

Class/grade: Grade 4
School: International School of Nanshan Shenzhen
Title: Let's move! Kinetic art and installation
Teacher(s): Jennifer Nicklas
Date: W3 August
Proposed duration: 36 weeks

Age group:
School code: 051105



PYP planner

1. What is our purpose?

To inquire into the following:

• Central idea:

Artists use the creative process to help them make artistic choices that communicate their ideas and feelings.

Summative assessment task(s):

Project



Let's Move Sculpture

Students will envision, plan, create, and evaluate their own work of art that expresses either kinetic movement, implied movement or both.

What are the possible ways of assessing students' understanding of the central idea? What evidence, including student-initiated actions, will we look for?

Students will be exposed to a wide variety of artworks and projects that help students understand movement in both two and three dimensional works of art. Through responding activities, class discussions, critiques, evaluations, and their own artwork, students will be able to demonstrate their learning.

2. What do we want to learn?

What are the key concepts (form, function, causation, change, connection, perspective, responsibility, reflection) to be emphasised within this inquiry?

Key Concepts: Connection, Perspective, Reflection

Related Concepts:

Connection:

- Responding
- Creating
- Interpreting
- Movement
- Balance
- Rhythm

What lines of inquiry will define the scope of the inquiry into the central idea?

- Artists plan their ideas and processes by making their thinking visible.
- Artists can express movement in a variety of ways.
- Artists develop their craft and persist even when they encounter problems.

What teacher questions/provocations will drive these inquiries?

- How do artists create movement in artwork? **2**
- How do artists make their thinking visible during the planning process? **1**
- How do we problem solve when faced with challenges during our creative process? **3**

Provocations:

Stations that expose students to movement in a variety of ways. Students will complete responding activities based on the following artists:

- Alexander Calder
- Zimoun
- Ruben d'Hers
- Theo Jansen

3. How might we know what we have learned?

What are the possible ways of assessing students' prior knowledge and skills? What evidence will we look for?

Responding: Students will demonstrate their understanding of how artists create movement by identifying and discussing movement in several works of art by Alexander Calder, Zimoun, Blu Blu, and Ruben D'hers.

Creating: Students will be able to demonstrate their prior knowledge of movement and three-dimensional works of art through their plans. Feedback can be provided to support each student accordingly before they begin their final sculptures.

Responding: Students will be introduced to the "Eight Studio Habits of Mind". They will work together to discuss and define these in their own words.

What are the possible ways of assessing student learning in the context of the lines of inquiry? What evidence will we look for?

- Artists plan their ideas and processes by making their thinking visible.

Project

F

Planning for Let's Move

Students will create a plan for a three-dimensional work of art that expresses either kinetic or implied movement or both. They will first be shown the plans and models made by other artists so they have a better understanding of how artists make their thinking and planning visible. Students will give each other feedback. The teacher will also provide feedback with students individually to help them problem solve, consider materials, etc. before starting their final sculpture.

Project

S

Let's Move Sculpture

Students will envision, plan, create, and evaluate their own work of art that expresses either kinetic movement, implied movement or both.

- Artists can express movement in a variety of ways.

Investigation

F

Artist responding activities on Seesaw (Tuning-in & Assessment of Prior Knowledge)

Students will explore and respond to a variety of artists who create movement in their artworks. They will respond on Seesaw and their responses will be used to guide class discussions about movement.

Project

F

Planning for Let's Move

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Project

S

Let's Move Sculpture

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- Artists develop their craft and persist even when they encounter problems.

Project

S

Let's Move Sculpture

Students will envision, plan, create, and evaluate their own work of art that expresses either kinetic movement, implied movement or both.

Additional Notes:

4. How best might we learn?

What are the learning experiences suggested by the teacher and/or students to encourage the students to engage with the inquiries and address the driving questions?

Tuning In: (assessing prior knowledge) Responding: Students will demonstrate their understanding of how artists create movement by identifying and discussing movement in several works of art by Alexander Calder, Zimoun, Cai Guo Qiang, Theo Jansen, and Ruben D'hers.

Finding Out/Sorting Out: Students will be introduced to the Eight Studio Habits of Mind through. They will be asked to work together to redefine what their assigned studio habit means and examples of what that may look like. They will create a visual aid for their studio habit. They will share their findings with others. We will then define what these look like as a class.

Going Further: Students will be introduced to the plans and visible thinking of Alexander Calder. We will discuss how to make our ideas visible to others. Students will then make a plan for their own "vision". We will work in small groups and as a class to problem solve through some of their steps and consider materials they may need to use.

Making Conclusion: Students will begin experimenting with materials and making models as necessary. They will also focus on developing their craft by using research skills to determine the skills and techniques they may need to use to make their artwork successful.

Taking Action: Students will create their own sculpture that expresses movement. They will document their challenges and successes along the way and complete a reflection at the end.

What opportunities will occur for transdisciplinary skills development and for the development of the attributes of the learner profile?

Students will demonstrate these skills through responding and creating activities. They will have to evaluate, connect to prior knowledge and their own experiences throughout the unit. They will have to collaborate with others during group activities as well as working independently on their own work. Students will have to be open minded communicators and respectful listeners. Students will have to communicate their understanding in a variety of ways. Students will have to use research skills to help them develop their craft and learn new skills they may need.

Selected Learner Profile Items

- **Inquirers:** We nurture our curiosity, developing skills for inquiry and research. We know how to learn independently and with others. We learn with enthusiasm and sustain our love of learning throughout life.
- **Thinkers:** We use critical and creative thinking skills to analyse and take responsible action on complex problems. We exercise initiative in making reasoned, ethical decisions.
- **Communicators:** We express ourselves confidently and creatively in more than one language and in many ways. We collaborate effectively, listening carefully to the perspectives of other individuals and groups.

Attitudes

Commitment, Cooperation, Independence.

Transdisciplinary Skills

- **Research Skills:** Formulating Questions, Observing, Planning, Collecting Data.
- **Self-Management Skills:** Fine Motor.
- **Thinking Skills:** Acquisition of knowledge, Analysis, Synthesis, Evaluation.
- **Social Skills:** Respecting others, Cooperating.
- **Communication Skills:** Listening, Speaking, Writing, Non-verbal, Viewing.

5. What resources need to be gathered?

What people, places, audio-visual materials, related literature, music, art, computer software, etc, will be available?

How will the classroom environment, local environment, and/or the community be used to facilitate the inquiry?



Calder plans

jpg • 30 KB

Added by Jennifer Nicklas on June 05, 2018

Learning Experiences

examples of Alexander Calder's plans.



Calder plans

jpg • 100 KB

Added by Jennifer Nicklas on June 05, 2018

Learning Experiences

examples of Alexander Calder's plans.



Calder plans

jpg • 100 KB

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Learning Experiences

examples of Alexander Calder's plans.



Studio Habits of Mind

Website

Added by Jennifer Nicklas on June 05, 2018

Learning Experiences

Students will explore and discuss the eight studio habits. These will be used throughout the unit and are directly tied to our lines of inquiry.



Summative Assessment Rubric

pdf • 100 KB

Added by Jennifer Nicklas on June 05, 2018

Reflections & Evaluation



“Sky ladder” by Cai Guo Qiang.

Video

Added by Jennifer Nicklas on June 05, 2018

Summary



Cai Guo-Qiang - Drawing with Gun...

Video

Added by Jennifer Nicklas on June 05, 2018

Reflections & Evaluation



Strandbeest: The Dream Machines ...

Website

Added by Jennifer Nicklas on June 05, 2018

Learning Experiences



Alexander Calder: Performing Scu...

Video

Added by Jennifer Nicklas on June 05, 2018

Learning Experiences



Rubén D’hers

Website

Added by Jennifer Nicklas on June 15, 2017

Learning Experiences



Zimoun

Website

Added by Jennifer Nicklas on June 15, 2017

Learning Experiences

6. To what extent did we achieve our purpose?

Assess the outcome of the inquiry by providing evidence of students’ understanding of the central idea. The reflections of all teachers involved in the planning and teaching of the inquiry should be included.

- Students really took ownership over their creative process. They began to see the importance of making their creative ideas visible through sketching, model making, and documentation.
- Students began to embrace the process more than the final product and felt less pressure in the face of challenges. Many students went back to their plans to adjust along the way.

How could you improve on the assessment task(s) so that you would have a more accurate picture of each student's understanding of the central idea.

- I think I could make more formalized requirements of documentation of their process. I would like to put more emphasis on the process, research, and developing craft.
- I would also like to incorporate more critiquing strategies to help students get used to this process.

What was the evidence that connections were made between the central idea and the transdisciplinary theme?

- Students began to see the importance of researching techniques in the creative process. Instead of just trial and error, they began to use research skills to help them find techniques or skills to help them use the materials. Many students realized they were going to need gears or other simple mechanisms to help them so they conducted research to find tutorials.

7. To what extent did we include the elements of the PYP?

What were the learning experiences that enabled students to develop an understanding of the concepts identified in "What do we want to learn?"

Connection:

- Students began to make the connection between planning and process. They started to be able to see that architects would not just envision an idea for a building and start hammering away. As such they understood that artists also have to research, plan, experiment, and revise before reaching the end product.
- Students were able to connect the artists we explored to their own artwork. Many were inspired by certain artists and as a result used similar colors, materials, patterns, etc.

Perspective:

- Students were able to see that we all had different perspectives and interpretations about the artists we explored.
- Since this was a purely choice-based activity, students were able to see how many different perspectives could arise out of the materials they were presented to use.

Reflection:

- Students were able to reflect back on their own process using the vocabulary we made for the eight studio habits of mind.

What were the learning experiences that enabled students to demonstrate the learning and application of particular transdisciplinary skills?

- Research Skills: Students developed their research skills while developing craft. They needed to find tutorials and strategies to help them put together materials.
- Motor skills: Students had to use fine motor skills to help them use materials such as wire and cardboard.
- Thinking skills: Students had to figure out how to create movement through a variety of strategies. Some chose kinetic movement, some chose implied movement, some chose both.
- Social skills: Students had to be respectful when giving feedback and listening to other's perspectives. Students had to cooperate to use materials and collaborate when necessary.
- Communication skills: Students had to listen to artists such as Theo Jansen talk about his work. They had to talk and write about their processes. Students had to create artworks that expressed movement. Students viewed a variety of artworks from artists across different cultures and times.

What were the learning experiences that enabled students to develop particular attributes of the learner profile and/or attitudes?

- Inquirers: Students had to inquire into finding new strategies to use unfamiliar materials.
- Thinkers: Students had to think through the materials and constraints they provided (aka: cardboard is not magical, neither is hot glue). They had to problem solve when their first ideas may not have worked according to plan.
- Communicators: Students had to communicate their ideas respectfully and listen to others ideas. Students had to work together to share materials.

8. What student-initiated inquiries arose from the learning?

Record a range of student-initiated inquiries and student questions and highlight any that were incorporated into the teaching and learning.

- A student was so inspired he made some simple Rube Goldbergs at home to share with others.
- Students wanted had great "I wonders" about the artists we explored such as "why does Cai Guo Qiang choose to use gunpowder?"
- Students wanted to know how Ruben D'her's and Zimoun chose the spaces for their artwork and if the spaces were part of the artworks.

At this point teachers should go back to box 2 “What do we want to learn?” and highlight the teacher questions/ provocations that were most effective in driving the inquiries.

I feel like making their creative ideas visible was the most effective as well as persisting in the face of challenges. Students began to see that thinking doesn't look like waiting for a light bulb to go off but instead involves research, planning, sketching, and experimenting with materials to see what they can do.

What student-initiated actions arose from the learning?

Record student-initiated actions taken by individuals or groups showing their ability to reflect, to choose and to act.

Students wanted to show their work to the grade 5 students who were making simple machines as they saw the connection between their techniques to make kinetic art and simple machines such as gears.

9. Teacher Notes

I would really like to have the students create videos with rhythmic sounds (like the ones they saw in the Calder video) to correspond with their artworks. Maybe a music collaboration??? They could then film their sculptures and add the sound.

Scope and Sequence

Visual Arts – Creating (Phase 4)

Overall Expectations

- show an understanding that their own creative work in dance, drama, music and visual arts can be interpreted and appreciated in different ways. They explore different media and begin to innovate in arts. They consider the feedback from others in improving their work. They recognise that creating in arts provides a sense of accomplishment, not only in the process, but also in providing them with a way to understand the world.

Conceptual Understandings

- Arts provide opportunities to explore our creative potential and engage in a personal artistic journey.

Learning Outcomes

- become increasingly independent in the realization of the creative process
- adjust and refine their creative process in response to constructive criticism
- select, research and develop an idea or theme for an artwork

Visual Arts – Responding (Phase 4)

Overall Expectations

- show an understanding that throughout different cultures, places and times, people have innovated and created new modes in arts. They can analyse different art forms and identify common or recurring themes or issues. They recognise that there are many ways to enjoy and interpret arts. They accept feedback from others.

Conceptual Understandings

- The arts provide us with multiple perspectives.

Learning Outcomes

- reflect on the factors that influence personal reactions to artwork
- reflect throughout the creative process to challenge their thinking and enact new and unusual possibilities