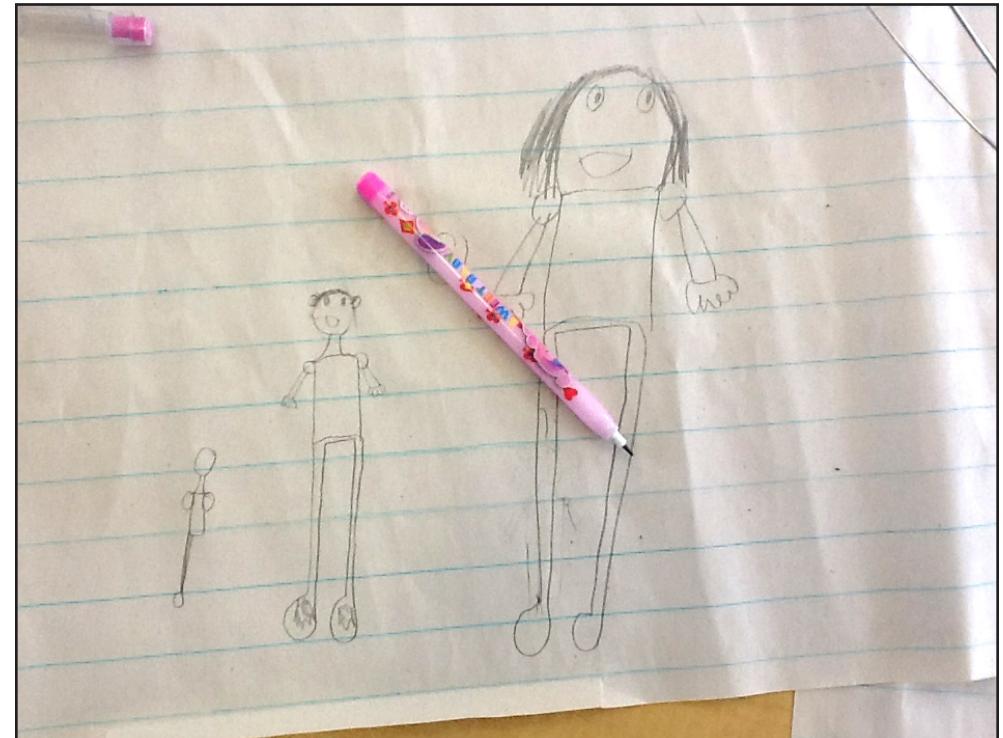
My current experience with VAPAE has solidified my motivations for my arts and teaching practices, and I hope to be able to further pursue these themes in the minor. Working as an arts educator excites me because it not only lets me use my capacities to serve students in a way that is meaningful to all of us, but also to allow me to explore my own art making as a way to make work that further engages other into the arts. I have always wished to pursue my own art in its professional field but also to incorporate my joy for working with little kids, so already being able to do so on my last leg of my Arts Education Teaching Sequence this quarter has shown me that arts education is the field that can fulfill all that I hope to do and then some.

“Animate the Future!”

The unit draws from the field of animation as the basis for a visual arts curriculum, referencing existing works of animation to inform valued art making techniques for first grade. To take advantage of the multidisciplinary nature of animation, the unit looks at both traditional and mixed media approaches to the art as well as different steps in animation production as the basis for its lessons. The unit is formatted in a cumulative structure so that students work off of the previous lesson to conceptualize, fabricate, and animate their own stop motion short films, on the subject of current world issues and how they would solve them. By having the students create films that consider how to fix the problems people face today, the unit uses animation as a vehicle to connect the students to their role as authors of their future, enabling them to “animate” change in their lives and the lives of others. The animation production process serves as a metaphor for achieving a goal, emphasizing the idea that if the students have a dream, however large or distant, they can reach it if they work towards it.

The students made an art project per lesson, with a total of eight projects for the eight lessons of the unit. Most of the lessons were devoted to work on their unit short films, with those lessons geared towards a project that will also complete an element of their film. The students started with an introductory project based on the flip-o-ramas made popular by Dav Pilkey in his *Captain Underpants* books as a lesson on the fundamentals of animation, then they created life drawings in the tradition of golden-era Disney animators. The next project served as an introduction to storyboarding, an essential planning step for an animated project, through the drafting and drawing of comic books about the students’ superhero moms. Then the students started working on their final short films, working on storyboards and character designs, wire and clay puppets, backgrounds, and title and credit sequences in subsequent projects as preparation to shoot their films. They then animated their films using the claymation puppet technique as their final project for their films, and they ended the unit with a closing project making awards for their film festival, when they premiered their completed films with all the project elements put together.

Other considerations of the unit were to introduce the key elements of art to the students and to emphasize cooperation and collaborative work. The students were put into “film crews” of six students to work on their animated films, with each portion of the film done as a group. Each student was assigned a job in their film crew, and they were asked to take on the responsibility of managing their group when the project was relevant to their group role. Within the lesson themselves, each project explored one of the principles of visual art so that the unit provided insight for the students to consider elements like line, color, shape, or texture in their future projects. Secondary considerations of the unit included methods of artistic critique and critical analysis, through reflection and discussion of student experiences and work.



Unit Overview:

Introductory Lesson:
“My Dream Future” - Flip-o-Ramas (1 class, 60 mins)

Lesson One:
“Our Big Future Plan” - Storyboards (1 class, 60 mins)

Lesson Two:
“What Will We Look Like?” - Armatures (1 class, 60 mins)

Lesson Three:
“Rainbow People” - Clay Bodies (1 class, 60 mins)

Lesson Four:
“The Shapes of an Invention” - Props (1 class, 60 mins)

Lesson Five:
“Can You Feel the Future?” - Backgrounds (1 class, 60 mins)

Lesson Six:
“Let’s Get Animated!” - Puppet Animation (1 class, 60 mins)

Reflection Lesson:
“Our Next Production...” - Exhibition & Critique (1 class, 60 mins)

Introductory Lesson: "My Dream Future" (1 class, 60 mins)

Lesson Goal:	For students to be introduced to basic animation techniques by making a two page flip book (flip-o-rama). For students to illustrate their vision of the future by depicting the present transforming into the future. For students to participate in an introductory critique.
State Standards: 4.4	Select something they like about their work of art and something they would change.
Objectives:	Students will create a flip-o-rama about the future that has static and animated elements. Students will reflect on their work and identify something they like and would change about it.
Assessment: Formative	The teacher will stop and assess for understanding when introducing how to make a flip-o-rama.
Summative	The teacher will have the students reflect and evaluate on their work at the end of the lesson.
Strategies:	The teacher will use various methods of instruction and student grouping to lead the class and provide various environments for the students to work in.
Materials/Resources: Materials	8.5" x 11" Paper, Folded (1 per student) Pencils/Markers/Crayons (Class set)
Resource	Dav Pilkey's <i>The Adventures of Captain Underpants</i> Sharing thing
Vocabulary:	<u>Static</u> , <u>Animated</u>



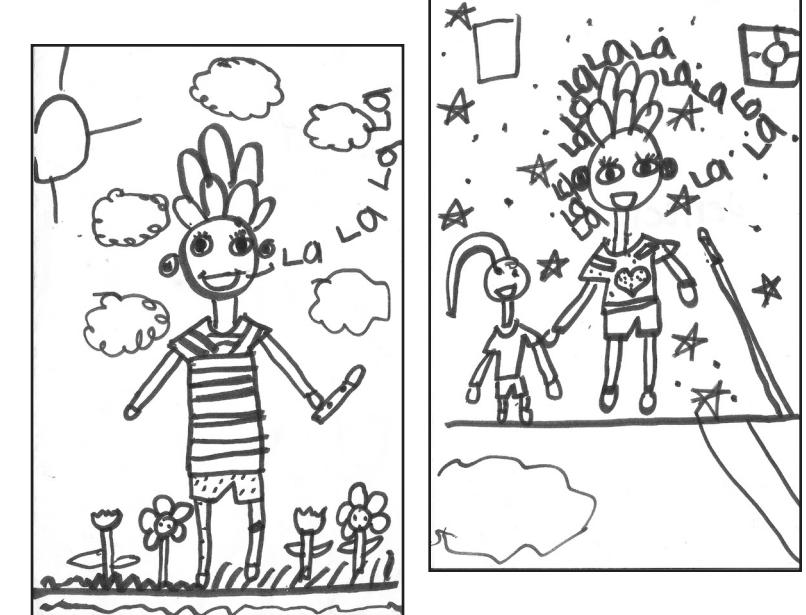
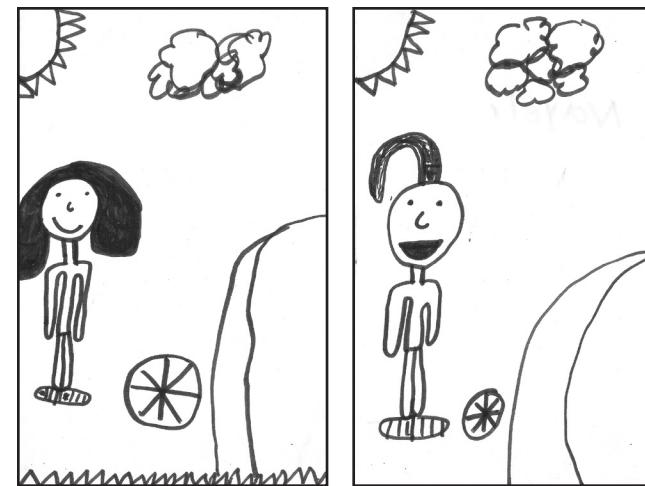
Sample student artwork: Flip-o-ramas

Instruction Sequence

	Teacher	Student
Intro	Unit Introduction 1. The teacher will explain that for the next couple of weeks the class will look at the art of animation and the idea of the future. <ul style="list-style-type: none">The teacher will ask if they know any examples of animations or cartoons, call on some hands, then tell the class that they will learn how they are made.The teacher will tell the class that they will be making different projects about the future, to think about it in different ways.	5 mins 1. The students will share their knowledge of animation and the future.
	Dream Future Brainstorm 2. The teacher will have the students play a game to get them thinking about their dream future. <ul style="list-style-type: none">The teacher will have the students sit in a circle on the floor and close their eyes.The teacher will have the students think about what they wish their future will be like, if it could be anything.The teacher will then have the students open their eyes and share their dream futures with the sharing thing.The teacher will have the students pass around an object that grants the holder the privilege to talk, so no one else can interrupt.	15 mins 2. The students will quietly brainstorm, then share their imagined future one at a time to the class.
Through	Flip-o-ramas: Introduction 3. The teacher will have the students sit at their desks and introduce project for the day, flip-o-ramas. <ul style="list-style-type: none">The teacher will ask if they know what the Captain Underpants books or flip-o-ramas are, call on volunteers to explain, then explain what a flip-o-rama is.The teacher will do a quick show and tell with the book, demonstrating the flip-o-rama and then having the students pass the book around.The teacher will tell the class that they will make their own flip-o-rama today about their dream futures.	5 mins 3. The students will learn what a flip-o-rama is in preparation for the project.
	Flip-o-ramas: Demo 4. The teacher will explain the project parameters and how to make a flip-o-rama. <ul style="list-style-type: none">The teacher will instruct the students to make a flip-o-rama transforming from modern life to the future, focusing on the principle of static and animated elements.The teacher will define the terms "static" and "animated" as:<ul style="list-style-type: none"><u>Static</u>: Something that does	5 mins 4. The students will learn the terms "static" and "animated," and how to make their flip-o-ramas move.

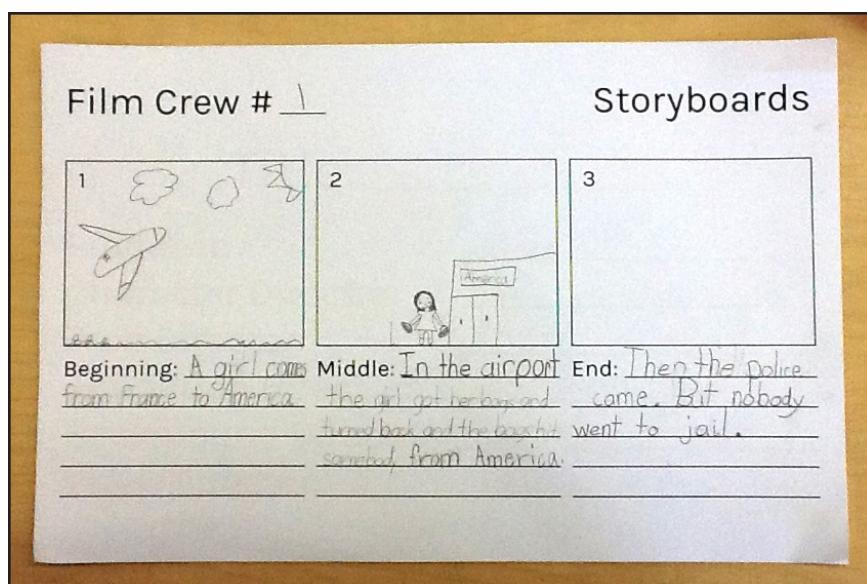
Sample student artwork: Flip-o-ramas

	<p>not move or change in an animation. When drawing you should draw it the same.</p> <ul style="list-style-type: none"> <u>Animated:</u> Something that moves or changes in an animation. When drawing you should draw it differently from the previous drawing. The teacher will explain that animation is just a lot of drawings or pictures that each have something animated little by little, so that when the pictures are played fast it looks like they move. The teacher will ask the students to think about what would stay the same and what would change in their dream future from today, and to apply the idea of static and animated to those parts. The teacher will then demo the project by demonstrating how to fold the paper and how to start their first drawing. <p>Flip-o-rama: Practice</p> <p>5. The teacher will distribute materials to each student and have them work on their projects.</p> <ul style="list-style-type: none"> The teacher will instruct the students to focus only on the first drawing, then to switch when the teacher instructs how to move on to the second drawing. The teacher will instruct the class in how to start their second drawing after 10 minutes. <ul style="list-style-type: none"> The teacher will demonstrate how to fold their paper back so that they can trace the static elements of their first drawing. The teacher will instruct the students to focus only on the second drawing for now, even if they didn't finish their first. The teacher will let the students finish up both drawings after 10 minutes, for the last 5 minutes. 	25 mins
Beyond	<p>Closure</p> <p>6. The teacher will have the students gather the materials and hand in their projects, then have a closing discussion.</p> <ul style="list-style-type: none"> The teacher will ask the class to redefine the terms "static" and "animated." The teacher will ask the students to think about how they feel about their projects for the next lesson. The teacher will explain that they will start working on their own animated films next lesson, all about the future. 	5 mins
Additional	<p>Flip-o-rama Anthologies</p> <ul style="list-style-type: none"> The teacher will take the flip-o-ramas and make an anthology for each student to take home at the end of the unit. 	



Lesson One: "Our Big Future Plan" (1 class, 60 mins)

Lesson Goal:	For students to collaboratively plan a short film by storyboarding their story in a group. For students to critically consider a problem of today and propose a solution in their films.
State Standards: 4.2	Identify and describe various reasons for making art.
Objectives:	Students will work collaboratively to create a complete storyboard for their short film that includes a beginning, middle, and end of a story. Students will make a story that addresses a modern world problem with an imagined invention.
Assessment: Formative	The teacher will stop and assess for understanding when introducing how to storyboard their films.
Summative	The teacher will have the students reflect and evaluate on their work at the end of the lesson.
Strategies:	The teacher will use various methods of instruction and student grouping to lead the class and provide various environments for the students to work in.
Materials/Resources: Materials	Unit Film Title/Crew Job worksheet (1 per film crew) Unit Film Storyboarding worksheet (1 per film crew) Pencils/Markers/Crayons (Class set)
Resource	Adventure Time "Dentist" Storyboard handout (6 for class) Adventure Time "Dentist" episode
Vocabulary:	<u>Critique</u> , <u>Storyboard</u>



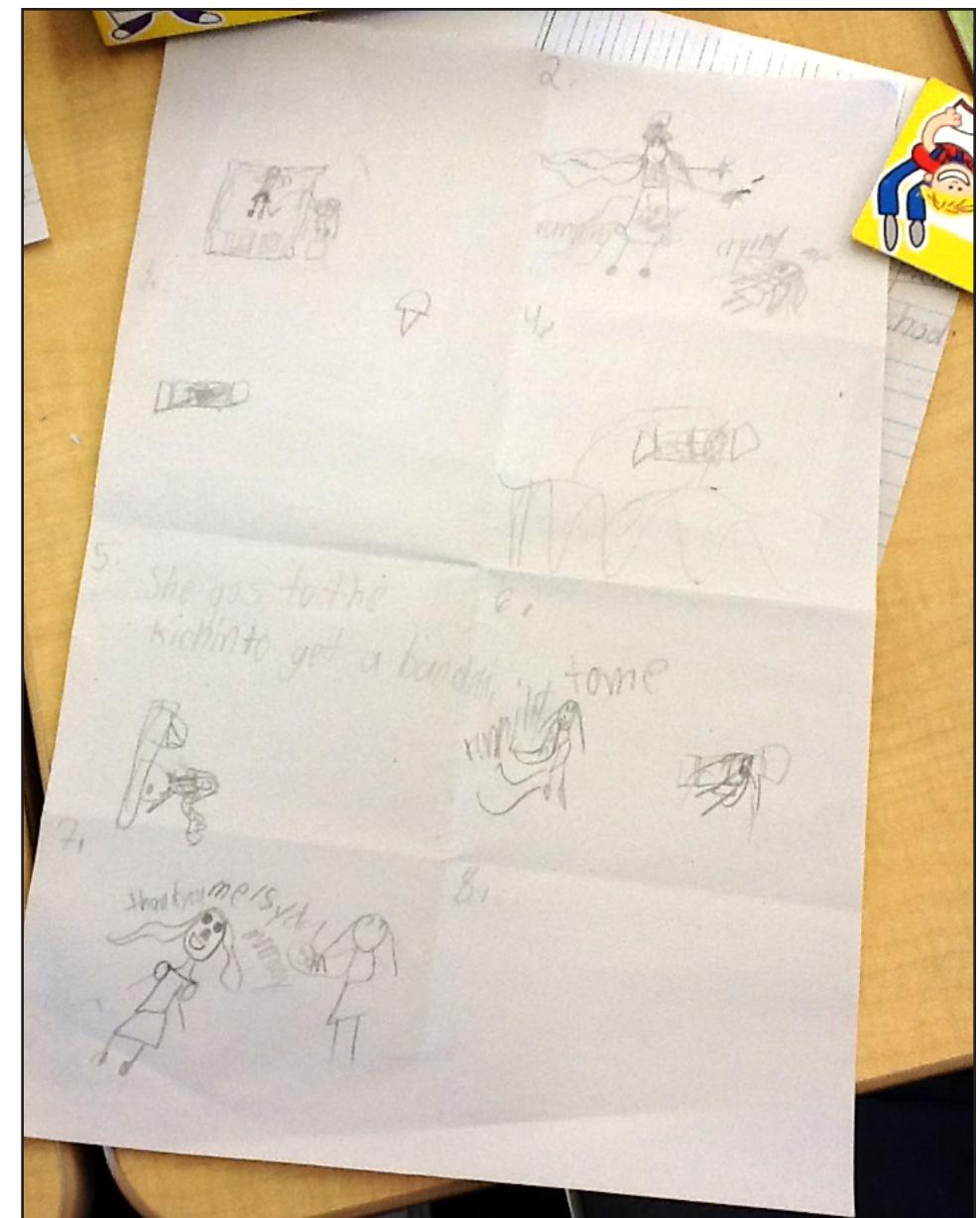
Sample student artwork: Storyboards

Instruction Sequence

	Teacher	Student
Intro	<p>Connection to Previous Lesson</p> <ol style="list-style-type: none"> The teacher will hand back the flip-o-rama projects from the previous lesson and lead a short critique. <ul style="list-style-type: none"> The teacher will ask the class to indicate if they like or dislike their flip-o-ramas, then call on some students to explain why. The teacher will ask a student how they could address the parts of their project they dislike, hear their response, then explain that the process they just did is what artist call a "critique." The teacher will then define the term "critique" as: <ul style="list-style-type: none"> Critique: When artists learn about what they could do to make their projects better, and think about how they can fix the parts of their work they dislike. The teacher will explain that critiques are one way artists get better at making art. <p>Lesson Introduction: Dentist</p> <ol style="list-style-type: none"> The teacher will explain what their project is and how to storyboard by presenting the Adventure Time episode "Dentist" as an example. <ul style="list-style-type: none"> The teacher will have the students sit on the ground and put them into groups of three, then distribute a lesson handout to each group. The teacher will have the groups look over the handout for two minutes, and then ask the class if they know what the Adventure Time episode is about or if they know what a storyboard is. The teacher will explain what a storyboard is. <ul style="list-style-type: none"> The teacher will define the term "Storyboard" as: <ul style="list-style-type: none"> Storyboard: A plan for a movie or TV show made of drawings in a sequence with notes about animation or dialogue. The teacher will explain a storyboard as like a comic book animators make to know what their story is. The teacher will play the part of the Adventure Time episode to the class. 	<p>5 mins</p> <ol style="list-style-type: none"> The students participate in a short critique of their last project. <p>10 mins</p> <ol style="list-style-type: none"> The students will learn what a storyboard is by looking at one used to make an Adventure Time episode.
Through	<p>Unit Films: Film Crews</p> <ol style="list-style-type: none"> The teacher will explain and make the film crew groups for the unit short films. <ul style="list-style-type: none"> The teacher will pair up the groups of three from earlier to make groups of six. The teacher will explain that for their unit projects, they will be working in 	<p>5 mins</p> <ol style="list-style-type: none"> The students will be put into their film crew groups.

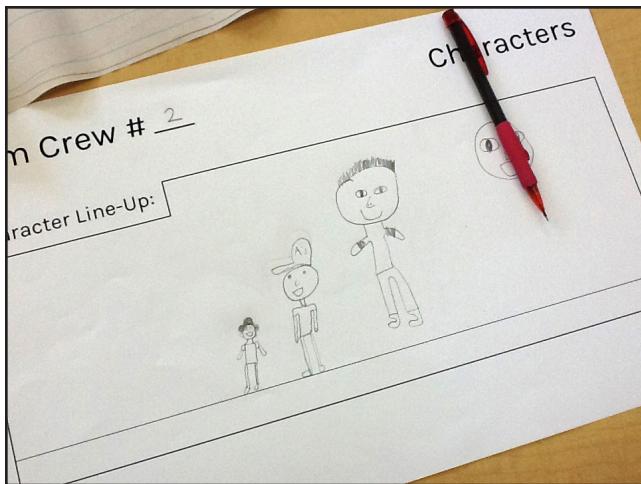
	<p>this "film crew" group, with each student having a specific job that will be picked later.</p> <p>Storyboards: Practice</p> <p>4. The teacher will present the prompt for the unit films and have the film crews work on making a storyboard for their film.</p> <ul style="list-style-type: none"> The teacher will have the students sit with their film crew at the desks and distribute the materials, then ask each group to pick two students who will be leaders for the day. The teacher will designate one student to be the Story Director, who will lead the group during the storyboarding project, and the other student as the Producer, who will be the group's line of communication to the teacher. The teacher will ask the groups to think of a big adult problem to fix for their films, giving the class examples as needed. The teacher will go around each group and help them pick a topic. The teacher will then have the groups work on their storyboards by first having the Story Director write the beginning, middle, and end of their story in a sentence then by making drawings for each part. The teacher will have the groups first come up with the beginning of the film with characters and a setting, then the middle with their big problem, and lastly an end with an invention that solves the problem with the Story Director writing down the story after each part is decided on. The teacher will ask the students to come up with a film title and fill out the film crew job list with the students with roles after the storyboard is done. 	35 mins
Beyond	<p>Closure</p> <p>5. The teacher will have the students gather the materials and hand in their projects, then have a closing discussion.</p> <ul style="list-style-type: none"> The teacher will ask the class to redefine the terms "critique" and "storyboard." The teacher will ask the students to think about how they will look in the future in preparation for the next lesson's project. 	5 mins

Sample student artwork: Storyboard warm-ups



Lesson Two: "What Will We Look Like?" (1 class, 60 mins)

Lesson Goal:	For students to be introduced to the art of stop motion and stop motion puppets. For students to plan their unit film puppets by creating a character line-up as a film crew. For students to make an armature for their puppets.
State Standards:	
2.3	Demonstrate beginning skill in the manipulation and use of sculptural materials (clay, paper, and papier maché) to create form and texture in works of art.
2.5	Create a representational sculpture based on people, animals, or buildings.
4.4	Select something they like about their work of art and something they would change.
Objectives:	Students will make a wire armature that is either short, medium, or tall. Students will collaboratively create a character line-up showing the relative sizes of each character. Students will be able to identify the parts of a stop motion puppet.
Assessment:	
Formative	The teacher will stop and assess for understanding when introducing how to make a character line-up and armature.
Summative	The teacher will have the students reflect and evaluate on their work at the end of the lesson.
Strategies:	The teacher will use various methods of instruction and student grouping to lead the class and provide various environments for the students to work in.
Materials/Resources:	
Materials	Unit Film Character Line-up worksheet (1 per film crew) 60" length of aluminum wire, folded in half (1 per student + 5) Pencils/Markers/Crayons (Class set)
Resource	Stop motion animator presentation Adventure Time "Bad Jubies" episode
Vocabulary:	<u>Stop Motion, Armature, Body, Rigging</u>



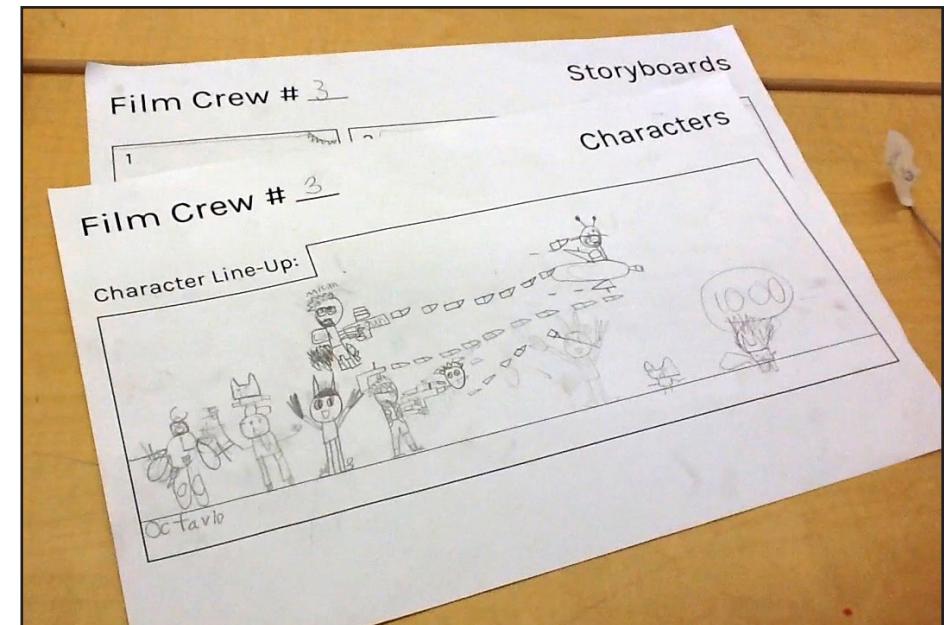
Sample student artwork: Character line-ups

Instruction Sequence

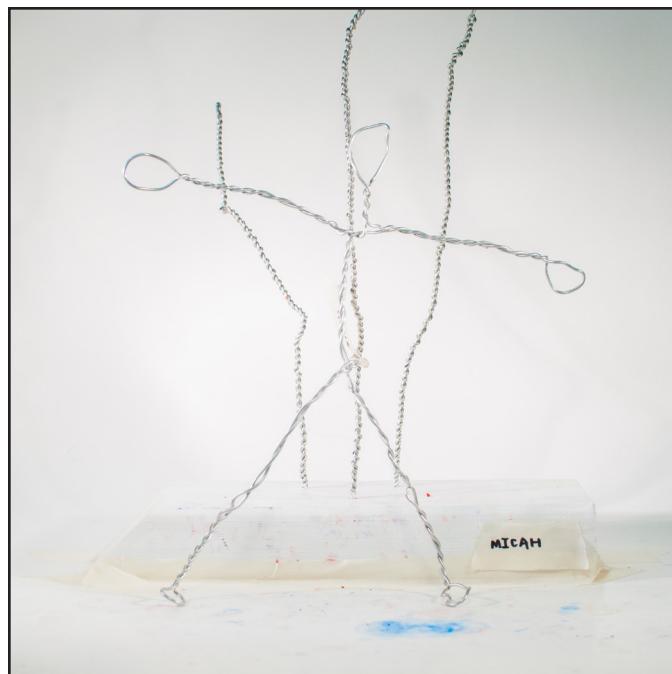
	Teacher	Student
Intro	<p>Lesson Introduction: Stop Motion</p> <ol style="list-style-type: none"> The teacher will introduce the animation technique of stop motion by inviting a stop motion animator to do a show and tell for the class. <ul style="list-style-type: none"> The teacher will define the term "stop motion" as: <ul style="list-style-type: none"> Stop Motion: A type of animation that is made up of pictures of things in real life being moved little by little. The teacher will show the class the Adventure Time episode "Bad Jubies" after the show and tell to show how drawn animation is different than stop motion. <p>Anatomy of a Stop Motion Puppet</p> <ol style="list-style-type: none"> The teacher will illustrate and explain the three parts of a stop motion puppet, the armature, body, and rigging. <ul style="list-style-type: none"> The teacher will define the terms "armature," "body," and "rigging" as: <ul style="list-style-type: none"> Armature: The inside structure of the puppet, that can bend and hold a pose. It is like a skeleton for the puppet. Body: The outside of the puppet that covers the armature and gives the puppet its final look. In claymation, the body is made of clay. Rigging: Support that comes out of the puppet so it can float in the air and not touch the ground. Rigging is used to make puppets jump, walk, or do tricks. 	<p>10 mins</p> <ol style="list-style-type: none"> The students will learn about stop motion by interacting with a stop motion animator and watching an example.
Through	<p>Unit Films: Character Line-up</p> <ol style="list-style-type: none"> The teacher will have the student group with their film crews, distribute materials, assign a Character Director for each group, and explain the character line-up. <ul style="list-style-type: none"> The teacher will first have the groups brainstorm how they want their future people to look in their films, with the Character Director in charge of making decisions and telling the teacher their ideas. The teacher will tell the students to make a character line-up, or a drawing showing how big or small a character is to each other. <ul style="list-style-type: none"> The teacher will first tell the students to talk to their groups about what characters they have in their films, then decide whether each character will be short, medium, or tall. The teacher will then instruct the groups to draw their characters onto the worksheet as a line-up, so that it shows how tall they are compared to each other. 	<p>5 mins</p> <ol style="list-style-type: none"> The students will learn what the three parts of a stop motion puppet are. <p>15 mins</p> <ol style="list-style-type: none"> The students will start working on their character line-up under the guidance of the Character Director.

	Armatures: Practice 4. The teacher will go around to the groups one by one to demonstrate how to make their armatures while the other groups work on their character line-up. <ul style="list-style-type: none">The teacher will bring each group member one length of wire and demonstrate how to twist the single wire into an armature with a rigging wire, modifying the instructions to make shorter or taller armatures.	20 mins 4. The students will make their puppet armatures with the teacher, then continue work on their character line-up.
Beyond	Critique/Closure 5. The teacher will have the students gather the materials and hand in their projects, then have a critique and closing discussion. <ul style="list-style-type: none">The teacher will ask the Producers from each group to explain if their groups had any issues working together for the first time and then discuss possible solutions for the next lesson.The teacher will ask the class to recall what is stop motion and what are the parts of a stop motion puppet.The teacher will ask the students to start thinking about the different way to use color in art in preparation for the next step of making their puppets.	5 mins 5. The students will clear their desks, hand in their worksheets, and participate in a closing critique and discussion.

Sample student artwork: Character line-ups



Sample student artwork: Armatures



Lesson Three: "Rainbow People" (1 class, 60 mins)

Lesson Goal:	For students to learn about primary and secondary colors, and to learn how to mix primary colors to make secondary colors. For students to finish their unit film puppets by adding a body to their armature with primary and secondary colored clay.
State Standards:	
2.2	Mix secondary colors from primary colors and describe the process.
2.3	Demonstrate beginning skill in the manipulation and use of sculptural materials (clay, paper, and papier maché) to create form and texture in works of art.
2.4	Plan and use variations in line, shape/form, color, and texture to communicate ideas or feelings in works of art.
2.5	Create a representational sculpture based on people, animals, or buildings.
Objectives:	Students will make a claymation puppet using both primary and secondary colors. Students will be able to mix secondary colors from primary colors and verbalize the process.
Assessment:	
Formative	The teacher will stop and assess for understanding when introducing how to make their claymation puppets.
Summative	The teacher will have the students reflect and evaluate on their work at the end of the lesson.
Strategies:	The teacher will use various methods of instruction and student grouping to lead the class and provide various environments for the students to work in.
Materials/Resources:	
Materials	Portions of primary colored clay (1 per student) Pencils/Markers/Crayons (Class set)
Resource	Nick Park's <i>A Grand Day Out</i> Color Wheel visual
Vocabulary:	<u>Primary Color</u> , <u>Secondary Color</u>



Sample student artwork: Clay bodies

Instruction Sequence

	Teacher	Student
Intro	Lesson Introduction: Claymation	5 mins 1. The students will watch a claymation example.
Through	Color Mixing	10 mins 2. The students will learn about mixing secondary colors from primary colors through a presentation and an activity.
	Clay Bodies: Practice	40 mins 3. The students will learn techniques to adding clay to their armatures and then work on their puppets.

	<p>and explain that they should work on first covering all the wire first then decorating without covering the rigging wire.</p> <ul style="list-style-type: none"> The teacher will tell the students that they must include at least one secondary color in their puppet, and that it should follow what they planned on their character line-up. The teacher will distribute materials to each student then let the groups start, cycling between groups to help students with the project. 	
Beyond	<p>Closure</p> <p>4. The teacher will have the students gather the materials and hand in their projects, then have a closing discussion.</p> <ul style="list-style-type: none"> The teacher will ask the class to recall what primary and secondary colors are, and how to mix all of the secondary colors. The teacher will preface the next lesson by saying that they will be making future inventions to fix their big film problems. 	<p>5 mins</p> <p>4. The students will clear their desks, hand in their puppets, and participate in a closing discussion.</p>

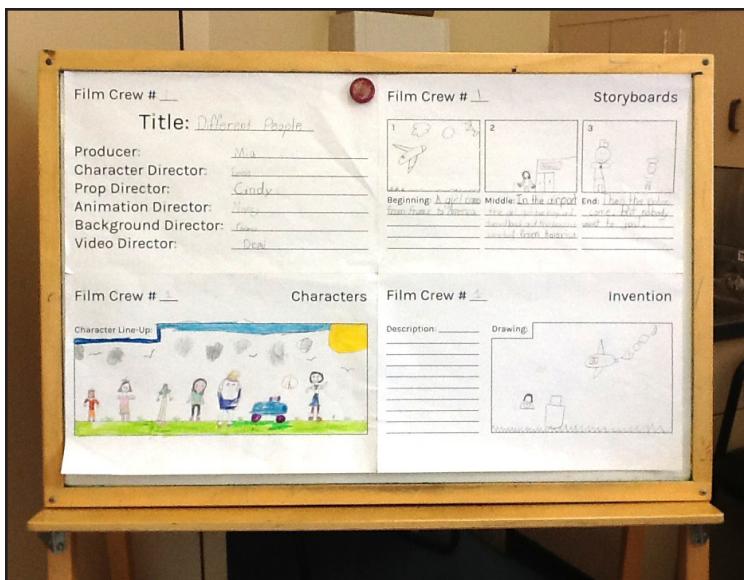


Sample student artwork:
Finished puppets



Lesson Four: "The Shapes of an Invention" (1 class, 60 mins)

Lesson Goal:	For students to design and make an invention prop that will solve their unit film problem using basic shapes.
State Standards:	
2.3	Demonstrate beginning skill in the manipulation and use of sculptural materials (clay, paper, and papier maché) to create form and texture in works of art.
2.4	Plan and use variations in line, shape/form, color, and texture to communicate ideas or feelings in works of art.
4.4	Select something they like about their work of art and something they would change.
Objectives:	Students will collaboratively design an invention prop for their unit film that is comprised of basic shapes. Students will collaboratively make an invention prop for their unit film that exhibits primary and secondary colors.
Assessment:	
Formative	The teacher will stop and assess for understanding when introducing how to make their invention props.
Summative	The teacher will have the students reflect and evaluate on their work at the end of the lesson.
Strategies:	The teacher will use various methods of instruction and student grouping to lead the class and provide various environments for the students to work in.
Materials/Resources:	
Materials	Unit Film Invention worksheet (1 per film crew) Pencils/Markers/Crayons (Class set) 9" x 12" Bristol board sheet (1 per film crew) Portions of primary colored clay (1 per film crew) Assorted plastic shapes (Class set)
Resource	Wallace and Gromit Cracking Contraptions "Soccematic" short
Vocabulary:	N/A

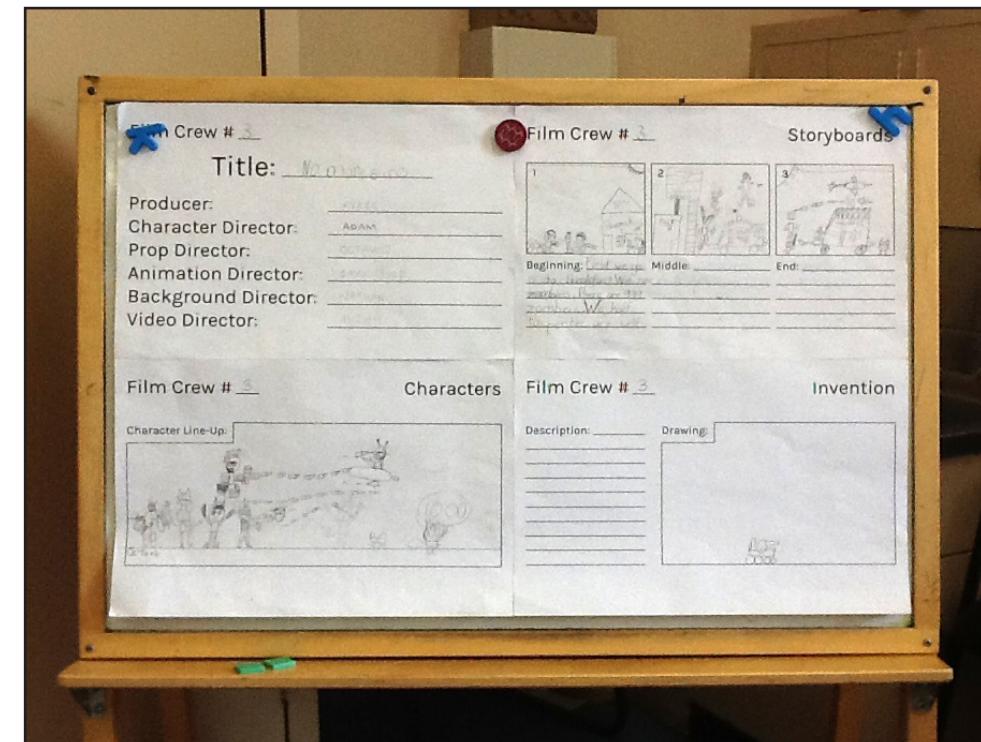
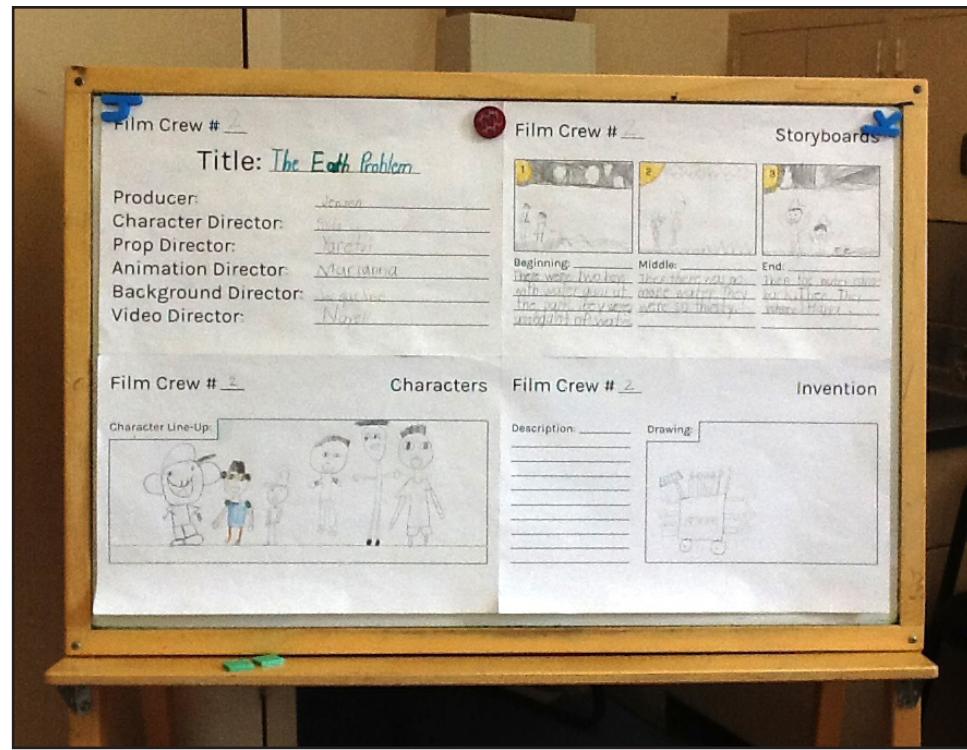


Sample student artwork: Finished worksheets

Instruction Sequence

	Teacher	Student
Intro	Lesson Introduction: Cracking Contraptions	5 mins
	<p>1. The teacher will have the students sit on the ground to watch the Wallace and Gromit Cracking Contraptions short "Soccematic," and then the teacher will introduce the project of the lesson.</p> <ul style="list-style-type: none"> The teacher will ask the students about what they noticed about the inventions, call on some hands, then discuss how people, like Wallace, make inventions to fix problems they see in their life, like when he couldn't get the ball into the goal. The teacher will explain that for the day's lesson the film crews will work on their own inventions that will fix the problem their film is about. 	1. The students will watch the Wallace and Gromit short and see how the characters use inventions to address problems in their lives.
Through	<p>Shapes: Introduction</p> <p>2. The teacher will tell to the class that they will be building their inventions using only shapes and the teacher will explain some ways to use simple shapes to make a drawing.</p> <ul style="list-style-type: none"> The teacher will go over the shapes that the class knows, and then write on the board a list of common simple shapes. The teacher will tell the class that for their projects, they can only use the shapes from the list to make their invention, by putting the shapes together to make a drawing. The teacher will demonstrate with an example invention on the board, explaining techniques and tips for the students to use. 	10 mins
	<p>Inventions: Demo</p> <p>3. The teacher will explain the expectations for the lesson's project.</p> <ul style="list-style-type: none"> The teacher will tell the students that they will start with the idea of the invention they made in the storyboard and think about how their inventions work to fix their problem. The teacher will explain that for the project, they will first fill out a worksheet planning their invention, then they will use the clay in a new way to make their final inventions for their films. 	5 mins
	<p>Inventions: Practice</p> <p>4. The teacher will have the students go into their film crew groups at the desks, assign a Prop Director for each group, distribute materials, and have the groups start working on their inventions.</p> <ul style="list-style-type: none"> The teacher will cycle around the room to help each group finalize their ideas for their inventions and instruct them to draw a picture of their invention with only the listed 	35 mins

	<p>shapes, then draw how it works around the invention, and lastly write a sentence explaining what their invention is and another sentence listing some of the shapes they used to make their invention.</p> <ul style="list-style-type: none"> The teacher will have the Prop Director manage the group work. After fifteen minutes of work, the teacher will have the groups start working on their final invention prop for their films. The teacher will distribute a bristol board sheet to each group and instruct the Prop Director to draw their invention again onto the sheet, but to scale to their puppets. The teacher will cycle around to help, and then to instruct the groups individually about adding clay to their drawings. The teacher will give the group a set of primary colored clay and assign each student to a primary or secondary color. The teacher will show how to fill in their drawing with the clay by pressing it onto their drawing, and then the teacher will instruct the group to go one by one, color by color to fill in their drawing. The teacher will bring an array of plastic shapes after the group is finished coloring in their invention with clay and show them how to press the shapes into their clay to add more shapes to their inventions. 	
Beyond	<p>Critique/Closure</p> <p>5. The teacher will have the students gather the materials and hand in their projects, then have a critique and closing discussion.</p> <ul style="list-style-type: none"> The teacher will ask the Producers from each group to explain if their groups have any new or unresolved issues after this lesson, and discuss ways to address them before the next lesson, which will have the most teamwork. The teacher will ask the class to recall something they learned from the lesson and ask about some of the past concepts. The teacher will tell the students that they will be making a collaborative background for their films in the next lesson. 	5 mins



Sample student artwork: Finished worksheets

Lesson Five: "Can You Feel the Future?" (1 class, 60 mins)

Lesson Goal:	For students to make a background for their unit films that depicts what they think the future will look like. For students to explore tactile and visual texture by making their background using different types of paper and by drawing elements using different line qualities.
State Standards:	
2.1	Use texture in two-dimensional and three-dimensional works of art.
2.3	Demonstrate beginning skill in the manipulation and use of sculptural materials (clay, paper, and papier maché) to create form and texture in works of art.
2.4	Plan and use variations in line, shape/form, color, and texture to communicate ideas or feelings in works of art.
2.7	Use visual and actual texture in original works of art.
4.4	Select something they like about their work of art and something they would change.
Objectives:	Students will collaboratively make a background for their unit film that depicts their vision of the future. Students will use paper to create tactile texture. Students will use line quality to create visual texture. Students will be able to demonstrate the different qualities of a line.
Assessment:	
Formative	The teacher will stop and assess for understanding when introducing how to make a background for their unit film.
Summative	The teacher will have the students reflect and evaluate on their work at the end of the lesson.
Strategies:	The teacher will use various methods of instruction and student grouping to lead the class and provide various environments for the students to work in.
Materials/Resources:	
Materials	11" x 14" Bristol board sheet (1 per film crew) Assorted Construction paper (Class set) Assorted Tissue paper (Class set) Tracing paper (Class set) Cardboard (Class set) Pencils/Markers/Crayons/Scissors/Glue (Class set)
Resource	Michel Ocelot's <i>Les Trois Inventeurs</i>
Vocabulary:	<u>Texture</u> , <u>Tactile Texture</u> , <u>Visual Texture</u> , <u>(Line) Pressure</u> , <u>(Line) Direction</u> , <u>(Line) Curvature</u> , <u>(Line) Width</u>



Sample student artwork: Backgrounds

Instruction Sequence

	Teacher	Student
Intro	Lesson Introduction: <i>Les Trois Inventeurs</i> 1. The teacher will have the students sit on the ground to watch Michel Ocelot's <i>Les Trois Inventeurs</i> and then the teacher will introduce the project of the lesson. <ul style="list-style-type: none">The teacher will ask the students about what they noticed about the animation, what it was made of, and how does the material make things look like other things.The teacher will explain that for the day's lesson the film crews will work as a team to make a background only using paper.	5 mins 1. The students will watch the <i>Les Trois Inventeurs</i> clip and consider how texture can be used in art.
Through	Texture: Demo 2. The teacher will explain the concept of texture to the class and demonstrate different techniques to make textures with paper. <ul style="list-style-type: none">The teacher will explain that concept of texture, and that artist use it to make things look more interesting or more real.The teacher will define the terms "texture," and "tactile texture" as:<ul style="list-style-type: none">Texture: When an artist draws or makes something that feels or looks like it feels a certain way.Tactile Texture: Texture in 3D, that you can touch and feel.The teacher will do a demonstration using a sheet of paper to show the different techniques to make texture such as tearing, folding, and crumpling, while writing the terms on the board.The teacher will then explain that you can also add texture to things you can't touch, like a drawing, using visual texture, especially different types of lines.The teacher will define the term "visual texture" as:<ul style="list-style-type: none">Visual Texture: Texture in 2D, that are made up of different patterns to make something look like how something feels.The teacher will explain that they will make visual texture by using different qualities of lines.The teacher will define the terms "pressure," "direction," "curvature," and "width" as:<ul style="list-style-type: none">Pressure: How hard you press to draw a line.Direction: Which way your line goes, and how it changes which way it goes.Curvature: How curvy a line is.Width: How thin or wide a line is.The teacher will use another sheet of paper to demonstrate how to create texture using different line qualities.	15 mins 2. The students will learn about the different types of texture in art, and how to make them using paper and lines.

	<p>Backgrounds: Introduction</p> <ul style="list-style-type: none"> 3. The teacher will explain the expectations for the lesson's project. <ul style="list-style-type: none"> • The teacher will tell the students that they will start as a group and brainstorm how they see their film setting in the future. • The teacher will explain that for the project, they will be given a bristol board sheet as a canvas and additional paper, and that they can manipulate the additional papers in any way, that they can glue and draw on their canvas but they cannot cut their canvas. • The teacher will explain that for the project, they will have to work all at the same time to make one background and the teacher will give some team working instructions. <ul style="list-style-type: none"> • The teacher will assign a Background Director that will be in charge of making any final decisions about the background, and assigning jobs to each film crew member to make their background. • The Background Director will assign what part of the background each group member will make, but the student will have the autonomy to make it the way they want to. • The teacher will tell the students that there must be examples of both tactile and visual texture and line variation in their projects. <p>Backgrounds: Practice</p> <ul style="list-style-type: none"> 4. The teacher will have the students go into their film crew groups at the desks, and have the groups start working on their backgrounds. <ul style="list-style-type: none"> • The teacher will cycle around the room to individually distribute the materials and to help the groups when needed. 	<p>5 mins</p> <p>3. The students will be instructed on the expectations for the lesson project and how they will work as a big team.</p> <p>30 mins</p> <p>4. The students will work on their collaborative background project, using paper and drawing tools to create texture.</p>
Beyond	Critique/Closure	<p>5 mins</p> <p>5. The teacher will have the students gather the materials and hand in their projects, then have a critique and closing discussion. <ul style="list-style-type: none"> • The teacher will ask the Producers from each group to explain if their groups worked well or not working all together and discuss how they can be addressed for the future. • The teacher will ask the class what texture and line qualities are, and how they made textures in the lesson. • The teacher will tell the students that in the next lesson, they will finally make their puppets animate and finish their unit films. </p>

Sample student artwork: Backgrounds



Lesson Six: "Let's Get Animated!" (1 class, 60 mins)

Lesson Goal:	For students to finish their unit films by animating their puppets to their story and making a title card and credits.
State Standards: 2.4	Plan and use variations in line, shape/form, color, and texture to communicate ideas or feelings in works of art.
Objectives:	Students will collaboratively participate in animating their films based off of their storyboards. Students will have every unit project and worksheet completed.
Assessment: Formative	The teacher will stop and assess for understanding when introducing how the class will animate their films.
Summative	The teacher will have the students reflect and evaluate on their work at the end of the lesson.
Strategies:	The teacher will use various methods of instruction and student grouping to lead the class and provide various environments for the students to work in.
Materials/Resources: Materials	11" x 14" Bristol board sheet (2 per film crew) Pencils/Markers/Crayons (Class set)
Resource	Stop motion set (White poster paper, Rigging equipment, Lights, Camera, Tripod, Computer)
Vocabulary:	N/A

Instruction Sequence

	Teacher	Student
Intro	<p>Lesson Introduction</p> <ol style="list-style-type: none"> The teacher will introduce project for the lesson, which is animating their unit films and working on the title and credits. <ul style="list-style-type: none"> The teacher will explain that their claymation films will be animated with a beginning, middle, and end scenes like their storyboard. The teacher will assign an Animation Director for each group. <p>Animation: Introduction</p> <ol style="list-style-type: none"> The teacher will explain how the lesson will be organized. <ul style="list-style-type: none"> The teacher will first have the film crews work on any unfinished work for their films while the teacher calls up the film crew one at a time to animate their puppets at the set. The teacher will help the group at the set animate their films based off of the storyboard they made, with the Animation Director leading how the puppets should move. The teacher will instruct the groups to work on the title and credits for their film after they are done animating. 	<p>2 1/2 mins</p> <ol style="list-style-type: none"> The students will be informed as to how their claymation films will be made.
Through	<p>Animation: Practice</p> <ol style="list-style-type: none"> The teacher will have the students go into their film crew groups at the desks, distribute materials, and have the groups start their designated work. <ul style="list-style-type: none"> The teacher will give the class ten minutes before animating to finish up their previous projects, or the teacher will pull a group to start animating immediately if there are any that are ready. <p>Unit Films: Title and Credits</p> <ol style="list-style-type: none"> The teacher will ask each group to make a title and credits for their films to play at the beginning and end of their films, after they finish animating with the teacher at the set. <ul style="list-style-type: none"> The teacher will explain what a title and credits are for a film and write the format that it should look on the board. The teacher will instruct each student to write their film crew job and name as the credits. 	<p>2 1/2 mins</p> <ol style="list-style-type: none"> The students will be informed as to how the lesson will be organized. <p>35 mins</p> <ol style="list-style-type: none"> The students will finish any unit film projects or worksheets that are still incomplete, and then work with the teacher to animate their films.
Beyond	<p>Closure</p> <ol style="list-style-type: none"> The teacher will have the students gather the materials and hand in their projects, then have a closing discussion. <ul style="list-style-type: none"> The teacher preface the next lesson as a party to debut their animated films and to win some awards. 	<p>15 mins</p> <ol style="list-style-type: none"> The students will make a title card and credits that will explain the name of their film and who had what job in their film crew. <p>5 mins</p> <ol style="list-style-type: none"> The students will clear their desks, hand in all their unit film projects, and participate in a closing discussion.

Sample student artwork: Animating



Reflection Lesson: "Our Next Production..." (1 class, 60 mins)

Lesson Goal:

For students to participate in a final class film festival and premiere their unit films.
For students to create an award in mixed media using the elements of art introduced in the unit.
For students to reflect on the themes of their films and the ideas from the unit.

State Standards:

- 2.4 Plan and use variations in line, shape/form, color, and texture to communicate ideas or feelings in works of art.
4.1 Discuss works of art created in the classroom, focusing on selected elements of art (e.g., shape/form, texture, line, color).
4.3 Describe how and why they made a selected work of art, focusing on the media and technique.
4.4 Select something they like about their work of art and something they would change.

Objectives:

Students will make an award for the class film festival that incorporates the four elements of art.
Students will be able to explain how and why they made their unit films.

Assessment:

- Formative The teacher will stop and assess for understanding when introducing how to make the student awards.
Summative The teacher will have the students reflect and evaluate on their work at the end of the lesson.

Strategies:

The teacher will use various methods of instruction and student grouping to lead the class and provide various environments for the students to work in.

Materials/Resources:

- Materials 9" x 12" Bristol board sheet (1 per student)
Assorted arts and crafts materials (Class set)
Pencils/Markers/Crayons/Scissors/Glue (Class set)
Resource Unit Short Films

Vocabulary:

Film Festival

Instruction Sequence

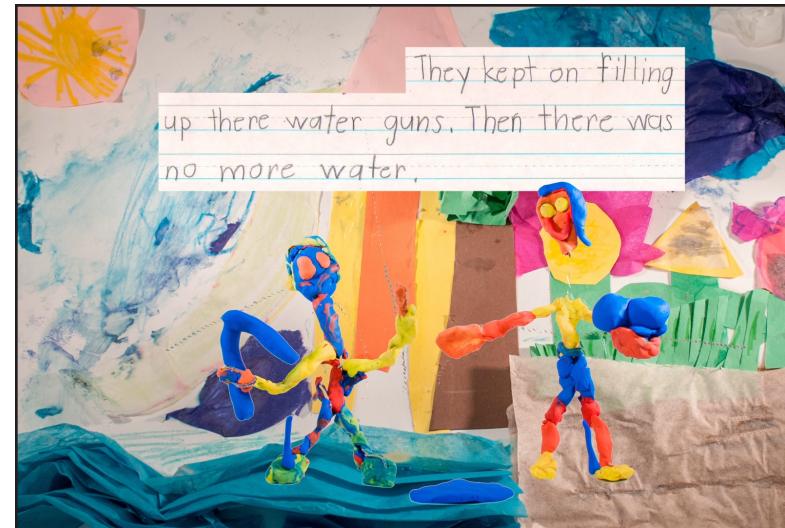
	Teacher	Student
Intro	<p>Lesson Introduction: The First Annual First Grade Film Festival</p> <ol style="list-style-type: none"> The teacher will introduce the lesson and the lesson project. <ul style="list-style-type: none"> The teacher will explain that the film crews will watch their short films for the first time as a class, and that they will have a film festival and premiere party in class to celebrate. The teacher will define the term "film festival" as: <ul style="list-style-type: none"> <u>Film Festival</u>: An event where people go watch films and judges give prizes to them. The teacher will explain that at film festivals, film crews are often given awards for the work they put into 	<p>5 mins</p> <ol style="list-style-type: none"> The students will be introduced to the class film festival activity and film award projects for the lesson.

	their films, and the students will be making their own awards in the lesson.	
Through	<p>Awards: Introduction</p> <ol style="list-style-type: none"> The teacher will explain the expectations for the film award project. <ul style="list-style-type: none"> The teacher will assign each group one of three categories to make an award for: Best Story, Best Puppets, Best Background. The teacher will require the students to apply the elements of art that they have learned throughout the unit by applying an example of line, shape, color, and form onto their projects. The teacher will remind the students of what each element is, as well as examples as to how to apply it to their projects. The teacher will explain that after they finish their projects, the teacher will announce the winner of each category after they premiere their short films. <p>Awards: Practice</p> <ol style="list-style-type: none"> The teacher will have the students go into their film crew groups at the desks, distribute the bristol board sheets, and have the groups start their awards. <ul style="list-style-type: none"> The teacher will instruct the students to write the award name onto their projects but not anyone's name. The teacher will cycle around the classroom to distribute materials as needed and assist students in implementing the elements of art into their awards. The teacher may select specific materials to be used for an element of art, for example yarn to be used to exhibit line qualities, etc. <p>Film Festival</p> <ol style="list-style-type: none"> The teacher will have the students gather their materials and move the carpet to premiere their unit short films and to announce the award winners. <ul style="list-style-type: none"> The teacher will show each group short film and then award the group with the category that they made. The teacher will ask each group to come up and make an "acceptance speech," and the teacher will ask them to explain their project and how they explored the elements of art and the theme of futures in it. 	<p>5 mins</p> <ol style="list-style-type: none"> The students will be instructed in the guidelines to making their film award projects. <p>25 mins</p> <ol style="list-style-type: none"> The students will make a film award in their film crew groups following one of the three categories, using all four elements of art explored in the unit. <p>15 mins</p> <ol style="list-style-type: none"> The students will watch their unit short films as a class, then be awarded the film festival awards and give an acceptance speech explaining their projects. <p>10 mins</p> <ol style="list-style-type: none"> The teacher will conclude the unit with a closing discussion. <ul style="list-style-type: none"> The teacher will ask the class if they have any critiques on the unit, and then tie the unit to the idea of "animating" change in the future.
Beyond	Closure	

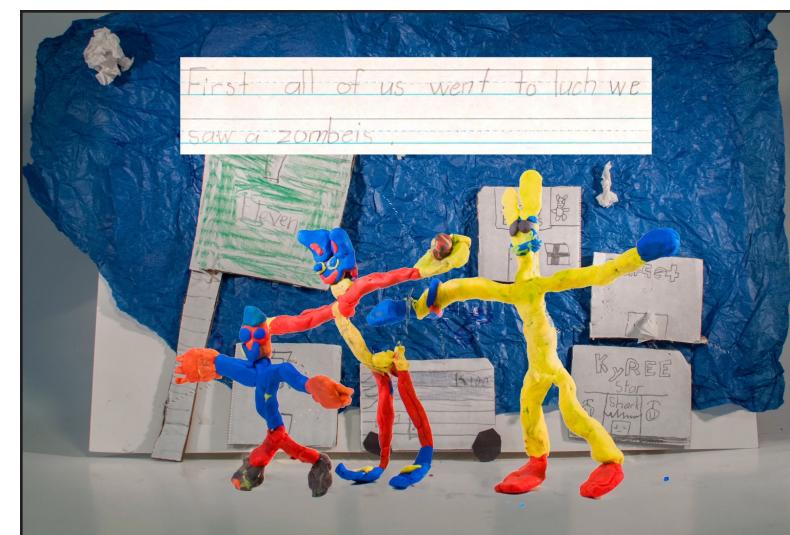
Sample student artwork: Unit Films



"Different People" by Film Crew 1
Future Problem: Immigration



"The Earth Problem" by Film Crew 2
Future Problem: Water Shortage



"No More Guns" by Film Crew 3
Future Problem: Gun Control

Journal Reflections

Attached artwork: Introductory Lesson Reflection

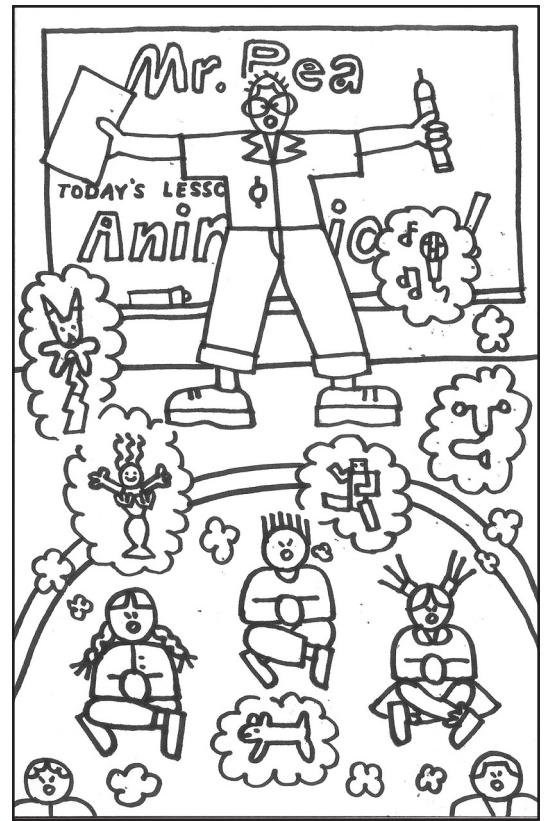
Visual Journal Reflection, Introductory Lesson

1. Lesson Name:
"My Dream Future"
2. Date of Instruction:
Friday, April 28th, 2017
3. Lesson Summary:
The students were introduced to the art of animation by making a two drawing animation, in the form of a flipbook (flip-o-rama) that envisioned what their dream future would look like.
4. Visual Reflection:
See attached artwork.
5. Written Reflection:

Before going in, I was expecting a complete failure of a first lesson. I was set back two weeks due to scheduling issues and I was going to teach for the first time with a substitute because my guiding teacher was out sick for the week, so I felt thrown off and behind from the get-go. Even though I was able to become at peace with, and even embrace, the circumstances of this visit I still felt an overwhelmingly unprepared. Looking back at the lesson I drafted during the unit planning phase, I became more aware that the scope of my ambitions in each lesson were probably too great and it would be wise to shave things off the plan to streamline the lesson into something manageable in an hour. Even with the extra two weeks to accommodate these new changes to my first lesson, I was up early Friday morning shuffling around class activities and prepping the materials for last-minute project changes. The root of my anxieties then most likely stemmed directly from a summer camp class I instructed two years ago where I had no control over the kids and ran the class into a management-less circus, and I kept seeing the same fate repeat itself no matter how robust of a plan I made or how prepped my materials were.

In reality, the teaching experience ended up being miraculously fine and I am thankful. The major anxieties wore away when I entered the classroom and all the kids warmly greeted me at the door; I remember thinking at that moment that they are so eager to make some art that my plans wouldn't ever catastrophically fall through, especially with fourteen weeks of considered planning backing my lesson. The major changes I made from my drafted lesson plan was that I reordered the activities so the hour went from broadest in: I started with an introduction to the animation unit, then I had my future brainstorming activity to have the kids consider the idea of their futures, and then I introduced the flip-o-rama project and the technical aspects of animation for the day. What worked surprisingly well in class was the future brainstorming activity. This was something I had kept constant through my unit drafts, because I wanted an opportunity for every student to share an idea and for the others to be participating in active listening. The activity I drafted, involving the kids passing around a stuffed animal to indicate whose turn it is to talk, was where I thought the lesson was the most vulnerable for a classroom management meltdown, because it involved more student accountability and trust for the activity to work. Overall, the kids adhered to the activity extremely well, and even more seemed comfortable and happy participating in it. A goal for my time teaching Ms. Reese's class is to uphold a level of respect among the students without falling into the use of unjust authoritarian control; I don't want to feel like I am upholding rules at the expense of the student, and this activity felt like that balance was struck. I was happy to give the students space to say funny suggestions and kid around in their circle, but they also were receptive to reinforce the rules of the activity and even did it on their own. In other instances in the lesson they would become too off-task when given the chance to have their own fun, but maybe because of the pacing or the fairness of this activity it worked out near perfectly. The breadth and timing of the lesson seemed good too, as it felt like the kids were never waiting around or rushing for an extended time and the lesson ended just around the one hour mark.

After I finished instructing the lesson and all the kids left for lunch, my major goal for the my future lessons were on classroom management, specifically retaining student interest and avoiding distractions. To avoid my anxieties for the lesson, which were primarily classroom management related, to overwhelm me, I focused more on executing the activities and project logistics during my instruction. This inevitably led to a dissonance between the student interests and the curriculum I brought in, but I was fully expecting it to happen and am overjoyed that there wasn't more than I anticipated. At times I felt less in-control of the class than I wanted to, and at times it felt like I was giving a first-grade version of a lecture, which are both points I want to address in my future lessons. I am hoping that by integrating stronger classroom management techniques, which the kind substitute teacher Mrs. S suggested to me some, with activities that engage and excite the students before management techniques are required, my lessons will work out more smoothly and I can start introducing more of my goals for their class.



Visual Journal Reflection, Lesson One

1. Lesson Name:
"3, 2, 1, Draw!"
2. Date of Instruction:
Friday, May 5th, 2017
3. Lesson Summary:
The students participated in a life drawing activity, like those done by midcentury Disney animators, to learn more about the history and traditions of animation and to practice process-based artmaking.
4. Visual Reflection:
See attached artwork.
5. Written Reflection:
Learning from my first teaching experience with my kids and having two weeks to reflect and regroup, I decided to move this lesson, which was previously scheduled to be my third lesson of the unit, up after my introductory lesson. I did this because it simplified the order of the lessons and it seemed to conveniently address some major student concerns brought up in the first lesson. In my original unit plan, this lesson served as a break from working on the unit films after they made storyboards for them, but after reconsideration I felt that this would instead interrupt the student's flow on their project and make the continuity of the unit less coherent. On my end, I wanted to make this switch because it clarified the logistics of the unit, allowing me to shift my focus to addressing the issue of classroom management which I saw as more pressing. It also seemed to address a student concern that I noticed in the first lesson, which was that they had an insecurity with how they drew. I think this was brought up because I had instructed the students to draw with a permanent marker directly without any sketching, and this resulted in some of the kids asking for a new sheet of paper to restart and one student becoming unmotivated in the project because he didn't like how his was turning out. This concern was also vocalized to me at the end of class when I asked the students for feedback, with the majority of the responses being that they wished they could have more than one chance to make their final drawings. This life drawing lesson was intended to address a similar idea of making art as a process of practice and ignoring how good or bad the product is, so I thought it fit nicely after the first lesson to swiftly address the student concerns.

Attached artwork: Lesson One Reflection



Teaching the class proved to not be as straightforward as I had planned it to be. The lesson trajectory I had planned to execute ended up being more convoluted than I wanted, and the limited time exacerbated those issues. I knew going into the lesson that the themes behind the lesson would be challenging to introduce to first graders, and that resulted in me giving my activities more time than I had allotted to try and develop an understanding of the ideas. I had planned for three possible activities for the class, which I planned to do two depending on the needs of the students, but I ended up using all three to sufficiently introduce all of the art skills that I wanted, extending the introduction of the lesson. This ended up pushing everything back and I had to scrap the last part of the project and with it the lesson's connection to the future. In addition, towards the end of the lesson, the class fell into a state of chaos that became nearly unmanageable. The last activity, which was for pairs of students to draw each other changing poses in three minutes, was inherently already very hectic and something I wished I could have simplified before teaching. And to add to this, the students weren't clear on the instructions before the activity so when the time started, every pair of students performed the activity differently none of them were accomplishing the project the way I expected or needed them to.

This ended up being a beneficial first-person learning experience and I was able to fix the activity in a second round, but in the moment I felt like I had led the class into an unenjoyable and unproductive experience that didn't accomplish anything. Though after hearing feedback from the class and hearing that they humored the chaos, I realized that even if I don't feel like I succeeded classroom management or curriculum-wise, if the students had fun and they made art, then it was not a waste of time. This helped me demystify the idea that I had to infallibly perform the role that I thought my students needed me to play, because the kids are uncritical and understanding and will be able to learn from a flawed lesson. Instead, a compromise between being authentic and performing as a needed role model was what I found to be ideal in my classroom setting, and I spent the rest of the unit striving for this balance. However, though this lesson was fun for the kids, I still felt like it was not artistically or critically challenging for the students, and I wanted to tackle those goals in future lessons.

Visual Journal Reflection, Lesson Two

5. Written Reflection:

This lesson was planned from scratch in the span of a week after my guiding teacher requested a Mother's Day project so that the students could have some artwork to give to their mothers. I was happy to accommodate the suggestion but it caused some new logistical issues to arise. My first concern was about incorporating the idea of Mother's Day into an animation centered unit about the future, because these three disparate ideas were not inclined to mesh seamlessly into a coherent lesson. I eventually came up with a lesson where the kids made a comic book about their moms as heroes and I connected this to the idea of viewing our mothers as role models for ourselves if we ever become a parent in the future. My original plan was to introduce the unit project and have the newly formed film crews storyboard the plot of their films, which I was able to retain the majority of the same themes in my new plan by tweaking a storyboard into a comic book and redirecting the discussion about the future. However, I couldn't come up with a way to have the students make a project for their moms and have it work towards their cumulative unit films, so this lesson eventually ends up replaced Lesson Five of my original unit plan because there was simply no time. This also meant that I would have to do two storyboarding lessons, one for this and then one for their unit films, which was not ideal.

This lesson, like the latter activities in the previous lesson, also felt not fully resolved when I taught it, which led to another lesson where parts of the instruction felt confusing and students making projects that were not exactly as planned. The lesson was organized so that the students were introduced to storyboards as a concept, then in practice with an activity making a rough storyboard of their comic ideas, and lastly they would transfer these ideas to a final comic book ready for Mother's Day. I wanted to uphold any of my student's ideas and give them their own creative liberties, but I tried but failed to do this by leaving the project prompt very vague and by giving them no real guidelines for the project. In general, I felt like I didn't vocalize enough rules or expectations as a means to try and retain as much free student expression as I could, which instead led to a confused class and the opportunities for the students to go wildly off-task. In this lesson, the result was a lot of students with very different issues with the assignment that I had to go and individually address, which resembled the position my class was in the last lesson's final activity. Some students didn't want to make a final comic book because they were happy with their storyboard, while other students had their comics all on one page of their books or their stories were too short to fill the book or their mom wasn't a superhero in their comics.

What did end up happening, which is why I am grateful that we don't teach on our own, was my guiding teacher would repeat an explanation I would give to the class, but add in specific suggestions and rigid guidelines to the prompts I would give. After I explained to the class that I wanted them to think about their moms as a superhero and draw a comic about it, she jumped in and reiterated these ideas, then suggested to the students to pick one trait of their mom to exemplify as a superpower and then base their story on how their moms use that superpower to help them. When she was doing this it felt a little like she was making the art project into a formulaic assignment that would inhibit creative expression, but after seeing the kids add their own to this structure, I realized that they worked off expectations instead of being hindered by them. I came into all of my lessons, this one especially, with a specific idea of how I wanted my students to execute the project, and I realized that they wouldn't be able to if I never clarified a way for them to do so.

I left this lesson with two goals for me as a teacher for the next lesson, which were to be stricter with my expectations and to push my students to think and make beyond what I think they could. An issue with my lessons were that it still felt artistically and critically unstimulating, as I just had the students do drawings on paper about topical ideas so far. In this lesson specifically, I don't really think my students fully understood or bought my attempt to make the lesson critically challenging, which was through discussion about their mothers as role models for when they become parents, because I didn't have the time to flesh out those ideas in the lesson. The last thing I can recall my guiding teacher telling me, after the lesson when we were regrouping about the experience, was that I could feel comfortable setting the bar high for my students, and for me as their teacher it meant being confident asking them to make technically and critically challenging project, and I could do so by giving them the time to fully consider deeper ideas and by asking them to use more difficult artmaking techniques with stricter rules.

1. Lesson Name:
"My Supermom"
2. Date of Instruction:
Friday, May 12th, 2017
3. Lesson Summary:
The students were introduced to the process of storyboarding, the method that animators use to visually create their stories, by planning and making a comic book about how their mom is their superhero.
4. Visual Reflection:
See attached artwork.



Attached artwork: Lesson Two Reflection

Visual Journal Reflection, Lesson Three

1. Lesson Name:
"Our Shared Future"

2. Date of Instruction:
Friday, May 19th, 2017

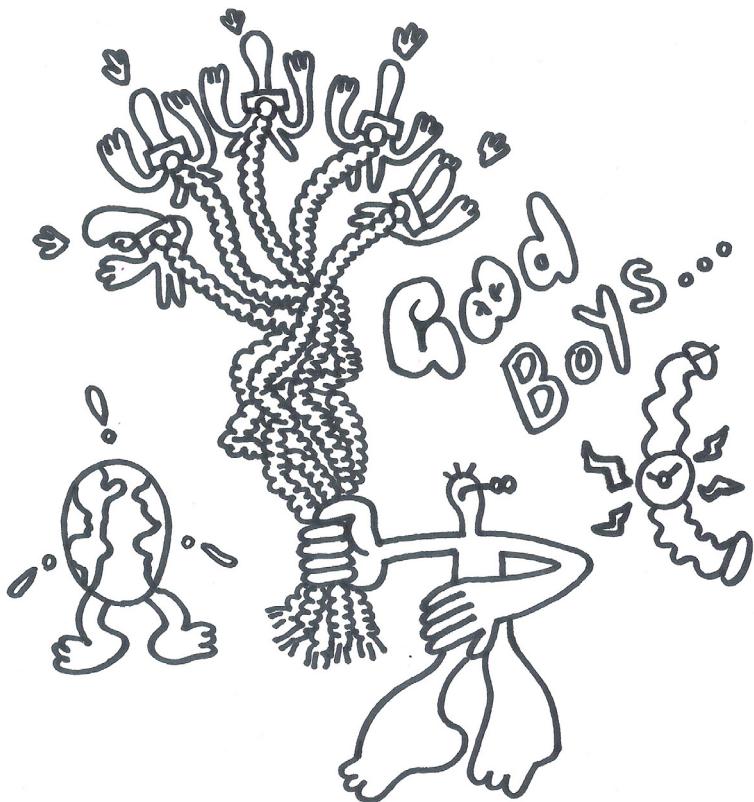
3. Lesson Summary:
The students started their unit stop motion films with an introduction to the artform and then by taking what they learned about storyboards from the prior lesson to plan an animation about solving a big adult problem.

4. Visual Reflection:
See attached artwork.

5. Written Reflection:
Out of my eight lessons within the unit, this was the one that I feel was the most successful in leading an art class that went beyond accomplishing projects. Even though this lesson had more challenges than some of the prior or future ones, it was really the only one that I was able to push the kids to consider and process some critical ideas while making art. While developing the unit, I wanted to consistently push the students to explore how they could solve any problem in their lives and manifest their dream futures, but the implementation of this objective ended up being spotty. At this point in the unit, I had tried to convey the ideas of productive failure/practice and analyzing/self-application of the traits of role models as these abstract concepts, but they felt like weak connections to the future theme and never fully understood. And this was mostly because I never left enough time to introduce, reiterate, and discuss these ideas in their respective lessons, because I was so focused on having my student execute a finished project or keeping the lesson relevant to animation.

This lesson's objective was for the students to be split into their film crew groups and to have a storyboard done for their short film, which was to be on the topic of fixing a problem of today to imagine a better future. Because the lesson was primarily a planning day for their unit projects and the storyboards were not a challenging project, I felt comfortable blocking out a large amount of time to lead a discussion on what the students thought were major problems in our society today and some ideas as to fixing them. I came into this brainstorming session expecting the students to not comprehend what I was trying to talk about, but their ability pick up on this idea immediately proved me wrong, and their awareness of these issues and how it applied to their own lives was beyond any of my expectations. After asking the class to consider some "big adult" problems, after a talk about first grade problems, they seemed to catch on right away. I was then surprised when the students took these large issues and contextualized it into their experiences and knowledge, especially with the boy's group who connected the issue of guns on the street to the ideas of police brutality, their racial backgrounds, and protests to advocate for change. This is not to say these first graders were all serious the entire class, and I have my suspicions that the boys picked gun control more because they wanted to make their projects about soldiers and superheroes fighting zombies, but I was elated they had that awareness already. Looking back, this would have been a great opportunity to take what the students already understood and prompt them to consider problems they aren't aware of, for instance questioning the boy's fascination with militarization and how that plays into the prevalence of gun violence in America, but I ended up sacrificing further critical conversation to cover the technical aspects of animation and art making.

If I could redo this unit, I would have focused more on building up the student's critical thinking of these future ideas, which would require me to focus less on challenging art projects. But I also valued the new art techniques and concepts that I was introducing to them, so I can see it being a struggle to compromise between the two. In this execution of the unit, I ended up being caught up with finishing the projects I had outlined, because the projects were cumulative to a product that I had promised the students but their class ran into some unforeseen challenges. Another issue that I was starting to realize, while teaching this lesson, was that my lessons were going way beyond a hour and I hadn't thought about how I would consider the time constraints in teaching. I was fortunate enough to have a guiding teacher that was the most flexible and open with my schedule, and so I had the benefit of having as much time as I wanted to complete my lessons. But because I didn't want to take so much time away from my guiding teacher's class and because I started to run out of time for everything else I had to do in the quarter, I wanted to set the goal of keeping my lessons in under an hour for the future.



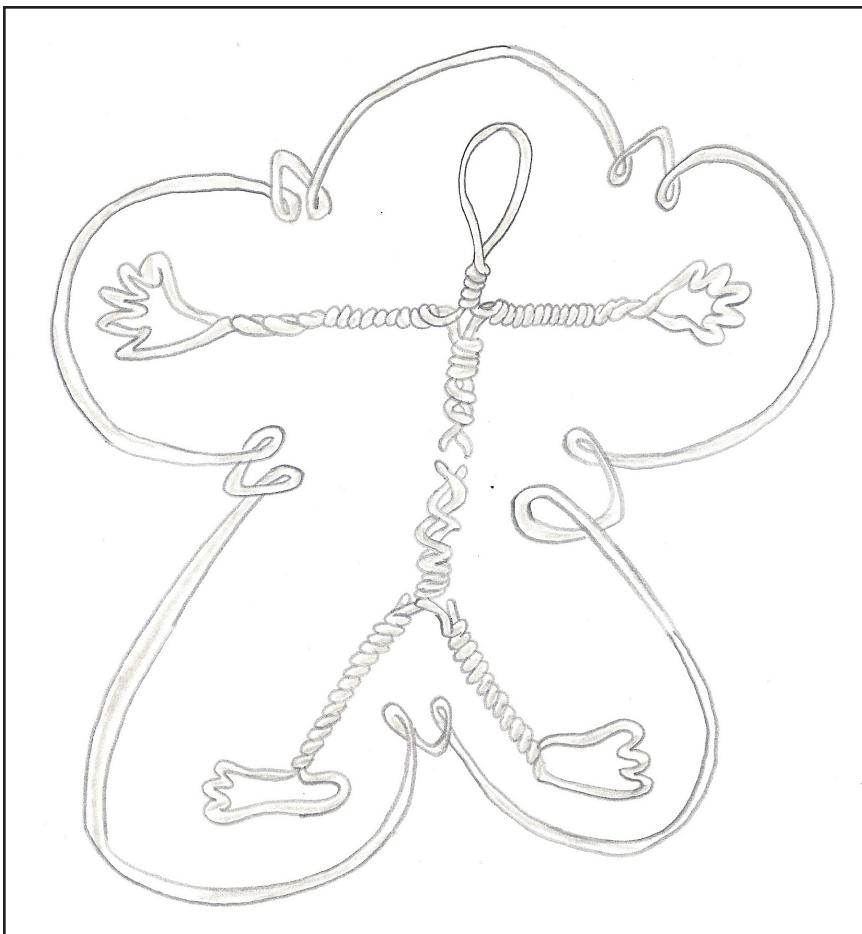
Attached artwork: Lesson Three Reflection

Visual Journal Reflection, Lesson Four

1. Lesson Name:
"Making Mini-Me: Day 1"
2. Date of Instruction:
Tuesday, May 23rd, 2017
Thursday, May 25th, 2017
3. Lesson Summary:
The students started work on their unit film puppets by learning about the anatomy of a stop motion puppet, designing how their puppets will look, and making an armature for their puppets.
4. Visual Reflection:
See attached artwork.
5. Written Reflection:

This is the lesson when we really started to work at the unit films, where the previous lesson we brainstormed and planned the plot of the films this lesson was the first that the kids were making something that would appear as part of their films. This was the second lesson that the class was working in their film crews, which was groups of six students that would collaboratively produce one film. In the last lesson, they did have issues working as a large team but it was in this lesson that these problems were starting to be exacerbated, and I started to realize that I was going to have to devote a large portion of my time and energy to resolving conflicts. In the previous lesson, the students were mostly cooperative in picking a topic for their films, but they started to butt heads when deciding on a plot and then filling out their group storyboard. I had made the mistake of letting the students pick their group mates, which caused a number of small issues with the largest being that each student would work with their one closest friend to create three cooperative pairs within the group of six that would then disagree between each other. This caused different problems for the three groups, which would recur in the later lessons that they were asked to work in those groups. For one group they mainly had problems with one or two rogue students ignoring the direction of the group, while for another it was one or two students feeling underrepresented because they didn't feel as if their opinions were being considered. For the last group, they had noticeably less issues working together, because they were mostly on the same page and invested in the group idea, but students had their individual problems when it came to group work. I expected the film crews to create some friction within the classroom, but I didn't expect how it would impact productivity or how much time would need to be invested in order to resolve them.

Attached artwork: Lesson Four Reflection



For this lesson, they only had to consider as a whole group what characters they needed for the film, and then their project was a wire sculpture, in the form of an armature that was going to be used in the next lesson as the base for a clay puppet. Because the majority of the lesson revolved around a student's individual project there wasn't much of an opportunity for the groups to engage in any deep conflicts, but working with the groups to make their armatures was more challenging than I anticipated. I laid out the lesson so that I would go to each group individually to demo the armature making process, which involved measuring and twisting one long wire into a stick figure, but I had trouble keeping the students at the pace of the group. Instead, students would listen to my instruction but do it on their own before or after I asked them to, with most of them eventually giving up because the techniques were challenging. I wish I was able to manage my demonstration and modelling of this better because students ended up with wildly different armatures, with some unusable for the next lesson or the unit film, and I caved in and did parts of the bending and twisting for many of the students to keep everyone on time. I know that it is possible for the students to learn from this type of demonstration because my guiding teacher did so with some of the groups and was able to get them to confidently twist their own wire, while the groups I worked with were always stuck when I asked them to do that. And I believe it was just because I instructed the demo in a way that wasn't the most clear for this type of project, as a project with difficult instructions with no wiggle room and I as an instructor that embraces options and student exploration. It's possible that the students felt lost because I am a teacher that usually gives them an open invitation to experiment, but this was a project that they needed someone to give clear, executable directions, or maybe because I didn't repeat the instructions enough, but at the end of the day they were able to complete the projects and they seemed pretty excited about that.

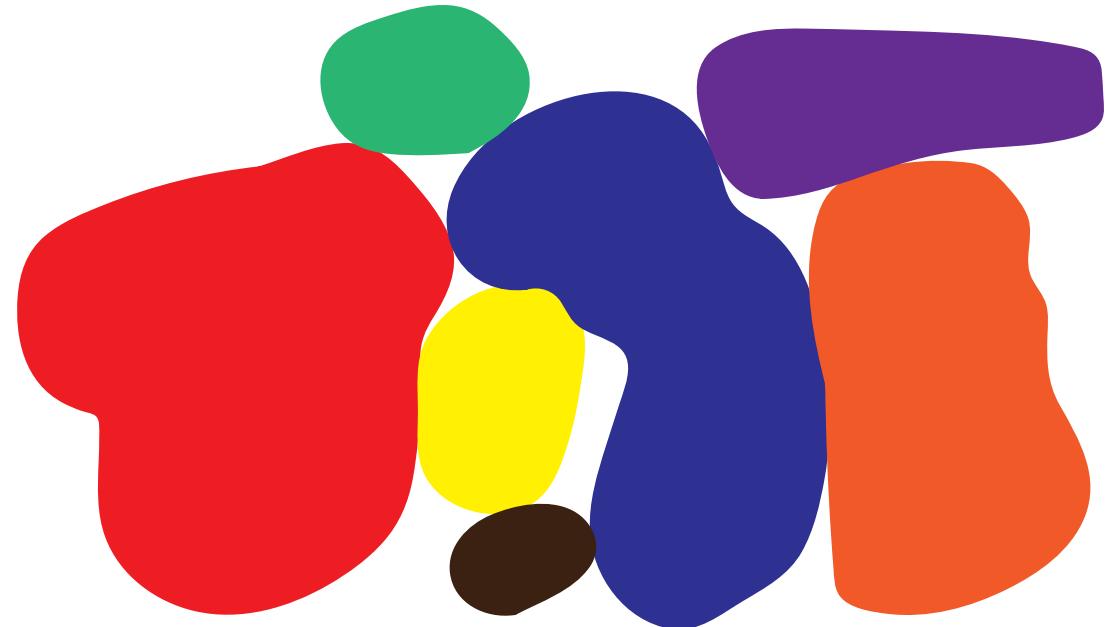
Another part of the lesson that the kids received really well was the visiting stop motion animator I brought in to do a little show and tell. I had my current roommate, who pursues stop motion as his art practice and had helped me last quarter in developing the unit, come in to talk about what he does after he had voiced his interest in coming into the classroom to present his work to the kids. The presentation he gave them was both insightful and fun, with him bringing a big walking house puppet he was working with and explaining the magic of stop motion, and the kids really seemed to enjoy and remember him. But as much as we enjoyed indulging with him about his work, his presentation ended up setting the lesson back about 15 minutes, which was one of the reasons the lesson was split into two days. There were other reasons, like the fact that the first day I came in to teach it ended up being a rollercoaster of a day for the kids and they weren't in the most productive of mindsets, but I was willing to go overtime in order to give them opportunities to create experiences with the curriculum I was giving them.

Visual Journal Reflection, Lesson Five

1. Lesson Name:
"Making Mini-Me: Day 2"
2. Date of Instruction:
Friday, May 26th, 2017
Tuesday, May 30th, 2017
3. Lesson Summary:
The students completed their unit film puppets by adding a clay body to their wire armatures, using the principles of color and color mixing to create the final appearance of their characters.
4. Visual Reflection:
See attached artwork.
5. Written Reflection:
This ended up becoming the most arduous and drawn out lesson of the unit, but the lesson that I think the kids enjoyed the most. For me, this was also probably the most important lesson of the unit, because everything else for the student unit films could be compromised on or removed except for the puppets. I had done the most prep for this lesson, including gathering the clay, revising the lesson plan to optimize their time working with each skill I wanted to introduce, and hyping the lesson up to the kids. But even though the lesson still had its rough moments I think it overall went over well, and lived up to the weeks of preparation I put into it.

The biggest issue that came up with this lesson was that it just ended up taking much longer than I anticipated. Looking back, this was probably because there were a lot of new things the students had to process which inherently requires more time. I wanted to pair this lesson with an introduction to secondary colors and color mixing because it was a perfectly convenient opportunity, with the students already working with a tactile material that they could physically mix. I really wanted the students to play around and experiment with mixing color instead of simply learning about it as an abstract set of rules, and I couldn't pass up the opportunity to use their clay puppets as the chance to ask them to mix their own secondary colors for their projects. Also, it was much easier for me to grab bulk primary colored clay when gathering materials and it simplified much of the material management and prep for the class. This worked well to fulfill both the claymation objective I had for the unit and the state standards regarding color mixing and use, but because it seemed like using clay was also a new process for the students there were too many new concepts for them to process in the time I allotted. The clay days we had seemed highly enjoyable and productive, but the catch was that the kids needed a lot of time to work with all of it in order to complete their project. There were also some smaller time consuming issues that came up, like some group conflicts and how students managed their time, which added to the extra time required. But I was fortunate enough to have a guiding teacher that provided me with extra time to come in and give the students the class time to finish the lesson. This did compromise my goal of respecting the confines of our planned lessons and cutting it down into an hour, but I felt it necessary to provide the students with more work time with the clay, after promising them the opportunity to do so and then use their clay puppets in a final animation.

Because I decided to extend this lesson over multiple days, plus previous lessons in the unit also went overtime, there were some timing issues that I had to start actively managing, mainly strategizing with time so the unit could have a chance to be finished. The second day of this lesson was intended to be for the next planned lesson, on a future invention that would be made into a prop for their films, but because they needed the time for their puppets this lesson was compromised on. I tried to split the day so that I could teach a truncated version of new lesson, but I was only able to have the students finish a worksheet planning the invention and they didn't do any technically exciting artwork involving their ideas. This was okay but not great, because while their unit films had mostly evolved from my original idea of them so that their invention props were mostly obsolete, I did assign students within the film crews to a prop director job, and they were disappointed that they couldn't really do anything with their group position. Other jobs I had assigned earlier in the unit also were ignored, and I wish I could have managed that in a fair way within the lessons because the way I carried it out, it left some students feeling like they were dealt the short straw in their groups, when other students had multiple days to be in charge as their film crew roles. But at the time, I had to let that aspect of the unit go and sacrifice it on order to do the work that the students needed to finish the unit. Because of my multiple setbacks with timing, I was forced to teach my last two lessons tenth week of the quarter, which was also the kid's last week of school too. I was in danger of not finishing the unit if there were any more delays, because my students would have left for summer and I would have had to ignore any other school obligations, so I was very keen on cutting out anything not essential to their final unit films and a closure lesson.



Attached artwork: Lesson Five Reflection

Visual Journal Reflection, Lesson Six

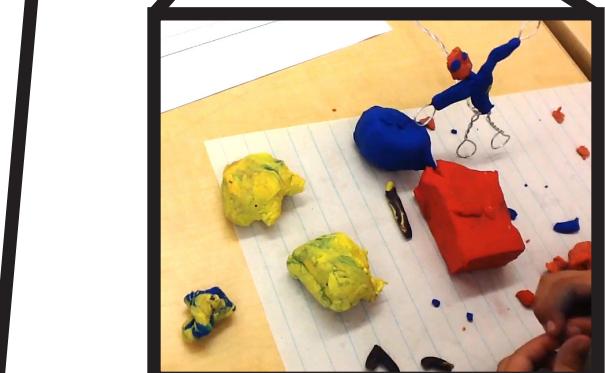
Attached artwork: Lesson Six
Reflection

1. Lesson Name:
"Let's Get Animated!"
2. Date of Instruction:
Friday, June 2nd, 2017
Tuesday, June 6th, 2017
3. Lesson Summary:
The students finished work on their unit films by animating their puppets on a stop motion set to their story and storyboards, as well as completed a background for their films exploring the property of texture and other final elements to complete their films.
4. Visual Reflection:
See attached artwork.

5. Written Reflection:
This was the lesson that the unit rode on, essentially, and because so it also was when all of the overlooked moments and forgotten oversight manifested themselves. It was the lesson when the students were able to revisit the art of animating and to see things move, as well as their weeks of work culminate into their final form. This lesson had by far the most setup, from collecting the materials for and assembling the film set where the students would make their films, as well as the metaphorical setup of telling the class that they would be making stop motion films for the entire unit and gearing the majority of their work towards the fateful day. And it was exactly this reason, that it was the lesson that took everything they had worked on earlier and utilized it, that revealed the times I didn't ask them to prepare something because it became openly apparent when they had to execute everything they had planned, especially heightened when in the chaos that is a first grade classroom.

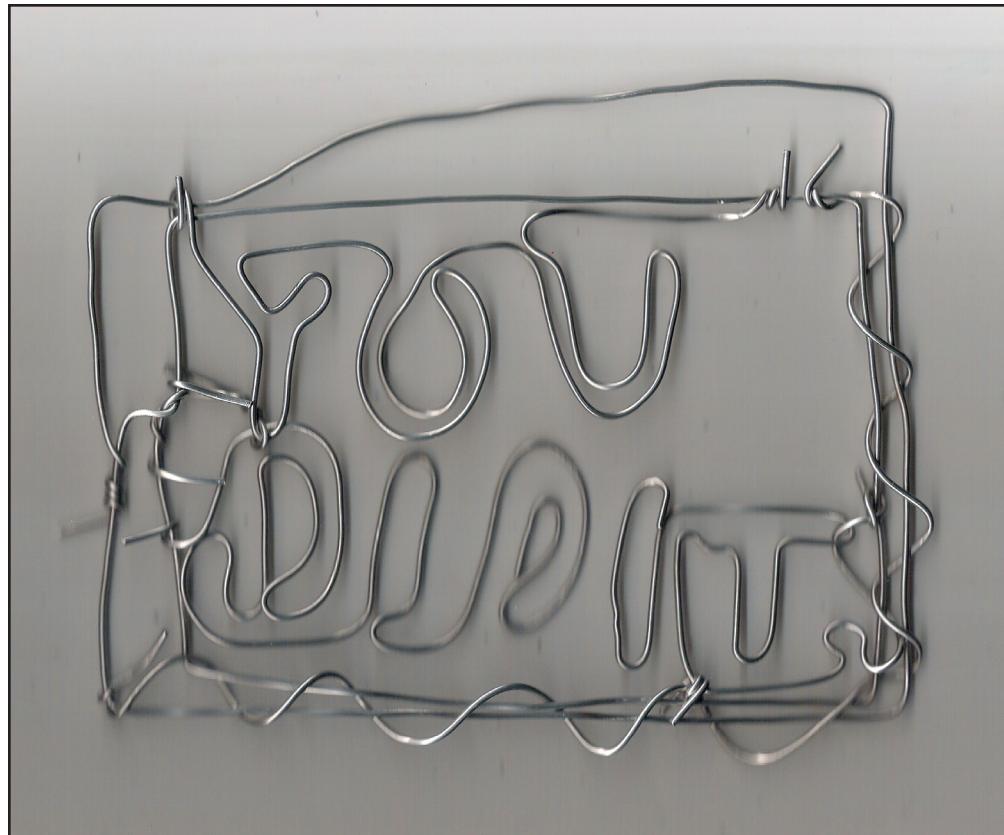
As context, the lesson was designed so the students were in fact completing three components of their films. Because there was only enough resources to have one film set and one teacher, me, to overlook the film animations, I planned to work with one film crew at a time at the camera to pose their claymation puppets and work with me to translate their story into animation. While I worked with one group, the other film crews were to complete a background, made of a collage of paper and focusing on the principle of texture, as well as illustrated intros and credits to their films separately. I originally planned this so the students had a project to occupy their time with, with the title and credits as additional quick projects so that there wouldn't be a shortage of work, but instead the students were only able to focus on one of the three tasks within the hour, and like the last two lessons I had to split it over multiple lessons in order to complete. For the first day, I optimistically presented all the projects to the class and then had them start on the background collages, but because I had instructed the film crews to work as their team of six to make only one artwork, it escalated their intergroup conflicts. The film crew that had issues with a student going rogue from the group consensus ended up the most distracted from the project, spending much of their class time arguing over what they wanted to do and who would do what and how. I had to intervene at multiple points in the class and mediate their group. This is something I realized I am not great at, and I wish to learn more about conflict mediation with kids this age, because the group never really worked as a group and at best deviated into three pairs who would do their own thing. I tried assigning one student as the leader of the project, picking the director of the day to do so, to make final decisions on delegation, and it did address the problem for about ten minutes. But, the student I picked was also the most soft spoken kid in the class who also had the tendency to withdraw from his responsibilities when pressured, so his authority was short-lived after the other boys in his group got rowdy again.

All of the conflict management that I had to do throughout the class meant that the groups spent nearly the whole hour to finish their background projects, and that they didn't have the capacity to take on animating their unit films. That was pushed to the second day, where they also finished the rest of the elements of their film to wrap it up. It was when animating that I hit a new scenario of the classroom that I didn't really know how to handle, which was when a student cries because of me. Throughout my observation and my unit many kids have cried, in fact one of my lessons days was delayed because half of my class came back from an assembly bawling, but those circumstances were often because of understandably sad events or when the students were being disciplined. But when filming with my first group, one student wasn't done with her puppet and we didn't have the time to work on it more so I asked her to use her puppet as is in their project, and then she started to cry. I had never been the source of a student's distress in the classroom before, and I didn't know how to handle the situation while her group watched, so I caved in and let their group quickly finish up their puppets. In the future, I want to find a way to preserve a positive classroom environment while being firm with my rules, which is a balance I am still far from reaching. From conversations with my guiding teacher and my teaching experience thus far, I understand that crying is a natural part of a first grade classroom, but I am still not fully sure how to handle the different circumstances in which students would start shedding tears, and when it is appropriate to be compassionate or further discipline.



Visual Journal Reflection, Reflection Lesson

1. Lesson Name:
"Our Next Production..."
2. Date of Instruction:
Friday, June 9th, 2017
3. Lesson Summary:
The students celebrated their hard work in a class film festival, where their unit short films were premiered and the students made festival awards using the elements of art covered during the unit.
4. Visual Reflection:
See attached artwork.
5. Written Reflection:
The last lesson was a whirlwind of a day but I feel as a good conclusion to my time teaching at Nora Sterry. Because of the previous delays and extension throughout the unit, this lesson was taught on the student's last day of class, or the last possible day to teach. Because I had two of my lessons pushed to this last week of school for the students, I only had three days to regroup from the film animation lessons to both edit the student projects all together and prep for the last project the class was going to have. In addition, because it was the student's last day, they had an impacted schedule that only gave me exactly an hour at the beginning of their day to execute my lesson and have all of it cleaned up. Because of this, I revised my original lesson plan to make a condensed version, with multiple options throughout the lesson to add or cut away things for time.



Attached artwork: Reflection Lesson Reflection

Their lesson revolved around a film festival theme, so their project was to make a festival award to commemorate their film crew's efforts. I wanted this project to also serve as a final demonstration of the elements of art I had introduced throughout the unit, so I wanted them to use examples of line, color, shape, and texture to make a mixed media collage of a certificate. The project ended up not being the best managed experience, because I decided to change my mind mid-lesson about the student projects and that created a layer of unnecessary chaos. I initially instructed each film crew to pursue one element of art in their award projects, which I assigned to the groups at random. And each element of art was tied to one material for their projects, so each film crew was originally to use only one material to exhibit their one art element in their projects. However, the materials I picked out were not as equal as I had thought, and some materials were more or less engaging or familiar to the students, which led to students not wanting to participate when they saw their peers use more exciting things. For instance, I gave the group assigned line quality white yarn as their primary material, and I asked the group to come up with different uses of the yard to create different examples of a line. The group was immediately not excited to use the yarn because I only had the one color that wouldn't show up on their paper, and they felt like they drew the short straw. Because of these group imbalances, where one group had an easier or more enjoyable time only because of their material, I decided that halfway through the lesson all of the materials would become available to everyone, so that everyone could have a chance to use everything. This worked good for student enjoyment and classroom moral, but it ended up deviating the project to mostly a crafty playtime with no objective and it also took the kids longer because they wanted a fair chance to play with all the fun materials provided to them. What ended up happening because of this was that I had to cut the lesson conclusion and reflection in order to ensure that the students could clean up from the project and then watch their animations before they had to move onto end-of-school activities. This was one of my other big regrets of the unit, not being able to wrap it up, because it left all of the ideas I brought throughout the weeks loose and forgotten. I wanted them to reflect on the elements of art, the art of animation, the future, and how all of this tied together as my unit theme of "animating the future," because this is where I added meaning to their projects. But at that point, I felt like my role there at their last day of school was for them to just take it easy and have a good time, so I don't regret that I didn't try to rush and cram any dense critical discussions into that day, but next time I will.

The lesson was far from what I had envisioned our last time together would be, but what I was able to accomplish during the lesson, as well as throughout the unit, is something I can be proud of accomplishing. There are definitely things I will take away from my experiences throughout the unit to apply to my teaching, but for what I did with the kids I think I accomplished my major objective, which was to provide them with an enjoyable experience with art that they can take something away from.

Handout: Adventure Time "Dentist"
Lesson One

Film Crew # _____

Title: _____

Producer: _____

Character Director: _____

Prop Director: _____

Animation Director: _____

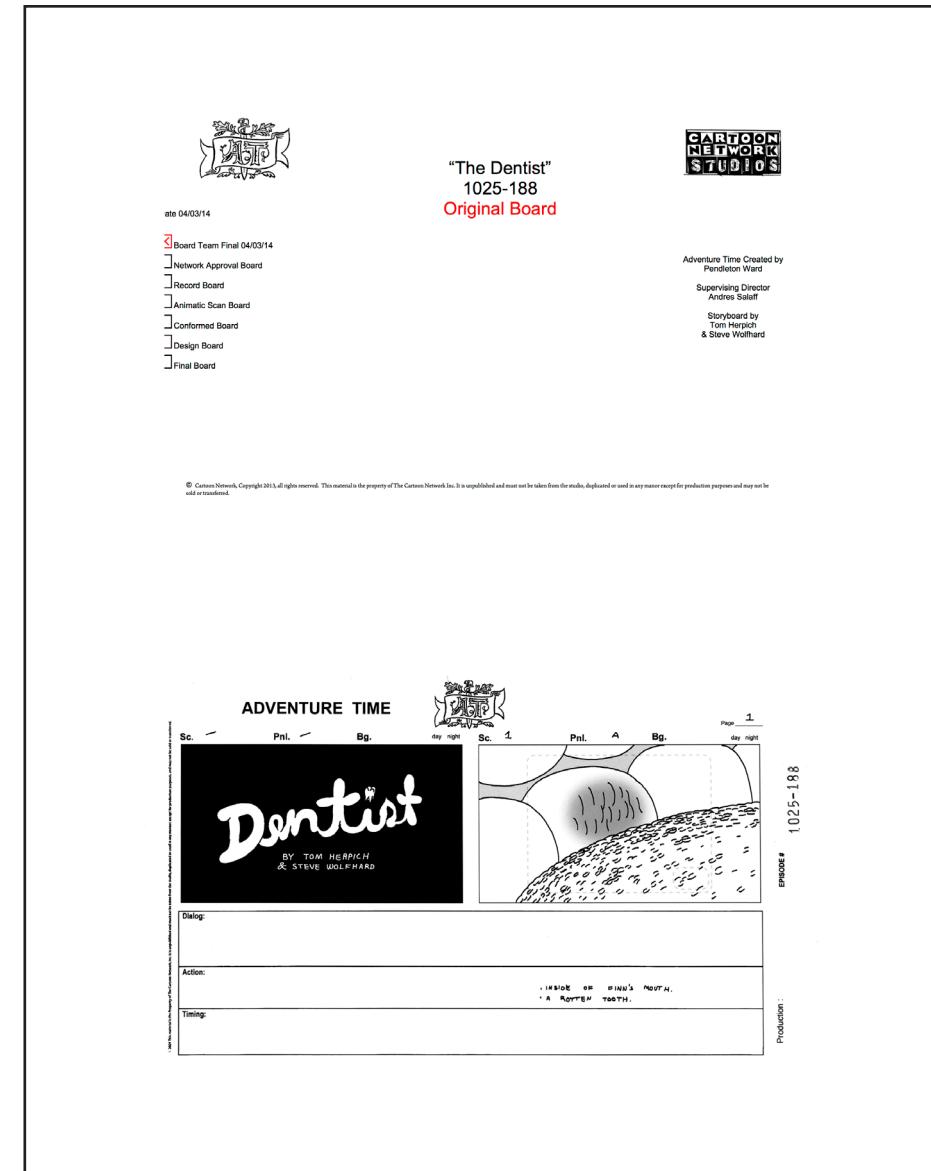
Background Director: _____

Video Director: _____

Film Crew # _____ Storyboards

1 2 3

Beginning: _____ Middle: _____ End: _____



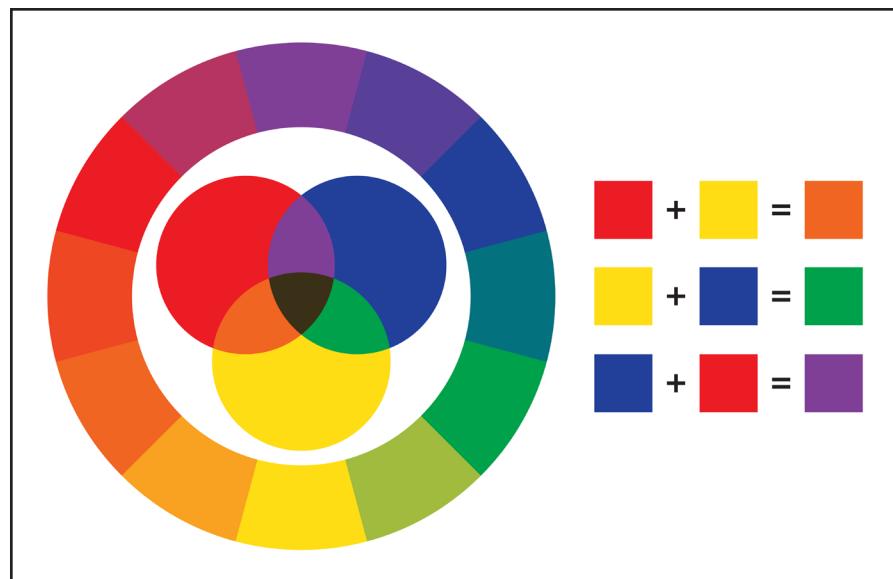
Lesson Resources

Worksheet: Film title/Crew job list, Storyboards
Lesson One

Worksheet: Character line-up, Invention
Lesson Two, Lesson Four

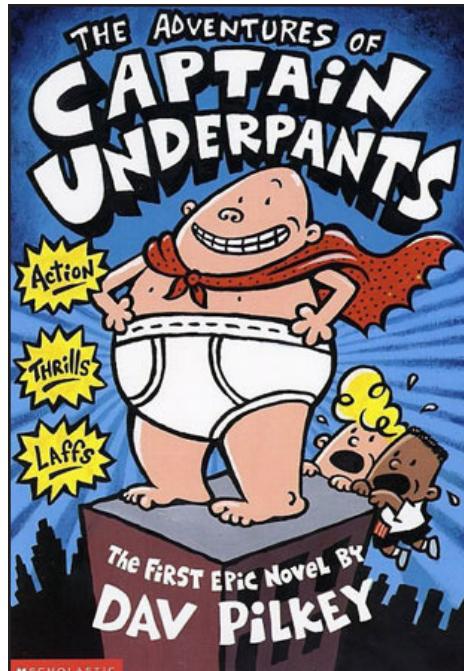
Film Crew # __	Characters
Character Line-Up:	

Visual: Color wheel, Color mixing
Lesson Three



Film Crew # __	Invention
Description: _____ _____ _____ _____ _____ _____	Drawing: _____

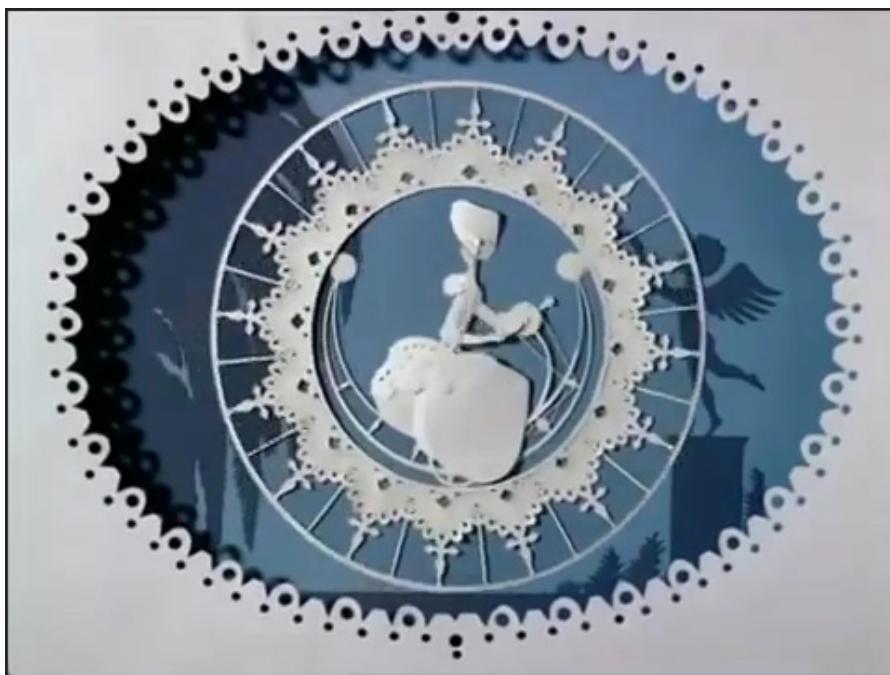
Dav Pilkey's *The Adventures of Captain Underpants*
Introduction Lesson



Nick Park's *A Grand Day Out*
Lesson Three



Michel Ocelot's *Les Trois Inventeurs*
Lesson Five



Lesson References

Adventure Time's "Bad Jubies"
Lesson Two



Wallace and Gromit's *Cracking Contraptions* "Soccamatic"
Lesson Four



Adventure Time's "Dentist"
Lesson One





Special Thanks:

Jessica Bianchi
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& the students and staff
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