

The “Found” Project

Driving Questions

**What have I “found” during
the pandemic? Who am I now?**

Transformative Learning Experience (TLE) Overview

As we embark on a new school year, and students and faculty return to the classroom, we recognize that despite what appears to be some semblance of pre-pandemic life, in reality, things are and will never be the same. The year of 2020 was one of painful loss as was the first half of 2021. On top of the enormous loss of lives, the COVID-19 pandemic and the ensuing isolation suspended many of our daily freedoms and challenged us in unprecedented ways.

And yet, despite what some are calling the “lost year,” we also found new and surprising things about ourselves and our communities. We found new ways of connecting with each other. We discovered hidden talents and awakened new passions. We voted. We marched for black lives. We learned how to Zoom and Meet and navigate ten different Google classrooms at the same time. We figured stuff out. And, as a result of what we have both lost and found, we are forever changed.

This project asks students to think about themselves, about what they lost and “found” during the pandemic, and how these “discoveries” have shaped the person they are in this moment. They will communicate their response to the driving questions in the form of a creative or visual piece. Students are also asked to write an accompanying artist’s statement that provides the “background story” behind their creative or visual piece.

Please note that this project was inspired by and draws heavily from the resources assembled by the New York Times Learning Network that can be found here: [Documenting Your Life During Extraordinary Times](#).

Planner's Note- Structural and Logistical Considerations

While this project supports students' skill development, specifically with the Springpoint Communicate competency, it is also designed to provide students with what Shawn Ginwright, associate professor at San Francisco State University, and a specialist in trauma-informed practice among urban youth, calls "healing centered engagement." According to Ginwright, healing centered engagement is "asset driven and focuses on the well-being we want to foster, rather than symptoms we want to suppress," and also "has the power to support adult facilitators or providers with their own healing." Although the project itself engages students and teachers in a "healing centered" experience that "re-centers joy" and "leverages post-traumatic growth," there are a number of important logical and structural considerations that, if implemented, will make this project a more powerful, community-building, and healing-centered experience for all participants.

Structural Considerations:

This project is best suited for an advisory or an advisory-like setting, wherein students work in small groups of approximately 10-15 students with an advisor. To support community and relationship building, it is suggested that this project be completed during student orientation or during the first few days or weeks of the school year and, if needed, an alternative schedule is created to allow advisory groups to complete this project in one chunk of time rather than over a period of several weeks. This is why there are "community building sessions" built into the mini TLE (shaded in light grey in the Phases Overview section below). At minimum, students will need 2-3 full days to complete this project. If spread out over a period of several weeks (i.e. a single class period is set aside each day for students to meet and engage in this work), then the project may take approximately 1-2 weeks to complete.

"Doing the Project Yourself"

Perhaps the most important model or exemplar you can provide to students is your own. Completing and sharing your project with your class or advisory will support community and team-building efforts and allow you to provide more authentic feedback as you reflect on your own process and experience. Here are some suggestions for when and how you can use your project throughout the mini-TLE:

Lesson 3: Introduce the Project - use your project to spark interest and excitement about the project



Lesson 4: Study the Exemplar and Lesson 8 Examine an Exemplar Artist's Statement - use your project as an exemplar to help students identify the key criteria for an effective visual piece and artist's statement and to learn more about you



Lesson 11: Exhibition - use your project to model how to do the exhibition

Logistical Considerations:

At minimum, this unit will require the following:

- ✓ Student access to computers or laptops

- ✓ Chart paper to document advisory or group norms for communication

- ✓ Basic art supplies, such as computer or drawing paper, crayons, colored pencils, markers, painting supplies, pastels.

Suggestions for distributing art supplies: Depending on the available supplies, you can

- ⓧ Provide each advisor or group with its own box, bucket or container of art supplies
- ⓧ Establish an “art supply command center” wherein advisories or students can visit when they are ready to engage in the creation of their visual piece. Note: Not all students will need to use the provided art supplies, as many students will use their phones and/or computers to create their visual piece and/or may have their own supplies at home.

- ✓ During work sessions, when students are independently working on composing their visual piece, creating a space for students to share resources and ask questions, such as a Padlet board and/or chart paper with the heading “Parking Lot”

- ✓ In the ideal, this unit would leverage the participation and partnership of local artists, graphic designers and photographers to share their expertise and provide support and feedback as students engage in the creation of their visual pieces.

External Partnerships

Because this is a “mini” TLE that is intended to be completed quickly and to build a sense of team and belonging within a school community, we are not recommending that partner schools leverage external partnerships.

Culminating Project

Creative Artifact

Open-ended: A visual response to the driving question that could include:

- ⊗ A photo
- ⊗ A graph
- ⊗ A cartoon
- ⊗ A comic strip
- ⊗ A collage
- ⊗ A drawing or painting
- ⊗ A mixed-medium or genre-mixing piece (e.g. a piece that combines elements of photography and painting)

Note: *It is highly suggested that students start with and/or use an existing artifact, such as a photograph from your phone or a journal entry or text exchange. Then, using the criteria for a successful visual piece (created as a class), they can consider ways to modify or manipulate this artifact to communicate your message or response to the driving question clearly and effectively.*

Written Commentary

Artist Statement: A one paragraph explanation of your visual piece that communicates your message or your response to the driving questions and the context or “background story” of the piece.

Note: *In a typical written commentary, students would be asked to defend their choices and/or explain the “moves” they made to compose their creative artifact. This mini-TLE, however, is intentionally designed for students to find quick success. Nevertheless, you may want to point some students in this direction if they appear ready for this kind of thinking and/or begin to naturally include a discussion of their artistic choices in their draft artist’s statement.*

Exhibition

Exhibition options:

1. Individual Presentations

Students take turns presenting their visual pieces to the entire class (or in small groups of 3-5 if the size of the class is too large and/or time is an issue).

- ⊗ The visual piece can be projected on a PPT or Google slideshow or displayed on the wall with the artist standing alongside his/her/their work and sharing with the group or class the background story of the piece and the artistic choices they made to communicate their message or response to the driving question.
- ⊗ Audience members have an opportunity to ask the artist questions, share positive feedback and/or their personal connections to the piece.
- ⊗ End the exhibition with a whole class reflection wherein students share larger observations, connections and conclusions about the driving questions and the artistic choices their classmates made in order to communicate their message.

2. Advisory or Class Gallery Walk

Complete the exhibition as an advisory to support relationship and community building.

- ⊗ Have students display their visual piece and accompanying artist's statement around the classroom.
- ⊗ Provide students with 3-5 post-it notes from them to write comments/reactions on a few of the pieces (ask students to refrain from providing cool feedback. At this point, we are reacting to and/or celebrating each other's work. Suggested sentence starters: This piece made me think about/feel..., I really like how the visual piece..., I was impressed by how the artist...)
- ⊗ Give students 10-15 minutes to peruse the gallery walk and leave a comment on 3-4 of their classmates' pieces.
- ⊗ Engage in a whole-class/advisory share-out:
 - What piece(s) stood out to you? Why?
 - What connections did you or can we draw between the different pieces, specifically what they say about the unit's driving question?

3. School-wide or Grade-wide Gallery Walk

This can happen one of two ways.

- ⊗ If the entire school or grade completed this project, then each advisory or class can be assigned a specific space or location, such as a bulletin board, for students in that advisory to display their visual piece. The entire school or grade can then engage in a school-wide gallery walk, wherein students walk through the school with their advisory to see the visual pieces created by other students in their grade or school.

Culminating Project

- ⊗ Or, each advisory can submit 2-3 pieces to be included in a digital school-wide or grade-wide Expo, in the form of a live stream link to a video featuring student work submitted by Advisors. Advisors can do this in a few ways...
 - They can ask for volunteers!
 - They can hold a vote if that feels comfortable for your advisory.
 - They can make the selections yourself.
 - They can have a class discussion and come to a mutual decision if that feels comfortable for your advisory.

Post-Exhibition Ideas:

After the initial exhibition or celebration of student work, it might be nice to extend the exhibition by displaying student work in one or more of the following locations:

- ⊗ **Common spaces at the school:** Invite guests – students, teachers, district administrators, external partners – to view the gallery of work displayed in the cafeteria, atrium, library or other highly visible space at the school. (This would have the added benefit of beautifying the building.)
- ⊗ **Community space:** Often local institutions are interested in exhibiting the work of local artists. This might include: public libraries, banks, community centers, doctor or dentist offices, etc.
- ⊗ **Social media:** Display the work on the school’s social media account. Invite local photographers and community partners to comment.

Metacognitive Reflection

Have students respond to the following questions via: a written paragraph, a video, an interview with your teacher, a peer interview that is shared with the class.

- ⊗ How did you perform on the prioritized competencies? Please evaluate yourself against each of the attainments and provide a justification?
- ⊗ What did you learn about yourself and the students in your advisory while completing this project?
- ⊗ What are the “aha’s” you arrived at in this unit about visually communicating a message?

Resources

Aligned Exemplar(s)

- ⊗ Creative Artifact and Written Commentary [Exemplars](#)
- ⊗ [Exemplar Criteria](#)
- ⊗ ***Your Project:** Perhaps the most important model or exemplar you can provide to students is your own. Completing and sharing your project with your class or advisory will support community and team-building efforts and allow you to provide more authentic feedback as you reflect on your own process and experience. Here are some suggestions for when and how you can use your project throughout the mini-TLE:

Lesson 3: Introduce the Project -

use your project to spark interest and excitement about the project

Lesson 4: Study the Exemplar and Lesson 8 Examine an Exemplar Artist's Statement -

use your project as an exemplar to help students identify the key criteria for an effective visual piece and artist's statement and to learn more about you

Lesson 11: Exhibition - use your project to model how to do the exhibition

Student Handouts

- ⊗ Student Facing [Project Guidelines](#)
- ⊗ [Student Handouts - Collected in one document](#) for optional use

Phase-Level Snapshot

PHASE 1

Introduction to the Project

	Timing Suggested	Key Activity	Main purpose
Community Building Session I	30 mins	Creating Norms for Effective Communication	To build community as a group/advisory and create norms for effective communication.
Lesson 1	45 mins	Archaeological Dig Activity	To locate and use artifacts to create a personal inventory of their life during the pandemic. To unpack the driving question before using their personal inventories to draw conclusions about what they “found” during the pandemic.
Lesson 2	30 mins	Identity Chart Activity	To reflect on how their identity may have affected what they “found” during the pandemic in order to determine their message or response to the driving question.
Lesson 3	15-20 mins	Introduce the Project	To introduce the project before analyzing the exemplars.

PHASE 2

Develop Your Creative Artifact

	Timing Suggested	Key Activity	Main purpose
Community Building Session II	30 mins	Name Interviews	To build community as a group/advisory and create norms for effective communication.
Lesson 4	60 mins	Study the Visual Piece Exemplars	To analyze exemplar visual pieces to identify and evaluate how a visual piece can communicate or convey a message and what makes a visual piece effective.
Lesson 5	45 mins	Plan Your Visual Piece	To use the criteria for a strong, masterful visual piece, developed from studying the exemplars, to plan your visual piece.
Lesson 6	30-45 mins	Peer Critique Session I	To give and receive peer and teacher feedback on our plans for our visual pieces.
Lesson 7	n/a	Create Your Visual Piece	To apply feedback from your peers and your teacher to compose your visual piece.

PHASE 3 **Develop Your Written Commentary**

	Timing Suggested	Key Activity	Main purpose
Community Building Session III	30 mins	Icebreakers	To build community as a group/advisory
Lesson 8	60 mins	Examine an Exemplar Artist's Statement and Draft Your Own	To develop and use the key criteria for an effective artist's statements to draft your own statement that communicates your message or response to the driving question and the "background story" of your visual piece.
Lesson 9	30-45 mins	Peer Critique Session II and Compose Final Artist's Statement	To give and receive peer and teacher feedback on our draft artist's statements in order to revise and compose a final draft.

PHASE 4 **Exhibition and Metacognitive Reflection**

	Main purpose
Exhibition	To showcase and celebrate our work in front of an authentic audience.
Meta-cognitive Reflection	To reflect on our work and our experience completing this project.

Prioritize Competencies

Springpoint Suggested Prioritized Competencies	Aligned Common Core Standards
Argue Attainment 1: I can state a position. (See Rubrics)	(SL4) Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks. (W1) Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence
Communicate Attainment 2: I can strategically organize content to compel my audience. (See Rubrics)	(W4) Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

Teaching and Assessing the Prioritized Competencies

Lessons when attainments are unpacked with students:

- ⊗ Lesson 4 (Study the Visual Piece Exemplars)
- ⊗ Lesson 8 (Examine an Exemplar Artist’s Statement)

Opportunities to assess these attainments:

- ⊗ Lessons 6 and 9 (Peer Critique Sessions)
- ⊗ Lesson 8 (Examine an Exemplar Artist’s Statement and Draft Your Own)
- ⊗ Exhibition
- ⊗ Meta-cognitive Reflection

Lesson Level Guidance

PHASE 1

Introduction to the Project

Advisory Community Building Session I

DRIVING QUESTION(S)

What norms should we agree to follow in order to support collaboration and collegial conversations?

ACTIVITIES & SUGGESTED MODALITIES

Purpose: To engage in a series of collaborative games and exercises to build community and establish routines and rituals for advisory.

Lesson Agenda:

① **Advisory Opening Ritual: Feelings Wheel**

Students take turns stating their name, how they are feeling at the moment (using the provided Feelings Wheel), and their response to a check-in question (determined by the advisor or volunteered by a student). For this first session you can ask students to share a highlight of their summer or One thing you wanted to do over the summer but did not get a chance to do!

② **Establishing Norms for Effective Collaboration and Communication**

- Students engage in a think-pair-share activity to create a list of norms for effective communication using the following question to prompt thinking and discussion: *How can we effectively listen and respond to what others are saying in order to support collaboration and collegial conversations?*
- During the share-out portion of the think-pair-share activity, add norms to the chart-paper so they can be displayed and revisited throughout the course of the project and/or year.

RESOURCES:

- ① [Feelings Wheel](#)
 - ② [Back Pocket Norms for Effective Communication](#)
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Lesson 1: Archaeological Dig Activity

DRIVING QUESTION(S)

How can you locate and use various artifacts from the last year and a half to identify what you “found” during the pandemic?

ACTIVITIES & SUGGESTED MODALITIES

Purpose: In this lesson, students complete an “archeological dig” to locate or “excavate” artifacts they already have (photos, social media posts, text messages) to create a personal inventory of their experience during the pandemic. Students will then unpack the driving question before returning to their personal inventories to consider what they “found” during the pandemic.

Lesson Agenda:

🕒 Archaeological Dig Activity

- **Step One:** Students locate and use various artifacts to create a personal inventory of everything they’ve experienced, done, and thought about over the last year and a half. Artifacts might include:
 - Images on their camera roll
 - Journals, diaries or sketchbooks
 - Social media posts
 - Texts, emails or letters
 - Things they have bought or used often this year
- Students engage in a brief discussion to share their response to the following question: *What experiences, thoughts, moments from your personal inventory most stand out to you? Why?*
- **Step Two:** Students engage in a think-pair-share activity to unpack the driving question: *What have I “found” during the pandemic?*
- **Step Three:** Students use their personal inventories (Step One) to list all the ideas, self-discoveries, or “ah-ha” moments they “found” during the pandemic.
- **Popcorn Share** - End the lesson by giving students time to identify one thing they found during the pandemic from their list before asking them to voluntarily share-out their experiences in rapid-fire succession.

RESOURCES

- 🕒 [Archaeological Dig Activity handout](#)
- 🕒 [Back Pocket Archaeological Dig Activity handout](#)

Lesson 2: Identity Chart Activity

DRIVING QUESTION(S)

How did your identity affect what you “found” during the pandemic and what impact did these experiences or “discoveries” have on who you are today?

ACTIVITIES & SUGGESTED MODALITIES

Purpose: Students consider how the nuances of their identity affected their experiences during the pandemic in order to determine their message about what they “found” during the pandemic and who they are now.

Lesson Agenda:

🕒 Identity Chart Activity

- **Word Association** - Before creating identity charts, you might have the class brainstorm categories we each consider when thinking about the question, “Who am I?”—categories such as our role in a family, our hobbies and interests, our background, and our physical characteristics.
- **Create Identity Chart** - It is often helpful to show students a completed identity chart before they create one of their own.

Continued: Lesson 2: Identity Chart Activity

- After a period of time, have students each **share two items from their identity charts**.
- **Have students take out their Archaeological Dig Activity handout and turn to Step Three.** Instruct students to look at their list of what they “found” during the pandemic and, using their identity charts, answer and discuss the following questions:
 - *What aspects of your identity may have affected what you “found” during the pandemic?*
 - *What effect or impact have these ideas, self-discoveries, “ah-has” (i.e. what you “found” during the pandemic) had on who you are today?*

RESOURCES:

- 🕒 [Identity Chart template](#)
- 🕒 [Exemplar Identity Chart](#)

Lesson 3: Introduce the Project

DRIVING QUESTION(S)

How can this project help me to express what I have “found” during the pandemic and who I am now?

ACTIVITIES & SUGGESTED MODALITIES

Purpose: At this point in the phase, introduce the overall project, explaining to students that they will ultimately create and exhibit a visual response to the driving question with an accompanying artist’s statement

Lesson Agenda:

- 🕒 **Have students read through the Project Guidelines** and identify 1 thing they found “exciting” or “interesting” about the project and 1 thing they wonder or question about the project.
- 🕒 **Students conduct a turn-and-talk with another classmate to share their two things before engaging in a whole-class discussion about the project guidelines.** Ensure student understand that they will need to –
 - **Creative Artifact:** Create a visual response to communicate that message
 - **Written Commentary:** Write a one-paragraph artist’s statement where they explain their visual piece and the specific choices they made to communicate their message or thesis clearly and effectively.
 - **Exhibition:** Present their visual piece and artist’s statement during an exhibition.

RESOURCES:

- 🕒 [Project Guidelines](#)
-

Community Building Session II

DRIVING QUESTION(S)

How do our names relate to our identities?

ACTIVITIES & SUGGESTED MODALITIES

Purpose: To engage in a series of collaborative games and exercises to build community and establish routines and rituals for advisory.

Lesson Agenda:

- ⌚ **Advisory Opening Ritual** - Feelings Wheel
 - Name, feeling(s) at the moment, and...
- ⌚ **Name Interviews** - Our names tell a lot about us or help us to tell stories. The way we are going to get to know each other is by interviewing each other about our names and then sharing what we've learned about each other with the larger group.
 - Review Norms for Effective Communication
 - Model Procedure with one student or co-teacher:
 - Introduce yourselves.
 - Ask some questions: What is your name? Is your name important to you? Do you know how you got your name? Do you have a nickname? Has there been a time when someone got your name wrong?
 - Let the person talk, if no story pops up, think about some of these prompts: Is there a story about someone who has your same name? Does anyone in your family share your name? Do you have any nicknames? Have you ever wished you had a different name? Was there a time you felt proud of your name?
 - Reverse and have the other person get interviewed. Once everyone has a story, we will walk around sharing our stories with each other. At the end, we'll share out together what we learned about the members of our community.
 - *If you have time, you can have them travel together and introduce their new buddy to another pair, and so forth.

RESOURCES:

- ⌚ [Feelings Wheel](#)

Lesson 4: Study the Visual Piece Exemplars

DRIVING QUESTION(S)

How can a visual piece communicate a message or position in an effective and compelling way?

ACTIVITIES & SUGGESTED MODALITIES

Purpose: To analyze exemplar visual pieces to identify and evaluate how a visual piece can communicate a message or position in an effective and compelling way.

Lesson Agenda:

- ① **Distribute *Analyzing the Exemplars* handout** and use the two step process to analyze 2 visual piece exemplars as a class.
- ② **If time permits, have students analyze at least one additional exemplar** using the same two step process. There are several options for how this can happen.
 - **Option 1 - Jigsaw Activity** - Working in pairs or small groups, students are assigned an additional visual piece exemplar. Their task is to analyze the visual piece(s) and prepare a 2 minute presentation for the class. The presentation should do the following -
 - Briefly describe the visual piece (What is the genre/medium, who is the artist, what is included in the image?)
 - Sum-up the overall message (i.e. the artist's response to the driving question?)
 - Share thoughts on what makes this a successful visual piece?
 - **Option 2: Gallery Walk** - Students engage in a gallery walk activity to analyze at least one additional visual piece.
 - **Option 3: Whole-Class Analysis** - Look at an additional visual piece exemplar as a class.
- ③ **Post-Analysis of the Exemplars Reflection** - Toggle back and forth between partner discussion and whole class discussion.
 - What exemplar stood out to you the most and why?
 - *What do the various exemplars have in common?
What makes these visual pieces successful?

Note: You may want to document and save student responses to this question on the board or chart for the next lesson when you will create the criteria for a successful or effective visual piece.

RESOURCES:

- ① [Analyzing the Visual Piece Exemplars handout](#)
- ② [Back Pocket Analyzing the Visual Piece Exemplars](#)
- ③ [Exemplars](#)

Lesson 5: Plan Your Visual Piece

DRIVING QUESTION(S)

What makes a visual piece effective? What is your plan for your visual piece?

ACTIVITIES & SUGGESTED MODALITIES

Purpose: As a class, students reflect on their analysis of the exemplars to create the criteria for a strong or masterful visual piece. Then, using these lists, students brainstorm 2-3 ideas for their visual piece.

Lesson Agenda:

- ① **Distribute Planning Your Visual Piece** handout.
- ② **In small groups, have students complete the t-chart**, wherein they reflect on their analysis of the exemplars in the previous lesson (prompt students to use the handout from that activity) to list the various ways they could visually communicate their message or response to the driving question and the criteria for a strong or masterful visual piece.
- ③ **Starting with the first column of the t-chart, ask students/groups to share their thinking** - document students' responses on chart paper to be displayed in the class.
- ④ **Students complete the graphic organizer** for planning their visual piece.

RESOURCES:

- ① [Planning Your Visual Piece](#)
- ② [Back Pocket Planning Your Visual Piece](#)

Lesson 6: Peer Critique Session I

DRIVING QUESTION(S)

How can I effectively listen and respond to what others express?

ACTIVITIES & SUGGESTED MODALITIES

Purpose: Students workshop their plans for their visual piece with peers and the teacher.

Lesson Agenda:

- ① **Review Advisory/Group Norms**
- ② **Peer Critique Session** - Students present their plan for their visual piece to a small group or the class (depending upon the size of the class), following this protocol -
 - The presenting student shares their plan(s) for their visual piece and/or provides digital access to planning their visual piece doc. If shared digitally, non-presenters have time to read through the document.
 - Non-presenters have an opportunity to ask the presenter clarifying questions.
 - Non-presenters discuss and provide feedback.
 - The presenting student should write down the feedback on their planning their visual piece handout.

Lesson 7: Create Your Visual Piece

DRIVING QUESTION(S)

How can I apply peer and teacher feedback to create your visual piece that communicates your message clearly and effectively?

ACTIVITIES & SUGGESTED MODALITIES

Purpose: Students compose their visual piece.

Student Work-Session Protocol

- ① **Students establish their goal(s) for the work session**
(*What do you hope to accomplish during this work session?*)
- ② **Review Resources** - Some ideas for possible resources that can be created and shared with students:
 - A padlet board with links to additional exemplars and resources, such as photo composition, photo editing suggestions, drawing and painting techniques
 - Chart-paper “Parking Lot” for students to share ideas and post questions,
- ③ **Reflect** - During the last five minutes of the work session, have students respond to the following question verbally and/or in writing: *Did you meet your goal for today’s work session? What is your next step? What questions do you have?*

RESOURCES:

- ① [Example Padlet board](#)

PHASE 3

Develop Your Written Commentary

Community Building Session III

DRIVING QUESTION(S)

How can we build community as an advisory?

ACTIVITIES & SUGGESTED MODALITIES

Purpose: To engage in a series of collaborative games and exercises to build community and establish routines and rituals for advisory.

Lesson Agenda:

- ① **Advisory Opening Ritual:** Feelings Wheel
 - Students take turns stating their name, how they are feeling at the moment (using the provided Feelings Wheel), and their response to a check-in question (determined by the advisor or volunteered by a student).
- ② **Icebreaker:** The Big Wind Blows

RESOURCES:

- ① [Feelings Wheel](#)

Lesson 8: Examine an Exemplar Artist's Statement and Draft Your Own

DRIVING QUESTION(S)

What goes into an effective artist's statement?

How can I apply the criteria for an effective artist's statement to draft my artist's statement?

ACTIVITIES & SUGGESTED MODALITIES

Purpose: Students examine an exemplar artist's statement to determine the key criteria for an effective artist's statement and then, using this criteria, they draft their own artist's statement.

Lesson Agenda:

- ① **Sort:** Ask students to look at the three artist's statements and rank them in order from most effective to least effective. Discuss this as a class.
- ② **After analyzing each statement, create a list of criteria on the board or chart paper.** At the end of the lesson, engage the class in a discussion: *What qualities or ingredients did the exemplar artist's statement have or contain that made it effective?*
- ③ **Students use the criteria of an effective artist's statement to draft their artist's statement** or one paragraph explanation of their visual piece that communicates their message or response to the driving questions and the context or "background story" of their visual piece.

RESOURCES:

- ① [Analyzing Artist's Statement Exemplars](#)
- ② [Backpocket Analyzing Artist's Statement Exemplars](#)

***Note:** This lesson may span multiple class periods or require a larger chunk of time.

Lesson 9: Peer Critique Session II and Compose Final Artist's Statement

DRIVING QUESTION(S)

How can I effectively listen and respond to what others express?

ACTIVITIES & SUGGESTED MODALITIES

Purpose: Students workshop the first draft of their artist's statement with peers and the teacher using the Criteria for an Effective Artist's Statement to inform their feedback.

Lesson Agenda:

- ① **Review Advisory/Group Norms**
- ② **Peer Critique Session** - Students present their draft artist's statements to a small group, following this protocol -
 - The presenting student shares their draft artist's statement with the group.
 - Non-presenters have time to read the draft.
 - Non-presenters have an opportunity to ask the presenter clarifying questions.
 - Non-presenters discuss and provide feedback using the "Criteria for an Effective Artist's Statement."
 - The presenting student should write down the feedback on their planning their visual piece handout.
- ③ **Students revise/edit their first drafts** of their artist's statement to produce a final draft.

PHASE 4

Exhibition and Meta-cognitive Reflection

Exhibition

ACTIVITIES & SUGGESTED MODALITIES

There are several options for the Exhibition depending on time and class size. For a more intimate, personal exhibition, individual presentations, wherein each student presents their visual piece to the entire class or in a small group, with an opportunity for the audience to ask questions and share feedback, is ideal. Students could also engage in a gallery walk with their class or advisory and use post-it notes to leave comments and make/ share connections. If an entire grade or school is completing this project, the gallery walk could be grade-wide or school-wide and classes or advisories could move through the gallery walk together - stopping to make and share observations and connections.

Meta-Cognitive Reflection

ACTIVITIES & SUGGESTED MODALITIES**Questions:**

For the metacognitive reflection, students must answer these questions:

- ④ How did you perform on the prioritized competencies? Please evaluate yourself against each of the attainments and provide a justification.
- ④ What did you learn about yourself and the students in your advisory while completing this project?
- ④ What are the “aha’s” you arrived at in this unit about visually communicating a message?

Format:

The reflection could take any one of the following forms:

- ④ Written paragraphs
 - ④ Video
 - ④ Interview with teacher
 - ④ Peer interview ... with reporting out to the class
-