

Candidate's name:

Grade/Class/Subject:	Art Studio 10	School:	
Date:		Allotted Time:	Approx. two weeks
Topic/Title:	Climate Change in the Visual Arts		

1. LESSON ORIENTATION

Key resources: [Instructional Design Map](#)

<i>Briefly, describe purpose of lesson, and anything else to note about the context of lesson, students, or class, e.g. emergent learning needs being met at this time, elements of focus or emphasis, special occasions or school events.</i>
A self-directed project, possibly carried out in pairs, about choosing a work of visual art that reflects climate change. Tasks include presentation of the piece (painting, drawing, film, photograph, sculpture, collage, etc.), explaining what it might mean; how you reacted; and the artist's possible intentions. https://curriculum.gov.bc.ca/curriculum/arts-education/10/art-studio

2. CORE COMPETENCIES

Key resources: <https://curriculum.gov.bc.ca/competencies>

Core /Sub-Core Competencies (check all that apply):	Describe briefly how you intend to embed Core Competencies in your lesson, or the role that they have in your lesson.
<input type="checkbox"/> COMMUNICATION – Communicating <input type="checkbox"/> COMMUNICATION – Collaborating <input type="checkbox"/> THINKING – Creative Thinking <input type="checkbox"/> THINKING – Critical Thinking <input type="checkbox"/> THINKING – Reflective Thinking <input type="checkbox"/> PERSONAL AND SOCIAL – Personal Awareness and Responsibility <input type="checkbox"/> PERSONAL AND SOCIAL – Positive Personal and Cultural Identity <input type="checkbox"/> PERSONAL AND SOCIAL – Social Awareness and Responsibility	Communicating Critical thinking Personal responsibility Social awareness and responsibility

3. INDIGENOUS WORLDVIEWS AND PERSPECTIVES

Key resources: First Peoples Principles of Learning (FPPL); [Aboriginal Worldviews and Perspectives in the Classroom](#)

FPPL to be included in this lesson (check all that apply):	How will you embed Indigenous worldviews, perspectives, or FPPL in the lesson?
<input type="checkbox"/> Learning ultimately supports the well-being of the self, the family, the community, the land, the spirits, and the ancestors. <input type="checkbox"/> Learning is holistic, reflexive, reflective, experiential, and relational (focused on connectedness, on reciprocal relationships, and a sense of place). <input type="checkbox"/> Learning involves recognizing the consequences of one's actions. <input type="checkbox"/> Learning involves generational roles and responsibilities. <input type="checkbox"/> Learning recognizes the role of Indigenous knowledge. <input type="checkbox"/> Learning is embedded in memory, history, and story. <input type="checkbox"/> Learning involves patience and time. <input type="checkbox"/> Learning requires exploration of one's identity.	Emphasis depends on the case example. E.g., the well-being of the land could be involved. Generational responsibilities are usually invoked in CC art.

Learning involves recognizing that some knowledge is sacred and only shared with permission and/or in certain situations.

NOTE: Inclusion of these principles does NOT depend on whether the piece of art is indigenous.

4. BIG IDEAS

Key resources: <https://curriculum.gov.bc.ca/> (choose course under Curriculum, match lesson to one or more Big Ideas)

What are students expected to understand? How is this lesson connected to Big Idea/s or an essential question?

Big Idea: "Visual arts offer unique ways of exploring our identity and sense of belonging."
Explain how the artist may have felt about climate change when they created this piece.

5. LEARNING STANDARDS/INTENTIONS

Key resources: <https://curriculum.gov.bc.ca/> (choose course under Curriculum)

Curricular Competencies: <i>What are students expected to do?</i>	Content: <i>What are students expected to learn?</i>
Reason & reflect: Describe and analyze how artists use materials, technologies, processes, and environments in art making. Communicate & document: Document , share, and appreciate works of art in a variety of contexts.	Elements of visual arts; Creative processes; Image development strategies Role of artist and audience

6. ASSESSMENT PLAN

Key resources: [Instructional Design Map](#) and <https://curriculum.gov.bc.ca/classroom-assessment>

*How will students demonstrate their learning or achieve the learning intentions? How will they know if they are proficient? How will the evidence be collected, documented and shared? Will you use **observations**, have targeted **conversations**, or collect **products**? Mention any opportunities for feedback, self-assessment, peer assessment and teacher assessment. What tools, structures, or rubrics will you use to assess student learning (e.g. Performance Standard Quick Scale)? Will the assessments be **formative**, **summative**, or both?*

Presentation
Report

7. DESIGN CONSIDERATIONS

Key resources: [Instructional Design Map](#)

Make brief notes to indicate how the lesson will meet needs of your students for: differentiation, especially for known exceptionalities, learning differences or barriers, and language abilities; inclusion of diverse needs, interests, cultural safety and relevance; higher order thinking; motivations and specific adaptations or modifications for identified students or behavioural challenges. Mention any other design notes of importance, e.g. cross-curricular connections, organization or management strategies you plan to use, extensions for students that need or want a challenge.

Format and preference of object is chosen by the student, in consultation with the teacher.

Required preparation: *Mention briefly the resources, material, or technology you need to have ready, or special tasks to do before the lesson starts, e.g. rearrange desks, book a room or equipment.*

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8. LESSON OUTLINE

Instructional Steps	Student Does/Teacher Does (<i>learning activities to target learning intentions</i>)	Pacing
<p>OPENING: <i>e.g. greeting students, sharing intentions, look back at what was learned, look ahead to what will be learning, use of a hook, motivator, or other introduction to engage students and activate thinking and prior knowledge</i></p>	<p>As this is an independent project, the in-class portion only consists of student presentations.</p>	
<p>BODY:</p> <ul style="list-style-type: none"> • <i>Best order of activities to maximize learning -- each task moves students towards learning intentions</i> • <i>Students are interacting with new ideas, actively constructing knowledge and understanding, and given opportunities to practice, apply, or share learning, ask questions and get feedback</i> • <i>Teacher uses learning resources and strategic opportunities for guided practice, direct instruction, and/or modelling</i> • <i>Can include: transitions, sample questions, student choices, assessment notes (formative or otherwise), and other applications of design considerations</i> 	<p>What connections between the art and climate change have you found?</p> <p>Explain your reasoning.</p> <p>How might the artist present this work if they were present (this is a guess)?</p> <p>How would you present it from your own perspective?</p>	

<p>CLOSING:</p> <ul style="list-style-type: none"> • Closure tasks or plans to gather, solidify, deepen or reflect on the learning • review or summary if applicable • anticipate what's next in learning • "housekeeping" items (e.g. due dates, next day requirements) 	<p>What might have been the artist's intentions? What evidence have you found for that conjecture?</p> <p>How did you and your partner react to the piece of art?</p> <p>How might your reactions differ from the artist's possible intentions?</p>	
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9. REFLECTION (*anticipate if possible*)

<ul style="list-style-type: none"> • Did any reflection <u>in</u> learning occur, e.g. that shifted the lesson in progress? • What went well in the lesson (reflection <u>on</u> learning)? • What would you revise if you taught the lesson again? • How do the lesson and learners inform you about necessary next steps? • Comment on any ways you modelled and acted within the Professional Standards of BC Educators and BCTF Code of Ethics? • If this lesson is being observed, do you have a specific observation focus in mind?
<p>What evidence did the students provide, showing that they interpreted the art with insight, perception, and good judgment?</p> <p>How well did they justify their interpretation?</p> <p>How clearly did they comment on the connections to climate change, and on their own feelings about climate change as they may have been triggered by the art?</p>