

Lesson Title: Collaborative Triptych**Co-Produced by:** Katy Potts & Carol Beth Torrance**Grade:** 10th - 12th**Dates Taught:**(Day One) November 26th(Day Two) November 28th(Day Three) November 30th

Main Idea: Students will experiment with media of their choice and collaborate in groups of 3 to create triptychs. This is another exercise in unity. Because each student is of a different skill level and uses his/her own style to produce artworks—the groups will be challenged to create a sense of unity in an environment of intense variety. If the class does not divide evenly into groups of three, then groups of two will suffice. Groups of two will create diptychs instead. Diptychs will follow the same criteria as triptychs—but instead of a piece constructed of three segments, the diptych will be comprised of two.

Objectives:

- Students will collaborate in groups of 3 to gather resources for, organize the layout of, and determine how to represent a triptych.
- Each student will sketch their own segment of the triptych for approval by the teacher.
- Each student will produce one segment of their group's triptych with media of their choice.

Criteria: To unify the segments of a triptych, each student must adhere to a selection of design principles. Elements such as repetition, color, pattern, or balance will help to visually join any stylistic variation within the triptych. Additionally, the segments of their triptychs must be the same size and shape. Finally, the students may choose their own theme—but the triptych must communicate a narrative, a transformation, or exist as three sections of a whole image.

Necessary Elements:

- Digital Projector
- Introductory PowerPoint
- A ream of newsprint (8.5x11) and (18x24)
- Pencils
- Charcoal
- Erasers
- A clock
- A small microphone

Accommodations:

Students who need more time to develop their idea, gather materials, or assemble their piece due to disabilities mentioned in their 504 will be allowed the time necessary to complete the project.

DAY ONE: Project Introduction

Date: November 26th

Time	Activity Procedure	Materials and References Needed
<p>Warm-Up/ Anticipatory Set: Three Paneled Storytelling</p> <p>Objectives: Students will practice drawing a theme of their choice across three panels of space.</p> <p><u>15</u> min.</p>	<p>As the students enter the classroom, the teacher will direct their attention to a projected PowerPoint presentation.</p> <p>Teacher: As you come in, please get out a sheet of 8.5x11 newsprint paper. You'll find it in the paper cabinet. Once you have your paper, get out a pencil and complete the warm-up on the screen.</p> <p>Teacher points to screen.</p> <p>Screen: Draw a simple three panel comic It can be about whatever you want If you can't think of a comic topic then interpret or alter these ideas:</p> <ol style="list-style-type: none">1. Toys for baby snakes2. Karai Pantsu (Spicy Pants): the newest fashion sweeping the nation3. A Christmas card written for (or by) your favorite metal band. <p>After the tardy bell rings, the teacher will gain student attention by reading the prompt written on the screen with a microphone.</p> <p>Once the prompt is read, the teacher will put down the microphone and project.</p> <p>Teacher: Starting now, you will have ten minutes to complete this comic. It doesn't have to be anything fancy—I just want to see how you might depict a story, theme, or subject with only three panels.</p> <p>As student work, the teacher will offer suggestions while silently assessing how well students represent their stories, themes, or subjects using only three panels.</p> <p>Ten minutes later:</p> <p>Teacher: Ten minutes have passed, please wrap up any details or values you may be adding.</p>	<p>Teacher:</p> <ul style="list-style-type: none">- small microphone- clock- a class set of 8.5x11 newsprint paper <p>Students:</p> <ul style="list-style-type: none">- A piece of paper- A pencil

	<p>Teacher: Would anyone like to discuss the comic they created? (If no students volunteer) (Student Name), what did you draw?</p> <p>Student: I drew a story about X.</p> <p>Teacher: Ah, so you decided to create a little narrative. What about you, (Student name)? How did you feel about the three panel composition? Was it helpful in getting your idea across?</p> <p>Student: X.</p> <p>Teacher: The reason I asked you all to draw three panel comics was because we will be creating three paneled compositions for our next project. Please put away your work and I will explain this idea further.</p>	
LESSON	ACTIVITIES & PROCEDURES	MATERIALS
<p>1stActivity Introduction to Triptychs & the Purpose Thereof</p> <p>Objectives: Students will listen to and discuss the triptych project criteria.</p> <p><u>20</u> min.</p>	<p>While the students put their work away, the teacher will queue a PowerPoint presentation that contains historical, contemporary, and student examples of triptychs.</p> <p>The teacher uses a small microphone to gain the students' attention</p> <p>Teacher: I'd like everyone to turn their attention to this projector screen.</p> <p>The teacher sets the microphone down and projects instead.</p> <p>Slide #1: depicts the question, "What is a triptych?"</p> <p>Teacher: Might anyone be able to tell me what a triptych is?</p> <p>Student: A triptych is work of art that is displayed in three separate panels.</p> <p>Teacher: Basically, yes. Historically, triptychs were paintings or relief carving on three panels, typically hinged together vertically and used as an altarpiece. The three panels originally symbolized the holy trinity—but the religious affiliation (although not forgotten) has weakened. Composers can use the term, "triptych" to refer to a symphony of three parts. A sculptor could build</p>	<p>Teacher:</p> <ul style="list-style-type: none"> - One PowerPoint Presentation with images of historical, contemporary, and student examples of triptychs - One digital projector, screen - one microphone

three portrait busts and intend for them to be displayed together as a triptych. In essence, triptychs are a set of three associated artistic works intended to be appreciated together.

Teacher: Today, you are all to collaborate together in groups of three to begin production upon a triptych. But before I go over criteria, let's check out some triptychs from history.

Slides #2-3: depicts Hieronymus Bosch's *Garden of Earthly Delights*, 1490 CE.

Teacher: Here we have a very popular triptych some of you may recognize. This is the *Garden of Earthly Delights* by Hieronymus Bosch. The original name of this triptych was actually lost to time, but its current name is intended to describe the triptych's middle panel—which shows several people all taking part in the trappings of our world. On the left we have paradise, with Adam and Eve—remember, this was an altar piece at one time. And on the right we have hell—where those who misbehave in the middle panel can expect to spend eternity. By warning his viewers of their possible fates, Bosch has given this triptych a narrative quality.

Slide #4: depicts Matthias Grunewald's *Isenheim Altarpiece*, 1515 CE.

Teacher: This triptych mainly depicts Christ suffering on the cross. What's fascinating about this piece is the intense detail Grunewald has decided to apply to his Christian God. This Christ is not muscular or handsome—his head is lolled to one side, his hands are outstretched in agony, his skin bears several sores and appears green with death. This is significant because this altarpiece was housed in a church frequented by plague victims suffering from skin diseases. Again, there's a story here. It's not quite like a comic book—but similar, like movie still. When you all brainstorm how to depict your triptych, perhaps you might conceptualize a place you want it to hang.

Slide #5: depicts Peter Paul Rubens' *Raising of the Cross*, 1610 CE.

Teacher: Here we have a very different Jesus. He's muscular, appears well-fed—in fact, everyone in this painting appears healthy—but that's because Rubens was a baroque painter. Everything was about regalia, power, and persuasion during that time (In other words, propaganda). Other than that, Rubens was also a master of composition. Composition is an extremely important concept for you and your group members to grasp. After all, how will you build a theme across three separate segments? Rubens does it through the compositional lines his human figures create with their bodies. The subjects lifting Christ upright are part of a larger vertical line that stretches from the top of the cross to the last man helping to raise this structure. (Teacher points out vertical composition with a laser pointer.) Then, he intersects this line with a horizontal one comprised of this dog in the lower left hand section (Teacher points) and these soldiers in the right panel (Teacher points). (Teacher illustrates compositional line with laser pointer).

Teacher: By building these compositional lines, what has Rubens created? What shape is this?

Student: A cross.

Teacher: Correct. Rubens has emphasized the piety of this piece by depicting a cross within a cross.

Slide #6 depicts Otto Dix's, *War*, 1924 CE.

Teacher: This is a triptych that follows a similar compositional layout to Grunewald's Altarpiece. It's also extremely dissimilar to Rubens' triptych in that Dix sought to paint the grim reality of war—not glorify it. Since this was painted in 1924, what war do you think Dix is showing us?

Student: World War I.

Teacher: Correct. World War I was a particularly gruesome war. Poisonous gasses and trench warfare was extremely nightmarish. So here, Dix is using a traditionally holy composition—that is, the triptych, to show his viewers a few terrifying excerpts from his experience in the war. Compositional lines run every which way—emphasizing the chaos of this scene. Again, similar to Grunewald's altarpiece, Dix is attempting to level with his viewer so that he might convey the harsh

realities of war—just as Grunewald sought do convey the harsh realities of Christ's crucifixion.

Slide #7 depicts Francis Bacon's, *Triptych in Memory of George Dyer*, 1971 CE.

Teacher: In this triptych, Francis Bacon is paying tribute to the great humanitarian poet, George Dyer. His narrative is intended to be existential and the viewer will note several instances of symbolism throughout this piece.

Teacher: (Student Name) tell me an object that might be interpreted as a symbol within this piece.

Student: That light bulb in the middle panel.

Teacher: And what might that light bulb symbolize?

Student: I'm not sure... an idea?

Teacher: Perhaps. But mulling this over is part of the fun! When you all create your triptychs, consider using symbolism to encourage interpretation and study from your viewer. Trust me, it will help keep art historians employed.

Teacher: Now for a little project criteria.

Slide #8 depicts a triptych of the artist Vincent Van Gogh transforming into a skeleton.

Teacher: When you all brainstorm various themes for your triptych, I want your ideas to depict one of the following motifs. Your triptych will need to show the viewer a transformation...

Slide #9 depicts a few narrative triptychs.

Teacher: A narrative. Like your comics from the warm-up...

Slide #10 depicts triptychs that illustrate three segments of a larger scene.

Teacher: Or three segmented images that, when displayed together, form a larger picture. Parts of a whole, if you

	<p>will.</p> <p>Slide #11 depicts the project criteria.</p> <p>Teacher: Today, you will all split into groups of three and consider this project criteria. Your triptych segments must be all the same size and shape. Additionally, each group member will be creating their own segment. This will allow me to assess your work individually for participation and effort. When organizing your triptych's composition, I will expect you all to use design principles—as they will help unify your triptych's three segments into a whole statement. Finally, as I mentioned earlier, your triptych's theme must represent a transformation, a narrative, or parts of a whole.</p> <p>Slide #12 depicts a prompt for the remaining class period.</p> <p>Teacher: That's a lot of stuff to consider—so if you need to double check that criteria I'll have it posted on the paper cabinet at the end of this presentation. For today, I want you all to split into groups of three and brainstorm your project's theme. Once you have a solid idea, I want each group member to sketch their own segment of the triptych. Each sketch should be at least 5”x5” and must be presented to me for approval before you can begin constructing the actual triptych. After your sketches are approved, you may begin construction. If there are any questions at this time, please go ahead and split into groups of three and wait for me to post the project criteria. Then, simply raise your hand or call me over. I would love to help brainstorm.</p>	
<p>2nd Activity</p> <p>Collage Background Perspective: Collaborative study</p> <p>Objectives: Students will draft/sketch ideas and collect, arrange, or create</p>	<p>The teacher posts project criteria. The students split into groups and begin brainstorming ideas, sketching their segments, and drafting their compositions.</p> <p>As students collaborate with their group members, the teacher will circulate around the room and offer help where needed, give advice, and informally assess how well the lecture communicated the lesson's objectives. The teacher will also make note of any information that need re-teaching, or methods for providing better insight to students struggling with the content.</p>	<p>Teacher: -projector, screen -PPT with project criteria</p> <p>Students: - various drawing implements easily accessible from within classroom (charcoal, graphite, chalk, oil pastels, colored</p>

resources to use in the creation of their triptych. <u>48 minutes</u>		pencils, pens, etc.) - Paper of various weights and sizes
CLOSURE	ACTIVITES & PROCEDURES	MATERIALS
1st Activity Clean-up: Whole Class Housekeeping <u>5</u> min	Seven minutes before class ends, students will be asked to put any stray paper clippings in the recycle bin, add their collected resources and sketches to their portfolios/drawers, and generally clean their work areas. When the class' condition is satisfactory, the teacher will make a final announcement.	- trash can - recycle bin
2 nd Activity Tiptych Techniques & Process: Review Objective: Students will identify and discuss an overarching theme within their composition. <u>2</u> min	Teacher: Would someone's group mind telling me how they managed to convey a narrative, transformation, or parts of a whole within their triptych's composition? (If no students volunteer, (Student name), your group had a rather interesting idea. How did you all choose to represent a transformation? Student: Our group decided to illustrate the dangers of drug use by showing a normal person's outward appearance shift for the worse when increasing their intake of illegal substances. Teacher: Great. That actually works as a transformation and a narrative. Very nice. Teacher: Before you all come to class next week, I want you to gather any references or material resources you might need to finish your sketches or begin constructing your triptych. Class is dismissed.	

DAY TWO: Unifying Unique Styles and Techniques

Date: November 28th

Time	Activity Procedure	Materials and References Needed
Warm-Up/ Anticipatory Set: Figure	As students enter the classroom, the teacher will inform each student that they are to prepare for their weekly figure drawing study.	Teacher: - small microphone - clock

<p>Drawing</p> <p>Objectives: Students will demonstrate various design elements such as volume, shading, texture, and proportion by drawing a classmate in accordance with Ms. Torrance's weekly figure drawing assignment.</p> <p><u>30</u> min.</p>	<p>Teacher: As you enter the classroom, please get out a sheet of newsprint from the paper cabinet and pick a piece of charcoal in the kitchen. We are going to begin our figure drawings once everyone is ready.</p> <p>Immediately after the tardy bell rings, the teacher will ask the class for a volunteer to model for the rest of the class. (This is never particularly difficult as the model is exempt from the thirty minute drawing session).</p> <p>Once the students have their materials ready and the model is seated in the middle of the classroom, the teacher will turn off the main lights and turn on the studio lights for more dramatic shadows.</p> <p>Teacher: Alright, at (thirty minutes after the start time) we will stop drawing and turn our attention towards a brief PowerPoint presentation. Until then, you may begin your figure studies. Note the tilt of the model's head, the slant of his/her shoulders, and the curve of his/her spine. What angles do you need to consider before blocking in your figure? What basic geometric shapes build the form? Also, take note of the underlying structure of his/her body. Try to imagine the skeleton, the muscular system, the tendons, and the cartilage.</p> <p>As the students work, the teacher will circulate around the room, offering advice and encouragement.</p> <p>Ten Minutes Later: Teacher: We are now ten minutes into the drawing. Take your time. At the moment, many of you have blocked out the entirety of your figure's basic structure. What we need to focus on now is adding detail. Think about the contour lines you might add to depict our model's features. Irises, pupils, nostrils, wrinkles, inner ear structure, folds in clothing, shoelaces, etc.</p> <p>An Additional Ten Minutes Later: Teacher: We are now twenty minutes into our figure drawing. Now that several of you have added detail, I encourage you all to add value at this juncture. Consider your light source. Where is the light coming from and how does it affect the way shadows fall across the model's form? How might you depict the shading? Hatching,</p>	<p>Students:</p> <ul style="list-style-type: none"> - A class set of newsprint - A class set of vine charcoal
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	<p>Cross hatching, tissue blending, or some combination of the three? Remember to keep track of your values. What is your lightest value? Your darkest value? Your middle values? Highlights?</p> <p>An Additional Five Minutes Later: Teacher: Five minutes remain for you all to finish your figure drawings. Please add your final touches. Again, think about your values. Have you established dark, middle, light tones, and highlights?</p> <p>An Additional Five Minutes Later: Teacher: Let's all give our model a round of applause. Class claps. Teacher: Alright, now after you put away your drawings into your portfolio, I want you to turn your attention towards the projector screen at the front of the room.</p>	
LESSON	ACTIVITIES & PROCEDURES	MATERIALS
<p>1st Activity</p> <p>Unity Techniques & Design Principles: Review</p> <p>Objectives: Students will discuss the compositional role of each panel within a triptych.</p> <p><u>15</u> min.</p>	<p>Slide #1: depicts the left segment of an untitled triptych by James Jean.</p> <p>Teacher: As you will all create one segment of a larger triptych, I want us to first look at a triptych's separate pieces before viewing the whole. (Student name) What do you see here in this panel?</p> <p>Student: A partially nude guy covering his face—with blood vessels censoring the lower half of his body.</p> <p>Teacher: Correct. That is exactly what we see. It's a neat, vertical composition—capable of conveying a subtle sadness through basic body language.</p> <p>Teacher: What did the artist, who's name is James Jean by the way, paint this piece upon?</p> <p>Student: A skateboard.</p> <p>Teacher: What an interesting object to assemble a triptych with. I know some of you may be tired of mixed media, but don't limit yourself to traditional materials if you don't want to use them.</p> <p>Slide #2: depicts the right segment of an untitled triptych by James Jean.</p>	<p>Teacher:</p> <ul style="list-style-type: none"> - One PowerPoint Presentation with images of historical and contemporary triptychs. - One digital projector, screen

	<p>Teacher: And what do we have in the right panel, (Student name)?</p> <p>Student: I see a partially nude woman with her arms over her head, also censored by blood vessels.</p> <p>Teacher: Right. Again, this is a neat subject—but the overall meaning of this piece remains to be seen. Let's look at the last panel.</p> <p>Slide #3: depicts the middle segment of an untitled triptych by James Jean.</p> <p>Teacher: I'll describe this one. Here we have an anthropomorphic arrangement of blood vessels—much like a human circulatory or nervous system. Under that, we have a rib cage. How curious. Let's look at the whole composition.</p> <p>Slide #4: depicts an untitled triptych of Adam and Eve by James Jean.</p> <p>Teacher: In our full triptych's composition, we see a man, a woman, a figure assembled from blood vessels, and a ribcage. Would someone like to guess who these figures are—using the symbols we've recognized?</p> <p>Student: Adam and Eve?</p> <p>Teacher: Yes. Separately, these are strong portraits. But together, these segments form a triptych that illustrate the Christian origin of man. When you finalize your triptych's themes and compositions today, please consider how each segment will contribute to the triptych's overarching statement.</p>	
<p>2nd Activity</p> <p>Collage Background Perspective: Collaborative Study</p>	<p>Teacher: Today, you will split into groups and finalize your segment's sketches if you have not already. Those of you who have already had your compositions approved may begin constructing your triptych's segments. But before we do anything, please exchange phone numbers or e-mail addresses with your group members. This will help alleviate any over the weekend questions or last minute confusion.</p>	<p>Teacher: -projector, screen -PPT with project criteria</p> <p>Students: - various drawing implements easily accessible from within</p>

<p>Objectives: Students will draft/sketch ideas and collect, arrange, or create resources to use in the creation of their triptych segments.</p> <p><u>~ 55 minutes</u> min</p>	<p>The teacher projects the project criteria upon a screen via PowerPoint. The students split into their groups and continue brainstorming ideas, sketching their segments, and drafting their compositions. Students who's compositions have been presented/approved may begin constructing the final product.</p> <p>As students collaborate with their group members, the teacher will circulate around the room and offer help where needed, give advice, and informally assess how well the lecture communicated the lesson's objectives. The teacher will also make note of any information that need re-teaching, or methods for providing better insight to students struggling with the content.</p>	<p>classroom (charcoal, graphite, chalk, oil pastels, colored pencils, pens, etc.)</p>
<p>CLOSURE</p>	<p>ACTIVITES & PROCEDURES</p>	<p>MATERIALS</p>
<p>1st Activity</p> <p>Clean-up: Whole Class Housekeeping</p> <p><u>5</u> min</p>	<p>Seven minutes before class ends, students will be asked to put any stray paper clippings in the recycle bin, add their collected resources to their portfolios/drawers, and generally clean their work areas.</p> <p>When the class' condition is satisfactory, the teacher will make a final announcement.</p>	<p>- trash can - recycle bin</p>
<p>2nd Activity</p> <p>Triptych Techniques & Process: Review</p> <p>Objective: Students will identify/define how the panels within their group's triptych emphasize either a narrative, a transformation, or parts of a whole.</p> <p><u>3</u> min</p>	<p>Teacher: Would someone's group mind telling me how each segment of their triptych's composition helps to convey their overarching theme?</p> <p>Student: Our group's theme is environmental conservation vs environment destruction. To illustrate this theme we are going to show three parts of a whole scene. In the middle panel, (group member) will paint a beautiful flowering plant. On the left panel, I will paint a hand watering the plant. In the right panel, (group member) will paint a hand attempting to harvest the plant's flowers.</p> <p>Teacher: I see. Alone, your segments will seem serene, dutiful, and destructive—but when they are combined, the scene will adopt a cohesive narrative. Very nice.</p> <p>Teacher: Before you all come to class next week, I want you to gather any remaining references or material resources you did not bring with you today.</p> <p>Class is dismissed.</p>	

DAY THREE:

Date: November 30th

Time	Activity Procedure	Materials and References Needed
<p>Warm-Up/ Anticipatory Set – Design Elements and Principles: Review</p> <p>Objectives: Students will identify and discuss design principles within their triptych's composition.</p> <p><u>5</u> min.</p>	<p>The teacher will queue a short PowerPoint presentation to be used in the first activity.</p> <p>After the tardy bell rings, the teacher will gain student attention by addressing the class with a microphone.</p> <p>Teacher: Good (morning/afternoon), students.</p> <p>The teacher puts down the microphone and projects voice instead.</p> <p>Teacher: Before we begin working today, I would like to discuss a few aspects of this project.</p> <p>(To avoid catching a student off guard with the following question, the teacher will have to approach a student unafraid of public speaking before class to provide an adequate answer)</p> <p>Teacher: (Student name), I've seen from experience that you have a very distinct style. This is a wonderful attribute for an artist to have—but it makes collaboration somewhat difficult. I was wondering if you might explain how you and your group members plan to overcome your individual differences for the sake of unifying this piece.</p> <p>Student: Well, we're each going to use our own style, but the figures we depict in our triptych will each be covered in red drapery.</p> <p>Teacher: Aha! So you are using <i>color</i> and <i>repetition</i> to unify your different styles and skill levels. Wonderful. Each group will need to unify their group's differences by using the design principles. (Teacher points to design principle posters next to the projector screen.) Let's analyze two triptychs I assembled to show you what I mean.</p>	<p>Teacher: - small microphone</p>
<p>LESSON</p>	<p>ACTIVITIES & PROCEDURES</p>	<p>MATERIALS</p>
<p>1st Activity -</p>	<p>The teacher will direct student attention to the PowerPoint</p>	<p>Teacher:</p>

<p>Design Elements and Principles: Review</p> <p>Objectives: Students will identify and discuss how different styles and techniques within a triptych can be unified through design principles and elements.</p> <p><u>15</u> min.</p>	<p>presentation that was queued before class started.</p> <p>Slide #1 depicts three works of art assembled to represent a triptych. Left: <i>Hair Apparent</i> by Miss Van, Middle: <i>Braid</i> by James Jean, Right: <i>She Entwined</i> by Audrey Kawasaki.</p> <p>Teacher: What you see here was not intended to exist as a triptych. I combined these works of art together so that you all might see how different styles, mediums, and techniques might coexist through the principles of design.</p> <p>Teacher: (Student name), name a design principle found within this triptych.</p> <p>Student: Each of these panels have women and hair in them.</p> <p>Teacher: Yes, each of the forms in this triptych are essentially the same. What else is there? What other design principles did I illustrate?</p> <p>Student: Color. The left and right segments of that triptych use the same color palette.</p> <p>Teacher: Correct. And by depicting the same color palette on the right and the left panel, what design principle am I also showing off? (If no one answers) If the right and left panels have a similar visual weight, they are... (Teacher makes a weighing motion with hands)</p> <p>Student: Balance.</p> <p>Teacher: Alright, anything else?</p> <p>Student: X</p> <p>Slide Two depicts three works of art assembled to represent a triptych. Left: <i>Three Studies for Figures at the Base of a Crucifixion: 3</i> by Francis Bacon, Middle: <i>The Debutante</i> by Mark Ryden, Right: <i>Carcass of Beef</i> by Chaim Soutine.</p> <p>Teacher: Again, here we have three paintings that I put together as a mock triptych. What design elements am I emphasizing here? This is a little more subtle than the last</p>	<p>- One PowerPoint Presentation with images of historical and contemporary paintings.</p> <p>- One digital projector, screen</p>
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	<p>one.</p> <p>Student: Well, each of these paintings have meat in them.</p> <p>Teacher: Correct. So again, we have similar forms, similar subjects. What else?</p> <p>Student: The carcass on the left and the carcass on the right create a diagonal composition across the triptych.</p> <p>Teacher: Right, like Rubens, you might consider creating a compositional line for the viewer's eye to follow throughout your triptych. One more and then we'll start working.</p> <p>Student: All of the meat subjects are hanging from the top of their composition.</p> <p>Teacher: Yes, the meat follows a repetitive theme of suspension.</p> <p>Teacher: In my triptychs I used compositional line, form, repetition, balance, and color. These were the easiest for me to depict using found images. But don't forget about the others: shape, texture, space, unity, scale, and contrast. With that in mind, let's get to work.</p>	
<p>2nd Activity Collage Background Perspective: Collaborative Study</p> <p>Objectives: Students will draft/sketch ideas and collect, arrange, or create resources to use in the creation of their triptych segments.</p> <p><u>~63 minutes</u></p>	<p>As students collaborate with their group members, the teacher will circulate around the room and offer help where needed, give advice, and informally assess how well the lecture communicated the lesson's objectives. The teacher will also make note of any information that need re-teaching, or methods for providing better insight to students struggling with the content.</p>	<p>Teacher: -projector, screen -PPT with project criteria</p> <p>Students: - various drawing implements easily accessible from within classroom (charcoal, graphite, chalk, oil pastels, colored pencils, pens, etc.)</p>
<p>CLOSURE</p>	<p>ACTIVITES & PROCEDURES</p>	<p>MATERIALS</p>

<p>1st Activity</p> <p>Clean-up: Whole Class Housekeeping</p> <p><u>5</u> min</p>	<p>Seven minutes before class ends, students will be asked to put any stray paper clippings in the recycle bin, add their collected resources to their portfolios/drawers, and generally clean their work areas.</p> <p>When the class' condition is satisfactory, the teacher will make a final announcement.</p>	<p>- trash can - recycle bin</p>
<p>2nd Activity</p> <p>Triptych Techniques & Process: Review</p> <p>Objective: Students will identify/define design elements or principles that emphasize a triptych's composition.</p> <p><u>2</u> min</p>	<p>Teacher: Someone tell me a design principle they are using heavily within their triptych.</p> <p>Student: We're using color to lead the viewer's eye through each panel of our triptych.</p> <p>Teacher: Nice. Someone else?</p> <p>Student: We're using visual balance to redirect the viewer's attention back to our center panel.</p> <p>Teacher: Great. Before you come to class next week think about your design elements and remember to bring any additional resources you'll need to complete these projects on Tuesday.</p> <p>Class is dismissed.</p>	

Assessment:

Formative – The teacher will formatively assess student understanding based upon the questions they have and the answers they provide during class discussion and individual or collaborative production. Anticipatory artifacts such as the three panel comic studies and 5”x5” triptych sketches will encourage students to assess their own ability

Summative – The teacher will summatively assess student understanding based upon the individual segments students create as well as the overarching triptychs that each group produces.

TEKS: Four basic strands

(b) Introduction.

1. perception, creative expression/performance, historical and cultural heritage, and critical evaluation--provide broad, unifying structures for organizing the knowledge and skills students are expected to acquire. Students rely on their perceptions of the environment, developed through increasing visual awareness and sensitivity to surroundings, memory, imagination, and life experiences, as a source for creating artworks. They express their thoughts and ideas creatively, while challenging their imagination, fostering reflective thinking, and developing disciplined effort and problem-solving skills.
2. By analyzing artistic styles and historical periods students develop respect for the traditions and contributions of diverse cultures. Students respond to and analyze artworks, thus

contributing to the development of lifelong skills of making informed judgments and evaluations.

(c) Knowledge and skills.

1. Perception. The student develops and organizes ideas from the environment. The student is expected to:

- A. analyze visual characteristics of natural and human-made subjects in a variety of ways, illustrating flexibility in solving problems, creating multiple solutions, and thinking imaginatively; and
- B. analyze visual qualities to express the meaning of images and symbols

2. Creative expression/performance. The student expresses ideas through original artworks, using a variety of media with appropriate skill. The student is expected to:

- A. solve visual problems by planning and attempting a variety of solutions;
- B. solve visual problems and develop multiple solutions for designing ideas, clarifying presentations, and evaluating consumer choices, using design skills; and
- C. select from a variety of art media and tools to express intent

3. Historical/cultural heritage. The student demonstrates an understanding of art history and culture as records of human achievement. The student is expected to:

- A. study a selected period, style, or movement in art;
- B. trace influences of various cultures on contemporary artworks