Standards-Aligned Lesson Plan

Middle School Visual Arts: Edmondson Park (Nashville, TN)

Developed in partnership with the Metropolitan Nashville Arts Commission.

Ayers Institute for Teacher Learning & Innovation
College of Education at Lipscomb University
One University Park Drive
Nashville, TN 37204-3951

www.AyersInstitute.org

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Planning and Presenting a Science, Social Studies, or Technical Subject/Fine Arts Lesson Based on CCSS

Visual Art
Grade 6

Section I: Planning
Overview: This section focuses on the elements to consider when planning for a content-specific lesson with CCSS literacy embedded, such as Content Standards, State Performance Indicators, and CCSS Literacy for the Technical Subjects. Other elements to plan include clear learning targets, task objectives, new learning for students, anticipated learning challenges, scaffolding, opportunities for differentiation, ways to prompt student thinking through assessing and advancing questions, instructional strategies to be used in the lesson, and materials and resources.

Lesson Topic: Edmondson/Holley Inspired Sculpture	**Time Frame/Lesson Length: 10 – 11 55-minute class periods**

Content Standard	**CCS Literacy and Anchor Standards**	**Assessments** ✓ **Formative** ➢ **Summative**
TN Visual Art State Standards 1 – 4 Standard 1.0 Media, Techniques and Processes Students will understand and apply media, techniques, and processes **1.2 Demonstrate an understanding of the safe and responsible use of art media and tools.** Standard 2.0 Structures and Functions Students will use knowledge of both structures and functions **2.2 Demonstrate critical thinking skills in addressing visual arts assignments.** **2.3 Demonstrate an understanding of various**	CCSS.ELA-Literacy.RH.6-8.1 Cite specific textual evidence to support analysis of primary and secondary sources. CCSS.ELA-Literacy.RH.6-8.7 Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts. CCSS.ELA-Literacy.CCRA.R.1 Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text CCSS.ELA-Literacy.CCRA.R.7 Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.	FORMATIVE ASSESSMENTS ✓ William Edmondson Pre-Assessment ✓ Think-Pair-Share Activity ✓ Brainstorm Graphic Organizer SUMMATIVE ASSESSMENTS ➢ Poem Analysis ➢ William Edmondson Post-Assessment ➢ Exit Ticket ➢ Art Production Rubric ➢ Grow & Glow Critique

sensory and expressive qualities in a work of art. **2.5 Reflect on the effective use of organizational components (structures) and expressive qualities (functions) to communicate ideas in works of art.** Standard 3.0 Evaluation Students will choose and evaluate a range of subject matter, symbols, and ideas **3.1 Recognize and use subject matter, themes, and symbols in works of art.** Standard 4.0 Historical and Cultural Relationships Students will understand the visual arts in relation to history and cultures **4.3 Compare and contrast the characteristics of artwork in various eras and cultures.**		<u>CCSS Skill Building</u> Building knowledge through content-rich non-fiction text Reading, Writing, and Speaking grounded in evidence from text

Planning Element	**Description**
Clear Learning Targets	• I can create a 3-D subtractive sculpture with personal meaning. • I can compare and contrast William Edmondson and Lonnie Holley's sculptures. • I can analyze poetry to gain a greater understanding of the artist's work.
Task Objectives (steps to reach mastery of clear learning targets)	• I can identify tools and materials. • I can brainstorm ideas how to make my sculpture meaningful to myself. • I can read text rich information about both artists and look at images of their work.
New Learning	• Vocabulary – subtractive sculpture, vermiculite, limestone, sandstone, casting • Concepts – refining critiquing, refining compare/contrasting works of art – these are not new for my students • Skills – removing (subtracting) the medium to create a sculpture rather than building by adding to

	it
Anticipated Learning Challenges	• Students coming up with ideas for their own sculptures
Scaffolding opportunities (to address learning challenges)	• Experience charts • Heritage homework activity • Sketchbook drawing/brainstorming
Opportunities to Differentiate Learning (explain how you address particular student needs by differentiating process, content, or product)	• Students who need more of a challenge or who may finish more quickly could use a gallon or quart size zip-lock bag for their casting, rather than the milk container. • The teacher should provide a short list of ideas for students to choose from in case a few cannot decide on an idea for themselves (within a given amount of time). • During the poetry analysis, the teacher can strategically assign poems to specific students, based on their reading levels.
Questioning: Planning to Illuminate Student Thinking	*Assessing questions:* • How does art reflect human culture? • How has art changed through time? • Why do people create art? • What exactly is art? • What does "self-taught artist" mean? • How did Lonnie Holley's art making begin? • How are Edmondson's sculptures different than Holley's? *Advancing questions:* • Edmondson says he was inspired by God. Which sculptures do you think exhibit this divine inspiration and what makes you think so? What inspires you to be creative? • Why do you think Edmondson thought so highly of school teachers? What makes you think so?
Instructional Strategies Olc.spsd.sk.ca/DE/pd/instr/strats/	• Direct Instruction (lecture, explicit teaching, compare & contrast) • Indirect Instruction (creative problem-solving, reading for meaning (poems regarding Edmondson's work), reflective discussion, writing to inform (brainstorming, experience charts, webbing), • Experiential learning (possible field trips to both Cheekwood and Edmondson Park) • Interactive Instruction (brainstorming, discussion, think-pair-share, problem solving) • Instructional Skill (explaining, demonstrating, questioning)
Materials and Resources	Art Making Materials: plaster, small milk cartons (from the cafeteria), plastic spoons, craft sticks, vermiculite, carving tools, dust masks, sealer (shellac or linseed oil) Book: *I Heard God Talking to Me* by Elizabeth Spires, 2009 Student sketchbooks

	Other: Large Post-It-Note display boards

Section II: Presentation

Overview: This section focuses on the steps involved in presenting the lesson. The lesson presentation is divided into segments, such as "Framing the Lesson," "The Texts and Task," "Sharing, Discussing, and Analyzing" and "Closing the Lesson," and "Extending the Learning." For each of these lesson elements, there is an explanation of the procedure, teacher actions, and student outcomes.

Day 1

Framing the Lesson: two 55-minute class periods		
Detailed Procedure	**Teacher Actions**	**Student Outcomes**
• Students will take a pre-assessment	• The teacher will administer and monitor the pre-assessment (found in the appendix of this plan). (The teacher should collect the pre-assessments, score at a later time and determine if any students have knowledge of either artist or their work. The teacher should also retain this information for post-assessment data comparison.)	• Students will understand their level of knowledge regarding the upcoming unit.
• The students will engage in learning through direct instruction. Students will take notes about artists William Edmondson and Lonnie Holley (If students have sketchbooks, guide them to take notes <u>and</u> sketch images of the artist's work there.)	• Direct instruction – The teacher will use images of both artists and images of their work to engage students in learning about the artists' work and background (see appendices for PowerPoint). • Modeling - The teacher will use strategies to help students compare and contrast the two artists' lives and work	• Students will gain knowledge of artists, their history, and their techniques • Students will have written notes for future reference. • Students will have sketches of artists' sculptures.
• At the end of the discussion, students will engage in a review of the information.	• The teacher will ask review questions to formatively assess what students have learned through the direct instruction activity.	• Students will participate in a review of the most important themes of the day's lesson.

Preparing for Art-making:

- The teacher will instruct students to save a milk container from the cafeteria for the art project – rinse it out before bringing it to

class and write name on the bottom.

- If students are having a difficult time coming up with ideas for their sculpture that are personal and meaningful, the teacher could assign homework for the students to ask family members about their heritage and family stories in order to help students find inspiration.

Day 2

Framing the Lesson: (continued)		
Detailed Procedure	**Teacher Actions**	**Student Outcomes**
• The students will work in small groups to compare and contrast the two artists, as they view images of both artists on the screen.	• The teacher will record the students' compare and contrast ideas on a large post-it-note paper and keep it displayed in the room throughout the unit.	• Students will think critically about the similarities and differences between William Edmondson and Lonnie Holley, using their acquired knowledge and images as evidence.
• Students will continue to engage in learning about the artists through direct instruction.	• The teacher will facilitate the learning through direct instruction (see appendices for PowerPoint).	• Students will continue to gain knowledge of artists, their history, and their techniques
• Students will engage in a "Think-Pair-Share" discussion.	• The teacher will facilitate and monitor Think-Pair-Share activity. Suggested questions include: 1. What does **self-taught artist** mean? 2. How are Edmondson's sculptures different then Holley's? 3. How does art reflect us as humans?	• Students will engage in discussion with their peers regarding the themes of the day's learning.
• Students will complete an exit ticket.	• Teacher will distribute and collect exit tickets (included in the appendix of this plan) and will use the information to drive future instruction regarding the artists and the themes.	• Students will be formatively assessed regarding their level of understanding about the artists, their history, and their techniques.

Preparing for Art-making: Begin collecting milk containers—make sure that you/students rinse them out and write name on the bottom.

Day 3

✍ **Exploring the Texts and Task one 55-minute class period**		
Detailed Procedure	**Teacher Actions**	**Student Outcomes**
• Students will build on the discussion from the prior two days by analyzing poetry written by Elizabeth Spires—a poet who wrote poems from the point of view of William Edmondson's art pieces. • Students will engage in a text-based analytical discussion through the "I do, we do, you do" method of instruction.	• The teacher will lead "I do, we do, you do" activity that focuses on poetry from the book *I Heard God Talking To Me, William Edmondson and His Stone Carvings,* by Elizabeth Spires, • The teacher models his/her expectation ("I do") by analyzing one of Edmondson's four poems listed below. There are four poems composed of direct quotations from Edmondson, excerpted from interviews with him in the 1930s and 1940s: "A Vision," "The Gift," "A Conversation," and "Wisdom." • The teacher reminds students that they will have to analyze a poem on their own so pay close attention (can even take notes in their sketchbook if they choose). • The teacher may choose to use any of several ways to analyze the poems, but a sample of a poetry analysis frame can be found at the link listed in the appendices of this document. • The teacher then models again but this time includes the class ("we do").	• Students will engage in an analytical thinking process as a group and individually. • Students will read rich information about both artists and look at images of their work. • Students will analyze a poem and gain a greater understanding for Edmondson's work
• Students will analyze independently a poem by Elizabeth Spires, inspired by Edmondson's art. • Students will share their poem with another student or small group of students.	• Students then read and analyze a different poem individually ("you do"). This poem should be different from the two used previously. The teacher may choose to assign specific poems to specific students as a differentiation strategy.	• Speaking skills – students will read their poem to their elbow partner and share their analysis.

• Students will engage in class discussion about the poetry and its meaning.	• After students appear to be finished with their poem, the teacher instructs students to read their poem to their elbow partner or in small groups and share their analysis. • During the class discussion, the teacher will ask questions like: 1. "How has reading the poetry helped you understand Edmondson's sculpture?" 2. "Edmondson says that he was inspired by God to create his art. Although the poems are written by Elizabeth Spires, are there lines that indicate this inspiration to you? 3. "What inspires you to be creative?"	• Students will understand the connections among texts and art.

Days 4-9

☺ **Sharing, Discussing, Analyzing 5 – 6 (55 minute) class periods** **Art-making**		
Detailed Procedure	**Teacher Actions: Explicit teaching**	**Student Outcomes**
• Students will engage in the process of making a subtractive sculpture. • Students will first brainstorm ideas for their sculpture, focusing on ways that they can make their sculpture have personal meaning (involving their family heritage, etc…). • Students will make a final pencil drawing of what their sculpture will look like (based on their brainstorming). • Students will begin the sculpture process. • As other students wait to cast, students will be working on ideas for their own	• Teacher will facilitate the brainstorming process by utilizing thinking strategies as he/she brainstorms aloud ideas for his/her own sculpture. The teacher will include ways to think about the sculpture and its personal meaning. The teacher will use her personal sketchbook (under an Elmo) to demonstrate sketching out ideas both with images and words. (Also included in the appendix of this plan is a brainstorming graphic organizer) • The teacher will have the steps for creating the sculpture displayed for	• Students will engage in valuable thinking strategies and will understand how to make sculpture personally meaningful. • Students will identify tools and materials. • Students will create an original 3-D

sculpture.	students to see in the classroom. • The teacher will set up one or two tables for casting so he/she can monitor the materials closely. (Ensure that students wear masks when they are using the dry plaster.) • Teacher will demonstrate each step of the process, including: 1. Teacher will demonstrate how to remove the cast from the carton the day after the cast was made 2. Teacher will demonstrate how to use the carving tools. • Throughout the art-making days, the teacher will explain, review the process, monitor student progress, etc. • The teacher will question students during the process (rather than telling them what they are or are not doing well). • The teacher will be an encourager – especially when their project is not turning out the way students had planned. • The teacher will facilitate problem-solving.	subtractive sculpture with personal meaning. • Students will use carving tools in a safe and responsible manner.
• When students appear to be half way through with their carving, they will engage in a mini class critique (lasting 10-15 minutes).	• First, the teacher will explain to the class that no one is finished yet, but we are going to look at how far along we are in meeting our objectives. • The teacher will ask students to share the objectives of the lesson. • Next, the teacher will ask a few students to identify one or two	• Students will be re-focused on objectives. • Students will provide valuable feedback to one another.

Art-making notes: Daily, students should have their final drawing in front of them as a reference for their sculpture. Daily, students will use tools and materials in a safe and responsible manner (including cleaning up their work space). Students should place a wet paper towel over their sculpture at the end of each period before placing it inside a zip lock bag (to keep it moist and easier to carve). When students are finished carving, they will carve their name or initials in the bottom of their sculpture and leave their sculpture in the air (uncovered to dry completely). When the plaster is completely dry, it can be sealed with shellac or linseed oil for a natural material look (like Edmondson).	sculptures that meet one or more of the objectives so far and explain WHY. • The teacher will then remind students of the remaining time they have to meet the objectives. • The teacher will direct students to work individually and will walk around and monitor, answering questions and assisting any students who need help or are struggling.	

Days 10-11

☐ **Closing the Lesson (one- two class periods)**

Detailed Procedure	Teacher Actions	Student Outcomes
• Students will complete a written post-assessment.	• Teacher will give instructions and administer the post-assessment (found in the appendices of this plan). Later, the teacher will compare the pre and post-assessment data and use it to inform future instruction.	• Students will demonstrate that they have achieved mastery of the objectives. • Students will demonstrate that they have retained knowledge of the artists, their history, and their techniques.
• Students will engage in the "Grow & Glow" Critique activity as they view one another's sculptures. • Students will write one GLOW (something the student did well) AND one GROW (something the student could improve on) for at least 8-10 sculptures.	• The teacher should instruct students to place student sculptures on their desks and place "Grow" & Glow" handouts beside each one. • Teacher will explain the difference between critique and criticize and remind students that we are critiquing for the purpose of learning and improving as artists – not to hurt each other's feelings (definitions for critique and criticize are listed on the Grow & Glow handout, which is an appendix to this plan.) • Teacher will demonstrate how to critique one another's sculptures by modeling what a grow comment should look like and what a glow comment should look like. Teacher will instruct students to stay away from subjective comments like: "I love it!" or "It's ugly." • The teacher will ring a bell when it is time for students to move to the next sculpture (students should comment on 8-10 pieces). • The teacher will participate in the critique also (The teacher may want to look for papers that are not receiving many GLOWS and write notes)	• Students will engage in providing valuable feedback to one another.
• When students return to their own sculpture, they will read the comments.	• The teacher will instruct the students to circle comments that appear more than	

	once. They are probably true! The teacher will instruct the students to draw a line through any comment that did not fit the directions (it's ugly, I love it, etc.) *If there happen to be negative comments, the teacher could choose to tell the students that the person did not listen or follow directions, so ignore their comments!* • If time permits, the teacher could facilitate a debrief of the critique activity. • Later, the teacher will utilize the Sculpture Rubric to assess the sculptures and provide feedback to the students	• The student will receive valuable feedback regarding his/her art-making process and product.

🕮 **Extending the Learning** -
Students could write a poem about their own sculpture, then display their poems with their sculpture. The art teacher could collaborate with the Literacy teacher in your building for the poetry lesson. A resource for writing free verse poems can be found in the appendix.

Appendices (attach resources used, such as handouts, etc…):

- Pre-assessment
- Post-assessment
- Exit Ticket
- Grow & Glow Critique
- Sculpture Rubric
- Brainstorm graphic organizer
- PowerPoint Presentation
- Spires, Elizabeth. *I Heard God Talking To Me: William Edmondson and His Stone Carvings.* Illustrated by William Edmondson. Frances Foster Books/Farrar, Straus and Giroux, 2009.
- Sample poetry analysis frame: http://www.classzone.com/cz/books/ml_lit_gr09/resources/pdfs/literary_analysis_frames/MS_Poetry_Frames.pdf
- Resource for writing free verse poetry: http://betterlesson.com/lesson/27136/free-verse-and-couplets

Student Artist Name:_____

What or who inspires you?

Draw an idea/image

MAIN IDEA FOR SCULPTURE:

Draw an idea/image

Other ideas…

Planning notes, thoughts, ideas…

_____

_____

_____

_____

_____

_____

_____

My project connects to my family heritage because:

_____

_____

_____

_____

_____

_____

_____

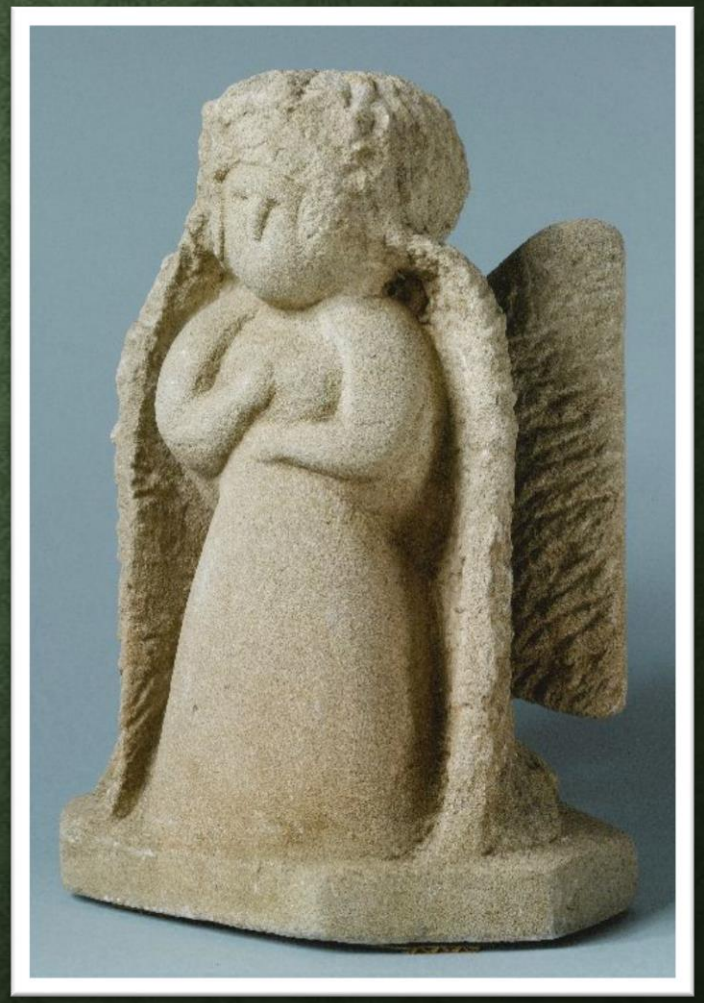
EDMONDSON & HOLLEY

BEING INSPIRED FROM SELF-TAUGHT ARTISTS

HOW DOES ART REFLECT HUMAN CULTURE?

WILLIAM EDMONDSON

Joe & Bess http://www.tfaoi.com/am/8am/8am24.jpg



Angel with cape surround
http://www.arktimes.com/binary/4d61/1324922475-1317157422-edmondson.jpg

WHY DO PEOPLE CREATE ART?

School Teacher
http://www.tfaoi.com/am/8am/8am22.jpg

http://1.bp.blogspot.com/_ndSioEQ29iM/S1ccoyY8UQI/AAAAAAAAB_Q/W5-A-6fqNfo/s320/Edward+Weston_William+Edmondson%27s+Sculpture+Yard.jpg

1. EDMONDSON WAS INSPIRED BY GOD, WHAT/WHO INSPIRES **YOU** TO BE CREATIVE?

2. WHY DO YOU THINK EDMONDSON THOUGHT SO HIGHLY OF SCHOOL TEACHERS?

LONNIE HOLLEY

http://www.worldofstock.com/slides/PHI1937.jpg

http://farm3.staticflickr.com/2337/2152283627_bc8ab1a767.jpg

WHAT EXACTLY IS ART?

IS THIS ART?

WHY OR WHY NOT?

http://p2.la-img.com/355/46348/21092180_1_l.jpg

WHAT DOES "SELF-TAUGHT ARTIST" MEAN?

http://static01.nyt.com/images/2014/01/26/magazine/26holley3/mag-26Holley-t_CA2-blog427.jpg

COMPARE & CONTRAST

William Edmondson, *Rabbit*

http://www.bing.com/images/search?q=william+edmondson+sculptures&qpvt=william+edmondson+sculptures&FORM=IGRE#view=detail&id=357C0A78CBD37FB44EACE40C36AFC9D59F7B6CA6&selectedIndex=3

Lonnie Holley, untitled

http://media-cache-ak0.pinimg.com/736x/9f/d8/b9/9fd8b9dc7881a043acf36f6d6f3ff725.jpg

EDMONDSON & HOLLEY

BEING INSPIRED FROM SELF-TAUGHT ARTISTS

Student Artist: _____ Date: _____

Unit Pre-Assessment: William Edmondson

Vocabulary: (1 point each)

1. Casting
2. Positive Space
3. Negative Space
4. Heritage
5. Plaster
6. Vermiculite

____ Multi-purpose soil additive
____ Empty space surrounding shapes and forms.
____ Process of sculpture in which a substance is poured into a mold and allowed to harden
____ Shapes or spaces that are or represent solid objects.
____ Passed down through the generations, being born into a family
____ A mixture of lime or gypsum, sand, and water, that hardens to a smooth solid

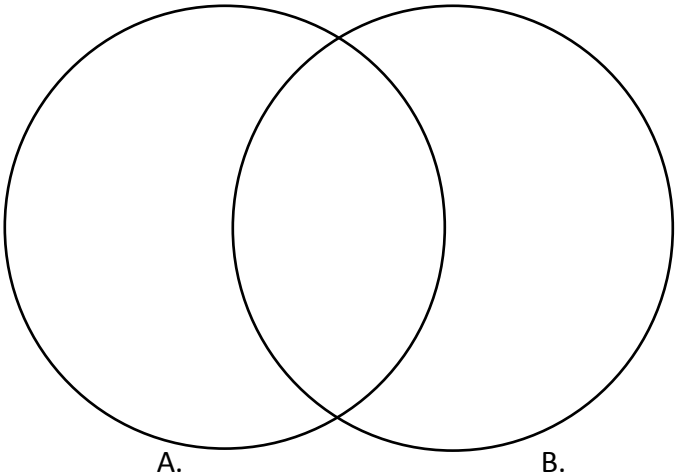
Standard 2.1 Use the elements and principles appropriately in discussion (correct use of vocabulary in written description of art work).

Describe this sculpture with complete sentences using the elements of art and principles of design. To earn credit, your writing must show evidence of understanding of vocabulary words. Points possible 5 points

_____
_____
_____
_____
_____
_____

Standard 4.3 Compare and contrast specific artwork from given eras (for additional space use the back of the paper). Points possible 9 (1 point for each similarity and difference listed)

A. Lonnie Holley B. William Edmondson



Student Artist: _____ Date: _____

1. **Where** did William Edmondson receive his inspiration to create his sculptures? 1 point _____
2. What does self-taught artist mean? 2 points

   _____

   _____
3. How does art reflect us as humans? 2 points

   _____

   _____
4. What are the steps needed to make a plaster sculpture (from beginning to end)? 5 points
   - _____
   - _____
   - _____
   - _____
   - _____

You earned _____ out of 30 points, for a grade of _____%

Student Artist: _____ Date: _____

Unit Post-Assessment: William Edmondson

Vocabulary: (1 point each)

1. Casting
2. Positive Space
3. Negative Space
4. Heritage
5. Plaster
6. Vermiculite

____ Multi-purpose soil additive
____ Empty space surrounding shapes and forms.
____ Process of sculpture in which a substance is poured into a mold and allowed to harden
____ Shapes or spaces that are or represent solid objects.
____ Passed down through the generations, being born into a family
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_____
_____
_____
_____
_____
_____

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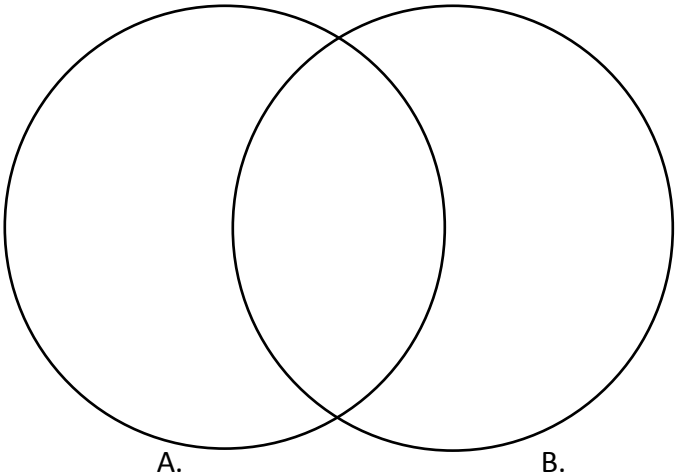

Student Artist: _____ Date: _____

1. **Where** did William Edmondson receive his inspiration to create his sculptures? 1 point _____
2. **What item** did both Edmondson and Holley carve? 1 point _____
3. What does self-taught artist mean? 2 points

   _____

   _____
4. How did Lonnie Holley's art making begin?(what event) 2 points

   _____

   _____
5. "_____ was a way to rise above the past and achieve knowledge and freedom". 1 point
6. What are the steps needed to make a plaster sculpture (from beginning to end)? 5 points
   - _____
   - _____
   - _____
   - _____
   - _____

You earned _____ out of 32 points, for a grade of _____%

Student Artist's Name: Date: Class:

GLOW	GROW
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

Critique: a careful judgment in which you give your opinion about the artwork (what they did well, and areas of needed improvement)
Criticize: to only talk about the problems in the artwork – not in a constructive manner (usually meant to be hurtful)

Student Artist Name: _____ Date: _____ Art Period: _____

Sculpture Rubric

	Advanced 5	Mastered 4	Proficient 3	Emerging 2	Minimal 1
Craftsmanship - the final piece is museum ready	I demonstrated an understanding of how the qualities and characteristics of a variety of art media relate to each other. More specifically, my craftsmanship **added** to my overall work of art and in no way did it distract the viewer or take away from the concept.	I demonstrated an understanding of the qualities and characteristics of art media. Very few areas are messy, the craftsmanship does not distract from the final piece. However, there are one or two areas where it could be revisited.	I demonstrated a basic understanding of the qualities and characteristics of art media. Some areas are not neat & clean, the craftsmanship is average. There are two or more areas that could be revisited.	I demonstrated a below average understanding of the qualities and characteristics of art media. The final work is messy and rushed in appearance.	I demonstrated no understanding of the qualities and characteristics of art media. The lack of craftsmanship takes away from the piece and is distracting. The concept of the artwork is lost.
Use of Tools/Media -the application of media use of tools is purposeful and effective	I used media and tools in a safe, responsible, effective, and accomplished manner. The use of tools and media was **extremely successful**.	I used media and tools in a safe, responsible, and effective manner.	I used media and tools in a safe and responsible manner.	I somewhat used media and tools in a safe and responsible manner.	I did not use tools and media in a safe and responsible manner.
Design/Composition -the composition as a whole is unified and complete, every aspect of the piece works together (color, form, line, subject matter, etc.)	I demonstrated correct use of the art elements and principles of design appropriately throughout the **entire** composition of my work of art. My work is unified and complete, every aspect of the piece works together effectively.	I demonstrated correct use of the art elements and principles of design appropriately throughout **most** of my composition.	I demonstrated correct use of the art elements and principles of design appropriately throughout **half** of my composition.	I very minimally demonstrated correct use of the art elements and principles of design appropriately throughout my composition.	I did not demonstrate correct use of the art elements and principles of design throughout my composition.
Originality/Creativity -creation of a unique and meaningful illustration	Student has taken the technique being studied and applied it in a way that is totally his/her own. The student\'s personality/voice comes through.	Student has taken the technique being studied and has used source material as a starting place. The student\'s personality comes through in parts of the artwork.	Student has copied some ideas from the source material. There is little evidence of creativity, but the student has done the assignment.	Student has not made much attempt to meet the requirements of the assignment.	Student has made no attempt at meeting the requirements.
Final Score					

Student Artist, explain how your sculpture is personal and meaningful to you:

_____

_____

_____

_____

Final Score: _____/20

Student Artist Name: _____ Date: _____ Art Period: _____

Final Score: _____/20

Name:_____ Period: _____

EXIT TICKET

1. Describe a self-taught artist:
   _____
2. Which artist has a park named after him in Nashville? _____
3. Lonnie Holley creates art from
   _____
4. Edmondson and Holley both created
   _____

Name:_____ Period: _____

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2. Which artist has a park named after him in Nashville? _____
3. Lonnie Holley creates art from
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4. Edmondson and Holley both created
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Name:_____ Period: _____

EXIT TICKET

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