

WAYNE STATE LESSON PLAN FORMAT
TED 5780

Intern Leading Lesson: E. Vega-Argueta Co-intern: S. Klatt Mentor Teacher: S. Kleintjes	School Name: Lincoln Elementary School
	Grade Level: 3rd (Bilicki Homeroom)
	Subject Area: Art
	Time Needed for Lesson: One 51-minute class

Lesson Title: Complementary Colors

1. LEARNERS & LEARNING ENVIRONMENT

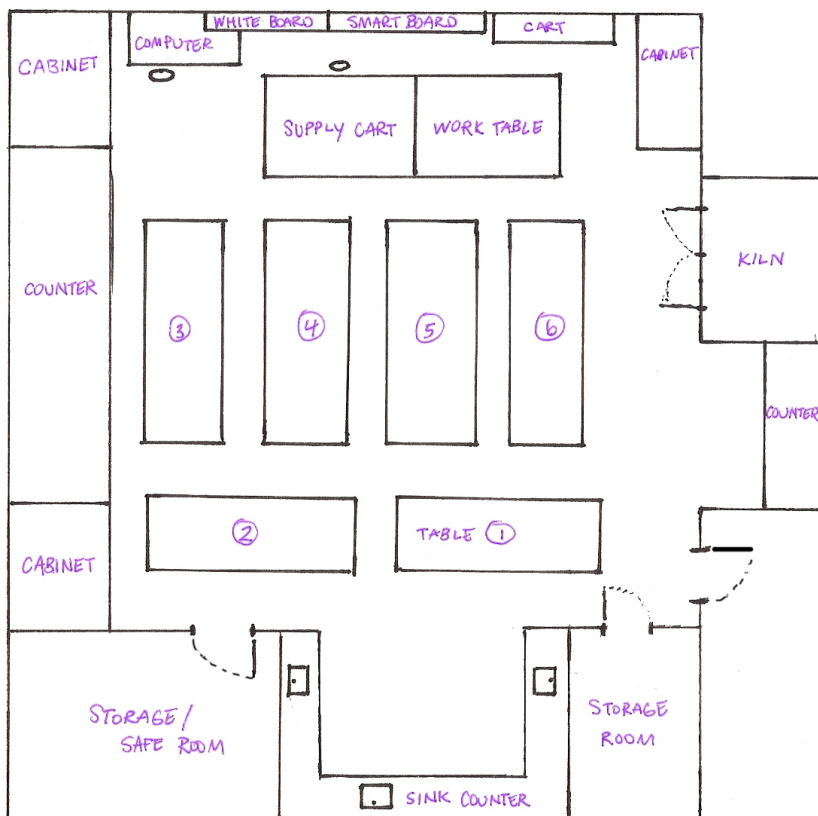
a) Engaging and Supporting Diverse Learners: (InTASC 1,2,3)

Lincoln Elementary School has a diverse student body. It is predominantly Black with some White, Arabic, and Asian students.

Students who have been at Lincoln since 2nd grade will already have had a lesson on the color wheel. However, there are some new students, and it's possible even the returning students have forgotten about the color wheel, so it will be necessary to briefly look at the wheel and what it represents. There is a color wheel posted in the art room permanently.

This lesson connects to real life in that we will look for students (and teachers!) who are wearing complementary colors, and note that logos often use complementary colors to make an impact. For example, the Detroit Tigers' orange and blue, or the University of Michigan's split complimentary scheme of yellow and blue. The latter example may be particularly interesting for the students as last week many were excited about the MSU vs. U of M game and were wearing these schools' apparel.

b) Universal Design for Learning (InTASC 1,2)



The "hook" of the lesson will be displayed on the projection screen so all students may see it. However, the optical illusion is most convincing if students can look away from one surface to another, so students sitting at Tables 6 and 1 may have to momentarily move to the center of the room to be able to shift their gaze to the white board at left of the smart board. Furthermore, students will be asked to gather around the supply cart to get a clear view of the gluing demonstration.

Students will choose their colors and whether to make pictures or patterns, allowing for students of all ability levels to make a strong design.

*Diagram not to scale.

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c) Materials and Digital Tools Needed (InTASC 7,8)

Intern supplies:

- Powerpoint presentation with reversed flag and color harmony charts on flash drive
- Complementary color design examples (“Sunrise on a Foggy Day” and “Star Love”)
- Clear tape
- Extra magnets for putting samples on magnetic white board

Art room supplies:

- Computer, projector, & screen
- Pencil trays—each with 6 pencils, 6 erasers, and 6 white crayons; one per table
- 6 large scissors per table
- 6 glue bottles per table
- Assorted stencils with simple shapes, 6 per table
- Black construction paper cut to 9 x 12, 6 sheets per table (36 total)
- Selection of paint swatches. Depending on the design, a single student’s work could use up as many as 10 swatches. Initially, there will only be one packet of each of the primary & secondary colors on the tables. One packet contains about 50 of the same swatch. If students need more of a particular color, they may get it from the big boxes, which will be sorted into primary & secondary groups.
- Brooms & dustpans

2. OUTCOMES AND ASSESSMENT

a) State Standards and Student Outcomes Related to the Content of the Lesson (InTASC 4,5,6)

- ART.VA.V.3.2 Investigate and identify careers related to artists who work in specific media.
- ART. VA.II.3.2. Create a composition using the elements of art and principles of design to communicate ideas.
- MDE Mathematics Standards, Grade 3, Geometry: Reason with shapes and their attributes.

By lesson’s end, the student will be able to...

1. Identify the 3 main complementary color pairs (red & green; yellow & purple; blue & orange).
2. Create a design using only two complementary colors and two shapes. (There may also be black and white in the final design.)
3. Arrange basic shapes (circles, ovals, triangles, etc.) into a pattern or a picture (a visual representation of something in the real world, including abstractions) that makes use of the whole page.
4. Glue shapes neatly (without significant warping nor glue being squeezed out from under the shapes).

b) Assessment and Evaluation – Evidence of Student Learning (InTASC 6)

Assessment will consist of a visual inspection of students’ artwork to see if it shows successful completion of items 2, 3, and 4 above, as well as informal assessment of students’ understanding of item 1 in the Wrap Up at the end of the session.

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3. INSTRUCTIONAL PRACTICE

a) Introduction – Engaging Students, Activating Prior Knowledge, and Setting Lesson Goals (InTASC 7,8)

Students will see a projection of the American flag colored in reverse. This image has a small white dot in the middle. Students will be instructed to stare at the dot for 30 seconds, then shift their gaze to the blank white board. They will see an afterimage of the flag in the proper colors. We will talk about what this is (an afterimage that happens because of how our eyes work) and compare what colors became which (green to red, black to white, orange to blue). We will then look at where these colors are on the color wheel. We will see that they are opposites, and students will learn the term *complementary colors*. Complementary colors are often used in logos because they go well together in pictures and look strong together. For example, the Detroit Tigers use orange and blue, which are complementary. Another strong combination is the *split complementary*. This is also often seen in logos, for example, in that of the University of Michigan. The people who design these logos are making these color choices on purpose because they want to make a strong design that is easy for everyone to remember.

b) Instructional Procedure: Engaging Students in Actively Constructing Deep Understanding (InTASC 7,8)

Set Up (At least 30 minutes before class): Cut the large construction paper sheets in half to 9 x 12. Put out the pencil trays, scissors, paint swatches, and stencils on each table. DO NOT PUT OUT THE GLUE yet. Load presentation and warm up projector. Make one set of materials for the gluing demo for each teacher.

Introduction (8 minutes): Ms. Vega will lead the discussion as outlined above. Other teachers, please watch students to make sure they are paying attention.

Segue (8 minutes): (Mute the projector.) Has anyone ever seen these before? (Fan out paint swatches. Maybe a student has seen them at the hardware store. Explain what they are if no student knows.) These are paint swatches. Normally, they're used to help you pick out paint colors, like for when you're painting your room or your house. Even outside of art class, we need to make color choices! Today, we're going to use these paint swatches to make a strong design using only complementary colors and shapes. Here are some examples I made. (Point to "Star Love.") This one has stars and hearts repeating. What do we call it when something keeps repeating regularly? "Pattern." What complementary color pair did I use here? "Blue and orange." What about this one? (Point to "Sunrise on a Foggy Day.") Does this look like anything? (Maybe students will say "no.") I think it looks like a sun moving up in the sky through fog or clouds. So now you have to make some choices. Each of you is going to pick two colors, and they have to be complementary colors. Then you have to decide whether you're going to make a pattern with shapes like this stars and hearts piece, or if you want to try to make a picture with shapes like my sunrise. You can make the shapes by using the stencils at your table, by drawing them yourself on the swatches, or by folding the swatches in half and drawing half shapes that will turn into perfectly symmetrical shapes when you cut them out, like we did with the *papel picado*. Any questions so far?

At this point, Mrs. Klatt, please get into position at one of the tables with your gluing demo materials (a bottle of glue, a piece of black construction paper, and a piece of colored construction paper cut into a shape—preferably a darker color that the glue will show up well against).

Gluing demo (5 minutes): Since we're gluing onto black paper, we need to be extra careful when

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we glue our pieces to the paper. So, we are going to show you how to glue neatly. All of you already know not to be Glue Monsters, but we can be even better! Everyone, please gather at the tables around me or Mrs. Klatt. Pick where you want to go! (Students move.)

Only Ms. Vega talks, but we do this simultaneously (the way flight attendants do the safety demo on an airplane).

The key is to follow the outline of your shape with a thin line of glue, but leave a little bit of space between the edge of the shape and where you put the glue. (Do one correctly). See how no glue came out when I pressed the shape to the paper? But if I put the glue right on the edge...(do it incorrectly)...then it comes out from under the shape. We don't want that. So do it neatly. (Do another one correctly, if we're good for time.)

So now you're going to go back to your seat, and you're going to pick your colors. How many colors should you pick? "Two." And what kind of colors will they be? "Opposites" or "Complementary colors." How many shapes should you pick? "Two." Good. Then you're going to decide whether you want to try to make a picture or a pattern. Write your name on your black paper with a WHITE crayon, then you're going to cut out your shapes and arrange them on the paper BEFORE gluing them down. Go back to your seats and get to work!

Students work (24 minutes): Teachers, make sure students are writing their name and room number on their black papers!

Some students will know immediately what colors and shapes they want to use. Others might struggle to come up with a concept, so teachers should help them generate ideas. If they've already picked their color, ask them what they associate those colors with. If they like a shape for the shape itself, maybe any color will do. Look at what the child is wearing and ask them if that's a color they like, and suggest using that color. Patterns will probably be much easier for most students, though its possible a highly creative student will have too many ideas and get blocked.

Put out the glue once students have some shapes cut out. Teachers float, assisting as needed.

Wrap up (10 minutes before the end of class): Tell students we will have to clean up soon, so they should finish up what they're doing. If they did not finish their piece within this hour, they can finish it later, but they will have to turn it in anyway. As they work, ask them, "What's the special name for colors that are opposites," "Why do we use these colors together," and to identify the 3 main complementary color pairs (red & green; yellow & purple; blue & orange).

Students who are already finished may take their work to the drying rack. Then they will be the Clean Up Captain for their table, beginning by putting away the supplies they used.

Clean up (5 minutes before the end of class): Clean Up Captains lead tables in putting all supplies into separate piles on their tables, and picking paper scraps up off the floor. Ms. Vega will count backwards from 30, and all table tops and the floor should be clear by 0.

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c) Technology Use – Technology as a Tool for Effective Teaching and Learning (InTASC 7,8)

The internet was used to gather examples, which will be shown via Powerpoint presentation to the whole class.

d) Closure - Students Summarize and Synthesize Their Learning (InTASC 7,8)

The last 10 minutes will include a review of the material, starting off with the following questions: "What's the special name for colors that are opposites," "Why do we use these colors together," and "What's the opposite of *[each color]*?"

This lesson only covered one color scheme, so the next step would be to introduce other schemes such as "analogous" and "triadic," making note of how color schemes change the mood of a picture. For example, analogous color schemes tend to feel much more calm and relaxing than complementary schemes. Students would then focus on an emotion or a perhaps a moment in their lives and pick the appropriate color scheme to depict it with.

4. REFERENCES AND RESOURCES

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Tiger Color. (n.d.). Basic color schemes – Introduction to color theory. Retrieved from <http://www.tigercolor.com/color-lab/color-theory/color-theory-intro.htm>

Savetz Publishing. (2017). Art palette border. Retrieved from https://www.pageborders.net/preview/Art_Palette_Border

5. PROFESSIONAL RESPONSIBILITY

a) Teacher Reflection (InTASC 9)

I am slated to teach this lesson to two other third grade homerooms next week, but as this plan must be submitted this week, I will reflect on my experience teaching this only to Mr. Bilicki's third graders.

There were four things that went well in this lesson. The question and answer portion about what an optical illusion was at the beginning gave students a chance to activate prior knowledge and check their understanding once they actually saw the optical illusion. Getting to share their thoughts with the class using the microphone also seemed to be fun for them; perhaps it made them feel important. Also, there was enough time given at the end of class for both clean-up and review. Clean-up time can be especially challenging in the art room, usually taking up all time at the end and leaving no time for review. But students picked up their tables and the floor quickly enough to go over the main topic of the lesson with them once more. Lastly, all but one student

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created designs using complementary colors, which was one of the main goals of the lesson.

Unfortunately, there were many more things that did not go as planned. Most students did not see the optical illusion the first time. This was ascribed to the lights being dimmed in the room. However, I saw it without trouble in various lighting conditions (including at that moment in the classroom) so I wonder if the students were not staring at it. Perhaps they were blinking normally, or looking away without thinking. Thirty seconds, is, after all, an eternity to an elementary school student. I should have been watching them more closely instead of trying to model staring. It is also possible students did see the flag floating before their eyes in the proper colors but did not realize that was the desired result; when some students said "I see it!" I did not ask them what "it" was.

I had not realized the extent to which students would gravitate toward the tiny, detailed stencil designs that were ill-suited for this project. Even though I repeatedly told the class and individual students that they should choose the larger shapes on the stencils to fill up their paper, many nonetheless cut out tiny shapes, or cut blobs that only vaguely followed the contours of the more complex stenciled designs (the leprechaun, for example). As a result, none of the designs made use of the whole 9 x 12 paper, and only one placed what sparse elements it had into an arrangement that could be called a composition proper. Furthermore, as I did not explicitly tell students to write their name on their paper then turn it over, there were many who wrote their name on the front, but without giving any thought to its arrangement on the page relative to the pattern or picture they had created. In short, what most students made was the equivalent of a needlessly convoluted worksheet rather than a work of art.

Students also did not make full use of the shades of colors available, perhaps because to them, colors are clearly divided and defined things rather than a collection within a spectrum. My example "Sunrise on a Foggy Day" made use of all four colors on a single paint swatch but this was not sufficient for children to understand they could do the same thing; most used only the highly saturated colors on each swatch. Furthermore, children's perceptions of what a certain named color should look like are largely defined by the labels on their crayons and what they are taught to color certain things. As such, most think that ultramarine is *the* "blue" when true blue is much lighter. I put different shades of blue into their swatch tubs but some tables had only true blue which to many students is not really *blue*.

To better support students' learning, next time I will leave the lights mostly on in the room and instruct them more explicitly on how to stare at the reversed flag so they can see the optical illusion better. Also, I will leave out the part about split complementaries to have the time to explicitly tell students that they can use all the shades on a swatch within their design, and that this is still considered complementary. I will also prepare a variety of tracers of basic shapes so students can have shapes that will both look better in general and be big enough to fill up more of the page. I will use these shapes myself to make better exemplars. As much as I enjoyed "Sunrise on a Foggy Day," it was far too abstract for third graders, and "Star Love" was so straightforward it was boring. I also intend to use the two student designs that turned out well as examples for the next classes.

The first outcome of the lesson, identifying the color pairs, was clearly met, as evidenced by students' oral responses during the introduction and review which accurately gave pairs of complementary colors, as well as by their designs which were likewise composed of opposite

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colors. Only one student made a design that did not include complementary colors. The second outcome was mostly met. Nearly all students picked out two shapes to use, though many of them picked fine designs which they could not actually cut along the contours, so the shape of their pieces once cut ended up varying. The third outcome, arranging basic shapes into a pattern or a picture that makes use of the whole page, was largely unmet. Though the majority of students did create simple patterns, all but one did not give much thought to the pattern's placement on the page, or if they did, they did not have enough time to add enough pieces to the paper to make that thought process evident to outside observers. It is also possible they were just mimicking my example "Star Love," which was not actually complete. I have seen students replicating incomplete examples even when one would think the incompleteness would be obvious (for example, coloring only two-thirds of a jack-o-lantern just because an unfinished pumpkin was up on the board), so showing students unfinished work without telling them that it is not finished may give students misconceptions about what they should be doing. Lastly, the fourth outcome, "glue shapes neatly," was largely met. Once dry, students' pieces were hardly warped, proof they did not use too much glue. There were also very few glue stains on their pieces. So, it would seem the neat gluing demonstrations were effective.

Having seen these results, I know I need to make changes to this lesson, as already described. The only other thing I can say in light of thinking about the outcomes as explicitly written in the lesson plan is that if this is to be a one-session lesson, the papers should be cut in half once more, down to 9 x 6, so that students can realistically fill their pages. It would not be fair to grade them poorly for not filling the paper if they are not given enough time to do so.